

Billboard

001 726 2 126 1154
 3740 ELM AVE # A
 MONTY GREENLY
 LONG BEACH CA 90807-3402
 #BXNCCV# AUTO ***** 3-DIGIT 908
 #90807GEE37CEM002# BLD 684

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT MAY 29, 1999

Anti-Copy Plan Would 'Filter' Downloads

BY BRETT ATWOOD

LOS ANGELES—Some participants in the Secure Digital Music Initiative (SDMI) are aiming to wean consumers off unauthorized music downloads by including a so-called "trigger" mechanism in their proposed digital download framework that will screen out and prevent playback of some unprotected music.

The system is built around a digital signature, or watermarking, pro-

col that will be used in both hardware and software. The five major record companies have agreed to integrate watermarking into future production of audio CDs, which currently lack any form of protection, by the end of the summer. This same protection will also be applied to DVD Audio discs, due to hit retail later this year.

Some consumer electronics companies are concerned that the moves will conflict with their plans to offer MP3-compatible devices. MP3 offers both protected and unprotected digitally downloaded content.

to SDMI participants May 17 at a gathering in Chantilly, Va.

The plans call for new screening and filtering technology to be rolled out in two phases by the music and technology industries. In the first phase, to be implemented by the end of the year, the screening technology will be invisibly integrated into all SDMI-compliant digital download players, including software-based music players and portable hardware devices. These players will continue to play unprotected MP3 files during this first phase.



CHIARIGLIONE



NEWS ANALYSIS

During the second phase, the filtering technology will be triggered

to screen unprotected music content on a computer or portable music device and disable playback of unauthorized music. No trigger date for the filtering technology has been determined, but a source says that the plan is to activate it once the SDMI-compliant players reach a critical mass with computer users. The technology aims to counter unprotected music files by getting com-

(Continued on page 97)

MTV Networks In Growth Mode

BY CARLA HAY

NEW YORK—The power base among U.S. music video networks and online music sites is experiencing a dramatic shift now that Viacom-owned MTV Networks is buying TCI Music's Box music video network and online company SonicNet.

The deal, which had been expected (*Billboard Bulletin*, May 19), will be finalized in late June, according to MTV Networks. As part of the deal with MTV Networks, TCI Music (a subsidiary of Liberty Media Group) will get a 10% stake in MTV Networks' online music ventures, including a "super-site" in development that has

(Continued on page 93)

CONTINENTAL DRIFT
Scout Breaks Out On 'Felicity' Soundtrack
 SEE PAGE 19

VH1 Marks Women's Impact Countdown Salutes Rock's Most Influential Artists

BY CARLA HAY

NEW YORK—In celebration of women's contributions to popular music, VH1 will present "The 100 Greatest Women Of Rock'N'Roll" July 26-Aug. 1.

The special is a countdown based on results of a survey conducted by VH1. According to the network, those who voted were female entertainers, writers, photographers, industry executives, and politicians.

VH1 had a similar countdown last year with "The 100 Greatest Artists

Of Rock'N'Roll," as voted on by artists whose music is played on VH1 (*Billboard*, March 21, 1998).

VH1 won't reveal where the artists are ranked on the "100 Greatest Women Of Rock'N'Roll" survey until the special is televised, but *Billboard* has learned that Aretha Franklin and Janis Joplin were ranked among the top three on the list. (For an alphabetical rundown of the top 20, see page 94.)

The list represents a diverse array

(Continued on page 94)



SUMMER



McLACHLAN

Ray Of Light In Parallels Storm?

BY JEFF CLARK-MEADS

LONDON—A thin ray of hope is illuminating the debate over whether parallel imports should be allowed into the European Union.

Nonetheless, storm clouds continue to gather. On May 18, the British government revealed some sympathy toward the record industry's position. But the U.K. is only one of 15 EU nations, and, in the pan-European arena where any binding decision will be made, one view says the argument has already been lost.

Any final European pronouncement on the issue remains some time away. In the

(Continued on page 97)

HAWAII
 THE BILLBOARD SPOTLIGHT
 FOLLOWS PAGE 33

ADVERTISEMENT

carlo silver
 • una oportunidad
 Album in stores now

carlosilver@hotmail.com

IN THE NEWS
 Retailers Say Backstreet Boys Could Set New Sales Record
 See Page 3

\$5.95 US \$6.95 CANADA
 22 >

 0 74808 02552 7

MASTER P PRESENTS:
NO LIMIT ALL STARS
WHO U WIT? FEATURING ALL NEW SONGS DEDICATED TO BASKETBALL
 IN STORES MAY 25TH
 EXECUTIVE PRODUCER: MASTER P
 NO LIMIT RECORDS

FIRST ON BLOCK TO BUY MINI-DISC PLAYER

OWNS 1073 CDS

ORDERS CONCERT TICKETS ONLINE

SUPPLIES FAMOUSLY COOL MIXES TO FRIENDS

MEETS LUNCH DATES AT VIRGIN MEGASTORE

The hippest forecasts. The sharpest reviews. The freshest scoops. EW separates substance from spin for readers who prefer their buzz with bite.

Entertainment
WHERE BUZZ IS BORN



www.ew.com
AOL Keyword: EW

Editor in Chief: **TIMOTHY WHITE**

EDITORIAL

Managing Editor: SUSAN NUNZIATA
Deputy Editor: Irv Lichtman
News Editor: Marilyn A. Gillen
Director of Special Issues: Gene Sculatti; Dalet Brady, Associate Director, Porter Hall, Special Issues Coordinator
Bureau Chiefs: Chet Flippo (Nashville), Bill Holland (Washington), John Lannert (Caribbean and Latin America), Melinda Newman (L.A.)
Art Director: Jeff Nisbet; **Assistant:** Raymond Carlson
Copy Chief: Bruce Janicke; **Assistant:** Elizabeth Renaud
Copy Editors: Lisa Gidley, Carl Rosen
Senior Editor: Ed Christman, Retail (N.Y.)
Senior Writers: Chris Morris (L.A.), Bradley Bamberger (N.Y.)
Talent Editor: Larry Flick (N.Y.)
R&B Music: Gail Mitchell, Editor (L.A.)
Country Music/Nashville: Deborah Evans Price, Associate Editor
Dance Music: Michael Paoletta, Editor (N.Y.)
Pro Audio/Technology: Paul Verna, Editor (N.Y.)
Merchants & Marketing: Don Jeffrey, Editor (N.Y.)
Home Video: Seth Goldstein, Editor (N.Y.), Eileen Fitzpatrick, Associate Ed. (L.A.)
Radio: Chuck Taylor, Editor (N.Y.)
Heatseekers Features Editor/Music Video: Carla Hay, Editor (N.Y.)
New Media Editor: Brett Atwood
Editorial Assistant: Carrie Bell (L.A.)
Administrative/Research Assistant: Aliya S. King (N.Y.)
Special Correspondent: Jim Bessman
Contributors: Catherine Applefeld Olson, Fred Bronson, Lisa Collins, Larry LeBlanc, Moira McCormick, David Nathan, Dylan Siegler, Phyllis Stark, Steve Traiman

INTERNATIONAL EDITOR IN CHIEF: ADAM WHITE

International Deputy Editor: Thom Duffy
International Music Editor: Dominic Pride
International News Editor: Jeff Clark-Meads
International Associate Editor: Tom Ferguson
International Associate Editor: Mark Solomons
German Bureau Chief: Wolfgang Spahr
Japan Bureau Chief: Steve McClure
Contributing Editor: Paul Sexton

CHARTS & RESEARCH

Director of Charts: GEOFF MAYFIELD
Chart Managers: Anthony Colombo (Mainstream Rock/New Age) Ricardo Campanion (Dance, Latin), Datu Faison (Hot R&B Singles/Top R&B Albums/Pop/Gospel/Reggae), Steven Graybow (Adult Contemporary/Adult Top 40/Jazz/Blues), Wade Jessen (Country/Contemporary Christian), Mark Marone (Modern Rock/Studio Action), Geoff Mayfield (Billboard 200/Heatseekers/Catalog), Silvio Pietroluongo (Hot 100/Top 40 Tracks), Marc Zubatkin (Video/Classical/Kid Audio, World Music)
Chart Production Manager: Michael Cusson
Manager: Archive Research and Retail Charts: Alex Vitoulis
Assistant Chart Production Manager: Gordon Murray
Administrative Assistants: Keith Caulfield (L.A.), Mary DeCroce (Nashville), Gisle Stokland (N.Y.)

SALES

Associate Publisher/Worldwide: IRWIN KORNFELD
Advertising Directors: Pat Jennings (East), Jodie Francisco (West)
New York: Michael Lewis, Virginia Lujano, Adam Waldman
Nashville: Amy Bennett
L.A.: Andy Anderson, Gina Baker, Diana Blackwell
Advertising Coordinators: Hollie Adams, Evelyn Aszodi, Erica Bengtson
Advertising Assistant: Jason Rashford
Classified: Tracy Walker
Directories: Jeff Serrette

ASSOCIATE PUBLISHER/INTERNATIONAL: GENE SMITH

U.K./Europe: Christine Chinnelli, Ian Remmer 44-171-323-6686
Asia-Pacific/Australia: Linda Matich 612-9440-7777. Fax: 612-9440-7788
Japan: Aki Kaneko, 323-525-2299
Italy: Lidia Bonguardo, 031-570056. Fax: 031-570485
France: Francois Millet, 33-1-4549-2933
Latin America/Miami: Marcia Olival 305-864-7578. Fax: 305-864-3227
Mexico/West Coast Latin: Daisy Ducret 323-782-6250
Jamaica/Caribbean: Betty Ward Reid, Phone/Fax 954-929-5120

MARKETING & LICENSING

Associate Publisher: HOWARD APPELBAUM
Promotion Director: Peggy Altenpohl
Promotion Coordinator: Amy Heller
Senior Designer: Melissa Subatch
Assistant Marketing Manager: Corey Kronengold
Special Events Director: Michele Jacangelo Quigley
Special Events Coordinator: Phyllis Demo
Circulation Director: JEANNE JAMIN
Group Sales Manager: Katia Duchesne
Circulation Promotion Manager: Lori Donohue
Circulation Sales Manager: Michael Fouratt
Circulation Assistant: Andrea Irish

PRODUCTION

Director of Production & Manufacturing: MARIE R. GOMBERT
Advertising Production Manager: Johnny Wallace
Advertising Manufacturing Manager: Lydia Mikulko
Advertising Production Coordinator: Paul Page
Editorial Production Director: Terrence C. Sanders
Editorial Production Supervisor: Anthony T. Stallings
Specials Production Editor: Marcia Reprinski
Associate Specials Production Editor: Marc Giaquinto
Systems/Technology Supervisor: Barry Bishin
Composition Technicians: Susan Chicola, Maria Maniclic, David Tay
Directories Production Manager: Len Durham
Classified Production Assistant: Gene Williams

NEW MEDIA

Editorial Director: KEN SCHLAGER
Billboard Bulletin: Michael Amicone (Managing Editor), Carolyn Horwitz (News Ed.), Mark Solomons (International Ed.), Brett Atwood (New Media Ed.)
Billboard Online: Julie Taraska (News Editor), David Wertheimer (Web Site Designer), Sam D. Bell (Sales Manager), Rachel Wilson (Product Manager)

ADMINISTRATION

Distribution Director: Edward Skiba
Billing: Brigitte Wallace
Credits: Shawn Norton
Assistant to the Publisher: Sylvia Sirin

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York 1515 Broadway N.Y., NY 10036 212-764-7300 edit fax 212-536-5358 sales fax 212-536-5055	Washington, D.C. 733 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833	Nashville 49 Music Square W. Nashville, TN 37203 615-321-4290 fax 615-320-0454
Los Angeles 5055 Wilshire Blvd. Los Angeles, CA 90036 323-525-2300 fax 323-525-2394/2395	London 3rd Floor 23 Ridgmount St. London WC1E 7AH 44-171-323-6686 fax 44-171-323-2314/2316	Tokyo 10th Floor No. 103 Sogo-Hirakawacho Bldg., 4-12 Hirakawacho 1-chome, Chiyoda-ku, Tokyo 102, Japan 3-3262-7246 fax 3-3262-7247

To Subscribe call USA: 800-745-8922, Europe: +44 (0) 1858435326
 International: 740-382-3322

BILLBOARD ONLINE: <http://www.billboard.com>
 212-536-1402, sbell@billboard.com

Billboard Music Group

Backstreet Could Hit 1 Mil. In 1st Week

BY ED CHRISTMAN

NEW YORK—The Backstreet Boys' new Jive Records album, "Millennium," is gunning to break the debut-week U.S. sales record currently held by Garth Brooks.

Based on first-day sales at major accounts, "Millennium" could have the firepower to generate about 1 million sales in its first week of availability, say some chain buyers. Other industry observers say that the number could be in the 900,000-950,000 range.

Unofficial numbers from the large accounts suggest that "Millennium" sold about 500,000 units May 18, its first day of availability in the U.S. The record holder for one week of sales in the SoundScan era, which began in 1991, is Brooks, who sold 1.085 million copies of his live album in its debut week last fall.

John Grandoni, VP of purchasing at the 180-unit, Carnegie, Pa.-based National Record Mart (NRM), says, "Based on first-day sales at our chain, I believe it could break the record." Grandoni declined to reveal sales.

John Michael, media buyer at the 311-unit, Minneapolis-based Best Buy, says the album came in third place, in terms of debut days. "The biggest for us was the Beatles' 'Anthology.' This was very close to what the Beastie Boys did [with 'Hello Nasty']. But it was a huge day, a tremendous day. It did over double our forecast." Michael also declined to reveal sales.

Jive senior VP/GM of sales and marketing Tom Carrabba says, "The Backstreet Boys delivered a great album, with great songs, and have worked hard over the last several years to afford us to be in this position."

Carrabba declined to project a first-week sales total.

A key ingredient in helping Jive set up the album was having a worldwide street

date set far in advance, according to Carrabba. "We locked into the May 18 street date, and for the last four or five months all of our marketing drivers pointed to that," he says. "Any opportunity we had, we made sure they knew about it."

For example, in January, when Jive issued the last single, "All I Have To Give," from the act's first album, "we used snippets from the ['Millennium'] album to preview it on the CD single," he says.

But the main factors driving sales were radio and video play the new album is receiving, along with a TV campaign that the label unleashed about two weeks before street date.

"We did a lot of TV advertising, a campaign of 15-second commercials, each focusing on a different member of the group," Carrabba says. "They played on MTV, [the] Warner Bros. [network], and Nickelodeon. Also, we did a ton of consumer print."

Dan McGarvey, East Coast regional manager for the Musicland Group, says his chain felt the impact of the marketing campaign.

"Sales were phenomenal, exceeding our forecasts, which were aggressive," he says. "Personally, I haven't seen a new release with demand like this since Guns N' Roses' 'Use Your Illusion II.'"

(Continued on page 93)

Sony Tries To Put Brakes On Int'l Net Sales Of Jamiroquai

BY EILEEN FITZPATRICK

LOS ANGELES—Sony Music Distribution is attempting to delay international E-commerce sales of Jamiroquai's new album, "Synkronized," in order to protect brick-and-mortar outlets in foreign territories (**Billboard Bulletin**, May 20).

The album is scheduled for U.S. release June 8 on the Work Group and for international release, including Canada, June 14. But Sony is concerned that online sales could hurt brick-and-mortar sales outside the States and has requested that E-commerce sites not ship the album until after its international street date.

Sources at Virginmega.com, Amazon.com, and online fulfillment distributor Valley Media confirm that they have received calls and letters from Sony requesting that they delay international shipments of the album.

"We've received a flurry of calls from Sony about the Jamiroquai release," says a Valley source, "and Sony's reasoning is that they don't want to endanger the regional markets."

Woodland, Calif.-based Valley fulfills online orders for Amazon, Virgin, CDnow, and several other online retailers.

"We have a policy against exporting product outside of the U.S., and we don't condone it," says Sony Music Distribution chairman Danny Yarbrough.

(Continued on page 101)



Sony's Stringer Honored By UJA. Sony Corp. of America chairman/CEO Howard Stringer was the recipient of the Steven J. Ross Humanitarian Award from the UJA-Federation of New York. Shown, from left, are Edward Bleier, chair of the entertainment, media, and communications division of the UJA-Federation of New York; Stringer; Courtney Sale Ross, dinner co-chair; Billie Tisch; and her husband, Laurence Tisch, honorary chair of the entertainment, media, and communications division of the UJA-Federation of New York.

MP3 Files For IPO, Strikes Deal With No Limit Label

BY BRETT ATWOOD

LOS ANGELES—Controversial Web site MP3.com filed May 14 with the Securities and Exchange Commission (SEC) for its initial public offering (IPO).

In an unprecedented move, MP3 may give early customers of the site stock options in the company, according to a source. Details of the plan were not available at press time, but a source says that customers who purchased a CD from the site prior to its May 14 filing will be given the option to purchase a select amount of MP3 shares at its opening IPO price, which has yet to be determined. Because of the pending IPO, MP3 says it could not comment on this development.

The San Diego-based company, which will trade under the symbol MPPP, is

aiming to raise about \$115 million in the IPO, which is underwritten by Credit Suisse First Boston, Hambrecht & Quist, BancBoston Robertson Stephens, and Charles Schwab.

In related news, No Limit Records, home to platinum artists Master P and Snoop Dogg, will receive \$2.5 million in MP3 stock in exchange for the rights to a number of No Limit recordings, which will be made available for digital download on the Web site (**Billboard Bulletin**, May 17).

A spokeswoman for No Limit declined to give further details on the deal, which is listed in the MP3 SEC filing.

No Limit acts are expected to participate in MP3 chat rooms, as well as display MP3 signs at concert performances. In addition, some MP3 artists may serve as opening acts during some

live performance dates of No Limit acts.

MP3 will split with No Limit revenue generated under the agreement at varying rates, depending on the source of revenue, according to a No Limit spokeswoman.

The stock deals are indicative of MP3's plans to offer additional stock to artists and customers, according to the filing. Artist management company Atlas/Third Rail and client Alanis Morissette have already received financial stakes in the company (**Billboard Bulletin**, April 20, April 27).

In another development, former Disney Store executive VP/GM Paul Alofs has joined MP3 as president of strategic business units. The industry veteran has been president/GM of BMG Music Canada and president of HMV Canada.

TOP
ALBUMS

HOT
SINGLES

VIDEOS

• THE BILLBOARD 200 • ★ RICKY MARTIN • RICKY MARTIN • C2	98
CLASSICAL ★ ARIA - THE OPERA ALBUM • ANDREA BOCELLI • PHILIPS	36
CLASSICAL CROSSOVER ★ STAR WARS EPISODE I: THE PHANTOM MENACE LONDON SYMPHONY ORCHESTRA (WILLIAMS) • SONY CLASSICAL	36
COUNTRY ★ A PLACE IN THE SUN • TIM MCGRAW • CURB	33
HEATSEEKERS ★ THE WHOLE SHEBANG • SHEDAISY • LYRIC STREET	20
INTERNET ★ RICKY MARTIN • RICKY MARTIN • C2	53
JAZZ ★ TRAVELING MILES • CASSANDRA WILSON • BLUE NOTE	37
JAZZ / CONTEMPORARY ★ BODY LANGUAGE • BONEY JAMES • WARNER BROS.	37
NEW AGE ★ LOVE SONGS • YANNI • PRIVATE MUSIC	37
POP CATALOG ★ METALLICA • METALLICA • ELEKTRA	49
R&B ★ NO LIMIT TOP DOGG • SNOOP DOGG • NO LIMIT	25

• THE HOT 100 • ★ LIVIN' LA VIDA LOCA • RICKY MARTIN • C2	96
ADULT CONTEMPORARY ★ YOU'LL BE IN MY HEART • PHIL COLLINS • WALT DISNEY	88
ADULT TOP 40 ★ EVERY MORNING • SUGAR RAY • LAVA	88
COUNTRY ★ PLEASE REMEMBER ME • TIM MCGRAW • CURB	35
DANCE / CLUB PLAY ★ GOT THE GROOVE • SM-TRAX • GROOVILICIOUS	30
DANCE / MAXI-SINGLES SALES ★ LIVIN' LA VIDA LOCA • RICKY MARTIN • C2	30
HOT LATIN TRACKS ★ LIVIN' LA VIDA LOCA • RICKY MARTIN • C2	40
R&B ★ FORTUNATE • MAXWELL • ROCK LAND / INTERSCOPE	27
RAP ★ WHO DAT JT MONEY FEATURING SOLE • FREEWORLD / TONY MERCEDES	26
ROCK / MAINSTREAM ROCK TRACKS ★ HEAVY • COLLECTIVE SOUL • ATLANTIC	89
ROCK / MODERN ROCK TRACKS ★ MY OWN WORST ENEMY • LIT • RCA	89
TOP 40 TRACKS ★ LIVIN' LA VIDA LOCA • RICKY MARTIN • C2	90

• TOP VIDEO SALES • ★ A BUG'S LIFE • WALT DISNEY HOME VIDEO	82
DVD SALES ★ STAR TREK: INSURRECTION • PARAMOUNT HOME VIDEO	82
KID VIDEO ★ MULAN • WALT DISNEY HOME VIDEO	83
RENTALS ★ THE SIEGE • FOXVIDEO	83

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

BLUES ★ THE REAL DEAL: GREATEST HITS VOLUME 2 STEVIE RAY VAUGHAN AND DOUBLE TROUBLE • LEGACY
CONTEMPORARY CHRISTIAN ★ THE NU NATION PROJECT • KIRK FRANKLIN • GOSPO CENTRIC / INTERSCOPE
GOSPEL ★ THE NU NATION PROJECT • KIRK FRANKLIN • GOSPO CENTRIC
KID AUDIO ★ STAR WARS EPISODE I: THE PHANTOM MENACE READ-ALONG • KID RHINO
THE BILLBOARD LATIN 50 ★ PINTAME • ELVIS CRESPO • SONY DISCOS
MUSIC VIDEO ★ HOMECOMING - LIVE IN ORLANDO BACKSTREET BOYS • JIVE / ZOMBA VIDEO
REGGAE ★ THE DOCTOR • BEENIE MAN • SHOCKING VIBES
WORLD MUSIC ★ SOGNO • ANDREA BOCELLI • POLYDOR

TOP OF THE NEWS

6 Juvenile offender bill passed by Senate includes industry-related amendments.

ARTISTS & MUSIC

8 Executive Turntable: Thomas E. van Dell is named VP of international at Universal/Motown.

14 Kenny G's 11th outing for Arista features interpretations of classics like "Summertime" and "Somewhere Over The Rainbow."

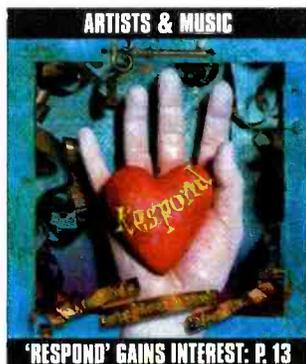
14 The Beat: Noted producer Matt Serletic is expected to ink an imprint deal with Arista Records.

18 Boxscore: George Strait, Tim McGraw, and others gross \$2 million at the Foxboro Stadium in Foxboro, Mass.

19 Continental Drift: An appearance on the "Felicity" soundtrack may be the key to mainstream attention for New York-based Scout.

20 Popular Uprisings: Veteran emo-core group Sense Field took its time crafting its self-titled debut on Warner Bros.

21 Reviews & Previews: The Backstreet Boys, Paul Galbraith, and Jon Hassell share the spotlight.

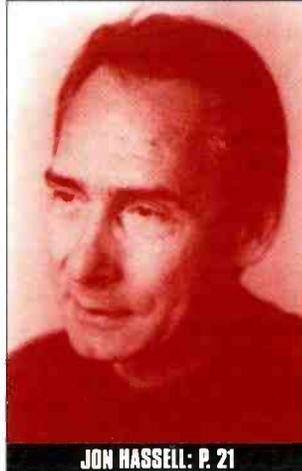


'RESPOND' GAINS INTEREST: P. 13

24 R&B: It's a family affair for MCA duo Melky Sedede.

26 Words & Deeds: Slick Rick, one of hip-hop's founding fathers, returns to center stage.

REVIEWS & PREVIEWS



JON HASSELL: P. 21

26 The Rhythm Section: TLC's "I'm Good At Being Bad" gets an official push following extensive radio play.

29 Dance Trax: The U.K. duo Basement Jaxx previews its forthcoming Astralwerks album for a buoyant New York crowd.

32 Country: Townes Van Zandt's spirit lives on with the posthumous set "A Far Cry From Dead."

36 Classical/Keeping Score: NPR's "Performance Today" wins a Peabody Award.

37 Jazz/Blue Notes: The fusion band Vertú prepares for its self-titled debut on 550 Music/Legacy.

38 Songwriters & Publishers: Carole Bayer Sager finds longevity and success through numerous collaborations.

39 Pro Audio: Chris Pelonis brings a holistic approach to studio design.

40 Latin Notas: Enrique Iglesias may sign with Interscope.

INTERNATIONAL

42 The Assn. of Independent Music plans to make British indie music available on its Web site.

44 Hits of the World: The

Backstreet Boys hold the top spot in Canada, Germany, Italy, Spain, and Switzerland.

45 Global Music Pulse: Berlin-based duo Rosenstolz makes waves with "Zucker."

MERCHANTS & MARKETING

47 NUON technology may transform DVD and DSS into multimedia systems.

47 Buying Trends: With Internet sales expected to double this year, retailers need to examine trends in consumer shopping.

50 Retail Track: Sony and Columbia ensure Ricky Martin's new set is front and center at retail.

51 Declarations of Independents: "Onda Sonora: Red Hot + Lisbon," the latest in the "Red Hot" series, will benefit AIDS research and awareness initiatives.

53 Sites + Sounds: The music industry begins planning ways to profit from the lucrative video and computer game markets.

81 Home Video: 20th Century Fox brings a successful BBC series on birds to U.S. home video.

82 Shelf Talk: York Home Video enters the DVD market with plans to release two DVD titles each month.

83 Child's Play: Warner Home Video prepares an elaborate campaign for "The King And I."

PROGRAMMING

87 Airplay-detection field heats



GORDON: P. 22

up with entry of new service.

89 The Modern Age: Social Distortion's Mike Ness explains how he became a better man—and a better musician.

90 AirWaves: Ricky Martin's stardom portends future success for other Latin acts.

92 Music Video: MTV plans to devote a weekend in June to indie labels and unsigned acts.

FEATURES

84 Classifieds

54 Update/Good Works: Epic will release a collection of live and unreleased music from various artists to benefit CARE, OXFAM, and Doctors Without Borders.

A BILLBOARD SALUTE

VALLEY MEDIA, INC.

BEGINS ON PAGE 55

97 Hot 100 Singles Spotlight: Jennifer Lopez makes an impressive move with "If You Had My Love."

100 Between the Bullets: Ricky Martin's English-language bow sets a 1999 sales record.

101 This Week's Billboard Online

102 Market Watch

102 Chart Beat: Phil Collins swings into the No. 1 spot on the Adult Contemporary chart.

102 Homefront: Billboard gets ready for the sixth annual Dance Music Summit.

GUEST COMMENTARY

Changes: Memories From A Life In Music

On May 8, David Bowie and Wayne Shorter were bestowed honorary doctor of music degrees from Berklee College of Music in Boston. The following was adapted from the commencement speech delivered by Bowie to Berklee's class of 1999.

BY DAVID BOWIE

Thank you. Thanks very much. Rockers... jazzers... samplers. That was a fantastic concert last night. I think both Wayne [Shorter] and myself were just so moved to hear our compositions coming back at us through your ears and abilities. It was dynamite. You don't know how much we appreciate it.

As always on occasions like this, I never really know what to do—which is pretty much the way that I've handled my career as a musician/writer. I guess any list of

advice I have to offer to a musician always ends with, "If it itches, go and see a doctor." Real world! But that's not going to be of any help today.

My sometimes-collaborator Brian Eno



"Music has allowed me so many moments of companionship when I've been lonely and a sublime means of communication when I want to touch people"

Pioneering rock legend David Bowie, creator of "Space Oddity" and Ziggy Stardust, recently branched into the online realm with the launch of BowieNet.

described himself as a non-musician. In fact, he tried to get it put into his passport as his work definition.

[Faking British customs officer's voice:]

"Non-musician? Made any records?"

[Impersonating Brian Eno:] "Of course not. I'm a bloody non-musician."

Anyway, I'd describe myself, I think, as a bit of a non-musician. I took classes, initially, after seeing the Little Richard band in a film with, at that time, Britain's foremost baritone jazz player, Ronnie Ross. I was about 14 and I gave him a phone. I found his number in the phone book, and he very kindly took me on.

But I quickly found what was written as "Be doo boo doobie doop ba doo bip." That's a George Redman composition, West Coast band, '60s—you wouldn't know about it.

"Be doo boo doobie doop ba doo bip," when I started playing it, came out as "bdzzzz dzzzzz zzzz." So it seemed that

(Continued on page 41)

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

FOR MORE DETAILS, LOG ON TO:

>>> MGD^{BLIND}DATE.COM



MILLER BREWING REMINDS YOU TO
THINK WHEN YOU DRINK
www.thinkwhenyoudrink.com



>>> **IMAGINE** TRAVELING TO A
GREAT CITY WHERE AN
INTIMATE VENUE IS SET TO
HOUSE SOME OF THE HOTTEST
BANDS IN MUSIC, AND YOU
DON'T KNOW WHO'S PLAYING
UNTIL THE MOMENT THE
CURTAIN GOES UP. GET ALL
THE DETAILS ABOUT THE MGD
BLIND DATE EXPERIENCE AT:
MGDBLINDDATE.COM.>>>



>>> MILLER GENUINE DRAFT >>>

©1999 MILLER BREWING CO., MILWAUKEE, WI

BANDS YOU'VE GOT TO

SEE

IN CLUBS WHERE YOU CAN

FEEL

THE MUSIC

EXPERIENCE

MGD **BLIND DATE.**

WHO'S PLAYING >>> **LAS VEGAS** >>> AUGUST >>>

WHO'S PLAYING >>> **CHICAGO** >>> SEPTEMBER >>>

WHO'S PLAYING >>> **DUBLIN** >>> NEW YEAR'S '99 >>>



NO PURCHASE NECESSARY.

MUST BE A U.S. RESIDENT 21 YEARS OR OLDER. VOID WHERE PROHIBITED.

Vidich Addresses E-Biz

Six Questions is an occasional Billboard feature that focuses on noteworthy industry people, ranging from senior executives to artists. This week's subject, Paul Vidich, was recently promoted to executive VP of strategic planning and business development of Warner Music Group.

He had been senior VP since 1994, responsible for acquisitions like Rhino Entertainment and investments such as Music Choice Europe and Music Choice U.S. He has also led Warner Music's efforts in E-commerce, digital downloading, and DVD Audio and is responsible for the company's Internet strategy. He reports to Warner Music CFO Jerry Gold.

This interview was conducted by Don Jeffrey

What can you say to assure traditional music retailers that your Internet strategies are not going to cut them out of the business?

The traditional record retailers are going to represent our biggest customers for many years to come. While electronic commerce will grow quickly, what you're seeing is that many retailers themselves see [E-commerce] as a business they want to be in, need to be in. There's a convergence of interests: Music companies want to sell product on the Internet, and music retailers also want to participate in that.

What's the status of the Madison Project now?

The launch of the test is on target for June. It's now in a friends-and-family test mode in San Diego, people who work for [cable provider] Roadrunner. We're rapidly completing work providing the many hundreds of titles available for the test.

Will the Secure Digital Music Initiative be able to meet its ambitious goals for digital music standards?

I'm optimistic that by the June 30 deadline, we'll end up with some

specs for portable devices, which is where most of the work is going on now.

Are you planning any further joint ventures with Sony Music on E-commerce; for instance, have you considered the acquisition of an existing online retailer, such as CDnow?

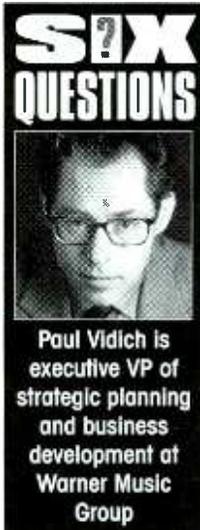
Sony and Warner are joint-venture partners in [record club] Columbia House. Columbiahouse.com is a significant player in E-commerce. It also operates Total E, which is non-club. We clearly have strong interests in E-commerce and are in the midst of expanding both activities... In the course of business, we're always open to acquisitions. That's not to say we're actively pursuing an acquisition now.

Is it Warner Music's strategy to look for independent labels to acquire or to start up its own imprints from scratch, or both?

Actually both. Warner has one of the best track records in growing affiliated labels. Geffen, Interscope, and Maverick are three of the biggest. We've also historically acquired labels outright. It depends on the talent at the labels. You're investing in the key creative people leading the labels.

Is DVD Audio going to have the same impact on the music business as the CD?

I am a big fan of DVD Audio. I think it will, over the course of the next five to seven years, play a significant role in the music business: By 2003, the installed base of players, capable of playing DVD Audio, will be over 60 million... The sale of DVD Audio discs will end up being a very large business. It's a better product than CD. It has multichannel sound—a new experience. It also has the additional elements of graphics, text, and video. It's an interesting new product for the millennium. The music industry has a strong interest in pursuing this.



Entertainment Biz Awaits Senate Bill

BY BILL HOLLAND

WASHINGTON, D.C.—At press time, the Senate Republican leadership was debating whether to push ahead with a vote on the giant juvenile-justice bill that includes amendments calling for the entertainment industry to develop codes of conduct and enforce non-voluntary ratings and labeling systems.

Early in the day May 20, Republican Majority Leader Trent Lott, R-Miss., withdrew the bill from con-

sideration on the Senate floor after facing a weeklong fight by Democrats and members of his own party over gun-control provisions in the bill. However, later in the day the Republican leaders were deciding whether to bring up the bill for reconsideration. The bill may be taken up again on the Senate floor the week of Monday (24) or after Memorial Day weekend.

The bill, the Violent and Repeat Juvenile Offender Accountability

and Rehabilitation Act, S. 254, contains the entertainment-related amendments, as well as provisions that mandate the creation of a youth violence commission.

The decision to pull the bill came after Democrats threatened to filibuster over a handgun background-check item they believe contained loopholes, part of a weeklong rancorous debate on gun control. The bill was pulled on a day that saw another teen shooting spree—this one at a high school in Conyers, Ga., where six students were injured.

The far-reaching legislation tightens the screws on youthful offenders but also offers \$5 billion in block grants and aid to local law enforcement for crime prevention and drug and alcohol rehabilitation.

Some of its amendments, however, may also have a direct impact on how entertainment industries create, market, and label their products.

One amendment, the National Youth Violence Commission Act, would create a high-level federal commission, including the attorney general, with subpoena power to determine "the root causes of violence," including "depictions of violence in the media."

That amendment was introduced May 11 by Sens. John McCain, R-Ariz., and Joseph Lieberman, D-Conn. Other sponsors are Sens. Robert Byrd, D-W.Va.; Sam Brownback, R-Kan.; Kent Conrad, D-N.D.; Max Cleland, D-Ga.; and Mary Landrieu, D-La. That amendment was passed by the Senate May 19, to be folded into the main bill.

The commission would also include the surgeon general, the secretary of the Department of Health and Human Services, and the secretary of education, along with religious leaders, law-enforcement experts, and juvenile-care experts.

Another bill provision affecting the entertainment industry, the Omnibus Violence in Culture and Media Amendment, was introduced on the Senate floor without hearings May 12 and passed unanimously (Billboard, May 22).

It calls on the industries to accept more responsibility for youth violence and would give them limited antitrust law exemptions so they can enter into joint discussions to create industry codes of conduct and development enforcement mechanisms. The bill's language strongly suggests enforcement could include boycotts of non-complying retailers.

The amendment—introduced by Sens. Orrin Hatch, R-Utah; Wayne Allard, R-Colo.; Lieberman; and Brownback—would also focus on the voluntary labeling and rating systems of the film, video game, TV, and Internet content industries.

In a related development, on May 18, Sen. Ernest Hollings, D-S.C., brought before the Senate Commerce Committee a bill that had earlier been voted down as an amendment to the juvenile-justice bill. Hollings' legislation, now a stand-alone bill, would call on the Federal Communications Commission to restrict all violent TV programming to "safe harbor" evening hours and would attempt to restrict violent content on the Internet.



Kudos For Songwriters. At its West Coast membership meeting in West Hollywood, the Songwriters Guild of America (SGA) recently honored Edward P. Murphy, president/CEO of the National Music Publishers' Assn. and the Harry Fox Agency, and Erwin Drake, past president of the SGA. Shown, from left, are SGA executive director Lew Bachman, Murphy, Drake, and SGA president George David Weiss.

Ruffhouse Partners Split Schwartz, Nicolo Form Own Companies

BY GAIL MITCHELL

LOS ANGELES—Following the dissolution of their partnership, Ruffhouse CEO Chris Schwartz and president Joe Nicolo are both talking to labels about their new, separate ventures.

The two announced the end of their 13-year association May 13. For the past 10 years, Ruffhouse has been affiliated with Columbia Records and has launched the careers of a number of top hip-hop and rap acts, including the Fugees, Lauryn Hill, Kris Kross, and Cypress Hill (*Billboard Bulletin*, May 14). No artists are being dropped in the move.

Schwartz and Nicolo have formed their own Philadelphia-based companies: Chris Schwartz Entertainment Group and Nicolo Entertainment. Schwartz, whose company will focus on music and film projects, says he's "in the process of talking to other labels about setting up a full-service company." Nicolo, who says he's "got a feeling he'll be surfacing elsewhere" rather than at Columbia, expects to announce details about his new label shortly.

While no new artists will be signed to Ruffhouse, the imprint's name is not going away. Current label acts—including Hill, the Fugees, Cypress Hill, and Pace Won—will release any forthcoming albums under the Ruffhouse/Columbia banner, according to Schwartz.

Schwartz's and Nicolo's deals with Columbia are up July 1. Regarding speculation about whether Schwartz and Nicolo will be affiliated with the company in the future, Columbia spokesman Larry Jenkins says, "All I can say right now is that Columbia maintains close, ongoing relationships with Schwartz and Nicolo because a number of Ruffhouse artists will remain on Columbia. But no separate deals have been done with either one."

Schwartz also maintains that he will continue to work closely with Columbia on Ruffhouse releases even after July 1. "We'll still participate

Two TV Networks Clash Over Latino Acts

BY JOHN LANNERT

A tug-of-war between two state-side Spanish TV networks over securing top Latino talent is leaving some artists and managers feeling caught in the middle.

After spending years battling for Latino TV viewers in the U.S., Telemundo and Univision recently heated up their duel over artist appearances for their competing awards shows, Billboard's Latin Music Awards and Premio Lo Nuestro, respectively, which were taped and aired within weeks of each other. The dispute was first reported May

12 in the Los Angeles Times.

With a viewership more than nine times smaller than Univision's, according to Nielsen Media Research, Telemundo (which is jointly owned by Sony and Liberty Media), was playing David to Univision's Goliath in airing its own awards show—and Goliath apparently took a perceived challenge to its overwhelming superior ratings seriously, some observers contend.

The fallout appears to have descended onto a Telemundo talk show, "El Show De Jaime Bayly." Enrique Iglesias and Shakira both

canceled tapings for Bayly's initial shows, slated to air this summer. The reasons given for those cancellations vary widely, however, depending on who is asked.

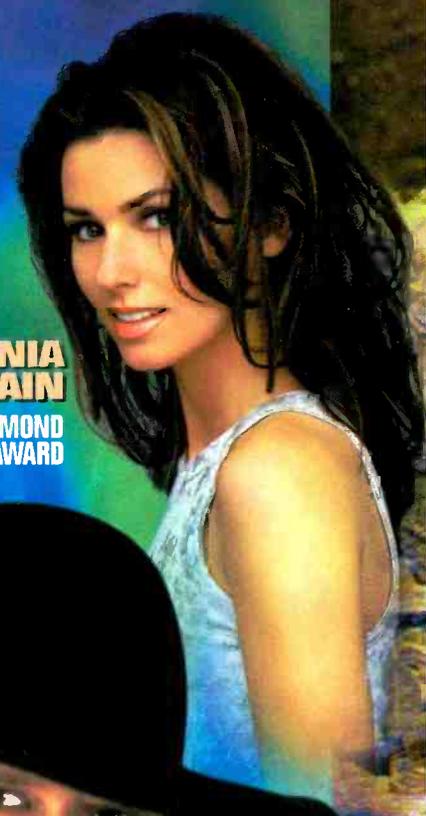
And while such efforts at achieving exclusivity are not uncommon in the wider broadcast entertainment business—from TV talk-show guests to pop-awards performances—some say the situation is exacerbated on the Latin side because of the relatively few outlets of exposure available for Latino artists.

Several prominent record execu-

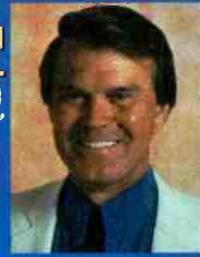
(Continued on page 93)

(Continued on page 94)

CONGRATULATIONS TO OUR 1999 ACM AWARD WINNERS



SHANIA TWAIN
DOUBLE DIAMOND
ALBUM AWARD



GLEN CAMPBELL
PIONEER AWARD
"The Clifflie"



MATT ROLLINGS
KEYBOARD

BRENT MASON
GUITAR



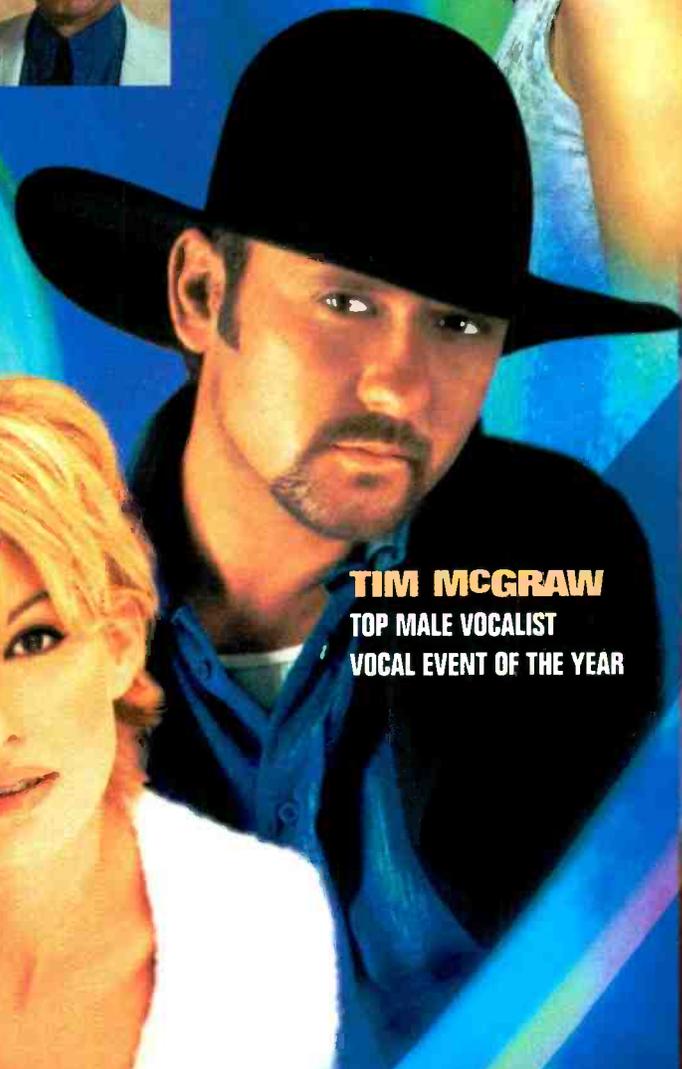
JERRY DOUGLAS
SPECIALTY
INSTRUMENT-
DOBRO



STUART DUNCAN
FIDOLE



BYRON GALLIMORE
SINGLE RECORD
OF THE YEAR
"This Kiss"



TIM MCGRAW
TOP MALE VOCALIST
VOCAL EVENT OF THE YEAR



FAITH HILL
SINGLE RECORD
OF THE YEAR
"This Kiss"
VIDEO OF THE YEAR
"This Kiss"
TOP FEMALE VOCALIST
VOCAL EVENT OF THE YEAR

BILLY KIRSCH
SONG OF THE YEAR
"Holes in the Floor
of Heaven"
HAMSTEIN CUMBERLAND MUSIC
KIDJULIE MUSIC
STEVE WARINER MUSIC

STEVE WARINER
SONG OF THE YEAR
"Holes in the Floor
of Heaven"



DIXIE CHICKS
ALBUM OF THE YEAR
Wide Open Spaces
TOP NEW VOCAL GROUP
TOP VOCAL GROUP

BLAKE CHANCEY
ALBUM OF THE YEAR
Wide Open Spaces

BMI

visit us at bmi.com

BMI IS A REGISTERED TRADEMARK OF BROADCAST MUSIC, INC.



Warren Big ASCAP Winner

Songwriter Of Year For 5th Time

BY MELINDA NEWMAN

LOS ANGELES—For an unprecedented fifth time, Diane Warren snared songwriter of the year honors at the 16th annual ASCAP Pop Music Awards, presented May 17 at the Beverly Hilton Hotel here.

Warren, who also won in 1990, 1991, 1993, and 1998, was honored for "Because You Loved Me" (Celine Dion), "How Do I Live" (LeAnn Rimes, Trisha Yearwood), "I Don't Want To Miss A Thing" (Aerosmith), and "Un-Break My Heart" (Toni Braxton). "How Do I Live" was also named song of the year.

Warren shared the award with Max Martin, who won for "As Long As You Love Me" and "Quit Playing Games (With My Heart)" (both from Backstreet Boys), "I Want You Back" ('N Sync), and "Show Me Love" (Robyn).

Former Billboard Century Award winner Joni Mitchell received ASCAP's Founders Award, presented to a songwriter whose work has stood apart for its uniqueness and yet has influenced many writers who have come after him or her. She was presented her award by Janet Jackson, who featured Mitchell's "Big Yellow Taxi" in her song "Got 'Til It's Gone," and Stevie Wonder, who talked about how, as a young boy in Detroit, he first heard Mitchell on a Windsor, Ontario, radio station and fell in love with her music. Wonder performed Mitchell's "Woodstock."

Following the tributes and a video highlights reel, Mitchell accepted her award, saying only that she was enjoying the evening and giving her thanks.

For the second year in a row, EMI Music Publishing and Warner/Chappell Music shared the publisher of the year honors, with each representing 13 of the award-winning songs.

The Beastie Boys received the college radio award, in recognition of their popularity with that market. The group's music is published by Brooklyn Dust Music and Universal Music Publishing Group.

A complete list of winners, with

their writers and publishers, follows.

"2 Become 1," Victoria Adams (Performing Right Society [PRS]), Melanie Brown (PRS), Emma Bunton (PRS), Melanie Chisholm (PRS), Geri Halliwell (PRS), Matthew Rowe (PRS), and Richard Stannard (PRS)—Universal Music Publishing Group and Windswept Music; "3 AM," John Goff, Jay Stanley, Robert Thomas, and Brian Yale—Tabitha's Secret Music and Tecklah Music; "4 Seasons Of Loneliness," Jimmy Jam and Terry Lewis—EMI Music Publishing and Flyte Tyme Tunes; "All My Life," Joel Hailey and Rory Bennett—Cord Kayla Music, EMI Music Publishing, Hee Bee Dooini Music, and Two Big Productions; "Anytime," Brian McKnight and Brandon Barnes—Cancelled Lunch Music, Let's Have Lunch Music, and Universal Music Publishing Group.

Also, "As Long As You Love Me," Max Martin (STIM)—Zomba Enterprises; "At The Beginning," Lynn Ahrens and Stephen Flaherty—TCF Music Publishing;

"Because You Loved Me," Diane Warren—Realsongs, Touchstone Pictures Music, and Songs Inc.; "The Boy Is Mine," LaShawn Daniels, Japhe Tejeda, Freddie D. Jerkins III, Rodney Jerkins, and Brandy—EMI Music Publishing and Henchi Music; "Change The World," Gordon Kennedy, Tommy Sims, and Wayne Kirkpatrick—BMG Songs and Universal Music Publishing Group; "Closing Time," Dan Wilson—Semidelicious Music and Warner/Chappell Music; "Criminal," Fiona Apple—FWW Music; "Don't Speak," Eric Stefani and Gwen Stefani—Knock Yourself Out Music and Universal Music Publishing Group; "Fly," William Maragh, Charles Frazier, Matthew Karges, Mark McGrath, and Rodney Sheppard—Wild Apache Music Publishing and Zomba Enterprises; "Foolish Games," Jewel—Warner/Chappell Music and Wiggly Tooth Music; "From This Moment On," Robert John "Mutt" Lange (PRS) and Shania Twain—Zomba Enterprises; "Frozen," Madonna and Patrick Leonard—No Tomato Music, Warner/Chappell Music, and Webo Girl Music Publishing.

Also, "Gettin' Jiggy Wit It," Samuel J. (Continued on page 100)



WARREN



MARTIN

Veteran Producer

Bruce Fairbairn

Dead At 49

BY LARRY LeBLANC

TORONTO—The members of Yes plan to complete their upcoming Beyond Records album in honor of Canadian producer Bruce Fairbairn, 49, who had been mixing the set at his Vancouver-based Armoury Studios at the time of his death May 17.

Fairbairn died in his sleep of undetermined causes at his home in Vancouver. After he failed to show up for an afternoon session, the studio's manager, Sheryl Preston, and Yes singer Jon Anderson drove to his home and discovered his body.



FAIRBAIRN

"The album is a dedication to Bruce," says Anderson. "He pulled it together and made us believe in ourselves."

Fairbairn and longtime collaborator Bob Rock had been talking with Bon Jovi about working on a new album, Rock says.

"The really strange thing is, in the past two months, we had been talking about producing Bon Jovi together," says Rock. "We were going to meet this week in New York with the band. We all wanted to get it back together and have some fun again."

In a prepared statement, the members of Bon Jovi say, "We are saddened and shocked by the loss of Bruce Fairbairn. Not only have we lost a great collaborator, we've lost a wonderful friend."

Over the past two decades, Fairbairn produced pivotal albums for Bon Jovi, Aerosmith, AC/DC, Motley Crue, INXS, Van Halen, Loverboy, Chicago, Kiss, and the Cranberries.

"To me, Bruce is in the company of such great contemporary popular-music producers as George Martin, Phil Ramone,

(Continued on page 15)

BMI Songwriters Honored

Four Named Writers Of The Year

BY MELINDA NEWMAN

LOS ANGELES—Mariah Carey, Sarah McLachlan, matchbox 20's Rob Thomas, and Shania Twain were named songwriters of the year at the 47th annual BMI Pop Awards, held May 18 at the Regent Beverly Wilshire Hotel here.

Carey, also named songwriter of the year in 1992, won the nod for "Butterfly," "Honey," and "My All"; McLachlan (who belongs to Canadian performing right organization SOCAN) for "Adia," "Building A Mystery," and "Sweet Surrender"; Thomas for "3 AM," "Push," and "Real World"; and Twain for "You're Still The One," "From This Moment On," and "Love Gets Me Every Time."

"You're Still The One" was also named song of the year.

Chumbawamba's "Tubthumping" was named most performed song on college radio. The tune had already been awarded BMI/PRS Song of the Year at the U.K.'s Performing Right Society (PRS) Awards.

Seventeen of this year's award songs have won pop awards previously, including "You've Lost That Lovin' Feelin'"—the most performed song in the BMI repertoire.

EMI Music Publishing, which published 16 of the 70 songs honored, captured the publisher of the year title for the fifth time in the last decade.

The evening was hosted by BMI president/CEO Frances W. Preston and VP of writer/publisher relations Rick Riccobono. Riccobono had announced his resignation earlier in the day; he is leaving to become president, music and live performances, for Portland, Ore.-based technology company Super Tracks (*Billboard-Bulletin*, May 19).

A complete list of winners, with their writers and publishers, follows.

"3 AM," Rob Thomas, Brian Yale—Bidnis Inc., EMI-Blackwood Music; "Adia,"

Pierre Marchand (SOCAN), Sarah McLachlan (SOCAN)—Sony/ATV Songs LLC, Studio Nomade (SOCAN); "All Cried Out," Curt-T-t, Baby Gerry, Shy Shy, B-Fine, Bowlegged Lou, Paul Anthony—Careers-BMG Music Publishing, Moko-jumbi Music, Zomba Songs; "All For You," Jeff Beres, Ken Block, Andrew Copeland, Ryan Newell, Mark Trojanowski—Crooked Chimney Music, Music Corporation of America; "Anytime," Brandon Barnes—Brandon Barnes Music, Songs of PolyGram International; "Baby, I Need Your Loving," Lamont Dozier, Brian Holland, Eddie Holland—Stone Agate Music; "Barely Breathing," Duncan Sheik—Careers-BMG Music Publishing, Duncan Sheik Songs, Happy Dog Music; "Bitter Sweet Symphony," Richard Ashcroft (PRS), Mick Jagger (PRS), Keith Richards (PRS)—ABKCO Music.

Also, "Blue On Black," Mark Selby, Kenny Wayne Shepherd, Tia Sillers—Bro 'N Sis Music, Ensign Music Corp., Estes Park Music, I Know Jack Music, Music Corporation of America, Only Hit Music; "The Boy Is Mine," Brandy, Fred Jerkins, Rodney Jerkins—Bran Bran Music, EMI-Blackwood Music, Ensign Music Corp., Fred

Jerkins Publishing, Rodney Jerkins Productions; "Brick," Ben Folds, Darren Jessee—Fresh Avery Music, Hair Sucker Songs, Sony/ATV Songs LLC; "Building A Mystery," Pierre Marchand (SOCAN), Sarah McLachlan (SOCAN)—Sony/ATV Songs LLC, Studio Nomade (SOCAN); "Butterfly," Mariah Carey—Rye Songs, Sony/ATV Songs LLC; "Candle In The Wind," Elton John (PRS), Bernie Taupin—Songs of PolyGram International; "Change The World," Wayne Kirkpatrick—Careers-BMG Music Publishing, Magic Beans Music; "Everlong," Dave Grohl—EMI-Virgin Songs, MJ Twelve Music; "Everything To Everyone," Art Alexakis, Greg Eklund, Craig Montoya—Common-green Music, Evergleam Music, Irving Music, Montalupis Music; "Fly," Craig Bullock, Stan Frazier, Murphy Karges, Mark

(Continued on page 101)



CAREY



McLACHLAN



THOMAS



TWAIN

EXECUTIVE TURNTABLE

RECORD COMPANIES. Universal/Motown Records Group in New York names **Thomas E. van Dell** VP of international. He was regional VP of marketing for Universal Music Asia Pacific Ltd.

Paul J. Vidich is promoted to executive VP of strategic planning and business development at Warner Music Group in Burbank, Calif. He was senior VP of strategic planning and business development.

Roadrunner Records in New York appoints **Derek Shulman** president and **Dave Loncao** senior VP of promotion. They were, respectively, president/CEO of Collision Arts and VP of promotion for RCA Records.

Richard Bates is promoted to



VAN DELL



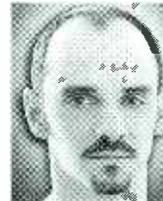
VIDICH



SHULMAN



LONGAO



BATES



LINN



ABDAL-KHALLAQ



CALDWELL

senior VP of creative services at Atlantic Records in New York. He was VP of creative services.

Greg Linn is promoted to senior director of marketing for Columbia Records in New York. He was director of marketing.

Hakim Abdal-Khallaq is appointed marketing director of R&B music at MCA Records in Universal City, Calif. He was senior director

of marketing at Motown.

Push Records in New York promotes **Daniel Caldwell** to VP of marketing and sales. He was national director of field marketing and sales.

Glenn Rosenberg is promoted to director of music marketing at Columbia House in New York. He was product manager of music marketing. Priority Records promotes **Ron**

Spaulding to VP of sales, in Los Angeles; **Fred McKendree** to director of sales for the Southeast region, in Atlanta; **Drew Miele** to director of sales for the mid-Atlantic region, in North Caldwell, N.J.; **Bob McDonald** to regional sales manager for the Northeast region, in Reading, Mass.; and **Brian Shafton** to West Coast director of sales, in Los Angeles.

They were, respectively, national sales manager, regional sales manager, regional sales manager, regional sales representative, and regional sales manager.

RELATED FIELDS. **Mike Krebs** is named talent buyer at House of Blues Entertainment Inc. in Hollywood. He was an agent at Renaissance Entertainment.

JUPITER COMMUNICATIONS' FOURTH ANNUAL

PLUGIN

July 19-20, New York City

Paul Vidich, EVP Warner Music Group

Mark Cuban Broadcast.com
Chairman & President

Russ Pillar, President Virgin Entertainment Group

Larry Kenswil, President Universal Music Group
Global E-Commerce &
Advanced Technology

Michael Robertson, CEO mp3.com

Jason Olim, President & CEO CDNOW

David Watkins, President Rioport

Al Teller, CEO Atomic Pop

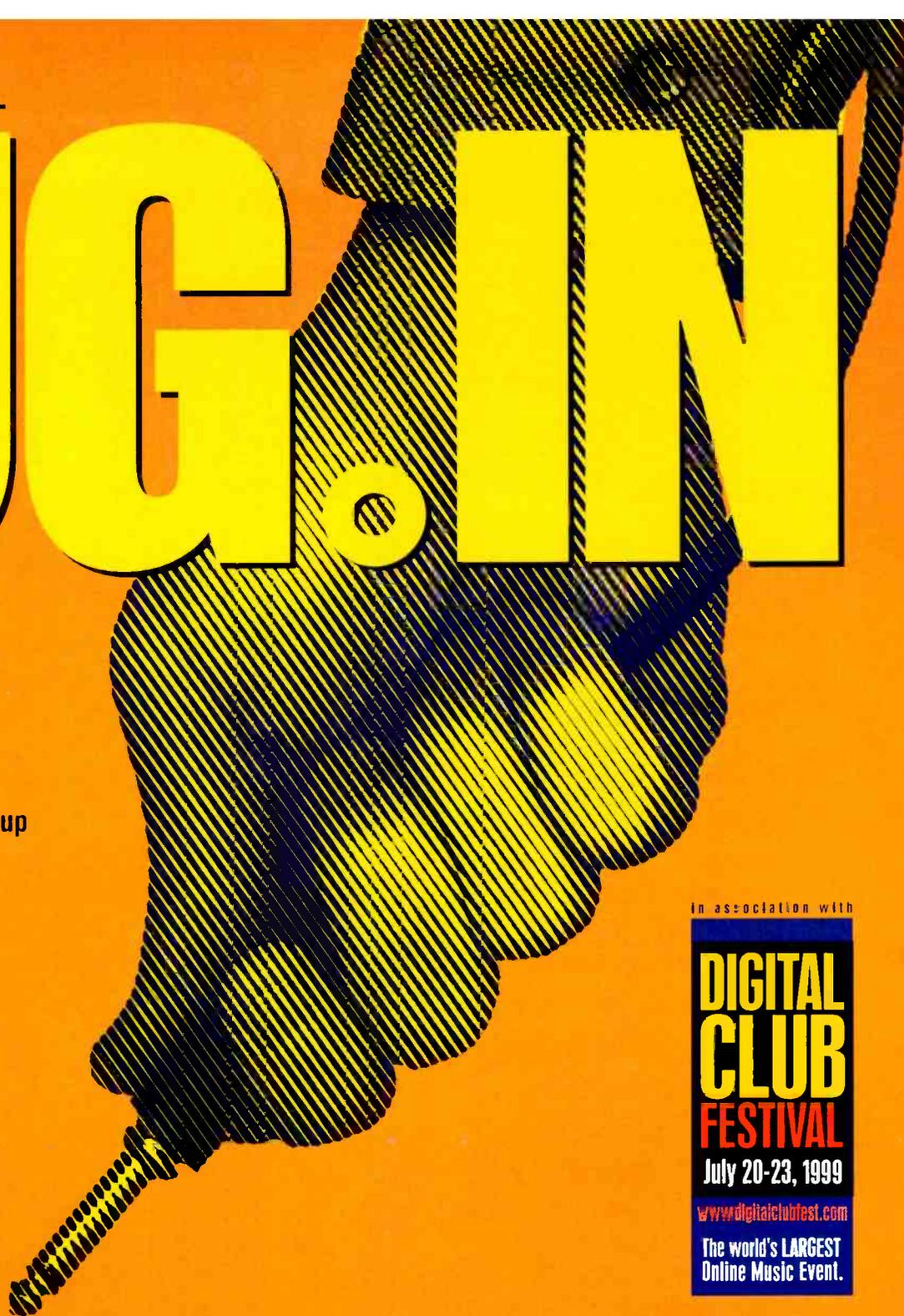
Mark Ghuneim, VP Columbia Records
Online & Emerging Technologies

Marc Geiger, Chairman & CEO Artist Direct

David Margoese CD Radio
Chairman & CEO

Mike Farrace, VP Tower Online

Leonardo Chiariglione Secure Digital
Executive Director Music Initiative



In association with

**DIGITAL
CLUB
FESTIVAL**

July 20-23, 1999

www.digitalclubfest.com

The world's LARGEST
Online Music Event.

Strauss Zelnick **BMG**

Danny Goldberg **Sheridan Square
Entertainment**

To register or receive your free conference brochure:

Call: 800-611-2350 or 212-780-6060 x103 www.jup.com/events/forums/plugin E-mail: jon@jup.com

Limited sponsorships available. Contact: Rich Regan, 212-780-6060 x138, E-mail: rich@jup.com

Billboard

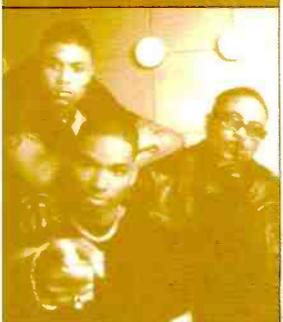
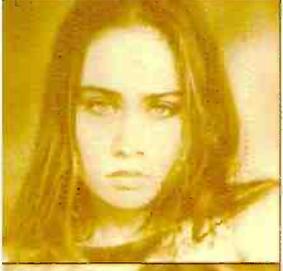


Platinum Sponsor:



WIRED

JUPITER
COMMUNICATIONS
www.jup.com



ASCAP Founders Award Joni Mitchell

2 Become 1

Writers: Victoria Adams (PRS), Melanie Brown (PRS),
Emma Bunton (PRS), Melanie Chisholm (PRS), Geri Halliwell (PRS),
Matthew Rowe (PRS), Richard Stannard (PRS)
Publishers: Universal Music Publishing Group,
Windswept Music

3 a.m.

Writers: John Goff, Jay Stanley
Publishers: Tabitha's Secret Music, Teeklah Music

4 Seasons of Loneliness

Writers: Jimmy Jam, Terry Lewis
Publishers: EMI Music Publishing, Flyte Tyme Tunes

All My Life

Writers: Joel Hailey, Rory Bennett
Publishers: Cord Kayla Music, EMI Music Publishing,
Hee Bee Dooinit Music, Two Big Productions, Inc.

Anytime

Writer: Brian McKnight
Publishers: Cancelled Lunch Music, Let's Have Lunch Music,
Universal Music Publishing Group

As Long As You Love Me

Writer: Max Martin (STIM)
Publisher: Zomba Enterprises Inc.

At The Beginning

Writers: Lynn Ahrens, Stephen Flaherty
Publisher: T C F Music Publishing, Inc.

Because You Loved Me

Writer: Diane Warren
Publishers: REALSONGS, Touchstone Pictures Music
and Songs Inc.

The Boy Is Mine

Writers: LaShawn Daniels, Japhe Tejeda
Publishers: EMI Music Publishing, Henchi Music

Change The World

Writers: Gordon Kennedy, Tommy Sims
Publishers: BMG Songs, Inc., Universal Music
Publishing Group

Closing Time

Writers: Dan Wilson
Publishers: Semidelicious Music, Warner/Chappell Music, Inc.

Criminal

Writer: Fiona Apple
Publisher: FHW Music

Don't Speak

Writers: Eric Stefani, Gwen Stefani
Publishers: Knock Yourself Out Music, Universal Music
Publishing Group

Fly

Writer: William Maragh
Publishers: Wild Apache Music Publishing,
Zomba Enterprises Inc.

Foolish Games

Writer: Jewel
Publishers: Warner/Chappell Music, Inc., Wiggly Tooth Music

From This Moment On

Writer: Robert John "Mutt" Lange (PRS)
Publisher: Zomba Enterprises Inc.

Frozen

Writers: Patrick Leonard, Madonna
Publishers: No Tomato Music, Warner/Chappell Music, Inc.,
Webo Girl Music Publishing, Inc.

Gettin Jiggy Wit It

Writers: Samuel J. Barnes, Will Smith
Publishers: Slam U Well, Treyball Music

Honey

Writers: Sean "Puffy" Combs, Stephen Hague, Stevie J.,
Ronald J. Larkins, Malcom McLaren, Larry Price, Q-Tip
Publishers: Charisma Music Corp., Chrysalis Music, EMI
Music Publishing, Jazz Merchant Music, Justin Combs
Publishing, Steven A. Jordan Music Inc., Warner/Chappell
Music, Inc. Zomba Enterprises Inc.

I Don't Wanna Miss A Thing

Writer: Diane Warren
Publisher: REALSONGS

The Impression That I Get

Writers: Richard Barrett, Joseph Gittleman
Publishers: Bosstone Music, EMI Music Publishing

I Will Love You Always Forever

Writer: Donna Lewis
Publisher: Warner/Chappell Music, Inc.

I Want You Back

Writers: Max Martin (STIM), Denniz PoP (STIM)
Publisher: BMG Songs, Inc.

I'll Be

Writer: Edwin McCain
Publishers: EMI Music Publishing, Harrington Publishing, Inc.

Kind And Generous

Writer: Natalie Merchant
Publisher: Indian Love Bride Music

Kiss The Rain

Writers: Eric Bazilian, Desmond Child
Publishers: Desmophobia, Human Boy Music, Universal Music
Publishing Group, Warner/Chappell Music, Inc.

Mo Money Mo Problems

Writers: Sean "Puffy" Combs, Mase, Notorious B.I.G.,
Stevie J.
Publishers: B.I.G. Poppa Music, EMI Music Publishing,
Justin Combs Publishing, Mason Betha Entertainment, Inc.,
Steven A. Jordan Music Inc., Warner/Chappell Music, Inc.

My Heart Will Go On

Writer: James Horner
Publishers*: Famous Music Corp., T C F Music Publishing, Inc.

Nice and Slow

Writers: Brian Casey, Jermalne Dupri, Manuel Seal, Usher
Publishers: BMG Songs, Inc., EMI Music Publishing,
S L A C K A D Music, So So Def Music, Them Damn Twins,
UR-IV



Songwriters of the Year

Max Martin
Diane Warren

Song of the Year "How Do I Live"

Writer: Diane Warren
Publisher: REALSONGS



American Society of Composers, Authors and Publishers

© 1999 ASCAP

*co-copyright owners



Top Names In Pop

1999 Pop Award Winners

One Headlight

Writer: Jakob Dylan
Publishers: Brother Jumbo Music, Warner/Chappell Music, Inc.

Push

Writer: Matt Serletic
Publisher: Melusic

Quit Playing Games With My Heart

Writers: Herbert Chrichlow (STM), Max Martin (STM)
Publishers: Zomba Enterprises Inc.

Sex and Candy

Writer: John Wozniak
Publisher: Wozniak Publishing, Warner/Chappell Music, Inc.

Show Me Love

Writers: Max Martin (STM), Robyn (STM)
Publisher: BMG Songs, Inc.

Something About The Way You Look Tonight

Writer: Bernie Taupin
Publisher: Wretched Music

Sunny Came Home

Writers: Shawn Colvin, John Leventhal
Publishers: Sacred Songs Ltd., Lev-A-Tunes, Warner/Chappell Music, Inc.

Takes A Little Time

Writer: Amy Grant
Publisher: Age By Age Music

This Kiss

Writers: Beth Nielsen Chapman, Annie Roboff
Publishers: Alamo Music Corp., Anwa Music, BNC Songs



College Award
Beastie Boys



EMI MUSIC PUBLISHING

© EMI Music Publishing, A member of THE EMI Group

Publishers of the Year

EMI Music Publishing
Warner/Chappell Music, Inc.



Time Of Your Life (Good Riddance)

Writers: Billie Joe Armstrong, Mike Dirnt, Tre Cool
Publishers: Green Daze Music, Warner/Chappell Music, Inc.

To Love You More

Writer: Edgar Bronfman, Jr.
Publisher: Boozetunes

Together Again

Writers: Jimmy Jam, Terry Lewis
Publishers: EMI Music Publishing, Flyte Tyme Tunes

Too Close

Writers: Raphael Brown, Robert A. Ford, Kay Gee, Robert Huggar, Darren Lighty, Denzil Miller, James B. Moore, Lawrence Smith, Kurt Walker
Publishers: Do What I Gotta Do Productions, EMI Music Publishing, Naughty Music, Neutral Gray Music, Pure Love Music, Uh Oh Entertainmen Inc., Warner/Chappell Music, Inc., Wut' Shawan-A Do Music

Tom

Writers: Scott Cutler, Philip Thornalley (PRS)
Publisher: BMG Songs, Inc., EMI Music Publishing, Scott Cutler Music

Un-Break My Heart

Writer: Diane Warren
Publisher: REALSONGS

Uninvited

Writer: Alanis Morissette
Publishers: 1974 Music, Universal Music Publishing Group

The Way

Writer: Anthony Scialzo
Publishers: Bible Black, EMI Music Publishing

You Make Me Wanna

Writers: Jermaine Dupri, Manuel Seal, Usher
Publisher: BMG Songs, Inc., EMI Music Publishing, S L A C K A D Music, So So Def Music, UR-IV

You Were Meant For Me

Writer: Jewel
Publishers: Warner/Chappell Music Publishing, Inc., Wiggly Tooth Music

You're Still The One

Writer: Robert John "Mutt" Lange (PRS)
Publisher: Zomba Enterprises Inc.

ASCAP



Where Music Begins™

Marilyn Bergman, President and Chairman of the Board

www.ascap.com

Billboard *Specials*

**CLOSING
MAY 24**

- R&B
 - Philadelphia Music Int'l
- CALL NOW!**

ADVERTISING OPPORTUNITIES

LATIN MUSIC 6 PACK III

The third of Billboard's sizzling Latin Six Packs spotlights the Midem Americas show. Get your ad in front of Billboard's 150,000 readers in 110 countries and reach the Latin music industry's top decision makers. Contact your Billboard representative today regarding special multi-issue discounts.

Contact:
Marcia Olival 305.864.7578
Gene Smith 212.536.5001

**ISSUE DATE: JUNE 26
AD CLOSE: JUNE 1**

SGAE 100TH ANNIVERSARY

This special commemorates the extraordinary 100 years of SGAE. This in-depth issue will highlight SGAE's rich history, their current status and look at their exciting future. Join Billboard in celebrating SGAE's successful century. Call today and be part of this exciting special!

**ISSUE DATE: JUNE 26
AD CLOSE: JUNE 1**

**Christine Chinetti
44.171.323.6686**

PRE-VSDA

This spotlight salutes our "Video Person of the Year," Jack Eugster, Chairman, President and CEO of Musicland. In addition, the spotlight will report on retailers' quest to find the right balance of formats and products that will guarantee success. Please join us in our toast to Jack Eugster.

**ISSUE DATE: JULY 3
AD CLOSE: JUNE 8**

**Diana Blackwell
323.525.2304**

JAZZ

Billboard profiles the trends that will shape Jazz into the new millennium and the labels and players providing Jazz with new momentum. We'll feature opportunities for smaller imprints and look at the reissues commemorating the 100th anniversary of Duke Ellington. Come swing in Billboard's Jazz festival.

**ISSUE DATE: JULY 3
AD CLOSE: JUNE 8**

**Pat Rod Jennings
212.536.5136**

UPCOMING SPECIALS

BLUES - Issue Date: July 3 • Ad Close: June 8

VSDA - Issue Date: July 10 • Ad Close: June 15

ALLEGRO 15TH ANNIVERSARY - Issue Date: July 10 • Ad Close: June 15

PLUG IN '99 - Issue Date: July 17 • Ad Close: June 22

REGGAE/CARIBBEAN - Issue Date: July 17 • Ad Close: June 22

VP 20TH ANNIVERSARY - Issue Date: July 17 • Ad Close: June 22

**New York
212.536.5004**

**Los Angeles
323.525.2307**

**Nashville
615.321.4297**

**London
44.171.323.6686**

Artists & Music

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

'Respond' Charity Set Garnering Growing Awareness, Sales

BY CARRIE BELL

LOS ANGELES—The response to "Respond," a two-disc charity compilation of Boston-area female singer/songwriters, has exceeded the expectations of all involved. The collection continues to gain momentum at radio, retail, and in the press, making it the little album that could.

"A year ago, I wouldn't have believed you if you told me this was going to happen. Every two or three hours, it seems like there's a new interview opportunity or a new radio station playing a song, another non-profit calling to network, or someone who needs our help that heard about us because of this CD," says Kate Cloud, executive director of Respond Inc., the Boston-area anti-domestic-violence group that receives all proceeds from the sale of the compilation.

"What an extraordinary gift these artists and technical people have given us, because this wouldn't have happened if it wasn't a great CD," she continues. "I really feel like we are touching people with great music, reaching out and speaking to new audiences about domestic-violence issues, and of course, benefiting tremendously financially."

The Signature Sounds-issued, Koch-distributed compilation, which retails for \$15.98, has raised \$12,000 for Respond. The funds will be used to maintain its hot line, emergency shelter, counseling and legal-advocacy services, parenting groups, children's programming, and linguistic outreach.

"With so much of the money going directly back to the cause, how could I possibly turn it down? It didn't cost me anything but a few hours of time," says Lori McKenna, who appears on "Respond" alongside such artists as Mary Lou Lord, Catie Curtis, Melissa Ferrick, Juliana Hatfield, and Jen Trynin and who won a recent contest to perform at the Boston Lilith Fair date in August.

"I've had other offers to contribute to a charity project where they were only giving a dollar or two from each CD sold, and that makes me think twice about how good the intentions are," she adds. "Plus, it helped persuade me because Respond is such a well-known and established organization fighting an issue we all need to be aware of."

According to Signature Sounds president Jim Olsen, there are three main reasons "Respond" has generated such a buzz: the album itself; the national press, including coverage in *Billboard* in the March 6 and

March 27 issues; and the willingness of those involved to keep on keeping on.

"We did it with the idea that it would be a nice regional project that would sell for a couple of months and make a little money for charity, but the buzz started and consumers seem to be catching up. Now it seems we'll be working this project for much longer than anticipated," Olsen says. "First and foremost, this is a quality mix at a bargain price. There are 27 tracks on a variety of topics and tempos by established and new artists. No one would buy an album they aren't excited to listen to. And it all goes to a great

the album. If the demand continues, we'll probably rerun the piece more."

"'Respond' has been selling steadily at our stores but will probably run its course—unless they keep up all this national attention. That definitely increases an album's shelf life, as would more radio play," says Natalie Waleik, VP of purchasing at the Cambridge, Mass.-based Newbury Comics chain. Newbury also did its part by donating a month in listening stations in February and has sold more than 200 copies of "Respond."

An upcoming MTV news segment will certainly help boost sales. Says

running the information, it is worth it."

RETAIL AND RADIO UNITE

"Retailers and radio people realize that they have a social responsibility to get behind this project. We owe a lot to Newbury Comics, Valley [Media], and several New England mom-and-pops," Signature Sounds' Olsen says.

A Boston Tower Records store will host a showcase of "Respond" artists, as did New York's Living Room May 1. The New England Mobile Bookfair has purchased 50 copies to sell. A pending tie-in with the Body Shop is also being ex-

Festival Productions, the senior producer of the Ben & Jerry's festival. "Not to mention they deserve to be there on talent alone."

The women have also grouped together for shows around Boston and at area colleges like Tufts University and Regis College. "It feels really inspiring to know you are helping make the world a better place and to be playing with such talented women," says Merrie Amsterberg, whose album will be rereleased on Zoe/Rounder June 29. "It also doesn't hurt my career to get my music and name out there."

Although many of the musicians are busy completing their own tours or recording sessions, they do their part by toting a few copies of "Respond" to sell on the road or taking time out to be vocal.

"I never had a chance to hop on a CD like this and be directly linked to such a good cause," Pamela Means says. "I can't think of anything sour about this project except the reason we had to do it. With my busy touring schedule, I haven't had much time to support the social and political causes I believe [in], so talking 'Respond' up onstage and selling it on the road helps me feel like a better person."

Patty Larkin, who is recording a new album for release early next year, has gotten a similar warm feeling by hawking "Respond" on the road.

"I was in Detroit a few weeks ago, and a woman who runs a group similar to Respond said our CD inspired her group to look into doing a CD with local artists," Larkin says. "Franchising this terrific idea is the most positive impact I could hope for our project to have."

Many of the contributors have also committed to playing a Sept. 24 benefit concert at the Somerville (Mass.) Theater to celebrate Respond's 25th anniversary. A group tour is also being proposed for October, which is Domestic Violence Awareness month.

"Ours is not a glamorous tale. A year and a half ago, our original plan to make a charity compilation was much more modest," Devereaux says. "But it blossomed into much more, and part of the fun is growing it from its roots in my living room."

"Our original vision didn't include an anniversary show, a tour, or even national reach," she adds. "But isn't it wonderful that it has come to include those things? Or that people have paid as much attention to the CD's content as they have to its cause? It certainly makes me have hope for the world."



McKENNA



AMSTERBERG



MEANS



cause, which helped get the attention of press outlets like *Billboard* and VH1 and compels retailers and radio to give us a break. And the artists have gone farther than just letting us use a song. They have gotten involved to the fullest extent possible."

PRESS TIME

Since its release in January, the media has gotten behind "Respond," helping sell 1,000 units, according to SoundScan. Olsen notes that hundreds of other copies have been sold at participating artists' shows and non-SoundScan-monitored outlets.

Reviews and stories have appeared in a range of publications like the *Los Angeles Times*, *Rocker Girl*, *Sojourner* magazine, and *The Cape Cod Times* and on numerous TV and radio outlets like VH1, New England Cable News, and syndicated radio shows "Acoustic Café" (which airs on 60 commercial stations) and "51%" (a women's-issues show that airs on 150 stations nationwide).

"The project came to my attention after reading an article in *Billboard*, and we thought a news segment on it would promote awareness," VH1 president John Sykes says. "We've received quite a few E-mails from our viewer base asking for more information or where they could buy

MTV president Judy McGrath, "We want to promote people who do grass-roots projects with music angles in hopes of inspiring more people to get involved. A story like this also fits under the umbrella of our anti-violence campaign, 'Fight For Your Rights.' We see Charan [Devoreaux, "Respond's" producer and a song contributor] as a possible adviser who can help us explore the area of personal violence."

The *Billboard* coverage also brought "Respond" to the attention of Marshall Wilcoxon, VP of A&R at Columbia House. The record club plans to sell the album, as well as write a feature about it in the club magazine.

"We had a marketing meeting where the VP of marketing mentioned that we were going to offer 'Respond,' and the entire staff clapped. I've been attending that meeting for 20 years, and I've never heard applause in that room," Wilcoxon says. "We offer the Eminem album, but liked the sentiment of Timothy [White, *Billboard's* editor in chief, who wrote in the March 6 *Music to My Ears* column] that there should be an alternative to it. To be a responsible retailer, we felt that we must offer all types of product and help spread the word about this great organization and CD. If even one woman is helped by our

pled.

Radio is proving slower to react to "Respond," although several triplex, NPR, college, and community stations have spun tracks from the collection, including KERA Dallas; WYCE Grand Rapids, Mich.; KBSU Boise, Idaho; KHUM Arcata, Calif.; KRCL Salt Lake City; and WMNF Tampa, Fla.

"We play a wide variety of genres, with particular interest in singer/songwriters," says Damian Einstein, music director of WRNR Annapolis, Md. "These women are right up our alley, and we have played several tracks from [the album] often. The audience likes it a lot."

CONTINUING TIES

The artists' and label's willingness to continue donating time and talent to Respond's endeavors is a testament to how much they believe in the project. It will also keep them busy throughout the summer and fall.

There will be "Respond" showcases at the 11th annual Falcon Ridge Folk Festival (July 23-25 in Hillsdale, N.Y.) and Ben & Jerry's Newport (R.I.) Folk Festival (Aug. 7-9).

"Folk music has long been related to causes, and what better way to continue that legacy than to support these women," says Robert Jones of

Kenny G Takes On Standards On 'Key Of G'

Arista Set Includes 'Wonderful World' Remake With Armstrong Vocals

BY CHARLES KAREL BOULEY
LOS ANGELES—On "Classics In The Key Of G," due June 29 on Arista, superstar instrumentalist Kenny G hopes to introduce a new generation to some old standards.

"I'm very lucky in that I have a lot of fans across the world," he comments. "I hope that I can use the success I've been given to spur people to buy this record of new old classics."

His 11th outing for Arista is a departure for an artist whose recordings typically have an overt pop leaning. "I don't try to classify my music," he says. "I know that sounds like I'm evading the question of categorization, but I'm not. There are a lot of different qualifications for that. Some think that jazz is the only traditional way that people can play instrumental music, but for me, I'm just a sax player, and I play whatever I feel at the time."

Kenny G emerged into mainstream consciousness in 1982 with an eponymous set, but it wasn't until his fourth album, "Duotones"—which boasted the hit single "Songbird"—that the world took notice. Since then, he has gone on to become, according



KENNY G

to Arista VP of marketing Adam Sexton, "the largest-selling solo instrumentalist of all time."

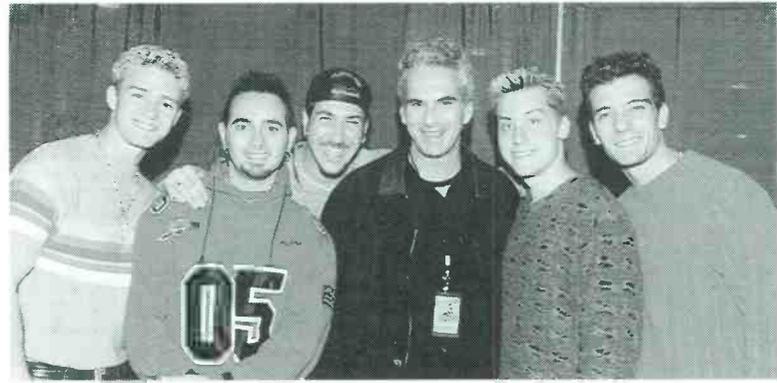
"It took me a few records before anyone even knew I existed," Kenny G reflects. "Clive Davis is one of those guys who goes out of his way to help his artists. I wasn't selling enough records to justify them retaining me. Then, finally, I hit."

Once established, Kenny G built upon his success with each release. He hopes that momentum will carry "Classics In The Key Of G." It's an album laced with interesting reworkings of classics such as "The Look Of Love," "Summertime" (featuring George Benson), "The Girl From Ipanema" (featuring Babel Gilberto), and "Somewhere Over The Rainbow." The lead contender for the first sin-

gle is a duet 50 years in the making—a rendition of "What A Wonderful World" featuring vocals taken from its original recording by Louis Armstrong.

"I couldn't imagine who—outside of Louis Armstrong—could sing it," Kenny G says. "So, I got hold of the original vocals. David Foster agreed to produce it, much like the Natalie Cole duet 'Unforgettable' with her father. It's an incredible experience to listen to, and it was beyond belief to create."

(Continued on page 19)



Drivin' The Kids Crazy. The members of RCA's 'N Sync were all smiles after a recent sold-out gig at Nassau Coliseum in Uniondale, N.Y. The lads will be on the road throughout the summer, and they are currently promoting the single "I Drive Myself Crazy." Pictured, from left, are group members Justin Timberlake, Chris Kirkpatrick, and Joey Fatone; Jack Rovner, executive VP/GM of RCA; and group members Lance Bass and J.C. Chazese.

Flaming Lips Issue An Eclectic 'Soft Bulletin' On Warner Bros.

BY CARLA HAY

NEW YORK—If you ask anyone to describe the new Flaming Lips album, "The Soft Bulletin,"



FLAMING LIPS

chances are you'll hear the word "experimental."

"The Soft Bulletin," due June 22 on Warner Bros. Records, is an ambitious departure for the alternative rock band, according to

Flaming Lips lead singer/guitarist Wayne Coyne. He says, "It's experimental music done with commercial music. I like to call it a 'psychological pop record.' Bands must change to keep people interested in what they're doing."

The Flaming Lips—whose lineup is rounded out by bassist Michael Ivins and drummer Steven Drozd—have been around for more than 15 years, having released a steady string of albums and building a solid fan base through touring. The band, which is based in Oklahoma City, may be best remembered for its 1994 modern rock hit, "She Don't Use Jelly." The video for that song also became a favorite on MTV, and the Flaming Lips landed a second-stage slot on the 1994 Lollapalooza tour.

(Continued on page 18)

Producer Serletic Forming Arista Imprint; Joni Mitchell Orchestrates Standards Set

HAIL, HAIL ROCK'N'ROLL: Look for hot producer **Matt Serletic** (matchbox 20, Edwin McCain) to ink an imprint deal with Arista Records. Based in Atlanta, Melisma Records will focus primarily on rock acts, an area in which Arista has had trouble gaining a stronghold. Among the acts planned for the label is male singer **Angie Aparo**.

STANDARD ISSUE: **Joni Mitchell** is working on an album of standards with an orchestra. "I got hooked," she says, "when I performed with the El Nino Orchestra [at a 1998 benefit organized by Don Henley]. An arranger is working on the material now. I'm just going to come in to the studio and sing the songs like **Frank**." Among the songs she's recording are **Billie Holiday's** "Comes Love" and "You've Changed," as well as "Answer Me My Love" and "Stormy Weather." Mitchell, a past winner of Billboard's Century Award, notes that she's also singing a few standards she wrote, including "Both Sides Now." "The album starts with how nice love is and then goes into the pits," she adds with a laugh. The project is being produced by her ex-husband, **Larry Klein**.



by Melinda Newman

WISHFUL THINKING: Being sampled is nothing new for **Stevie Wonder**, but he says he's always interested to hear how the new creations turn out. The latest song to wrap itself around one of his melodies is **Will Smith's** "Wild Wild West." Built on the melody of "I Wish," the song is the theme to Smith's upcoming movie of the same name. "I heard the song for the first time when Will and I did the video," says Wonder. "I was really impressed. I loved it. Will's very tasteful with what he does in songs, so I didn't have to worry about [the content]."

Wonder honored **Joni Mitchell** May 17 at ASCAP's pop music awards, where Mitchell was recipient of the Founders Award. Wonder, a past winner, performed a soulful version of Mitchell's "Woodstock." Not so incidentally, Wonder has been added to the list of performers for Woodstock '99.

STUFF: The legendary songwriting team of **Hal David** and **Burt Bacharach** has reunited to pen tunes for the new **Bette Midler** movie "Isn't She Great," a biopic about author **Jacqueline Susann**. "We hadn't written in a few years, but it was just like we'd never been apart," says David. While Midler may sing a track, the pair's primary thrush, **Dionne Warwick**, is already on board to record a tune... **Paul McCartney's** next album will feature the singer covering 17 rock oldies, including **Gene Vincent's** "Blue Jean Bop" and **Otis**

Blackwell's "Ready Teddy." The set, which started as a jam session with **David Gilmour**, will come out in July on Capitol in the U.S. and EMI in the rest of the world (**Billboard Bulletin**, May 18)... **Michael Jackson** will headline two concerts in Germany to aid the children of Kosovo (**Billboard Bulletin**, May 19). Both shows will take place June 27, one with pop artists and the other with classical acts... **Montell Jordan** has been asked to play at the inauguration of the new president of Nigeria on Friday (28). Although Jordan hasn't performed in the country before, a number of his songs, including "This Is How We Do It," have been tremendously popular there... **Jewel**, **Carole Bayer Sager**, **Don Was**, and composer **Jerry Goldsmith** will receive Governor's Awards from the Los Angeles chapter of the National Academy of Recording Arts and Sciences (NARAS) on June 15. The award honors NARAS members for creative talents and community service.

GOOD ROCKIN': The Hard Rock Cafe is launching an outdoor concert series this summer to build excitement for its annual mega-concert, the Hard Rock Rockfest.

This year's Rockfest takes place June 5 at the Atlanta Motor Speedway and will feature 12 rock acts, including **Collective Soul**, **Sugar Ray**, **Everlast**, and **Live**.

After the concert, the Hard Rock will hold six smaller shows featuring three acts (**Marvelous 3**, **Smashmouth**, and another act to be announced). Obviously too late to boost sales for the preceding Rockfest, the shows are meant to boost anticipation for future Rockfests. "It's a way to keep the momentum of Rockfest going after the event and give different parts of the country a taste of Rockfest," says **Chris Tomasso**, director of productions for Hard Rock Cafe International. The series starts June 23 at Sunken Gardens in San Antonio.

The first Rockfest was held two years ago, but given the success of this year's show—with 50,000 tickets already sold—the Hard Rock has committed to another three years of the all-day extravaganza.

Tickets for the smaller shows in the concert series, which will be at nontraditional locations like parking lots, will be \$15. While the idea of Rockfests in several different locations annually isn't out of the question, Tomasso says he wants to start with the smaller concert series. "We've been surprised by the sheer geography of where the tickets from Rockfest are being purchased. People are buying them from all over the country, so we're not sure if multiple Rockfests will make sense. But we have talked about eventually having one on the East Coast, the West Coast, and in Canada."

SHURE MICROPHONES



Dave Weckl

ONE GREAT PERFORMER DESERVES ANOTHER.

SHURE

THE SOUND OF PROFESSIONALS...WORLDWIDE.®

VETERAN PRODUCER BRUCE FAIRBAIRN DEAD AT 49

(Continued from page 8)

and Mutt Lange," says John Kalodner, senior VP of A&R at Columbia Records.

"We used to call him 'the school-teacher' because he had such a focused, clear-minded work ethic about recording. He was a true master of his profession. I can't say that about many people."

"It's a staggering shock," says Fairbairn's manager, Bruce Allen, who had known the producer since high school. "All we know at this point is that he died in his sleep."

Yes had begun rehearsals for its album in Vancouver in November and started recording there in January.

"Bruce was such a good guy, and we had so much fun together, and, all of a sudden, he's gone," says Anderson. "We had worked on Sunday afternoon doing a long piece of music, which was Bruce's baptism into Yes music on that scale. He loved the challenge and was having a great time."

"I was devastated when I got a call about Bruce's death," says Lewis Kovac of Left Bank Management in London, which handles Yes and the Cranberries. Kovac first worked closely with Fairbairn on the Cranberries' 1996 album, "To The Faithful Departed," as well as on their current album, "Bury The Hatchet." "His death is sad and horrible," he says. "He was the nicest man in the world."

Allen says creating great music was the center of Fairbairn's business life.

"Bruce was very much about music being the soul of what he did in the studio," he says. "He didn't want [sessions] bugged up by business or by technology. He didn't believe in Pro-Tools. He still chopped tape with a razor blade. I used to want to cut harder [production] deals, but he wouldn't let me. He'd say, 'No. The band needs this or that. I don't care about the advance. We'll make it on the upside [producer's royalty].'"

A family man, Fairbairn traditionally insisted on working in his Vancouver hometown, first at Little Mountain Sound in the '80s, then, in recent years, at Armoury Studios. He fell in love with the facility while producing Chicago and purchased it in 1996 from songwriter/producer Jim Vallance, a longtime friend.

"What a terrible loss," says Vallance. "I'm just devastated. Bruce and I worked together for 26 years. He was a remarkable guy. Irreplaceable."

Rock began working with Fairbairn while an engineer at Little Mountain. The duo worked as a tight-knit production team on multiple albums for Loverboy, Bon Jovi, and Aerosmith. Eight years ago, Rock switched to producing on his own and has since produced Metallica, the Cult, and Motley Crue.

"Bruce was very disciplined," says Rock. "He was really good with people. Everybody got along with him. If there were flare-ups [in the studio], he dealt with people in a way nobody got hurt."

Fairbairn made his international reputation in the 1980s with a string of hit albums for Canada's Loverboy,

starting with its self-titled debut in 1980 and culminating with the 1987 set "Wildside."

Fairbairn's productions provided milestones in the careers of Aerosmith and Bon Jovi. In Bon Jovi's case, "Slippery When Wet" catapulted the New Jersey act in 1986 from a respectable sales level to superstar status. Fairbairn also produced the band's 1988 follow-up album, "New Jersey."

The Fairbairn-produced "Permanent Vacation" in 1987 was Aerosmith's comeback album; he also produced "Pump" in 1989 and "Get A Grip" in 1993.

"I start thinking of all we've done, and what I'd say to him if I could," says Aerosmith singer Steven Tyler. "He was very instrumental in birthing three of the greatest albums we've done. He was so good at being free and open and passing on ideas and arrangements. He could be a bastard and hard to work with. He'd push me. But we did some great albums with his help. He helped relight the fire under Aerosmith after all those years."

Adds Aerosmith guitarist Joe Perry, "Everybody [in the band] is feeling the loss. [With three albums,] we probably spent a full year recording with Bruce in Vancouver. I hadn't talked to him for eight months, and to think I'm not going to see him ever again, it's so hard. I just can't believe it. It's going to be a long time before we're used to it."

Fairbairn's production credits also include Poison's "Flesh And Blood," the Dan Reed Network's "Dan Reed Network" and "The Heat," AC/DC's "The Razor's Edge" and "Live," Motley Crue's "Dr. Feelgood," the Scor-

pions' "Face The Heat," Van Halen's "Balance," Chicago's "Night And Day," INXS' "Elegantly Wasted," and Kiss' "Psycho-Circus."

While growing up, Fairbairn took piano and trumpet lessons, and he played in community groups until he was 16. While in 10th grade at Prince of Wales high school in Vancouver, he started his first band, the Spectres, which Allen booked locally.

In 1975, unable to secure a record deal for his group Sunshyne, Fairbairn contacted Vallance for tunes. Vallance joined the band (as Rodney Higgs), which was briefly renamed Stanley Screamer. Fairbairn and Vallance produced four tracks, which secured a deal with GRT Records of Canada in 1976.

When Vallance opted not to handle production of the band's debut album, Fairbairn, no longer playing trumpet, took full control of the band, which was renamed Prism.

"As a record executive, it was a delight to work with Bruce," recalls Ross Reynolds, then president of GRT Canada and now chairman of Universal Music Canada. "He was so bright and related to both the artistic side and the business side [of the business]."

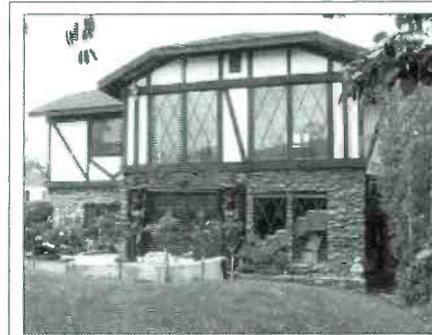
Prism's self-titled 1977 album was released on Ariola in the U.S. and reached No. 137 on Billboard's Top LPs & Tapes chart. Its 1978 follow-up, "See Forever Eyes," also on Ariola, peaked at No. 158. "Small Change" (1982) on Capitol reached No. 53.

By this time, however, Prism was falling apart, and Fairbairn had turned his focus to producing other acts.

Fairbairn is survived by his wife, Julie Glover; and sons Scott, Kevin, and Brent.



Deconstructing Brooks. Capitol rocker Meredith Brooks, center, is currently in the studio with producer David Darling, right, and mixer Chris Lord-Alge, putting the finishing touches on her next album, "Deconstruction." Due in late summer, the set follows the artist's 1997 breakthrough, "Blurring The Edges," which featured the hit "Bitch."



HOLLYWOOD HILLS
Spacious, two story, custom built, English Tudor behind gates. 4 bedrooms, 3.5 bathrooms. Perfect for lavish entertainment with full bar and spa room. Views of mountains and Hollywood sign. Hardwood floors. 2 fireplaces. Pool & spa. Large motor court.
Asking: \$995,000
TATIANA WOLDANSKI
(310) 826-0220

<http://jesman.com/new.htm>

EDWARD JESMAN & CO., REALTORS

THE BIG, PHAT PAD

Babes, Boys, Bars & Buckhead. Here's the 411 on Atlanta's high-rise address for action. Get hooked up in the Big Bucky and get lucky. More than a crib, it's Atlanta's coolest place to be — a hip hop, skip and a jump from The Ritz, Justin's, Phipps and Lenox. We're talking the only penthouse of its size available on Peachtree Road! With stats like these it won't be on the market for long.

Contact Michael Hoskins at 404-874-6357.

BMI 47TH ANNUAL POP AWARDS

3 AM
Rob Thomas
Brian Yale
Bidnis, Inc.
EMI-Blackwood Music, Inc.

ADIA
Pierre Marchand (SOCAN)
Sarah McLachlan (SOCAN)
Sony/ATV Songs LLC
Studio Nomade (SOCAN)

ALL CRIED OUT (2nd Award)

Curt-T-t
Bobby Gerry
Shy Shy
B-Fine
Bowlegged Lou
Paul Anthony
Careers-BMG Music Publishing, Inc.
Mokojumbi Music
Zomba Songs, Inc.

ALL FOR YOU (2nd Award)

Jeff Beres
Ken Block
Andrew Copeland
Ryan Newell
Mark Trojanowski
Crooked Chimney Music, Inc.
Music Corporation of America, Inc.

ANYTIME

Brandon Barnes
Brandon Barnes Music
Songs of PolyGram International, Inc.

BABY, I NEED YOUR LOVING

(9th Award)
Lamont Dozier
Brian Holland
Eddie Holland
Stone Agate Music

BARELY BREATHING (2nd Award)

Duncan Sheik
Careers-BMG Music Publishing, Inc.
Duncan Sheik Songs
Happ Dog Music

BITTER SWEET SYMPHONY

Richard Ashcroft (PRS)
Mick Jagger (PRS)
Keith Richards (PRS)
ABKCO Music, Inc.

BLUE ON BLACK

Mark Selby
Kenny Wayne Shepherd
Tia Sillers
Bro'N Sis Music, Inc.
Ensign Music Corporation
Estes Park Music
I Know Jack Music
Music Corporation of America, Inc.
Only Hit Music

THE BOY IS MINE

Brandy
Fred Jerkins
Rodney Jerkins
Bran Bran Music
EMI-Blackwood Music, Inc.
Ensign Music Corporation
Fred Jerkins Publishing
Rodney Jerkins Productions, Inc.

BRICK

Ben Folds
Darren Jessee
Fresh Avery Music
Hair Sucker Songs
Sony/ATV Songs LLC

BUILDING A MYSTERY

Pierre Marchand (SOCAN)
Sarah McLachlan (SOCAN)
Sony/ATV Songs LLC
Studio Nomade (SOCAN)

BUTTERFLY

Mariah Carey
Rye Songs
Sony/ATV Songs LLC

CANDLE IN THE WIND (2nd Award)

Elton John (PRS)
Bernie Taupin
Songs of PolyGram International, Inc.

CHANGE THE WORLD (3rd Award)

Wayne Kirkpatrick
Careers-BMG Music Publishing, Inc.
Magic Beans Music

EVERLONG

Dave Grohl
EMI-Virgin Songs, Inc.
MJ Twelve Music

EVERYTHING TO EVERYONE

Art Alexakis
Greg Eklund
Craig Montoya
Commongreen Music
Evergleam Music
Irving Music, Inc.
Montalupis Music

FLY

Craig Bullock
Stan Frazier
Murphy Karges
Mark McGrath
Alan Shacklock
Rodney Sheppard
Alley Music Corp.
Grave Lack of Talent Music
Trio Music Co., Inc.
Warner-Tamerlane Publishing Corp.

FROM THIS MOMENT ON

Shania Twain
Loon Echo, Inc.
Songs of PolyGram International, Inc.

GETTIN' JIGGY WIT IT

James Alexander
Ben Cauley
Larry Dodson
Bernard Edwards
Willie Hall
Harvey J. Henderson
David Porter
Joe Robinson
Nile Rodgers
Winston Stewart
Bernard's Other Music
Gambi Music, Inc.
Irving Music, Inc.
Sony/ATV Songs LLC
Twenty-Nine Black Music

THE GIFT

Tom Douglas
Sony/ATV Tree

HEROES

David Bowie (PRS)
Brian Eno (PRS)
Careers-BMG Music Publishing, Inc.
Screen Gems-EMI Music, Inc.
Tintoretto Music

HONEY

Mariah Carey
Bobby Robinson
Bobby Robinson Sweet Soul Music
Rye Songs
Sony/ATV Songs LLC

HOW BIZARRE (2nd Award)

Paul Fyemana (APRA)
Alan Jansson (APRA)
Songs of PolyGram International, Inc.

HOW'S IT GOING TO BE

Kevin Cadogan
Stephan Jenkins
Arion Salazar
Cappagh Hill Music
Careers-BMG Music Publishing, Inc.
EMI-Blackwood Music, Inc.
Three EB Publishing

I BELIEVE I CAN FLY (2nd Award)

R. Kelly
R. Kelly Publishing, Inc.
Zomba Songs, Inc.

I DO

Lisa Loeb
Furious Rose Music
Music Corporation of America, Inc.

I DON'T EVER WANT TO

SEE YOU AGAIN
Nathan Morris
Ensign Music Corporation
Vanderpool Publishing

I DON'T WANT TO WAIT

Paula Cole
Ensign Music Corporation
Wingface Music

I WILL BUY YOU A NEW LIFE

Art Alexakis
Greg Eklund
Craig Montoya
Commongreen Music
Evergleam Music
Irving Music, Inc.
Montalupis Music

I'LL ALWAYS BE RIGHT THERE

Michael Kamen
K-Man Corp.
Sony/ATV Songs LLC

I'LL BE MISSING YOU (3rd Award)

Sting (PRS)
EMI-Blackwood Music, Inc.

IF YOU COULD ONLY SEE (2nd Award)

Emerson Hart
Crazy Owl Music
EMI-Blackwood Music, Inc.
Unconcerned Music Publishing

IRIS

John Rzeznik
EMI-Virgin Songs, Inc.
Scrap Metal Music

IT'S YOUR LOVE (2nd Award)

Stephony Smith
EMI-Blackwood Music, Inc.
Singles Only Music

KISS THE RAIN

Billie Myers (PRS)
EMI-Blackwood Music, Inc.

LANDSLIDE

Stevie Nicks
Welsh Witch Music

LISTEN

Ed Roland
Engarfozz Music
Warner-Tamerlane Publishing Corp.

LOVE GETS ME EVERY TIME

Shania Twain
Loon Echo, Inc.
Songs of PolyGram International, Inc.

LOVEFOOL (2nd Award)

Nina Persson (STIM)
Peter Svensson (STIM)
Songs of PolyGram International, Inc.

MEN IN BLACK

Fredde Washington
Freddie Dee Music

MO' MONEY, MO' PROBLEMS

Bernard Edwards
Nile Rodgers
Bernard's Other Music
Sony/ATV Songs LLC

THE MUMMER'S DANCE

Loreena McKennitt (SOCAN)
Warner-Tamerlane Publishing Corp.

MY ALL

Mariah Carey
Rye Songs
Sony/ATV Songs LLC

MY FATHER'S EYES

Eric Clapton (PRS)
Unichappell Music, Inc.

MY HEART WILL GO ON

Will Jennings
Blue Sky Rider Songs
Ensign Music Corporation
Fox Film Music Corporation

MY LOVE IS THE SHHH!

James Baker
Rochad Holiday
Tamara Powell
Sauce
Melvin Lee Wilson
William Jeffrey Young
Junkie Funk Music
Tam Kat Music
Unichappell Music, Inc.

MY OWN PRISON

Scott Stapp
Mark Tremonti
Dwight Frye Music, Inc.
Tremonti Stapp Music

NO, NO, NO

Mary Y. Brown
Ms. Mary's Music
Warner-Tamerlane Publishing Corp.

PUSH (2nd Award)

Rob Thomas
Bidnis, Inc.
EMI-Blackwood Music, Inc.



WRITTEN BY

JUDE ABBOTT*
DUNSTAN BRUCE*
PAUL J. GRECO*
HARRY HAMER*
DANBERT NOBACON*
ALICE NUTTER*
LOU WATTS*
BOFF WHALLEY*

*Members of PRS

COLLEGE SONG OF THE YEAR

TUBTHUMPING

PERFORMED BY
CHUMBAWAMBA

PUBLISHED BY
EMI-BLACKWOOD MUSIC, INC.

SONGWRITERS OF THE YEAR

ROB THOMAS
OF MATCHBOX 20

REAL WORLD
Rob Thomas
Bidnis, Inc.
EMI-Blackwood Music, Inc.

SEMI-CHARMED LIFE (2nd Award)
Kevin Cadogan
Stephan Jenkins
Arion Salazar
EMI-Blackwood Music, Inc.
Three EB Publishing

SILVER SPRINGS
Steve Nicks
Barbara Nicks Music

**SOMETHING ABOUT THE WAY
YOU LOOK TONIGHT**
Elton John (PRS)
Warner-Tamerlane Publishing Corp.

A SONG FOR MAMA
Kenneth "Babyface" Edmonds
ECAF Music
Fox Film Music Corporation
Sony/ATV Songs LLC

SWEET SURRENDER
Sarah McLachlan (SOCAN)
Sony/ATV Songs LLC

TAKES A LITTLE TIME
Wayne Kirkpatrick
Caree's-BMG Music Publishing, Inc.
Magic Beans Music

THIS KISS
Robin Lerner
Nomad-Noman Music
Puckalesia Songs
Warner-Tamerlane Publishing Corp.

TO LOVE YOU MORE
David Foster
One Four Three Music
peermusic ltd.

TOGETHER AGAIN
Janet Jackson
Black Ice Publishing

TORN
Anne Preven
Songs of PolyGram International, Inc.
Weetie Pie Music

TOUCH, PEEL AND STAND
Travis Meeks
Scrogrow Music
Warner-Tamerlane Publishing Corp.

TRULY, MADLY, DEEPLY
Darren Hayes (APRA)
Daniel Jones (APRA)
EMI-Blackwood Music, Inc.

MARIAH CAREY

TUBTHUMPING
Jude Abbott (PRS)
Dunstan Bruce (PRS)
Paul J. Greco (PRS)
Harry Hamer (PRS)
Darbert Nobacon (PRS)
Alice Nutter (PRS)
Lou Watts (PRS)
BoF Whalley (PRS)
EMI-Blackwood Music, Inc.

TUPN MY HEAD
Patrick Dahlheimer
Chad Gracey
Ed Kowalczyk
Chad Taylor
Loco De Amor Music

WALKIN' ON THE SUN
Greg Camp
Kevin Coleman
Paul DeLisle
Steve Harwell
Squish Moth Music
Warner-Tamerlane
Publishing Corp.

WHEN A MAN LOVES A WOMAN
(8th Award)
Calvin Lewis
Andrew J. Wright
Proto Music
Quinvy Music Publishing Co.

YOU WERE MEANT FOR ME
(21st Award)
Steve Poltz
Polio Boy Music
Robert Duffley Music
Third Story Music, Inc.

YOU'RE STILL THE ONE
Shania Twain
Loon Echo, Inc.
Songs of PolyGram
International, Inc.

YOU'VE LOST THAT LOVIN' FEELIN'
(13th Award)
Barry Mann
Phil Spector
Cynthia Weil
ABMCO Music, Inc.
Mother Bertha Music, Inc.
Screen Gems-EMI Music, Inc.

SARAH McLACHLAN
(SOCAN)

SHANIA TWAIN

SONG OF THE YEAR

YOU'RE STILL THE ONE

WRITTEN BY **SHANIA TWAIN**

PUBLISHED BY **LOON ECHO, INC.**

SONGS OF POLYGRAM INTERNATIONAL, INC.

PUBLISHER OF THE YEAR

EMI MUSIC PUBLISHING

BMI
visit us at bmi.com

Artists & Music

FLAMING LIPS ISSUE AN ECLECTIC 'SOFT BULLETIN' ON WARNER BROS.

(Continued from page 14)

Since then, several Flaming Lips albums have been released, including 1997's "Zaireeka," a four-CD set that was designed for all four CDs to be played simultaneously.

"'The Soft Bulletin' wasn't really a byproduct of 'Zaireeka,'" explains Coyne. "We used to go in and record an album in six to eight

weeks. But we worked on ["The Soft Bulletin"] for over two years. When you're recording, you really do feel that there are endless possibilities. People say those things, and then they do the same old stuff. We realize that the new album might be strange to a normal listener, but that was the appeal as well. We wanted to make

it unique, and we didn't want to make it stupid."

Warner Bros. senior director of marketing (U.S.) Eric Fritschi says, "I think 'The Soft Bulletin' is a real artistic achievement. It's a dense record that doesn't have an instant 'pop hit' feel to it. Our [marketing] focus will be on independent retail, touring, press, and the Internet."

The Flaming Lips wrapped up a series of concert dates in the U.K. this month, and the band plans to launch a U.S. tour in mid-July. The tour will be a revue-styled show with such acts as Sebadoh and Robyn Hitchcock also on the bill.

Fritschi adds, "The Flaming

'It's a dense record that doesn't have an instant "pop feel" to it'

Lips aren't like other bands. We want to create momentum for this album. That's why the first single, 'Waitin' For A Superman,' won't be released until mid-July to coincide with the band's tour. We want to build the story and go to radio and convince them that this album is a masterpiece. In the meantime, ["The Soft Bulletin" album track] "Buggin'" is on the soundtrack to 'Austin Powers: The Spy Who Shagged Me,' and getting the song on the soundtrack was a coup."

Chris Muckley, music director for modern rock station XTRA San Diego, notes, "The Flaming Lips have an indie audience, and I think it's going to stay that way with the new album. The album's very good even though I don't think it's going to get a lot of commercial airplay."

David Seamons, rock buyer for Tower Records' downtown Manhattan location, says, "I'm aware of the album, but there hasn't been a big push for it by the label. The Flaming Lips' fan base may have gotten smaller because it's been a while since the band's had a hit, but I don't think the fan base has gotten that much smaller. The band was never massively huge in the pop world. The Flaming Lips have always had a cult fan base: people who appreciate the band for the musicianship, not for how many hits the band may have had."

The Flaming Lips are managed by Scott Booker of Hellfire Management and booked by P.O.W. Booking. The group's songs are published by Lovely Sorts of Death/EMI/Blackwood Music Inc. (BMI).

Fritschi elaborates on the band's upcoming tour: "Wayne had the idea to do this revue tour where a bunch of artists go out and play a short set. The idea is to play 1,000- to 1,500-seat venues. Wayne will be hosting the show. They're going to pass out head-

phones at the concerts to get a true stereo sound. It's going to be a really fun event, and, contrary to most summer tours, the ticket prices will be reasonable. The Flaming Lips have made a career of being consistently offbeat."

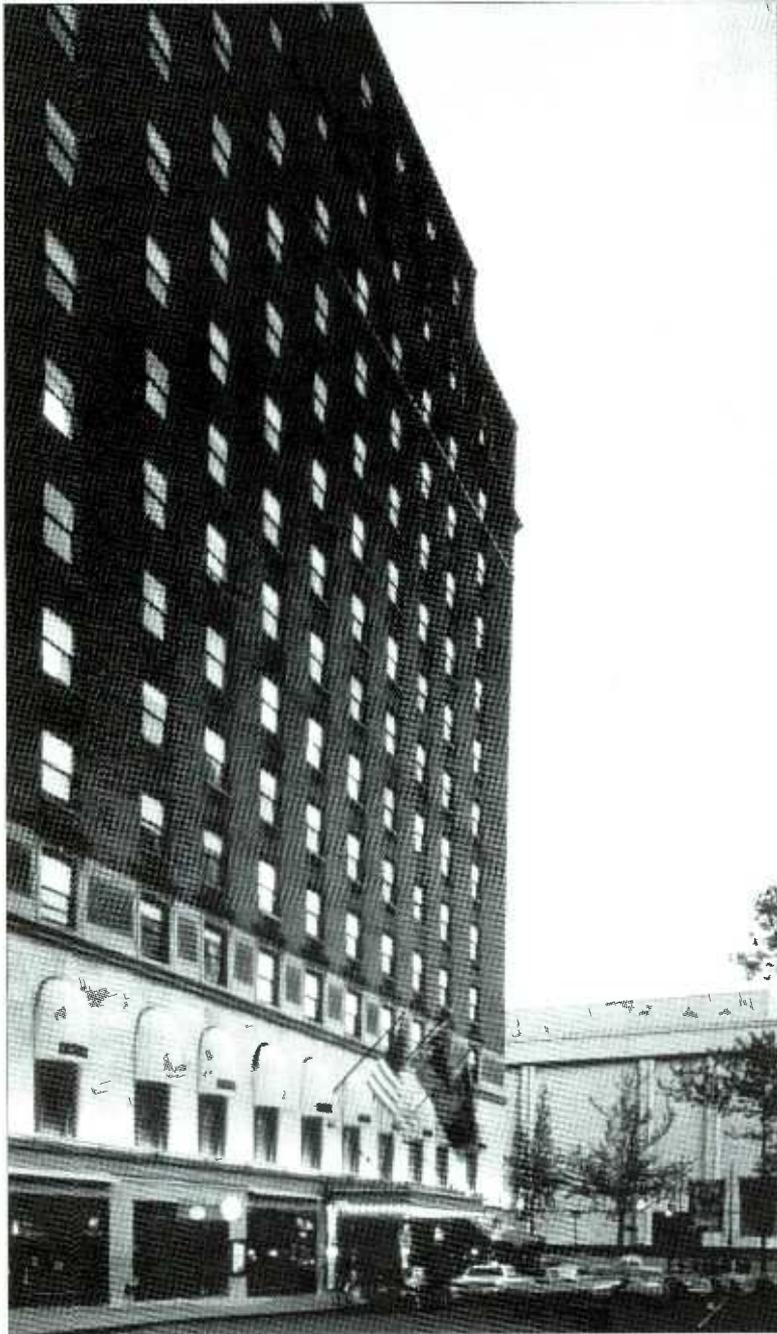
Although the Flaming Lips have established a reputation as a touring band, Coyne admits that "I don't like performing that much. I enjoy the idea of people coming to see us play songs, and I'll do anything to entertain people. An analogy would be doing a painting and hanging it in a gallery so people can see it, and playing live is like people wanting you to do that painting over and over again."

Unlike other rock bands that scoff at the idea of using prerecorded tapes in concert, Coyne says that the Flaming Lips use backing tapes: "I don't think pre-

recorded stuff has to be bad, but the opposite is also true. Playing everything completely live doesn't always sound better."

Coyne says of his audience, "I think the people who followed us during Lollapalooza have probably moved on. I just can't see them being interested in the same old thing year after year. The kind of success we had with 'She Don't Use Jelly' is arbitrary, and I think anyone in that situation should try to capitalize on it. You get all these insane offers. We were lucky, but the success didn't last long enough for us to have completely been immersed in it."

He muses, "In some way, we've had success followed by failure. What we learned was to just do our music and market it to people who will buy it. Our music isn't meant to compete with Mariah Carey."



Directly across from Lincoln Center.
One block from Central Park.

RATES FROM \$160*

CALL FOR SPECIAL GROUP RATES

EMPIRE

44 WEST 63RD STREET NEW YORK CITY NY 10023
PHONE 212 265 7400 FAX 212 315 0349 RESERVATIONS 888 822 3555
*RATES OFFERED 7 DAYS A WEEK SUBJECT TO AVAILABILITY

amusement

business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GEORGE STRAIT, TIM MCGRAW, DIXIE CHICKS, KENNY CHESNEY, JO DEE MESSINA, MARK WILLIS, ASLEEP AT THE WHEEL	Foxboro Stadium, Foxboro, Mass.	May 16	\$2,046,050 \$49.50/\$29.50	48,001 sellout	PACE Touring SFX Touring
GEORGE STRAIT, TIM MCGRAW, DIXIE CHICKS, KENNY CHESNEY, JO DEE MESSINA, MARK WILLIS, ASLEEP AT THE WHEEL	Robert F. Kennedy Memorial Stadium Washington, D.C.	May 15	\$2,023,051 \$49.50/\$29.50	48,259 sellout	PACE Touring SFX Touring
DAVE MATTHEWS BAND COREY HARRIS	Palace of Auburn Hills Auburn Hills, Mich.	May 14-15	\$1,355,409 \$33	41,073 two sellouts	Cellar Door
FAIROUZ	MGM Grand Garden Las Vegas	May 15	\$1,278,800 \$300/\$150/\$75/\$50	9,432 10,800	in-house
NEIL YOUNG	Rosemont Theatre Rosemont, Ill.	April 28- May 1	\$923,400 \$125/\$45	13,302 three sellouts	The Entertainment Group SFX Entertainment
DAVE MATTHEWS BAND	Ice Palace Tampa, Fla.	May 1	\$627,529 \$33	19,460 sellout	Cellar Door
'N SYNC TATYANA ALI BLAQUE	Ice Palace Tampa, Fla.	May 14	\$555,175 \$37/\$27	18,333 sellout	Fantasma Prods.
'N SYNC TATYANA ALI BLAQUE	Thompson-Boling Arena, University of Tennessee Knoxville, Tenn.	May 10	\$450,835 \$35/\$25	14,833 sellout	Sunshine Promotions
AEROSMITH AFGHAN WHIGS	Thomas & Mack Center, University of Nevada Las Vegas	May 3	\$416,745 \$46.50/\$31.50	10,800 11,500	in-house
DAVE MATTHEWS BAND COREY HARRIS	Van Andel Arena Grand Rapids, Mich.	May 16	\$399,531 \$33	12,155 sellout	Cellar Door Belkin Prods.

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Bob Allen, Nashville. Phone: 615-321-9171, fax: 615-321-0878. For research information and pricing, call Bob Allen, 615-321-9171.

Continental Drift



KENNY G

(Continued from page 14)

"What A Wonderful World" is not just a commercial endeavor for Kenny G and Arista; it's a philanthropic one as well. "All the proceeds from that song will go to a new foundation I have established for at-risk children," says Kenny G. "The foundation will funnel the money to charities to purchase musical instruments and to supplement funding for the arts in schools. I've decided since the government has decided to cut back, it's time for me to give back."

"Wonderful World" has a sentimental hold on many Americans, but will that translate into sales?

"We never take anything for granted," says Sexton. "However, we are confident that this is the perfect vehicle to showcase what this album is—classic American repertoire."

Some retailers view Kenny G as an evergreen artist whose fan base is unwaveringly loyal. "He has an appeal that transcends trends," says John Wilkes, assistant buyer for Compact Disc World, a nine-store chain based in South Plainfield, N.J. "The material on this album sounds like a natural for him."

Marketing an album of standards presents interesting challenges for Arista. "This album will broaden his demographic and cuts across a variety of fan bases," Sexton says. "In an industry that likes to put people in boxes, Kenny crosses so many different genres. Kenny G has always been a special type of artist who charts his own path, and he doesn't do things like other artists."

Those ideas include a heavy television campaign featuring major talk shows, a PBS special, and a satellite media tour from New York, tentatively set for June 30. Starbucks will have point-of-sale items, and Barnes & Noble's Internet sales site is starting a new online music source with Kenny G as the first featured artist. Also, Web retailer CDnow is doing a "Flyaway" contest, giving people a chance to win a trip to New York in August to see Kenny G in concert.

"The Web allows us to cut out the middleman and go directly from Arista to the Kenny G fan at home with soundclips, video, electronic press kits, every tool we could want or need directly to the consumer," Sexton says.

Kenny G will support the album with a tour that kicks off in September in Los Angeles and spreads across the globe. He is managed by Dennis Turner of Turner Management and booked by Mike Piranian at Creative Artists Agency in Los Angeles.

Creatively, "Classics In The Key Of G" is a collaborative effort for the artist, who worked with such luminaries as Nathan East, Benson, Gilberto, Gregg Phillinganes, and Pauhino DaCosta.

"I'm lucky to be at a place where I can experiment and grow musically," Kenny G says. "Doing this album was one of my biggest challenges because of everyone's familiarity with the pieces. But it is quickly becoming one of my favorites."

UNSIGNED ARTISTS AND REGIONAL NEWS

SUBTLE PLEASURE: Scout is so close to finally gaining the attention that it's long deserved. After banging around the New York club scene for several years—and garnering deserved critical raves for its self-made 1996 disc, "Partialburg"—the band has hit pay dirt by getting a cut on the Hollywood Records soundtrack to "Felicity."

The tune, the warmly introspective "Day Before Yesterday," is among the cuts slated for a new album due later this season. The project shows the group—led by singer/guitarist Ashen Keilyn and supported by stepbrother Lou Rawles (drums), Rimas Remeza (bass), and Steve Schiltz (guitar)—continuing to explore a richly textured sound that layers confessional poetry with intricate yet infectious melodies and sharp musicianship. Keilyn has a somber vocal delivery that will remind some of Suzanne Vega, which works well within the delicate arrangements of acoustic-framed ballads like "Perfect Day" and "Animals."

That said, she's an equally effective, highly charismatic belter on more aggressive fare like "There I Go Now" and "Always Waiting"—a pair of single-worthy jams that could add some much needed spice to modern rock radio. Clearly, Antony Bland at Chrysalis Music agrees, since he's wisely inked them to a publishing deal. Now, it's time for a major label to snag 'em.

For further info, contact Bland at 310-967-0322.

YUM, YUM: With its four-cut EP, "Electric," Fruit Machine gleefully harks back to the good ol' days of '60s bubble-gum pop—but with an appropriate injection of modern guitar rock.

The Brighton, England, quartet is fronted by the absolutely adorable Jennie Cruse, whose delivery, by turns, conjures up images of Dusty Springfield and Debbie Harry. She gets ample instrumental support from Rachel Bor (guitars), Simon Parker (bass), and Nick Hopkin (drums)—a combo that crackles with a lively vibe not unlike the Cardigans'.

The band is recording under Popcorp, the production company formed by engineers/producers Pete Jones (Bluetones, Morrissey) and Steve Lovell (Blur, Julian Cope). The act is considering a trip to the States to shop for a deal later this season.

For more info, contact Jones at 011-44-1273-688980.

DIVA WITH A DIFFERENCE: Rachele Garniez definitely stands out among the countless young women gunning for pop divadom.

On her unique self-made debut, "Serenade City," the New York artist wallows in '40s sensibilities, gliding through material steeped in traditional jazz and swing styles. She accomplishes this with an ample wit and a lilting contralto vocal range and fluid phrasing that often recalls Liza Minnelli. Adding a splash of authenticity (and camp) is Garniez's limber accordion playing, which works well with the sweet blend of violin, sax, and piano provided by her support band, the Fortunate Few.

Garniez has been honing her sound in nightclubs—not to mention the occasional street corner and subway platform—in New York, Paris, and Italy for several years now. She's currently cutting material for a follow-up disc, which she plans to support with gigs throughout the U.S.

For further info, contact Garniez at 212-777-1775.



SCOUT



FRUIT MACHINE



GARNIEZ

Advertisement

Billboard

talent net

THE NEW MUSIC SHOWCASE
www.billboardtalentnet.com

The first professionally oriented virtual marketplace to promote unsigned and developing artists to the music industry and audiences worldwide.

Proven Talent Looking For Deals

Artists formerly signed to major-label recording contracts are now on BTN to showcase their new material to talent buyers and to nurture their next deal. Here's a sample of artists and the labels they were formerly signed to: Market (Interscope), Jill Sobule (Atlantic), Adam Elk (The Mommyheads, Geffen), JK (Verve Forecast), Patti Rothberg (EMI), Bliss (featuring Donna DeLory, MCA Records), Jane Jensen (Interscope), Black 47 (EMI/SBK and Mercury Records) and Luxx (Push Records/BMG).

Top 10 Favorite Artist Picks

May 7, 1999

The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	Robby Baier	Rock	1
2	Odyssey	Rock	1
3	Jolene Wells	Pop	1
4	Eric Baines	R'n B	1
5	Coade	Pop	1
6	Guzman Lung	Rock	1
7	Lava	Pop	3
8	Pat McGee Band	Rock	11
9	Brilliant Trees	Pop	2
10	Q	Alternative	5

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

May 7, 1999

The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	I'll Always Love You, David C. Saunders	R'n B	3
2	In Your Eyes, Back II Basix	Funk	2
3	Typical Man, Lava	Pop	3
4	Melissa Mathes, Broken	Pop	2
5	Non-Toxic, Radiostar	Pop	8
6	Q, Smash	Alternative	5
7	Like You A Lot, Love You A Little, Brilliant Trees	Pop	2
8	St. Schlapenheimer, Ray DeTone	Rock	7
9	Give It 2 Me, Charles Simmons	R'n B	2
10	The Hurt In My Heart, Angela Baker	Country	48

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

Marie

Sisters Christina Marie and Constance (Connie) Marie Kirben possess a soulful strength and camaraderie only genetics can take credit for. Hailing from Boston, Mass., the ladies of Marie are no strangers to the music industry. At one time they were an integral part of Boston's hottest female quintet 'Not Your Average Girls'. This group garnered local and national success, winning a Boston Music Award and landing a deal with Capitol Records, allowing them to work with the likes of Big Bub, Slick Rick, Toni Tony Tone and Salt 'N Pepa. Moreover, the remaining three members of that group, now known as 'Phajja', are signed to Warner Brothers Records. The new tracks on BTN are produced by the exceptional Alad Troy Brown of BlacDaddy Music.



Genre: Hip-Hop, R'n B, Soul
From: Boston, MA
Deal 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

The Billboard name is a trademark of BPI Communications, Inc. and is used under license by Talent Net, Inc. Participation in Billboard Talent Net does not specify or imply an endorsement from Billboard.

Sponsored by



Advertisement

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			<small>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY</small>	
			<small>MAY 29, 1999</small>	
			<small>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)</small>	
				
			No. 1	
1	NEW		SHEDAISY LYRIC STREET 65002/HOLLYWOOD (8.98/12.98)	THE WHOLE SHEBANG
2		6	T.D. JAKES ISLAND 524630 (10.98/16.98)	SACRED LOVE SONGS
3		7	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/COLUMBIA (7.98 EQ/13.98)	HOW TO OPERATE WITH A BLOWN MIND
4		6	LIL' TROY SHORT STOP 12008/ME & MIINE (11.98/15.98)	SITTIN' FAT DOWN SOUTH
5		6	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
6		14	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98)	NUUESTRO AMOR
7		34	SHAKIRA ● SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
8		5	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
9	NEW		ALEJANDRO FERNANDEZ SONY DISCOS 83182 (9.98 EQ/14.98)	MI VERDAD
10		10	BETH ORTON HEAVENLY/DECONSTRUCTION 19038*/ARISTA (10.98/16.98)	CENTRAL RESERVATION
11		5	STAIN D FLIP/ELEKTRA 62356/EEG (7.98/11.98)	DYSFUNCTION
12		36	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/MERCURY (10.98/16.98)	JUST WON'T BURN
13	NEW		BENIE MAN SHOCKING VIBES 1547*/VP (9.98/14.98)	THE DOCTOR
14	NEW		X-RAIDED BLACK MARKET 9966 (15.98 CD)	UNFORGIVEN
15		34	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
16		8	CASSANDRA WILSON BLUE NOTE 54123/CAPITOL (10.98/16.98)	TRAVELING MILES
17		40	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
18		4	ANOINTED MYRRH/WORD 69616/EPIC (10.98 EQ/16.98)	ANOINTED
19		4	OLEANDER REPUBLIC 53242/UNIVERSAL (12.98 CD)	FEBRUARY SON
20		11	TITO ROJAS M.P. 56250/SONY DISCOS (9.98 EQ/14.98)	ALEGRÍAS Y PENAS
21		2	MEN OF VIZION MJJ/WORK 68012*/EPIC (11.98 EQ/16.98)	MOV
22		8	TRAIN AWARE/RED INK 38052/COLUMBIA (10.98 EQ/16.98)	TRAIN
23		4	VICKIE WINANS CGI 5325/PLATINUM (10.98/16.98)	LIVE IN DETROIT II
24		20	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
25		5	PASTOR TROY MADD SOCIETY 8035 (10.98/15.98)	WE READY I DECLARE WAR

26	24	2	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS 83177 (9.98 EQ/14.98)	INOLVIDABLE VOL. 2: ENAMORADO DE TI
27	21	38	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
28	29	3	DLG SONY DISCOS 82924 (9.98 EQ/14.98)	GOTCHA!
29	22	44	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
30	20	22	BURLAP TO CASHMERE SQUINT/A&M 541013/INTERSCOPE (8.98/12.98)	ANYBODY OUT THERE?
31	27	4	LA MAKINA J&N 83033/SONY DISCOS (8.98/13.98)	PARA EL BAILADOR
32	NEW		ATARI TEENAGE RIOT DIGITAL HARD CORE/ELEKTRA 62354*/EEG (10.98/16.98)	60 SECOND WIPE OUT
33	NEW		FREESTYLERS FRESKANOVA 980200*/MAMMOTH (8.98/12.98)	WE ROCK HARD
34	30	17	VICENTE FERNANDEZ SONY DISCOS 82713 (8.98 EQ/14.98)	ENTRE EL AMOR Y YO
35	36	6	STATIC-X WARNER BROS. 47271 (11.98 CD)	WISCONSIN DEATH TRIP
36	RE-ENTRY		CITIZEN KING WARNER BROS. 47023 (10.98/16.98)	MOBILE ESTATES
37	34	8	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
38	25	3	DJ SCREW JAM DOWN 1010 (10.98/16.98)	ALL WORK NO PLAY
39	40	11	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
40	44	16	ROY D. MERCER VIRGIN (NASHVILLE) 46854 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 5
41	35	5	LIAM HOWLETT XL 1289/EGGARS BANQUET (10.98/16.98)	PRODIGY PRESENT THE DIRTYCHAMBER SESSIONS VOLUME ONE
42	28	4	THE BROOKLYN TABERNACLE CHOIR ATLANTIC 83182/AG (10.98/16.98)	HIGH & LIFTED UP
43	26	16	MARCO ANTONIO SOLIS FONOVISA 0516 (10.98/16.98)	TROZOS DE MI ALMA
44	38	3	GUSGUS 4 AD 47313/WARNER BROS. (16.98 CD)	THIS IS NORMAL
45	32	22	FFH ESSENTIAL 10498 (10.98/16.98)	I WANT TO BE LIKE YOU
46	RE-ENTRY		NOELIA FONOVISA 6080 (8.98/12.98)	NOELIA
47	50	20	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98)	HOW YOU LUV THAT? VOL. 2
48	45	3	OLD 97'S ELEKTRA 62373/EEG (7.98/11.98)	FIGHT SONGS
49	42	25	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
50	49	8	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO

POPULAR UPRISINGS

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

SENSE OF STYLE: Sense Field is a rock band that may have punk influences, but the group didn't take a typical punk approach when it came to recording its self-titled album, due July 20



Splendid Debut. New York rock band Splendor is getting radio exposure for its single "Yeah, Whatever." Several rock stations have added the song to their playlists, including WLUM Milwaukee; KHTQ Spokane, Wash.; WGRD Grand Rapids, Mich.; WARQ Columbia, S.C.; WRAX Birmingham, Ala.; and WZTA Miami. Splendor's debut album, "Halfway Down The Sky" (C2/Columbia Records), was produced by Todd Rundgren.

on Warner Bros. Records. Instead of banging out an album within a matter of days, Sense Field took

almost two years to record it.

As Sense Field lead singer **Jonathan Bunch** explains, "We found that many of our peers want their albums to sound like [they were] recorded in a short period of time. We didn't want that."

Sense Field emerged from Southern California's "emo-core" (short for emotional hardcore) music scene and recorded two albums on indie label Revelation Records before signing with Warner Bros.

"Sense Field" was produced by **David Holman**, who has worked as a mixer on recordings for **Bush** and **No Doubt**.

Having toured the U.S. before (including a stint on last year's Vans Warped tour), Sense Field is expected to tour behind the new album after its release.

The first single from the album will be "War Of The Worlds." Warner Bros. VP of marketing **Peter Rauh** says, "It's our belief that the band will reach the mainstream. We think Sense Field could be a band like



Taylor-Made For Country. Singer/songwriter Chip Taylor, who wrote such hits as "Angel Of The Morning," "Son Of A Rotten Gambler," and "Wild Thing," has returned as a solo artist. His current country album, "Seven Days In May" (Train Wreck Records), features duets with Lucinda Williams and Guy Clark.

the Foo Fighters for Warner Bros."

JOAN OF 'STARLITE': Singer/songwriter **Joan Jones** has a slew of tour dates in support of her Third Rail/Hollywood Records debut album, "Starlite Criminal." Her song "Everyday Down" is the second single from the "Felicity" soundtrack.

Jones is on tour with Seal until June 12. She then performs select dates in August at this year's Lilith Fair.

Tour dates include New Orleans (June 3), Atlanta (June 5-6), Baltimore (June 12), Toronto (Aug. 22), Milwaukee (Aug. 24), and Minneapolis (Aug. 25).

STIGMA-TIZED: Rap/dance artists **Stigma W/Master Mixin' Mando**

have gotten advance buzz on their self-titled album, due June 15 on the BMG-distributed label Damian Music. Master Mixin' Mando is a popular mixer at top 40 station KTFM San Antonio. The album's release has been preceded by the singles "ASI" and "Pan De Dulce."

The current single is "Don't Knock It."

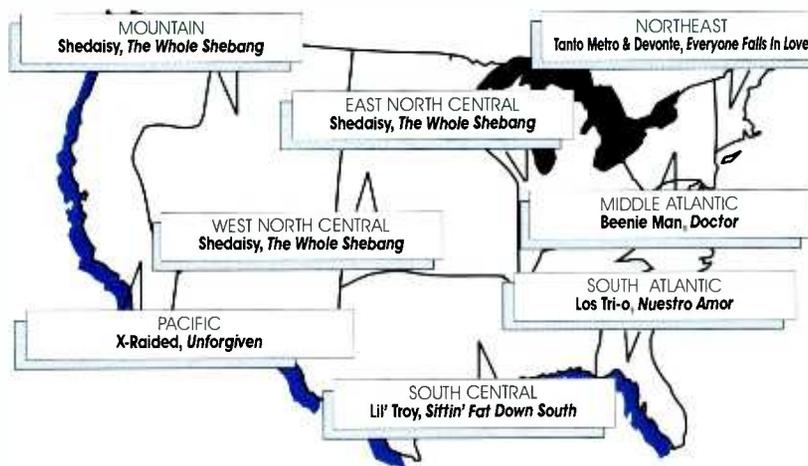
The act will be doing a promotional tour on the West Coast and Southwest, with Master Mixin' Mando ex-



Raymond's 'Soul.' Raymond Jones may be best known as a backup musician and songwriter for such acts as Chic, the Talking Heads, and Chaka Khan. He's also composed music for several Spike Lee films. Jones' second solo album, the contemporary jazz "Naked Soul," has been released on indie label Uprising Entertainment Group. Uprising is distributed by Sumthing Distribution, which is owned by Chic founder and producer Nile Rodgers.

pected to do some guest mixer appearances at radio stations.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Shedaisy <i>The Whole Shebang</i>	1. Benie Man <i>The Doctor</i>
2. Mulberry Lane <i>Run Your Own Race</i>	2. DLG <i>Gotcha!</i>
3. Montgomery Gentry <i>Tattoos & Scars</i>	3. Tito Rojas <i>Alegrías Y Penas</i>
4. Stain D <i>Dysfunction</i>	4. Lo Fidelity Allstars <i>How To Operate With A Blown Mind</i>
5. The Wilkinsons <i>Nothing But Love</i>	5. Beth Orton <i>Central Reservation</i>
6. Andy Griggs <i>You Won't Ever Be Lonely</i>	6. Cassandra Wilson <i>Traveling Miles</i>
7. Susan Tedeschi <i>Just Won't Burn</i>	7. Stain D <i>Dysfunction</i>
8. Lee Ann Womack <i>Some Things I Know</i>	8. Tito Nieves <i>Clase Aparte</i>
9. Oleander <i>February Son</i>	9. Susan Tedeschi <i>Just Won't Burn</i>
10. Static-X <i>Wisconsin Death Trip</i>	10. Los Tri-o <i>Nuestro Amor</i>

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

SUSANNAH McCORKLE

From Broken Hearts To Blue Skies

PRODUCER: Nick Phillips

Concord 4857

In more than 20 years as a featured jazz vocalist—with some 17 albums in her catalog—McCorkle remains a smoothie in swing or sentimental modes. She remains very much a youthful voice, especially springtime breezy when the intimate small-band setting is swinging lightly. Often represented by a single writer or writing team on albums, McCorkle drops that in favor of material from the masters and lesser, though talented, lights. For instance, here she offers a forceful, down-home blues rendition of Perry Bradford's humorous "I Ain't Gonna Play No Second Fiddle" on the same album as "Look For The Silver Lining." She offers a particularly strong after-hours performance on the Henry Mancini/Johnny Mercer rarity "A Phone Call To The Past."

COUNTRY

SHEDAISY

The Whole Shebang

PRODUCER: Dann Huff

Lyric Street HL-65002-2

Kelsi, Cassidy, and Kristyn Osborn are sisters from Utah who have been honing their musical chops in Nashville for the past decade. Now comes their debut on Lyric Street, and it shows the time was well-spent. (They previously recorded for another label, but nothing was released.) The group features intricate, shifting harmonies, proving once again that sibling harmony singing is unmatched. Kristyn Osborn, who co-wrote all 11 cuts here, proves to be an adept, maturing songwriter, capable of a believable murder-suicide song ("A Night To Remember"), a quirky track about multiple personalities ("Lucky 4 You [Tonight I'm Just Me]"), and ballads (such as "Still Holding Out For You"). A very solid debut.

LATIN

► DAVID LEE GARZA Y LOS MUSICALES

Nadie Como Yo

PRODUCERS: David Lee Garza, Los Musicales

Sony Discos 83156

This label debut by venerable accordionist David Lee Garza—who has discovered more Tejano vocal talent through his ensemble than any other artist—is jammed with typically catchy, toe-tapping romantic entries set to sterling *cumbia* and *ranchera* backdrops. The clean, expressive tenor of lead singer Marcos Orozco brightens breezy numbers such as the lilting *cumbias* "Me Vuelvo A Enamorar" and "Cosa Rica," along with the snappy-paced rancheras "Fuera De Control," "La Última Lágrima," and "Para Ti." Unfortunately, the title track of this otherwise pleasant album—which, embarrassingly, contains no songwriter credits—is a flaccid pop/rock love song that musically is an incongruous fit with the balance of the set. Perhaps that's the reason for its inclusion as the final cut on the disc.

JAZZ

★ ARCHIE SHEPP MEETS KAHIL EL'ZABAR'S RITUAL TRIO

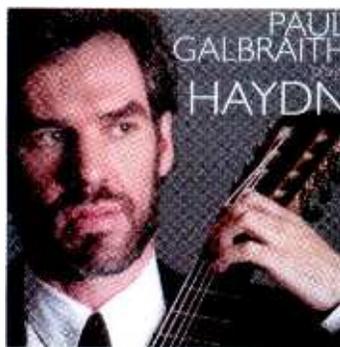
Conversations

PRODUCER: Kahil El'Zabar

Delmark 514

Only the fourth recording this decade from tenor saxophonist Shepp—and only

SPOTLIGHT



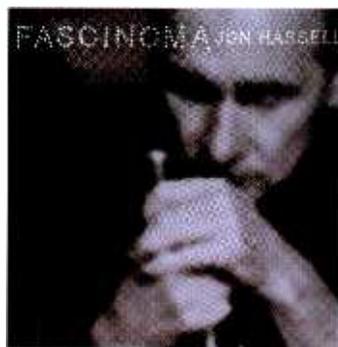
PAUL GALBRAITH PLAYS HAYDN

PRODUCER: Peter S. Myles

Delos 3239

Senior Viennese classical master Franz Joseph Haydn didn't write any music for the guitar, but that hasn't stopped fretmaster Paul Galbraith from making a beautiful album of Haydn guitar sonatas. Galbraith imaginatively transcribed four of Haydn's piano sonatas for his eight-string classical guitar, which he plays in an upright manner akin to a cello. Typically, he performs the pieces for everything they're worth, which is quite a lot—particularly the divine G minor/B minor sonata, 11 minutes of the purest instrumental song. This disc should have every chance of repeating the success of Galbraith's recent dark-horse hit, a two-disc Delos set of his transcriptions of Bach's solo violin works that landed in the top 10 of Billboard's classical chart last year and is still proving popular. "Paul Galbraith Plays Haydn" is a textbook case of the living, breathing art of classical music.

SPOTLIGHT



JON HASSELL

Fascinoma

PRODUCER: Ry Cooder

Water Lily Acoustics 70

Jon Hassell is best-known for his dark, throbbing ethno-techno sound, with his trumpet mutated through a mist of electronic effects. But on "Fascinoma," Hassell unplugs his horn and blows some improvisations that are as swampy as anything he's released. He turns Duke Ellington's "Caravan" into a phantom desert journey and entwines his trumpet around the South Indian flutes of Ronu Majumdar on "Nature Boy." Among Hassell's guests on the album are guitarist Ry Cooder and a surprising turn from pianist Jacky Terrasson. Usually heard in bop-oriented jazz settings, Terrasson is spectral here and using a ghost-voice to answer Hassell's trumpet. Although Hassell sneaks in some samples from Rick Cox on the traditionally non-electric Water Lily Acoustics label, the largely improvised "Fascinoma" has an organic ambience that lets some air into Hassell's usually dense interior panoramas.

SPOTLIGHT



BACKSTREET BOYS

Millennium

PRODUCERS: various

Jive 01241-41672-2

The second U.S. release from leading boy band Backstreet Boys might as well be deemed a smash, even before its release. First single "I Want It That Way" is already No. 17 on The Billboard Hot 100 (no single is available) and No. 1 in seven countries, while MTV drew its largest street crowd ever May 16, when the quintet made a two-hour live appearance at the network's Times Square studio. And that's just the beginning. This album is as deep as the ocean blue, with richly produced singles that extend the vocal prowess of each of the group's members—all together now: Nick, A.J., Howie D., Brian, and Kevin—while maintaining the essential BSB sound that will send fans swooning into a vaporous faint all over again. As is key in the effort to further the shelf life of the historically ephemeral teen-group phenomenon, the team behind "Millennium" strives here to fatten Backstreet's appeal to an adult audience, particularly via the sumptuous and universal future No. 1 ballad "Show Me The Meaning Of Being Lonely" and the lovelorn swayers "I Need You Tonight" and "Don't Want To Lose You Now." The guys are also still intent on tearing up the dancefloor, as heard on the obvious singles "Larger Than Life" and "It's Gotta Be You," which both capitalize on the driving beat of 1998's "Everybody (Backstreet's Back)." Two of the members earn songwriting props, with three co-writer credits for Brian Littrell and one for Kevin Richardson. The title of this soon-to-be-a-blockbuster album is more than indicative of a bright future—at least through the duration of this album. It also embodies the very essence of mega-pop purity that now defines the top 40 airwaves.

Good All The Time," "He Came Down To My Level," and an impressive cappella "Star-Spangled Banner," which closes the project. This disc is a must for any South-

the second of which is under his own name—this is undeniably a significant release. It's made stronger by the music's dedication to bassist Fred Hopkins, who passed away weeks before the music was recorded. A prime mover of 1960s avant-garde jazz, Shepp's recording inactivity has done nothing to dampen the intensity of his muse. His throaty saxophone excursions, pared down from the fire and brimstone of years ago, have gained a beautiful lyricism to match their emotional depth. The Ritual Trio (El'Zabar on drums, Ari Brown on piano and tenor sax, and Malachi Favors on bass) provides more than mere backing by engaging in a musical dialogue whose thoughtful interplay is more than worthy of the album's title.

CHRISTIAN

► GAITHER VOCAL BAND

God Is Good

PRODUCERS: Bill Gaither, Michael Sykes, Guy Penrod

Spring Hill Music Group 72438 25475 2 5

Bill Gaither is to Southern gospel music what Billy Graham has been to evangeli-

sm—a constant, passionate force that has continually enriched lives by sharing the gospel. Not only does he produce the popular "Homecoming" video series and numerous other ventures, he's also the cornerstone of the Gaither Vocal Band, one of Southern gospel's most popular quartets. Along with fellow quartet members Guy Penrod, David Phelps, and Mark Lowry (who also has a successful solo career as a vocalist and comedian), Gaither has delivered a thoroughly satisfying album filled with solid songs and spirited performances. The production is crisp and clean, letting the vocals shine. The song selection is stellar: "I Heard It On The Radio," penned by Gaither and his wife, Gloria, pays homage to the power of great songs heard over the airwaves and their life-changing impact. The group turns in a wonderful performance of the Bill & Gloria Gaither classic "He Touched Me," and there's a rousing rendition of "The Baptism Of Jesse Taylor," previously a country hit for Grand Ole Opry star Johnny Russell. Other standout cuts include "God Is

VITAL REISSUES

DUKE ELLINGTON

Ellington At Newport 1956 (Complete)

REISSUE PRODUCER: Phil Schaap

ORIGINAL PRODUCER: George Avakian

Columbia/Legacy 64932

Fueled by legendary press reports of the rock'n'roll-style response of the Newport Jazz Festival crowd to tenor saxophonist Paul Gonsalves' amazing 27-chorus solo on "Diminuendo And Crescendo In Blue," this album was not only Duke Ellington's comeback after a postwar lull, but it ended up being his best-selling album ever. But "Newport 1956" has also been fraught with controversy among those insiders who suspected (rightly) that the album was a

composite of live material and studio production recorded the day after the concert. Now this jazz totem has been restored by reissue producer Phil Schaap on two discs to include all the actual live material, plus the studio makeovers (which Columbia at the time thought were necessary to deliver such highlights as Gonsalves' solo in publicly acceptable audio). The heroic Schaap also tracked down the long-lost Voice of America mono recordings of the event, pairing them with the Columbia masters to produce a premiere "stereo" version. The incredible story is relayed in the liner notes, along with extra photos from the festival, including shots of the

blonde whose crazy solo dancing egged the crowd on. For all their atmosphere, the extra stage announcements and crowd noise tend to inhibit the set's musicality, but then that is what CD programming is for. And, of course, the album sounds better than it ever has, and it isn't just "Diminuendo And Crescendo In Blue." A great, previously unreleased studio version of the Johnny Hodges feature "Jeep's Blues" is here, as well as the classic "Blues To Be There." This reissue has already elicited strong retail response, positioning it at the head of a great Ellington reissue program to mark his centennial year.

ern gospel fan and will no doubt find its way into the collections of anyone who appreciates great songs and fine harmony.

CLASSICAL

★ FREDERIC RZEWSKI: THE PEOPLE UNITED WILL NEVER BE DEFEATED!

Marc-Andre Hamelin, piano

PRODUCER: Andrew Keener

Hyperion 67077

Canadian super-virtuoso Marc-Andre Hamelin has done it again, giving another rarely heard masterpiece of piano repertoire the public attention it deserves. The 61-year-old American composer/pianist Frederic Rzewski wrote "The People United Will Never Be Defeated!" in the mid-'70s, basing the 50-minute set of theme and variations on a Chilean resistance anthem. From the initial statement of the song's noble melody through its 36 subsequent permutations, the work veers from lyrically simple to intriguingly complex, with an impressive cadenza at the end by Hamelin before the final recapitulation of the rousing theme. Folk music, jazz, minimalism, and an accessible brand of maximalism all go into Rzewski's open-hearted complement to Beethoven's epochal "Diabelli Variations." Two of Rzewski's affectionately transcribed "North American Ballads" fill out the disc. This is a bold follow-up to Hamelin's award-winning set of Medtner's sonatas issued by Hyperion last year and deserves serious consideration come Grammy time.

GOSPEL

► OTIS BATTLES & THE HIGH POINT COMMUNITY CHOIR

Victory

PRODUCERS: Donovan Jackson, Hezekiah Walker

MCG 7008

From the hills of North Carolina, Battles and his 50-voice ensemble explode with one of the finest, funkiest, "where in the world have they been hiding?" debuts of this or any year: With the production team of gospel superstar Hezekiah Walker and heretofore-unknown arranger/songwriter/producer extraordinaire Donovan Jackson behind the board, Battles & HPCC bolt from the starting gate with more momentum than many artists achieve in a lifetime. Walker is only the first of several big-name buddies who lend a hand in creating this arresting amalgam of R&B, jazz, pop, and gospel influences. Prodigious R&B *Wunderkind* Rodney Jerkins (Mary J. Blige, Brandy, Gina Thompson, Shaquille O'Neal) wrote the jazzy funk gem "Caught Up," while chart-topper Faith Evans ("Soon As I Get Home," "I'll Be Missing You," "Love Like This") delivers a soaring guest performance on the riveting ballad "Give Me A Clean Heart." Where Battles and his choir came from matters less than where they're going. And that has to be straight to the top. Distributed by Navarre.

RICHARD SMALLWOOD WITH VISION

Healing: Live In Detroit

PRODUCERS: Richard Smallwood, Steven Ford

Verity 43119

For more than 20 years, Smallwood has lent his name and musical imprimatur to several vocal aggregations. Here—in his third outing with his 21-voice ensemble, Vision—Smallwood continues to refine and perfect his classically inflected signature sound, as well as solidifying his role as one of the most dignified and enduring presences in modern gospel. This collection is classic Smallwood at his powerful, passionate best. Hit candidates abound, including the monumental ballad "Healing" and the high-octane hip-hop jam "Faith." "Holy, Thou Are God" is also a stirring anthem of praise. Long past the point of having anything to prove, Smallwood delivers another milestone from a bottomless well of inspiration.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (JM): New releases deemed Picks 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

► **MADONNA** *Beautiful Stranger* (3:58)
 PRODUCERS: Madonna, William Orbit
 WRITERS: Madonna, William Orbit
 PUBLISHERS: WB Music Corp./Weed Girl Publishing/Almo Music Corp., ASCAP, Rondor Music London, PRS
Maverick/Warner Bros. 9760 (CD promo)
 Chalk up a new shift in the wind for the ever-inventive Lady Madonna, who hits another creative high with this wholly captivating single from the soundtrack to "Austin Powers: The Spy Who Shagged Me." In the groovy, late-'60s spirit of the film's lead character, this latest partnership with producer William Orbit taps into a walloping romp of guitars and enough cascading organs to prompt an urge to listen to your Monkees collection. (Actually, close followers may recognize the track's inspiration in Orbit's remix of Madonna's "Ray Of Light.") Her vocal here is crisp and dead-on—think her "Evita" voice—complete with a chorus that will pop into your head and dance around there until you feel madness setting in. It's always a joy when a well-established artist is able to show that he or she is as creatively inspired as ever. This track does nothing but further Madonna's essential place in pop culture through the '80s, '90s, and now, beyond. Credible and utterly exceptional.

► **TLC** *Unpretty* (4:01)
 PRODUCER: Dallas Austin
 WRITERS: D. Austin, T. "T-Boz" Watkins
 PUBLISHERS: Crypton Music/EMI Blackwood, BMI; Grung Girl Music, ASCAP
LaFace 4391 (CD promo)
 The follow-up to TLC's No. 1 smash "No Scrubs" changes the pace and direction of that sassy ditty, with a message song about the importance of discarding all the trappings of external beauty and looking inside for what really counts: "You can buy your hair if it won't grow/You can fix your nose if you say so/You can buy all the make-up that Mac can make/But if you can't look inside you/Find out who am I, too/Be in a position to make me feel so damn unpretty." We're looking at another across-the-board winner here, complemented by a contemporary shuffle beat and cool, midtempo pacing, commended by producer Dallas Austin, who wrote this tune with TLC member T-Boz. No reason to give this one even a shadow of a doubt. From the multi-platinum album "Fanmail."

► **EDWIN McCAIN** *I Could Not Ask For More* (4:00)
 PRODUCER: Matt Serletic
 WRITER: Diane Warren
 PUBLISHER: Realsongs, ASCAP
Lava/Atlantic 8909 (CD promo)
 Sometimes a song just possesses a certain something that brings inspiration and a feel-good vibe, even where there aren't specific elements that can be pointed to. Such is the case with Edwin McCain's easy-flowing new single, following the top five "I'll Be" and written by Diane Warren. In it, he tells of the contentment he feels in a joy-filled relationship: "Every prayer has been answered/And every dream I had has come through/I could not ask for more than the love you give/Cause it's all I've waited for." Vocally, McCain sounds completely at home here, adding well-placed touches of drama to push his point, while production is tight and conscious of exactly what sells at top 40 and adult top 40 outlets. "I Could Not Ask For More" is a perfect companion to those upcoming summer romances and a track that many will claim as "our song," extinguishing any one-hit-wonder anxiety that McCain may have been harboring.

★ **BOYZONE** *No Matter What* (4:18)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
Island/Mercury (CD promo)
 The buzz is intense on this affecting ballad, through which Island/Mercury is determined to at last break European superstar quartet Boyzone. Taken from the Andrew Lloyd Webber/Jim Steinman London musical "Whistle Down The Wind," this song could be expected to be a bombastic power ballad that opens the skies with fury. Not the case here. "No Matter What" is simple and graceful, with its drama invoked through the mature, confident vocals of the group—so beautifully delivered that this track immediately stands apart from anything you've heard recently over the top 40 airwaves. "No Matter What" is not another oozy boy-band ballad—these guys have been at it a long time, and their sophistication is plenty evident. Top 40 and AC have a track in their hands that could be the love song of the summer. Please listen with no preconceptions.

DEF LEPPARD *Promises* (3:59)
 PRODUCERS: Pete Woodroffe, Def Leppard
 WRITERS: P. Colten, M. Lange
 PUBLISHER: not listed
Mercury 1012 (CD promo)
 After taking a crack at "credible" modern rock on the underrated album "Slang," Def Lep wisely returns to the pop/metal sound that's sold millions of records worldwide. "Promises" previews the album "Euphoria" with an anthemic, fists-in-the-air energy that's highly reminiscent of the band's early-'80s classic "Photograph." Although some might argue that there's no room at top 40 or mainstream rock radio for a tune like this, the bottom line is that this jam has the kind of instant, sing-along chorus, swaggering lead vocals, and finger-flying guitar solos that kids will go wild over—that is, if "we know better" programmers will look past their "hip" sensibilities and let them hear it.

LUCAS PRATA *Fly Away* (3:18)
 PRODUCER: Kip Collins
 WRITERS: L. Prata, D. Metreyeon, M. Bell, K. Collins
 PUBLISHERS: GAVFAM Music/Ruly Songs/Metreyeon Music/Sister Eleganza, ASCAP; ALAZAR Music. BMI
GAVFAM 3173 (CD promo)
 This breezy, acoustic guitar-based, pop slow groove shows great promise for hunky artist Lucas Prata, with its harmonic chorus, youthful vocals, and positive lyric about wanting the love of his life to "fly away with me tonight." Production is enhanced with contemporary R&B elements, while the dreamlike hook is a sure bet to catch the attention of lovesick listeners. Prata, 24, has appeared on "Club MTV" as a dancer and in English- and Spanish-language commercials for Coke, McDonald's, and L.A. Gear and is currently on an extensive U.S. tour. Check out his music at www.lucasprata.com or contact 212-730-0898.

COUNTRY
 ► **TERRI CLARK** *Unsung Hero* (3:54)
 PRODUCER: Keith Stegall
 WRITERS: T. Arena, D. Tyson, D. McTaggart
 PUBLISHERS: Positive Dream, BMI; EMI April Music/Intro Wishin/Nimby Music, ASCAP; Down in Front Music/Dreaming in Public, SOCAN
Mercury 242 (CD promo)
 Clark has had a string of successful singles recently that is helping her carve a distinct niche in the country community. She has a straightforward vocal style that has served her well on songs like her most recent hit, "Everytime I Cry." Clark once again turns in a solid performance, while producer Keith Stegall accomplishes exactly what we have come to expect from him. The lyric, in the spirit of "Wind Beneath My Wings" (a country hit for Gary Morris and a pop hit for Bette Midler), pays homage to the strong silent type who has always stood by, allowing a partner to take the spotlight. Written by

Tina Arena, David Tyson, and Dean McTaggart, "Unsung Hero" was originally recorded by Australian pop singer Arena, whose top 40 version appears on her current "In Deep." Clark's rendition will likely generate strong airplay, thanks to her current status at country radio.

★ **SAWYER BROWN** *I'm In Love With Her* (3:31)
 PRODUCERS: Mark Miller, Mac McAnally
 WRITERS: C. Cannon, A. Shamblin
 PUBLISHERS: Wacissa River Music, BMI; Built on Rock Music, ASCAP
Curb 8931 (CD promo)
 Though he's best known for his lively uptempo vocal romps on hits like "Some Girls Do" and "Betty's Bein' Bad," when Sawyer Brown lead vocalist Mark Miller slows it down, he can be a thoroughly engaging balladeer, as demonstrated on this forlorn ballad of unrequited love. Penned by master tunesmiths Chuck Cannon and Allen Shamblin (who also poignantly covered this emotional territory with co-writer Mike Reid on "I Can't Make You Love Me," a hit for Bonnie Raitt), the lyric simply and eloquently expresses the pain felt by a man who has fallen head over heels in love and isn't getting an ounce of emotional sustenance in return. It's a sad, pretty love song, and the simplicity of the low-key production underscores the feeling in the lyric. All in all, it's a fine outing from this veteran band that should find favor with country programmers looking for a break from all the summertime fun tunes.

AC
 ★ **SOPHIE B. HAWKINS** *Lose Your Way* (4:03)
 PRODUCER: Sophie B. Hawkins
 WRITER: Sophie B. Hawkins
 PUBLISHER: The Night Rainbow Music/Broken Plate Music, ASCAP
Columbia 41935 (CD promo)
 The artist behind left-field hits "Damn I Wish I Was Your Lover" and "As I Lay Me Down" returns after a four-year absence with a lovely, folk-rinsed track from her forthcoming "Timbre" (and included on the soundtrack "Songs From Dawson's Creek"). Front and center here is an exquisitely written lyric that vows a lifetime of love: "When you cry I feel the sky/Burst open in my veins/If loving you makes a slave of me/Then I'll spend my whole life in chains." It's delivered with a gentle, ambling vocal, against instrumentation that is delicate but full, making use of an array of acoustic instruments, including a quirky banjo. Hawkins is responsible for the whole kit and caboodle here, writing, arranging, performing, and producing this tasty track. Radio seems to

NEW & NOTEWORTHY
DIDO *Here With Me* (4:13)
 PRODUCER: Rick Nowels
 WRITERS: D. Armstrong, P. Statham, P. Gabriel
 PUBLISHERS: Warner-Chappell Music, PRS; WB Music, ASCAP
Arista 3640 (CD promo)
 This sophisticated shuffle is as moody as a rainy Monday, and effective on all counts, thanks to swift, savvy production and a vexing theme of obsessive love ("I don't want to call my friends/They might wake me from this dream/And I can't leave this bed/Risk forgetting all that's been"). Dido, the former singer from her brother's band, Faithless, serves up sensual, husky vocals that might remind some of a low-key Dolores O'Riordan from the Cranberries or even the marvelous Lisa Stansfield. The style of song conjures Natalie Imbruglia's sadly overlooked and darkly sensuous "Smoke"—but "Here With Me" is far from anyone's cookie-cutter design. If this immediately entrancing debut is a sign of things to come from this bright talent, welcome to the future, top 40. Find out for yourself June 1, with the release of Dido's album "No Angel."

CHRIS PEREZ BAND *Resurrection* (3:09)
 PRODUCER: Julian Raymond
 WRITERS: C. Perez, J. Raymond
 PUBLISHER: not listed
Hollywood Records 11075 (CD promo)
 Chris Perez was the lead guitarist for and husband of slain Tejano star Selena. His collaboration here with vocalist John Garza and former bandmate Joe Ojeda draws upon a host of classic rock elements (in this case a heavy sampling of guitars and vocals from Atlanta Rhythm Section's 1979 top 20 hit "Spooky"). The rock'n'roll-flavored track is being serviced to top 40, and with good reason: The hook here is a one-listen treasure, with creative and forceful arranging that makes this song an experience to remember, thanks to producer Julian Raymond, who has worked with Fastball, and mainstay mixer Chris Lord-Alge. Perez's extraordinary upcoming grade-A album contains nine tracks in Spanish and six in English, furthering the Latin-flavored wave that's about to redefine the airwaves. This striking debut lays the groundwork for what should be a highly anticipated debut from a band with the goods to go for it.

have a warm spot in its heart for this off-beat artist; perhaps AC and adult top 40 programmers will welcome her back with open arms.

ROCK TRACKS
 ★ **THE AFGHAN WHIGS** *66* (3:16)
 PRODUCERS: George Drakoulis, Greg Dulli, Bob Rock
 WRITER: G. Dulli
 PUBLISHERS: Warner-Tamerlane Publishing Corp./Kall Nichta Music, BMI
Columbia 41817 (CD promo)
 The sexy, insinuating second single from the Afghan Whigs' shamefully neglected "1965" opus, "66" appears here in four guises: long and short radio versions, the album track, and a riveting live rendition on Belgian radio. It has been said in these pages before, but it bears repeating that the Afghan Whigs make some of the most vital, *adult* rock'n'roll around, appealing to the head as well as the hip. All bitter-sweet longing and neon flourish, "66" brandishes such Whig trademarks as leader Greg Dulli's distinctive songwriting and his band's full-tilt timbre. "66" sounds like an early summer night, full of the stuff of life and over far too soon.

★ **GORDON** *Fortified Grapes* (3:46)
 PRODUCER: Brendan O'Brien
 WRITERS: D. Kamin, J. Phillips
 PUBLISHERS: Disbatch Music/Broke Music, ASCAP
Fifty Seven Records/550 Music 41710 (CD promo)
 Rock band Gordon makes a superb entrée into the music world with "Fortified Grapes," the first single from the group's self-titled debut album. The song takes the listener on a rollicking journey filled with distinctive, lush harmonies and "Sgt. Pepper"-styled instrumentation. The infectious chorus, "Fortified grapes on a lemon tree/Taste better than animosity," may be an example of some of the song's abstract lyrics, but this track is an indication of why Gordon was the first act to be on the cover of Billboard sister publication *WeatherBureau*. No doubt about it; this song has all the makings of a hit.

STATIC-X *Bled For Days* (3:46)
 PRODUCER: Ulrich Wild
 WRITER: not listed
 PUBLISHER: not listed
Warner Bros. 9803 (CD promo)
 This is roaring, thundering, industrial speed metal with a smidgen of edgy electronic—or as the band puts it, "rhythmic trancecore." Straight out of L.A., Static-X thrums and pounds on bass and guitar in such a methodical, mechanical way that the electronic elements blend together effortlessly. The lyrics are growled in a booming, usually incomprehensible man-

ner; but there is enough vocal variety that it's not monotonous. The act's Midwestern roots (those of adolescent anger and aimless boredom) combine with a slick, West Coast mentality that suits its aesthetic, and like older tracks by the clean-cut thrashers Helmet, "Bled For Days" manages to be melodic and accessible to the average rock fan without sacrificing the all-important bite of the genre. Your mom might not be head-banging by the end, but hard rock radio should be.

INSANE CLOWN POSSE *Another Love Song* (3:57)
 PRODUCERS: Mike E. Clark, Insane Clown Posse
 WRITERS: Insane Clown Posse, M.E. Clark
 PUBLISHERS: Zomba Songs/Twisted Harmony, BMI
Island 10022 (CD promo)
 Admittedly, it's difficult to shock an audience these days. Acts that built their fan bases on profanity and sexual explicitness have to dig deeper to elicit a reaction and keep the parents picketing and the record sales skyrocketing. Here, these rock/rap hybridizers do their best not to be outdone at their own game, offering a detailed proposal for the murder of an unfaithful girlfriend, couched in self-effacing humor. First, of course, the cat is killed and placed in her mother's mailbox, and later the narrator reveals that he'd "rather cut that neck in half . . . because you did my homey." Ironically, the "clean" version of this track eliminates scattered four-letter words and bleeps out the operative verbs in the murder (cut, choke, chop), leaving a garbled message over an unambitious backing track of bass, synthesized piano, and acoustic guitar. Sure, it's still sinister and offensive. But even more so, it's disappointing—"Another Love Song" is just not a very good song.

RAP
H.O.T. O.N.E.S. *Make It Hot* (3:48)
 PRODUCER: Dame Grease
 WRITER: not listed
 PUBLISHER: not listed
Lethal/Blackheart/Mercury 8142 (CD promo)
 Before rap music was radio-friendly, it was transported around the country via mixed tapes. On this collection, DJ S&S continues to follow the humble tradition of compiling the best of neighborhood talent on vinyl. The first electrifying single, courtesy of H.O.T. O.N.E.S., is no-frills hip-hop—served straight with no R&B chaser. The rhymes are simple, but the beat gets into your head and refuses to go away. It's the perfect hardcore antidote for today's sample-driven rap music.

GENERAL *Good As Gold* (3:58)
 PRODUCERS: Covert Ops
 WRITER: General
 PUBLISHER: Sonny Ro-Ro Music, ASCAP
Infrared (CD single)
 Remember when hip-hop was brand-new—before the watered-down sampling and misogynist lyrics? Before the senseless deaths fostered the bulletproof-vest era? Infrared Entertainment artist General obviously remembers the glory days. His debut single, "Good As Gold," has the lyrical and production simplicity that harks back to the days of Kool Moe Dee and Slick Rick. Unfortunately, today's rap fans will have to be open-minded in order to give the General a chance. His lyrics don't dig particularly deep or address a specific theme, and the background vocals have an edgy, unpolished sound, but General, who is the artist, producer, and chief bottle-washer of Infrared, deserves a shot at proving himself. Writers and programmers can be jaded, as we listen to music all day long, looking for that perfect beat. This time, play the song and let the fans decide.

FOR THE RECORD
 Christina Aguilera, whose "Genie In A Bottle" was reviewed in the May 22 issue, is signed with RCA.

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.)

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPLEFELD OLSON

THAT GIRL: OH DONALD

Anchor Bay Entertainment
75 minutes, \$9.99

Even baby boomers who were not glued to their television sets during the late '60s know about the adventures of Marlo Thomas as "That Girl." Anchor Bay is giving fans a chance to relive the shows' glory days by releasing single tapes comprising three episodes each. In this first installment, a trio of programs deals with the romantic relationship between Thomas' Ann Marie and Ted Bessell's Donald Hollinger. "Don't Just Do Something, Stand There" chronicles the couple's first date, which comes about after Donald "rescues" Ann from a commercial in which she plays a damsel in distress. In "Anatomy Of A Blunder" things go from bad to worse when Ann Marie plans a picnic so Donald can meet her parents, and in "Counter Proposal" Donald finally pops the question after four years of dating.

TWEETY: HOME TWEET HOME

Warner Home Video
70 minutes, \$14.95

Warner's age of nostalgia marches on with this compilation of animated cartoons featuring the company's most popular "Looney Tunes" character. It's all Tweety, all the time, in these historic clips, which naturally also feature plenty from Tweety's nemesis, Sylvester; Granny; and other Tunes 'toons. The cartoons depict the middle yellow bird at home, at sea, in back alleys, and starring in sundry fairy tales such as "Little Red Riding Hood," all powered by the inimitable voice characterizations of Mel Blanc. Warner is also releasing the companion collection "Tweet And Lovely." Both titles are part of the studios' new "Mil-Looney-Um" end-of-century promotion.

BINGO & MOLLY: YES YOU CAN

Anchor Bay Entertainment
52 minutes, \$9.99

This addition to the Learning Channel's children's series is a wonderful program for all those preschoolers who wish they could do more. Bunny Molly and two of her friends in the forest fantasyland—Duck and Gladys—are faced with various tasks that they're not quite able to accomplish. Whether it's learning to tie shoes, roller skate, or putting together a jigsaw puzzle, there seems to be no escape from the frustration each feels when he or she sees an older sibling or friend who can handle the task with ease. The overriding lesson here is that everybody has some things he or she hasn't quite mastered, and it's all part of growing up. The story encourages children to take time to practice and enjoy the process of getting there. Anchor Bay is also releasing "Bingo & Molly: Hide & Peek," which addresses issues of playing fair.

ALICE IN WONDERLAND

Artisan Home Entertainment

150 minutes, \$19.95 VHS and DVD
Artisan's distribution deal with Hallmark Home Entertainment is proving fertile ground for growing its business in the family market. "Alice" scored hearty reviews and viewership for NBC when it originally ran as a two-part, three-hour miniseries in February. The movie translates well to VHS and even better to DVD. The cast includes Martin Short as the zany Mad Hatter, Whoopi Goldberg as the Cheshire Cat, as well as Ben Kingsley, Miranda Richardson, and Christopher Lloyd. As with many of the recent Hallmark event movies, such as "Merlin" and "Noah's Ark," the movie is laden with spe-

cial effects that sometimes threaten to overtake the story line. The nice thing about owning the movie is that viewers can revisit their favorite parts while skipping less-intriguing aspects.

TARGETED SPORTS TRAINING SERIES: SKIING

Goldhil Home Media
75 minutes, \$19.95

Don't expect to see lots of action on the slopes in this training tape from Goldhil. While Whistler, British Columbia, is a gorgeous setting for the program, the focus here is on getting the mind and body prepared for skiing success, and the lion's share of that kind of training takes place in the lodge. Fitness trainer Carey Bond and physical therapist Blair French guide viewers through an intensive routine with an emphasis on strengthening specific muscles and augmenting flexibility. The program is rounded out by an interview with top Whistler instructor Joanne Younker, who shares some of her secrets about how to enhance performance on the mountain. Two other tapes in the series are also available. Contact: 800-250-8760.

ENTER*ACTIVE

BY BRETT ATWOOD

WEBNOIZE LIVE

www.webnoize.com

Internet music news site Webnoize has added a Webcast service, which features interviews with various tastemakers in the

music and multimedia industry. Among the topics handled in the inaugural RealVideo-delivered offerings are roundtable discussions on Internet radio and digital distribution. The site also features an interview with RealNetworks chief technology officer Philip Rosedale, who discusses the recently launched RealJukebox. The hosts, who vary segment by segment, include Webnoize editors Joanne Marino and Ric Dube, as well as industry veteran Ted Cohen. Webnoize Live is an ambitious effort that makes a serious attempt at giving the emerging music multimedia industry its own intelligent talk forum. While the general consumer may find the programming a bit "too inside" for consumption, the site offers a much-needed voice for this increasingly complex new business.

CONSUMERNET ENHANCED E-MAIL

www.consumer.net

Enhanced E-mail is a clever Internet marketing program that allows computer users to receive and distribute small music files that promote new album releases via song samples and other multimedia. For example, a recent Backstreet Boys enhanced E-mail contains an interactive postcard that allows users to click for information on the act's pay-per-view concert. The event is promoted with an audio tease, as well as graphics and text that communicate the details of the concert. The Web site also contains samples of recently completed enhanced E-mails from VH1, Joey McIntyre, Kenny Rogers,

and other projects. Enhanced E-mails are initially distributed by ConsumerNet but often end up being passed around by fans. ConsumerNet, which was formerly known as the Music Marketing Network, is using enhanced E-mail and other direct marketing initiatives to gather and report demographic information, which seems to appeal to many major labels, including Atlantic Records, Universal Music Group, Sony Music, and Capitol Records.

AUDIOBOOKS

BY TRUDI MILLER ROSENBLUM

JOHN ROSEMOND'S SIX-POINT PLAN FOR RAISING HAPPY, HEALTHY CHILDREN

By John Rosemond

Read by the author

HighBridge Co.

Three hours (abridged), \$16.95

ISBN 1-56511-265-2

Depending on your point of view, Rosemond's conservative and traditional approach to child rearing comes as either a slap in the face or a breath of fresh air. Either way, his advice offers much food for thought. Rosemond believes that by making the roles of husband and wife the top priority, parents create a stable and secure environment that ultimately benefits children. Parents also need to learn to say no without guilt, and when they tell their children to do something, they need to make it clear that they expect the chil-

dren to obey. But in some cases, parents may feel that Rosemond goes too far. For example, he advises that children should do 45 minutes of chores on weekdays and two to three hours of chores on Saturday. His advice is certainly worth thinking about, especially since doing chores teaches a child responsibility, gives them a sense of accomplishment, contributes to the family, and trains them in household skills that will be needed when they leave the nest. Likewise, his suggestion that parents give a child only 20% of toys and luxuries that kids ask for is probably too harsh for most parents. But the underlying ideas are valid. Children have to learn that they can't always get what they want, and they need to learn how to deal with these negative emotions. Ultimately, few parents will want to follow Rosemond's advice to the letter, but most can certainly glean some interesting and valuable ideas from his perspective.

MOONLIGHT

By Suzanne Forster

Read by Kim Zimmer and Robert Newman

My Romance Audio Romance Classics (310-319-3737)

3 hours (abridged), \$14.95

ISBN 0-9661644-2-3

My Romance is a new audio publisher that presents romances read by popular soap stars. Here, "Guiding Light" soap stars Kim Zimmer and Robert Newman take on the roles in this Gothic-style bodice-ripper. The year is 1790. One hundred years earlier, Jonathan Nightingale betrayed his fiancée, Rachael Dobbs, by exposing her as a witch. Before being burned at the stake, Rachel cursed Nightingale's descendants, and now every third son of a third son in the Nightingale family is a werewolf. The curse can only be lifted by the supreme sacrifice of a woman who loves the werewolf. Enter Katherine Downing, Rachael's great-great-granddaughter. Like most mass-market romances, this isn't exactly great literature, but it's entertaining, sexy, escapist fun. The soap stars clearly aren't veteran audiobook readers, but they do a serviceable job. Zimmer is especially good at playing Katherine's sharp-tongued Irish aunt. Newman's best moments occur when Michael the werewolf is in the middle of his transformation: "Run, Katherine!" he begs in a hoarse, agonized voice. Pop this one into your beach bag for escapist summer listening.

BITTERSWEET

By Danielle Steel

Read by Rob Webb

BDD Audio

6 hours (abridged), \$26.95

ISBN 0-553-47933-4

Danielle Steel's latest sure-to-be-a-best-seller concerns a woman who gives up her career for a man and now regrets the choice. Seventeen years ago, India Taylor was a prize-winning photojournalist who promises her fiancé that she would quit to raise their family. Over the years, being a mother to four children has kept her busy, but now they are grown and her old agent calls with wonderful opportunities. India wants to accept a few assignments, but her husband, Doug, is furious and threatens divorce if she does so. One sympathizes with India, although it's difficult to understand why she has stayed married to such a narrow-minded, dictatorial husband. Steel stacks the deck by making Doug bossy, boring, and a lousy lover to boot. Meanwhile, India has formed a platonic friendship with Paul Ward, a business tycoon who offers sympathy and advice. It doesn't take a rocket scientist to figure out how it will end, but the story is entertaining enough to listen to, and Steel's legions of fans will buy this in droves. However, there are two annoying aspects of this audio. The first is Steel's constant repetition of phrases such as "and they both knew it." The second is that although narrator Rob Webb is generally competent and pleasant to listen to, he utterly ignores directions, often speaking the dialogue without the emotional tone of the text.

IN PRINT

NEW WORLD SYMPHONIES: HOW AMERICAN CULTURE CHANGED EUROPEAN MUSIC

By Jack Sullivan

Yale University Press

\$30; 288 pages

Part of the problem in the ongoing cultural slugfest between Europe and America is that the situation is neither black nor white. Europe finds America an ungrateful child, while America feels that its parents' tradition has been rammed down its throat. Europe finds America's consumer culture rootless and ignorant of its own true gems, while America sees itself reflected in Europe without context or due credit. The truth is, both sides are right.

Amid the usual strident voices, Jack Sullivan's book "New World Symphonies" calmly examines the argument in several shades of gray. Europe and America have long been incestuously entwined, he argues, and the exchange has worked both ways. Look at Dvořák and black spirituals, Stravinsky and jazz, Korngold and Hollywood, Weill and Broadway—the list goes on.

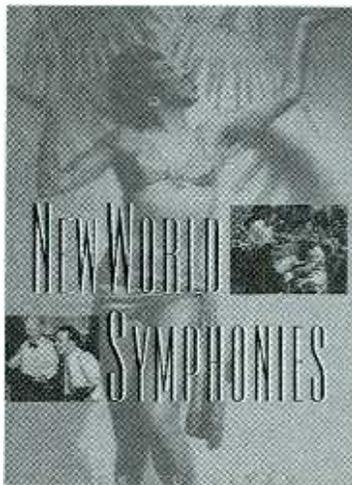
Beyond the usual suspects, you find an equally long list of musical figures such as Delius, Debussy, Puccini, and Krenek whose attractions to America lay elsewhere. There was literature, for example: Whitman, whose pull on British composers from Vaughan Williams to Holst was enormous, and Poe, whose attraction to Europeans starts with Debussy and continues up through the contemporary Danish composer Poul Ruders.

And broader cultural issues also resonate, as when composers like

Alexander Zemlinsky—dehumanized and branded as degenerate by the Nazis—found their own personal parallels in the African-American experience.

These are the fronts where the European support of America has contained hidden agendas. Poe may be the most musical of writers in his attention to sonority, but he was also rabidly anti-American himself; affection for Whitman not only honored his sense of rhythmic freedom but made a statement against the puritanical American culture that called for Whitman book burnings.

Sullivan's critical voice is much in keeping with his position as chair of American Studies at Rider College, often masking careful scholarship as common-sense observation. His recounting of the material, though, shows a rather un-American breadth in connecting figures across disciplinary



divides. While most academics today remain unable to utter a credible word outside their specialization, Sullivan's approach—dilettantish in the best sense of the word—grasps his European subjects on their own aesthetic terms.

This is crucial, because it remains the crux of the culture gap. As Sullivan points out, it wasn't so much America but the idea of the New World that many Europeans found so appealing: a tabula rasa that those who felt constrained at home could fill from scratch. That excitement was doomed to disappointment when the handwriting on the slate turned out not to be their own. From the other perspective, the French passion for Poe may be less embarrassing than that for jazz and Jerry Lewis, but it shows little more feeling for the American way.

What Sullivan hints at but never really says is that the ever-elusive "American culture" breaks down into two fairly distinct camps: those who see themselves as continuing the European tradition, and those who do not. The first will undoubtedly be prized by culturally insecure Americans but derided abroad as being inauthentic; the second will be ignored as amateurs at home yet often celebrated in Europe, particularly by those seeking freedom from their own tradition.

At less than 300 pages, Sullivan's tome by no means offers the last word on the subject, but his perspective inches the argument a little further toward detente.

KEN SMITH

Melky Sedeck Keeps Music In Family

Brother-And-Sister Duo Fuses R&B Hybrid On MCA Debut

BY CARLA HAY

NEW YORK—Even though brother/sister duo Melky Sedeck are best-known now as the younger siblings of Wyclef Jean, MCA is determined to prove they can stand on their own.

Melky Sedeck's stage moniker is a combination of the middle names of Blandinna Melky Jean and her brother Farel Sedeck Jean.



MELKY



SEDECK

Melky Sedeck's debut album, "Sister And Brother," scheduled for a U.S. release June 15 on MCA Records, features Melky's R&B-flavored singing paired with Sedeck's rapping and a combination of sounds that the label is calling "multi-format."

Sedeck says of the duo's debut, "I call it soul music, music from the heart. It's music that you can identify with, even though it's hard to describe."

Because of that hard-to-define sound, MCA is blanketing radio rather than targeting a specific format.

MCA VP/marketing director (U.S.) Paul Orescan explains, "We're taking the first single, [a cover of the 1967 Lulu hit] 'To Sir, With Love,' to taste-maker stations, regardless of format. We're going to go by whatever stations in the market are the leaders, whether they be R&B or pop; we're even servicing triple-A stations. [MCA VP of promotion] Craig Lambert will be heading the campaign. Radio will also get a three-song CD sampler, which will include 'Foolish Heart' and 'Paradise.'"

Daryl Huckaby, assistant PD of R&B station WKYS Washington, D.C., saw Melky Sedeck perform last year. "I liked them. They were original. From what I heard of their music, it would probably be something we'd play at our station."

The road to "Sister And Brother" wasn't exactly a smooth one. Sedeck says that growing up in a strict, religious household, he and his siblings weren't allowed to listen to certain kinds of music, such as rap. When Melky and Sedeck dropped out of college to pursue a full-time music career, they had to contend with parents' disapproval.

Sedeck recalls, "We started playing music at an early age, but we had to sneak around to listen to music like Run-D.M.C. Our parents didn't mind if we listened to a group like U2, so that music influenced us as well."

Melky and Sedeck come from a Haitian background, but they were born in Brooklyn, N.Y., and currently live in New Jersey. Melky's fluency in French helped her land her first professional recording gig when she answered an ad from a French label looking for a singer.

Melky and Sedeck made their recording debut on the Refugee Camp

All-Stars song "I Got A Love Jones For You."

A record deal soon followed but was dissolved when the label went out of business. Melky Sedeck then caught the attention of Jeff Redd, VP of A&R, R&B (U.S.), for MCA.

Sedeck remembers, "Other labels were more interested in our image than our music. Jeff was the one who was most interested in our music."

The songs on "Sister And Brother" feature lyrics primarily written by Melky and music primarily written by Sedeck. Melky Sedeck's songs are published by Sony/ATV Tunes LLC, Guerschom Music, June Bloom Music, and Not Him Again Music (ASCAP). Melky Sedeck and Redd were co-executive producers of "Sister And Brother."

The album was originally supposed to be called "Da Joint" but was changed to "Sister And Brother" to better identify Melky Sedeck, according to MCA director of international marketing and promotion Karen Goodman. "Sister And Brother" has already been released in Europe and Japan.

Goodman says, "We quickly identified Melky Sedeck as a special act. This was an act we wanted to break internationally. I call Melky Sedeck 'format-breakers.' We want to take that difference and make it a strength."

Melky Sedeck has made several international TV appearances and has already toured Europe. To extend their international appeal, the siblings have rerecorded their songs in other languages: "Raw," one of their European singles, has been rerecorded in French, as well as remixed in French and German. In addition, Melky Sedeck has recorded a version of "Paradise" in French. "To Sir, With Love" is scheduled to be the next single in Europe.

In the U.S., a key campaign element is Melky Sedeck being a featured artist in the "Find 'Em First" promotion sponsored by Best Buy, the Eden Prairie, Minn.-based retailer that operates more than 280 stores in the U.S. The promotion spotlights new and developing artists via key positioning at Best Buy locations, as well as national print and TV ads (Billboard, March 6).

"We chose Melky Sedeck because the music stood out right away; it's just a great album," says Tom Overby, Best Buy's special projects/product development manager. "Find 'Em First" TV ads featuring Melky Sedeck are scheduled to begin airing in July.

In addition to making music with his sister, Sedeck has been busy producing other artists through his own FABLA Productions. He says that he

and Wyclef have collaborated with a male R&B artist named K-Star on a song called "Look Out Tonight," which is expected to be released on RCA later this year. Sedeck has also been working with another RCA artist, rapper Supreme C.

Melky Sedeck will tour Europe and the U.S. this summer, with select U.S. dates on the Lilith Fair tour. The duo is booked by Creative Artists Agency and managed by Don Rubin Productions & Management.



Doing The Right Thing. Brandy takes time out to receive a donation on behalf of the Norwood Kids Foundation from Herculeez and Big Tyme ("The Nutty Professor," "How To Be A Player"). The foundation provides multimedia and computer training to at-risk youth in the L.A. area. Pictured, from left, are Big Tyme, Brandy's brother Ray J, Brandy, and Herculeez.

Chris Stewart Tastes Chart-Topping Success With 'Who Dat'; Arista Serves Up The Divas

WHO'S TRICKY STEWART? With the multiformat hit "Who Dat" under his belt, twentysomething songwriter/producer Chris "Tricky" Stewart is launching his own Red Zone imprint through a new deal with DreamWorks. The first project under the nonexclusive, multi-album pact is the debut album by female hip-hopper Solé, who raps on JT Money's "Who Dat" (on Tony Mercedes/Freeworld/Priority Records). Her first single will come out in June.



STEWART

DreamWorks head of urban music Jheryl Busby says the Red Zone deal "keeps evolving. We like what we're feeling; the whole Red Zone camp is so aggressive and so well put together. And it's all Tricky's mastermind."

As proof, the Atlanta-based Stewart is also executive producer and co-writer on Tamar Braxton's (sister of Toni) debut DreamWorks album (a project signed before the Red Zone negotiations began). Additionally, Stewart is exec-producing and writing for Sam Salter's sophomore effort on LaFace Records. Stewart's résumé includes a wide range of writing and/or producing for such acts as Tyrese, 98°, Brownstone, Chanté Moore, and Tamia.

In choosing projects, Stewart says, the main thing is "not to typecast myself in terms of what I can and can't do. Different things mixed together—that's my style. One part of a song could be straight R&B, another could seem like it's rap, then I'll put in a pop element. 'Who Dat' was spawned by me listening to world music. It had kind of an African-like rhythm when I first wrote the chorus."

You might say music is in Stewart's blood. His mother, Maryann, sang background vocals for Aretha Franklin and Curtis Mayfield. She's also the one who gave the Chicago-born Stewart his Tricky nickname. He was signed in his teens by Famous Music, whose president, Ira Jaffe, notes, "Even as a teenager, Tricky was a really good songwriter who showed a lot of promise. He's created successful projects that show he's fulfilling that promise."

While working with his brother producer Laney, Stewart was introduced to Silas Records owner and former MCA executive Louil Silas, who gave him his first chance to produce at the age of 17: a song by

Damion Hall. "From there," recalls Stewart, "we started working like crazy with the MCA family... Chanté Moore, Aaron Hall. Word-of-mouth just started spreading, and I began working on a lot of different things. Then L.A. Reid called and asked me to move to Atlanta; I signed a production deal with LaFace in 1996."

Stewart still works with brothers Laney and Mark, the latter of whom is also his manager. In addition to the Red Zone entertainment company, he is partners with fellow producer Kevin "She'kspere" Briggs (TLC's "No Scrubs") in Triangle Sound, a 5,000-square-foot recording facility also based in Atlanta.

Looking ahead, Stewart harbors no desire to be an artist himself. "No, I'll keep my voice on the other side," he says. "I'm just trying to make hit records."

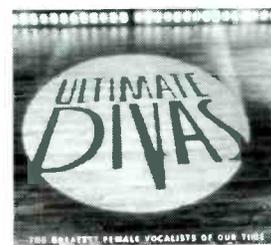
FROM DIVAS TO HIP-HOP: Divas—in the best sense of the word—are the focus of Arista's June 1 collection "Ultimate Divas: The Greatest Female Vocalists

Of Our Time." Arista president Clive Davis served as executive producer of the anthology, which brings

together 17 of the most renowned voices in R&B, jazz, and pop. The diva-licious lineup ranges from Billie Holiday ("My Man") to Mary J. Blige ("Not Gon' Cry"). In between, listeners can ease on down to songs by Lena Horne, Sarah Vaughan, Gladys Knight, Tina Turner, Chaka Khan, Whitney Houston, Toni Braxton, Patti LaBelle, Diana Ross, and others. Noted music historian (and former Billboard R&B editor) Nelson George wrote the liner notes... Profile Records—the granddaddy of hip-hop labels—is the subject of Arista's "Profilin': The Hits" compilation (due June 15). Recently acquired by Arista, Profile was established in 1981; this first in a continuing series features hits by such genre-shaping artists as Run-D.M.C. ("It's Like That"), DJ Quik ("Tonight"), and Rob Base ("It Takes Two"). Also coming June 15: the reissue of the Run-D.M.C. catalog and a 12-inch boxed set of out-of-print vinyl. Concurrently, Profile/Arista is working on new releases by Run-D.M.C. ("Crown Royal," Aug. 24), 2nd II None, Camp Lo, and DJ Quik.



by Gail Mitchell



Billboard TOP R&B ALBUMS

MAY 29, 1999

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1/Hot Shot Debut ◀					
1	NEW	1	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98) 1 week at No. 1	NO LIMIT TOP DOGG	1
2	1	4	VARIOUS ARTISTS RUFF RYDERS 90315*/INTERSCOPE (10.98/16.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
3	2	7	NAS ▲ COLUMBIA 68773* (11.98/17.98)	I AM...	1
4	5	12	TLC ▲ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
5	4	9	SOUNDTRACK ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	2
6	3	2	VARIOUS ARTISTS DEATH ROW 51161*/PRIORITY (12.98/19.98)	CHRONIC 2000 SUGE KNIGHT REPRESENTS	3
7	6	8	JUVENILE ▲ CASH MONEY 53162*/UNIVERSAL (10.98/16.98)	400 DEGREEZ	4
8	8	7	CASE SPOILED ROTTEN/DEF JAM 53887*/MERCURY (8.98/12.98)	PERSONAL CONVERSATION	6
9	9	10	TRICK DADDY ● SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	7
10	7	5	B.G. CASH MONEY 53265*/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	2
11	10	6	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
12	11	27	112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
13	14	8	SILK ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	8
14	12	38	LAURYN HILL ▲ RUFFHOUSE 69035*/COLUMBIA (11.98/17.98)	THE MISEDUCATION OF LAURYN HILL	1
15	16	15	EMINEM ▲ WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
16	15	22	DMX ▲ RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
17	13	9	NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98)	NINETEEN NAUGHTY NINE NATURE'S FURY	9
18	18	21	WHITNEY HOUSTON ▲ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
19	19	20	R. KELLY ▲ JIVE 41625* (19.98/24.98)	R.	1
20	20	17	JAY-Z ▲ ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
21	21	19	BUSTA RHYMES ▲ E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)		2
22	17	6	KRAYZIE BONE ▲ MO THUGS/RUTHLESS 1671/RELATIVITY (19.98/23.98)	THUG MENTALITY 1999	2
23	26	49	BRANDY ▲ ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
24	24	33	TYRESE ▲ RCA 66901* (10.98/16.98) HS	TYRESE	6
25	23	29	DRU HILL ▲ UNIVERSITY/ISLAND 524542/MERCURY (10.98/17.98)	ENTER THE DRU	2
26	25	20	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	25
27	22	9	GINUWINE 550 MUSIC 69598*/EPIC (11.98/16.98)	100% GINUWINE	2
28	33	44	LIL' TROY SHORT STOP 12008/ME & MINE (11.98/15.98) HS	SITTIN' FAT DOWN SOUTH	26
29	28	52	DMX ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
30	29	25	2PAC ▲ AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
31	27	25	JESSE POWELL SILAS 11789/MCA (10.98/16.98) HS	'BOUT IT	15
32	30	36	THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	8
33	34	33	DEBORAH COX ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
34	38	29	98 DEGREES ▲ MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	34
35	32	34	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
36	39	17	FOXY BROWN ▲ VIOLATOR/DEF JAM 558933*/MERCURY (10.98/16.98)	CHYNA DOLL	1
37	31	27	BLACKSTREET LIL' MAN 90274*/INTERSCOPE (11.98/17.98)	FINALLY	4
38	35	25	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	13
39	44	12	THE ROOTS ● MCA 11948* (10.98/16.98)	THINGS FALL APART	2
40	42	29	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
41	40	41	TOTAL ● BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	9
42	41	10	SHANICE LAFACE 26058*/ARISTA (10.98/16.98)	SHANICE	15
43	45	4	ANT BANKS PRESENTS T.W.D.Y. THUMP STREET 9986 (10.98/16.98)	DERTY WERK	42
44	NEW	1	SOUNDTRACK C-NOTE/RUTHLESS 69836*/EPIC (11.98/17.98)	TURF STORIES	44
45	60	71	PASTOR TROY MADD SOCIETY 8035 (10.98/15.98) HS	WE READY I DECLARE WAR	45
46	37	34	SOUNDTRACK HOLLYWOOD 62170 (10.98/17.98)	THE P.J.'S	25
47	55	12	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	32
48	43	33	BOOTLEG RELATIVITY 1726 (10.98/17.98) HS	DEATH BEFORE DISHONESTY	18
49	65	46	MAXWELL ● COLUMBIA 68968* (10.98/16.98)	EMBRYA	2
50	61	52	TEVIN CAMPBELL QWEST 47008/WARNER BROS. (10.98/16.98)	TEVIN CAMPBELL	31

▶ GREATEST GAINER ◀					
51	69	61	14	GLENN JONES SAR 1001 (11.98/15.98)	IT'S TIME 51
52	50	—	2	MEN OF VIZION MJJ/WORK 68012*/EPIC (11.98/16.98) HS	MOV 50
▶ PACESETTER ◀					
53	70	—	2	JOE SAMPLE FEAT. LALAH HATHAWAY PRA 9956/GRP (16.98 CD)	THE SONG LIVES ON 53
54	NEW	1	1	X-RAIDED BLACK MARKET 9966 (15.98 CD) HS	UNFORGIVEN 54
55	51	39	8	COOL BREEZE ORGANIZED NOIZE/AMM 90159*/INTERSCOPE (10.98/16.98)	EAST POINTS GREATEST HITS 11
56	36	22	3	LIL SOLDIERS NO LIMIT 50038*/PRIORITY (10.98/16.98)	BOOT CAMP 22
57	54	54	23	MYSTIKAL ▲ NO LIMIT 41655*/JIVE (11.98/16.98)	GHETTO FABULOUS 1
58	59	56	15	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYNDALAZDAYZ 4
59	52	53	33	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI 2
60	46	45	18	SILKK THE SHOCKER ▲ NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN 1
61	49	58	40	KELLY PRICE ▲ T-NECK/ISLAND 524516/MERCURY (10.98/16.98)	SOUL OF A WOMAN 2
62	NEW	1	1	BEENIE MAN SHOCKING VIBES 1547*/VP (9.98/14.98) HS	THE DOCTOR 62
63	47	31	4	WU-SYNDICATE WU-TANG RECORDS PRESENTS... MYALANSKY & JOE MAFIA IN WU-SYNDICATE SLOT TIME/WU-TANG 50056*/PRIORITY (10.98/16.98)	18
64	53	48	22	VARIOUS ARTISTS ● ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98/16.98)	DJ CLUE? THE PROFESSIONAL 3
65	57	50	23	REDMAN ▲ DEF JAM 558945*/MERCURY (10.98/16.98)	DOC'S DA NAME 2000 1
66	58	47	11	C-MURDER ● NO LIMIT 50035*/PRIORITY (11.98/17.98)	BOSSALINIE 1
67	77	—	2	DIANA ROSS MOTOWN 549522/UNIVERSAL (10.98/16.98)	EVERY DAY IS A NEW DAY 67
68	68	66	8	VARIOUS ARTISTS RHINO 75681 (10.98/16.98)	THE TOM JOYNER MORNING SHOW OLD SCHOOL MIX 64
69	56	57	44	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE 2
70	66	72	77	WILL SMITH ▲ COLUMBIA 68683* (10.98/17.98)	BIG WILLIE STYLE 9
71	63	55	8	VARIOUS ARTISTS WU-TANG 51143/PRIORITY (10.98/16.98)	WU-TANG RECORDS PRESENTS: WU-CHRONICLES 16
72	74	84	25	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2 17
73	71	81	44	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7 20
74	64	60	26	MARIAH CAREY ▲ COLUMBIA 69670* (11.98/17.98)	# 1'S 6
75	82	83	3	PEABO BRYSON PRIVATE MUSIC 82169/WINDHAM HILL (10.98/16.98)	UNCONDITIONAL LOVE 75
76	67	76	12	YUKMOUTH RAP-A-LOT 46720/VIRGIN (11.98/19.98)	THUGGED OUT THE ALBULATION 8
77	62	62	3	DJ SCREW JAM DOWN 1010 (10.98/16.98) HS	ALL WORK NO PLAY 62
78	76	82	26	SOUNDTRACK ● DEF JAM 558925*/MERCURY (11.98/17.98)	BELLY 2
79	48	40	8	SOUNDTRACK ● NO LIMIT 50053*/PRIORITY (11.98/17.98)	FOOLISH 10
80	78	87	31	HOT BOYS CASH MONEY 9614 (10.98/17.98) HS	GET IT HOW U LIVE!! 37
81	79	75	5	MARVIN SEASE JIVE 41674 (10.98/16.98)	HOOCHIE MOMMA 75
82	91	91	26	ICE CUBE ▲ PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. I (THE WAR DISC) 2
83	81	78	5	CHERRELLE POWER 2000/PLATINUM (10.98/16.98)	THE RIGHT TIME 55
84	87	73	8	VARIOUS ARTISTS FULLY LOADED 47109/VIRGIN (12.98/16.98)	BET — BEST OF PLANET GROOVE 54
85	97	89	90	MASTER P ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D 1
86	80	65	8	USHER ● LAFACE 26059/ARISTA (11.98/17.98)	LIVE 30
87	NEW	1	1	VARIOUS ARTISTS RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY 87
88	83	77	8	VARIOUS ARTISTS PRIORITY 51111 (12.98/19.98)	THE N.W.A. LEGACY VOLUME 1 1988-1998 42
89	73	63	7	INFAMOUS SYNDICATE RELATIVITY 1653 (10.98/16.98) HS	CHANGING THE GAME 50
90	92	68	27	METHOD MAN ▲ DEF JAM 558920*/MERCURY (11.98/17.98)	TICAL 2000: JUDGEMENT DAY 1
91	85	99	14	QUINCY JONES QWEST 46490/WARNER BROS. (24.98/29.98)	FROM Q WITH LOVE 31
92	84	70	9	BLACK MOON DUCK DOWN 50039*/PRIORITY (10.98/16.98)	WAR ZONE 9
93	95	92	30	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98) HS	ON DA GRIND 34
94	99	97	25	BONE THUGS-N-HARMONY ● RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE 12
95	75	69	10	MASE PRESENTS HARLEM WORLD ● ALL OUT/ISO SO DEF 69503*/COLUMBIA (11.98/17.98)	THE MOVEMENT 5
96	96	—	3	JAMES INGRAM PRIVATE MUSIC 82174/WINDHAM HILL (10.98/16.98)	FOREVER MORE (LOVE SONGS, HITS & DUETS) 94
97	89	85	30	KENNY LATTIMORE COLUMBIA 68854 (10.98/16.98)	FROM THE SOUL OF MAN 15
98	72	79	8	M.C. BREED POWER 5290/ROADRUNNER (10.98/16.98)	IT'S ALL GOOD 41
99	94	90	34	KEITH SWEAT ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME 2
100	NEW	1	1	VARIOUS ARTISTS POLYGRAM TV 565550/MERCURY (10.98/17.98)	PURE FUNK VOLUME 2 100

○ 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.



FEATURES THE HIT SINGLE "1-9-9-9" BY COMMON & SADAT X

- "1-9-9-9" ENTERED BILLBOARD'S R&B SALES CHART AS A HOT SHOT DEBUT
- "1-9-9-9" HAS BEEN IN THE TOP 5 OF BILLBOARD'S RAP SINGLE CHART FOR 5 WEEKS
- THE "1-9-9-9" VIDEO IS A RAP CITY TOP 10 PICK & HAS BEEN IN THE BOX TOPS 2 WEEKS IN A ROW

NEW SINGLE "B-BY DOCUMENT 99" BY THE HIGH & MIGHTY FEATURING MOS DEF & MAD SKILLZ

- MONUMENTAL SINGLE HITTING RADIO NOW
- CHECK FOR THE NEW GROUNDBREAKING VIDEO

RAWKUS PRESENTS SOUNDBOMBING II (P2/P4 50069) AVAILABLE NOW. DEALER INQUIRIES: 1.800.235.2300

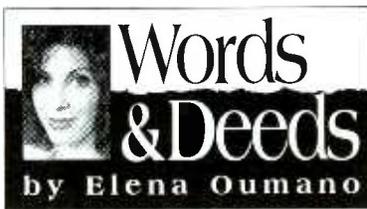
WWW.RAWKUS.COM

DISTRIBUTED BY
PRIORITY RECORDS

Slick Rick Refines His 'Storytelling'

SLICK RICK RETURNS: Today's rappers still give props to the witty, vivid narratives of Slick Rick (aka Rick Walters), who's reigned as a rap icon since he burst onto the scene in 1984 with "La De Da Di" (featuring human beat box Doug E. Fresh). His 1988 solo album, "The Great Adventures Of Slick Rick," spawned several classics and went platinum.

Rick's aptly titled fourth release, "The Art Of Storytelling" (out Tuesday [25] on Def Soul/Def Jam), features 26 tracks of creativity that hit full force. A galaxy of today's hip-hop stars also rolls with "the Ruler" on this outing: **DJ Rev. Run, Redman, Nas, OutKast, Canibus, Q-Tip, Peter Gunz, Jermaine Dupri,**



Raekwon, Snoop Dogg, and Wyclef Jean.

The son of Jamaican-born parents, Rick was 11 when his family moved from England to New York. It was there that he displayed a precocious gift for being a raconteur. "English was my favorite subject," he recalls. "So when rap came about, I transferred my love of stories into rap form."

That gift for painting vivid, sonic narratives and characters through a lyrical barrage and solid beats proves as stunning as ever on "Art," which covers a range of themes and moods. "Each song is a different television channel," says Rick. "And with CDs, you can press a button and fast-forward or rewind to the channel of your choice."

"Art" opens with the powerfully evocative "Jail Skit," featuring Ed Lover, Run, Redman, and Nas. It juxtaposes the newer artists with the doleful clanging sound of steel prison doors, while Rick reprises snippets from his hits "La De Da Di" and "The Show."

The track gives way to "Kill Niggaz," a "Death Wish"-style fantasy starring Rick instead of Charles Bronson—a "what would happen if I wasn't doing everything I can to stay out of prison," he ex-



SLICK RICK

plains. "I had a more positive ending where it turned out to be a dream: My nephews wake me up and ask me not to go to jail again. Then I say something to the listeners, but the label said it was too preachy and I should cut it out. They wanted to appeal more to the hard hip-hop crowd." A label rep says nothing was edited from the track.

Two tracks—"2 Way Street" and "Why Why Why"—deal with extramarital scenarios in which the "big head's" counsel wins out over the "little head's" desire. But "Art" is not all about serious business.

"My frame of mind was more about enjoying and entertaining than self-exploration," Rick says. "I wrote when I was [in prison], but my mind was elsewhere most of the time: more worried about staying out of trouble and getting home in one piece. It's not like you're on the beach in the Bahamas with a straw hat and a drink in your hand."

That spirit buoys a majority of the classic hip-hop braggadocios and lyrical trading that power many of the set's other tracks. Highlights include first single "Street Talkin'," featuring OutKast and Rick trading South Coast and New York slang over a bouncy club track. Rick also nudges his smooth bedroom tenor further along the spectrum from rapping to singing.

But Rick's perfect match has to be Nas, rap's other ranking storyteller. "Me & Nas Bring It To You Hardest" is just that, coupled with a hard

(Continued on page 54)

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
▶ No. 1 ◀					
1	1	1	7	WHO DAT (C) (D) (T) TONY MERCEDES/FREEWORLD 53469/PRIORITY †	JT MONEY FEATURING SOLE 5 weeks at No. 1
2	4	4	12	HOLLA HOLLA (M) (T) (X) MURDER INC./DEF JAM 566959*/MERCURY †	JA RULE
3	3	3	13	IT AIN'T MY FAULT 2/SOMEBODY LIKE ME (C) (D) (T) NO LIMIT 53470/PRIORITY †	SILKK THE SHOCKER FEAT. MYSTIKAL
4	2	2	11	WHAT'S IT GONNA BE! ● (C) (D) (T) FLIPMODE/ELEKTRA 64051/EEG †	BUSTA RHYMES FEAT. JANET
5	5	6	6	PLAYERS HOLIDAY (C) (D) (T) THUMP STREET 2265 †	T.W.D.Y. FEAT. TOO SHORT & MAC MALL
▶ GREATEST GAINER ◀					
6	9	—	2	AUTOMATIC (C) (D) (T) HOO BANGIN' 53480/PRIORITY †	MC EIHT
7	7	5	8	ONE-NINE-NINE-NINE (C) (D) (T) RAWKUS 53474/PRIORITY †	COMMON FEATURING SADAT X
8	6	8	5	NASTY TRICK (C) (D) (T) HYPNOTIZE MINDS 1784/RELATIVITY †	GANGSTA BOO
9	8	7	21	HARD KNOCK LIFE (GHETTO ANTHEM) ● (C) (D) (T) ROC-A-FELLA/DEF JAM 566977/MERCURY †	JAY-Z
10	12	9	18	WOOF (C) (D) (T) NO LIMIT 53462/PRIORITY †	SNOOP DOGG FEATURING MYSTIKAL AND FIEND
11	11	15	14	NANN (C) (D) (T) SLIP-N-SLIDE 247/WARLOCK †	TRICK DADDY FEATURING TRINA
12	13	17	5	BOUNCE, ROCK, SKATE, ROLL (C) (D) (T) SHORT 46605/JIVE †	BABY DC FEAT. IMAJIN
13	10	12	21	MORE FREAKY TALES (C) (D) (T) SHORT 42571/JIVE	TOO SHORT
14	32	—	2	BIG MAMA (GO BIG GIRL) (C) TRIAD 2170*/ROADRUNNER †	BLACK DAVE
15	22	14	12	RESPIRATION (C) (D) (T) RAWKUS 53473/PRIORITY †	MOS DEF & TALIB KWELI ARE BLACK STAR FEAT. COMMON
16	14	13	15	STAND UP (C) (D) (T) UNTERENTAINMENT 79094/EPIC †	CHARLI BALTIMORE FEAT. GHOSTFACE KILLAH
17	15	16	14	NAS IS LIKE (T) (V) (X) COLUMBIA 79113* †	NAS
18	27	22	14	PHD. (PLAYA HATA DEGREE) (C) (D) EPICUREAN 0027	TONY-O FEAT. KEVIN GARDNER & REDWINE
19	23	20	5	SHE'S A BITCH (T) THE GOLD MIND/EASTWEST 63751*/EEG †	MISSY "MISDEMEANOR" ELLIOTT
20	20	10	11	GANGSTA! GANGSTA! (HOW U DO IT) (C) (D) (T) HUMILITY 54317/LIGHTYEAR †	C. WEBB FEAT. KURUPT
21	21	21	12	WE BE PUTTIN' IT DOWN (C) (D) (T) 19 STREET 53465/PRIORITY †	BAD AZZ FEAT. SNOOP DOGG
22	19	18	15	HERE I GO (C) (D) (T) RELATIVITY 1771 †	INFAMOUS SYNDICATE
23	16	11	23	WATCH FOR THE HOOK (C) (D) (T) (X) ORGANIZED NOIZE/A&M 97046/INTERSCOPE †	COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR
24	25	26	27	WHO LET THE DOGS OUT? (C) (D) WINGSPAN 0002	CHUCK SMOOTH
25	49	—	4	EVERYONE FALLS IN LOVE (C) (T) (X) PENTHOUSE 6278*/V/P †	TANTO METRO & DEVONTE
26	24	25	28	GHETTO COWBOY ● (C) (D) MO THUGS/RUTHLESS 1707/RELATIVITY †	MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY
27	29	23	7	WHAT G'S DO 4 MONEY (C) (D) BIG KID 43192/LIGHTYEAR †	LIL' RACHETT FEATURING LV
28	26	—	2	ALL I KNOW (T) MCA 55543* †	RAHZEL
29	18	19	7	HATE ME NOW (T) (V) COLUMBIA 79070* †	NAS FEATURING PUFF DADDY
30	NEW ▶	1	1	WATCH OUT NOW (C) (D) (T) VIOLATOR 1795/RELATIVITY †	THE BEATNUTS FEAT. YELLAKLAW
31	30	30	30	JUST DON'T GIVE A F*** (C) (D) (M) (T) (X) WEB/AFETERMATH 97044/INTERSCOPE	EMINEM
32	17	24	7	QUIET STORM (T) LOUD 65718*/RCA †	MOBB DEEP
33	34	34	36	INVASION OF THE FLAT BOOTY B***** (C) (D) (T) SHORT 42543/JIVE	TOO SHORT
34	28	27	6	STREET TALKIN' (T) DEF JAM 870763*/MERCURY	SLICK RICK FEATURING OUTKAST
35	36	33	31	PUSHIN' WEIGHT ● (C) (D) (T) PRIORITY 53456 †	ICE CUBE FEAT. MR. SHORT KHOP
36	38	—	4	NUTTIN' TO DO (C) (D) (X) GAME 3001*/LANDSPEED	BAD MEETS EVIL FEAT. EMINEM & ROYCE THE FIVE-NINE
37	33	39	3	COLD FEET (M) (T) (X) FRANCIS 2118* †	40K CREW
38	31	29	8	EVEN CHEAPER (CHEAPSKATE REMIX) (T) (X) ROC-A-BLOK/RUFFHOUSE 79136*/COLUMBIA †	SPORTY THIEVZ
39	39	32	4	THE ANTHEM (C) (D) (T) INTERSCOPE 97054	SWAY & KING TECH FEAT. DJ REVOLUTION
40	RE-ENTRY	2	2	PUSHER MAN (C) (D) RAISE UP 6757	RAISE UP CLICK FEAT. COOP, T.J., MONEY MIKE, LADY D, DEVIUS ONE
41	45	47	95	HOW DO U WANT IT/CALIFORNIA LOVE ▲ (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND †	2PAC (FEAT. KC AND JOJO)
42	RE-ENTRY	7	7	R.E.C. ROOM (T) LOUD 65714*/RCA †	INSPECTAH DECK
43	43	37	30	DOO WOP (THAT THING) ● (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA †	LAURYN HILL
44	50	48	14	REMEMBER ME BALLIN (C) (D) (T) HYPNOTIZE MINDS 1767/RELATIVITY	INDO G
45	41	—	4	BALLIN' (C) (D) REBEL 2617/HARVEST	BIG VILLA
46	35	28	15	EVERY THING I WANT (C) (X) DOC HOLLYWOOD 7002*/WHITE LION †	TEE KEE FEATURING DA'IMON
47	40	44	10	BE FAITHFUL (T) AV8 86*	FATMAN SCOOP & CROOKLYN CLAN FEAT. FAITH EVANS
48	44	36	9	RYDE OR DIE (T) RUFF RYDERS 95042*/INTERSCOPE †	LOX, DMX, DRAG-ON & EVE
49	RE-ENTRY	11	11	MY NAME IS (T) WEB/AFETERMATH 95040*/INTERSCOPE †	EMINEM
50	42	40	19	DA GOODNESS (T) DEF JAM 566831*/MERCURY	REDMAN

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

Basement Jaxx Dishes Up A Boatload Of Excitement

MUSIC IS THE ANSWER: On May 16, the only place to be in New York was aboard the docked Frying Pan boat. In the boat's inner sanctum (the dank and claustrophobic lower level, actually), the U.K.'s **Basement Jaxx** entertained a wildly hip crowd with a DJ set that left everybody visibly worked—and sweaty.

For two hours, the British duo—**Felix Buxton** and **Simon Ratcliffe**—delighted the crowd with a stunning blend of house, funk,



BASEMENT JAXX

disco, electro, and Rio-infused percussion. Heavily spotlighted were tracks from the duo's highly essential forthcoming Astralwerks album, "Remedy," scheduled for release Aug. 10. ("Rendez-Vu," "Yo-Yo," "Jump N' Shout," "Red Alert," "Bingo Bango," and "Same Old Show" immediately come to mind.) In the U.K., the set was released May 10 on XL Recordings U.K.

Throughout their festive set, Buxton and Ratcliffe made sly references to the **Jam**; **Inner City**; **First Choice**; **Earth, Wind & Fire**; **Two Tons O' Fun**; and **Nusrat Fateh Ali Khan**. Truly breathtaking, to say the least. Also of note was the sight of DJ/producer **Roger Sanchez**, who, unlike the majority of fierce-ruling DJ-types in attendance, never stopped dancing—not for one hot second.

SHE IS THE JOY: It's been a hot second since singer/songwriter **Joi Cardwell** delivered something new to clubland, but that will change with the release of "Last Chance For Love" on Tuesday (25).

No longer signed to EightBall Records, Cardwell will issue the self-penned/produced jam on Jersey City, N.J.-based No-Mad Records, which just happens to be the singer's own independent label. Yes, sister is indeed doing it for herself!

After several listens to the very radio-worthy "Last Chance For Love," it becomes readily apparent that Cardwell has been feverishly studying every lick and wail of such early **Donna Summer** recordings as "Last Dance"—as well as more recent gems like **Chanté Moore's** "This Time" and **Alison Lim-**



by Michael Paoletta

erick's "Where Love Lives."

Working alongside the singer are remixer **Welcome Productions** (the duo of **Welcome** and **Joe Carrano**) and **Konrad Carelli** (aka **Manchild**), who both, thankfully, never veer too far from the song's original pop-splashed landscape. Hands down, this is a classic in the making.

SUMMER MADNESS: Speaking of **Donna Summer**, Epic Records is slowly but surely setting the wheels in motion for the June 22 release of "VH1 Presents Donna Summer: Live & More—Encore!"

According to the label's senior director of marketing/A&R, **Frank Ceraolo**, a limited-edition promotional 12-inch of the album's first single, "I Will Go With You (Con Te Patiro)," was recently serviced to club DJs.

Produced by **Hex Hector**, and co-produced by **Mac Quayle**, "I Will Go With You"—which is Summer's reinterpretation of **Andrea Bocelli** and **Sarah Brightman's** "Time To Say Goodbye"—features incredibly fab remixes by **Warren Rigg**, **Welcome Productions**, **Rosabel**, **Messy Boys**, **Richie Santana**, **Trouser Enthusiasts**, and **Club 69**. Also included is an extended edit by Hector.

Unfortunately, the single, with its dizzying array of restructurings, and bonus track (the Hector-remixed "Love On And On," originally recorded by the U.K.'s

Lorraine Kato), won't be available commercially until July 6. "But for those who just can't wait, the album will be in stores two weeks before that," notes Ceraolo. Of course, that doesn't help Summer's vociferous fans, who want anything relating to the singer sooner rather than later, especially these highly coveted and much-in-demand mixes.

CLOSER THAN CLOSE: Well, we're a little less than two months away from the sixth annual Billboard Dance Music Summit, and quite frankly, we couldn't be more excited. Of course, that doesn't mean that we're not experiencing daily doses of major drama. But we've quickly learned that today's piece of drama is quite often tomorrow's ray of light. On that note, let's take a peak at who's been confirmed to participate in this year's Summit, taking place July 14-16 at the Sheraton Colony Square in Atlanta.

The nightly artist showcases are shaping up to be a savory cross section of club music's various shadings. Thus far, confirmed artists include **Strictly Rhythm's Duane Harden**, **Velocity Recordings' Soul Dhamma**, **Third Millennium Entertainment's Judy**

Torres, **Tommy Boy's Amber**, **Nervous' Kim English**, **Logic's Love Inc.**, and **RCA's Kristine W.**

Speaking of Ms. W., the soulful dance/pop songstress has also been confirmed to give the Summit's keynote address on the morning of July 15. We can hardly wait for this one!

This will be followed by such daytime panels as "State Of Independents," "Transistor Madness (Crossover Radio)," "America: Wake Up!," and "The Future Of The Future: Where Do We Go From Here?," among others.

Each night, following the artist showcases, the Summit will welcome beat-savvy and pioneering DJs to man the Technics. At press time, the U.K.'s **Mucho Macho**, Washington, D.C.'s **Thievery Corporation**, New York's **Oliver Stumm**, and Atlanta's **Rich Leslie** have been confirmed.

As in previous years, we'll be conducting a **New Artist Discoveries** contest, wherein two artists will win performance slots in the invitation-only showcases.

For further information, contact **Michele Quigley** at 212-536-5002 or myself at 212-536-5068. To make hotel reservations, contact the Sheraton Colony Square at 404-892-6000.



Ain't Nothin' Goin' On But The Rent.

Before assuming the role of lead singer for the **Tamperer**, Massachusetts native **Maya Days** starred in both the London production and the U.S. national tour of the musical "Rent." As the fierce vocalist for the **Tamperer**, Days has traveled the globe performing such dancefloor hits as "Feel It" and "If You Buy This Record Your Life Will Be Better." Both songs are culled from the act's album, "Fabulous," which is scheduled for a summer release on Jive, after having debuted on Time Italy last year. Days is pictured performing at a club in Miami. (Photo: Bruce Glikas)

The Art Of Noise Reunites For Universal's 'Debussy'

BY ANDY SHIH

NEW YORK—As a group frequently sampled by other artists, **Art Of Noise** has directly or indirectly influenced much of the dance music we know today. On June 29, the band will break nearly a decade of silence by releasing "The Seduction Of Claude Debussy" on Universal Records in North America.

ZTT U.K., the label to which the band is directly signed, will issue the album in the U.K. June 28.

The new album boasts the reunion of three founding band members: **Trevor Horn**, **Paul Morley**, and **Anne Dudley**. Working together for the first time since the act's 1985 debut, "Who's Afraid Of?" **The Art Of Noise!**, these three musicians—along with **Lol Crème**, a like-minded nonconformist of 10cc and **Godley & Crème** fame—have constructed an album breathtaking in its conceptual ambition and musical vista.

As the title suggests, the album evolved by extrapolating the music of the French composer **Claude Debussy**, who was active at the turn of the century. Often ridiculed for his iconoclastic compositional techniques and harmonic sensibility, **Debussy's** music nevertheless influenced the aesthetics and the development of many contemporary musical genres, from minimalism to ambient.

By providing a more contemporary context for this music—dance



ART OF NOISE

The **Art Of Noise's** songs are published under various names, including:

- **Buffalo Music Ltd.**, administered by **A.E. Copyrights Ltd. (PRS)**, for **Anne Dudley**;
- **Perfect Songs Ltd./SPZ Music Inc.** for **Paul Morley**;
- **Unforgettable Songs Ltd./SPZ Music Inc.** for **Trevor Horn**; and
- **Splat Music**, administered by **Perfect Songs Ltd./SPZ Music Inc.** for **Lol Crème**.

rhythms awash in sophisticated orchestration and harmonics and electronic motifs animated by live instruments—**Art Of Noise** has invested the project with a grander theme.

"The project started from **Anne's**

and my love for **Debussy's** piano music," explains producer **Horn**, who has also produced acts like **Grace Jones**, **ABC**, **Frankie Goes To Hollywood**, and **Seal**.

"Once we started," adds **Morley**, "we were struck by how **Debussy** was working at the turn of the last century, caught up in all manner of artistic, cultural, technological, and political changes that influenced his music and his temperament. We thought there were interesting parallels between then and now. And we realized that by referring to the music of **Debussy**, it could help us create a mood music that might accurately reflect the sense of excitement, speed, and wariness that there is as we slip from one century to another."

Musically, the **Art Of Noise** has always been on the cutting edge, setting and anticipating trends—and the new album is no exception.

While to translate **Debussy's** music into today's terms without compromising its integrity poses certain creative limitations, the band still manages to surprise, explain, and liberate with its music.

For instance, by featuring rapper **Rakim's James Brown**-esque verbal gymnastics on "Metaforce," a song about French poet **Charles Baudelaire**, the band reaches across a century not so much for a connection but

(Continued on next page)

Billboard. Dance Breakouts
MAY 29, 1999
CLUB PLAY

1. COME MARTHA WASH LOGIC
2. FEELING FOR YOU CASSIUS ASTRALWERKS
3. YOU'RE A SUPERSTAR LOVE INC. LOGIC
4. SPELLBOUND RAE & CHRISTIAN SM,JE
5. TAKE ME THERE TERRI LAWRENCE NAVIGATE

MAXI-SINGLES SALES

1. NO ANGEL SUNSCREEN WHIRLING LOGIC
2. YOU'RE A SUPERSTAR LOVE INC. LOGIC
3. YOUR LOVE... HYPERDRIVE GROOVILICIOUS
4. BABY WANTS TO RIDE HANI GROOVILICIOUS
5. THE POWER CEVIN FISHER NITEGROOVES

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	3	7	GOT THE GROOVE GROOVILICIOUS 079/STRICTLY RHYTHM	SM-TRAX
2	1	2	7	UNSPEAKABLE JOY NERVOUS 20358	KIM ENGLISH
3	3	4	9	GOT TO DANCE DISCO GROOVILICIOUS 076/STRICTLY RHYTHM	H.O.G. PRESENTS GROOVELINES
4	6	7	7	SEXUAL (LI DA DI) TOMMY BOY 374	AMBER
5	7	8	7	LET IT RAIN JELLYBEAN 2550	SOUL SOLUTION FEATURING CAROLYN HARDING
6	5	1	8	IT'S OVER NOW ARISTA 13656 †	DEBORAH COX
7	4	5	10	WHEN I GROW UP ALMO SOUNDS PROMO/INTERSCOPE	GARBAGE
8	10	11	6	ALL NIGHT LONG BAD BOY 79206/ARISTA †	FAITH EVANS FEATURING PUFF DADDY
9	9	9	7	SHE WANTS YOU VIRGIN 38658 †	BILLIE
10	8	6	10	STRONG ENOUGH WARNER BROS. 44644 †	CHER
11	11	14	6	MARIA LOGIC 78040/BEYOND †	BLONDIE
12	17	45	3	BIG LOVE SUBLIMINAL 18/STRICTLY RHYTHM †	PETE HELLER
13	15	22	5	TESTIFY EPIC PROMO	M PEOPLE
14	13	21	7	TEARDROPS FRESH IMPORT †	LOVESTATION
15	16	23	5	IF YOU BUY THIS RECORD YOUR LIFE WILL BE BETTER JIVE 42594 †	THE TAMPERER FEAT. MAYA DAYS
16	19	30	5	WANNA GIVE IT UP AFTERHOURS 112/UC	RALPHI ROSARIO WITH LINDA CLIFFORD
17	29	44	3	UNTIL WE MEET AGAIN MOTOWN 156266/UNIVERSAL	DIANA ROSS
18	20	29	5	MY HOUSE CUTTING 436	68 BEATS
19	12	18	8	MAMA SWEET LOGIC 3000 65680/LOGIC †	DA HOOL
20	25	32	4	SHOW ME LOVE '99 4 PLAY PROMO	ROBIN S.
21	27	36	4	LET THE JOY RISE INTERHIT 54035/PRIORITY	ABIGAIL
◀ POWER PICK ▶					
22	33	40	3	SHARE THE LOVE ARISTA PROMO †	ANDREA MARTIN
23	28	34	4	JUST DOIN' WHAT WE LOVE CHAMPION 333	CAROLE SYLVAN
24	14	10	18	YOU DON'T KNOW ME ARMED 002 †	ARMAND VAN HELDEN FEATURING DUANE HARDEN
25	31	38	5	MOVE MANIA CONTAGIOUS PROMO	SASH! FEATURING SHANNON
26	35	43	3	STOP & PANIC MOONSHINE 88458 †	CIRRUS
27	23	26	5	JOY & PAIN (DON'T YOU BELIEVE ME) TOMMY BOY 372	MOA
28	18	12	9	THE FLAME TRAX 10082	ERIN HAMILTON
29	26	20	9	DREAMING TOMMY BOY SILVER LABEL 359/TOMMY BOY †	RUFF DRIVERZ PRESENTS ARROLA
30	34	35	4	PUT YOUR HANDS UP CLUB TOOLS IMPORT/EDEL	BLACK + WHITE BROTHERS
31	37	41	3	MY FIRST NIGHT WITH YOU UNIVERSITY 97059/INTERSCOPE †	MYA
32	36	37	4	THE SOUND VINYL SOUL 101/MUSIC PLANT	TERRY HUNTER
◀ HOT SHOT DEBUT ▶					
33	NEW ▶		1	SING IT BACK ECHO/F-111 PROMO/WARNER BROS.	MOLOKO
34	41	—	2	ONE MORE CHANCE H.O.L.A. 341084	ANGEL CLIVILLES
35	22	17	13	STRANDED EPIC 79177	LUTRICIA MCNEAL
36	45	—	2	PEOPLE GET DOWN GROOVILICIOUS 077/STRICTLY RHYTHM	SCAPE
37	21	16	11	RIGHT BEFORE MY EYES 4 PLAY 1022	NN'G FEATURING KALLAGHAN
38	42	42	4	PUSH UPSTAIRS JBO 27575/V2 †	UNDERWORLD
39	39	31	8	I WANT YOUR LOVE REDDLINE 249/WARLOCK	DA BUDDAH BANGAZ
40	32	27	11	RIDE THE TRIP JELLYBEAN 2545	PLASMIC HONEY
41	49	—	2	WORK JELLYBEAN 2548	C&R PROJECT
42	24	13	15	BODY TWISTED 55528/MCA †	FUNKY GREEN DOGS
43	NEW ▶		1	LIVIN' LA VIDA LOCA C2 79153/COLUMBIA †	RICKY MARTIN
44	NEW ▶		1	GIVE IT TO YOU INTERSCOPE 97052 †	JORDAN KNIGHT
45	NEW ▶		1	FEEL GOOD RAW NERVE 1008	SUSSEX HOUSE
46	46	33	8	HEAVEN GIANT STEP 69427/550 MUSIC	GLEN SCOTT
47	NEW ▶		1	WE ARE IN THE DARK JELLYBEAN 2551	PLASMIC HONEY
48	30	25	13	DO YOU LOVE ME TOMMY BOY SILVER LABEL 349/TOMMY BOY	A GIFT OF LOVE FEAT. DEMI MOORE
49	NEW ▶		1	SUAVENTENTE SONY DISCOS 82795 †	ELVIS CRESPO
50	38	19	14	BABY WANTS TO RIDE GROOVILICIOUS 067/STRICTLY RHYTHM	HANI!

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	4	LIVIN' LA VIDA LOCA (M) (T) (X) C2 79153/COLUMBIA †	RICKY MARTIN
2	2	2	27	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
3	4	—	2	STRONG ENOUGH (T) (X) WARNER BROS. 44644 †	CHER
4	3	3	15	BLUE MONDAY (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS. †	ORGY
5	5	43	3	IT'S OVER NOW (T) (X) ARISTA 13656 †	DEBORAH COX
◀ HOT SHOT DEBUT ▶					
6	NEW ▶		1	GEORGY PORGY (X) WARNER BROS. 44612 †	ERIC BENET FEATURING FAITH EVANS
7	6	4	24	WE LIKE TO PARTY! (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS
8	7	7	12	PRAISE YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
9	8	6	9	MARIA (T) (X) LOGIC 78040/BEYOND †	BLONDIE
10	9	5	11	NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
11	13	11	4	GIVE IT TO YOU (T) (X) INTERSCOPE 97052 †	JORDAN KNIGHT
12	10	8	17	HEARTBREAK HOTEL/IT'S NOT RIGHT BUT IT'S OKAY (T) (X) ARISTA 13613 †	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
13	11	9	43	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE †	FATBOY SLIM
14	12	10	52	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932 †	RICKY MARTIN
15	14	12	15	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104 †	MARIAH CAREY
16	16	13	21	SKIN (T) (X) NERVOUS 20356 †	CHARLOTTE
17	15	14	34	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
18	19	19	38	SUAVENTENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
◀ GREATEST GAINER ▶					
19	23	20	7	UNSPEAKABLE JOY (T) (X) NERVOUS 20358	KIM ENGLISH
20	17	15	5	MY FIRST NIGHT WITH YOU (X) UNIVERSITY 97059/INTERSCOPE †	MYA
21	18	17	19	C'EST LA VIE (T) (X) EPIC 79085 †	B*WITCHED
22	22	25	17	ALL I HAVE TO GIVE (T) (X) JIVE 42563 †	BACKSTREET BOYS
23	20	—	2	GIRLS ON FILM (REMIX) (T) (X) CAPITOL 58771 †	DURAN DURAN
24	21	16	3	IF YOU BUY THIS RECORD YOUR LIFE WILL BE BETTER (T) (X) JIVE 42594	THE TAMPERER FEAT. MAYA DAYS
25	27	22	12	JACKIE'S STRENGTH (T) (X) ATLANTIC 84442/AG †	TORI AMOS
26	29	31	51	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
27	24	26	25	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM †	VENGABOYS
28	25	18	5	WINDOWLICKER (X) WARP 35007/SIRE †	APHEX TWIN
29	32	28	17	TAINTED LOVE (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
30	26	24	9	WHAT'D YOU COME HERE FOR? (T) (X) COLUMBIA 79091 †	TRINA & TAMARA
31	30	30	53	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG †	BRANDY & MONICA
32	NEW ▶		1	SEXUAL (LI DA DI) (T) (X) TOMMY BOY 374	AMBER
33	28	21	14	PRETTY FLY (FOR A WHITE GUY) (X) TWIN SOUNDS/DOMINION 4261/K-TEL	THE OBSCURE
34	34	33	15	WHEN I'M GONE (T) (X) ROBBINS 72034	ROCKELL
35	35	38	3	MY NAME IS (T) (X) STREETBEAT 048	EMFACTOR
36	39	34	41	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
37	45	40	13	LET'S GO ALL THE WAY (T) (X) COLUMBIA 78958 †	REACT
38	33	23	13	BODY (T) (X) TWISTED 55528/MCA †	FUNKY GREEN DOGS
39	NEW ▶		1	UNTIL WE MEET AGAIN (T) MOTOWN 156266/UNIVERSAL	DIANA ROSS
40	42	—	8	BEACHBALL (T) (X) ULTRA 016 †	NALIN & KANE
41	37	37	56	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822 †	MARIAH CAREY
42	31	29	14	MIAMI (X) TWIN SOUNDS/DOMINION 4251/K-TEL	SLICK
43	41	32	4	BODY MOVIN' (T) GRAND ROYAL 58740/CAPITOL †	BEASTIE BOYS
44	43	36	7	MICKEY (REMIXES) (T) (X) RAZOR & TIE 80750 †	TONI BASIL
45	50	35	17	I'M BEAUTIFUL (T) (X) WARNER BROS. 44586 †	BETTE MIDLER
46	RE-ENTRY		2	GOT THE GROOVE (T) (X) GROOVILICIOUS 079/STRICTLY RHYTHM	SM-TRAX
47	47	41	17	SOMEONE TO HOLD (T) (X) H.O.L.A. 341082	VERONICA
48	38	42	5	DREAMING (T) (X) TOMMY BOY SILVER LABEL 359/TOMMY BOY †	RUFF DRIVERZ PRESENTS ARROLA
49	NEW ▶		1	HONEY/RUN ON (T) (X) V2 27582 †	MOBY
50	44	27	7	ALL NIGHT LONG (T) BAD BOY 79206/ARISTA †	FAITH EVANS FEATURING PUFF DADDY

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.

THE ART OF NOISE REUNITES FOR UNIVERSAL'S 'DEBUSSY'

(Continued from preceding page)

for a future of possibilities.

"We all know what we want, and we know how to get it," Morley says. "The basic idea of the Art Of Noise is the same as it always was and always will be. To be different, to manipulate images of themselves, and to manipulate the outside world. To bust genres, to suggest new moves."

ZTT, which is helmed by Horn's wife, Jill Sinclair, recently split from Warner Music U.K., with whom it

had a joint venture/global licensing deal for its output. Because of that, ZTT is currently without an international partner. The Universal deal in the U.S. is expressly for the Art Of Noise.

According to Sinclair and Universal product manager Erin Yasgar, the two labels are implementing a multitiered marketing strategy aimed at capturing a new audience and reintroducing the act to existing fans. Both believe that this release

has the potential to find success in different markets.

College press and radio feedback have been very positive. A dynamic and slightly mystical Web site, www.theartofnoise.com, is up and disseminating information, complete with downloadable audioclip of Roni Size's remix of "Metaforce."

This mix is also being serviced to club DJs, along with a "Daft Punk-meets-Cassius-style mix" by the U.K.'s Rhythm Masters.

A tour is being planned for later this year.

In North America, the Art Of Noise is managed and booked by Donna Estes of New York-based Principle Management. For all other territories, Paul McGuinness and Susie Smith of Dublin-based Principle Management handle such duties.

"There is definitely some awareness of the Art Of Noise," says Sinclair. "Even those who don't know who they are have heard of their

music."

Yasgar agrees. "Their first album is still scanning about 300 to 350 units a week, and that was released in 1985."

Clearly, the Art Of Noise wants to make a difference going into the new century, just like Debussy did for this century.

"We always wanted to be a group from the future," says Morley. "To be like how you always thought a group from the future would be."

Announcing "NEW THIS WEEK"

Customize a page for your artist on billboard.com and reach **MILLIONS OF CONSUMERS!!!**

MEMBER SERVICES
Current Issue
And Archives
Membership Details
Member Login

Charts
Week Ending May 22, 1999
The Billboard 200 Albums
The Billboard Hot 100
Top Internet Album Sales
All The Charts

Billboard ONLINE

DAILY MUSIC NEWS
updated twice daily
Last Update: May 14, 1999, 4:00 p.m. EDT

Ruffhouse To Play No More
Ruffhouse Records, the independent hip-hop label that was home to the Puffery, Lauryn Hill, KRS Kross, and Cypress Hill, is shutting its doors after 13 years of operation. [Read The Full Story](#)

Breaking News...
KID ROCK...
CHINA...
E...
M...
M...

The Voting Booth
This week's poll: [Downloadable Albums](#), [MUSIC](#), [ARTIST](#)

Artist Of The Day
Lil' Kim's sophomore 'Supernatural'...
M...
M...
M...

See Ricky Martin Perform 'Livin' On A Prayer' Live
Watch the Latin Breeze...
M...
M...

ADVERTISEMENT

Billboard **new** this week



Naughty By Nature

nineteen na ughty nine NATURE'S FURY
Selection #: 07822-19082-2

Are you still down with Naughty By Nature? Because their Arista Records debut 19Naughty9: Nature's Fury is going to blow you away! Naughty By Nature's new album is full of chemistry and high energy, offering the one-two lyrical and verbal punch of Vinnie and Treach combined with the production wizardry of KayGee. From the soulful party vibe of "Jamboree" (featuring Zhane) and the late-night R&B flow of "Blu Balls" (with KayGee's proteges Next) to the rugged, dirty South-meets-illtown vibe of the first single "Live or Die" (featuring Mystikal and Silkk The Shocker), Naughty By Nature continue to prove that they are one of the top Hip-Hop acts around.



BIO

From their nascent years as New Style, rocking Jersey talent shows, to their Platinum smashes like "C.P.P." and "Hip Hop Hooray," from their trend-setting style to their groundbreaking appeal, Naughty By Nature have redefined what Hip-Hop can be. In the process, they have emerged not just as pioneers, but as true stars. At a time when "artists" are cooked up by a marketing department, Naughty By Nature have earned the respect of the community by working hard, keeping the faith and, most importantly, coming with the dope flow.

LINKS

[Listen To Naughty By Nature](#)

<http://www.arista.com/arista/web/NaughtyByNature>
<http://www.naughtybynature.com>

Tour/TV

July 10th Naughty By Nature on Showtime at the Apollo (Check local listing for channel and times)

TRACKS/NOTES

Track Listing

1. Intro
2. Ring The Alarm
3. Dirt All By My Lonely
4. Holiday (Feat. Phiness)
5. Live Or Die (Feat. Master P, Silkk The Shocker, Mystikal & Phiness)
6. On The Run
7. Radio (Feat. Rustic Overtones)
8. Jamboree (Feat. Zhane)
9. Would've Done The Same For Me (Feat. Coffee Brown)
10. Thugs & Hustlers (Feat. Mag & Krazy Bone)
11. Work (Feat. Mag & Castro)
12. We Could Do It (Feat. Big Punisher)
13. The Blues (Feat. Next)
14. Wicked Bounce
15. Live Then Lay (Feat. Phiness)
16. The Shivers (Feat. Chain Gang Platone)

Large icon on home page links to "NEW THIS WEEK"

Insert images of your choice

Track listings or liner notes

Write your own album review

More cool artist information

Link to your label site, retail, sound & video clips

List touring and appearance information

With over 100,000,000 annual page views, Billboard.com is your link to music fans worldwide.

212-536-5004 • www.billboard.com

Arista/Austin Issues A Posthumous 'Cry' From Van Zandt

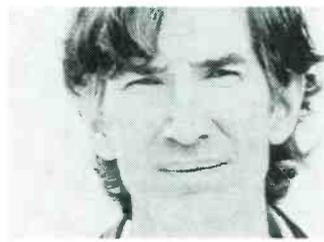
BY CHET FLIPPO

NASHVILLE—It may be the first time that a deceased artist in Nashville has been signed by a label for an album with an option for a second album, but such is the legacy of singer/songwriter Townes Van Zandt.

He died on Jan. 1, 1997, and now a boxful of guitar/vocals he recorded on DAT and left to his wife, Jeanene, has yielded the 13 cuts that make up "A Far Cry From Dead," due June 29 from Arista/Austin.

After his death, Jeanene Van Zandt says, "I was too numb to do anything for a long time. Then, I was feeling lost one day and lamenting the fact that the records coming out on him weren't really what they could be, and his voice came to me, saying, 'Hey, babe. Remember those tapes? You have what you need.'"

The tapes were of songs he recorded over a span of several years at a home demo studio next door to their house. It was a studio Jeanene had



VAN ZANDT

used to cut demos of his songs to pitch on Music Row. Ironically, she was recording women singing his demos because, she says, "On Music Row, they wouldn't listen to the demos if Townes sang them because they said they couldn't get past his voice. Townes cut those songs when he had stopped drinking, and he would get up early and go over there and drink coffee. One day he gave me a box of tapes and said, 'Here, babe, hang on

to these. I think it's some good stuff.' He always said, 'When I die, babe, you're gonna be one busy girl.'"

She had never played the songs because they didn't have a DAT, but after she rediscovered them she invited a family friend, producer/engineer Eric Paul, over for Thanksgiving in 1997. She didn't want to play the tapes without also recording them, so she bought two DAT machines, and she and Paul sat down to listen.

"It was amazing to hear," says Paul. "Here were guitars and clean vocals by Townes Van Zandt. Townes was such an amazing singer and songwriter, and these were complete performances. I got *real* excited. Jeanene said, 'Do you think we could do something with this?' I said, 'I think so.'"

Jeanene says she didn't want to take the tapes to a record company. "Nine months later, I called Eric and said,

'Book a studio. I feel ready.' I went to my bank and put up some stock for collateral to pay for the record."

Paul says he approached the tapes carefully. "I knew I had to strengthen what I had. I couldn't just hire a band and expect everyone to put on a headset and follow the tapes. Once I had the vocals and guitar on multi-track 2-inch tape, I added drums and bass. From there, it was like working with basic tracks from a session. I brought in musicians whom I felt should be there."

They were Richard Bennett on guitar, Larry Knechtel on keyboards, Michael Spriggs on acoustic instruments, Bob Wray on bass, and Craig Kamf on drums, along with Van Zandt friends Kenny Malone on drums and percussion, Charlie McCoy on harmonica and vibes, Jim Calvin on

(Continued on page 34)

Lucky Dog's Bruce Robison Mends Texas, Nashville Sounds On 'Long'

BY DEBORAH EVANS PRICE

NASHVILLE—As one of the new breed of Austin, Texas-based singer/songwriters, Bruce Robison has a strong fan base among the alt-country crowd. Now, with the July 13 release of "Long Way Home From Anywhere" on Sony Music Nashville's Lucky Dog imprint, the label plans to take Robison further into the mainstream country arena.

"He's an amazing artist," says Mike Kraski, Sony Music Nashville senior VP of sales and marketing. "A lot of times, we use the word 'artist' pretty loosely in this town to pretty much define anyone who has a record deal, but Bruce is a true artist. His songs are so deep and meaty; he far outdistances the huge



ROBISON

majority of songwriters in the world as far as I'm concerned. He really is a tremendously introspective songwriter. A lot of people write songs. This guy puts novels in his songs."

Robison describes himself in more modest terms. "What I do is straight-ahead country music with a real homage to my idols—Emmylou Harris, Willie Nelson, Waylon Jennings, and those guys," he says. "They are just good old country shuffles and songs with lyrical ideas people can relate to. And sometimes, hopefully,

it has a little more depth."

A native of Bandera, Texas, Robison developed his craft while soaking up the musical influences of such legends as Nelson, Jennings, Merle Haggard, and Jerry Jeff Walker. He and his brother Charlie (also on Lucky Dog) honed their skills playing Texas' club circuit. After a stint at West Texas State University, Bruce moved to Austin and began serious songwriting. An independent album he recorded caught the attention of Sony Music Nashville VP of A&R Blake Chancey, who signed him to Lucky Dog.

After adding new tunes to that indie album, Lucky Dog released "Wrapped" last year to critical acclaim. The singles "Desperately" and "Angry All The Time" made inroads at country radio, and the videos gained CMT exposure.

Jeff Shelton, country music buyer at Tower Nashville, says Robison's "Wrapped" album has been a steady seller. "When we play it, I've noticed a lot of people hear it, ask who he is, and normally will buy the album," Shelton says. "In-store play has really helped that one."

Shelton hasn't heard the new album but anticipates it doing well.

(Continued on page 34)



Celebrating The Chicks. Sony Music Nashville partied into the night to celebrate Dixie Chicks' three wins at the Academy of Country Music Awards show in Los Angeles. Shown, from left, are Dixie Chick Emily Robison; her new husband, Charlie Robison; Dixie Chick Martie Seidel; Deryl Dodd; Allen Butler, president of Sony Music Nashville; Dixie Chick Natalie Maines; Eddie Montgomery; Danni Leigh; Troy Gentry; Shana Petrone; Ty Herndon; Joe Diffie; and Mike Kraski, VP of sales and marketing for Sony Music Nashville.

Cashes' At-Home Listening Party Previews June Carter's Latest; Reba The Writer

ON THE LAKE: To celebrate her new album, "Press On," June Carter Cash and Johnny Cash invited several dozen people to their Hendersonville, Tenn., home for a listening party May 15.



After a twilight dinner of Southern cooking under a tent overlooking Old Hickory Lake, Cash introduced his wife, saying, "It's good to be standing on my own two feet again. God is good, and so is June Carter Cash."

Backed by a five-piece band that included her son John Carter Cash, June previewed much of the album, inviting her granddaughter Tiffany Anastasia Lowe onstage while she sang the song named after her. Johnny joined his wife for an emotional version of "The Far Banks Of Jordan."

Guests included George Jones, Mandy Barnett, Mark Collie, Jane Seymour, Connie Smith, Tom T. Hall, Marshall Grant (the bassist in Cash's original bands, the Tennessee Two and the Tennessee Three), Jack Clement

(who produced and engineered many of Johnny Cash's Sun recordings and wrote songs for Cash), Ralph Emery, Skeeter Davis, Jan Howard, and Naomi Judd.

June finished the evening with several Carter Family favorites, including "Wildwood Flower" and "Will The Circle Be Unbroken," with her guitarist accompanying her on her mother Maybelle Carter's 1932 L5 Gibson guitar.

There was no topping that intimate performance, but later that evening at the Ryman Auditorium, five of Nashville's best performed what has to be the concert of the year, thus far: Vince Gill, Emmylou Harris, Rodney Crowell, Nanci Griffith, and Guy Clark joined forces for a three-hour tour de force.

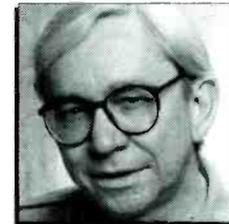
Performing as various duos and trios and as an ensemble, the five singer/songwriters drew repeated standing ovations. The "Old Friends" concert was taped for a to-be-announced TV special.

PEOPLE: "I'm as busy as a one-legged man in a butt-

kickin' contest!" Reba McEntire tells Nashville Scene. Her new book, "Comfort From A Country Quilt: Finding New Inspiration And Strength From Old-Fashioned Values," has entered The New York Times best-seller list at No. 15, making her the first country artist to score two best-selling nonfiction books, according to her publisher, Bantam Books. Her autobiography was her first.

"It was a fun book to get to do," she says. "They kept after me to do another book and suggested an inspirational book. I'd hear people say stuff, funny stuff, and just jot it down; I'd write down words of wisdom from Mama; I took my laptop computer on the road; and when Brooks & Dunn were onstage, I'd write. I wrote on the plane, I wrote backstage—anywhere I could."

McEntire says she's off to play London's Royal Albert Hall June 4, followed by a June 6 concert for U.S. troops stationed at Aviano Air Base in Italy, followed by an in-store at London's Virgin Megastore.



ON THE ROW: Mavericks guitar player Nick Kane will release his first solo set in July. "Songs In The Key Of E," on Llist Records, will include nine Kane originals as well as songs

by the Fendermen, Lee Hazlewood, James Brown, and Deep Purple.

George Jones pleaded guilty May 12 in Franklin, Tenn., to charges of driving while impaired and violating the state's open container law, charges stemming from his March 6 car wreck. He will keep his driver's license and was fined \$550. A reckless driving charge will be waived in a year if he completes an alcohol counseling class. Jones is scheduled to make his first public appearance since the wreck at Nashville's Fan Fair, on June 14, and will headline the Chicago Country Festival June 26.

WSIX Nashville has picked up the five-hour, weekly alt-country show "Billy Block's Western Beat Roots Revival" for Saturday nights. The show had been on WZPC (Power Country 102.9) until the station flipped to rock.

Gaylord Entertainment vice chairman E.K. Gaylord II has been named chairman. His father, Edward L. Gaylord, becomes chairman emeritus.



by Chet Flippo

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)						
◀ No. 1 ▶						
1	1	—	2	TIM MCGRAW	A PLACE IN THE SUN	1
CURB 77942 (10.98/17.98) 2 weeks at No. 1.						
2	2	1	80	SHANIA TWAIN	COME ON OVER	1
MERCURY 536003 (10.98/17.98)						
3	3	2	68	DIXIE CHICKS	WIDE OPEN SPACES	1
MONUMENT 68195/SONY (10.98 EQ/16.98) HS						
4	4	6	56	FAITH HILL	FAITH	2
WARNER BROS. 46790 (10.98/16.98)						
5	5	3	11	GEORGE STRAIT	ALWAYS NEVER THE SAME	2
MCA NASHVILLE 70050 (10.98/16.98)						
◀ Hot Shot Debut ▶						
6	NEW	—	1	KENNY ROGERS	SHE RIDES WILD HORSES	6
DREAMCATCHER 0004 (10.98/16.98)						
7	6	—	2	STEVE WARINER	TWO TEARDROPS	6
CAPITOL 96139 (10.98/16.98)						
8	7	4	26	GARTH BROOKS	DOUBLE LIVE	1
CAPITOL 97424 (19.98/26.98)						
9	8	10	90	MARTINA MCBRIDE	EVOLUTION	4
RCA 67516/RLG (10.98/16.98)						
10	9	8	61	JO DEE MESSINA	I'M ALRIGHT	6
CURB 77904 (10.98/16.98)						
11	10	5	11	KENNY CHESNEY	EVERYWHERE WE GO	5
BNA 67655/RLG (10.98/16.98)						
12	12	9	102	TIM MCGRAW	EVERYWHERE	1
CURB 77886 (10.98/16.98)						
13	11	13	54	MARK WILLS	WISH YOU WERE HERE	8
MERCURY 536317 (10.98/16.98) HS						
14	NEW	—	1	SHEDAISY	THE WHOLE SHEBANG	14
LYRIC STREET 65002/HOLLYWOOD (8.98/12.98) HS						
15	15	11	6	MONTGOMERY GENTRY	TATTOOS & SCARS	10
COLUMBIA 69156/SONY (10.98 EQ/16.98) HS						
16	13	7	5	SAMMY KERSHAW	MAYBE NOT TONIGHT	7
MERCURY 538889 (10.98/16.98)						
17	17	12	8	LILA MCCANN	SOMETHING IN THE AIR	5
ASYLUM 62355/EEG (10.98/16.98)						
18	22	17	5	ANDY GRIGGS	YOU WON'T EVER BE LONELY	15
RCA 67596/RLG (10.98/16.98) HS						
19	19	15	8	PATTY LOVELESS	CLASSICS	6
EPIC 69809/SONY (10.98 EQ/16.98)						
20	18	21	52	SOUNDTRACK	HOPE FLOATS	1
CAPITOL 93402 (10.98/17.98)						
21	21	18	87	BROOKS & DUNN	THE GREATEST HITS COLLECTION	2
ARISTA NASHVILLE 18852 (10.98/16.98)						
22	14	16	14	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON	TRIO II	4
ASYLUM 62275/EEG (11.98/17.98)						
23	20	14	5	LORRIE MORGAN	MY HEART	8
BNA 67763/RLG (10.98/16.98)						
24	24	22	37	ALAN JACKSON	HIGH MILEAGE	1
ARISTA NASHVILLE 18864 (10.98/16.98)						
25	23	26	11	SAWYER BROWN	DRIVE ME WILD	10
CURB 77902 (10.98/16.98)						
26	25	25	38	ALABAMA	FOR THE RECORD: 41 NUMBER ONE HITS	2
RCA 67633/RLG (19.98/28.98)						
27	16	19	27	SOUNDTRACK	TOUCHED BY AN ANGEL: THE ALBUM	3
550 MUSIC 68971/EPIC (11.98 EQ/17.98)						
28	29	24	34	LEE ANN WOMACK	SOME THINGS I KNOW	20
DECCA 70040/MCA NASHVILLE (10.98/16.98) HS						
29	26	29	40	THE WILKINSONS	NOTHING BUT LOVE	16
GIANT 24699/WARNER BROS. (10.98/16.98) HS						
30	28	20	12	TRACY BYRD	KEEPERS/GREATEST HITS	5
MCA NASHVILLE 70048 (10.98/16.98)						
31	30	30	50	BROOKS & DUNN	IF YOU SEE HER	4
ARISTA NASHVILLE 18865 (10.98/16.98)						
32	34	28	29	SARA EVANS	NO PLACE THAT FAR	11
RCA 67653/RLG (10.98/16.98) HS						
33	31	27	42	DIAMOND RIO	UNBELIEVABLE	9
ARISTA NASHVILLE 18866 (10.98/16.98)						
34	32	23	32	AARON TIPPIN	WHAT THIS COUNTRY NEEDS	23
LYRIC STREET 65003/HOLLYWOOD (10.98/16.98)						
35	27	59	56	STEVE WARINER	BURNIN' THE ROADHOUSE DOWN	6
CAPITOL 94482 (10.98/16.98)						
36	35	37	90	TRISHA YEARWOOD	(SONGBOOK) A COLLECTION OF HITS	1
MCA NASHVILLE 70011 (10.98/16.98)						
37	33	35	40	VINCE GILL	THE KEY	1
MCA NASHVILLE 70017 (10.98/16.98)						

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)						
38	39	34	52	TERRI CLARK	HOW I FEEL	10
MERCURY 558211 (10.98/16.98)						
39	36	45	44	TRISHA YEARWOOD	WHERE YOUR ROAD LEADS	3
MCA NASHVILLE 70023 (10.98/16.98)						
40	40	31	8	JESSICA ANDREWS	HEART SHAPED WORLD	31
DREAMWORKS 50104/INTERSCOPE (8.98/12.98) HS						
41	52	39	16	ROY D. MERCER	HOW BIG'A BOY ARE YA? VOLUME 5	13
VIRGIN 46854 (9.98/15.98) HS						
42	38	38	30	TOBY KEITH	GREATEST HITS VOLUME ONE	5
MERCURY 558962 (10.98/16.98)						
43	37	36	88	LEANN RIMES	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
CURB 77885 (10.98/16.98)						
44	47	33	40	WILLIE NELSON	16 BIGGEST HITS	33
LEGACY 69322/COLUMBIA (7.98 EQ/11.98)						
45	51	32	6	JOHNNY CASH	16 BIGGEST HITS	18
COLUMBIA 69739/SONY (7.98 EQ/11.98)						
46	43	44	7	BROOKS & DUNN	SUPER HITS	43
ARISTA NASHVILLE 18882 (4.98/9.98)						
47	50	50	49	CLAY WALKER	GREATEST HITS	9
GIANT 24700/WARNER BROS. (10.98/16.98)						
48	45	41	44	VARIOUS ARTISTS	ULTIMATE COUNTRY PARTY	12
ARISTA NASHVILLE 18850 (10.98/16.98)						
49	42	52	56	GEORGE STRAIT	ONE STEP AT A TIME	1
MCA NASHVILLE 70020 (10.98/16.98)						
50	46	40	14	MARK CHESNUTT	I DON'T WANT TO MISS A THING	6
DECCA 70035/MCA NASHVILLE (10.98/16.98)						
51	44	48	6	ALAN JACKSON	SUPER HITS	44
ARISTA NASHVILLE 18886 (4.98/9.98)						
52	54	47	31	BILL ENGVALL	DORKFISH	16
WARNER BROS. 47090 (10.98/16.98)						
53	41	55	50	REBA MCENTIRE	IF YOU SEE HIM	2
MCA NASHVILLE 70019 (10.98/16.98)						
54	55	53	30	DEANA CARTER	EVERYTHING'S GONNA BE ALRIGHT	6
CAPITOL 21142 (10.98/16.98)						
55	49	56	77	GARTH BROOKS	SEVENS	1
CAPITOL 56599 (10.98/16.98)						
56	48	42	54	LEANN RIMES	SITTIN' ON TOP OF THE WORLD	2
CURB 77901 (10.98/17.98)						
57	58	49	83	JOHN MICHAEL MONTGOMERY	GREATEST HITS	5
ATLANTIC 83060/AG (10.98/16.98)						
58	62	67	44	COLLIN RAYE	THE WALLS CAME DOWN	8
EPIC 68876/SONY (10.98 EQ/16.98)						
59	57	57	90	COLLIN RAYE	THE BEST OF COLLIN RAYE — DIRECT HITS	4
EPIC 67893/SONY (10.98 EQ/16.98)						
60	60	51	96	KENNY CHESNEY	I WILL STAND	10
BNA 67498/RLG (10.98/16.98)						
61	53	43	11	SARA EVANS/MARTINA MCBRIDE/MINDY MCCREARY/LORRIE MORGAN	CMT ALL ACCESS — GIRLS NIGHT OUT	30
BNA 67791/RLG (10.98/16.98)						
62	59	54	11	KELLY WILLIS	WHAT I DESERVE	30
RYKODISC 10458 (6.98/11.98) HS						
63	61	58	47	JOHN DENVER	THE BEST OF JOHN DENVER	38
MADACY 4750 (5.98/7.98)						
64	56	63	11	STEVE EARLE AND THE DEL MCCOURY BAND	THE MOUNTAIN	19
E-SQUARED 1064 (10.98/16.98)						
65	65	60	28	BILLY RAY CYRUS	SPOT FULL OF LOVE	32
MERCURY 558347 (10.98/16.98)						
66	63	73	54	GARTH BROOKS	THE LIMITED SERIES	1
CAPITOL 94572 (44.98 CD)						
67	68	62	56	ROY D. MERCER	HOW BIG'A BOY ARE YA? VOLUME 4	19
VIRGIN 94301 (7.98/12.98) HS						
68	74	75	5	MANDY BARNETT	I'VE GOT A RIGHT TO CRY	56
SIRE 31046 (10.98/16.98)						
69	RE-ENTRY	—	81	ROY D. MERCER	HOW BIG'A BOY ARE YA? VOLUME 3	31
VIRGIN 21144 (7.98/12.98) HS						
70	66	64	7	VARIOUS ARTISTS	BEST OF COUNTRY: 16 ORIGINAL COUNTRY HITS	50
MADACY 6808 (10.98/15.98)						
71	69	66	37	TRACY LAWRENCE	THE BEST OF TRACY LAWRENCE	13
ATLANTIC 83137/AG (10.98/16.98)						
72	64	61	17	NEAL MCCOY	THE LIFE OF THE PARTY	24
ATLANTIC 83170/AG (10.98/16.98)						
73	72	72	12	MERLE HAGGARD	16 BIGGEST HITS	69
LEGACY 69321/EPIC (7.98 EQ/11.98)						
74	70	65	54	JOHN MICHAEL MONTGOMERY	LEAVE A MARK	15
ATLANTIC 83104/AG (10.98/16.98)						
75	67	79	53	RANDY TRAVIS	YOU AND YOU ALONE	7
DREAMWORKS 50034/INTERSCOPE (10.98/16.98)						

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 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.

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®

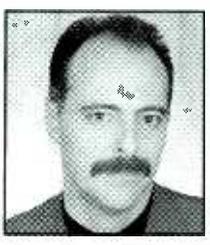
MAY 29, 1999

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)				
1	1	SHANIA TWAIN	THE WOMAN IN ME	223
MERCURY 522886 (10.98/17.98) HS 62 weeks at No. 1				
2	2	GARTH BROOKS	THE HITS	195
CAPITOL 29689 (10.98/15.98)				
3	3	ALAN JACKSON	THE GREATEST HITS COLLECTION	186
ARISTA NASHVILLE 18801 (10.98/16.98)				
4	4	TIM MCGRAW	NOT A MOMENT TOO SOON	268
CURB 77659 (9.98/15.98)				
5	5	HANK WILLIAMS, JR.	GREATEST HITS, VOL. 1	258
CURB 77638 (6.98/9.98)				
6	6	CHARLIE DANIELS	SUPER HITS	226
EPIC 64182/SONY (5.98 EQ/9.98)				
7	8	WILLIE NELSON	SUPER HITS	245
COLUMBIA 64184/SONY (5.98 EQ/9.98)				
8	7	JOHNNY CASH	SUPER HITS	102
COLUMBIA 66773/SONY (5.98 EQ/9.98)				
9	14	GEORGE JONES	SUPER HITS	399
EPIC 40776/SONY (5.98 EQ/9.98)				
10	11	THE CHARLIE DANIELS BAND	A DECADE OF HITS	488
EPIC 38795/SONY (7.98 EQ/11.98)				
11	10	SHANIA TWAIN	SHANIA TWAIN	133
MERCURY 514422 (7.98/11.98)				
12	12	PATSY CLINE	12 GREATEST HITS	634
MCA NASHVILLE 12 (7.98/12.98)				
13	17	DEANA CARTER	DID I SHAVE MY LEGS FOR THIS?	141
CAPITOL 37514 (10.98/15.98) HS				

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)				
14	15	GEORGE STRAIT	PURE COUNTRY (SOUNDTRACK)	343
MCA NASHVILLE 10651 (10.98/15.98)				
15	9	KENNY ROGERS	TWENTY GREATEST HITS	193
CAPITOL 46106 (9.98/15.98)				
16	19	TIM MCGRAW	ALL I WANT	120
CURB 77800 (10.98/16.98)				
17	21	HANK WILLIAMS	20 OF HANK WILLIAMS GREATEST HITS	83
MERCURY 536029 (7.98/11.98)				
18	20	TRAVIS TRITT	GREATEST HITS — FROM THE BEGINNING	184
WARNER BROS. 46001 (10.98/16.98)				
19	—	ROY ORBISON	SUPER HITS	73
COLUMBIA 67297/SONY (5.98 EQ/9.98)				
20	13	VINCE GILL	WHEN LOVE FINDS YOU	248
MCA NASHVILLE 11047 (10.98/15.98)				
21	16	VINCE GILL	SOUVENIRS	164
MCA NASHVILLE 11394 (10.98/16.98)				
22	—	ROY D. MERCER	HOW BIG'A BOY ARE YA? VOLUME 1	105
VIRGIN 54781 (7.98/12.98) HS				
23	24	FAITH HILL	IT MATTERS TO ME	111
WARNER BROS. 45872 (10.98/16.98)				
24	23	GEORGE STRAIT	GREATEST HITS VOLUME 2	577
MCA NASHVILLE 42035 (7.98/12.98)				
25	25	GEORGE STRAIT	CARRYING YOUR LOVE WITH ME	107
MCA NASHVILLE 11584 (10.98/16.98)				

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). Numerical 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.

COUNTRY CORNER



by Wade Jessen

STILL IN THE RING: With his biggest opening week in the SoundScan era and his highest chart debut in more than 15 years, **Kenny Rogers** hooks Hot Shot Debut honors at No. 6 on Top Country Albums with "She Rides Wild Horses," which pops on with more than 21,000 scans. On The Billboard 200, Rogers enters at No. 60.

Not since his chart-topping opener in 1983, with "Eyes That See In The Dark," has Rogers bowed anywhere near this high. That twice-platinum set spawned the crossover hit "Islands In The Stream" (a duet with **Dolly Parton**) and entered the big chart at No. 7, a very high debut in those pre-SoundScan days.

The boisterous debut comes on the heels of Rogers' biggest radio showing since "If You Want To Find Love," which rose to No. 11 on Hot Country Singles & Tracks in the Feb. 29, 1992, issue. The new comer is "The Greatest," the album's lead single, which gains 298 detections to rise 36-32.

With more than 300 plays to date, the airplay leader is WYNY New York, where PD **Darrin Smith** says an on-air visit with Rogers sparked huge interest. "We booked Kenny as a guest on our morning show and played the song," he says. "The audience response was overwhelming, so the listeners really added this song for us with their demand." Smith says the baseball-themed "The Greatest" has been the station's top request since the end of March.

Debi Fleischer-Robin, who spearheaded the promotion efforts for Rogers' Dreamcatcher imprint, says, "The level of passion on the radio has obviously translated to the stores. We're grateful to the programmers who gave listeners a chance to respond to this song of optimism and life's possibilities."

MOUNTAIN GIRLS: With approximately 11,000 units, sister trio **Shedaisy** bows at No. 1 on our Heatseekers chart and enters Top Country Albums at No. 14 with "The Whole Shebang" (Lyric Street/Hollywood).

The album's lead single, "Little Good-Byes," gains 287 plays to move 27-26 on Hot Country Singles & Tracks, with airplay at 147 of our 154 monitored country ports. Heavy airplay (more than 35 spins) is detected at KEEY Minneapolis, WUBE Cincinnati, and the weekly airplay leader WGRX Baltimore, which logs 45 plays this issue.

Shedaisy's members are natives of Salt Lake City, and their layered sibling harmony has mountain origins, but not of the Appalachian variety most common to country music. Heritage outlet KSOP Salt Lake City is among the song's overall airplay leaders, with 248 detections so far.

TOGETHER AGAIN: In a dual-label promotion scenario involving MCA Nashville and Epic, **Vince Gill** and **Patty Loveless** enter Hot Country Singles & Tracks at No. 67 with "My Kind Of Woman/My Kind Of Man." The track is on Loveless' "Classics" set and Gill's "The Key" album, which finish on Top Country Albums at Nos. 19 and 37, respectively. MCA Nashville and Epic's country division will divide year-end credit equally for this joint outing.

ARISTA/AUSTIN ISSUES A POSTHUMOUS 'CRY' FROM VAN ZANDT

(Continued from page 32)

banjo, and Susie Monick on accordion. "I must say," says Paul, "that Jeanene was more than executive producer. She became Townes in the studio, as the springboard for ideas."

One particular challenge was "Sanitarium Blues," one of two previously unreleased cuts here (the other is "Squash"). "He had recorded that just reciting it as a poem on cassette," says Paul. "He recorded it as one long sentence. Then he played a melody on guitar and said, 'You'll know how to put the words and music together.' I separated it into phrases."

After Paul and Jeanene finished the album around Thanksgiving of 1998, the two were deciding what to do next when Arista phoned Paul, saying that it had heard there was a new Townes album.

"This album is a signature of the direction Arista/Austin, as an imprint, will go," says Dan Herrington, the label's manager of sales and market-

ing. "This is a very special project. Townes is such a legend, an American icon, and we feel that there're a lot of people who have heard of him but who have never actually heard him."

Accordingly, says Herrington, Arista/Austin's campaign will be one

'He always said, "When I die, babe, you're gonna be one busy girl"'

of education. "We want to educate people as to his legacy and his songs, with the message being, 'This is the Townes Van Zandt album you need.'"

To that end, Herrington notes, one key element will be a CD sampler, to be sent to radio, featuring various artists covering Van Zandt compositions. He says, "We'll also do a campaign

aimed at the fans of all those artists who have covered his songs, we'll cover their databases, and let them know the record is available." Consumer advertising, he notes, will center on such publications as No Depression, Texas Monthly, and Oxford American. The first single, "Ain't Leavin' Your Love," will go to triple-A radio in June.

At retail, he says, "Townes is such a respected artist, it'll be easy getting in the door. He's always been popular at Borders and Waterloo and several others. We'll have listening stations and in-store play. The sound is wonderful: This is the best production Townes ever had."

Tower Records Nashville GM Jon Kerlikowske agrees that there is a market for a new Van Zandt album. "It'll be a real music lover's record," he says, "definitely a 'record store record.' Most Tower stores will do well with it; we'll do great here with it."

BRUCE ROBISON MELTS TEXAS, NASHVILLE SOUNDS ON 'LONG'

(Continued from page 32)

"Especially in this market," Shelton says, "he's really benefiting from word-of-mouth."

In recording the new album, Robison says, he had the luxury of additional time and a wider selection of musicians. "I spent a little more time in Nashville and used some players there," he says. "I just think it's a bit more fully realized than the other one was—mainly because I've had a couple of years to learn how to do what I do a little bit better."

By using both Nashville and Austin musicians, Robison feels that he had the best of both worlds. "The players down here [in Austin] add a certain little grease to it," he says. "Then I like to go up there and use Dan Dugmore and Mickey Raphael from Willie Nelson's band, some players who are as good as anyone in the world. They have the ability to do a lot of different things on demand."

Robison's Lucky Dog debut album was produced by Lloyd Maines. On the new disc, he co-produced with Chancey. "Lloyd and Blake are both real hands-off guys," says Robison. "I

have a real good idea what I want the songs to sound like when I go in, but as a relatively new artist, I need a lot of help singing."

Robison says the tracks on "Long Way Home From Anywhere" are a mixture of old and new songs, as well as cover tunes. "That's kind of the way my idols used to approach things," he says. "I never felt like I

'What I do is straight-ahead country music with a real homage to my idols'

had to write every song on it. If Willie needed to do a cover song every now and then, I guess it wasn't above me to do it."

One of the originals on the album, "Just Married," is a song he recently performed at his brother Charlie's recent wedding to Dixie Chicks member Emily Erwin.

Robison has been performing

acoustic sets across the country. In July he'll tour with a new band. Robison says his wife, Kelly Willis, stole his fiddle player, so he's looking for a new one and a few other musicians to round out the band.

The label's marketing plan for Robison, in addition to consumer advertising, will include direct mail to Robison's fan base. Also in the works are Internet promotions. Robison will be featured on "Acoustic Cafe," a weekly two-hour, nationally syndicated radio show.

"The centerpiece of everything we're going to be doing will be tied into a Lucky Dog tour in the fall with Bruce, Charlie, and Jack Ingram," says Kraski. "We're looking at between 30 to 45 dates in September and October." A national sponsor will be announced soon, he says.

Robison is booked by Austin-based Davis McLarty of the McLarty Agency and managed by Jimmy Perkins at 823 Management, also based in Austin. He has signed a publishing deal with Carnival Music in Nashville.

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

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

46	ALMOST HOME (Why Walk, ASCAP/Almo, ASCAP/BNC, ASCAP/Anwa, ASCAP) WBM	Pacific, BMI/Wedgewood Avenue, BMI/Hillbillith, BMI) HL/WBM	
23	AMAZED (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM	59	FROM YOUR KNEES (EMI April, ASCAP/Sound Island, ASCAP) HL
38	ANGELS WORKING OVERTIME (Michaelhouse, BMI/Ensign, BMI/WB, ASCAP/Lunmusic, ASCAP) HL/WBM	49	GIVE MY HEART TO YOU (Rick Hall, ASCAP/Watertown, ASCAP/Sony/ATV Tree, BMI) HL/WBM
6	ANYONE ELSE (PolyGram International, ASCAP/ST Julien, ASCAP) HL	20	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU (Music Corp. Of America, BMI/Bajun Beat, BMI) HL
69	BARLIGHT (Warner-Tamerlane, BMI) WBM	11	GONE CRAZY (WB, ASCAP/Yee Haw, ASCAP) WBM
70	BETTER MAN (Sony/ATV Tree, BMI/Gary Nicholson, ASCAP/MRBI, ASCAP) HL	32	THE GREATEST (New Don, ASCAP/New Hayes, ASCAP) HL
56	BOY OH BOY (Golden Phoenix, SOCAN/Kiayongs, SOCAN/Amandasongs, SOCAN/Chunk-It, ASCAP) WBM	8	HANDS OF A WORKING MAN (Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM
43	CAN'T GET ENOUGH (Reynsong, BMI/Kentucky Girl, BMI/Bayou Boy, BMI/Careers-BMG, BMI/A Hard Day's Wife, BMI) HL	19	HELLO L.O.V.E. (Windswept Pacific, BMI/My Life's Work, BMI/Irving, BMI) WBM
51	CHOICES (Music Corp. Of America, BMI/So Bizzy, BMI/Hillbillith, BMI/Boondocks, ASCAP/Makin' Friends, ASCAP/Mac Wadkins, ASCAP) HL	14	HILLBILLY SHOES (Sixteen Stars, BMI) HL
33	CRAZY LITTLE THING CALLED LOVE (Queen, BMI/Beechwood, BMI) HL	73	HORSE TO MEXICO (Mike Curb, BMI/Rose Blue, BMI/Mill-house, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM
66	DON'T COME CRYING TO ME (Viny Mae, BMI/English-town, BMI) WBM	10	HOW FOREVER FEELS (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
27	EVERYTIME I CRY (BMG, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI) HL/WBM	40	I CAN'T GET OVER YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
42	FOOL, I'M A WOMAN (Sony/ATV Tree, BMI/Windswept	74	IF I HAD A NICKEL (ONE THIN DIME) (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Hamstein Cumberland, BMI/Sony/ATV Tree, BMI)
		44	I KNOW HOW THE RIVER FEELS (Famous, ASCAP/Island Bound, ASCAP/Powers That Be, ASCAP) HL
		41	I'LL STILL LOVE YOU MORE (Realsongs, ASCAP) WBM
		15	I'LL THINK OF A REASON LATER (Hamstein Cumberland,

BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM	54	NEVER BEEN KISSED (Reynsong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Wrensong, BMI/Chrysalis, ASCAP/Audacity, ASCAP) HL	
75	I'M IN LOVE WITH HER (Wacissa River, BMI/MRBI, BMI/Built On Rock, ASCAP/EMI, ASCAP)	21	A NIGHT TO REMEMBER (Curb, ASCAP/Kinetic Diamond II, ASCAP/Rob 'N Riley, ASCAP/Song Of Peer, ASCAP/Gramly, ASCAP) HL/WBM
34	I'M LEAVING (O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/MCA, ASCAP) HL	17	ONE HONEST HEART (Starstruck Angel, BMI/Malloy's Toys, BMI/Dixie Stars, ASCAP/Zomba, ASCAP/Swear By The Music, ASCAP) HL/WBM
30	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	1	PLEASE REMEMBER ME (Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI) HL/WBM
64	JOHN ROLAND WOOD (Songs Of PolyGram, BMI/Cold Beer, BMI)	72	SAY ANYTHING (Mike Curb, BMI/CurbSongs, ASCAP) WBM
24	LESSON IN LEAVIN' (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL	39	THE SECRET OF LIFE (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
71	LIFE IS A HIGHWAY (BMG-Canada, BMI/Falling Sky, SOCAN/BMG, ASCAP) HL	50	SEVEN BRIDGES ROAD (Irving, BMI) WBM
62	LIGHTNING DOES THE WORK (McSpadden, BMI/Bluesability, BMI/Sony/ATV Tree, BMI/John Hadley, BMI) HL	22	SHE'S ALWAYS RIGHT (Sony/ATV Tree, BMI/Suffer In Silence, BMI/Careers-BMG, BMI/Music Hill, BMI/Hope-N-Cal, BMI/Five Cowboys, BMI/Cal IV, BMI) HL
26	LITTLE GOOD-BYES (Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thunder, ASCAP/CC, ASCAP/Sony/ATV Tree, BMI/Kent Breen, BMI) HL	58	SHE WANTS TO ROCK (Sony/ATV Tree, BMI)
68	LITTLE MAN (WB, ASCAP/Yee Haw, ASCAP)	28	SINGLE WHITE FEMALE (Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM
47	LOVE AIN'T LIKE THAT (LaLuna, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM	29	SLAVE TO THE HABIT (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL
48	MAKE UP IN LOVE (MCA, ASCAP/O-Tex, BMI) HL	55	SOMEONE ELSE'S TURN TO CRY (Sony/ATV Tree, BMI/WB, ASCAP/God Apple, ASCAP) HL/WBM
5	MAN! I FEEL LIKE A WOMAN! (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM	53	SOMETHIN' 'BOUT A SUNDAY (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM
18	MAYBE NOT TONIGHT (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/f Dreams Had Wings, BMI) WBM	45	SOUTH OF SANTA FE (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL
67	MY KIND OF WOMAN/MY KIND OF MAN (Vinnie Mae, BMI)	61	START THE CAR (EMI Blackwood, BMI/Coleision, BMI) HL
		16	STRANGER IN MY MIRROR (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM

57	THAT'S THE TRUTH (Pollywog, SOCAN/Windswept Pacific, ASCAP/In The Fairway, ASCAP) WBM
37	THIS HEARTACHE NEVER SLEEPS (EMI Blackwood, BMI/Burg-Isle, BMI/Tim Johnson, BMI) HL
12	TONIGHT THE HEARTACHE'S ON ME (Music City, ASCAP/EMI April, SOCAN/Southern Days, ASCAP) HL
3	TWO TEARDROPS (Mr. Bubba, BMI/Sony/ATV Tree, BMI/Steve Warner, BMI) HL/WBM
60	UNsung HERO (Positive Dream Pty., BMI/EMI Blackwood, BMI/Down In Front, SOCAN/Dreaming In Public, SOCAN/EMI April, ASCAP/Into Wishin', ASCAP/Nimby, ASCAP)
52	WATCHING MY BABY NOT COMING BACK (EMI Blackwood, BMI/Montcrest, BMI/EMI April, ASCAP) HL
9	WHATEVER YOU SAY (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM
63	WHAT'S THE MATTER WITH YOU BABY (Almo, ASCAP) WBM
31	WHO NEEDS PICTURES (EMI April, ASCAP/Plaid Paisley, ASCAP/Cattle Call, ASCAP/Sea Gayle, ASCAP) HL
7	WISH YOU WERE HERE (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Belton Uncle, BMI) HL/WBM
13	WITH YOU (WB, ASCAP/Dreamin' Upstream, ASCAP/Big Red Tractor, ASCAP) WBM
4	WRITE THIS DOWN (Neon Sky, ASCAP/Irving, BMI/Cotler Bay, BMI) HL/WBM
35	YOU HAD ME FROM HELLO (Acuff-Rose, BMI) WBM
65	YOU'RE LUCKY I LOVE YOU (Rio Bravo, BMI/Major Bob, ASCAP)
36	YOUR OWN LITTLE CORNER OF MY HEART (EMI April, ASCAP/Waltz Time, ASCAP/Rick Hall, ASCAP) HL/WBM
25	YOU WERE MINE (Woolly Puddin', BMI/Bug, BMI) HL
2	YOU WON'T EVER BE LONELY (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL

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	11	PLEASE REMEMBER ME B. GALLIMORE, J. STROUD, T. MCGRAW (R. CROWELL, W. JENNINGS)	TIM MCGRAW (C) (D) (V) CURB 73080	1
2	2	3	25	YOU WON'T EVER BE LONELY D. MALLOY, J. G. SMITH (A. GRIGGS, B. JONES)	ANDY GRIGGS (C) (D) RCA 65646	2
3	3	6	15	TWO TEARDROPS S. WARINER (B. ANDERSON, S. WARINER)	STEVE WARINER CAPITOL ALBUM CUT	3
4	7	10	12	WRITE THIS DOWN T. BROWN, G. STRAIT (D. HUNT, K. M. ROBBINS)	GEORGE STRAIT (V) MCA NASHVILLE 72095	4
5	6	9	13	MAN! I FEEL LIKE A WOMAN! R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT	5
6	4	7	18	ANYONE ELSE P. WORLEY, B. J. WALKER, JR., C. RAYE (R. FOSTER)	COLLIN RAYE EPIC ALBUM CUT	4
7	5	2	19	WISH YOU WERE HERE C. CHAMBERLAIN (S. EWING, B. ANDERSON, D. MOORE)	MARK WILLIS (V) MERCURY 566764	1
8	8	5	23	HANDS OF A WORKING MAN B. GALLIMORE (D. V. WILLIAMS, JIM COLLINS)	TY HERNDON EPIC ALBUM CUT	5
9	12	16	13	WHATEVER YOU SAY P. WORLEY, M. MCBRIDE (T. MARTIN, E. HILL)	MARTINA MCBRIDE (V) RCA 65730	9
10	10	8	25	HOW FOREVER FEELS B. CANNON, N. WILSON (W. MOBLEY, T. MULLINS)	KENNY CHESNEY (C) (D) (V) BNA 65666	1
11	9	4	17	GONE CRAZY K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13155	4
12	15	22	9	TONIGHT THE HEARTACHE'S ON ME P. WORLEY, B. CHANCEY (M. W. FRANCIS, J. MACRAE, B. MORRISON)	DIXIE CHICKS MONUMENT ALBUM CUT	12
13	14	17	18	WITH YOU M. SPIRO (M. HENDRIX, R. L. BRUCE)	LILA MCCANN (C) (D) ASYLUM 64052	13
14	13	14	16	HILLBILLY SHOES J. SCAIFE (M. GEIGER, W. MULLIS, B. TAYLOR)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79115	13
15	11	12	23	I'LL THINK OF A REASON LATER M. WRIGHT (T. MARTIN, T. NICHOLS)	LEE ANN WOMACK (V) DECCA 72076/MCA NASHVILLE	2
AIRPOWER						
16	19	21	13	STRANGER IN MY MIRROR J. STROUD, B. GALLIMORE, R. TRAVIS (S. EWING, K. WILLIAMS)	RANDY TRAVIS DREAMWORKS ALBUM CUT	16
AIRPOWER						
17	20	23	11	ONE HONEST HEART D. MALLOY, R. MCENTIRE (D. MALLOY, F. J. MYERS, G. BAKER)	REBA (V) MCA NASHVILLE 72094	17
18	17	20	14	MAYBE NOT TONIGHT K. STEGALL (K. STEGALL, D. HILL)	SAMMY KERSHAW & LORRIE MORGAN (V) BNA/MERCURY 65729	17
19	22	26	10	HELLO I.O.V.E. G. FUNDIS (J. STEELE, D. WELLS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	19
20	29	33	5	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU D. COOK, ALABAMA (S. STURKEN, E. ROGERS)	ALABAMA (C) (D) (V) RCA 65759	20
21	25	27	12	A NIGHT TO REMEMBER D. COOK, L. WILSON (M. T. BARNES, T. W. HALE)	JOE DIFFIE (C) (D) (V) EPIC 79118	21
22	26	29	15	SHE'S ALWAYS RIGHT D. JOHNSON, C. WALKER (P. BARNHART, E. HILL, R. MCDONALD)	CLAY WALKER GIANT ALBUM CUT/REPRISE	22
23	28	36	8	AMAZED D. HUFF (M. GREEN, A. MAYO, C. LINDSEY)	LONESTAR (V) BNA 65755	23
24	34	39	5	LESSON IN LEAVIN' B. GALLIMORE, T. MCGRAW (R. GOODRUM, B. MAHER)	JOE DEE MESSINA CURB ALBUM CUT	24
25	23	19	25	YOU WERE MINE P. WORLEY, B. CHANCEY (E. ERWIN, M. SEIDEL)	DIXIE CHICKS MONUMENT ALBUM CUT	1
26	27	30	14	LITTLE GOOD-BYES D. HUFF (K. OSBORN, J. DEERE, K. GREENBERG)	SHEDAISY (C) (D) (V) LYRIC STREET 64025	26
27	18	13	17	EVERYTIME I CRY K. STEGALL (B. REGAN, K. STALEY)	TERRI CLARK (V) MERCURY 566848	12
28	31	32	12	SINGLE WHITE FEMALE T. BROWN, B. CANNON, N. WILSON (S. SMITH, C. D. JOHNSON)	CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72092	28
29	32	35	12	SLAVE TO THE HABIT D. HUFF (KOSTAS, T. KEITH, C. CANNON)	SHANE MINOR (C) (D) (V) MERCURY 538546	29
30	33	34	17	I WILL BE THERE FOR YOU B. GALLIMORE (R. BOWLES, J. LEO, T. SHAPIRO)	JESSICA ANDREWS (C) (D) (V) DREAMWORKS 59021	30
31	35	38	16	WHO NEEDS PICTURES F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	BRAD PAISLEY (C) (D) (V) ARISTA NASHVILLE 13156	31
32	36	40	7	THE GREATEST B. MAHER (D. SCHLITZ)	KENNY ROGERS DREAMCATCHER ALBUM CUT	32
33	39	48	5	CRAZY LITTLE THING CALLED LOVE P. ANDERSON (F. MERCURY)	DWIGHT YOAKAM REPRISE ALBUM CUT	33
34	24	18	18	I'M LEAVING P. MCMAKIN, A. TIPPIN (A. BARKER, R. HARBIN, L. D. LEWIS)	AARON TIPPIN LYRIC STREET ALBUM CUT	17
35	41	45	7	YOU HAD ME FROM HELLO B. CANNON, N. WILSON (K. CHESNEY, S. EWING)	KENNY CHESNEY (V) BNA 65745	35
36	30	28	17	YOUR OWN LITTLE CORNER OF MY HEART M. BRIGHT, T. DUBOIS (W. ALDRIDGE, B. CRISLER)	BLACKHAWK (V) ARISTA NASHVILLE 13158	27
37	42	43	6	THIS HEARTACHE NEVER SLEEPS M. WRIGHT (D. BURGESS, T. JOHNSON)	MARK CHESNUTT (V) MCA NASHVILLE 72090	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
38	38	42	9	ANGELS WORKING OVERTIME D. CARTER, C. FARREN (M. DULANEY, M. LUNN)	DEANA CARTER CAPITOL ALBUM CUT	38
39	47	57	4	THE SECRET OF LIFE B. GALLIMORE, F. HILL (G. PETERS)	FAITH HILL WARNER BROS. ALBUM CUT	39
40	37	37	20	I CAN'T GET OVER YOU D. COOK, K. BROOKS, R. DUNN (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13152	5
41	49	58	4	I'LL STILL LOVE YOU MORE T. BROWN, T. YEARWOOD (D. WARREN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72089	41
42	43	47	9	FOOL, I'M A WOMAN N. WILSON, B. CANNON (S. EVANS, M. BERG)	SARA EVANS (V) RCA 65744	42
43	40	31	20	CAN'T GET ENOUGH E. GORDY, JR. (B. DALY, W. RAMBEAUX, K. BLAZY)	PATTY LOVELESS EPIC ALBUM CUT	21
44	44	44	10	I KNOW HOW THE RIVER FEELS M. D. CLUTE, DIAMOND RIO (S. D. JONES, A. POWERS)	DIAMOND RIO (V) ARISTA NASHVILLE 13153	44
45	48	54	5	SOUTH OF SANTA FE D. COOK, K. BROOKS, R. DUNN (K. BROOKS, P. NELSON, L. BOONE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13164	45
46	50	51	8	ALMOST HOME M. C. CARPENTER, B. CHANCEY (M. C. CARPENTER, B. N. CHAPMAN, A. ROBOFF)	MARY CHAPIN CARPENTER (C) (D) COLUMBIA 79148	46
47	45	41	20	LOVE AIN'T LIKE THAT B. GALLIMORE, F. HILL (T. GAETANO, A. J. MASTERS)	FAITH HILL WARNER BROS. ALBUM CUT	12
48	54	60	6	MAKE UP IN LOVE W. WILSON, D. STONE (D. ORTON, T. RAMEY)	DOUG STONE ATLANTIC ALBUM CUT	48
49	52	55	8	GIVE MY HEART TO YOU J. KELTON, K. STEGALL (W. ALDRIDGE, B. DIPIERO)	BILLY RAY CYRUS (V) MERCURY 870796	49
50	55	53	6	SEVEN BRIDGES ROAD R. CHANCEY (S. YOUNG)	RI-COCHET COLUMBIA ALBUM CUT	50
51	61	65	4	CHOICES K. STEGALL (B. YATES, M. CURTIS)	GEORGE JONES ASYLUM ALBUM CUT	51
52	57	59	5	WATCHING MY BABY NOT COMING BACK D. COOK (D. BALL, B. PAISLEY)	DAVID BALL (C) (D) (V) WARNER BROS. 16982	52
53	46	46	12	SOMETHIN' 'BOUT A SUNDAY R. E. ORRALL, J. LEO (C. WISEMAN, T. NICHOLS)	MICHAEL PETERSON (C) (D) (V) REPRISE 16995	45
54	63	—	2	NEVER BEEN KISSED E. SEAY, W. RAMBEAUX (S. AUSTIN, G. BARNHILL, W. RAMBEAUX)	SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13140	54
55	56	61	7	SEVERAL ELSE'S TURN TO CRY J. TAYLOR (C. TENNISON, J. ROBINSON)	CHALEE TENNISON ASYLUM ALBUM CUT	55
56	53	50	10	BOY OH BOY T. HASSELDEN, R. ZAVITSON, D. JOHNSON (S. WILKINSON, A. WILKINSON)	THE WILKINSONS (C) (D) (V) GIANT 16896/REPRISE	50
57	58	64	7	THAT'S THE TRUTH C. FARREN (P. BRANDT, C. FARREN)	PAUL BRANDT (C) (D) (V) REPRISE 16985	57
Hot Shot Debut						
58	NEW	—	1	SHE WANTS TO ROCK C. FARREN (B. WARREN, B. WARREN, R. STONEY)	THE WARREN BROTHERS BNA ALBUM CUT	58
59	73	—	2	FROM YOUR KNEES B. J. WALKER, JR. (L. SATCHER)	MATT KING ATLANTIC ALBUM CUT	59
60	NEW	—	1	UNSUNG HERO K. STEGALL (T. ARENA, D. TYSON, D. MCTAGGART)	TERRI CLARK MERCURY ALBUM CUT	60
61	59	56	8	START THE CAR B. J. WALKER, JR., T. TRITT (J. COLE)	TRAVIS TRITT WARNER BROS. ALBUM CUT	52
62	69	—	2	LIGHTNING DOES THE WORK N. WILSON, B. CANNON (C. BROCK, J. HADLEY, K. GARRETT)	CHAD BROCK (C) (D) (V) WARNER BROS. 16984	62
63	65	63	20	WHAT'S THE MATTER WITH YOU BABY R. CROWELL (B. N. CHAPMAN, A. ROBOFF)	CLAUDIA CHURCH (C) (D) (V) REPRISE 17112	41
64	NEW	—	1	JOHN ROLAND WOOD C. YOUNG, B. CHANCEY (T. JONES)	DERYL DODD COLUMBIA ALBUM CUT	64
65	NEW	—	1	YOU'RE LUCKY I LOVE YOU E. GORDY, JR. (N. THRASHER, M. CANNON-GOODMAN)	SUSAN ASHTON CAPITOL ALBUM CUT	65
66	62	62	19	DON'T COME CRYING TO ME T. BROWN (V. GILL, R. NIELSEN)	VINCE GILL (V) MCA NASHVILLE 72085	27
67	NEW	—	1	MY KIND OF WOMAN/MY KIND OF MAN T. BROWN (V. GILL)	VINCE GILL & PATTY LOVELESS MCA NASHVILLE/EPIC ALBUM CUTS	67
68	NEW	—	1	LITTLE MAN K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13145	68
69	68	71	20	BARLIGHT L. MAINES, C. ROBINSON (C. ROBINSON)	CHARLIE ROBINSON (C) (D) (V) LUCKY DOG 79061/COLUMBIA	60
70	64	67	20	BETTER MAN C. FARREN (B. WARREN, B. WARREN, G. NICHOLSON)	THE WARREN BROTHERS (C) (D) (V) BNA 65670	32
71	72	—	3	LIFE IS A HIGHWAY T. BRUCE (T. COCHRANE)	CHRIS LEDOUX CAPITOL ALBUM CUT	68
72	66	68	19	SAY ANYTHING R. HERRING, M. BRIGHT (S. MCANALLY, R. HERRING)	SHANE MCANALLY CURB ALBUM CUT	41
73	67	69	18	HORSE TO MEXICO C. HOWARD, A. SMITH (P. SEBERT, J. MCELROY)	TRINI TRIGGS (C) (D) (V) CURB 73066	53
74	NEW	—	1	IF I HAD A NICKEL (ONE THIN DIME) J. STROUD, B. BECKETT (R. BOWLES, T. SHAPIRO)	REDMON & VALE DREAMWORKS ALBUM CUT	74
75	NEW	—	1	I'M IN LOVE WITH HER M. A. MILLER, M. MCANALLY (C. CANNON, A. SHAMBLIN)	SAWYER BROWN CURB ALBUM CUT	75

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 25 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 and SoundScan, Inc.

Billboard Top Country Singles Sales

MAY 29, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1					
1	1	1	8	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
2	2	2	13	WITH YOU ASYLUM 640E2/EEG	LILA MCCANN
3	3	3	7	SINGLE WHITE FEMALE MCA NASHVILLE 72092	CHELY WRIGHT
4	4	4	11	HILLBILLY SHOES CO.UMBIA 79115/SONY	MONTGOMERY GENTRY
5	7	8	6	A NIGHT TO REMEMBER EPIC 79118/SONY	JOE DIFFIE
6	NEW	—	1	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU RCA 65759/RLG	ALABAMA FEAT. 'N SYNC
7	5	5	9	LITTLE GOOD-BYES LYRIC STREET 64025/HOLLYWOOD	SHEDAISY
8	6	7	14	I WILL BE THERE FOR YOU DREAMWORKS 59021/INTERSCOPE	JESSICA ANDREWS
9	8	6	13	YOU WON'T EVER BE LONELY RCA 65646/RLG	ANDY GRIGGS
10	10	11	30	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
11	9	10	15	DRIVE ME WILD CURB 73075	SAWYER BROWN
12	14	16	5	ALMOST HOME COLUMBIA 79148/SONY	MARY CHAPIN CARPENTER
13	11	9	28	FLY (THE ANGEL SONG) GIANT 17131/WARNER BROS.	THE WILKINSONS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	12	102	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
15	12	13	19	MEANWHILE/YOU HAVEN'T LEFT ME YET MCA NASHVILLE 72084	GEORGE STRAIT
16	15	14	17	ORDINARY LIFE WARNER BROS. 17136	CHAD BROCK
17	16	15	17	HOW FOREVER FEELS BNA 65666/RLG	KENNY CHESNEY
18	17	17	24	I DON'T WANT TO MISS A THING DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
19	18	19	35	IF I LOST YOU WARNER BROS. 17152	TRAVIS TRITT
20	NEW	—	1	NEVER BEEN KISSED ARISTA NASHVILLE 13140	SHERRIE AUSTIN
21	NEW	—	1	EVERYBODY'S FREE (TO GET SUNBURNED) RAZOR & TIE 80754	CLEDUS T. JUDD
22	19	18	22	SOMEBODY'S OUT THERE WATCHING EPIC 79064/SONY	THE KINLEYS
23	20	20	63	THIS KISS ▲ WARNER BROS. 17247	FAITH HILL
24	22	23	3	BOY OH BOY GIANT 16896/WARNER BROS.	THE WILKINSONS
25	23	21	9	WHO NEEDS PICTURES ARISTA NASHVILLE 13156	BRAD PAISLEY

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.

Artists & Music

TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	58	ANDREA BOCELLI ● PHILIPS 46203 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM 50 weeks at No. 1
2	2	78	ANDREA BOCELLI ● PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO
3	3	6	VARIOUS ARTISTS EMI/VIRGIN 44890 (9.98/16.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
4	4	14	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
5	5	15	ANDRE RIEU PHILIPS 4557914 (10.98 EQ/17.98)	ROMANTIC MOMENTS
6	6	39	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
7	NEW		SAN FRANCISCO SYMPHONY (TILSON THOMAS) RCA VICTOR 68898 (31.98 CD)	STRAVINSKY: RITE OF SPRING
8	7	10	CECILIA BARTOLI/BRYN TERFEL DECCA 458928 (10.98 EQ/16.98)	CECILIA & BRYN: DUETS
9	9	70	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
10	8	10	VANESSA-MAE ANGEL 8082 (9.98/16.98)	THE ORIGINAL FOUR SEASONS
11	12	20	DON CAMPBELL CHILDREN'S GROUP 84306 (8.98/15.98)	THE MOZART EFFECT: PLAYTIME TO SLEEPYTIME
12	11	43	DON CAMPBELL SPRING HILL 6501 (17.98 CD)	THE MOZART EFFECT: STRENGTHEN THE MIND
13	10	27	WYNTON MARSALIS SONY CLASSICAL 60804 (10.98 EQ/16.98)	CLASSIC WYNTON
14	NEW		VARIOUS ARTISTS DECCA 466358 (10.98 EQ/16.98)	THE ULTIMATE LULLABYE ALBUM
15	14	5	VARIOUS ARTISTS LONDON 460191 (10.98 EQ/17.98)	MOZART: ADAGIOS

TOP CLASSICAL CROSSOVER™

1	1	2	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ● SONY CLASSICAL 61816 (10.98 EQ/16.98)	STAR WARS EPISODE I: THE PHANTOM MENACE 2 weeks at No. 1
2	2	9	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL
3	3	4	SARAH BRIGHTMAN NEMO STUDIO/ANGEL 56769 (9.98/16.98)	EDEN
4	4	86	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA ● NEMO STUDIO/ANGEL 56511 (9.98/16.98) [CS]	TIME TO SAY GOODBYE
5	7	20	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (10.9 EQ/16.98)	STEPMOM
6	9	4	SOUNDTRACK DECCA 466098 (10.98 EQ/16.98)	A MIDSUMMER NIGHT'S DREAM
7	5	38	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (10.98 EQ/16.98)	BACK TO TITANIC
8	6	8	POPE JOHN PAUL II SONY CLASSICAL 61705 (10.98 EQ/16.98)	ABBA PATER
9	8	8	VARIOUS ARTISTS SONY CLASSICAL 60569 (10.98 EQ/16.98)	JONATHAN ELIAS-THE PRAYER CYCLE
10	14	8	VARIOUS ARTISTS NONESUCH 79552-2* (16.97 CD)	STEVE REICH-REICH REMIXED
11	12	44	VANESSA-MAE VIRGIN 45443 (9.98/16.98)	STORM
12	10	40	HELMUT LOTTI RCA VICTOR 63300 (10.98/17.98) [CS]	GOES CLASSIC
13	11	30	VARIOUS ARTISTS LONDON 460600 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR THE CHILDREN OF LIBERIA
14	13	82	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
15	15	22	SOUNDTRACK LONDON 460796 (10.98 EQ/16.98)	ELIZABETH

○ 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 vinyl available. [CS] 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	TOP CLASSICAL BUDGET
1 VARIOUS BUILD YOUR BABY'S BRAIN 2 SONY CLASSICAL	1 VARIOUS CLASSICAL GREATNESS IN THE MAKING NARM
2 VARIOUS MOZART FOR YOUR MIND PHILIPS	2 VARIOUS BEETHOVEN CLASSICS SONY MUSIC SPECIAL PRODUCTS
3 VARIOUS BUILD YOUR BABY'S BRAIN THROUGH MUSIC SONY CLASSICAL	3 VARIOUS CLASSIC LOVE MOODS MADACY
4 VARIOUS BEETHOVEN FOR RELAXATION RCA VICTOR	4 VARIOUS MOZART CLASSICS SONY MUSIC SPE- CIAL PRODUCTS
5 VARIOUS ROMANTIC NIGHTS RCA VICTOR	5 VARIOUS 20 CLASSICAL FAVORITES MADACY
6 VARIOUS GERSHWIN-GREATEST HITS RCA VICTOR	6 JOHN BAYLESS BEATLES GREATEST HITS INTERSOUND
7 VARIOUS GREAT PIANISTS: THE COMPLETE GUIDE PHILIPS	7 VARIOUS MUSIC FROM THE AGES SONY MUSIC SPECIAL PRODUCTS
8 VARIOUS ULTRASOUND: MUSIC FOR THE UNBORN RCA VICTOR	8 VARIOUS TCHAIKOVSKY CLASSICS SONY MUSIC SPECIAL PRODUCTS
9 VARIOUS MOZART AT MIDNIGHT PHILIPS	9 VARIOUS PACHELBEL: OCEAN SOUNDS- RELAXATION SONY MUSIC SPECIAL PRODUCTS
10 VARIOUS MOZART FOR MOTHERS-TO-BE PHILIPS	10 VARIOUS BACH: OCEAN SOUNDS-RELAX- ATION SONY MUSIC SPECIAL PRODUCTS
11 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	11 VARIOUS MOZART: OCEAN SOUNDS-RELAX- ATION SONY MUSIC SPECIAL PRODUCTS
12 VARIOUS MOZART FOR MEDITATION PHILIPS	12 VARIOUS BEETHOVEN: OCEAN SOUNDS- RELAXATION SONY MUSIC SPECIAL PRODUCTS
13 VARIOUS MOZART-GREATEST HITS RCA VIC- TOR	13 VARIOUS PIANO SERENADE SONY MUSIC SPE- CIAL PRODUCTS
14 VARIOUS PACHELBEL CANON RCA VICTOR	14 VARIOUS PIANO MUSICAL MASTERPIECES SONY MUSIC SPECIAL PRODUCTS
15 VARIOUS BACH FOR BABIES PHILIPS	15 VARIOUS GUITAR SIX-STRING SERENADE SONY MUSIC SPECIAL PRODUCTS

Classical KEEPING SCORE™



by Bradley Bambarger

PRIZEWORTHY: There is no doubt that the cornucopia of musical choice today is a wonderful thing, but I do feel a bit of nostalgia for the days when millions of people across the country shared a regular common listening experience. Listening collectively to **Toscanini** lead his **NBC Orchestra** must have been a special bonding agent for America's classical music lovers, as they all heard (and then discussed) him conduct live, week in and week out. The closest thing we have today to such a communal listening experience is NPR's "Performance Today," which helps stitch the union together via location concert broadcasts, interviews, and much else distributed to some 225 stations nationwide. That's why it is nice to wish the program congratulations on its winning a 1999 Peabody Award, which in official (and apt) words recognizes "more than a decade of entertaining and enlightening listeners and making serious music both contemporary and accessible."

"Performance Today" picked up its Peabody on May 17—which, coincidentally, was the same day the program announced the winners of its fourth annual Performance Today Awards at New York's Lincoln Center. The 1999 "Performance Today" player of the year is conductor **Michael Tilson Thomas** (with a nod to his outstanding efforts on behalf of the **George Gershwin** centennial last year). The debut artist of the year trophy belongs to violinist **Judith Ingolfsson** (for a performance of **Mozart's** Violin Concerto No. 5 last September), while the Heritage Award honors the hit RCA boxed set devoted to iconic pianist **William Kapell**. The New Horizon Award goes to the ever-enterprising **Gidon Kremer** for his definitive Teldec recording of **Astor Piazzolla's** tango operita, "Maria De Buenos Aires." The Critic's Choice laurels rest on three recordings: the complete Beethoven violin sonata set by **Anne-Sophie Mutter** and **Lambert Orkis** (Deutsche Grammophon); the incredible reanimation of **Elgar's** unfinished Symphony No. 3 by **Anthony Payne**, as performed by the **BBC Symphony** and **Andrew Davis** (NMC); and the *mélodies* of **Reynaldo Hahn** as delivered by soprano **Susan Graham** and pianist **Roger Vignoles** (Sony Classical).

"Performance Today" also announced the nominees for its new award for the year's breakthrough recording artist, the winner to be decided in October. The nominees are tenor **Marcelo Alvarez**, countertenor **Brian Asawa**, countertenor **David Daniels**, pianist **Fazil Say**, tenor **Ramon Vargas**, **Chatham Baroque**, and the **Lark Quartet**. The winner will be determined by public ballot, with voting based on performances featured on a sampler titled "The Best Of '99: Classical Greatness In The Making." The CD was co-produced by the National Assn. of Recording Merchandisers (NARM), which has shipped 75,000 copies of the \$1.99 disc to retailers nationwide. The nominees will also be featured on "Performance Today" through the summer. Consumers can cast their vote for the breakthrough recording artist of 1999 via NARM's Web site (www.narm.com).

MULTIMEDIA MOZART: Another winner is Harmonia Mundi's March release of **René Jacobs'** recording of the **Mozart/Da Ponte** opera "Cosi Fan Tutte" with its attendant CD-ROM; the set has been nominated as a finalist (out of 1,100 entries) in the multimedia interactive reference category of the 1999 Macromedia People's Choice Awards Gallery. The "Cosi" CD-ROM will be on display Tuesday-Thursday (25-27) at the Macromedia International User Conference in San Francisco.

This "Cosi Fan Tutte" set comes as four discs priced as three, with the fourth disc the CD-ROM—which was

developed by Harmonia Mundi with the French Locom multimedia firm. This CD-ROM is without a doubt the finest classical multimedia product ever created, deeply illustrative and nearly effortless to use. And typical of a Harmonia Mundi production, the interactive disc features not only substantial content but substance for the eye, with gorgeous colors and evocative iconography. Along with the cued libretto, there is a section that explicates the music and story as they play out; other sections revolve around Mozart and his milieu, the genesis of "Cosi," and profiles of the singers with their views on the characters. There is also an extended question-and-answer session with Jacobs, a passionate advocate of this once-disparaged opera who speaks eloquently on both his research into the period and his belief in the work's contemporary resonance.

Beyond all the high-tech edutainment in this impressive production, there is the beautiful music (recorded as a co-production with West German Radio). Leading the period-instrument forces of **Concerto Köln**, Jacobs directs a stellar cast, including the glorious **Véronique Gens** as **Fiordiligi**. Jacobs works with the singers remarkably well (listen to the touching "farewell quintet"), which is to be expected since he was a world-class countertenor for years. But Jacobs makes the orchestra sparkle as well, with the overture relaying the full spirit of this strange piece—a comedy that presents a distinctly pessimistic view of human nature.



GENS

Little could make a music lover more optimistic, though, than the **Fiordiligi** of Gens. The up-and-coming French soprano got her start with Baroque opera in **William Christie's Les Arts Florissants**, and her noble way with "Come Scoglio" (her star "Cosi" aria) can also be heard on her debut solo set of Mozart arias, issued by Virgin Classics last year. Just released is her second Virgin album, a divine collection that sees Gens accompanied by the Baroque strings of **Les Basses Reunies** in a trio of **Handel** solo cantatas. Gens' next Virgin disc is due this fall and will feature a set of *mélodies* by **Faure**, **Debussy**, and **Poulenc** with ace accompanist **Roger Vignoles**. For all those budding Gens groupies in the States, there is great news: She plans to make her Lincoln Center recital debut in spring 2000. Jacobs makes his U.S. conducting debut sooner, with a much-anticipated production of **Monteverdi's** "Orfeo" June 10-13 at the Brooklyn (N.Y.) Academy of Music.

COMPOSERS IN PRINT: Three new books survey three great composers from three very different angles. The autobiography of **Hans Werner Henze**—"Bohemian Fifths" (Princeton University Press, \$35)—offers a portrait of the artist from a prime vantage point (even though it stints on intimate revelations). Henze's formative experience as an ardently unenthusiastic teen soldier for the German Wehrmacht in World War II is compellingly caught, as is his lifelong love affair with Italy. He also details the genesis of such initial masterpieces as the opera "Boulevard Solitude" and the ballet "Undine," on up to the as-yet-unrecorded Symphony No. 8 and opera "Venus And Adonis." "Bohemian Fifths"—named for those tones once deemed out-of-bounds for classical music—gives the best view available of a musician who has always gone his own way.

Eschewing biography for sharp-but-accessible analysis of the late **Witold Lutoslawski's** works, "The Music Of Lutoslawski" by **Charles Bodman Rae** (Omnibus Press, \$22.95) covers such totems as the Concerto for Orchestra and the orchestral song cycle "Chantefleurs Et Chantefables." The latter is included in the new volume 6 in Naxos' excellent Lutoslawski edition with **Antoni Wit** and the **Polish National Radio Symphony**, ideal accompanists for the read.

A book that will serve as the ideal complement to the massive **Bach** anniversary editions on the way from Teldec, Hänssler Classic, and Deutsche Grammophon is "Oxford Composer Companion: J.S. Bach," edited by **Malcolm Boyd** (480 pages, \$39.95). This jaw-dropping compendium of all things Bach inaugurates a welcome new series of "Oxford Composer Companions."

Vertú Meshes Fusion, Virtuosity On Debut

THE RHYTHM SECTION lays down complex grooves over a series of changing tempos. Instrumentalists trade rapid solos, challenging one another to dizzying heights of virtuosity. Well-trained fingers navigate intricately composed passages with stunning ease.

And that's just track one. The occasion is **Vertú**, the new fusion band formed by bassist **Stanley Clarke** and his former **Return To Forever** rhythm partner, drummer **Lenny White** (Jazz/Blue Notes, Billboard, Jan. 9). The group's self-titled debut album is due June 8 from 550 Music/Legacy.

"Three years ago, [Epic Records Group chairman] **David Glew** suggested I put together a fusion band," Clarke explains. "At the time I was primarily playing smooth jazz. Fusion bands take much more time to compose for. It takes time and money to get the right musicians together and rehearse the music. It didn't seem like a possibility. Then, about a year ago, [550 Music senior VP of A&R] **Michael Caplan** mentioned that he really wanted me to put together a fusion band, and it started to become

a reality."

Although there was talk of reforming **Return To Forever**, Clarke felt it was best to look toward the future. "Like all classic bands, **Return To Forever** had a classic breakup," he



by Steve Graybow

explains. "It's always about money, direction, and leadership. Those fences are hard to mend, even though we're all friends now. Personally, I wanted to create something new. I felt that doing so would be a good statement. There's a lot of validity in this music."

Clarke and White initiated a rigorous audition process before finalizing **Vertú**'s lineup. Classically trained violinist **Karen Briggs** first gained fame as a star performer in instrumentalist **Yanni**'s band, and keyboardist **Rachel Z** has performed alongside **Al Di Meola** and **Wayne Shorter**, in

addition to releasing several dates under her own name. High-intensity guitarist **Richie Kotzen** is the band's secret weapon, giving **Vertú** a rock edge that will no doubt extend the group's appeal.

"I think our audience will be a combination of rock and jazz fans," says Clarke. "A lot of original fusion fans will come out for this, and a lot of younger people who just like to see guitars or drums played really well will appreciate this band."

Mark Feldman, Legacy's senior director of marketing, agrees. "The audience for **Vertú** is a core group of jazz and fusion fanatics." He adds that Legacy "is reaching wider than [the core fans], looking to reach the younger kids, who appreciate jam bands like **Phish**, as well as musicians."

To extend the music's reach, "Vertú" will be serviced to jazz, college, and triple-A radio. "We don't want to miss any opportunities," says Feldman. "We hope to get coverage



VERTÚ

in magazines geared toward musicians and toward the jam band community. We are also reaching out to musicians through promotions with musical instrument companies. **Richie** plays Fender guitars, and we are working with them to make certain that his followers know of his involvement with this band.

"We've also set up a Web site, www.vertumusic.com, where people can sample the music and learn about the band," says Feldman, who believes that the site is an important tool for attracting a young audience.

At the retail level, Legacy has created a promotional sampler titled "Fusion 101," with performances drawn from the Epic and Columbia catalogs. "It looks like a school notebook and contains performances from **Return To Forever**, the **Mahavishnu Orchestra**, and others," explains Feldman. "The final track is 'The Call,' from **Vertú**'s album. The idea is that this is the evolution of fusion, and **Vertú** is the next step." The sampler will be distributed to key jazz outlets for use in retail promotions. Feldman notes that the sampler will "create a bit of cross-marketing for Legacy's fusion catalog."

Vertú will tour Europe in June, playing jazz festivals, before returning to the U.S. for a full-scale tour. "I think that this band is important for music and musicians as a whole," notes Clarke. "It's important that people see a major label funding a project like this, and it's important that musicians see us live and hopefully get inspired to create music of their own."

Top Jazz Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			No. 1	
1	1	8	CASSANDRA WILSON	BLUE NOTE 54123/CAPITOL HS 8 weeks at No. 1 TRAVELING MILES
2	2	3	JIM HALL & PAT METHENY	TELARC 83442 JIM HALL & PAT METHENY
3	3	15	VARIOUS ARTISTS	32 JAZZ 32106 JAZZ FOR WHEN YOU'RE ALONE
4	5	90	DIANA KRALL	IMPULSE! 233/GRP HS LOVE SCENES
5	4	48	VARIOUS ARTISTS	32 JAZZ 32061 JAZZ FOR A RAINY AFTERNOON
6	8	2	DIANNE REEVES	BLUE NOTE 33060/CAPITOL BRIDGES
7	7	37	VARIOUS ARTISTS	32 JAZZ 32097 JAZZ FOR THE QUIET TIMES
8	10	15	MILES DAVIS	LEGACY 65853/COLUMBIA LOVE SONGS
9	13	5	THE LINCOLN CENTER JAZZ ORCHESTRA	COLUMBIA 69898 LIVE IN SWING CITY - SWINGIN' WITH THE DUKE
10	6	3	DUKE ELLINGTON	RCA VICTOR 63459 1927-73 THE BEST OF DUKE ELLINGTON
11	11	8	BRANFORD MARSALIS QUARTET	COLUMBIA 69655 REQUIEM
12	9	28	VARIOUS ARTISTS	32 JAZZ 32101 JAZZ FOR THE OPEN ROAD
13	12	3	CHUCK MANGIONE	CHESKY 184 THE FEELING'S BACK
14	15	30	HERBIE HANCOCK	VERVE 557797 GERSHWIN'S WORLD
15	17	11	DIANE SCHUUR	ATLANTIC 83150/AG MUSIC IS MY LIFE
16	14	9	VARIOUS ARTISTS	CONCORD JAZZ 5202/CONCORD JAZZ AT NIGHT'S END
17	16	96	VARIOUS ARTISTS	GRP 9881 PRICELESS JAZZ SAMPLER
18	23	2	REGINA CARTER	VERVE 547177 RHYTHMS OF THE HEART
19	18	58	VARIOUS ARTISTS	RCA VICTOR 68987 FABULOUS SWING COLLECTION
20	22	77	SOUNDTRACK	MALPASO 46829/WARNER BROS. MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
21	19	8	CHARLIE HUNTER/LEON PARKER	BLUE NOTE 99187/CAPITOL DUO
22	RE-ENTRY		DIANA KRALL	IMPULSE! 9825/GRP STEPPIN' OUT - THE EARLY RECORDINGS
23	21	74	HARRY CONNICK, JR.	COLUMBIA 68787 TO SEE YOU
24	RE-ENTRY		RUSSELL MALONE	IMPULSE! 275/GRP SWEET GEORGIA PEACH
25	RE-ENTRY		WYNTON MARSALIS	COLUMBIA 68921 THE MIDNIGHT BLUES -- STANDARD TIME VOLUME 5

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			No. 1	
1	1	12	BONEY JAMES	WARNER BROS. 47283 12 weeks at No. 1 BODY LANGUAGE
2	2	4	JOE SAMPLE FEATURING LALAH HATHAWAY	PRA 9956/GRP THE SONG LIVES ON
3	3	78	KENNY G ▲	ARISTA 18991 KENNY G GREATEST HITS
4	5	8	DAVID SANBORN	ELEKTRA 62346/EEG INSIDE
5	7	29	KIRK WHALUM	WARNER BROS. 47124 HS FOR YOU
6	4	15	QUINCY JONES	QWEST 46490/WARNER BROS. FROM Q WITH LOVE
7	8	3	GATO BARBIERI	COLUMBIA 69690 CHE CORAZON
8	6	33	WILL DOWNING & GERALD ALBRIGHT	VERVE FORECAST 557613/VERVE PLEASURES OF THE NIGHT
9	9	5	VARIOUS ARTISTS	HIGHER OCTAVE JAZZ 47186/VIRGIN SMOOTH GROOVES
10	13	5	ROGER SMITH	MIRAMAR 23141 BOTH SIDES
11	14	28	NAJEE	VERVE FORECAST 559062/VERVE MORNING TENDERNESS
12	16	30	PETER WHITE	COLUMBIA 69013 PERFECT MOMENT
13	12	67	DOWN TO THE BONE	NU GROOVE 3004 HS FROM MANHATTAN TO STATEN
14	15	12	3RD FORCE	HIGHER OCTAVE 47099/VIRGIN FORCE FIELD
15	10	103	BONEY JAMES ●	WARNER BROS. 46548 HS SWEET THING
16	19	3	SPECIAL EFX	SHANACHIE 5054 MASTERPIECE
17	11	5	TOM SCOTT & THE L.A. EXPRESS	WINDHAM HILL JAZZ 11379/WINDHAM HILL SMOKIN' SECTION
18	18	50	GEORGE BENSON	GRP 9906 STANDING TOGETHER
19	21	8	THE BRAXTON BROTHERS	WINDHAM HILL JAZZ 11405/WINDHAM HILL NOW & FOREVER
20	17	3	MEDESKI MARTIN & WOOD	BLUE NOTE 99503/CAPITOL COMBUSTICATION REMIXES EP
21	20	35	RICK BRAUN	ATLANTIC 83141/AG FULL STRIDE
22	22	49	FOURPLAY	WARNER BROS. 46921 4
23	23	40	MEDESKI MARTIN & WOOD	BLUE NOTE 93011*/CAPITOL HS COMBUSTICATION
24	NEW ▶		VARIOUS ARTISTS	ATLANTIC 83175/AG FUNKY JAZZ PARTY, VOLUME 2
25	RE-ENTRY		KIRK WHALUM	WARNER GOSPEL 47113/WARNER BROS. THE GOSPEL ACCORDING TO JAZZ, CHAPTER 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. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past and present Heatseeker titles. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Billboard

MAY 29, 1999

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			No. 1	
1	1	5	LOVE SONGS	YANNI
2	2	16	DESTINY	JIM BRICKMAN
3	3	10	MANNHEIM STEAMROLLER MEETS THE MOUSE	MANNHEIM STEAMROLLER
4	5	79	PAINT THE SKY WITH STARS — THE BEST OF ENYA ▲	ENYA
5	4	15	ONE WORLD	JOHN TESH
6	7	4	DAWN OF A NEW CENTURY	SECRET GARDEN
7	6	68	GRAND PASSION	JOHN TESH
8	8	80	TRIBUTE ▲	YANNI
9	9	29	PURE MOVIES	THE JOHN TESH PROJECT
10	12	8	ADIEMUS III-DANCES OF TIME	KARL JENKINS
11	10	90	DEVOTION: THE BEST OF YANNI ●	YANNI
12	11	60	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS	GEORGE WINSTON
13	13	92	NIGHTBIRD	YANNI
14	14	16	ANDALUSIAN NIGHTS	GOVI
15	15	32	FORBIDDEN DREAMS	YANNI
16	18	51	PERFECT TIME	MAIRE BRENNAN
17	16	5	BEST OF KITARO VOLUME 2	KITARO
18	23	14	TORCHED	MICHAEL HEDGES
19	21	29	CONVERSATIONS WITH GOD DISC 2	VARIOUS ARTISTS
20	24	59	INSTRUMENTAL MOODS	VARIOUS ARTISTS
21	17	2	OUT OF HAND	BILLY MCLAUGHLIN
22	RE-ENTRY		MYTHOS	MYTHOS
23	22	72	CONVERSATIONS WITH GOD	VARIOUS ARTISTS
24	RE-ENTRY		O EARTHLY GODS	GOVINDA
25	19	26	GAIA ONBASHIRA	KITARO

● 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. HS indicates past and present Heatseeker titles © 1999, Billboard/BPI Communications and SoundScan, Inc.

HITS OF THE WORLD

C O N T I N U E D

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EUROCHART (MUSIC & MEDIA) 05/29/99

THIS WEEK	LAST WEEK	SINGLES
1	1	I WANT IT THAT WAY BACKSTREET BOYS JIVE
2	3	FLAT BEAT MR. OIZO F COMMUNICATIONS
3	2	... BABY ONE MORE TIME BRITNEY SPEARS JIVE
4	4	NO SCRUBS TLC LAFACE/ARISTA
5	NEW	LOOK AT ME GERI HALLIWELL EMI
6	5	BOOM, BOOM, BOOM, BOOM! VENGABOYS VIO-LENT/JIVE
7	NEW	YOU NEEDED ME BOYZONE POLYDOR
8	NEW	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY
9	8	AU NOM DE LA ROSE MOOS MERCURY
10	9	MARIA BLONDIE BEYOND/RCA
ALBUMS		
1	1	THE CRANBERRIES BURY THE HATCHET ISLAND
2	NEW	TEXAS THE HUSH MERCURY
3	2	ANDREA BOCELLI SOGNO SUGAR/POLYDOR
4	7	ABBA GOLD—GREATEST HITS POLAR
5	5	THE OFFSPRING AMERICANA COLUMBIA
6	4	CHER BELIEVE WEA
7	6	DIE FANTASTISCHEN VIER 4:99 COLUMBIA
8	NEW	RICKY MARTIN RICKY MARTIN COLUMBIA
9	3	SUEDE HEAD MUSIC NUDE
10	RE	TLC FANMAIL LAFACE/ARISTA

SPAIN (AFYVE/ALEF MB) 05/08/99

THIS WEEK	LAST WEEK	SINGLES
1	1	I WANT IT THAT WAY BACKSTREET BOYS JIVE/IRGIN
2	2	SALOME CHAYANNE COLUMBIA
3	4	MARIA BLONDIE BEYOND/ARIELA
4	3	FLAT BEAT MR. OIZO VALE
5	5	IN OUR LIFETIME TEXAS MERCURY/UNIVERSAL
6	6	LA ULTIMA CARTA (REMIXES) LOS CUCAS COLUMBIA
7	9	DESCONOCIDA (REMIXES) MARTA SANCHEZ MERCURY
8	7	NO SCRUBS TLC ARIOLA
9	8	A SAN FERNANDO UN RATITO A PIE MANOLO GARCIA ARIOLA
10	NEW	MUSIC FOR YOUR EYES AREA VALE
ALBUMS		
1	1	CHAYANNE ATADO A TU AMOR COLUMBIA
2	2	HEVIA TIERRA DE NADIE HISPAVOX
3	4	THE CRANBERRIES BURY THE HATCHET ISLAND/MERCURY/UNIVERSAL
4	8	LA OREJA DE VAN GOGH DILE AL SOL EPIC
5	5	ANDRES CALAMARO HONESTIDAD BRUTAL DRO
6	NEW	ABBA GOLD—GREATEST HITS UNIVERSAL
7	NEW	MANA TODO MANA—GRANDES EXITOS WEA
8	6	CARLOS NUNEZ OS AMORES LIBRES ARIOLA
9	3	CARLOS CANO LA COPLA: MEMORIA SENTIMENTAL EMI
10	10	CHER BELIEVE WEA

MALAYSIA (RIM) 05/18/99

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS NOW 5 EMI
2	NEW	DR. BOMBAY RICE & CURRY WARNER
3	3	MARIAH CAREY #1'S SONY
4	2	VENGABOYS THE PARTY ALBUM MUSIC STREET
5	7	AWIE BEST OF AWIE BMG
6	8	DEEP PURPLE THE ULTIMATE GOLD COLLECTION EMI
7	4	SCORPIONS EYE TO EYE WARNER
8	6	VARIOUS ARTISTS ROCK LEGENDS EMI
9	5	SHEILA MAJID & RUTH SAHANAYA RATUS SELAMANYA EMI
10	NEW	VARIOUS ARTISTS WITH LOVE SHAH RUKH EMI

HONG KONG (IFPI Hong Kong Group) 05/09/99

THIS WEEK	LAST WEEK	ALBUMS
1	1	NICHOLAS TSE BELIEVE EGF/FITTO
2	NEW	ANDY LAU HUMAN LOVE MUSIC IMPACT
3	2	WILLIAM SO WILLIAM SO CONCERT LIVE ALBUM GO EAST
4	3	VARIOUS ARTISTS GREATEST HITS '99 GO EAST
5	NEW	ANITA MUI LARGER THAN LIFE CAPITAL ARTISTS
6	7	ANDY HUI FAITH WITH HEART GO EAST
7	5	VARIOUS ARTISTS BEST OF THE BEST CAM
8	6	EDMUND LEUNG GREAT FUN AT ALL TIMES—EDMUND LEUNG CAPITAL ARTISTS
9	8	ANDY HUI ULTIMATE BEST OF THE BEST—ANDY HUI CAPITAL ARTISTS
10	NEW	A GU-TAN KHENG SEONG 1998 GE REN DI YI ZHANG ZHUAN GI ROCK

IRELAND (IRMA/Chart-Track) 05/13/99

THIS WEEK	LAST WEEK	SINGLES
1	1	NO SCRUBS TLC LAFACE/ARISTA
2	NEW	YOU NEEDED ME BOYZONE POLYDOR
3	NEW	LOOK AT ME GERI HALLIWELL EMI
4	4	I WANT IT THAT WAY BACKSTREET BOYS JIVE
5	2	SWEAR IT AGAIN WESTLIFE RCA
6	3	WITCH DOCTOR CARTOONS EMI
7	7	THANK ABBA FOR THE MUSIC VARIOUS ARTISTS EPIC
8	6	PERFECT MOMENT MARTINE MCCUTCHEON INNO-CENT/VIRGIN
9	5	MY NAME IS EMINEM INTERSCOPE
10	NEW	WHY DON'T YOU GET A JOB? THE OFFSPRING COLUMBIA
ALBUMS		
1	1	ABBA GOLD—GREATEST HITS POLYDOR
2	NEW	TEXAS THE HUSH MERCURY
3	3	VENGABOYS THE PARTY ALBUM POSITIVA
4	2	VARIOUS ARTISTS NOW THAT'S WHAT I CALL (MUSIC) 42 EMI/VIRGIN/UNIVERSAL
5	5	STEREOPHONICS PERFORMANCE AND COCKTAILS V2
6	NEW	DE DANNAN HOW THE WEST WAS WON HUMMING-BIRD
7	NEW	IRISH TENORS IRISH TENORS POINT CLASSICS
8	4	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT
9	NEW	TLC FANMAIL LAFACE/ARISTA
10	7	THE CHIEFTAINS TEARS OF STONE RCA

BELGIUM (Promuvi) 05/21/99

THIS WEEK	LAST WEEK	SINGLES
1	1	FLAT BEAT MR. OIZO F COMMUNICATIONS/PIAS
2	2	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/ZOMBA
3	3	PUMP IT UP BLACK & WHITE BROTHERS NEWS/BMG
4	5	WE'RE GOING TO IBIZA! VENGABOYS BREAKIN'/ZOMBA
5	NEW	NO SCRUBS TLC LA FACE/BMG
6	8	HEAVEN VIRTUAL ZONE ANTLER-SUBWAY/EMI
7	6	NARCOTIC LIQUIDO VIRGIN
8	NEW	IF YOU BELIEVE SASHA WEA/WARNER
9	7	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ZOMBA/ROUGH TRADE
10	9	MARIA BLONDIE BEYOND/BMG
ALBUMS		
1	1	FRANCIS CABREL HORS SAISON SONY
2	2	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL
3	3	MACKENZIE FEATURING JESSY ANGEL ANTLER-SUBWAY/EMI
4	5	VOLUMIA! VOLUMIA! BMG
5	4	CHER BELIEVE WARNER
6	6	CLEMENT PEERENS EXPLOSION VINDE GIJ MIJN GAT DOUBLI T/SONY
7	7	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ZOMBA
8	8	AXELLE RED TOUJOURS MOI VIRGIN
9	RE	VENGABOYS GREATEST HITS BREAKIN'/ZOMBA
10	NEW	TEXAS THE HUSH MERCURY/UNIVERSAL

AUSTRIA (Austrian IFPI/Austria Top 40) 05/12/99

THIS WEEK	LAST WEEK	SINGLES
1	2	FLAT BEAT MR. OIZO EDEL
2	NEW	UIH, IS DES BLED! A KLANA INDIANA EMI
3	1	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ROUGH TRADE
4	3	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/ROUGH TRADE
5	4	MFG (MIT FREUNDLICHEN GRUSSEN) DIE FANTASTISCHEN VIER SONY
6	5	MARIA BLONDIE BMG
7	7	A KLANA INDIANA A KLANA INDIANA EMI
8	6	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY
9	8	NIE WIEDER SARA BMG
10	NEW	LOVE SONG X-TREME EMI
ALBUMS		
1	1	DIE FANTASTISCHEN VIER 4:99 SONY
2	5	THE CRANBERRIES BURY THE HATCHET UNIVERSAL
3	3	THE OFFSPRING AMERICANA SONY
4	NEW	NOCKALM QUINTETT CASABLANCA FUR IMMER KOCH
5	4	KURT OSTBAHN & DIE KOMBO 50 VERSCHILLENDE JAHRE IM DIENSTE UNIVERSAL
6	NEW	XAVIER NAIDOO NICHT VON DIESSER WELT SONY
7	2	CLAUDIA JUNG FUR IMMER EMI
8	6	ANDREA BOCELLI SOGNO UNIVERSAL
9	9	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY
10	7	TOM WAITS MULE VARIATIONS EPITAPH/EDL

SWITZERLAND (Media Control Switzerland) 05/23/99

THIS WEEK	LAST WEEK	SINGLES
1	1	I WANT IT THAT WAY BACKSTREET BOYS JIVE/MUSIKVERTRIEB
2	2	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/MUSIKVERTRIEB
3	3	SIMARIK TARKAN UNIVERSAL
4	5	FLAT BEAT MR. OIZO MUSIKVERTRIEB
5	NEW	I HATT NO VIU BLODER FA GOLA SOUND SERVICE/PHONAG
6	4	MFG (MIT FREUNDLICHEN GRUSSEN) DIE FANTASTISCHEN VIER SONY
7	NEW	MAMBO NO. 5 LOU BEGA BMG
8	6	SIE SIEHT MICH NICHT XAVIER NAIDOO SONY
9	8	LIVIN' LA VIDA LOCA RICKY MARTIN SONY
10	7	CHANGES 2PAC JIVE/MUSIKVERTRIEB
ALBUMS		
1	1	DIE FANTASTISCHEN VIER 4:99 SONY
2	NEW	RICKY MARTIN RICKY MARTIN SONY
3	6	ANDRE RIEU 100 JAHRE STRAUSS UNIVERSAL
4	2	THE CRANBERRIES BURY THE HATCHET UNIVERSAL
5	8	GOLA UT U DERVO SOUND SERVICE/PHONAG
6	NEW	TEXAS THE HUSH UNIVERSAL
7	4	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/MUSIKVERTRIEB
8	3	ANDREA BOCELLI SOGNO UNIVERSAL
9	5	KISHA KISHA BMG
10	7	CHER BELIEVE WARNER

EDITED BY DOMINIC PRIDE

COMING OUT seems to have worked wonders for the career of **Peter Plate**, who, along with **AnNa Err**, makes up the Berlin-based duo **Rosenstolz**. On its seventh album, Polydor's "Zucker" (Sugar), Rosenstolz hit No. 2 in its first week of release; it's No. 6 this issue. Plate's open homosexuality is underlined by the song "Ja, Ich Will" (meaning the marriage vow "I do"), recorded with TV personality and lesbian-rights activist **Hella von Sinnen**. The single—a double A-side with "Fütter Deine Angst" (Feed Your Fears)—is being released to coincide with nationwide gay pride parades



ROSENSTOLZ

July 4. The album's title track is slated for a later single release. "We thought 'Sugar' was a great name for the album, since it's symbolic of our music," explains Plate. "We present uptempo songs and ballads that contain an ironic bittersweetness." In May and June, Rosenstolz headlines clubs with capacities of 2,000-3,000 in 32 key cities in Germany and Switzerland.

ELLIE WEINERT

as a background singer for **DJ BoBo**; she also sang backing vocals for the German soul group **Six Was Nine** and on German rapper **Sabrina Setlur**'s 1998 album "Die Neue S-Klasse." The singer, whose family is originally from Turkey, is signed to the Expressive label of **BMG Ariola Munich**. In 1996, her first album, "Can We



EMEL

Talk," was released to positive reviews. Her latest release, "Free," went to No. 20 in its first week of release. The set was produced by **Ashley Ingram** (whose credits include **Des'ree** and **Imagination**), as well as by **Noizemakers** and **Tower Production**. The set's first single, "Everything," has already entered the top 50.

ALEXANDER NAEPLIN

A GOLD ALBUM for one of the Philippines' most respected composers, **Louie Ocampo**, is underlining his success in this market. The all-instrumental "Louie O," released Jan. 26 by **BMG Records Philippines**, has gone 2,000 sales beyond gold status (20,000 units), according to the label. All music on

the album was produced using sequencers on **Apple Macintosh** computers, aside from one overdubbed saxophone solo by **Tots Tolentino**. All, barring "Dalagang Filipina" (Tagalog For Filipino Lady), are Ocampo's own work. Also

gaining radio airplay are "Patricia's Lullaby" and "Josephine." Ocampo says his main influence is American composer **David Foster**; one track is titled "Foster In Mind." Ocampo is a much-sought-after album producer and music director and has also composed many hit songs for local singers. **BMG** marketing assistant **Georgette Gonzales** says a mall tour is being planned to promote the album.

DAVID GONZALES

MIDGE URE, PETER HAMILL, AND CAROLINE CROWLEY have been signed up to sing on the English-language version of the Italian-produced, full-length animated movie "Lucky & Zorba," set for an international release later this year. Based on a story by Chilean writer **Luis Sepulveda**, the original Epic/Sony Italian soundtrack—"Il Gabbianello E Il Gatto" (The Seagull And The Cat)—featured local artists **Ivana Spagna, Samuele Bersani, and Leda Battisti**. The movie—which tells the story of a cat raising an orphaned baby seagull—was a box-office hit last Christmas, grossing 10.3 million Euros (\$8.8 million) with 1.4 million tickets sold. The movie's producers—Turin, Italy-based animation house **Lanterna Magica** and Vittorio Cecchi Gori—are negotiating with international distributors, including U.S. indie giant **Miramax**. The soundtrack was composed and produced by

David Rhodes, an in-house producer and musician for **Peter Gabriel's Real World** company.

MARK DEZZANI

newsline...

VIACOM reports strong revenue and cash flow for MTV Networks in the first fiscal quarter. The operating unit for MTV and VH1 posts a 29.3% increase in cash flow to \$172 million for the three months that ended March 31, on a 30.6% rise in revenue to \$469 million attributed to double-digit advertising gains. For Viacom's Blockbuster subsidiary, for which the company has filed for an initial public stock offering this year, cash flow fell 13.2% to \$145.1 million, because of higher advertising expenses, on a 19.5% increase in revenue to \$1.11 billion. Viacom's movie and home video unit, Paramount,

VIACOM

showed an 11% decline in cash flow to \$120.3 million on a 5.5% drop in revenue to \$748.1 million because it could not match the "Titanic" results of the previous year. Overall, Viacom reports net earnings from continuing operations of \$68 million on revenue of \$3 billion in the first quarter, compared with earnings of \$48 million on \$2.7 billion in revenue in the same period a year ago. In other news, Viacom says it has agreed to purchase the approximately 20% of TV production company Spelling Entertainment that it does not already own for \$9.75 a share in cash.

MUSICLAND says that it has named Jonathan T.M. Reckford president of its Mall Stores Division, which includes the 691-store Sam Goody/Musicland music chains and the 404-unit Suncoast Motion Picture Company sell-through video chain. Reckford, who was a senior VP at Circuit City Stores, reports to chairman/CEO Jack Eugster.

In other news, Musicland says that sales from stores open at least a year declined 0.2% in the four weeks that ended May 1. For the mall stores, comparable sales fell 0.4%; for the superstores Media Play and On Cue, they were up 0.1%. The company attributes the decline to Easter's being in March this year.

USA NETWORKS has terminated its proposed acquisition of Internet portal Lycos because opposition from major shareholders of Lycos drove down the value of the stock. As part of the termination deal, Lycos must pay USA and its subsidiary Ticketmaster Online—City Search, with which Lycos would have created an electronic commerce business, \$35 million if Lycos agrees to a new acquisition deal before July 15.

RENTRAK, the revenue-sharing videocassette distributor, has entered into a deal with Paramount Home Video to supply the studio's films to Rentrak's approximately 9,000 video retail customers. The first three titles under the agreement are "A Simple Plan," "Varsity Blues," and "Payback."

BARNES & NOBLE and Bertelsmann have filed with the Securities and Exchange Commission for an initial public offering of barnesandnoble.com, of which each owns 50%. The companies will sell about 18% of the online retailer's stock, or 25 million shares, at an estimated price of \$12 a share, for an offering of \$300 million. The stock will trade on Nasdaq's national market under the symbol BBNB. No date has been set for the offering. In the first fiscal quarter, barnesandnoble.com posted a net loss of \$20.2 million on sales of \$32.3 million.

THE AUDIO PUBLISHERS ASSN. (APA) says that recent research shows that 21% of respondents said they had listened to an audiobook in the previous 12 months, up from 12% in 1995, when the survey was last undertaken. The APA says the year of biggest growth was 1995-96 (13%), which was when audiobook clubs began.

K-TEL INTERNATIONAL reports that the net loss for the third fiscal quarter widened to \$4.7 million from \$1 million in the same period a year ago. Net sales for the quarter that ended March 31 rose 13% to \$18.5 million. The company attributes the loss in part to its investment in its Internet music retail site, K-tel Online.

THE READERS DIGEST ASSN. says that operating profit from its books and home entertainment products division, which includes music and video, increased in the third fiscal quarter because of "lower promotion and product costs." But revenue declined 9% to \$376.5 million in the quarter that ended March 31 "primarily because of lower unit sales of general books and, to a lesser extent, music products."

UNIVERSAL

UNIVERSAL PICTURES and Canal +, a France-based film and TV company, have formed a 50-50 joint venture with London-based Working Title Films to fund the development and production of its movie slate.

SONY SIGNATURES and Bag One Arts have announced the publication of a Random House children's book, "Real Love: Drawings For Sean," that consists of a collection of animal drawings created by John Lennon for his son Sean. The book will be in stores June 1.

BENWAY'S OWNERS EMBODY THE MOM-AND-POP MODUS OPERANDI

(Continued from preceding page)

Scope, a free arts and leisure weekly now called the Las Vegas Weekly, ran an article on the couple and featured them on its cover in 1996; the article, which discusses the Benway connection, is a prized possession that the couple shares only "if the copy machine is working across the street." The piece features a photo of Kelly atop an ice cream truck she operated and sold music out of. The truck is parked in front of Benway-Bop!, the name of the Las Vegas store.

Ronn's activities, in addition to running two stores at one time, have included producing "lo-fi cassettes" for local bands under the "nom de disque" Morgan's Orange, while Kelly has been a singer in bands like the Heroines. (One of that group's songs was titled "Queen Of The Perfume-Covered Indiscriminate Band Sluts.")

The couple truly loves the business, working at Benway Records seven days a week and closing just two days a year, New Year's Day and Christmas, "because those are the two days we can get away with it," says Ronn. He is there most of the time with just one employee, Danny Long, and Kelly is "there a lot," but she does "all the paperwork," which keeps her at home until more office space can be carved from the store.

There are no hours of operation posted. Ronn grins sheepishly as he explains, "Yeah, well, if we're late [we open at] five after eleven. Our customers know it's 11 a.m. to 8 p.m."

They are also sanguine about Venice, which has developed a reputation as not the safest section of Los Angeles. "It's improved so much over the years. It's developed into a neighborhood. When we came back to Venice from Las Vegas, all the customers we knew at Penny Lane came in here and



The interior of the Benway Records store in Venice, Calif. Hanging from a wall are pairs of sneakers donated by rock bands. (Photo: Earl Paige)

were so happy we were back in town," says Ronn.

And they also love Venice "because we get two Christmas seasons," he adds. "That's because summer here is another Christmas season with all the tourists. I read somewhere that Venice Beach is

'When we came back to Venice, all the customers were so happy we were back in town'

more popular with visitors than even Disneyland."

The store is just two blocks from the beach and the well-traveled boardwalk. In fact, cassettes, which are declining but still account for nearly 20% of the store's volume, are sustained here because beach visitors "rollerblade right in here for them for their portables."

The store does 60% of its business in used product, 40% in new. The used breakdown is 20% LP, 15% cassette, and 65% CD. For new product, it's 10% LP, 5% cassette, and 85% CD. The Benways pay an average of \$2-\$5 for a used CD, but they also give the seller another 25% in credit toward a store purchase; so, if the owners plunk down \$4 for a used album, the customer can walk out with a \$5 item.

Benway Records is an "independent," but it also belongs to a new coalition of L.A.-area indies called Local Independent Network of CD Stores (LINCS), the members of which organized for promotional and advertising strength, although they still buy product individually. The other members are Salzer's Music (Ventura), Rhino Records (Claremont), Mad Platter (Riverside), Aron's Records (Los Angeles), Bionic Records (Cypress, Fullerton, and Huntington Beach), and Fingerprints (Long Beach).

Kelly and Ronn welcome more independents to the marketplace. The writer of the Scope article wrote that he never heard them "once undercut their competition. If they had their way, I'm sure they'd

have a dozen independent record stores in town."

Ronn says, "It's the chains that worry us most. We had a competitor right across the street, Hip Hop, but they closed after six months. If there were more of us, it just brings the record customers. It's like car dealerships being all in the same area."

The chain's ability to keep prices low and their emphasis on new product remain concerns for the Benways. Ronn points to the "small margin in new product, especially when we are buying from a one-stop." That is the reason trading in used product is so important. That, plus thorough knowledge of core customers' tastes, is what helps Benway maintain an edge. Its most popular genres include electronica and dance music, "lots of rock, and a lot of business in hard-to-find titles," says Ronn.

Don't look for Benway to diversify away from music, though. While there is a smattering of video, Benway Records will remain dedicated to music. Ronn says, "We have always gone away from the electronics, laserdisc, and all that. I know CD-ROM has come in and now DVD, but what has always driven us is the love of music."



Standing in front of the independent music store Benway Records, in Venice, Calif., are the owners' children, Veronica and Bryan. (Photo: Earl Paige)

EXECUTIVE TURNTABLE

HOME VIDEO. William S. Gaden II is appointed senior VP of marketing and consumer products for BBC Worldwide Americas. He was senior VP/GM of Golden Books Entertainment Group.



GADEN

York Entertainment promotes Steve Bulzoni to VP of home video in Florida and Pamela White to VP of operations in Los Angeles, and names Richard Mendelsohn VP of distribution sales in Los Angeles, and Simon Walshaw financial controller in Memphis. They were, respectively, VP of sales, director of marketing, national field sales manager at PM Entertainment, and financial consultant for Producers' Distribution Co.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	2	METALLICA ♦ ¹¹ ELEKTRA 61113*/EEG (11.98/17.98)	NO. 1 METALLICA 29 weeks at No. 1	405
2	1	SHANIA TWAIN ♦ ¹¹ MERCURY (NASHVILLE) 522886 (10.98/17.98)	THE WOMAN IN ME	220
3	3	BOB MARLEY AND THE WAILERS ♦ ¹⁰ TUFF GONG/ISLAND 846210*/MERCURY (10.98/17.98)	LEGEND	517
4	4	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	238
5	8	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	144
6	6	JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	430
7	12	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸ MCA 10813 (10.98/17.98)	GREATEST HITS	268
8	9	DEF LEPPARD ▲ MERCURY 528718 (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	134
9	13	PINK FLOYD ♦ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1156
10	14	GUNS N' ROSES ♦ ¹⁵ Geffen 24148/INTERSCOPE (6.98/11.98)	APPETITE FOR DESTRUCTION	415
11	10	THIRD EYE BLIND ▲ ⁴ ELEKTRA 62012*/EEG (11.98/17.98) [HS]	THIRD EYE BLIND	110
12	11	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) [HS]	KORN	114
13	16	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	159
14	5	BARRY WHITE ● MERCURY 522459 (10.98/17.98)	ALL TIME GREATEST HITS	5
15	15	SAVAGE GARDEN ▲ ³ COLUMBIA 67954 (11.98 EQ/17.98)	SAVAGE GARDEN	109
16	21	BEASTIE BOYS ▲ ⁸ DEF JAM 527351/MERCURY (7.98/11.98)	LICENSED TO ILL	398
17	19	KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98) [HS]	LIFE IS PEACHY	77
18	18	METALLICA ▲ ⁶ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	475
19	20	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	311
20	26	PINK FLOYD ♦ ²³ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	527
21	7	CELINE DION ♦ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	166
22	17	BARRY WHITE ▲ CASABLANCA/ISLAND 822782/MERCURY (7.98/11.98)	GREATEST HITS VOLUME 1	13
23	36	THE OFFSPRING ▲ ⁵ EPITAPH 86432* (9.98/14.98) [HS]	SMASH	127
24	27	AC/DC ♦ ¹⁶ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	261
25	25	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	300
26	23	JAMES TAYLOR ♦ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	446
27	28	VAN MORRISON ▲ ³ POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	427
28	35	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	133
29	29	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	349
30	32	ALANIS MORISSETTE ♦ ¹⁶ MAVERICK 45901/WARNER BROS. (10.98/17.98) [HS]	JAGGED LITTLE PILL	203
31	24	GARTH BROOKS ♦ ¹⁰ CAPITOL (NASHVILLE) 28689 (10.98/15.98)	THE HITS	184
32	39	AEROSMITH ▲ ⁴ Geffen 24716/INTERSCOPE (12.98/17.98)	BIG ONES	137
33	33	SARAH MCLACHLAN ▲ ³ NETTWERK 18725*/ARISTA (11.98/17.98) [HS]	FUMBLING TOWARDS ECSTASY	234
34	31	SOUNDTRACK ▲ ⁸ POLYDOR 825095/UNIVERSAL (10.98/17.98)	GREASE	312
35	45	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	268
36	37	BLONDIE ▲ CHRYSALIS 21337/CAPITOL (7.98/11.98)	THE BEST OF BLONDIE	46
37	—	RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (10.98 EQ/16.98) [HS]	RAGE AGAINST THE MACHINE	185
38	30	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	178
39	41	METALLICA ▲ ⁵ ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	440
40	—	AL GREEN ▲ THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	49
41	40	JEWEL ▲ ⁹ ATLANTIC 82700*/AG (10.98/17.98) [HS]	PIECES OF YOU	170
42	46	EAGLES ▲ Geffen 24725/INTERSCOPE (12.98/17.98)	HELL FREEZES OVER	220
43	—	AC/DC ▲ ² EASTWEST 92215/EEG (11.98/17.98)	LIVE	77
44	44	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)	RIDE THE LIGHTNING	416
45	42	AEROSMITH ▲ ⁹ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	310
46	—	SOUNDTRACK ♦ ¹¹ RCA 6408 (10.98/17.98)	DIRTY DANCING	115
47	—	POISON ● CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	10
48	38	SPICE GIRLS ▲ ⁷ VIRGINE 42174* (10.98/17.98)	SPICE	119
49	49	SUBLIME ▲ GASOLINE ALLEY 11474/MCA (7.98/12.98) [HS]	40 OZ. TO FREEDOM	104
50	22	ELTON JOHN ▲ ² MCA 11481 (10.98/16.98)	LOVE SONGS	94

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). 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 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.

Merchants & Marketing

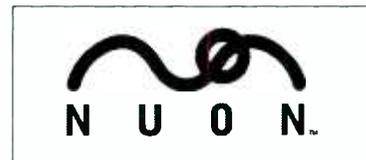
NUON CHIP ADDS INTERACTIVITY TO TV

(Continued from page 47)

have to be concerned with having enough computer memory or dealing with complicated configurations in order to get the disc to play.

"We provide a simple solution that only requires a software purchase," says LaBrec.

InterActual Technologies president Todd Collart, whose company has produced several DVD-ROMs, including "You've Got Mail" and "Ronin," agrees.



BUYING TRENDS

(Continued from page 47)

be willing to pay for it, 55% said yes, 45% no. The researchers also wanted to know what kinds of advertisements, if any, consumers found most intrusive.

Only 24% of respondents said no form of advertisement on the Web was intrusive, but for the others, the biggest turnoff was the pop-up ad, named by 40% of respondents. Next-most-loathed was the E-mail ad, mentioned by 28%. Banner ads, which are the most common on the Web, only bothered 8% of those who replied. On the topic of electronic commerce, the researchers wanted to know what the greatest deterrent to shopping on the Web was.

By a wide margin, security was the No. 1 concern, mentioned by 42% of respondents. Total cost, which includes shipping and handling charges and taxes, was next, at 30%. A year ago, security was 45% and cost 33%.

An interesting point about online shopping concerns is that privacy has become more of an issue. The last time the survey was done, only 9% of respondents said this was the greatest deterrent. Now 18% said so.

Many believe that what's going to drive revenue and (perhaps someday) profit for online retailers is the impulse purchase. With Web sites like Amazon.com and BarnesandNoble.com now offering best-selling books at 50% off list price, it's obviously not the hits that will reduce the red ink for these companies. The pollsters asked consumers if they made impulse purchases on the Web.

The majority by far (73%) said they had given in to their impulses "once or twice," while another 7% said "sometimes." About 20% said "never," while less than 1% said "all the time." Last year, 17% said never, and 11% said all the time.

The changes from 1998 to 1999 might seem to indicate an ominous trend in online retailing. But Peter Young, manager of sales communications for Talk City, points out that last year "a small core of people were willing to purchase on the Web, and they did all the buying. Now, in the last six months, which include the holiday season, the absolute numbers have skyrocketed."

and certain "edutainment" titles are also a target for the NUON enhancement.

"The hardcore game audience is relatively small," says LaBrec, "so this extends the market for game software."

Since NUON-enhanced DVD players will look like all other DVD players on the market, VM Labs requires that all hardware manu-

"The technology acts like a DVD playback machine, but it gives consumers extra capabilities"

facturers incorporating it in new machines include a demonstration disc in every unit shipped.

"The demo disc comes into play for consumers who may not be aware of the interactivity of DVD," says LaBrec. "We want them to know that they can get all the fancy stuff."

BILLBOARD DIRECTORIES

ADVERTISE IN THESE DEFINITIVE RESOURCE GUIDES

Target thousands of industry professionals who repeatedly consult these guides

INTERNATIONAL LATIN MUSIC BUYER'S GUIDE

The only one-stop resource guide to the Latin Music market
Publication Date: August 11 • Ad Close: June 21

THE RADIO POWER BOOK

The ultimate guide to radio and record promotion
Publication Date: October 4 • Ad Close: August 4

INTERNATIONAL TALENT & TOURING DIRECTORY

A one-stop reference of information for anyone who books, promotes, programs or manages talent
Publication Date: October 20 • Ad Close: August 13

INTERNATIONAL BUYERS GUIDE

The industry's most complete source of information - used by record & video companies, music publishers, distributors and more
Publication Date: December 8 • Ad Close: October 6

Contact: Jeff Serrette: 800-223-7524 • 212-536-5174

Fax: 212-536-8864 • jserrette@billboard.com

Europe/UK: Matt Fendall: 44-171-323-6686

SOUTHWEST WHOLESALE

WEEKLY PRICE BLOWOUT!

	Cassette	CD
AUSTIN POWERS, <i>The Spy Who Shagged Me</i>	6.99	11.09
BLINK 182, <i>Enema Of The State</i>	6.29	10.59
JA RULE, <i>Venni Vetti Vecci</i>	6.29	10.59
JENNIFER LOPEZ, <i>On The 6</i>	6.89	11.19
SANTANA, <i>Santana</i>	6.89	11.19

Prices good week of **May 31st-June 4th**

NEW ACCOUNTS CALL:
800-275-4799

UNSURPASSED SERVICE!
COMPUTERIZED CATALOG
INTERNET FULFILLMENT
WEEKLY MAILER

GREAT IMPORT SELECTION
EXCELLENT FILLS
OVER 170,000 SELECTIONS
POSTERS & PROMOS

SOUTHWEST WHOLESALE
records & tapes

6775 Bingle Road Houston, Texas 77092 1-800-275-4799 713/460-4300 Fax: 713/460-1480	11132 Winners Circle #208 Los Alamitos, CA 90720 1-888-423-7611 562/493-2603 Fax: 888/807-4072 www.neosoft.com/~sww	558 Hialeah Drive Hialeah, Florida 33010 1-800-503-4718 305/882-1951 Fax: 305/882-2744
---	--	--

Martin's Set Goes Stratospheric; Reignites Debate On Web Sales

LOCA SALES: Ricky Martin's English-language bow, as expected, kicked ass in its debut week. Its first-week sales were 661,000, according to SoundScan. On the set's street date, Martin made the front page of my local New York newspaper, the Daily News. According to the snipe on the top of the

of the mainstream accounts to Latin music. Up until now, the Latin section has been the forgotten part of the store."

That may be true, but the customers didn't forget to order the Martin album. Sony is said to have shipped about 2 million units of the album into the marketplace by its street date, and it subsequently picked up about 500,000 in reorders by the end of the week, sources suggest.

On a sour note, Sony and Columbia managed to tick off a merchant or two with an insert in the album advertising "100 free hours on America Online." It instructed you to pop the CD in a CD-ROM drive. After you did that, according to Bob Higgins, chairman/CEO/president of TransWorld Entertainment, in about four clicks you could get to the Total E site, where you could buy any music you wanted. Hits with a \$17.98 list are priced at \$13.88 on the site.

The booklet's last page lists six Web sites. Three of them are grouped together: columbiarecords.com, c2records.com, and ricky-martin.com. From the first site, two clicks gave me the choice of entering Sonystore.com or the Total E site; at the second site, three clicks

(Continued on page 52)

RETAIL TRACK
by Ed Christman



cover, his in-store at a local Tower Records/Video was mobbed. Something like 10,000 fans turned out, according to the News. Columbia and Sony Music Distribution had plenty to work with in setting up the album, thanks to radio and video play, but they also did a good job with in-store visibility in the stores I visited during the week.

In particular, over the weekend at the Media Play in Middletown, N.Y., Martin had positioning in the front of the store, and in the bins, he had an entire rack—about 7 or 8 feet long—with about 100 facings of the album in the pop/rock M section. At the Virgin Megastore across the street from Billboard's office in Times Square (that's in New York), he had the entire front endcap.

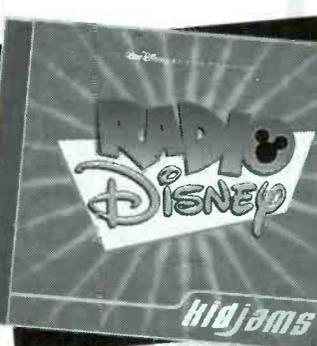
Competitors are watching this closely. A senior executive at another distribution company bets that Martin's success "will wake up a lot

Disney

TRACK



Marketing Support Keeps On Jammin'



Feb. - May

Initial awareness built through print, radio, & TV advertising

June - Sept.

Local affiliate promotions continue

Sept. - Dec.

Massive Ortega Foods promotion advertising the album on over 4 Million packages in grocery stores nationwide

Share the music of Disney at our website:
www.disney.com/DisneyRecords

Part of GO Network

WALT DISNEY RECORDS

©Disney

To Be Truly National, We Must Be LOCAL.

YOUR STORE

YOUR LOCAL aec SALES OFFICE

AEC has 16 SALES OFFICES Devoted to Independent Retail!

CD One Stop, Bethel CT • Bassin Distributors, Coral Springs, FL • Abbey Road, LA • Atlanta • Philadelphia • Los Angeles/3 Offices • Sacramento • Omaha • San Diego • Dallas • Portland • Chicago • Milwaukee • Denver

- Deepest selection of CD's, cassettes, VHS and DVD.
- Internet real-time ordering with **WebAmi**.
- New store specialists.
- Sales-driven marketing with **amped** weekly.
- **www.aent.com** — Online information designed to support your business.
- **www.allmusic.com** — **AMC** Voted *Yahoo's* "Best music reference sight," offers artist/song-title look-up.

aec
ONE STOP GROUP

THE ONLY LOCAL NATIONAL ONE STOP!

bassin DISTRIBUTORS

Abbey Road



New Accounts: 800-635-9082
Fax: 954-340-7641

'Onda Sonora's' Survey Of Portuguese Styles Is 'Red Hot'

FROM LISBON WITH LOVE: It's always a pleasure when a charitable music project is also a feast for the ears. And so it is with "Onda Sonora: Red Hot + Lisbon," due for release July 20 by Hoboken, N.J.-based indie Bar/None Records.

"Onda Sonora" will be the 11th album in the "Red Hot" series, which benefits AIDS research and awareness initiatives. The project has to date donated more than \$7 million to combating the disease.

The forthcoming collection will benefit the campaign in Portuguese-speaking nations. Thus, "Onda Sonora," like its predecessor, the Antonio Carlos Jobim tribute "Red Hot + Rio," focuses on the music of countries where Portuguese is the mother tongue. The new album has an appropriate home in Bar/None, which numbers among its artists guitarist Arto Lindsay, whose recent music is mainly derived from Brazilian *tropicália*.

From its opening cut, a collaboration between *tropicália* godfather Caetano Veloso and noted Brazilophile David Byrne, "Onda Sonora" is an intoxicating, rhythmically diverse sonic banquet. The collection explores the full breadth of Portuguese-based styles, from native drumming to modern techno and rap (for a head-spinning experience, check out the rap flow on General D & Funk 'N Lata's "Sobi Esse Pano, Mano").

A stunning array of talent is featured, including Lindsay, k.d. lang (who acquits herself splendidly in Portuguese on "Fado Hilário"), Madredeus, Naná Vasconcelos and Vinicius Cantuaria, Marisa Monte, Carlinhos Brown, DJ Spooky, DJ Wally, and even Durutti Column (guitarist Vini Reilly). A number of other, lesser-known artists are also featured, but there isn't a lame track in the bunch.

"Onda Sonora" serves up sublime song in the service of a great cause. Whether your interest is simply musical or based on larger social concerns, the latest "Red Hot" project is eminently worthy of your attention.

QUICK HITS: New York-based Sumthing Distribution will issue the first album from heavyweight boxing champ Evander Holyfield's Atlanta-based label, Real Deal Records, by the R&B quartet Shalom, early this summer. Real Deal will follow with an album by Houston hip-hop act Nuwine in August. Sumthing is also distributing Omnipare, an imprint of the New York-based firm the Music Company; the label is issuing the final studio album by master Pakistani singer Nusrat Fateh Ali Khan. Another Music Company subsidiary, Exploit, recently issued reggae genius Lee "Scratch" Perry's "Lick Shot" . . . Lancaster, Pa.-based Llist Records has signed rockabilly leg-



by Chris Morris

end Charlie Gracie and will release an album by the singer in late summer. Gracie is best-known for his No. 1 1957 pop hit "Butterfly," "Fabulous," and "Ninety-Nine Ways."

The best concept record we've heard about lately is San Francisco-based Fat Wreck Chords' "Short Music For Short People," which features 101 punk rock bands performing 30-second-long songs. Contributors to the album, due June 1, include Black Flag, the Offspring, Bad Religion, Less Than Jake, AFI, Blink 182, GWAR, the Dickies, the Circle Jerks, the Vandals, Rancid, the Dwarves, the Muffs, the Misfits, the Swingin' Utters, NOFX, the Queers, and the Lunachicks. Sounds like the perfect gift for that teenager with a short attention span.

FLAG WAVING: By day, Joe Goldmark is a manager and minority partner at retailer Amoeba Records' vast San Francisco store. He spends his evenings underneath a cowboy hat, cementing his rep as the Bay Area's most exploratory pedal steel guitarist.



GOLDMARK

Like recent Flag Wavers Biller & Wakefield, Goldmark has a record out on HighTone Records' independently distributed HMG label, "All Hat—No Cattle: Pedal Steel Guitar Instrumentals."

Goldmark has been playing the steel for 25 years and has performed with ex-Commander Cody vocalist Billy C. Farlow, Jim Lauderdale, Peter Rowan, David Byrne, and Taj Mahal. "I became an aficionado of country music and all the connected genres," he says. "[But] I also came from a background of playing a lot of soul music and rock and pop—I was a bass player."

The diversity of his musical influences would explain Goldmark's decidedly nonparochial approach to the instrument. "All Hat—No Cattle" draws its mater-

ial from a plethora of musical styles.

Don Gibson's "Sweet Dreams" is the only country standard you'll hear. The album kicks off with "Highlife," a bumping number in the manner of African juju artist King Sunny Ade, and runs through the reggae-inflected "Rico's Lament," Duane Eddy's instrumental "Because They're Young," Bob Seger's "Her Strut," the Band's "Whispering Pines," the Byrds' "Eight Miles High," the Grateful Dead's (non-country) "China Cat Sunflower," and, believe it or not, Fastball's hit "The Way."

"There's a big void of people playing pop music on the steel guitar," Goldmark says. "It lends

itself well to playing nice melodies."

Goldmark has ventured all over the map in his past recordings, too. His last album, "Steelin' The Beatles," offered pedalized versions of the Fab Four's repertoire, while other collections have featured tracks penned by Jimi Hendrix, Frank Zappa, and Steely Dan, among others.

As one might suspect, Goldmark is a record collector, and his eclectic tastes have contributed to his wide-ranging repertoire. He says, "I'm always listening to music, and every once in a while, I hear a song and think, 'That'd sound good on steel.'"

Goldmark has combined his en-

thusiasm for his instrument and his collector's mania in an ongoing project—"The International Steel Guitar Discography," a self-published, 220-page book devoted to steel guitar records. (Now in its eighth edition, it's available for \$20 from Goldmark at 2259 14th Ave., San Francisco, Calif. 94116.)

Goldmark occupies the steel chair in Jim Campilongo & the 10 Gallon Cats. He says of the band-leader/guitarist, "He's into his own bag. People call him a cross between Jimmy Bryant and Roy Buchanan." You can catch the group at its regular Thursday-night gig at the Paradise in San Francisco.

Be Competitive.

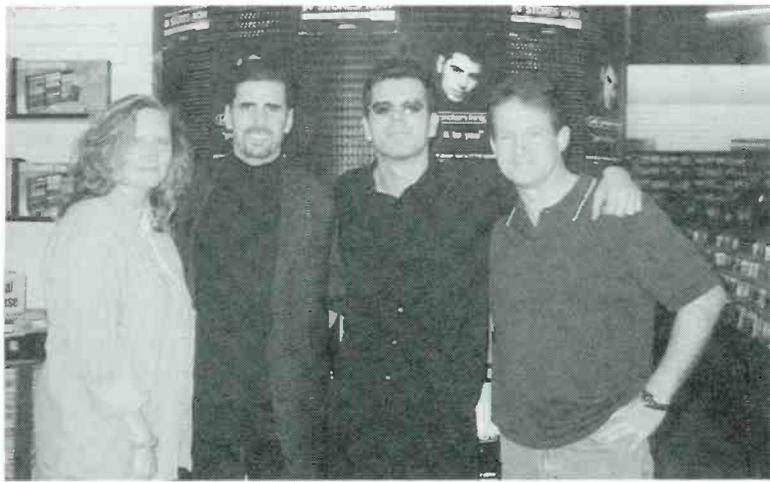
BE ONE WITH VALLEY MEDIA

“Valley provides us with quick processing and delivery of our orders, allowing us to stay one step ahead of the competition. Whether we need information regarding customer requests or new releases, our sales representative provides us with superior customer service. We're one with Valley Media.”

Douglass S. White
 Manager, Encore Books & Music
 State College, PA
 "We Got Game"

VALLEY MEDIA, INC.
 direct 530.661.5478 toll free 800.845.8144
 www.valsat.com

AMERICA'S LEADING DISTRIBUTOR OF AUDIO, VIDEO, DVD AND GAMES



Night In Town. Interscope recording artist Jordan Knight did an in-store at Record Town in North Attenuboro, Mass., to celebrate the release of his upcoming self-titled album. Pictured, from left, are Mandi Goodwin, field marketing representative, Universal Music and Video Distribution; Mike Khouri, marketing manager, Universal Music and Video Distribution, Boston region; Knight; and Scott Van Horn, East Coast national sales manager for the Interscope Label Group.



The Best Ride. Sire recording act Taxiride stopped by Best Buy headquarters to perform some songs from its debut album, "Imaginate," which hits the street June 8. Shown, from left, are Tim Wild and Dan Hall of Taxiride; Gary Arnold, senior VP of merchandising at Best Buy; Jason Singh and Tim Watson of Taxiride; and Joe Pagano, VP of merchandising at Best Buy.

RETAIL TRACK

(Continued from page 50)

brought me to Sonystore.com; and for the last site, four clicks brought me to Sonystore. In all instances, I could buy music if I chose to.

This is a similar situation to when the majors used CD booklets to encourage people who bought music at the store to buy the rest of that artist's catalog directly from the labels instead of at retail. That didn't go over too well with merchants; for a while, most majors stopped the practice. Now, practically every CD booklet has a Web site address somewhere on it, and most of those sites will eventually lead you to a place where you can buy music online. The Musicland Group has been griping about these tactics for almost 18 months now, Retail Track hears.

In this case, Higgins says that when a label is soliciting online sales, retailers should be "told about what contents of any type will be contained within, so we can make informed decisions about how we will market the record."

In Martin's case, a merchant's decisions, according to Higgins, are whether to carry the album at all, whether to charge for distribution of the inserts, and whether to push the album; some retailers could charge full price and not give the set price and positioning considerations.

I pointed out to Higgins that based on the last 12 months of activity, the majors clearly intend to compete against retail in selling music to consumers. Why is he suddenly upset now? "I want a level playing field," he responds. "Why should I have to help them steal my customers?"

Good question. And for the answer, Columbia executives didn't return calls seeking comment.

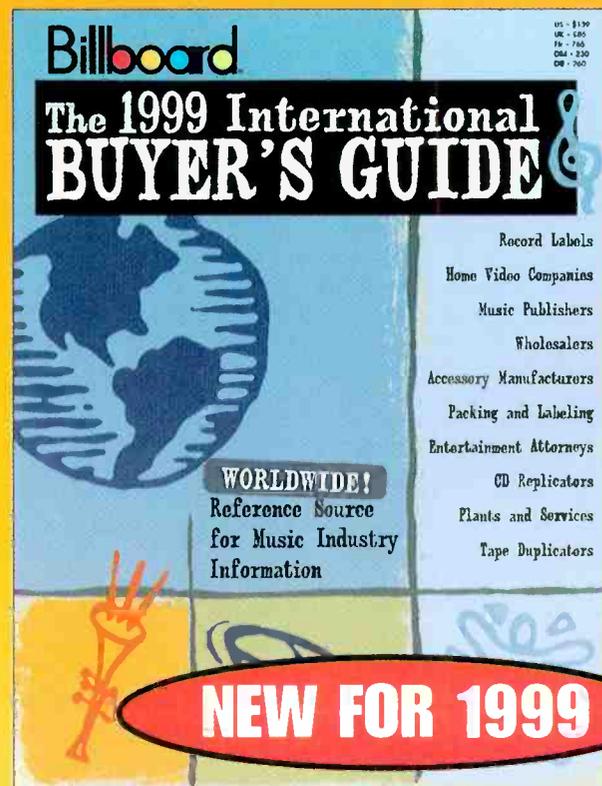
SPEAKING OF MUSICLAND, Jonathan T.M. Reckford has joined the Musicland Group as president of the mall stores division, which includes 691 Sam Goody stores and 404 Suncoast Motion Picture Company outlets.

That position has been empty since Musicland moved to cut overhead in 1997. According to the company announcement, Reckford was previously senior VP of corporate planning and communications at Circuit City.

MAKING TRACKS: Lisa Fehl-Parette, president of Newbury Comics, has resigned from the chain as part of an effort to relocate to the West Coast . . . I hear that Sheryl Mohundro, BMG Distribution's Best Buy sales representative, is moving to Atlanta to become the BMG sales manager there. She replaces Susan Luke, who became BMG Atlanta branch manager when Tom O'Flynn was promoted to VP of branch distribution and moved to New York. Good thing O'Flynn was named to a newly created position, or this item could have run on forever.

Billboard's 1999 International Buyer's Guide

If you want to reach the world of music and video, you need the International Buyers Guide.



Over 16,000 current and updated listings worldwide - complete with key contacts, phone & fax numbers, addresses, e-mail addresses and website listings.

- Record labels • Music distribution companies
- Wholesalers & Distributors • Video companies
- Music publishers • CD, CD-ROM & Video disc manufacturers • Equipment manufacturers
- Accessory companies • PR companies
- International listings • Associations and professional organizations • Performing and mechanical rights organizations
- Music libraries • Entertainment attorneys
- Importers/Exporters • Replicators • Duplicators
- And much more!

To order send payment for \$139 plus \$6 S&H (\$14 for international orders) with this ad to: **Billboard Directories**, P.O. Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

**FOR FASTEST SERVICE
CALL (800) 344-7119.**

Outside the U.S. (732)363-4156.
Or fax your order to (732) 363-0338.

Now available on diskette and mailing labels.
For rates call Mike Fouratt at (212) 536-5017.
To advertise call Jeff Serrette at (212) 536-5174

www.billboard.com

BDBG3169

GET HEARD!

Create Your Own Full Color Custom Promotional Cards
To Announce New Artists, Indie Labels & Record Releases

- Promote Your Band, Show Dates & Special Appearances
- Great For Recording & Sound Studios • Sell Musical Instruments & Accessories • Perfect For Mailings,

Signature Cards, Industry
Events & More! • Just Send

Us Your Photo, Copy,
Payment & Completed

Order Form — We
Do The Rest!

Call NOW For
More Information &
A Free Sample Kit!



Modern Postcard™
1-800-959-8365

www.modernpostcard.com

© 1999 Modern Postcard. All rights reserved.

HAWAII



THE BILLBOARD SPOTLIGHT

HAWAII

Catching The Next Wave

Playing in Paradise isn't just for locals anymore. Music's become a big export, fueled by a globe-trotting army of aloha and a growing legion of fans on the mainland.

BY J.W. JUNKER

We were boarding a plane in Orlando in March, when my wife nudged me. "Listen," she said, as the *nahenahē* (gentle) strains of Ledward Ka'apana's slack-key guitar classic "Radio Hula" wafted faintly through the aisles. More Hawaiian songs followed, performed by leading figures on the current scene, such as Keali'i Reichel, Na Leo Pilimehana, the late Israel Kamakawi'ole and others. In many ways, this small surprise (the flight was bound for Minneapolis) exemplifies a larger trend: Hawaiian musicians, a globe-trotting army of aloha in the first half of the 20th century, are taking their uniquely powerful yet soothing music back on the road in record numbers.

"If there's one big trend this year, it's how many people are touring off-island," says Alan Yamamoto of the Hawaii Academy Of Recording Arts. While exact figures aren't being tallied, estimates of the total export market range from \$5 million to \$10 million. This represents a sizable and growing share of the estimated \$30-million-to-\$50-million Hawaiian music industry.

Activity at the island's many independent labels is also increasing. According to HARA's Bonnie Ryder, releases in 1998 totaled 196, roughly double that of 10 years ago. The majority constitutes what is traditionally categorized as Hawaiian music, though small pockets of reggae, R&B, rock, ska, punk, jazz, rap, Christian and new age also factor in. HARA membership now exceeds 400, largely due to the proliferation of new groups. "Sixty-four acts released debut recordings last year, which indicates just how fast things are growing," says Ryder.

ISRAEL IN FILM

Off-island licensing has also picked up, especially of Israel Kamakawi'ole's music. His proudly indigenous yet accessible fusion of folk and pop has appeared

in 10 major-studio productions, including "Meet Joe Black."

"[Director] Martin Brest's insistence on using Iz over a song by the studio's companion label testifies to how widespread the music's been accepted," says Mountain Apple head Jon de Mello. Both a label and a distributor, Mountain Apple currently controls one of the world's largest catalogs of Hawaiian music. It reports a 300% increase in sales since 1995.



The late great Israel Kamakawi'ole

Despite all this expansion, many in Hawaii's music industry express concern about their bottom lines. Reasons cited include the state's high property costs and sluggish economy, plus the lack of a major phenomenon comparable to Reichel and Kamakawi'ole in the last few years. There is also a sober recognition of the local market's inherent limitations. As distributor Aaron Kaizawa, of Microphone Music, points out, "Our population is only a million. That pie isn't getting any bigger, but competition keeps growing in all areas, from recording to retail." One growth segment of the market, however, is the 6 million tourists who visit Hawaii each year, many of whom buy Hawaiian music.

All this plus the large number of former Hawaii residents now living on the mainland fuels the incentive for local artists to travel. "I'm gone

as much as I'm home," says Ka'apana. His most recent release, "Waltz Of The Wind," was recorded in Nashville with Alison Krauss, Ricky Skaggs and other bluegrass stars. His most recent tour, which included Carnegie Hall (a requisite stop for Hawaiian performers these days), was a "ukulele masters" swing through the East Coast with Lyle Ritz, Byron Yasui and Bob Brozman.

SLACK-KEY CATS

Like many leading slack-key guitarists, Ka'apana records for George Winston's Dancing Cat label. Based in Santa Cruz, Calif., Dancing Cat is a pioneer in the current efforts to broaden the reach of Hawaiian music. Since first recording Ray Kane in his Nanakuli living room in 1989, the label has released all 25 of its slack-key albums nationally. "From the beginning, George's goal has been to document the art and expand opportunities for the musicians," says Ben Churchill, marketing and promotions director for Dancing Cat. "He felt it was a shame you could go into any record store in the world and get flamenco, blues and other great guitar styles but not slack-key."

Winston's own notoriety, plus ties to Windham Hill and BMG, give the label many advantages over Hawaii's independent, island-based operations. "In every concert George does around the world, in every interview, he promotes slack-key," says Churchill. "Through BMG, we have 56 countries with affiliates, plus access to co-op ads, value-added CDs and name recognition." Sales so far total around 300,000. "Our biggest obstacle has been to educate people about what Hawaiian music really is," Churchill says. "A lot of outsiders, even the hip ones, still buy into the Hollywood stereotypes of the 1930s. That's like judging African music based on old Tarzan movies."

Keola Beamer has been fighting the same stereotypes since the

1970s, when compositions like "Honolulu City Lights" helped shape the genre now labeled "island contemporary." Beamer feels strongly that Hawaiians have the right and responsibility to control what images of Hawaiian culture are presented to the outside world. To this end, he creates teaching materials, gives workshops and produces his own recordings. He also currently serves as artistic consultant to "Maui Myth & Magic," an elaborate stage show being developed in Lahaina with ARRA Limitee from Montreal. The production stresses cultural authenticity and state-of-the-art technology, which leads Beamer to believe "we can make a major theatrical statement that will set new standards of performance art in Hawaii."



Keola Beamer

Based in Honolulu, Kata Maduli organizes the yearly Makaha Bash at the Waikiki Shell. For the past decade, he has offered mainland audiences an ensemble package called "Portraits Of Hawaii's Music," which plays 800- to 1,200-seat venues. Newsletters, such as those edited by Saichi Kawahara in the Bay Area and Kulani Purdy in New Jersey, keep the faithful informed. Hawaiian-music Web sites, like Auntie Maria Hickling's

Continued on page H-6

And The Nominees Are...

The Hawaii'i Academy Of Recording Arts' 22nd annual Na Hoku Hanohano Awards presentation will take place May 23 at the Sheraton Waikiki and will be broadcast live locally on Channel K5. The following list of nominees represents the best in Hawaiian music.

Female Vocalist Of The Year

Ilona Irvine, "Princess Ilona" (Hobo House On The Hill)
Kekuhi Kanahē, "Kekuhi" (Mountain Apple)
Ku'uipo Kumukahi, "So Sweet" (Kealohi)
Lorna Lim, "O Wau Iho No" (Kapualiko)
Azure McCall, "Body And Soul" (All Art)

Male Vocalist Of The Year

Darren Benitez, "Mother Of The Sea" (Fat Katz)
Kawai Cockett, "A Traditional Hawaiian—Na Mele Maoli" (Hula)
Kelly Boy De Lima, "Jus' Kelly Boy" (KDE)
Israel Kamakawi'ole, "Iz In Concert—The Man And His Music" (Big Boy)
BB Shawn, "No Boundaries" (Flying Solo)

Group Of The Year

Brothers Cazimero, "Destination Paradise" (Mountain Apple)
Chant, "Hands Of Time" (Flyin' Hawaiian)
Amy Hanaiali'i & Willie K, "Hanaiali'i" (Mountain Apple)
Ledward Ka'apana & The Original Ikona, "Hawaii'i I Ka Pu'uwai" (Leo Nui)
Pure Heart, "Pure Heart" (Four String)

Most Promising Artist

Keali'i Blaisdell, "Ka Ulu Mae'ole" (Hula)
Guy Cruz, "Judgment Time" (Lilikoi)
Ho'ou'u'a, "Feel Good Island Music" (Island Style)
Imua, "Endangered Species" (Island Groove)
Pure Heart, "Pure Heart" (Four String)

Contemporary Album Of The Year

"For Every Heart," Zanuck Kapala Lindsey (Black & Tan)
"Hands Of Time," Chant (Flyin' Hawaiian)
"Judgment Time," Guy Cruz (Lilikoi)
"My Eyes Adore You," Justin (NEOS)
"No Boundaries," BB Shawn (Flying Solo)
"One More Road," Nathan Aweau (Hula Records International)

Comedy Album Of The Year

"Da Comedy Kahuna," Augie Tulba (KDE)
"Kevin Hughes," Kevin Hughes (Birds Of Paradise)
"Mental Oriental," Paul Ogata (Tropical Jam)
"O 'Oe Ke Kanaka (You Da Man!)," Kent Bowman 'K.K. Ka'umanua' (Hula)
"Plain Brown Wrapper," Gregg Hammer (NEOS)

Christmas Album Of The Year

"Christmas Gift," Na Leo Pilimehana (Na Leo Pilimehana)
"Hawaiian Christmas Day," Na Pua Kanilea & Na Hoaloha (Landmark)
"Mele Kalikimaka Merry Christmas," Ilima Rivera (Mahima Mele)
"Merry Christmas Viola," Viola (Heart 2 Heart)
"Roy Sakuma Presents Christmas Ukulele Style," Daniel Ho (Roy Sakuma)

Religious Album Of The Year

"Chucky Boy Chock Presents Leinani," Leinani (Dream Tech)
"1st Things 1st," Pomai & Loeka (L&L/Morning Star)

Continued on page H-13

Olinda Road Distribution

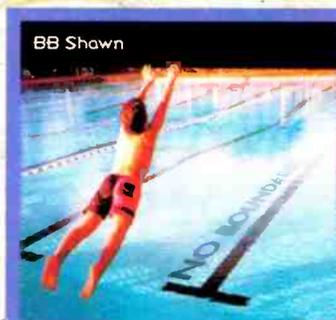
Guiding the music of the Pacific into the future...



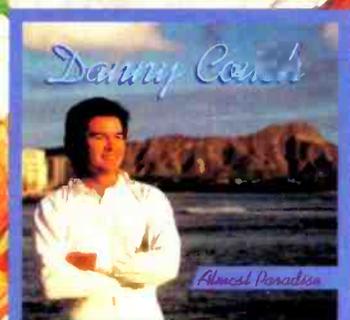
Fiji "Gratitude"
1998 Entertainer of the Year



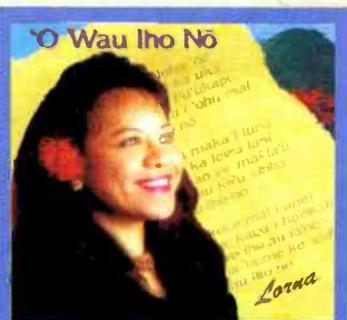
Baba B "Local Boy"
2nd smash hit release from Babal!



BB Shawn "No Boundaries"
Six time Hoku award nominee!
www.interpac.net/~nahahe/bb_shawn/



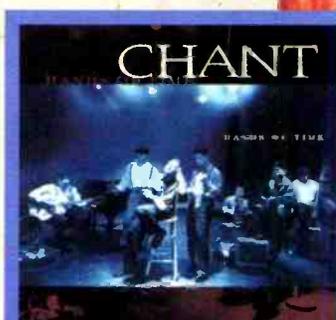
Danny Couch "Almost Paradise"
"These Islands" from HVB TV tourism ad!
www.dannycouch.com



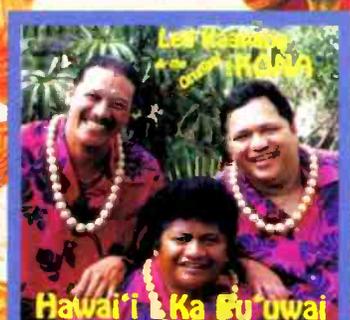
Lo-na Lim "O Wau Iho No"
'98 Hoku Female Vocalist nominee
www.kapualiko.com/



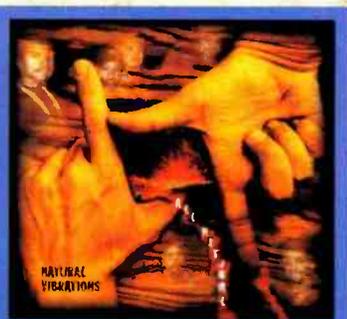
Imua "Endangered Species"
Two '99 Hoku nominations!
www.islandgroove.com/



Chant "Hands Of Time"
Two 1999 Na Hoku nominations
www.flyinhawn.com



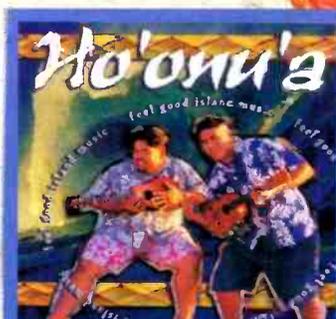
Led Kaapana & Original Ikona
"Hawai'i I Ka Pu'uwai"
Legendary Hawaiian Artists



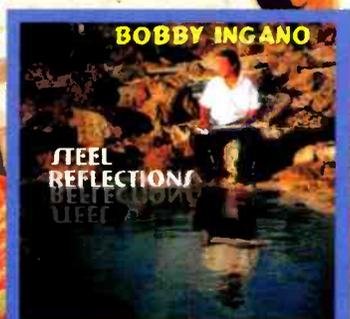
Natural Vibrations "All Natural"
'99 Hoku Reggae Album nominee
www.naturalvibrations.com



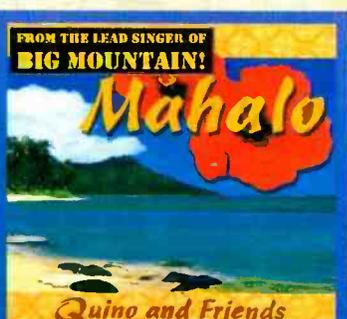
Guy Cruz "Judgment Time"
Two '99 Na Hoku nominations!
www.lilikoirecords.com



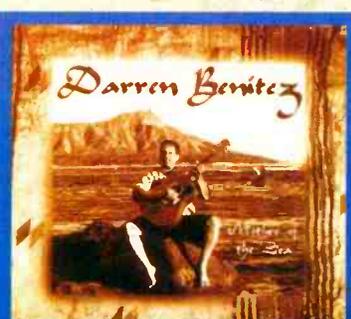
Ho'ou'u'a "Feel Good Island Music"
'99 Hoku Most Promising Artist nominee!



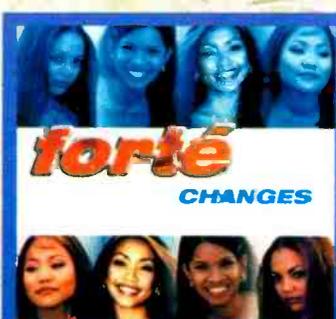
Bobby Ingano "Steel Reflections"
'99 Hoku nominee, Instrumental Album
www.nahahe.net/bobby/



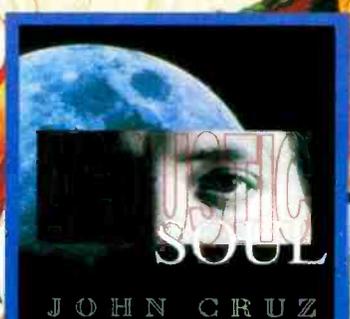
Quino & Friends "Mahalo"
99 Hoku Reggae Album nominee
www.ppez.com/~amole



Darren Benitez "Mother of the Sea"
Hoku award winner! Beautiful Falsetto!



Forte' "Changes"
2nd album from these teen sensations!



John Cruz "Acoustic Soul"
Two time Hoku award winner!
www.lilikoirecords.com

710-B Koko Street
Honolulu, Hawaii 96819
(808) 837-7800 ~ tel
(808) 837-7703 ~ fax



Website: www.olindaroad.com
Email: olindaroad@olindaroad.com

HAWAII



The first wave of Hawaiian songs washed across American shores just before World War I. Beginning in 1915 with the importation of "On The Beach At Waikiki" and "Song Of The Islands," Hawaii made a vigorous attempt to attract people through song. Mail-order Hawaiian steel-guitar lessons offered "enchanting melodies of the islands," which could be played as solos, duets and trios as a peaceful diversion from the hostilities developing in Europe.

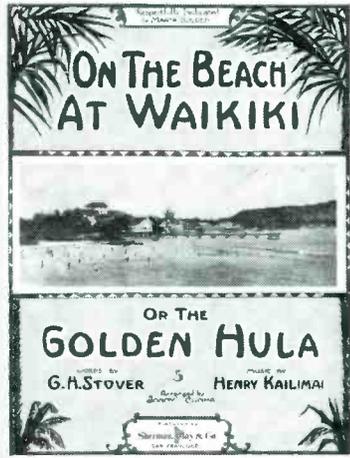
Tin Pan Alley soon flooded the market with faux Hawaiian songs like "Hello, Hawaii, How Are You," "Oh, How She Could Yacki Hacki Wicki Wacki Woo," "Princess Poo-Poo-ly Has Plenty Pa-pa-ya," "They're Wearing Them Higher In Hawaii" and "The Honolulu Hickey-Boola-Boo." Most of these songs are remembered only for their colorful sheet music, which often featured artistic renderings of scantily clad island girls. Only a few are familiar to listeners today, but "Ukulele Lady," written by Gus Kahn and Richard Whiting, was rescued from obscurity by the Jim Kweskin Jug Band in the late '60s, after which it also appeared on one of Arlo Guthrie's early albums. More recently, Bette Midler has covered "Ukulele Lady," and "Saturday Night Live" comedienne Victoria Jackson chose to record it as the title cut of her new CD.

DEFINING "HAWAIIAN"

In 1988, John Prine and I wrote a "Hawaiian" song. I'm not sure how

Seeing The Island In Song: Hawaii's Image In Pop Music

BY FRED KOLLER



COURTESY JIM BELOFF, FLEA MARKET MUSIC

book called "Instant Hawaiian." We agreed quickly that the process of finding actual Hawaiian phrases was taking way too much time, so, in the grand tradition of the many titles noted above, we began to make up our own nonsense words. In retrospect, the song could just as easily have become "Let's Talk Dirty In Norwegian," but we didn't have access to a copy of "Instant Norwegian," if such a publication even exists. John recorded and released the song on a highly collectible, green-vinyl 45, complete with a scantily clad girl on the sleeve playing her ukulele under a palm tree. A live version was released not long ago on "Lucky 13" (Oh Boy Records).

Neither one of us meant any disrespect to native Hawaiians. Even so, when I recently queried Keola Donaghy—whose Web site (www.interpac.net/~nahenahe) is a great starting point for any lover of real Hawaiian music—about fake Hawaiian novelty songs, he commented, "Those



COURTESY JIM BELOFF, FLEA MARKET MUSIC

songs certainly aren't 'Hawaiian' by the definition I use. I would take offense to someone re-recording such songs today; it would be the equivalent of a white person putting on blackface and portraying Martin Luther King in a movie. Pretty offensive."

SONGS WASH ASHORE

Of course, real Hawaiian songs have made their impact on the mainland. A good example is "Pearly Shells," which Burl Ives popularized in 1964. It derives from a song titled "Pupu A'o 'Ewa," the lyrics used in a call-and-response kind of function when the English lyrics are sung: "Pearly shells (pupu), from the ocean (i ka muku)..."

Another example would be the "Hawaiian War Chant," which in truth is a love song titled "Kaua I Ka Huahua'i (The Two Of Us In The Ocean Spray)." Tony Dorsey and Spike Jones each offered sped-up versions of this tune.

Randy Travis, who has a home in the islands, has recorded songs like "Lovely Hula Hands" and "Beyond The Reef." Ledward Ka'apana, a noted slack-key guitarist, came to Nashville to record "Waltz Of The Wind," which features collaborations with country artists Ricky Skaggs, Alison Kraus and National steel-guitar wizard Bob Brozman, whose own recordings and compilations, like "Hawaiian Steel Guitar Classics," have introduced many new listeners to "real Hawaiian music." ■

Fred Koller is a songwriter and the author of "How To Pitch And Promote Your Songs."

the guys from Tin Pan Alley researched their lyrics, but "Let's Talk Dirty In Hawaiian" began with John pulling out a small paperback

pac.net/~nahenahe) is a great starting point for any lover of real Hawaiian music—about fake Hawaiian novelty songs, he commented, "Those

This is what Hawai'i looks like

This is what Hawai'i sounds like

Keali'i Reichel

Hawai'i's Top Selling Hawaiian Contemporary Musician

"Reichel is unquestionably the island superstar of the 90's"
—HONOLULU ADVERTISER

"An unquenchable source of fresh contemporary Hawaiian music ... This is brilliance"
—HONOLULU STAR-BULLETIN

More than 40 weeks on Billboard World Music Charts

Distributed Exclusively

PUNAHELE PRODUCTIONS

THE MOUNTAIN APPLE COMPANY-THE SOURCE FOR HAWAII'S MUSIC

HAWAII'S MOST EXPERIENCED FULL SERVICE RECORD COMPANY

- RECORDING
- PUBLISHING
- DISTRIBUTION
- MUSIC LICENSING
- TALENT MANAGEMENT

HAWAII'S TOP 20

1	ISRAEL KAMAKAWIWO'OLE	Facing Future
2	ISRAEL KAMAKAWIWO'OLE	IZ In Concert-The Man and His Music
3	NA LEO	Na Leo
4	THE BROTHERS CAZIMERO	Destination Paradise
5	DCN HO	Gold
6	HAWAIIAN STYLE BAND	The Best of the Hawaiian Style Band
7	AMY HANAIALI'I GILLIOM & WILLIE K	Hanaiali'i
8	ROBI KAHAKALAU	Sistah Robi
9	JACK de MELLO	Steel Guitar Magic
10	KEKUIHI KANAHELE	Kekuhi
11	VARIOUS ARTISTS	Pick A Hit
12	KEOLA & KAPONO BEAMER	Best of the Beamers
13	HO'OPI'I BROTHERS	Ho'omau
14	NA LEO	Colours
15	ISRAEL KAMAKAWIWO'OLE	N Dis Life
16	THE BROTHERS CAZIMERO	Best of The Brothers Cazimero
17	JACK de MELLO	Music of Hawai'i
18	MARTIN PAHINUI	Martin Pahinui
19	KAPONO BEAMER	Great Grandmother, Great Grandson
20	HAWAIIAN STYLE BAND	Vanishing Treasures

PLUS THE MUSIC OF ALL YOUR FAVORITE HAWAIIAN ARTISTS
FROM HISTORIC ANCIENT CHANTS TO CONTEMPORARY ISLAND SOUNDS AND EVERYTHING IN BETWEEN
IF IT'S HAWAII'S MUSIC, GET IT AT THE MOUNTAIN APPLE COMPANY
THE SOURCE FOR HAWAII'S MUSIC

The Mountain Apple Company 1330 Ala Moana Boulevard Honolulu, HAWAII 96814

Phone: (800) 882-7088 (toll free) or (808) 597-1888 Fax: (808) 597-1151 or info@mountainapplecompany.com

THE MOUNTAIN APPLE COMPANY

THE NEXT WAVE

Continued from page H-2

mele.com, also spread the word. "For our May Day show in Indiana, people are calling from as far away as the East Coast and Canada," Maduli says. Artists he works with include the Makaha Sons, Robi Kahakalau, Cyril Pahinui, Ernie Cruz, Jr., various *hula halau* and, when she is available, the remarkable Genoa Keawe.

DISTAFF VOICES

Hawaii's leading female singer for 50 years, Aunty Genoa, at age 80, keeps incredibly busy sharing her unique talents at hotels, community events and tours. She also continues to inspire younger performers, notably Maui-based Amy Hanaiali'i Gilliom, whose two popular albums put a new generation's spin on uniquely Hawaiian vocal styles.

Hawaii's premier female trio, Na Leo Pilimehana, has perfected an English-language, soft-rock approach sensitive to local sentiments and ripe for crossover. Within the last year, the group has broken through twice to national adult-contemporary playlists, most recently with a cover of Phoebe Snow's 1975 hit "Poetry Man." "We're really excited about it," says group member Nalani Choy. She adds that it took only six weeks to reach the top 30. The group's earlier chart entry, "The Rest Of Your Life," took seven months. "Making it quicker the second time helps our credibility," Choy says.

Despite steady sales, Na Leo Pilimehana, like all of Hawaii's artists, continues to slip under the radar of

Continued on page H-8

HAWAII

Sound Studios Serve All Tastes And Budgets

BY GARY CHUN

As with every business in Hawaii, adaptability in a changing market has been the norm for recording studios. Gone are the lavish Japanese studio expenditures, now replaced by a frugality largely due to that country's economic downturn. With a local economy somewhat tied to Japan's economic health, reflected in the number of tourists from there, local studios are affected in a secondary way.

"We have been affected by the East Asian part of our business," says Audio Resource director Tony Hugar. "We still try to cater to the Japanese, but we keep an extra facility going to do our local work. Our repeat Japanese clientele, instead of booking for three or four weeks, are now down to two or



Tony Hugar of Audio Resource

three, with no extras. But they still want their Hawaii trip!"

"Overall, I don't think we're any different from the rest of the world," he says. "With the change

in the sophistication of home-recording equipment, there's an increase in local 'backyard-quality' productions."

SEEKING THE HIGH END

In contrast to the older, warmer-sounding facility Audio Resource maintains, complete with its vintage console (originally the 1963-built "Sounds Of Hawaii" studio in town), Hugar says a brighter-sounding private production facility has been built and is ready for use. It was designed by studio bau.ton of Los Angeles specifically for the high-end client.

Hugar's studio still attracts solid local clients like Hapa, Na Leo Pilimehana and all of George Winston's Dancing Cat slack-key recordings done in Hawaii with label engineer Howard Johnson.

The Mountain Apple label has been able to keep its own production costs down with the establishment of a private, high-end recording studio situated on the leeward side of Oahu.

Despite high operating costs that have closed down several studios over the past several years, long-established studios like Audio Resource, Dolphin Sound studio, Rick Keefer's Sea-West studio, southeast of Puna on the Big Island, and Pierre Grill's Rendezvous studio, recently relocated to the back of lush Manoa Valley on Oahu, survive by remaining competitive. With the recent addition of Studio Kahala into the mix, the veteran rooms have even more reason to bank on their dependable longevity to keep work coming their way.

WINDWARD RAP ROOM

Way on the other side of recording sophistication, Olatunji Heath of Junk Music provides both an inexpensive rehearsal space and eight-track recording capability in an old Kodak photo-lab building in town. "I fill the gap between the \$70-an-hour studios here that the bands can't afford because of the high cost of using those recording spaces and their engineers," says Heath.

Local hip-hoppers even have their own home studio—on Oahu's windward side, as the Hi State family works with a small digital mixing board, mics, etc. They've put out three CDs of acid jazz and rap. ■

Gary Chun is a music writer for the Honolulu Advertiser and a director at KHON-TV.



1999 BANKOH

WĪ HŌ 'ĀLU

CONCERT SERIES

A Tribute to Hawaii's Pioneer Slack Key Performers

Island of Maui

Sunday, June 13, 1999
Maui Arts & Cultural Center
12:00 p.m. - 5:00 p.m.

Island of Oahu

Sunday, August 15, 1999
Royal Hawaiian Hotel
2:00 p.m. - 7:30 p.m.

Island of Kauai

Sunday, Nov., 14, 1999
Kauai Marriott Beach
Hotel & Club
12:00 p.m. - 5:00 p.m.

Performers to be announced. Free admission.

For more information, contact (808) 239-4336 or kahokuproductions@yahoo.com

The festival is presented as a community service by Bank of Hawaii.

www.boh.com

MEMBER FDIC

Changing The Way Hawaii Banks


Bank of Hawaii

Shake your booty non-stop to Hawaii.



Shake it up on the islands. Every day, Hawaiian Airlines flies widebody DC-10s non-stop from the West Coast to Honolulu and Maui. You may want to think about traveling First Class. Our international award-winning *Mea Ho'o Kipa* First Class service is the best way to begin your Hawaiian experience.

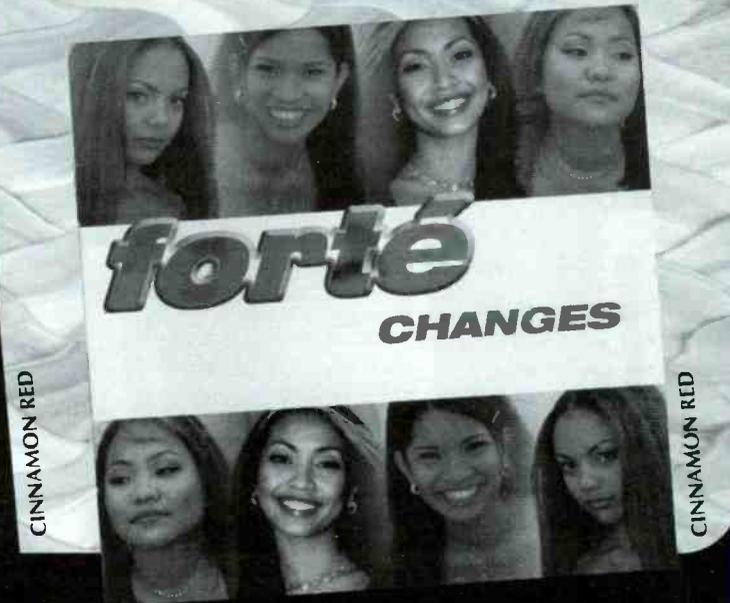
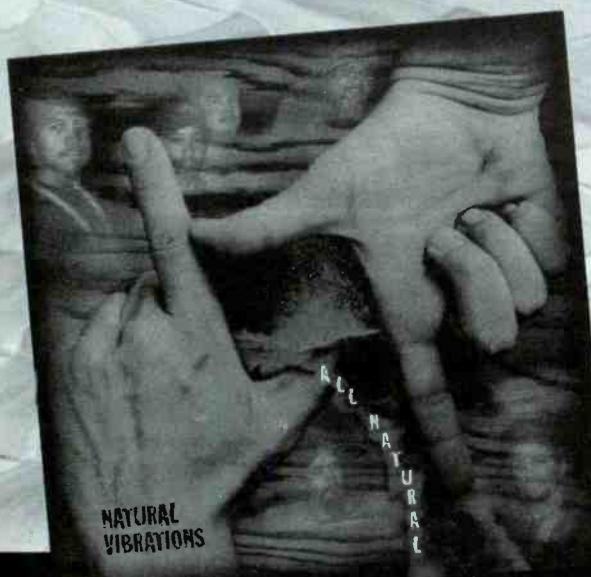
Once here, we have over 140 daily all-jet flights to all six Hawaiian island destinations. Many of our interisland flights feature First Class service, too. Hawaiian Airlines has partners with several airlines, including American Airlines, so get your frequent flyer number ready when you call your travel agent or us at 800-367-5320. Move to the rhythms of the islands today. www.hawaiianair.com



For a free Travel Planner to the islands, call 1-800-GO-HAWAII.

SONY MUSIC PRODUCTIONS

PROUD TO BE A PART OF HAWAII'S MUSIC INDUSTRY...



Offering complete full service facilities: Mastering and DJ Services. Layout and Design. Printing. Compact Disc, Cassette, DVD, VHS and MiniDisc Manufacturing.

SONY MUSIC PRODUCTIONS

A division of Sony Hawaii Company.
A service of Sony Music Operations U.S.

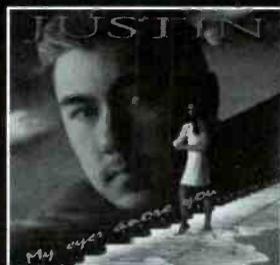
POI POUNDER RECORDS



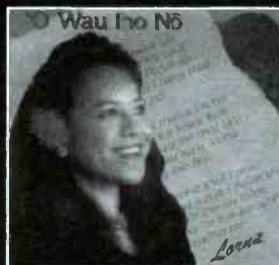
BIG "D" PRODUCTIONS



NEOS PRODUCTIONS



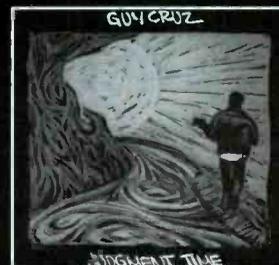
KAPUALIKA PRODUCTIONS



FAT KATZ PRODUCTIONS



PU'EO RECORDS



960 Mapunapuna Street, Honolulu, Hawaii 96819 • 808-837-7325 • Fax: 808-837-7365

THE NEXT WAVE

Continued from page H-6

the majors. It recently renewed a licensing deal with Sony in Japan, but, on the mainland, the trio works through its Hawaii distributor, Mountain Apple. "The big labels basically said, 'You don't look like the Spice Girls' and passed," says Choy. "Our multi-generational appeal may also have bothered them, since that doesn't conform to any of their current niches. Kids, parents and grandparents all listen to Hawaiian music. It's a fresh and clean sound, warm and happy."

Na Leo Pilimehana's latest promotional campaign, created in cooperation with HVCB (Hawaii Visitors And Convention Bureau), centers on contests at major-market A/C stations. "Listeners will be eligible to win trips to Hawaii," says Choy. "We'll play at special events sponsored by the stations. We hope it opens more doors for local artists."

A PARTY AT RADIO

For more than a century, Hawaii has been heavily promoted through the popular media. It continues to maintain a significant presence in films, television and advertising. But radio exposure has declined sharply since the golden era of "Hawaii Calls," which broadcast, at its peak in 1952, to 750 stations worldwide. Despite this, radio remains the music's primary outlet abroad and at home.

Nationally, Hawaiian music receives most of its airplay on public and college stations. Disc jockeys are often former Hawaii residents who use their own collections and broadcast a few hours a week. On the home front, neighbor-island stations program for all age groups. Oahu's main Hawaiian-music stations target specific niches. "We're the party station for the 18-to-34 audience," says David Daniels, program director at KCCN-FM. "The sound is more the reggae feel young people can identify with: Fiji, Sean Na'auao, Pure Heart, Justin. We tend to break the hits. We also do a lot of outreach to schools."

"We're based on the acoustic sound," says Randy Hudnall, at sister station KINE. "We concentrate on music from the '70s onward, but we play the classics as well as the newer groups."

TAKE THE CHANTS

Most Hawaiian releases today contain at least one radio-friendly track. Mark Ho'omalulu's stunning debut, "Po'okela Chants," consists largely of *mele hula kahiko*, an ancient-style chant accompanied by percussion. But several cuts feature more pop-inflected vocals, with slack-key or synthesizer backing. Predictably, these have received the most airplay.

Chant has always been the root source of Hawaiian music. Its prominence in hula and language classes has led to a flowering of young performers skilled in the tradition. Popular performer, composer and producer Keali'i Reichel studied chant with noted *kumu hula* Pualani Kana'ole Kanahale. From Hilo, Auntie

Somewhere Over The R

- Hawaiian Music World Chart Leader - 1997-1998 - 54 weeks
- Most Sought After Hawaiian Music for Film and Television
 - "Meet Joe Black" (Universal Pictures & Soundtrack)
 - "Wind On Water" (NBC TV)
 - "Party of Five" (Fox TV)
 - "Picket Fences" (CBS TV)
 - "Race The Sun" (Tri-Star)
 - "Little Girls In Pretty Boxes" (Victor -Lifetime Movie Of The Week)
 - "Byrds In Paradise" (ABC TV)
 - "Lani Loa" (Chrome Dragon Pictures)
 - "In God's Hands" (Zalman King Productions)
 - National Public Radio "All Things Considered" and "Fresh Air"
 - "Island Music, Island Hearts" (KGMB-TV)
 - "Hot Hawaiian Nights" (KHNL-TV)
 - "Hawaiian Moving Company" (KGMB-TV)
- Multiple Na Hoku Hanohano Award winner



Facing Future



E Ala E



N Dis Life



IZ In Concert

ISRAEL KAMAKAWIWO'OLE

The Mountain Apple Company
 1330 Ala Moana Blvd.
 Honolulu, Hawai'i 96814
 Phone: (800) 882-7088 (toll free)
 (808) 597-1888
 Fax: (808) 597-1151
info@mountainapplecompany.com

THE MOUNTAIN APPLE COMPANY, THE MOUNTAIN

Rainbow The World Found

IZ



THE SOURCE FOR HAWAII'S MUSIC
APPLE COMPANY

Pua's daughter, Kekuhi Kanahele, has recently embarked on a successful solo career. Like Reichel, she skillfully blends traditional practices and aesthetics with a variety of musical influences.

"Hawaiian music has always been the common thread shared throughout history," says De Mello. As such, it embraces a wide diversity, from Kekuhi chanting to Sudden Rush rapping, from the hot ukulele solos of Troy Fernandez to the mellow slack-key of Rev. Dennis Kamakahi, from the church harmonies of Wai'oli Hui'ia Choir to the jazz-imbued crooning of Don Ho, who is often unjustly ridiculed by outside critics for his popularity.

HOKU ACHIEVEMENTS

One current trend is teenage bands, such as the Opihi Pickers and R&B vocal quartet Tenderoni, who were featured on the "Waiting To Exhale" soundtrack. At the same time, veterans like Kawai Cockett, Irmgard Aluli and the 163-year-old Royal Hawaiian Band enjoy wide appreciation. In the biggest surprise at the 1997 Na Hoku Hanohano Awards, 60-ish *leo ki'eki'e* (falsetto) masters the Ho'opi'i Brothers won Group Of The Year.

At this year's ceremony, held May 23 [just past press time], awards will be given in more than 20 categories, including several for lifetime achievement. Nominees run the gamut from the pop of Pure Heart and Sean Na'auao to the ultra-traditional sounds of chant and slack-key. Broadcast live, with all the glamour and excitement of a Hollywood event, these local music awards acknowledge current achievement and express the industry's aloha for Hawaii's unique cultural legacy. "Hawaiian music honors and protects its heritage," says Ricardo D. Trimillos, an ethnomusicologist at the University of Hawaii. "Work tends to be appreciated in a wider context than simply as personal expression."

Several distributors and labels are cooperating on lobbying efforts to establish a Hawaiian-music category in the Grammys. "As a NARAS member, I'm always amazed how many genres have their own award," says Churchill. "Hawaiian music outsells many of them. A category would be a great way for the national industry to acknowledge what the local industry already knows: Hawaiian music is a beautiful, indigenous art form with a long history, strong regional base and high national profile."

Along these lines, a campaign to open a NARAS branch office in Hawaii is gaining support. "We need 180 members," says Mountain Apple's Leah Bernstein. She believes the office would enhance Hawaii's visibility, as well as establish a mechanism to coordinate marketing, promotions and showcase concerts for local talent. "We'd also become part of the MusiCares program, which aids artists in need. All around, it would be a wonderful thing." ■

J.W. Junker teaches music at the University of Hawaii. He is primarily involved in the documentation and perpetuation of traditional styles.

HAWAII ACADEMY
OF RECORDING ARTS presents

THE 22ND ANNUAL

NĀ HŌKŪ HANOHANO AWARDS

Female Vocalist OF THE YEAR

PREVIOUS WINNERS

1978
Melveen Leed
Melveen

1979
Melveen Leed
I Love You Hawai'i

1980
Nohelani Cypriano
Nohelani

1981
Melveen Leed
*Melveen with the
Best of Slack Key*

1982
Loyal Garner
Loyal

1983
Karen Keawehawai'i
Rhythm of the Islands

1984
Melveen Leed
*Grand Ole Hawaiian
Music Nashville Style*

1985
Karen Keawehawai'i
With Love, Karen

1986
Marlene Sai
Marlene

1987
Melveen Leed
My Isle of Golden Dreams

1988
Haunani Apoliona
*Nā Lei Hulu Mākau,
Nā Wāhine Hawai'i*

1989
Melinda Caroll
Road to Paradise

1990
Diana Aki
Moments with You

1991
Teresa Bright
Self Portrait

1992
Nohelani Cypriano
Back in Love

1993
Loyal Garner
I Shall Sing

1994
Ku'uipo Kumukahi
*Nā Hiwa Kīpuna
O Ku'u One Hānau*

1995
Genoa Keawe
Hula Hou

1996
Robi Kahakalau
Sistah Robi

1997
Darlene Ahuna
Ku'u Lei Poina 'Ole

1998
Amy Hanaiali'i Gilliom
Hawaiian Tradition

1999 NOMINEES

Ilona Irvine
Princess Ilona

Kekuhi Kanahale
Kekuhi

Ku'uipo Kumukahi
So Sweet

Lorna Lim
'O Wau Iho No

Azure McCall
Body and Soul

THE BEST OF HAWAII'S RECORDING INDUSTRY
Sunday, May 23, 1999, 5 PM • Live TV Broadcast, 8 PM
For more information, call (808) 239-9424

DBEDT

HAWAII



Retail Detail: Stores Sell All But Keep It Local

Independent music stores garner strong Hawaiian music sales, sometimes outselling mainland product by a three-to-one margin.

BY GARY CHUN

The money's tight, the market's saturated with product, and MP3's potential of revolutionizing the business internationally has everyone concerned about the future of the biz in

Hawaii.

"The short and sweet of it," says Big Island independent retailer Bruce Byrd, "is that the onslaught of major retailers [Borders has opened three stores, on Maui, Hawaii and Kauai] is sapping off the mom-and-pop stores like myself. The money in retail has been redistributed. It's especially hard for us, as I'm in an outlying region in a freestanding building, away from the shopping malls. But, since I've been around for 10 or 11 years, service has been my main draw—word-of-mouth rather than flash advertising."

It's a common predicament for the independents here. Even so, these stores continue to garner strong local-music sales, sometimes outselling mainland product by a three-to-one margin.

REVIVING LOCAL CATALOG

A major retail player like Tower Records is making a concerted effort to aggressively market local music. Matthew Koenig, regional manager of the three Tower Records stores on Oahu, hopes to revive and promote the older Hawaiian catalog, in conjunction with local labels and distributors. Always making a point of purchasing from vendors here, Koenig says that local product sales have been up 13% from last year—a figure considered normal in previous years.

He also tells local musicians to check with the radio stations before releasing anything. "If the stations will play it, they have a chance," he explains. "If not, they should find out what to change in order to get played."

Eight to 10% of Tower's local sales are Hawaiian-related, according to Koenig. Roxanne Young, Tower's Hawaiian-music buyer, orders up to 800 units of local music every month for the Japanese Tower stores, including both catalog and new releases. "Traditional does really well," she says, citing "Genoa Keawe, Kawai Cockett, also Gabby Pahinui, Brothers Cazimero. It's mostly *halau* members who seem to be buying."

U.S. mainland Tower stores in Las Vegas and Torrance, Calif.—cities

with a large number of Hawaii expatriates—also sell a good portion of island music.

MEET-AND-GREETINGS

Both Tower and Borders chains stress listening stations as a way to supplement radio airplay and promote catalog sales. With six stores now established throughout the islands since opening in Waikale six years ago, Borders currently has 125 local CDs in its listening stations. In-store appearances by local artists "give the public a chance to hear a whole set and to meet the performers—something you can't get off the

with rock music from the '50s to the soul sounds of the '70s. He also buys—direct or from mainland distributors—the indie punk, ska and emo-core releases his younger customers ask for.

"With competition from Borders and Tower in this marketplace, the wholesale price for CDs has gone up," Winter says. "There's a \$12.81 base price, with Hawaiian product anywhere between \$10.15 and \$10.70 a unit. The price structure of music is so out of line with reality, but music is a very price-sensitive market."

In the past three years, many new distributors have gotten actively involved in the industry. Some older firms have lost artists to the newer firms, not always to the benefit of the artists. Aaron Kaizawa of Microphone Music says that Hawaiian music accounts for approximately 95% of his business, the other 5% being *enka* (older Japanese pop music).

A recent distributor like Booklines targets nontraditional outlets that primarily service tourists. (It has assembled a number of compilations.) Flip McDiarmid of Hula Records, besides marketing their steady-selling "Hawaii Calls" series, has a gift business as well.



Hapa

radio or at a big concert," says music manager Tim Mathry. "We had our first major in-store in '93 with Hapa. The response from that was so great, we built stages in the stores. Iz [Kamakawiwo'ole] came often. So many customers have thanked us for that. When Keali'i came in '95, we had 2,000 people pass through our doors during his appearance."

"Maui and Kauai stations are heavy into Keali'i Blaisdell's new album, and it's doing really well at our neighbor island stores. So far, Honolulu stations aren't playing it, and Oahu sales are much lower," Mathry says.

PRE-OWNED VEHICLES

Oahu independent retailers Jelly's, Hungry Ear and Radio Free Music Center fill the gap left by the chain retailers by relying on used-CD, LP and cassette sales to pick up the sales slack; typically, used items constitute about half of these stores' total sales.

Norm Winter of Radio Free Music Center also depends on the sale of specialty items, like oldies, to fill in the gap, selling older catalog

SOUNDS AND SLURPEES

Contemporary-island product, which includes the sounds of reggae and R&B, is finding success here, thanks to the work of Brett Ortone and Odell Chinen of Olinda Road Distribution. Doing both wholesale and retail business (Jelly's and Tempo Music locations, including House Of Music in the Ala Moana shopping center), Ortone says that, while the competition from the chain stores has made the retailing rough at times, the distributor's business has doubled each year since it started five years ago.

"I was impressed with how self-contained and self-supporting the business is," says the former L.A. business veteran. "But the market is saturated now; you can even buy music at your local 7 Eleven! So we've been branching our distribution out to the mainland, as well as points west, especially the South Pacific area: New Zealand, Australia, Western and American Samoa, New Caledonia, Tahiti and Micronesia."

Since last November, Olinda Road's retailers are now part of

National Record Mart, the fifth-largest U.S. owner of independent stores. "It was a good time to sell," says Ortone, "so we can devote ourselves to distribution and give it the attention it deserves."

A useful tool for expansion is, not surprisingly, the Internet. Ortone notes that Olinda Road was the first local distributor to have its own Web site (www.olindaroad.com). It now exclusively distributes 250 titles, with artists Fiji, Sean Na'aua'o, Baba B., Darren Benitez and Ho'onua currently getting the bulk of local sales and radio airplay. Fiji's "Born And Raised" has been a consistent seller, and Ortone says eight of the current top 10 local-music sellers are their titles.

"Small labels are constantly coming to us," he says, "asking us for advice. Because of that, we end up doing the work of a consultant, and we've become actively involved in that process."

MOSHING IN MAUI

But retail and distribution also include music not usually associated with Hawaii. Jason Miller, a young entrepreneur of the local punk/ska scene (who dubs his one-man business Hawaiian Express), has done his best to help nurture and record the many bands gigging around the state, always looking for chances to widen their exposure. He has already succeeded in grabbing MTV's attention by getting four of his bands to play during the taping of the current "Real World" run of episodes that were shot in Honolulu.

"The scene is about as active as it's ever been," says Miller. "We've been having trouble playing steady gigs around town, what with clubs opening and closing at a regular rate. But I usually take three bands at a time for a yearly U.S. mainland tour; we've been to 26 states, the furthest east being North Carolina. People are always intrigued by bands coming from Hawaii to play, and we always sell a lot of merch."

Forty-year veteran Lydia Ludin of House Of Music says, contrary to the naysayers, "Local music is not dead; you've got artists like Keali'i Reichel, Amy Hanaiali'i Gilliom and Kawai Cockett keeping the tradition alive, and younger people like the Ka'au Crater Boys and Sean Na'aua'o selling well. We still have tourists of all ages asking for the older music, such as the 'Hawaii Calls' series, as well as the posthumous recordings from Israel Kamakawiwo'ole."

"But I notice a lot of our tourists want to listen to live Hawaiian music and are willing to drive outside of Waikiki to do that. We need to re-establish the traditional Hawaiian and hula shows that make us unique," she says, "open up club and hotel showrooms to feature more Hawaiian music, so both our local people and visitors get to know what our culture is all about."

"The overall economy needs to improve," Kaizawa says. "Impulse purchases go way down when disposable income dries up. To combat slumps in sales, distributors have turned to creative strategies. I wasn't selling many cassettes at \$9.98 list, so I dropped them to \$5.99 and sold tons!" ■

Mahalo to Stu Marlowe of Navarre distribution, Luke Yamashiro of Hungry Ear, Lee Uehara of Tropical Music and Luan Nguyen of Records Hawaii for their additional input.

DON HENLEY

Bonnie Raitt

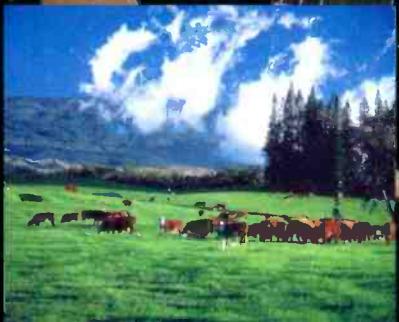
MAUI

SANTANA

GEORGE BENSON

...THE PERFECT BACKDROP
FOR YOUR MUSIC VIDEO





BIG MOUNTAIN

Mary J. Bligh

BACKSTREET BOYS

Many of the industry's top artists
have chosen Maui as the setting for
their video. Rock on over to Maui
for the hippest, coolest locations.
Contact Amy Kastens
Film Commissioner
County of Maui
(808) 243-7710
akastens@filmmaui.com

Bill Gaither Band

Randy Travis

Norman Brown

HAWAII ACADEMY
OF RECORDING ARTS *presents*

THE 22ND ANNUAL

NĀ HŌKŪ HANO HANO AWARDS

Male Vocalist OF THE YEAR

PREVIOUS WINNERS

1978
Robert Cazimero
*The Brothers Cazimero
in Concert*

1979
Robert Cazimero
Robert Cazimero

1980
Jay Larrin
Jay Larrin

1981
Palani Vaughan
lā'Oe E Ka Lā

1982
Jay Larrin
Mountain Love Songs

1983
Henry Kapono
*Ka'aihue
Dreamerboy*

1984
Kapono Beamer
Escape to Paradise

1984
Audy Kimura
Looking for "The Good Life"

1985
Brickwood Galuteria
Brickwood...Style

1986
Tony Conjugacion
Hawaiian Passion

1987
Dennis Pavao
Ka Leo Ki'eki'e

1988
Glenn Medeiros
Glenn Medeiros

1989
Cyril Pahinui
Cyril Pahinui

1990
Jerry Santos
Expecting Friends

1991
Israel
*Kamakawiwo'ole
Ka 'Ano'i*

1992
Willie K
Kahaiali'i

1993
Del Beazley
Night and Day

1994
Kawai Cockett
*'O Ka'ōhao Ku'u
Āina Nani*

1995
Keali'i Reichel
Kawaipunahele

1996
Keali'i Reichel
Lei Hali'a

1997
Israel
*Kamakawiwo'ole
N Dis Life*

1998
Fiji
Born & Raised

1999 NOMINEES

Darren Benitez
Mother of the Sea

Kawai Cockett
*A Traditional Hawaiian -
Na Mele Maoli*

Kelly Boy DeLima
Ius Kelly Boy

Israel
*Kamakawiwo'ole
Iz In Concert*

BB Shawn
No Boundaries

THE BEST OF HAWAII'S RECORDING INDUSTRY
Sunday, May 23, 1999, 5 PM • Live TV Broadcast, 8 PM
For more information, call (808) 239-9424

DBEDT

HAWAII



The Nightlife: Honolulu Stew

BY SHAWN SPEEDY LOPES

To newcomers, outsiders and first-time visitors, the most striking aspect of nightlife in Honolulu seems to be the way divergent scenes boil down into a stew of musical cultures and subcultures. Where else can you see, for example, Filipino b-boys in W-Wear bobbing their heads to the beat alongside West Indian rastas, Hawaiian surfers and mainland GIs? An intensive search may also unearth some of the most fascinating sub-genres to be found—or heard—anywhere on the planet.

On the second floor of the aptly but unimaginatively named Thai Nightclub on Kapiolani Boulevard, hip young DJs serve up a wondrous blend of Southeast Asian electronica, occasionally sharing the bill with energetic Laotian pop bands and aspiring singers. "I actually have thought about these kinds of events as being an ethnic or cultural thing for me," says Anna Tran, 22, a regular at the Thai. "But I think I like coming here mainly because it's just different and it'll always be a really underground thing."

ZOOT ALLURE

While a far cry from the dapper, zoot-suited look-alikes of the larger mainland swing scenes in San Francisco, L.A. or New York, the kids who attend Tim Wolf's Speakeasy Swing and Swing Town Ball events make up for what they lack in fashion with pure youthful enthusiasm and hard-core Hawaiian flair. Casually attired in old-school aloha shirts and low-hanging pocket chains, the fellas resemble a 1940s Polynesian street gang, while the ladies play their punk/swing mistresses to perfection, complete with ruby-red lipstick and leather chokers.

"I think it goes back to the uniqueness of Hawaii and the fact that people here are open to a lot of different things," explains Wolf. "I was very surprised when I went to San Francisco about eight months ago and saw that the swing scene there, while very dedicated, was also segregated. Everyone had some part of the scene they absolutely hated. Here, it's 'Wear what you want' and 'Let's get into that whole cheesy-but-cool Hawaiian nostalgia.' That's fun!"

PRECIOUS PATRONS

One owner of a longtime fixture on the Honolulu club scene offers an explanation for the city's anything-goes outlook. "I think we're seeing the effects of the economic recession in Asia," he explains, "and, along with heated competition [for mainland visitors] from other destinations, it's really causing us to look to other outlets for ways to attract as

many of those precious patrons as we can."

These "other outlets" most often mean allowing young, hungry and independent promoters to take a stab at running events at existing clubs in exchange for a cut of the action. Take 26-year-old DJ/promoter G-Spot. He started up Double-O-Spot Productions and began flying in talent, first from his Chicago hometown, then from California and, eventually, the world. Q-Bert, Shortkut, Peanut Butter Wolf, Simply Jeff, Jesse Saunders, the Real World's DJ Lars and other notable turntable talents have performed at his parties, often for nothing more than room and board—and the opportunity to see the fair isles.

"[Top-name DJs] are used to getting \$2,000 to \$3,000 a gig, which

just isn't possible for me," G-Spot admits. "The scene here is smaller, which has its advantages and disadvantages. A lot of people here didn't grow up with dance music like they might have in Chicago, and it does take a lot more work to get things going. On the other hand, it's good to see how people from different scenes here can get together to make a real ragin' party."

For G-Spot, Wolf and other promoters who hope to someday see Hawaii as a major nightclubbing paradise, the wait may be a ways away, but club-hoppers can rest assured that the tropical nightlife here will always reflect the open and inclusive attitude of its 1 million-plus residents. ■

Shawn "Speedy" Lopes is the nightclub columnist for the Honolulu Advertiser.

Equatorial Thunder! SEEKING MAINLAND HEAT

GW Productions
congratulates Honolulu success

SEGUIN

on your debut New Age/World Beat release.

Touring, distribution,
publishing & label inquiries:
Laytoncarr@compuserve.com

"Caring for Hawai'i's Musicians"

Featuring the largest
selection of Hawaiian
Music in the world.

Microphone Music, Inc.

"Wholesale Music Distributor"

2077 South Beretania St., Honolulu, HI 96826

ph: (808) 946-1488 • fax: (808) 942-0173

email: rh@maikai.net • www.maikai.net/~rh

HOKU NOMINEES

Continued from page H-2

"Footprints—Contemporary Christian Music By P.J.," P.J. (Hulo)
"The Music of Wai'ali," The Choir Of Wai'ali Hui'ia Church
"A New Song In The Islands," Randy & Gay Hongo (Christian Vision)

Rock Album Of The Year

"Fanning The Inferno," Spiny Norman (Wiki Wiki Wacky)
"Mana," Sunburn (MRC)
"Rude Party," BossCats (BL)
"Sign Of The Times," Gail Swanson (Rockchic)
"Silhouette Artist," Michael Piranha (Sola Virtus)

Reggae Album Of The Year

"All Natural," Natural Vibrations (Cinnamon Red)
"Goldmind," Jamin (NEOS)
"Mahalo," Quino (Kamole)
"Polynesian P-Funk," B.E.T. (Tropical Jam)
"A World Of Love," Sly Dog (Chucky Machado)

Anthology Of The Year

"The Best Of The Ka'au Crater Boys," The Ka'au Crater Boys (Roy Sakuma) Roy Sakuma, producer
"From Irmgard, With Love," Irmgard Aluli And Puamana (Mountain Apple) Jon de Mello, producer
"Hawaii's Golden Voice," Alfred Aholo Apoka (Hana Ola) Harry B. Soria, Jr., producer
"Lei Of Stars," Various Artists (Hana Ola) Harry B. Soria, Jr., producer
"Pride Of Punahale," Keili'i Reichel, Uluwehi Guerrero and Kekuhi Kanahele (Punahale) Keali'i Reichel, Fred Krauss and Jim Linkner, producers

Compilation Album Of The Year

"Best Of The Big Island," Various Artists (Hula Records International) Donald P. "Flip" McDiarmid III, producer
"Lifesong," Various Artists (Life Foundation) Brickwood Galuteria, Kenneth Makuakane and Jon de Mello, producers
"Peter Moon Presents Juicy Fruits," Various Artists (MGC) Peter Moon and David Choy, producers
"Pride Of The Islands," Various Artists (KCCN) Kenneth Makuakane, Rhoda-Ann Kihikihi and Michael Kelly, producers
"Slack Key Guitar," Various Artists (Palm) Charles Michael Brotman, producer

Hawaiian Album Of The Year

"Destination Paradise," Brothers Cazimero (Mountain Apple)
"Hanaiali'i," Amy Hanaiali'i Gilliom & Willie K (Mountain Apple)
"Hawai'i i Ka Pu'uwai," Ledward Ka'apana & The Original Ikona (Leo Nui)
"Kekuhi," Kekuhi Kanahele (Mountain Apple)
"A Traditional Hawaiian—Na Mele Maoli," Kawai Cockett (Hula)

Island Contemporary Album Of The Year

"Homegrown Hawaiian," Sean Na'auao (Poi Pounder)
"Iz In Concert—The Man And His Music," Israel Kamakawiwo'ole (Big Boy)
"Jus' Kelly Boy," Kelly Boy De Lima (KDE)
"Mother Of The Sea," Darren Benitez (Fat Katz)
"Pure Heart," Pure Heart (Four String)

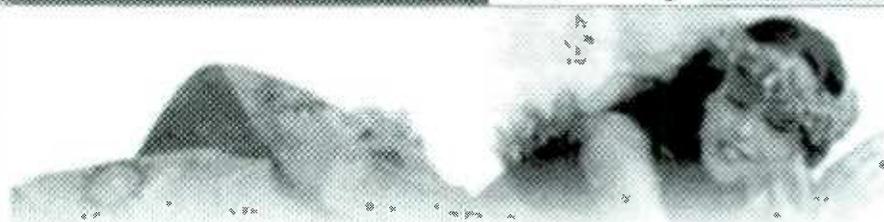
Instrumental Album Of The Year

"Eminent Ukulele," Kimo Hussey (Kapa Kuiki)
"Great Grandmother, Great Grandson," Kapono Beamer (Onopak)
"Night Moon," Cyril Pahinui (Dancing Cat)
"Steel Reflections," Bobby Ingano (Flying Solo)
"Waltz Of The Wind," Ledward Ka'apana (Dancing Cat)

Continued on page H-14

▶ contact us ▶ view/change shopping cart ▶ send order

www.booklineshawaii.com book catalog | music catalog | video catalog | News & Now | help



BOOKLINES HAWAII

music

Browse Artists

Allan Thomas ▼

Go!

Booklines Hawaii
Hawaii's
premiere
distributor, is
proud to
represent the
many fine artists
and labels that
make the music of
Hawaii.

For a free music
catalog call our
Customer Service
Desk at
808-676-0116
extension 206 or
write to us at:

Booklines Hawaii
94-527 Puahi St.
Waipahu, HI
96797

Enter Our
Contest!
Win the
Roots Music CD
&
T-Shirt!

Search

This Site ▼

by artist, title,
keyword or upc#

Go!

Best of Peter Apo & Del Beazley

a Mamo Records Anthology

This album is a best of collection of ten years of memorable music produced under the Mamo Records label. The seventeen songs feature outstanding performances by some of the finest Hawai'i recording artists and musicians. It is a must for any collector of Hawai'i music.



Coconut Hat

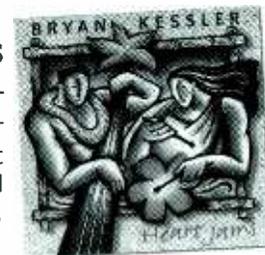
by Jim West

The gentle rhythms of slack key guitar underscore this musical travelogue of Maui's beautiful Hana Coast. Coconut Hat is a pristinely recorded collection of mostly original instrumentals, performed in this old traditional Hawaiian style by Maui guitarist, Jim West.

Heart Jams

by Bryan Kessler

Bryan Kessler is a unique music artist. He has practiced his craft of guitar playing, songwriting and music production for most of his life. He has just completed his first solo project entitled Heart Jams; a collection of original songs reflecting Island life, loves and music.



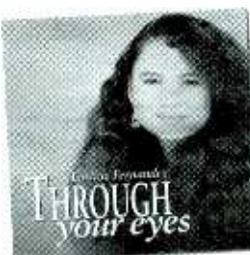
Roots Music

Reggae Hits from Hawai'i and the World
Roots Music is the first of it's kind combining the best Reggae Hits from Hawaii and the World! Contains several hard to find hit singles like Picture on the Wall by the Natualites. Also included are the huge international hits Pass the Dutchie by Musical Youth, War Party by Eddy Grant and Raggamuffin by Apache Indian.

Sons of Hawai'i

by Sons of Hawai'i

One of the best selling Hawaiian albums of all time, this Sons of Hawai'i recording, (the third recorded by the group), not only charted an exciting course for all Hawaiian music to follow, but also set a new standard for excellence in the island recording industry.



Through your eyes

by Lurline Fernandez

Writing music through the eye's of others is her specialty. Lurline is from the island of Kauai where she was born and raised. Although from Hawai'i, the variety of music written has captured the liking of different music lovers, age groups and spiritual hearts. Her music will ease your heart and stir your soul.

Two Waters

by Coconut Joe

Aloha! Let me introduce Coconut Joe, a new musical group from the Hawaiian Islands, which has just released their debut CD entitled Two Waters. It features the musical poetry of Hawai'i born and raised singer/composer Bob Rogers.



HAWAII ACADEMY
OF RECORDING ARTS presents

THE 22ND ANNUAL

NĀ HŌKŪ HANOHANO AWARDS

Group

OF THE YEAR

PREVIOUS WINNERS

- | | |
|---|--|
| 1978
The Brothers
Cazimero
<i>The Brothers Cazimero
in Concert</i> | 1990
Pandanus Club
<i>Hō'ike</i> |
| 1979
The Brothers
Cazimero
<i>Ho'āla</i> | 1991
Ho'okena
<i>Thirst Quencher</i> |
| 1980
The Peter Moon Band
<i>Tropical Storm</i> | 1992
Mākaha Sons
of Ni'ihau
<i>Mākaha Bash 3</i> |
| 1981
The Brothers
Cazimero
<i>Hawai'i in the
Middle of the Sea</i> | 1993
Mākaha Sons
of Ni'ihau
<i>Hō'oluana</i> |
| 1982
Olomana
<i>Come to Me Gently</i> | 1994
Hapa
<i>Hapa</i> |
| 1983
The Peter Moon Band
<i>Cane Fire!</i> | 1995
Mākaha Sons
<i>Ke Alaula</i> |
| 1984
The Peter Moon Band
<i>Harbor Lights</i> | 1996
Nā Leo Pilimehana
<i>Flying with Angels</i> |
| 1985
Mākaha Sons
of Ni'ihau
<i>Puana Hou Me Ke Aloha</i> | 1997
Ho'opi'i Brothers
<i>Ho'omau—To Perpetuate</i> |
| 1986
The Brothers,
Cazimero
<i>The Sound of the Sea
Surrounds Me</i> | 1998
Nā Leo Pilimehana
<i>Colours</i> |
| 1987
Mākaha Sons
of Ni'ihau
<i>Hō'ōla</i> | 1999 NOMINEES |
| 1988
Kapena
<i>Kapena</i> | The Brothers Cazimero
<i>Destination Paradise</i> |
| 1989
Cecilio & Kapono
<i>Goodtimes Together</i> | Hands of Time
<i>Chant</i> |
| | Amy Hanaiali'i Gilliom
& Willie K
<i>Hanaiali'i</i> |
| | Ledward Ka'apana &
The Original Ikona
<i>Hawaii I Ka Pu'uwai</i> |
| | Pure Heart
<i>Pure Heart</i> |

THE BEST OF HAWAII'S RECORDING INDUSTRY
Sunday, May 23, 1999, 5 PM • Live TV Broadcast, 8 PM
For more information, call (808) 239-9424

DBEDT

HAWAII



The Maui Festival: Good Vibes And Local Talent

BY JON WOODHOUSE

Nestled in the spectacular, tropical setting of Maui's Ka'anapali Resort, the Maui Music Festival entertains thousands of visitors and island residents each Memorial Day weekend with some of the brightest stars of smooth jazz.

This year's event, scheduled for May 29 and 30, features an eclectic roster that includes Spyro Gyra, the Braxton Brothers, Ronnie Laws, Tower Of Power, Rick Braun, Keiko Matsui, Marc Antoine and Najee.

In past years, the lineup has ranged from banjo sensation Bela Fleck And The Flecktones to violinist Jean-Luc Ponty to pop/R&B singer Michael McDonald.

Located along three miles of white-sand beach, Ka'anapali was once a royal retreat for the rulers of Maui. Steeped in historical and cultural significance, it offers endless warm sunny days, a spectacular beach setting and the majestic West Maui Mountains as a backdrop.

"All the islands have their own beauty, but Maui has everything; it is paradise," says Maui Music Festival founder John Rozenberg Jr. of Paradise Concerts. "We went looking for a Hawaiian destination for a place to create a festival, and we looked at all the islands. When we saw Ka'anapali, it was obviously the place to do it because, if nothing else, there are 5,000 hotel rooms within walking distance of the venue." Based in Los Angeles, Rozenberg has watched the jazz festival's dramatic growth in attendance over the last four years. "Last year, we tripled our attendance, with about 7,500 a day, and this year we're projecting 10,000 a day," he reports.

"Each year, the show grows by leaps and bounds," Rozenberg continues. "We sell tickets before we even announce the lineup, because we've

developed a reputation that the lineup is always great." The festival's Web site (www.mauiimusicfestival.com) features a lengthy page devoted to glowing testimonials from past visitors who reminisce about falling in love with Maui and watching their favorite musicians perform against a stunning sunset.

LOCAL RESOURCES

There's another lure that increasingly distinguishes this festival: the extraordinary amount and variety of talent that Maui has to offer. This remote oasis in the middle of the Pacific has produced an impressive array of talented musicians who are making a name in the world. As home base to such island-born Hawaiian music stars as Keali'i Reichel, who has earned combined album sales of 750,000, contemporary female rocker Gail Swanson and the tribal trance band Lost At Last, Maui has become the focus for top entertainment in the Hawaiian islands.

The Maui Music Festival has tapped into this impressive local pool and provides a venue for these artists to perform for visiting audiences. "We feel it's important to create a springboard for local artists," says Rozenberg, who presents island musicians on two satellite stages as well as the main stage.

This May, among the island artists performing are the Hawaiian All-Stars, featuring saxophonist Gabe Baltazar and steel guitarist Henry Kaleialoha Allen. A former lead saxophonist with the Stan Kenton Orchestra, Oahu-based Baltazar has recorded with Ray Charles, Dizzy Gillespie and Cannonball Adderley. One of Hawaii's most respected steel guitarists and jazz guitarists, Maui's Allen has worked with many island greats, including Alfred Apaka and Martin Denny.

TALENT SPECTRUM

In past years, the spectrum of local talent presented has included Hawaiian slack-key guitar masters Keola Beamer, Dennis Kamakahi and George Kuo, teenage slack-key sensation Ikaika Brown, saxophonist Michael Paulo, jazz guitarist Bob Bangerter, Gail Swanson, singer Eric Gilliom, who has artfully fused pop and contemporary Hawaiian music, and popular Latin guitarist Joe Cano, who earned a standing ovation last year from the main-stage audience.

"It's great that they take an interest in Maui musicians and give them an opportunity to be part of the show," says Cano, who has been heating up Maui playing in the group Acoustico. Inspired by flamenco-based groups like the Gipsy Kings and the legendary guitar trio John McLaughlin, Paco de Lucia and Al DiMeola, Acoustico thrilled thousands at the Maui Music Festival.

"It's an appreciative audience and a truly wonderful setting," says Hawaiian slack-key guitarist Keola Beamer. "It provides a place for our uniquely Hawaiian music to influence the world." One of Hawaii's first recording artists to integrate Hawaiian chants and instruments—like the gourd whistle and the nose flute—with contemporary forms of music, Beamer is a leading artist in the renaissance of Hawaiian slack-key guitar.

"There's a different rhythm out here," he explains. "Things move at a different pace, and that rhythm becomes a part of our music. You sit on the beach, and the breeze blows at a certain rhythm, and the waterfalls pulse down at a certain rhythm; this is what inspires our music. So, when you hear this music, it gives you a relaxed feeling. Music does change the world; it changes people's lives." ■

HOKU NOMINEES

Continued from page H-13

Jazz Album Of The Year

"Body And Soul," Azure McCall (All Art)
"Eastbound," Aaron Aranita (MGC)
"Millennium," Vernon Sakata (Woofy Doof)
"Remedy," Mele (MKC)
"Watercolors," Daniel Ho (Aire)

Single Of The Year

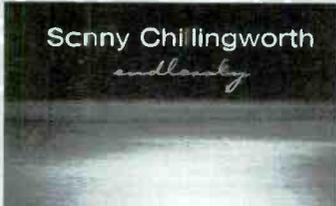
"Come Back," Forté (Cinnamon Red)
"Gold And Glitter," Kolea (Kekaua'ua)
"Ku'u Sweetie"/"Mai Lohilohi Mai 'Oe," Darlene Ahuna (Hula)
"Show Me Hokule'a"/"The Rainy Day Song," Pai'ea (Tropical Jam)
"Waikolaa Sands," Pomai & Leka (Morning Star)

Song Of The Year

"Destination Paradise" by Robert Cazimero and Roland Cazimero from "Destination Paradise," Brothers Cazimero (Mountain Apple)
"Maunaleo" by Keali'i Reichel and Puakea Nagelmeier from "Pride Of Punahale," Keili'i Reichel (Punahale)
"Mother Of The Sea" by Darren Benitez from "Mother Of The Sea," Darren Benitez (Fat Katz)
"My Sweet Pikake Lei" by Robert Cazimero and Keala Chock from "Destination Paradise," Brothers Cazimero (Mountain Apple)
"Palehua" by Amy Hanaiali'i Gilliom and Willie Kahaiali'i from "Hanaiali'i," Amy Hanaiali'i & Willie K (Mountain Apple)

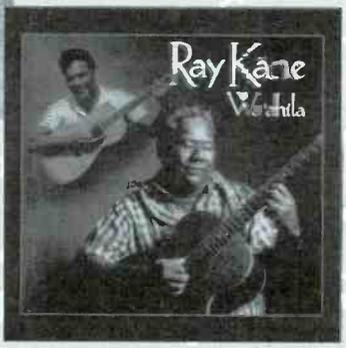
Album Of The Year

"Destination Paradise," Brothers Cazimero (Mountain Apple) Jon de Mello, Robert Cazimero and Roland Cazimero, producers
"Hanaiali'i," Amy Hanaiali'i Gilliom & Willie K (Mountain Apple) Willie Kahaiali'i, producer
"Iz In Concert—The Man And His Music," Israel Kamakawiwo'ole (Big Boy) Gaylord Holomalia and Israel Kamakawiwo'ole, producers
"Kekuhi," Kekuhi Kanahale (Mountain Apple) Kekuhi Kanahale, Kaipo Frias and Jon de Mello, producers
"Pure Heart," Pure Heart (Four String) Tracey Terada and Steve Kramer, producers

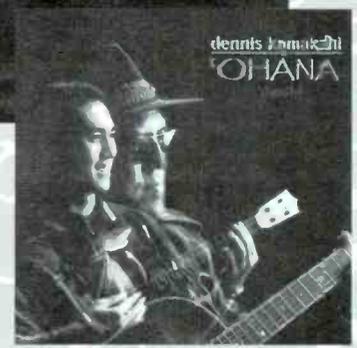


DANCING CAT RECORDS

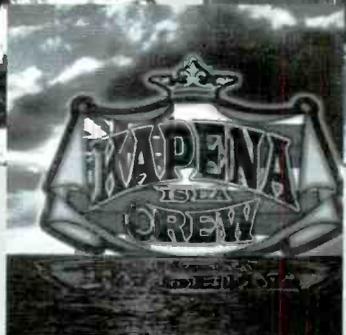
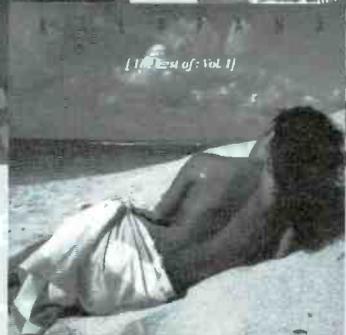
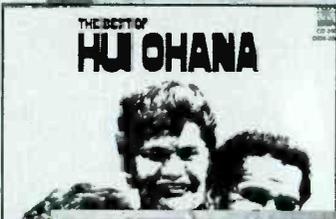
TAKING KIHO'ALU INTO THE NEXT CENTURY
To Record, Promote & Perpetuate the Beautiful Tradition &
Art Form Known as Hawaiian Slack Key Guitar; "Ki ho'alu"



DANCING CAT RECORDS



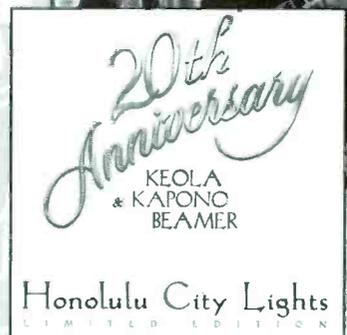
All 25 Dancing Cat slack key titles are available nationwide, distributed by NAVARRE HAWAII, Windham Hill Records/BMG Music.
For more information click on www.dancingcat.com or, www.windham.com, or call 1-(800)448-4228.
To get information about about the free annual slack key guitar festivals on each island in Hawaii,
call festival producers at (808)239-4336, or e-mail kahokuproductions@yahoo.com.



NAVARRE HAWAII

"THE HAWAIIAN MUSIC DISTRIBUTOR"

Our national staff has the product and information you need. All our distributed labels are fully marketed and sold by NAVARRE Corp. and NAVARRE/HAWAII



BRINGING OUR HAWAIIAN MUSIC TO THE MAINLAND AND BEYOND

1-800-728-4000 MAINLAND • 1-808-524-2744 HAWAII • CATALOG UPON REQUEST

MADE IN HAWAII

> *Na Leo = "The Voices"

>

> *500,000 Units Sold Worldwide

>

> *"Poetry Man" - Climbing the Adult Contemporary Charts now

> *Top 20 in R&R

> *Top 25 in Billboard

> *Top 10 in Gavin

>

> *"The Rest of Your Life" - 1998 Adult Contemporary Charts

> *Top 30 in R&R

> *#98 in '98 in R&R

> *Top 20 in Gavin

>

> *Sony Japan's top selling artist from Hawaii

>

> * <<http://www.na-leo.com/>> www.na-leo.com

>

> *****

> Consumer Feedback

> *"I want to buy it immediately! It is the prettiest remake of a song I have ever heard!!!"

> June, listening to KRBB/Wichita

>

> "I have just heard the Poetry Man song on WRCH Hartford CT by Na Leo.

> It is beautiful!!! I understand Na Leo has recorded three albums...I

> plan to buy them all"

> Louise, listening to WRCH/Hartford

>

> "Love your harmony with Poetry Man. Thanks for the beautiful music".

> Pete, listening to WKWK/Wheeling.

>

> *****

> NLP RECORDS NLPCD 3008 upc 7 61268 3008 2 9

> The Mountain Apple Company 1330 Ala Moana Blvd. Honolulu, HAWAII 96814

> Phone: (800) 882-7088 (toll free) or (808) 597-1888 Fax: (808) 597-1151

> E-mail: info@mountainapplecompany.com

THE MOUNTAIN APPLE COMPANY

Music Industry Readies New Round Of Synergy With Game Biz

THE VIDEO AND COMPUTER game industry is booming—and the music industry is hoping to get a piece of the action, with the pending availability of higher-quality audio on game units making the medium more attractive. Labels are also continuing to pursue game tie-ins for select artists, including recent games featuring David Bowie and the Wu-Tang Clan.

Competition for the entertainment dollars of U.S. youth is heated, as the interactive software industry reached \$5.5 billion in 1998, according to the Interactive Digital Software Assn. Add in hardware revenue, and the gaming industry rivals the annual revenue of the U.S. film industry, which brought in about \$6.9 billion in 1998. The interactive game industry is also closing in on the U.S. music industry's annual \$13.7 billion.

Sony is well positioned to take advantage of the potential synergies between the two industries. The company, which has had amazing success with the 32-bit game system PlayStation, is preparing the 128-bit PlayStation 2 for a fall 2000 release in the U.S. PlayStation now accounts for the largest portion of the company's annual operating profits, over the music, film, and consumer electronics businesses.

The PlayStation 2 is one of three new hardware platforms that aim to maintain the momentum of the home video game industry, which is riding high with PlayStation and Nintendo 64. Sega's 128-bit Dreamcast system is due Sept. 9 at \$199, while Nintendo's next machine (developed under the working name



Dolphin) will hit retail by the end of 2000 for an undetermined price.

The new Sony and Nintendo machines are DVD-based and offer the potential for playback of both DVD music and video. These machines may serve as the first introduction to next-generation audio for the prime music-buying demographic—a fact not lost on the music industry.

Sony is likely to include compatibility with its Super Audio CD format, developed with Philips, in the PlayStation 2, while Nintendo may support the DVD Audio standard in the Dolphin. Matsushita, which is providing the DVD media technology for Nintendo's project, has been a key supporter of DVD Audio. Representatives from Sony and Nintendo have declined to confirm specifics regarding their DVD-based music plans for these next-generation gaming machines.

IN ADDITION TO new DVD music synergies, the music industry could benefit from renewed interest in music-based games. Hip-hop and dancing games were among the most popular attractions at the annual interactive game industry gathering Electronic Entertainment Expo (E3), held May 13-15 in Los Angeles.

These games challenge participants to move their bodies in sync with visual directional cues. Konami, maker of arcade and home games, is hoping that U.S. audiences will flock to this new format, which is already popular in Japan. The company's Japanese arcade game "Dance Dance Revolution" has already spawned several imitators, most of which will hit the U.S. market in the coming months. The game is essentially a high-tech form of Twister, as it requires participants to dance a series of complex hip-hop moves on a series of floor pads. Konami also previewed "HipHopMania," which trades in the traditional joystick for an old-fashioned vinyl turntable. Gamers move the turntable to scratch to the beat of the music. "Guitar Freaks" is essentially the same game with a rock 'n'roll soundtrack, except that it uses a guitar in lieu of the turntable.

Sony's "Um Jammer Lammy," which is the sequel to the popular 1997 game "PaRappa The Rapper," offers similar gameplay. As with the Konami games, players must rely on their rhythm (or lack thereof) to win by tapping on a series of buttons in sync with the game's soundtrack. The PlayStation game is expected to be one of the top sellers of the year, according to some retailers surveyed at E3.

Activision is readying the rap-themed "Wu-Tang: Shaolin Style," a surprisingly good fighting game that is designed on the game engine originally developed for the controversial game "Thrill Kill." Players can choose their favorite Wu-Tang Clan member for the game, which will feature original music from the rap group when it is released this fall.

Also highly anticipated is a new game from Eidos featuring Bowie, who contributes voice and eight new songs to the game "Omikron: The Nomad Soul."

The latest round of renewed synergy between the music and multimedia industries follows two decades of trial and error.

Time Warner took a beating on its investment in gamemaker Atari after the home video game market crashed in the early '80s.

The parent companies of all the majors suffered again in the mid-'90s, after the CD-ROM gaming market imploded in the face of a product glut and the global love affair with all things Internet. Among the casualties of the second gaming crash were BMG Interactive, Philips Media, and Time Warner Interactive.

Former MCA parent company Matsushita also failed with its

investment in the obscure game system 3DO MultiPlayer.

Despite these failures, expect the music industry to take an even greater interest in the latest gaming developments. The poten-

tial of using the new DVD-based gaming platforms to reach new music consumers is just too great an opportunity for the music industry to ignore.

Billboard

MAY 29, 1999

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			NO. 1	
1	NEW		RICKY MARTIN C2 69891*/COLUMBIA	RICKY MARTIN
2	1	2	STAR WARS EPISODE I — THE PHANTOM MENACE SONY CLASSICAL 61816	SOUNDTRACK
3	2	3	BURY THE HATCHET ISLAND 52461.1	THE CRANBERRIES
4	8	3	SOGNO ▲ POLYDOR 547222	ANDREA BOCELLI
5	4	3	MULE VARIATIONS EPITAPH 86547*	TOM WAITS
6	10	3	COME ON OVER ◆ ¹⁰ MERCURY (NASHVILLE) 536003	SHANIA TWAIN
7	3	2	A PLACE IN THE SUN CURB 77942	TIM MCGRAW
8	5	3	THE UNAUTHORIZED BIOGRAPHY OF REINHOLD MESSNER 550 MUSIC 69808*/EPIC	BEN FOLDS FIVE
9	RE-ENTRY		THE MATRIX MAVERICK 47390/WARNER BROS.	SOUNDTRACK
10	6	3	ECHO WARNER BROS. 47294*	TOM PETTY AND THE HEARTBREAKERS

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

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

ALL AGES	18-24
1. amazon.com 9,800	1. amazon.com 1,258
2. cdnow.com 2,855	2. cdnow.com 582
3. columbiahouse.com 2,401	3. musicblvd.com 469
4. musicblvd.com 2,234	4. columbiahouse.com 388
5. bmgmusicservice.com 1,962	5. bmgmusicservice.com 335
6. buy.com 1,715	6. buy.com 152
7. bestbuy.com 784	7. blockbuster.com 89
8. wal-mart.com 762	8. wal-mart.com 88
9. blockbuster.com 455	9. totale.com 71
10. totale.com 242	10. bestbuy.com 64

25-34	35-49
1. amazon.com 2,743	1. amazon.com 3,932
2. cdnow.com 816	2. columbiahouse.com 958
3. columbiahouse.com 755	3. cdnow.com 933
4. bmgmusicservice.com 701	4. buy.com 759
5. musicblvd.com 577	5. bmgmusicservice.com 714
6. buy.com 517	6. musicblvd.com 696
7. bestbuy.com 277	7. bestbuy.com 320
8. wal-mart.com 266	8. wal-mart.com 275
9. blockbuster.com 171	9. blockbuster.com 128
10. towerrecords.com 73	10. towerrecords.com 77

Source: Media Metrix, March 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



Billboard® DIRECTORIES

The Definitive Source for Industry Information

INTERNATIONAL BUYER'S GUIDE: Jam-packed with critical personnel and other information about every major record company, video company, music publisher, and seller of products and services for the entertainment industry. A powerful tool. \$139

INTERNATIONAL TALENT & TOURING DIRECTORY: The leading source for those who promote or manage talent. Lists U.S. and Intl. talent, booking agencies, facilities, services and products. \$109

RECORD RETAILING DIRECTORY: The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independent and chainstore operations across the USA. \$175

INTERNATIONAL TAPE/DISC DIRECTORY: The exclusive source for information in the manufacturing area of the music and video business. Lists over 4000 professional services and suppliers. \$75

THE RADIO POWER BOOK: The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label, and radio syndicator. Includes Arbitron information of top 100 markets. \$95

INTERNATIONAL LATIN MUSIC BUYER'S GUIDE: The most accurate reference source available on the Latin music marketplace. Business-to-business contacts in 19 countries. \$75

To order: call 800-344-7119 (International 732-363-4156), fax 732-363-0338, or mail this ad and payment to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701.

Add \$6 per directory for shipping (\$14 for international orders). Add sales tax in NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

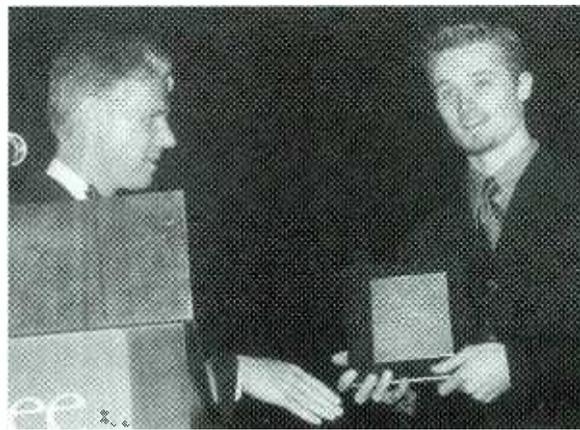
Billboard Directories are also available on diskette or mailing tables.

For rates call Mike Fouratt at 212-536-5017

www.billboard.com

BDZZ3028

Update



Berklee and Billboard Honorees. Berklee College of Music's 1999 commencement included the presentation of honorary doctor of music degrees to David Bowie and Wayne Shorter. Shown in the left photo, from left, are Bowie, Berklee president Lee Eliot Berk, and Shorter. Berklee also recently announced the winner of the 1999 Billboard Endowed Scholarship Award; tenor saxophonist Bob Reynolds is this year's recipient. Shown in the right photo, from left, are Timothy White, editor in chief of Billboard, and Reynolds.

LIFELINES

BIRTHS

Girl, Brittany Skye, to **Joanne Abbot Green** and **Robert K. Haber**, April 2 in Manhasset, N.Y. Father is president of CMJ and publisher of CMJ New Music Report and CMJ New Music Monthly. Mother is executive VP of CMJ and executive producer of CMJ Music Marathon, MusicFest, and FilmFest.

Boy, Justin William, to **Pauline and Joseph Yannece**, April 17 in Bloomfield, N.J. Father is mastering engineer for Trutone Inc.

Boy, Jason Tyler, to **Susan and John Trumbour**, April 30 in Bedford, N.Y. Father is director of advertising/product manager at Relativity Records.

Boy, Tyler Christopher, to **Catrin Hechl Walz**, May 9 in Los Angeles. Mother is West Coast director of travel management and office administration at Arista Records.

DEATHS

Leon Thomas, 61, of complications from leukemia, May 8 in the Bronx, N.Y. Jazz vocalist Thomas toured with Art Blakey's Jazz Messengers, Ahmad Jamal, and the Count Basie Orchestra. Increasingly identified with jazz's avant-garde in the '60s, he gained fame with his unique yodeling style on saxophonist Pharoah Sanders' late-'60s albums for Impulse! Thomas co-wrote his signature song, "The Creator Has A Master Plan," which was originally cut by Sanders on his 1969 album "Karma" and rerecorded by Thomas for Flying Dutchman Records in 1973. The singer also recorded for Portrait Records and appeared on early-'70s sets by Carlos Santana. Thomas is survived by a son and brother.

Tatsuji "Tats" Nagashima, 73, of pneumonia, May 2 in Tokyo. The Japanese concert promoter was best-known for pioneering the appearances of foreign music acts, including the Beatles, in Japan. Nagashima got into the concert promotion business in the mid-'50s. Starting in the

late '50s, he organized Japanese tours by a host of Western artists, including the Ventures, Louis Armstrong, Benny Goodman, the Supremes, Stevie Wonder, Led Zepelin, Andy Williams, and Simon & Garfunkel. But he was best-known for booking the Beatles for five nights at Tokyo's Budokan hall in 1966 at the height of Beatlemania. At the time of his death, Nagashima was

president of music publisher Taiyo Music and chairman of concert promoter Kyodo Tokyo. Nagashima was born in Tokyo but raised in London and New York, where he managed a bank, Mitsuhashi Bank, in both cities. Nagashima is survived by his wife, Yasuko; two sons, Tom and George, the former of which promotes shows in Japan; and a granddaughter.

GOOD WORKS

CARE FOR KOSOVO: On June 15, Epic will release "No Boundaries," a collection of live and unreleased songs by **Pearl Jam**, **Rage Against The Machine**, **Alanis Morissette**, **Neil Young**, **Oasis**, **Korn**, **Black Sabbath**, **Indigo Girls**, **Ben Folds Five**, **Peter Gabriel**, **the Wallflowers**, **Sarah McLachlan**, **Bush**, **Tori Amos**, and **Jamiroquai** to benefit CARE, OXFAM, and Doctors Without Borders. In advance of the album, Epic will donate \$1 million to the groups that work with Kosovar refugees. Contact: **Lisa Markowitz** at 212-833-5483.

TRIUMPH OVER TRAGEDY: On May 13, **the Coats**, an a cappella group that changed its name from **the Trenchcoats**, performed a benefit in Colorado for the victims in the Columbine High shootings and their families. The show raised \$12,000 through ticket sales and matching-fund donations made by an anonymous corporate donor from Denver and the Healing Fund. Contact: **Nancy Hammond** at 206-282-1990.

Country teen band **Young Guns** will also change its name due to the tragedy and will donate proceeds from its first single, "Take This Heart," on Double R Records, to the official charity fund for Columbine. Contact: **Steve Levesque** at 310-860-9170.

DINNER FOR MUSCULAR DYSTROPHY: **John Gambuzza** of H.O.L.A. Recordings and manager **Richard Groff** present the second celebrity guest night for the Muscular Dystrophy Assn. June 6 at Ashes Steakhouse in Red Bank, N.J. Wine, cigars, hors d'oeuvres, dessert, and a silent auction with members of **Bon Jovi**, **Danny Aiello**, and others start at 4 p.m. Contact: **John Gambuzza** at 212-777-5678, ext. 103.

WORDS & DEEDS

(Continued from page 26)

track put together by the Trackmasters.

"Art" is the rapper's first album since his 1996 release from an upstate New York prison after serving six years for attempted murder. The man once described by a journalist as "chilling" in demeanor has returned a changed man. But not too changed.

"I'm more down to earth, grounded, and more family-oriented," he says. "Maybe what I went through was for a good purpose that God had for me, because I might not have been able to preserve myself and make my comeback if I was out on the streets. The system brought discipline into my life—three regular meals and a lot of sleep.

"I feel my skills have advanced. I still tell stories, but I tell them with a bit of a 1990s twist—more bouncy and skillful. I'm learning to emphasize different things and make the visual picture even stronger. And my pronunciation is better.

"Then again," he adds, "I'm not too far off from what got me my fan base in the first place. With my last two albums [1991's "The Ruler's Back" and 1995's "Behind Bars"], I made the mistake of trying to be too complicated and straying from what brought me fame in the first place."

Def Soul/Def Jam president **Kevin Liles** says anticipation for "Art" is high. "Hip-hop has waited a long time for Slick Rick's return. And it's been a long time since we've heard stories told like 'The Ruler.' This release contains selections that have been pent-up in his head for a good seven or eight years. It's a blessing that he's back.

"Our product manager, **Jazz Young**, thought it would be interesting to reinvent Slick Rick, not just have him rest on his laurels," continues Liles. "We decided to compare him to some of the current hot MCs [like Snoop Dogg, who covered "La De Da Di"]. **James 'Bimmy' Atney**, Rick's A&R man and longtime

friend, is also close friends with these MCs. Since they all look up to Rick, James had the vision of them collaborating and paying tribute to Rick."

"Street Talkin'" was released in January as a white-label 12-inch single and commercial 12-inch single; it went out to national tastemaker R&B, crossover, and mix-show DJs. The second single, "We Turn It On," with Fresh, drops June 2 as a white-label and commercial vinyl single. The accompanying video was shot the week of May 10 in New York.

Rick's first promotional event was a March performance with **EPMD** and **Run-DMC** as "The Pioneers Of Hip-Hop" at the House of Blues in L.A. "We brought in Doug E. as a surprise guest," says Liles. "That was the first time they'd performed together in over 10 years."

Rick's official promo tour launched May 15. He's doing live shows, in-stores, TV, and radio appearances. He'll also perform on comedian **Chris Rock's** forthcoming HBO special, scheduled to air July 10. In addition, the label is planning a heavy street presence as part of its second-quarter campaign, as well as a major summer retail contest that will be announced in conjunction with the start of Black Music Month. A national summer tour of House of Blues clubs with EPMD is being planned.

Tyrone Lyons of New York retailer Bates Records concurs with Liles about the "Art" anticipation factor. "There's high anticipation at retail. This has been a long-awaited album—kids have been asking about it for the last year. He's found new fans in this younger generation and has held onto his fans from the past."

Contact **Elena Oumano** at 212-591-1619 (phone), 212-533-3862 (fax), or **Eoumano@aol.com**. Her mailing address is 51 Macdougall St., Suite 180, New York, N.Y. 10012.

CALENDAR

MAY

May 24, **92.3 The Beat Celebrity Golf Tournament**, Braemar Country Club, Tarzana, Calif. 323-931-4519.

May 25, **Contract Basics For Film And Video Workshop**, sponsored by California Lawyers for the Arts, Oakland, Calif. 510-444-6351.

May 26, **Music Publishing 201: Copyright, Renewals, Extensions, And Terminations**, sponsored by the Assn. of Independent Music Publishers, Dillon's Restaurant, New York. 212-758-6157.

May 26, **New England Video Software Dealers Assn. Educational Forum And Trade Show**, Bentley College, Boston. 800-949-8732.

May 27, **AIDS Project Los Angeles Commitment To Life XI**, honoring Janet Jackson, Gucci designer Tom Ford, and Time Warner chairman/CEO Gerald Levin, Universal Amphitheatre, Universal City, Calif. 310-201-5033.

May 27, **Creating Buzz Seminar**, presented by Entertainment Wire, Capitol City Comedy Club, Austin, Texas. 210-527-9100.

JUNE

June 1, **Music Video Production Assn. Seminar Series: Post 101 & Tricks In Telecine**, Post Perfect, New York. 212-636-9430.

June 4-6, **Words Into Pictures: The Film And Television Writers Forum**, sponsored by the Writers Guild Foundation, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 323-954-5858.

June 6, **Second Celebrity Guest Night For The Muscular Dystrophy Assn.**, Ashes Steakhouse, Red Bank, N.J. 212-777-5678, ext. 103.

June 8, **An E-Commerce Primer: Doing Business On The Web Workshop**, sponsored by California Lawyers for the Arts, Oakland, Calif. 510-444-6351.

June 8-10, **REPLTech North America**, Moscone Convention Center, San Francisco. 914-328-9157.

June 9, **Multimedia Law For Artists Workshop**, sponsored by California Lawyers for the Arts, Fort Mason Center, San Francisco. 415-775-7200.

June 9, **30th Annual Induction Ceremony And Awards Dinner**, presented by the National Acade-

my of Popular Music and the Songwriters' Hall of Fame, Sheraton New York Hotel and Towers, New York. 212-794-2773.

June 9-10, **Independent Video Retailers Conference**, Las Vegas. 503-675-1081.

June 9-12, **Promax '99**, Moscone Convention Center, San Francisco. 310-788-7600.

June 10-12, **20th Annual International Assn. Of African-American Music Celebration**, Hotel Royal Plaza, Orlando, Fla. 215-732-7744, www.iaaam.com.

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.



VALLEY MEDIA, INC.

**THE
20TH
ANNIVERSARY
BILLBOARD
SALUTE**



Big Valley,

FROM THE BEGINNING

From the back room of a store in a college town it grew and grew—into one of the country's most successful music and video wholesalers.

BY DON JEFFREY

Barney Cohen, the chairman of mega-wholesaler and distributor of music Valley Media, started out in 1974 as the owner of a single record store in Woodland, Calif., called Barney's Goodtime Music. By 1979, he owned four stores in Northern California's Central Valley.

His wholesaling operation, initially called Valley Record Distributors, began in 1979 in the back room of the store on E Street in Davis, Calif.

At first, it was indeed good times for the retail business. But then the bubble burst.

"It got to the point where I couldn't see the future of retailing," says Cohen. "In the early '80s, there was a retail war very similar to '94-'96, with new people coming in and discounting, selling at cost. And then there was inflation. One response of the record industry was to severely restrict the new releases coming out. Chains dependent on new product suffered between '80 and '82."

He sold the last of his stores in 1985.

Wholesalers were also having trouble in Northern California, but Cohen says, "I just came to the conclusion that I'd grow faster and better being a wholesaler."

Valley's No. 2 employee, Eileen Hendren, was hired in November 1980 to manage the Woodland store. She says, "The joke is Barney asked me if I wanted to go into wholesale. I didn't. Then he said, 'I sold the store.' So I



The story starts here.

said, 'Wholesale sounds real good.'" Hendren is still with Valley, as advertising manager.

AWARD-WINNING SERVICE

The one-stop business essentially grew out of Valley's supplying product to other retailers in the area. Cohen says he doubled his wholesaling business every year for the first three years of operation.

In 1986, he expanded Valley's inventory by adding CDs and moved the operations to Woodland. Two years later, with a 41,600-square-foot facility, Valley received the first of numerous awards from the National Assn. Of Recording Merchandisers as the Wholesaler Of The Year. "I was shocked," says Cohen of that first award. "I didn't think I was a big player in the industry."

He estimates that he was doing \$25 million to \$30 million worth of annual business by then.

In 1989, Valley moved "across the highway" to a new, 66,000-square-foot warehouse, where orders from about 1,000 independent stores and 50 chain locations were taken and fulfilled through EDI (electronic data interchange) for the first time.

"We believe we were the first company to take an electronic order," he says. "We've been ahead of the curve with technology all along."

CATALOG REPLENISHMENT

A shift in the business toward working with the chains occurred in 1990 when Amarillo, Texas-based retailer Hastings contracted with Valley to help manage its inventory. The idea was that the chain would only order titles "with a certain velocity" from the majors, Cohen says, but that other product could come from the one-stop. This was the beginning of Valley's catalog-replenishment program.

That year, Cohen also committed what he calls "my No. 1 biggest mistake." He went back into retail and bought seven Rainbow Records stores. "I thought [that] with a computer system I could be more efficient," he recalls, "but they were much worse than I realized." By 1994, he was down to two stores, which he then sold to Tower Records.

One good thing that came out of that experience, though, was the hiring of Rob Cain as a consultant to help turn around the retail operations. Although the stores are long gone, Cain is now running Valley Media day-to-day as president and CEO.

Another business Valley got into in the early '90s was mail-order, shipping product direct to consumers. "Some label customers came to us to do some fulfillment that their own distribution center didn't want to do," Cohen says. It wasn't a lot of business, he adds, but it did require the building of systems that led directly to Valley's big Internet-fulfillment business.

Cohen says he has no desire to sell directly to consumers. "We've had plenty of conversations about that," he says, "but it's the wrong thing to do. Retail punishes you."

ACQUISITIONS AND JOINT VENTURES

The years 1994-96 were for acquisitions and joint ventures. Valley was at the time competing with the then-fast-growing publicly owned Alliance Entertainment, which was gobbling up one-stops and independent distributors and threatening to make Valley a small player in the business.

"We made the decision to invest heavily in infrastructure," he says. And to meet its higher fixed costs, the company needed more volume. So it bought three one-stops: JEK, Scott's and RTI.

In 1994, Valley took the plunge in independent distribution of music by acquiring 50% of Rounder Records'

Continued on page 70

Facing The Future

President/CEO ROB CAIN sees bytes, bricks and mortar and more.

Rob Cain joined Barney Cohen in 1991 as a consultant to help turn around some troubled music stores that Cohen had acquired. Although the stores were eventually shut down, Cain stayed on and rose through the ranks of Valley Media to become president and chief executive officer, running the company on a day-to-day basis.

In an interview with Billboard, Cain talked about the future of the fast-growing, now-public company.

Although it's the Internet that attracts much of the attention today and it's known that Valley has a large share of the online music-retail fulfillment business, Cain says, "We see growth in the bricks-and-mortar side, as well."

He explains, "The independent community is surprisingly healthy and very resilient. We continue to provide more and more services to these accounts."

There's growth in the business of supplying music and video to the major retail chains, too. Cain says, "There's more interest in making the logistics of the channel more efficient, how to improve the bottom line."

The independent label and distribution business is growing, as well. Valley owns Distribution North America (DNA), which distributes product from some 300 labels.

"There'll probably be an increase in independently distributed product," he says, "because of consolidation." The Internet, though, remains a major element of Valley's present and future. "We continue to expand our services for that particular market," Cain continues.



Cain

Cain was asked about the possibility of online retailers doing their own fulfillment. "We don't hear a whole lot of that," he says. "We spend a lot of time educating accounts that the economics are in favor of outsourcing."

Valley doesn't expect to be competing with its online accounts by selling titles directly to consumers from an Internet distribution," says Cain.

The other arm of Internet music commerce—the downloading of tracks and albums—is something that Valley is thinking about. "We will do it," Cain says. "It's just a matter of figuring out what we'll be doing. We are an independent distributor—we represent labels and sell their product. We can sell either physical product as atoms or as bits and bytes. We've got to figure out how this thing's going to shake out. We're observing it closely, talking to a lot of people, waiting for the right time."

Video has a future with Valley as well. The wholesaler now has more than 40,000 video titles in its inventory. And DVD is expected to make this an even stronger business.

"We're very bullish on DVD opportunities—and that's DVD for audio as well as for video," says Cain.

Mary observers over the years have predicted the demise of the one-stop. But Valley is not only still standing but flourishing. Cain recalls that, when Valley was doing research for its initial public offering of stock, "someone dug up a quote that the middleman will be wiped out of the distribution channel." That statement was made in 1851, he points out.

"With the complexity of this business—audio and video—there's always a role for a consolidator, an aggregator of product," he concludes.—D.J.

Barney COHEN

THE BILLBOARD INTERVIEW

The chairman of the award-winning distributorship knows a thing or two about music and moving it.

BY ED CHRISTMAN

Valley Media founder Barney Cohen got his first job in the record business, working part-time in a record store, when he was in the seventh grade. By the time he graduated college, he had already logged 10 years working part-time in the record business, before he embarked on the 25-year stint he has enjoyed as a music-industry entrepreneur, the first 10 as a music retailer and the last 15 as a wholesaler. It is in the latter portion of his career that he has made his mark. Valley has won a total of eight National Assn. Of Recording Merchandisers' awards (it has won in each of the last six ceremonies) in two categories: One-Stop Of The Year and Large Wholesaler Of The Year. In addition, among wholesalers Cohen has often been the first to spot business opportunities and then exploit them, including the special-orders business, the deep-catalog business and, of course, fulfillment for online retailers.

Today, having built a top-flight organization at Valley, Cohen spends most of his time trying to build the three-year-old Valley Entertainment record label, which did \$2 million last year. But, even though he only spends 25% of his time on his responsibilities as Valley Media chairman, he displayed his command of that business when retail editor Ed Christman called to find out what's happening in the wholesale trenches.

How did you get involved in the music business full time?

When I graduated from Antioch College in Yellow Spring, Ohio, I moved to Woodland, Calif., with my wife, where her family was from. Initially, I worked in a mobile-home plant, but I said, "I am not going to do this for the rest of my life." At the time, I had no intention of going into the record business, but I had all of this experience, and there was no record store there and I thought, "This is crazy." I knew I could make money from the record business. So, in 1974, with borrowed money, I opened Barney's Goodtime Musicstore. I opened a second store in Davis, Calif., and that was a homerun. By 1979, I had four stores and decided I wanted to be in wholesale.

Why?

Because I saw real opportunity. In the early '80s, the record business was in trouble, and all the wholesalers in

my area went down except one, and I thought that they weren't long for the world.

Another reason was I felt more suited for wholesale, because I was system-oriented. Also, I had gone through a brutal battle with four chains in the Northern California

region, all of whom did a death dance and then went out of business. I survived but said, "These kinds of retail wars are going to happen again, so you are never going to get anywhere." So I hung out my shingle as Valley Record Distributors in 1984.

How big was your first warehouse?

It was about 2,000 square feet, and it was in one of those little tilt-up, garage-door office parks in Davis. I had 20 customers the first year, with the core being the three that I had previously owned. I also had a side business in helping people open record stores, which gave our business about five satellite stores. Those people relied on me for information about what to stock. All of our customers were within 50 miles from the warehouse, and it just slowly grew. I had two employees on day one, and we did \$2 million in the first year.

What were your systems like in 1984?

We were on a Data General, a mid-level [main frame]. We had the database, but order-taking was done by hand, as were all the financials. Still, everyone was pretty blown away by the computer. It's amazing as to how prehistoric it looked compared to what we are doing now, but at the time, no other one-stop had a computerized system.

How large was your database?

We had about 30,000 titles at that time, which was just the best-sellers. Now, we have over 250,000 titles in our database.

Did you have anything going for you besides your computer?

People liked my service; I was good at it. Also, I was really sympathetic to the needs of the retailer. I think it made them feel good to talk to a wholesaler who understood the way they thought.

So you were off and running.

Yes, we doubled every year for the first few years. By the end of 1987, our volume was at \$16 million, and we were starting to attract attention. Somewhere in there, I won my first One-stop Of The Year from NARM [the National Assn. Of Recording Merchandisers].

What was the landscape like in terms of competition by the end of the 1980s?

At that point, Universal [in Philadelphia] and City One-Stop [in Los Angeles] were the biggest. They were both over \$50 million. The big one-stops on the East Coast were Bassin, Universal and CD One Stop. In the West, it was Abbey Road, Pacific Coast and Valley.

How did you differentiate yourself from the others?

The difference—and the reason I believe that I won the NARM award—was I was always creating new services and products. So I never did this thing that most one-stops did, where they called up a customer and said, "Whatever that guy is doing for you,

I will do better." If you could get a customer that way, then somebody else could get them from you the same way. I wanted to build a business that would be sustainable.

So what was the first new service or product that you created?

The thing that catapulted us with most every chain in the

"In the early '80s, the record business was in trouble. [As a retailer] I had gone through a brutal battle with four chains in Northern California, all of whom did a death dance and then went out of business. I survived but said, 'These kinds of retail wars are going to happen again, so you are never going to get anywhere.' So I hung out my shingle as Valley Record Distributors in 1984."

country was special orders. I was on a NARM panel on computerized selling and ordering and, I think it was [Bob] Theisen [of the Musicland Group], who said they were trying to carry every title in print. So I went to Musicland and

Continued on page 62



HOME VIDEO

20 YEARS

OF BEING

ONE WITH

VALLEY HAS

MADE VALLEY

NUMBER ONE

WITH US.



New Media:

Valley's Online Activity Is A Fulfilling Venture

BY EILEEN FITZPATRICK

Just a little more than three years ago, Valley Media, Inc. signed on to fulfill orders for a little-known Internet company called CDNow, and then the word spread—about the online retailer and Valley. Today, not only is CDNow a leading online retailer, Valley Media has become a leading Internet fulfillment company, processing more than 20,000 orders a day.

"The most significant change we've seen this year is the addition to our account base," says senior VP of sales and marketing Ken Alterwitz. "Lately, we've spent a lot of time, energy and money on catalog video and think we can use our audio model for video accounts."

While the distributor carries more than 250,000 audio titles, it has increased its video offerings four-fold. With the acquisition of distributor Star Video in 1997 and further

additions to its warehouse, Valley now carries every single music video available, 40,000 theatrical videos and more than 3,000 DVD titles, which comprise every title available on the format. The distributor, though, does not carry adult product.

ROOM TO EXPAND

Over the past six months, Valley's Internet account base has expanded from about 100 to 150 retail accounts. New clients include Amazon.com, Buy.com, and new Universal Music Group/BMG Entertainment online venture Get Music.com for product outside the UMG/BMG umbrellas. Video-only accounts include DVD Express, online DVD rental site NetFlix and Reel.com.

But Alterwitz says there's still room for improvement and expansion of the account base. "There's only a small number of retail accounts that market deep video catalog," says Alterwitz, "but there are still a wide range of titles that are in print but not accessible in stores. But

Fulfilling Expectations: Picking, Shipping And Doing The Math...Quickly

Despite a 24-million-item inventory, Valley Media ships 95% of its orders the same day they come in.

BY TERRY BARNES

It may be the largest record repository in the world: 600,000 square feet, 250,000 different SKU's, with some 24 million pieces of product on the floor at any given time. This is the realm of John Kordic, senior VP of operations for Valley Media. And there's something illogical about it. How does he fulfill 95% of the wholesale orders for this unmanageable mound of music the same day he receives them—and with 99.95% accuracy? Perhaps it's because Kordic doesn't really know what he's doing.

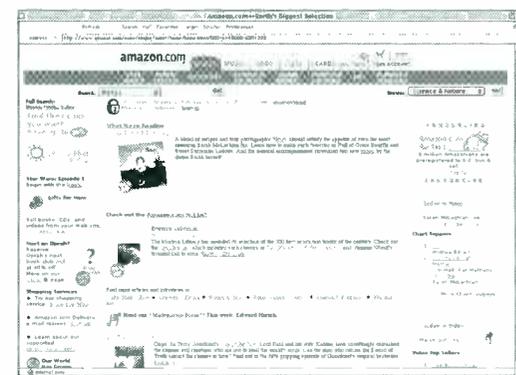


Senior VP, operations, John Kordic

"I didn't know how records were supposed to be distributed when I came into the business in 1994," Kordic recalls. "All I knew was that there had to be a better way than sending a guy out to the warehouse with a pick slip. So we posed a challenge to ourselves: Could we provide a higher level of service to our customers? We started exploring all kinds of options, not limited by traditions or by what people felt was appropriate in the record business."

In search of technology, Kordic, with industrial engineer Steve Shrope, met the Dorner/PCC consortium, known for its hardware/software installations at Kodak and Timex. Dorner seemed to have solutions for Valley's

Continued on page 76



Internet retailers can offer that because we stock it for them."

Valley's online-fulfillment business has increased so rapidly that, earlier this year, the company formed a new division called i.FILL to distinguish it from its traditional brick-and-mortar retail account base. All of i.FILL's pick-and-ship operations are handled out of one warehouse located at the company's base of operations in Woodland, Calif. The company's second distribution center, in Louisville, is gearing up to supply additional i.FILL business.

CUSTOMIZED WEB SITES

Alterwitz sees no end in sight for the division's continued growth. "It's still a viable market for additional growth," he says, "because the Internet still hasn't been utilized to its fullest capacity in local markets."

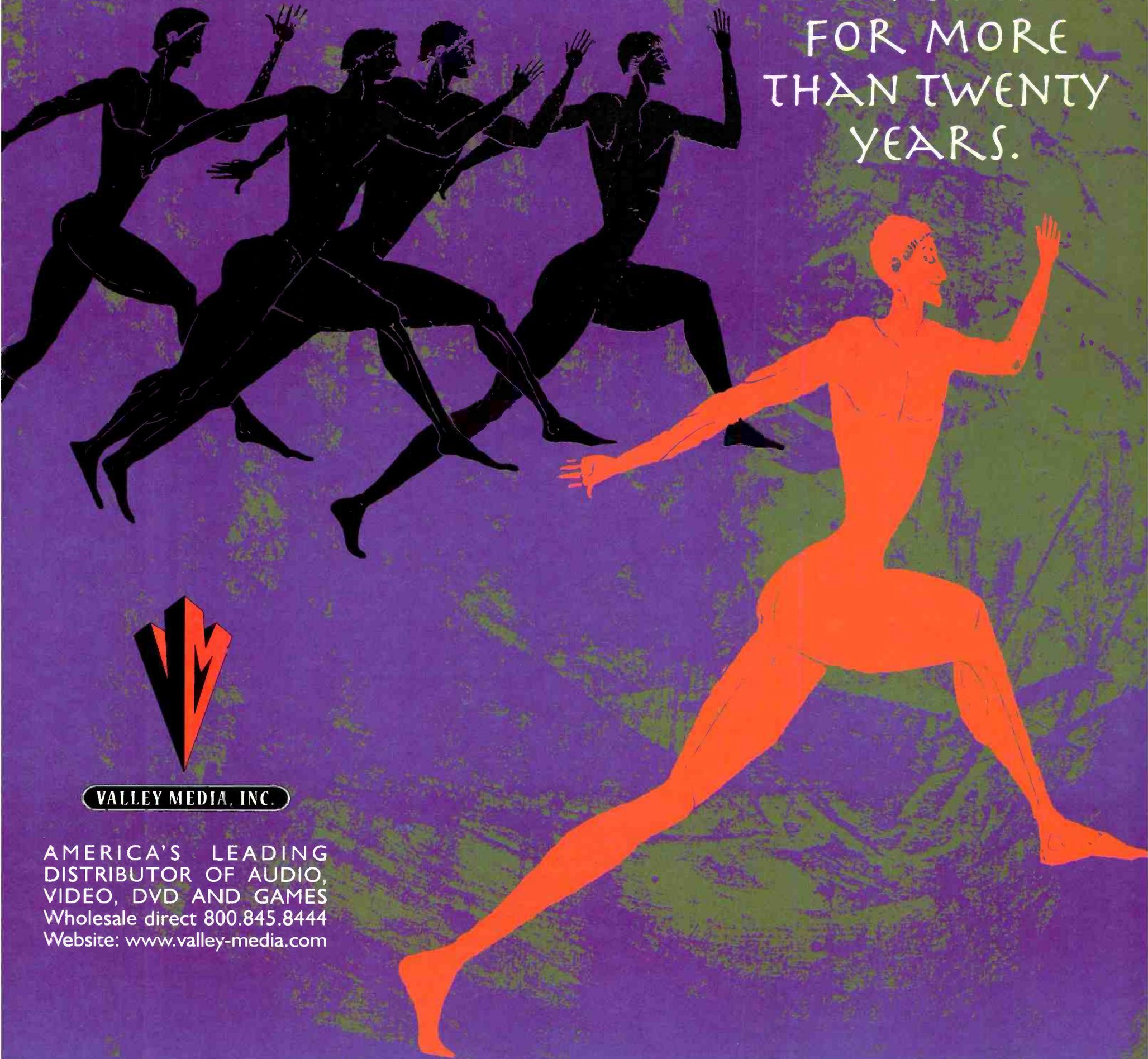
In order to tap into local retailers, Valley is developing an Internet software package that would allow individual dealers to put up their own Web site with an e-commerce feature. Customers could then browse the site at any time and either place an order that could be delivered by mail or pick it up at the store. The package could easily be used by video, music or DVD retailers.

"There's no reason why, at some point in time, virtual stores can't be attached to brick-and-mortar stores,"

Continued on page 78

VALLEY MEDIA, INC.

AHEAD
OF THE
COMPETITION
FOR MORE
THAN TWENTY
YEARS.



VALLEY MEDIA, INC.

AMERICA'S LEADING
DISTRIBUTOR OF AUDIO,
VIDEO, DVD AND GAMES
Wholesale direct 800.845.8444
Website: www.valley-media.com



BARNEY COHEN: THE BILLBOARD INTERVIEW

Continued from page 57

said, "Let me be a back-up if you don't have it in your warehouse. I said, "I will ship every night to you for the things you don't have, so you can get the product right away, instead of waiting two weeks." It was a compelling argument. Also, since we were already selling the chains, I found myself doing the fill-in for a lot of retailers that weren't in my territory.

You also specialize in supplying deep catalog to some chains. How did that business begin?

John Marmaduke of Hastings [Entertainment] had come to the conclusion that he was losing money on things that he had in his warehouse that had lower than, say, X velocity. He decided that, if he couldn't order a case of a title, he should never touch it. We were already doing special orders for Hastings, and Marmaduke said that he had a concept that he wanted to discuss, and that was what would become our deep-catalog business—what today you would call vendor-managed inventory.

Next, I was looking for more new wholesale products and felt that nobody was doing a good job in classics. So I had just committed to carrying every classic title, and everybody thought I was crazy, but I felt that people would let me rack the classics.

All of these things changed the nature of our relationship with the big chains, and they also changed our size. It really started to fuel our growth because these were big chunks of business. Also, they allowed me to carry every title, which also helped our database. All of a sudden, the business went from everyone keeping the catalog in their head to having the database, which had to be right. That is a shift that most

other people didn't get.

While you were developing these new products in the early 1990s, I know a number of one-stops relied on the export business for growth. But your company never participated in that market too heavily. Why?

I never liked the export business, because it would come and go, and that brings us back to that concept I mentioned earlier about liking sustainable businesses. Because I wanted to build an organization, I needed a business that would be steady. Today, exports are about 4% of our business.

Did the creation of Alliance Entertainment Corp. in 1992 in any way affect your company and how you viewed the business?

Absolutely. At first, when [AEC founder] Joe Bianco bought Bassin [Distributors], I just thought that Jerry [Bassin] wanted to retire and he wanted a paycheck. When they went out and bought Encore, I thought that the acquisition didn't make any sense. I had a hard time understanding why Bianco put a one-stop and an independent distributor together. So every day when I went to work, I would ask my key people, "What have they got on their mind?" I couldn't figure it out.

In response to [Alliance], Alan Meltzer, [CD One Stop founder] was thinking he had to do something. So he approached me about the two of us combining, and we came pretty close to pulling the trigger. I was pretty impressed with some of the things that CD One Stop were doing. Also, I was a little afraid, because they were heavily into next-day air-shipping all over the country. They were my best competitor.

But you had a more sophisticated warehouse at that point.

Maybe, but not by a lot. They were the only guy that had stuff that we didn't have. At that point, I thought I was as good as or better than Abbey and Bassin. But there was reason why [Valley and CD One Stop combining] didn't happen, and very shortly after that CD One Stop made their deal with Joe Bianco. And then I got real nervous, because I went back to my question, "What is on their minds? What does he see that I don't?"

And then, one day, I was sitting around with Ron Phillips [Valley senior VP of purchasing] and Rob Cain [Valley CEO], and I saw it as clear as a bell, and I said, "I got it. I know what is on their minds. If you put the one-stop and the independent distribution company in the same room,

you save a fortune. So that's what has got to be on their mind." But they never did it.

Somewhere around then, they tried to buy your company.

Yes, the call came from Bianco, and I said, "I am interested, but I need to know what is on your mind. He wouldn't tell me, so I never went forward. He tried one more time. But I said, "Joe, it doesn't feel right. I'm gonna



Cohen, with Woodland store manager Teresa Ferguson (left), Columbia artist Jane Olivior, 1975

pass," and that's when he stuck a finger in my chest and said, "I am either going to buy you or bury you." A week later he bought Abbey Road, and Bruce [Ogilve, Abbey Road founder] called me up and thanked me for helping make him a rich man.

If you were nervous before, how did the Abbey Road deal affect you?

I realized that I was in a real battle here. After they bought Abbey, they were a \$600 million company. We couldn't take them on as a \$100 million company. I had to come up with some kind of a response or I may not have a

Continued on page 64

Happy 20th Anniversary!

VALLEY MEDIA, INC.

Thank you for supporting independent music. **caroline dis**



Garth Brooks



Steve Wariner



Chris LeDoux



Tim Wilson

CONGRATULATIONS
Valley



Deana Carter



Trace Adkins



Susan Ashton



Keith Urban

Thanks for the
first 20 years.
We look forward
to the next twenty.

*from all the artists
at Capitol*



Thank You For Years Of Fullfillment



A Regency
Enterprises Company



The New Millennium 2000

© 1999. Restless Records. All Rights Reserved.



BARNEY COHEN: THE BILLBOARD INTERVIEW

Continued from page 62

business in five years.

But Alliance was too busy selling a revenue stream to Wall Street, and—whatever plan they had for rationalizing the businesses—they didn't try to execute it until it was too late.

I felt that Alliance would go bankrupt. I told my people, "They don't know what they are doing." Unfortunately, we had to do business in that environment, and they were messing up my pond. We lost Borders when they offered a price 10% below mine. Borders was almost one-third of our business.

And that must have been when you decided not to be so dependent on larger accounts.

Right. I said, "We are never going to let an account become more than 10% of our business," and that's also when I decided to buy small-to-medium-size one-stops. We

All of these securities have been sold. This announcement appears as a matter of record only.

New Issue/March 1999

\$64,400,000



VALLEY MEDIA, INC.

4,025,000 Shares of Common Stock

J.P. Morgan & Co. BancBoston Robertson Stephens

"The thing that catapulted us with most every chain in the country was special orders. I was on a NARM panel on computerized selling and ordering, and [Bob] Theisen [of the Musicland Group] said they were trying to carry every title in print. So I went to Musicland and said, 'Let me be a back-up if you don't have it in your warehouse.' I said, 'I will ship every night to you for the things you don't have, so you can get the product right away instead of waiting two weeks.' It was a compelling argument."

had to grow to fight Alliance.

After buying three or four one-stops, you seemed to have stopped. Why?

We stopped because our outreach is now national. Initially, when we started to buy one-stops, we were getting new customers. Now, we feel that we are talking to practically every store in the country in one way or another, so the value of purchasing a one-stop to us isn't as high.

I guess you were also helped when Alliance filed for Chapter 11.

When they began to falter, all the business we lost to them started to come back, in 1997 and 1998.

Why did you get into the video business in late 1997?

There were three main components. The Internet customers were begging us to do it. Second, we thought DVD was going to be a monster, and we went to the studios and asked to buy DVD and they wouldn't let us. They said, "No, you are not a video distributor." In order to get into the video business, we had to buy a distributor, Star Video.

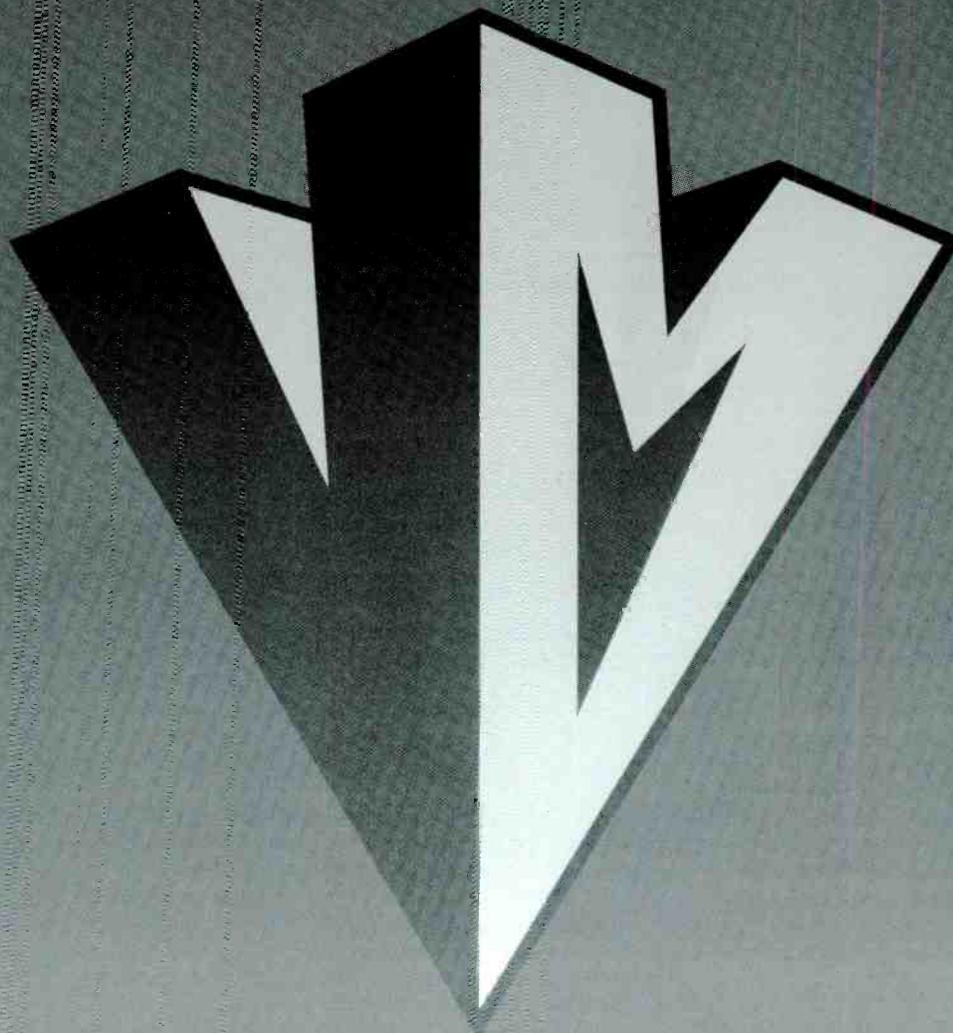
The third reason is for growing and diversifying. I was under the assumption that Alliance would be a competitor forever. They are still here competing with us. So this is a chance for us to go somewhere that they haven't gone.

How did the Star acquisition go for you?

Well, that's a tough question. It's the biggest thing we have ever done; it doubled the company overnight. Also, it was two different cultures and two different product categories. And, although the vendors are the same, it's amazing how many differences there are between the music and

Continued on page 68

Congratulations on 7300 days of independent success.



From your friends at
Warner/Elektra/Atlantic Corporation and Its Family of Labels

A Time Warner Company



THANK YOU!

Valley Media

thanks our business partners and team members for two decades of good business and good times.



AMERICA'S LEADING DISTRIBUTOR OF AUDIO, VIDEO, DVD AND GAMES
Wholesale direct 800.845.8444
Website: www.valley-media.com

VALLEY MEDIA, INC.



Sbritt



BARNEY COHEN: THE BILLBOARD INTERVIEW

Continued from page 64

video worlds. We had a lot of big integration issues, and one of the reasons that we delayed going public is we wanted to be able to tell the world that we are over the hump of integration, and we feel we are.

Other than DVD, what opportunities does video

present to Valley?

Most video distributors concentrate on rentals. Our intention all along was to concentrate on sell-through, because we felt that, even without DVD, VHS was horribly represented and undersold. There are no independent distributors in video like there are in music. Think what that means. Most of the small producers are selling direct. We know from the music business that is not efficient, so we saw independent distribution of video as an opportunity.

Also, we saw off-shooting video into the music accounts and music into video as an opportunity, and that has all proven to be the case. We are selling a lot of video to our music accounts, and we have video accounts that are starting to take music, like, for instance, Toys 'R' Us. They were Star's biggest customer, and we took them over and we are still racking them, and we convinced them that they should carry [children's] music as well, and they are testing it.

How large is video for you?

Our numbers came in at \$870 million last year, and video is about a third. It is close to \$300 million, which is what it was when we bought Star. But two-thirds of that business is gone. We either lost or fired two-thirds of the business,

mostly rental. A lot of the slack has been picked up by DVD, and a lot is the independent distribution. We are the only distributor in the video business that is not doing revenue sharing.

The Internet business is your fastest-growing business.

By far, and we saw it early. I was lucky, because my son was in the same dorm with [CDNow founder] Jason Olim, and they were talking about it, and got me into the discussion early. So I got to talk to one of these guys right at the point where it was starting, and I think I had something to do with it going. It's been fun, a lot of fun. CDNow was the first, and then Amazon came in and blew everyone away. But I think a lot of people are going to catch up.

Though I am not too sure about the music-specialty merchants with their Internet sites. Show me one of them that is doing a decent job of driving traffic to their site.

You're right. The music-specialty stores are going to have a real problem. They are going to have to work hard to stay in the [online] market. I talk to all of the chain CEOs. I tell them, "You have all this co-op money coming your way; use it to promote your site." And they don't get it.

Last year, you did about \$130 million from online merchants. The Internet business is growing so rapidly that some of these guys may at some point do their own fulfillment. Is that something you worry about?

I think that is a fact of life. Every large customer eventually takes business direct. Amazon has told us they will, and we model our business with that assumption. But Amazon is on such a growth curve that we don't think it will mean a reduction in the amount of business they do with us.

What about CDNow?

I think they want more co-op money and a better price, but I don't think they have the desire to build a warehouse.

So you don't see your online business shrinking.

I believe that online will grow a lot in the years to come. Music is a wonderful add-on item for an incredible variety of retailers. Even beyond that, I think radio stations will start selling music on the Internet. If every radio station in the country started it, they are not going to go direct. I think the [many online merchants] will see our value. We don't make very much money. One of the things that is a weapon for us is that we have turned ourselves into a low-

Continued on page 74

CONGRATULATIONS TO

Valley Media

from Aon Consulting and Aon Risk Services

Congratulations to

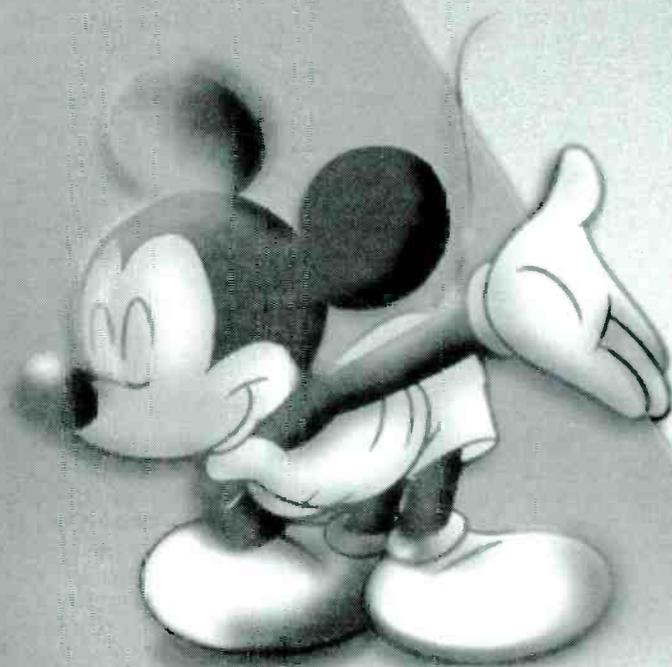
VALLEY MEDIA, INC.

on their 20th Anniversary.

**BancBoston
Robertson Stephens**

www.rsc.com

Buena Vista Home Entertainment,
Walt Disney Records and
Hollywood Records
Congratulate
Valley Media
On Their 20th Anniversary
In The Entertainment Business!



Who counts when it comes to Valley Media's bottom line?

the answer is **Deloitte & Touche**

Congratulations on 20 years!



ARTISAN
ENTERTAINMENT

Artisan Entertainment

congratulates

Valley Media, Inc.

on their

20th anniversary.

Here's to

another 20!



VALLEY MEDIA, INC.

FROM THE BEGINNING

Continued from page 56

Distribution North America (DNA). Valley bought the other 50% in 1997.

"We made the commitment to deep catalog," Cohen says. "The majors are easier [to buy product from] because they have their act together. But it's much harder to do business with indies. [Buying DNA] helped clean up the system. Instead of Valley buying from small labels it can buy from the distributor. That helped our title count."

ONE-STOP EXPANSION

He says owning DNA also helps his relationship with labels. "There are two groups of people—DNA and the one-stop—calling on customers."

Valley's first foray into the Internet occurred in 1994 out of a personal relationship. Cohen's son was a college classmate of CDNow's co-founder Jason Olim.

CDNow's "database and backroom functions are ours," says Cohen. "But the systems we built are available to other retailers."

Cain adds, "We luckily were in the direct-to-consumer side of fulfillment. We had software we purchased, so we had the ability to do that. [An Internet retailer] was like another catalog marketer we were supporting."

Learning a lesson from



Advertising manager
Eileen Hendren



Valley's Louisville facility

Alliance, which eventually filed for bankruptcy protection, Valley integrated the one-stops it bought on the East and West coasts. "Freight costs were a real consideration," Cohen says of one-stop expansion. "We needed to be closer to the East Coast."

Valley opened its Louisville warehouse to service the East in 1998.

About 80% of Valley's product goes out to customers via two-day ground shipping, usually by United Parcel Service. Among the product Valley was shipping by 1997 was vinyl recordings, which the company had eliminated several years earlier. "There's still a demand for LPs," Cohen says.

Valley now has in stock some 250,000 to 260,000 titles and "another 100,000 in the U.S. [that] we could get if we worked at it," he says.

STAR ACQUISITION

In 1997, Valley got into the video business in a big way through the acquisition of Star Video Entertainment. "Our largest Internet customers were asking us to do for video what we did with audio," Cohen explains. And he adds, "Everyone believed DVD was going to be the next big thing."

Cain says, "We spent one and a half years looking at opportunities, whether to build from the ground up or acquire. We decided to acquire Star, and it's been very good

Continued on page 72



© 1999 Sony Music Entertainment Inc.

**WITHOUT THE VALLEY
WE'D BE IN THE WOODS.**

Congratulations on 20 great years.
Your friends at Sony Music Distribution



PROPER SALES & DISTRIBUTION
7 W 22ND STREET, 4TH FLOOR
NEW YORK, NY 10010

AS FAR AS
WE'RE CONCERNED
VALLEY CAN'T BE
(EHR... AHEM...)
BEAT

LOVE,
YOUR FAMILY AT PROPER
A SPECIAL THANKS TO
BARNEY, ROB,
RANDY, KEN, RON, YOUNG
AND ALL OUR FRIENDS
AT VALLEY



VALLEY MEDIA, INC.

FROM THE BEGINNING

Continued from page 70

for us.”

In 1997, Valley became a record supplier, as well as a wholesaler and distributor. Cohen started the label Valley Entertainment, which he runs out of Santa Fe, N.M. Among the imprint's best-selling titles have been Michael Martin Murphy's "Cowboy Songs" and a collection of Irish hymns titled "Faith Of Our Fathers."

TAKING IT PUBLIC

This year, the big news for the company has been its initial public offering of stock.

"Our issue always has been that we started with no money," says Cohen. "We were severely undercapitalized and always had to borrow. There was too much leverage. The main point of the IPO was to reduce leverage."

Cohen sold about one-third of the company—3.5 million shares—to the public at \$16 a share, raising \$56 million. "We sent it to our lender to pay down debt," he says.

With a publicly traded stock as currency and a headcount of about 1,700 employees, Valley has the resources to maintain its position as the nation's largest wholesaler of music. As for the future, Cohen says, "The current business segments have a huge amount of growth in front of us." ■

MARKETING

Continued from page 58

in independent stores. There are three: for alternative, country and urban. Thirty to 40 stores per genre are involved.

"We bought a bunch of listening stations and gave them to accounts," says Bartow. "On a monthly basis, they bring in five pieces of these titles [on the poster]. If they don't sell through they can return them."

Titles are chosen both by labels and Valley.

Bartow says the wholesaler is working on a listening program for jazz and classical. "It's the same type of program," he explains, "for indie stores with the right demographics."

Another listening-station program Valley conducts is with kids' retail chain Noodle Kiddoodle. About 40 stores participate.

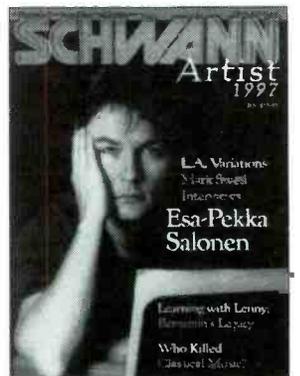
Other marketing tools for labels include *New Release Shorts*—extensive lists of new titles with two or three-sentence blurbs on each, shipped or faxed weekly to accounts—and a consumer-driven Gift Guide for the holiday season, which is distributed to about 300 stores.

DIVING IN WITH SCHWANN

Valley's best-known marketing tools are the venerable Schwann music guides. The company acquired these publications in 1996. There are three: *Schwann Opus*, a quarterly that lists classical titles by composer; *Schwann Artist*, an annual that lists them by artist; and *Schwann Spectrum*, a quarterly for non-classical product. Everything in print is listed.

"Valley was interested in Schwann because its vast classical database was the best around," says Becky Barnhart, Schwann publications editor. All Valley accounts get the music guides and, consumers can buy them through subscriptions or at retail stores.

In development is a guide to DVD product, which will be called the *Schwann DVD Advance*. Barnhart says it should be out in early summer. ■



E D E L
AMERICA
RECORDS



Edel America Records, Inc.
Independently Speaking Volumes.

**Congratulations on your
20th Anniversary, Valley Media.**

1790 Broadway, New York, NY 10019 Tel. 212.541.9700 Fax 212.664.8391 WWW.edelamerica.com

**Wells Fargo
congratulates
Valley Media
on their
20th Anniversary.**

WELLS FARGO
www.wellsfargo.com



Member FDIC

© 1999 Wells Fargo Bank, N.A.


BMG

D I S T R I B U T I O N

and our labels

Congratulate

Barney Cohen

and Valley Media

on 20 years of incredible

growth and success.

CONGRATULATIONS TO
VALLEY MEDIA
 ON 20 YEARS!

From Your Friends At

KOCH
 INTERNATIONAL

SHANACHIE
 COMPASS RECORDS
 HEARTS OF SPACE
 KOCH records
 SILVA AMERICA

RIGHTEOUS BARK
 SHI RECORDS
 dq
 instinct
 ACUSTIC DISC
 100% HANDMADE MUSIC
 AFM

KOCH International LP • 2 Tri Harbor Court, Fort Washington NY • 11050 • Ph: 516-484-1000 • Fx: 516-484-4746 • www.kochint.com



VALLEY MEDIA, INC.

BARNEY COHEN: THE BILLBOARD INTERVIEW

Continued from page 68

variable-cost supplier because our margins are very small. Also, we add a lot of value.

Now, it's very possible that [online retailers] may start carrying the top 10,000 items from the majors and buy everything else from a guy like us. And we would be very happy with that, because that is still a huge business.

What about digital distribution? Do you see that as a threat?

Obviously, digital distribution is here, at least the sharing of music files on the Internet, via the MP3 format. My question is: When does it become a commercially viable activity?

Before that can happen, there are things that have to be worked out, like formats and standards. Then there are the issues of copyright and hardware and broad bandwidth.

"The call [about selling Valley] came from Alliance's founder, Joe Bianco, and I said, 'I am interested, but I need to know what is on your mind. He wouldn't tell me. I said, 'Joe, it doesn't feel right. I'm gonna pass,' and that's when he stuck a finger in my chest and said, 'I am either going to buy you or bury you.' A week later, he bought Abbey Road Distributors, and Bruce [Ogilve, Abbey Road founder] called me up and thanked me for helping make him a rich man."

We will have to watch while the cable and telephone people fight it out on delivering broad bandwidth to the home, and I believe the cable people will win. And that means that the computer will have to be hooked up to your TV. All of this has to be worked out.

Also, the big one—which we all leave out—is consumer behavior. My question is: How many people are inclined to get their music digitally?

Look at my son, who is more technically knowledgeable than anyone I know. When he realized he could move files around on MP3, he had a ball for a week or two and then he stopped. Why? Because it's too much trouble and work. He said, "I can't get what I want when I want it. It also bothers me that I am getting something that I should be paying for; and, besides that, the quality sucks."

But won't digital distribution eventually cannibalize brick-and-mortar sales?

[Not for] quite some time, and it's longer than most people realize; people will want to buy a physical piece of product. Digital distribution will not make a significant inroad for a while, until broad-bandwidth equipment is in at least 20% of the homes. Even then, I don't see digital distribution cutting into the volume that we now sell. I think the Internet and digitally transmitting music is a perfect medium for what now is served by radio. Soon, all radio stations will be on the Internet and will use it as part of their presentation. All of these activities will just make the access of music more public and give it greater penetration and goose sales. It will expand the pie faster than it will cannibalize. ■

VALLEY MEDIA, INC.

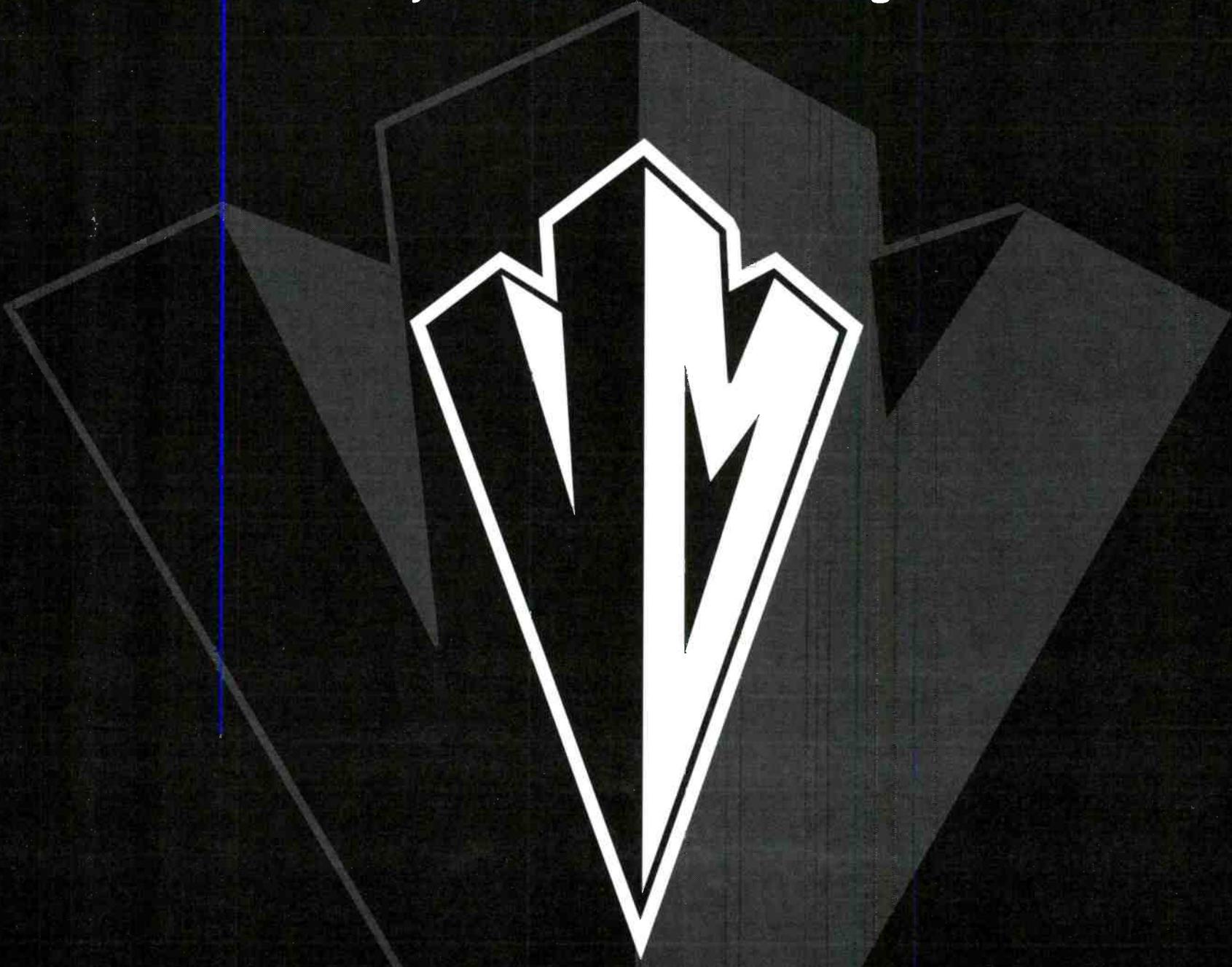
Happy Birthday!
 You are living proof
 that smokin'
 doesn't stunt your growth!

anniversary
 20th Anniversary
 www.valleymedia.com
 1.800.REQ.1966

EMIMUSIC

DISTRIBUTION

and our family of labels would like to congratulate . . .



VALLEY MEDIA, INC.

on their 20th Anniversary





FULLFILLING EXPECTATIONS

Continued from page 60

biggest challenges: 250,000 SKUs and the need to ramp up to huge volumes instantaneously, without the opportunity to bring in more people.

"I remember one of Dorner's competitors told us that we had it all wrong, that the machine wouldn't work in our environment," Kordic recalls painfully. "So we went back and double-checked all our math."

PERPETUAL-INVENTORY SYSTEM

On the recommendation of Kordic and Shrope, Valley founder Barney Cohen and president Robert Cain agreed to order it. On Halloween week, 1995, Valley became the only music distributor in the country with a Dorner/PCC system. And probably the only distributor with a warehouse of records stacked in random order.

"We have what's called a 'perpetual-inventory system with a random locator,'" Kordic explains. "We don't have aisles of records arranged numerically or alphabetically or even by label. When a new shipment of an item arrives, it's dropped into the nearest open space. Only the computer keeps track of where the product is located."

As orders flow into Valley, they are held until they total some 10,000 units. Then a call goes out. Record pickers in



Valley stocks over a quarter-million individual items.

specific geographic locations all around the warehouse are given a summary of product to pull, in the exact order of the items' floor locations. No one goes through the warehouse more than once. The product is piled into the sorter, which reads the bar codes, adds price stickers and sorts it into individual orders, which are stacked at the end of the conveyor belt.

It's the fastest sorting system the record business has ever seen. So fast that a retailer could call in an order as late as 6 p.m. and receive product by 9 a.m. the next morning. But even more astonishing is the system's 99.95% rate of accuracy.

HERCULEAN SITUATIONS

"Valley has a name for carrying a huge catalog, but it wouldn't mean much if we couldn't find and ship it," Kordic comments. The system is so accurate that physical inventories are unnecessary. And shrinkage is practically nil.

"We're especially proud of that," Kordic adds. "We have an employee culture that really believes in the company and makes it socially unacceptable to steal. The success of our system depends on the design of the process and the support of the employees."

Kordic's staff has handled some Herculean situations in the three and a half years since the first Dorner/PCC system was installed. In September 1997, Valley broke ground for its second warehouse, in Louisville. Paul Cousineau, director of operations there, started receiving product on May 1, 1998. By June 1, he had a fully stocked warehouse and shipped his first order.

"Without Louisville in full swing in 1997, we wouldn't have been prepared for the Blockbuster/Wherehouse merger in 1998," Kordic admits. "When that happened, we took on nearly 400 stores with a week's worth of preparation. Some companies might have taken a year to put together a system like that." Wherehouse is still one of Valley's key customers, along with Best Buy, numerous other stores and, surprisingly, the Internet, which supplies a 10% to 20% slice of Valley's revenue.

Continued on page 78

To our good friends at Valley Media,
Congratulations on 20 years...awesome, f*cking awesome!
 (Hey, what more can we say?)
From Ryko Distribution Partners and our distributed labels

Rykodisc	32 Records
Gramavision	Rufftown
Hannibal	Green Linnet
Palm Pictures	Xenophile
Manga Entertainment	Celtophile
Slow River Records	The PARAS Group
Tradition	Real Music
RykoLatino	Renaissance Records
Relaxation Company	Concord Jazz
Ellipsis Arts	Stretch
Northside	DCC
Omnium	Artanis
ESD	Big Ear Music
Drive Entertainment	Six Degrees
Discipline Global Mobile	Blue Jackel



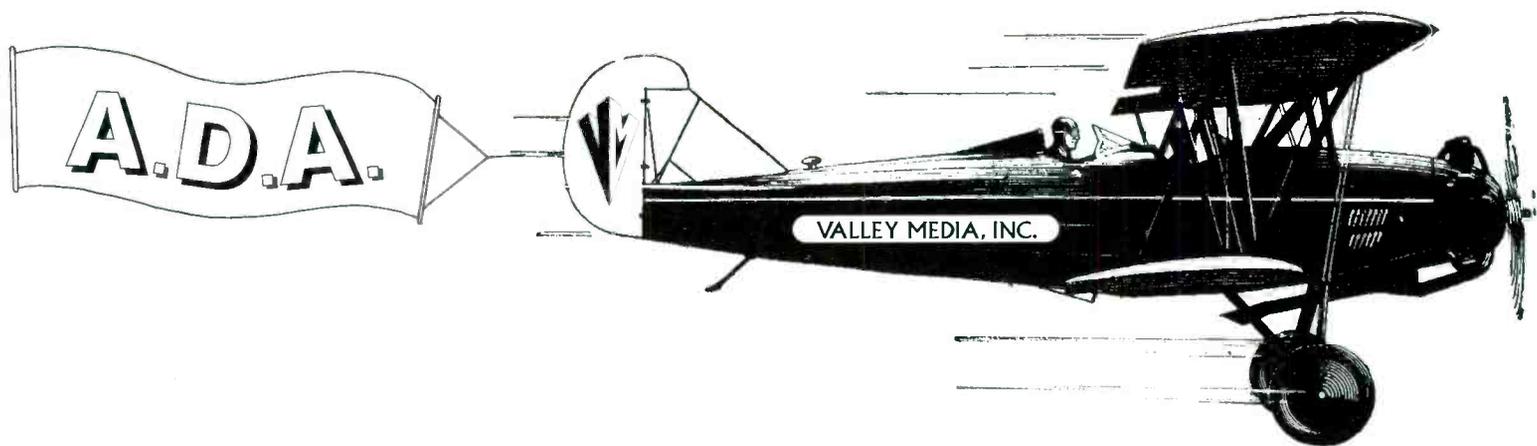
**FOR THE PAST 20 YEARS,
IT'S BEEN ALL
PEAKS WITH VALLEY.**

Here's to another 20 years ... and beyond!

**HAPPY
BIRTHDAY
FROM YOUR
FRIENDS AT
PLATINUM
DISTRIBUTION.**



Congratulations on 20 years!



*Thanks for taking us
along for the ride!*



Barney, You're No Dinosaur!

CONGRATULATIONS ON YOUR 20TH ANNIVERSARY!

We love you,
Your Friends at RAS



FULFILLING EXPECTATIONS

Continued from page 76

DIRECT TO CONSUMERS

Although only 1% of all music and video are sold on the Internet, Valley Media fulfills most of those orders. Among its clients are Amazon.com and CDNow, the Internet's two largest music e-tailers. Internet fulfillment means direct-to-consumer shipments, a departure from Valley's normal wholesale distribution, and a growing profit center pioneered by some passionate employees. Years ago, Ki Kim, operations manager for Valley's Woodland warehouse, took a paternal interest in the materials handling side of Internet fulfillment. Although Kim advanced through other areas of the company, he never relinquished his interest in the Internet. In 1994, when the business was big enough to warrant its own manager, Dana Todorovic stepped in and worked with Kim. Dana is now the first manager of i-FILL, the new name for Valley's direct-to-consumer fulfillment. As part of its services, Valley ships orders in client packaging and reaches nearly 70% of the country via ground UPS in two days.

"The key to our success isn't the machines or the software," says Kordic. "It's the people. They're passionate about their jobs, from top to bottom. When the Dorner/PCC reps come here, they often say that, of all the installations they've made, no one has more hustle than our staff. I can't tell you how many times at 5:30 p.m., when the UPS trucks are backing out of the parking lot, you'll see someone sprinting the length of the warehouse to get an order on the truck. It's that attitude that makes us who we are." ■

NEW MEDIA

Continued from page 60

says Alterwitz.

Valley is currently developing the software, and Alterwitz expects it to be available later this year.

Though many other distributors have already begun selling direct to consumers online, Alterwitz says that's not where Valley is headed. "I don't know how many times I've been asked why we don't sell product," he says, "but we're not interested in becoming a retailer." The company has had its own trade Web site online for about two years. The site, which is password-protected for use by dealers, allows them to take a peek at new product coming into the pipeline and includes other informational areas as well.

SPEAKING INTERNET LANGUAGE

Instead of retailing online itself, Valley wants to concentrate on offering its customers superior service and continue to hold its dominate share of the market.

"The Internet-fulfillment business is a good business because it allows us to dominate and maintain our market share," says Alterwitz. "It raises the bar on service and keeps the competition at bay."

In addition, Alterwitz says Internet business does not cannibalize the company's existing business with brick-and-mortar stores. "It's all incremental at this point, and we were fortunate enough to be first on the scene," he explains. "The beauty of the Internet is that it's easy to plug into and we speak that language."

Alterwitz estimates that, in total, e-commerce represents only 1% of total music and video sales. "It's a blip to the measurable amount of dollars, but it's growing rapidly," he says. But at Valley, Internet fulfillment accounts for some 10% to 20% of the company's overall business.

INVESTING IN THE FUTURE

One reason Valley has been able to expand its online business rather than play catch up is because the company has invested millions in developing its electronic and product infrastructure. A significant portion of funds has been used to upgrade and install new computer systems that allow direct delivery to consumers. Another significant portion has gone to purchasing music, video and game inventory.

"We're lucky to have a pretty good handle on the growth of this business and can project where business is going to be," Alterwitz says. "And we've built the infrastructure and have the systems to continue to grow with it." ■

Faithfully Serving Clients for Over 50 Years.

CONGRESS

Congratulations

to our friends at

Valley Media

on your

20th Anniversary

CONGRESS FINANCIAL

A First Union Company

New York (212) 545-4325	Boston (617) 338-1998	Los Angeles (626) 304-4900	San Juan (787) 754-6560
Atlanta (770) 956-0094	Chicago (312) 332-0420	Miami (305) 371-6671	Toronto/Montreal (416) 364-6080
Baltimore (410) 997-1124	Dallas/Houston (214) 761-9044	San Francisco (925) 746-7149	London, U.K. 171-935-1115

<http://www.congressfinancial.com>

Congratulations

To

Valley Media

on Your 20th Anniversary From Your Friends at

HBO[®]
HOME VIDEO

Congratulations !

On your 20th

Anniversary

Valley Media

Valley Media

Valley Media

Valley Media

Valley Media

Valley Media

Valley Media

(Getting bigger & better all the time)

From all of your friends at:

EPSTEIN, LEVINSOHN, BODINE, HURWITZ & WEINSTEIN, LLP

ATTORNEYS AT LAW

Barney,

In our humble opinion...

You're the best!

Your friends at

Priority Records

salute you *&* your vision

Happy 20th

PRIORITY
RECORDS®



Naturalist David Attenborough visited the denizens of 42 countries, including the creature on the right, for his latest production, "The Life Of Birds." The BBC program, which cost \$12 million and was three years in the making, alights at retail June 22, a month after its PBS telecast. 20th Century Fox Home Entertainment is pricing the five-tape, 10-hour series at \$89.98. It's the first time Attenborough, a TV veteran, has focused his attention on a single animal group.

High Hopes For Fox's 'Life Of Birds'

Attenborough's 10-Hour BBC Series Landing On U.S. Home Video

BY JIM BESSMAN

NEW YORK—Birds are in the air and on the air. 20th Century Fox Home Entertainment hopes it's caught in their flight pattern.

The BBC production of renowned naturalist Sir David Attenborough's latest wildlife extravaganza, "The Life Of Birds," will be available on home video one month after its initial U.S. airing in May on PBS.

The 10-hour documentary series, Attenborough's first to focus on a single animal group, soars into view June 22, distributed by Fox. Priced at \$89.98, the five-tape set spans the

globe in typical Attenborough style, dramatically capturing on film some 9,000 birds and 300 species.

Attenborough's three-year, \$12 million production required 70 trips to 42 countries. It fully explores birds' unique strategies in achieving flight, obtaining food, adapting to hostile environments, finding partners, and parenting.

"This is the first time we've devoted a series to one particular group," says Attenborough, whose previous BBC wildlife series have included "Life On Earth," "The Living Planet," and "The Trials Of Life." First seen as a 12-part cable series, "Trials" was successfully marketed by Time-Life Video in a multimillion-dollar direct-response promotion featuring the sensationalized tag line "Find out why we call them animals!"

"People say, 'Birds? Why watch birds for 10 hours?'" says Attenborough, who, incidentally, felt the Time-Life ad was an insult to animals. "But we've had absolutely huge audiences [in the U.K.], even against things like live football—which is extraordinary.

"I think part of it is that every now and again television is implicitly saying to an audience, 'Look here! We're taking this seriously. We're assuming that you really do want to know what this is about and are starting at the beginning and going all the way through to the end with no shortcuts.'

"An example of this in your country," adds Attenborough, "is the wonderful series on the Civil War, which American TV viewers felt was important and stuck with it. Similarly, if you're interested in birds, we start with their evolution from reptiles and go all the way through history in showing how they fly—which is one episode entirely—how they feed, mate, communicate, and rear their young, and people stuck with the whole thing.

"Why birds? Because the fact is there's not a single viewer who hasn't seen a bird today. Yet when you go toward them, they open their wings and miraculously disappear into their own worlds and are gone. So there's a whole aspect of their life that we know nothing about."

Attenborough says that the British home video version of "The Life Of Birds," which followed a similarly tight release schedule, has had "an amazing sale," much to his surprise. "I imagine there's a school of thought against bringing out the video when the series is still on, because people can record them at home—but it sold in huge numbers," he reports.

"But there was a problem, from my point of view, in that we had to finish the series well before transmission so people could market it," he adds. "With previous series, we'd gone on the air with the last half unfinished and were still beaver away and writing days before it went out. Here we were operating under very firm instructions from the video people to have the damn thing done a month before it went out."

Domestic marketing efforts, notes Fox Home Entertainment's marketing VP Hosea Belcher, will concentrate specifically on "bird aficionado publications," targeted for advertising. "This really is an intensive study," says Belcher of the tapes, "and I don't know if an ordinary person would just casually walk by and seek out this type of product. At this price point, you

need to be pretty much a bird lover—but I know that's a pretty big group."

Belcher is particularly proud of the "spectacular" packaging. "Birds are so colorful and beautiful anyway, so it's hard to mess it up," he says. "But it's a

great, rigid box case, making it more collectible, with a picture of Attenborough on the back and one of his corresponding books."

Fox will cross-promote "The Life Of Birds" with future titles "where appropriate," says Belcher, citing a program on the Jurassic period. Although there is no PBS tie-in, the label is informing the trade of the telecast to help generate awareness. It's also highlighting the set in solicitation materials and account calls.

"Aside from that, it's just great programming from the BBC," says Belcher. "David Attenborough's work speaks for itself and has done pretty well in the marketplace." Attenborough has been asked to come to the U.S. for a book tour but says he's busy now on a similar series on mammals.

"By all accounts, people do watch these things several times," Attenborough notes. "They say, in a kind of unknowing, baffled way, 'We think it's important that our kids should see this and have it on the shelf to look at every now and again.'

"I don't want to sound too pretentious, but the fact of the matter is that for all of us who have some kind of connection with the natural world—of which we're a part—it's of profound importance... While watching TV is not the same thing as seeing a bird on a lonely marsh," he adds, "it can show more marshes and birds than any human being's seen in a lifetime. Darwin couldn't see anything like this!"

Why Blockbuster's Putting Its Chips On Revenue-Sharing Rental, Not Sell-Through

ONE-TRICK PONY: Blockbuster has made its bed. Now it must lie in it, this time with shareholders who are as convinced as the chain that revenue-sharing rental programs are the *only* way to prosper in home video. Serious sell-through—more than "previously viewed" tapes—is not an option.

In fact, sell-through is the enemy. "We would be materially adversely affected if a greater proportion of newly released movies were initially priced as a sell-through product in the United States and consumers wanted to own these movies," says Blockbuster in enumerating risks that might cost shareholders their investment.

Indy retailers hate Blockbuster for its dominance of rental—a 27% share headed to 40%, according to the Securities and Exchange Commission filing—but are in awe of its marketing prowess. Yet both share a single, defining character flaw: They're one-trick ponies. It's rental or nothing. Former Wal-Mart executive Bill Fields tried to change things during the two years he chaired Blockbuster. Long after his departure, however, the chain reports that sell-through represented only 7% of domestic revenues.

Just like its Lilliputian competitors, Blockbuster can't survive on sell-through's lower margins. Those under-\$20 tapes only work if Blockbuster can rent them. DVD fits the same mold. It's viable to the extent that most discs are "initially priced for rental." Never mind that DVDs have been priced to sell, and sell they do at Best Buy, Tower, Musicland, etc.

Blockbuster is being left with the crumbs. No wonder the chain has moved so cautiously, stocking 300 titles—10% of available releases—in 750 U.S. locations. More stores are coming, but without DVD revenue sharing, Blockbuster may be stuck on the fringes.

HOT HAND, 2: So that we're not accused of ignoring our software charter, here are some data about disc sales to complement DVD player sales (Picture This, Billboard, May 22). As you might expect, the two sets of early-'99 statistics are similar.

DVD software volume ran at about three times the pace of last year, as did hardware. Discs averaged roughly 300,000 units a week, compared with 100,000 during the same period in 1998, says VideoScan, which monitors point-of-sale activity. VideoScan's total through May

9 topped 5.27 million units, more than 50% of the 9.27 million registered for all of last year. In 10 months of 1997, the debut year, the count was 1.53 million.

A few points are worth making: (1) VideoScan tracks 70% of retail activity; (2) E-commerce is part of the missing 30%, along with Wal-Mart and Kmart; (3) the 1998 figure includes sales for the week ending Jan. 3, 1999; and (4) fourth-quarter results will obliterate concern over No. 3. Last year's sales in weeks 51 and 52 topped 500,000 and 700,000 discs, respectively.

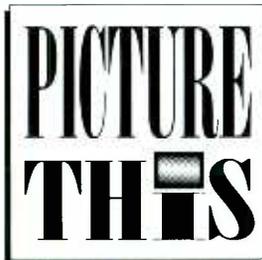
The expanding market is reflected in the titles climbing the sales charts. Family, romance, and comedy are jostling action/adventure, the genre that dominated DVD from the start, "and that's a real good sign," says VideoScan's **Tonya Bates**. "There's a ton of family stuff landing on the charts.

It's what we need." Her list for the week that ended May 5 has in the top 10 "You've Got Mail," "A Bug's Life," "Stepmom," "Babe: Pig In The City," "At First Sight," and "Meet Joe Black."

Lyrick Studios will raise the family flag higher with its first Barney extravaganza, "Let's Play School!" The \$24.99 disc, due July 27, is designed for multi-task kids who can handle the 50-minute video, a 32-page electronic book, a seven-song audio, and five DVD-ROM games. "We have no interest in straight linear programming," says Lyrick CEO **Tim Clott**. "We wanted something to knock 'em dead. I'm trying to put our stake in the ground as an innovator." He views the disc as "lapware," for toddlers learning the DVD-ROM ropes while sitting on a parent's lap.

Clott wanted to price "School" at \$19.95 but was talked into going higher by wholesalers and key accounts seeking better margins. "I'd be very, very happy" shipping 20,000-25,000 units in the first six months, he adds. Lyrick has two more Barney DVDs scheduled for 1999.

KICK-START: Another sign of diversifying DVD: Simitar Entertainment in Minneapolis reportedly has signed a long-term deal with Major League Soccer to release games on disc (and VHS). "They've got big plans," a source reveals. Simitar has been an aggressive player at the low end of the price scale, fighting for label awareness (and market share) before the studios complete the squeeze on shelf space.



by Seth Goldstein



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	1	4	A BUG'S LIFE	Walt Disney Home Video Buena Vista Home Entertainment 15653	Dave Foley Kevin Spacey	1998	G	26.99
2	3	18	TAE-BO WORKOUT	Tae-Bo Retail Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
3	16	2	YOU'VE GOT MAIL	Warner Home Video 16954	Tom Hanks Meg Ryan	1998	PG	22.96
4	13	2	BABE: PIG IN THE CITY	Universal Studios Home Video 83607	James Cromwell Magda Szubanski	1998	G	22.98
5	2	7	THE RUGRATS MOVIE	Nickelodeon Video Paramount Home Video 33399	Animated	1998	G	26.95
6	4	63	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
7	5	11	EVER AFTER: A CINDERELLA STORY	FoxVideo 0392	Drew Barrymore Anjelica Huston	1998	PG-13	19.98
8	8	6	FAMILY VALUES TOUR '98 ▲	Epic Music Video Sony Music Video 50188	Various Artists	1999	NR	19.95
9	NEW ▶		PLAYBOY: 1999 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0842	Heather Kozar	1999	NR	19.98
10	6	7	MIGHTY JOE YOUNG	Walt Disney Home Video Buena Vista Home Entertainment 12746	Bill Paxton Charlize Theron	1998	PG	24.99
11	10	14	ANTZ	Dreamworks Home Entertainment Universal Studios Home Video 83668	Woody Allen Sharon Stone	1998	PG	26.99
12	7	15	MULAN	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated	1998	G	26.99
13	18	2	MARIAH CAREY: AROUND THE WORLD	Columbia Music Video Sony Music Video 50184	Mariah Carey	1999	NR	19.98
14	9	91	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 15797	Animated	1961	G	26.99
15	15	8	POKEMON: THE MYSTERY OF MOUNT MOON	Viz Video Pioneer Entertainment 0002D	Animated	1999	NR	14.98
16	30	26	'N THE MIX WITH 'N SYNC ▲	BMG Video 65000	'N Sync	1998	NR	19.95
17	12	4	PLAYBOY'S TALES OF EROTIC FANTASIES	Playboy Home Video Universal Music Video Dist. PBV0841	Various Artists	1999	NR	19.98
18	35	2	BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO	Jive/Zomba Video 41675-3	Backstreet Boys	1999	NR	19.98
19	34	2	THE BLACK HOLE: ANNIVERSARY EDITION	Anchor Bay Entertainment SV10703	Maximilian Schell Robert Forster	1979	PG	14.98
20	NEW ▶		PLAYBOY'S HOT CITY GIRLS	Playboy Home Video Universal Music Video Dist. PBV0843	Various Artists	1999	NR	19.98
21	27	21	SOUTH PARK: 3-PACK VOLUME 2	Rhino Home Video Warner Home Video 36562	Animated	1998	NR	39.98
22	22	2	PENTHOUSE: SULTRY SENSATIONS	Penthouse Video WarnerVision Entertainment 57037	Various Artists	1999	NR	19.98
23	17	2	THE X-FILES: 3-PACK	FoxVideo 0007830	David Duchovny Gillian Anderson	1999	NR	39.98
24	11	19	CADDYSHACK: SPECIAL EDITION	Warner Home Video 17215	Chevy Chase Rodney Dangerfield	1980	R	19.98
25	20	8	CRUNCH: TAE BOXING WORKOUTS	Anchor Bay Entertainment 10813	Billy Blanks	1998	NR	14.98
26	26	7	THE BIG LEBOWSKI	PolyGram Video 4400565393	Jeff Bridges John Goodman	1997	R	19.95
27	RE-ENTRY		STAR WARS TRILOGY-SPECIAL EDITION	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	49.98
28	31	9	APHEX TWIN: WINDOWLICHER	Sire Records Warner Home Video 35005	Aphex Twin	1999	NR	3.99
29	19	2	THE AVENGERS '65 BOX SET 1	A&E Home Video New Video Group 117249	Patrick Macnee Diana Rigg	1965	NR	29.95
30	RE-ENTRY		SCARFACE ◆	Universal Studios Home Video 80047	Al Pacino	1983	R	19.98
31	28	16	PLAYBOY'S GIRLFRIENDS	Playboy Home Video Universal Music Video Dist. PBV0837	Various Artists	1999	NR	19.98
32	38	16	BJORK: VOLUMEN	Elektra Entertainment 40199	Bjork	1998	NR	19.98
33	29	29	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
34	21	23	THE WEDDING SINGER	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore	1997	PG-13	14.98
35	32	8	JIMI HENDRIX: LIVE AT THE FILLMORE EAST	MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	1999	NR	14.98
36	NEW ▶		THE AVENGERS '65 BOX SET 2	A&E Home Video New Video Group 117250	Patrick Macnee Diana Rigg	1965	NR	29.95
37	39	4	PENTHOUSE: PET OF THE YEAR & FRIENDS	Penthouse Video WarnerVision Entertainment 57035	Various Artists	1999	NR	19.98
38	25	16	METALLICA: CUNNING STUNTS	Elektra Entertainment 40202	Metallica	1998	NR	19.98
39	37	2	SOUTH PARK 3 PACK: VOLUME 3	Rhino Home Video Warner Home Video 36685	Animated	1999	NR	39.98
40	33	2	PENTHOUSE: 30 PETS IN 60 MINUTES	Penthouse Video WarnerVision Entertainment 57036	Various Artists	1999	NR	19.98

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

Indie York Delves Into DVD

YORK DVD: Scrappy independent York Home Video will enter the DVD market June 15 with two titles priced at \$24.98 each. "Spoiler" and "Convict 762" will also be reduced to \$14.98 on VHS to further take advantage of sell-through opportunities.

Known for its erotic thrillers, York plans to release two new DVD titles each month. Set for July 27 release are the political thriller "An American Affair" and "James Dean: Live Fast, Die Young."

Replication duties for York's DVD line will be handled by Pioneer.

In other York news, the company has hired **Richard Mendelsohn** as VP of distribution sales. A former executive at PM Video, Mendelsohn will seek additional retail space in small independent accounts.

ARTISAN RENTAL PACKS: As an incentive to get more independent retailers to start renting DVDs, Artisan Entertainment is

offering some of its best-selling titles in a starter kit, composed of two 12-packs to be used as rental inventory. Dealers who take advantage of the offer get a 10% discount off suggested list.

The packs, available July 20, include "It's A Wonderful Life," "Rambo," "Rambo III," "Bad Lieutenant," "The Crying Game," "L.A. Story," "Merlin," "Stargate," and "Weekend At Bernie's."

SHELF TALK



by Eileen Fitzpatrick

BUSTED! With the assistance of local law-enforcement officials, the Motion Picture Assn. of America raided several alleged pirate video labs in Miami; Mount Vernon, N.Y.; and Dearborn, Mich.

Nearly 8,000 pirated cassettes were confiscated and 200 VCRs and duplicating machines seized, as well as assorted sleeves and other equipment. Six people were arrested.

Alleged pirated titles included "The Waterboy," "The Siege," (Continued on next page)

Top DVD Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	NEW ▶		STAR TREK: INSURRECTION (PG) (29.99)	Paramount Home Video 33588	Patrick Stewart Jonathan Frakes
2	1	2	YOU'VE GOT MAIL (PG) (24.98)	Warner Home Video 16954	Tom Hanks Meg Ryan
3	2	4	A BUG'S LIFE (G) (34.99)	Walt Disney Home Video/Buena Vista Home Entertainment 10018	Dave Foley Kevin Spacey
4	3	2	THE X-FILES (PG-13) (34.98)	FoxVideo 21039	David Duchovny Gillian Anderson
5	4	3	STEPMOM (PG-13) (29.99)	Columbia TriStar Home Video 02852	Julia Roberts Susan Sarandon
6	5	4	THE SIEGE (R) (34.98)	FoxVideo 4111053	Denzel Washington Annette Bening
7	9	11	RUSH HOUR (PG-13) (24.98)	New Line Home Video/Warner Home Video N4717	Jackie Chan Chris Rock
8	8	6	MEET JOE BLACK (PG-13) (26.98)	Universal Studios Home Video 20531	Brad Pitt Anthony Hopkins
9	10	12	RONIN (R) (24.98)	MGM/UA Home Video/Warner Home Video 67439	Robert De Niro
10	7	3	AT FIRST SIGHT (PG-13) (24.98)	MGM/UA Home Video/Warner Home Video 67447	Vai Kimer Mira Sorvino
11	13	4	ARMAGEDDON (COLLECTOR'S EDITION) (PG-13) (49.99)	Touchstone Home Video/Buena Vista Home Entertainment 50100	Bruce Willis Ben Affleck
12	11	9	THE WATERBOY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10016	Adam Sandler
13	6	2	BABE: PIG IN THE CITY (G) (29.98)	Universal Studios Home Video 20527	James Cromwell Magda Szubanski
14	17	21	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
15	20	19	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley
16	14	6	AMERICAN HISTORY X (R) (24.98)	New Line Home Video/Warner Home Video N4739	Edward Norton Edward Furlong
17	18	11	SOLDIER (R) (19.99)	Warner Home Video 16958	Kurt Russell
18	15	8	PLEASANTVILLE (PG-13) (24.98)	New Line Home Video/Warner Home Video N4728	Tobey Maguire Reese Witherspoon
19	16	4	A NIGHT AT THE ROXBURY (PG-13) (29.99)	Paramount Home Video 33594	Will Ferrell Chris Kattan
20	RE-ENTRY		ARMAGEDDON (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10008	Bruce Willis Ben Affleck

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

Warner Home Video Is Ready To Bow 'King' On Vid/DVD

ETC., ETC., ETC.: Warner Home Video/Morgan Creek Productions' animated version of "The King And I" dances into stores July 6, accompanied by a marketing campaign that includes an exotic consumer sweepstakes. "The King And I" will be released on tape for \$22.95 and DVD for \$24.98.

The feature had a theatrical run that grossed more than \$10 million. Among the voices are **Miranda Richardson** as the heroine, Anna Leonowens; **Christiane Noll** as her singing voice; **Martin Vidnovic** as the King of Siam; **Ian Richardson** as the Kralahome; and **Darrell Hammond** as Master Little.

"The King And I" DVD is "one of the first dual-layer animated family entertainment titles produced on DVD," says a Warner spokeswoman. "It features two layers of data rather than one. One layer is semi-transparent, so the laser can focus through it and read the second. It contains twice as much data—four hours' worth, instead of the usual two."

In addition to familiar elements, such as theatrical trailers, TV spots, cast bios, and filmographies, "The King And I" DVD includes a number

of special features. Viewers can watch as the animation and musical score develop from rough early stages to full-blown finished product.

A sing-along feature highlights lyrics so viewers can learn the songs, then take "center stage" themselves via a karaoke function. And a Web-enabled DVD-ROM game allows kids to enter an online contest to win movie collectibles.

Warner's national broadcast campaign will target kids and their families, via spots on ABC, Fox, the WB, Cartoon Network, Fox Family, and Nickelodeon. Print ads are scheduled to run in publications such as Family Fun, Parenting, Disney Adventures, Nickelodeon magazine, and Sesame Street Parents. Finally, radio spots will be heard in the top 25 markets.

The consumer sweepstakes, promoted on the tape and in stores, is sponsored by Princess Cruise. The grand prize: a two-week boat trip for four to Southeast Asia. In addition, a national consumer offer involves a free "The King And I" plush elephant, available by mail (requiring a shipping and handling fee) with the purchase of the video.

An on-pack bonus item, a whistle in



by Moira McCormick

the shape of Tusker the elephant, emblazoned with the song title "I Whistle A Happy Tune," will be attached to the front of every copy of "The King And I." Further exposure for the title is due from "The King And I Thinking Adventure" CD-ROM, developed by Sound Source and Morgan Creek. It's available for \$14.95.

WONDER-FUL: "Little Witch" and "Famous Fred" are the newest releases in Sony Wonder's "Doors Of Wonder" series, based on illustrated children's books. Both videos will arrive in stores Aug. 10 for \$12.98.

"Little Witch," based on the popular book series by **Deborah Hautzig**, is also available on DVD for \$19.98. A "Little Witch" Halloween special will air on the Fox Family Channel this fall, and Sony Wonder is developing a 26-episode TV series.

"Famous Fred," originally released as a short feature and nominated for an Academy Award in 1997, will air as a Disney Channel special this fall. It is adapted from the book "Fred," by **Posy Simmons**.

Marketing support includes an in-

pack coupon from Commodore Cruise Line. The coupon is worth either \$100 in savings on any cruise or a free cruise for one child (a \$400 value). Sony Wonder says this is Commodore Cruise's first such entertainment tie-in. Also being launched is a national TV and print ad campaign.

The title will be promoted on-screen at all Sony Loews/Cineplex theaters and on Sony Wonder's Web site. Point-of-purchase materials include 24- and 36-count "Doors Of Wonder" displays.

KIDBITS: The Cat in the Hat, Horton, the Grinch, Fox in Sox, and more

familiar **Dr. Seuss** characters are featured in Volumes 5 and 6 of Jim Henson Home Entertainment's "The Wubbulous World Of Dr. Seuss," available June 22 on Columbia TriStar Home Video. Each 48-minute title features a pair of episodes from the Nickelodeon TV series.

Also due June 22 from Jim Henson Home Entertainment and Columbia are two new titles in the preschool series "Bear In The Big Blue House." Volumes 7 and 8, part of a series seen daily on the Disney Channel, each run 50 minutes.

Assistance in preparing this column was provided by **Kim Cox**.

Billboard

MAY 29, 1999

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
1	1	3	THE SIEGE (R)	FoxVideo 01734	Denzel Washington Annette Bening
2	3	2	STPMOM (PG-13)	Columbia TriStar Home Video 02700	Julia Roberts Susan Sarandon
3	2	3	A BUG'S LIFE (G)	Walt Disney Home Video Buena Vista Home Entertainment 15653	Dave Foley Kevin Spacey
4	7	5	AMERICAN HISTORY X (R)	New Line Home Video Warner Home Video N4739	Edward Norton Edward Furlong
5	4	5	MEET JOE BLACK (PG-13)	Universal Studios Home Video 83377	Brad Pitt Anthony Hopkins
6	9	2	ELIZABETH (R)	PolyGram Video 440058273	Cate Blanchett Geoffrey Rush
7	5	7	PLEASANTVILLE (PG-13)	New Line Home Video Warner Home Video N4728	Tobey Maguire Reese Witherspoon
8	6	9	WHAT DREAMS MAY COME (R)	PolyGram Video 4400582753	Robin Williams Cuba Gooding, Jr.
9	10	8	WATERBOY (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 159703	Adam Sandler
10	16	2	AT FIRST SIGHT (PG-13)	MGM/UA Home Video Warner Home Video 907181	Val Kilmer Mira Sorvino
11	8	11	RONIN (R)	MGM/UA Home Video Warner Home Video M907439	Robert De Niro
12	12	8	BULWORTH (R)	FoxVideo 0511	Warren Beatty Halle Berry
13	NEW ▶		YOU'VE GOT MAIL (PG)	Warner Home Video 16954	Tom Hanks Meg Ryan
14	NEW ▶		BABE: PIG IN THE CITY (G)	Universal Studios Home Video 83607	James Cromwell Magda Szubanski
15	20	12	SNAKE EYES (R)	Paramount Home Video 335413	Nicolas Cage Gary Sinise
16	17	2	SIMON BIRCH (PG)	Hollywood Pictures Home Video Buena Vista Home Entertainment 1596203	Ashley Judd Oliver Platt
17	14	14	THERE'S SOMETHING ABOUT MARY (R)	FoxVideo 0178	Ben Stiller Cameron Diaz
18	13	2	A NIGHT AT THE ROXBURY (PG-13)	Paramount Home Video 335943	Will Ferrell Chris Kattan
19	11	4	APT PUPIL (R)	Columbia TriStar Home Video 22306	Brad Renfro Ian McKellen
20	15	2	HAPPINESS (NR)	Trimark Home Video 6999	Jane Adams Phillip Seymour Hoff

◆ 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®

MAY 29, 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
1	1	15	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 47734	1998	26.99
2	3	7	THE RUGRATS MOVIE Nickelodeon Video/Paramount Home Video 33399	1998	26.95
3	8	149	101 DALMATIANS Walt Disney Home Video/Buena Vista Home Entertainment 15797	1961	26.99
4	4	13	TELETUBBIES: NURSERY RHYMES Warner Family Entertainment/Warner Home Video B3750	1999	14.95
5	2	27	LION KING II: SIMBA'S PRIDE Walt Disney Home Video/Buena Vista Home Entertainment 8804	1998	26.99
6	5	180	LADY AND THE TRAMP Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	26.99
7	7	7	POKEMON: THE MYSTERY OF MOUNT MOON Viz Video/Pioneer Entertainment 0002D	1999	14.98
8	9	11	MARY-KATE & ASHLEY: YOU'RE INVITED TO A COSTUME PARTY Dualstar Video/WarnerVision Entertainment 454305	1999	12.95
9	6	37	TELETUBBIES: DANCE WITH THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3748	1999	14.95
10	13	9	BARNEY: WHAT A WORLD WE SHARE Barney Home Video/The Lyons Group	1999	14.95
11	10	23	POKEMON: I CHOOSE YOU, PICKACHU Viz Video/Pioneer Entertainment 0001D	1998	14.98
12	14	11	MARY-KATE & ASHLEY: YOU'RE INVITED TO A MALL PARTY Dualstar Video/WarnerVision Entertainment 454304	1999	12.95
13	12	23	BLUE'S CLUES: BLUE'S BIRTHDAY Nickelodeon Video/Paramount Home Video 838873	1998	9.95
14	11	37	TELETUBBIES: HERE COME THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3747	1998	14.95
15	23	3	THE BEST OF THE SIMPSONS: VOL. 4 FoxVideo 0296	1999	24.98
16	19	49	THE RESCUERS Walt Disney Home Video/Buena Vista Home Entertainment 9459	1977	26.99
17	16	55	ANASTASIA FoxVideo	1997	26.98
18	17	27	MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519	1998	19.96
19	NEW ▶		SCOOBY DOO'S GREATEST MYSTERIES Cartoon Network Video/Warner Home Video H3867	1999	14.95
20	NEW ▶		CATDOG: TOGETHER FOREVER Paramount Home Video 83580	1998	12.95
21	20	17	BLUE'S CLUES: ABC'S AND 123'S Nickelodeon Video/Paramount Home Video 835743	1998	9.95
22	15	27	POCAHONTAS II: JOURNEY TO A NEW WORLD Walt Disney Home Video/Buena Vista Home Entertainment 12743	1998	26.99
23	NEW ▶		POKEMON: THE SISTERS OF CIRULEAN CITY Viz Video/Pioneer Entertainment 003D	1998	14.98
24	18	185	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
25	24	7	CATDOG VS. THE GREASERS Paramount Home Video 83581	1998	12.95

◆ 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.

**Get more reach. More impact.
More results.**

Now, you can reach 200,000 key music business decision makers across the country and around the world by telling them about your product and service in the industry's leading news magazine.

All Major Credit Cards Accepted

Billboard Classified

RATES & INFORMATION

- SERVICE & RESOURCES: \$160 per inch/per week, 4 weeks minimum
- MUSIC INDUSTRY HELP WANTED: \$160 per inch/per week
- RADIO HELP WANTED: \$95 per inch/per week
- BOX REPLY SERVICE: \$30

Classified ads are commissionable when an agency represents an outside client.

Call Billboard Classified Today!

Tracy Walker 1-800-390-1489

twalker@billboard.com

FAX ALL ADS TO: 212-536-8864

DEADLINE: FRIDAY AT 3:30PM EASTERN

DUPLICATION/REPLICATION

CD Replication

- Retail-Ready Packages with Graphics
- Bulk Replication (only 100 Min. Order!)

**Vinyl Records
Cassette Duplication
CD Glass Mastering**

Why deal with brokers when you can work directly with our factory?
Best Service... Best Price... Period.

EUROPADISK, LTD.

Free Catalog or quote:
(800) 455-8555

<http://www.europadisk.com>
Major credit cards accepted.



DUPLICATION/REPLICATION

THIRD WAVE MEDIASM

WORLD CLASS QUALITY CD & DVD REPLICATION

OVER \$500 of Extras
Free with every retail
ready package

- Free Web page w/sound sample
 - Free Barcode
 - Free third color on CD
 - Free clear tray
 - Free Design Kit
- Call today for a FREE catalog
(800) WAVE CD-1
www.thirdwavemedia.com



ESP

We Anticipate Your Every Need

CD REPLICATION

Cassette Duplication
Graphic Design & Printing
Digital Editing & Mastering

1-800-527-9225

(716) 691-7631 • Fax (716) 691-7732

DUPLICATION/REPLICATION

COMPLETE PACKAGES, READY-TO-GO!

- CD-Audio & CD-ROM Replication
- Pre-Mastering / Short-Run CD-R
- Vinyl Pressing • Cassette Duplication
- Design/Film/Printing

MaxDisk

Call for free catalogue/custom quote!

1-800-681-0708

<http://www.maxdisk.com>

1,000 bulk CDs: \$670 2-colors on disc	1,000 retail-ready CDs: \$1,400 package includes ALL FILMS, 4-panel 4/1 booklet, standard jewels & more
IMPLOSION PUBLISHING INC. We also print postcards, posters, 7-inch covers and lots more - all at low prices! Graphic design available!	
1-888-323-5431 Call for price list & free samples!	

CD Replication

1000 CD's \$1170.00

MIRROR IMAGE
replication services
MIRROR IMAGE
Division of UAV Corp.

- 1-3 color print
- 4 color insert
- traycard
- jewel case
- shrinkwrap

Video Duplication and Digital Audio Cassettes also available
DESIGN • FILM • Customer Supplies
PRINTING & FUFILLMENT CDR Master/Film

**Bulk CD's \$0.65 • CDR Copies \$2.25
and up • Blank CDR .88**

www.uavco.com **1-800-486-6782** call today Fax: **1-800-486-6782**

COMPACT DISCS • 75¢ EACH

**IT'S A BETTER DEAL!
"ADD IT UP"**

1,000 CDs	750.00
1,000 Jewel/Wrap	300.00
1,000 2-Pg Book/Tray	240.00
	\$ 1,290.00

From your CD-Ready Master &
Print-Ready Film

Complete CD & Cassette Packages!

CALL FOR QUOTE

Digital Mastering Systems • Digital Audio Duplication • Computer Graphics

NATIONAL TAPE/DISC

1-800-874-4174

1110-48th Avenue North • Nashville, TN 37209

BEST QUALITY-LOWEST PRICES!
Warner Media - CDs: \$.54 ea.

Creative Sound

(800) 323-PACK

<http://csoundcorp.com>

COMPUTER/ SOFTWARE

The Computer and POS Solution
for the Music & Video Industry

young
SYSTEMS

(888)658-7100

•Chains •Independents •One-Stops

www.youngsystems.com

CASSETTES

• DIGITAL BIN •

1000 FOR .64 EACH

CHROME TAPE, UP TO C-45, CLEAR SHELL,
ASSEMBLED IN NORELCO BOX, SHRINKWRAP.
YOU SUPPLY PRINT, LABEL FILM, MASTER.

ALSHIRE
CUSTOM SERVICE

Call Now!

(800) 423-2936

FAX (818) 569-3718

sales@alshire.com

1015 W. Isabel St.
Burbank, CA 91506

CDs
Quality Copies As
Fast As 24 Hours

- * CD Replication
- * CDR One-Offs
- * Mastering
- * Packaging & Printing

PRINCETON DISC
800-426-0247
www.princetondisc.com

**CD & CASSETTE
MANUFACTURING**

Serving the country with
over 25 years of experience.
The Southwest's premiere
full-service manufacturing facility!

PRINTING • GRAPHIC DESIGN • BLANK CASSETTES
DIGITAL MASTERING & EDITING • ONE-OFF CD-RS

RETAIL READY PACKAGES! CALL FOR FREE CATALOG!

CRYSTAL CLEAR SOUND
1-800-880-0073
mc/visa accepted www.crystalclearsound.com

Musicware Complete POS/Inventory
Control for ALL your record
and video store needs!
w/ Spanish availability built-in!

888-222-4767 (toll free)
Fax (919) 828-4485
e-mail: SALES@IDCSOFT.COM
WWW.IDCSOFT.COM

discmasters.com

overnite cd solutions

100 bulk cds \$198

CALL: 765-864-0628

full color packaging available

MIDWEST

TAPE & DISC
MANUFACTURING • GRAPHIC DESIGN • PRINTING

HIGHEST QUALITY
COMPLETE DESIGNED PACKAGES
LOWEST PRICES
CD BOOKLET & J-CARD PRINTING

Call for a custom quote.

1-800-989-4487
WWW.MIDWESTDISC.COM

(212) 252-9300

Feel the POWER of Excellence

DIGITAL FORCE[®]

TOTAL CD,
CD-ROM, DVD, &
CASSETTE PRODUCTION

www.digitalforce.com

149 MADISON AVENUE NY, NY 10016

RecordTrak
Inventory Management
For Record Stores

800-942-3008
Fax 203-269-3930
Voice 203-265-3440

FOR LEASE

**2 OFFICE AVAILABLE
FOR SUBLET**

Midtown independent label seeks to sublet
2 bright open offices, available immediately.
Rent includes use of receptionist,
conference room & kitchen. CALL Paul or
Mara at: 212-352-1500

Looking for the perfect job?

BILLBOARD CLASSIFIED

1000 Bulk CD's \$690.00
500 Bulk CD's \$425.00
3 Color Disc
From your Master & Films
CD SONIC
1-888-CD SONIC (237-6642)
email:cdsonicrom@aol.com

46 PRODUCTIONS

25 CDRs - \$100/50 CDRs - \$175
100 CDRs - \$250/200 CDRs - \$425
\$5.00 OFF WITH THIS AD
From CD or CDR master. Includes CDR jewel box
w/text printing on CD label. Add \$19 for other digital
master. \$33 for analog master. Orders must be prepaid.
Shipping not included.
Tel (800) 850-5423 Email: info@46p.com
Visit our Web Page at <http://www.46p.com>

VINYL PRESSING

D.J. VINYL PROMO

100 12" VINYL \$749.00

(in WHITE JACKET w/ HOLE) \$1.20 each for additional LP's

1000 7" VINYL 45's (WITH WHITE SLEEVE) \$719.00 REORDER - \$379.00

500 7" VINYL 45's (WITH WHITE SLEEVE) \$599.00 REORDER - \$269.00

1000 12" VINYL (in WHITE JACKET w/ HOLE) \$1,699.00 REORDER - \$1149.00

500 12" VINYL (in WHITE JACKET w/ HOLE) \$1,199.00 REORDER \$649.00

ALL PACKAGES INCLUDE: MASTERING / FULL PROCESSING / TESTS / 2-COLOR LABELS / SHRINKWRAP (12" only) / QUICK TURN AROUND

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING — ASK FOR OUR FREE BROCHURE!

Rainbow Records and Cassettes
 1738 Berkeley St. • Santa Monica, CA 90404 • (310) 829-3476 •
 Fax: (310) 828-8765 • www.rainbowrecords.com • info@rainbowrecords.com

T-SHIRTS

Looking for a T-shirt one-stop?
 You've found it!

BACKSTAGE FASHION

Worldwide Distributors of Licensed:
 ROCK, COUNTRY, WRESTLING AND
 NOVELTY T-SHIRTS, STICKERS & MORE

Call for a free price list/flyer (dealers only):

800-644-ROCK

(outside the U.S. - 520-775-6649)

backstage@northlink.com

www.backstage-fashion.com

WANTED TO BUY

Going Out of Business?
 Dropping Your Used Product?
 Selling your Collection?

**CASH for CDs-DVDs-Videos
 Laserdiscs-Software-Audio Books**

Scott Henderson, 520-881-1744, x110
 e-mail: scotch@bookmans.com

MUSIC MEMORABILIA WANTED

Posters, record awards, promo
 tchotchkes like shirts, pens, press re-
 leases etc. Dealer prices paid. Call Sam:
(773) 296-2248 or
 e-mail: **sam433@mcs.com**

LISTENING STATIONS

Low Cost 10 Play CD Listening Station

Call for more information: (510) 770-9991

- Plays 10 CDs
- All tracks
- Rugged case and player
- Change CDs anytime
- Pushbutton operation
- Speaker or headphones
- High quality sound
- Studio quality headphones
- Automatic programming
- Low cost!!

Vostech Corp. Fremont, CA FAX (510) 770-9992

MUSIC DISTRIBUTORS

Your best Brazilian source. We have the largest selection, the lowest prices and the best and fastest turnaround. As wholesalers, we keep huge stocks of present and past hits from all the Major/Indie labels. With our quality of customized service you will feel as if you were here yourself doing your own purchases!

We will be visiting Midem Latin - come and talk to us between 6/21 & 6/25. Call us at (201) 417-9238 and set up an appointment with Henry & Tadeu. We will have incredible offers and the best deals for you!!



SUPREMO Distribuidora de Discos e Gravações Ltda.

Export Department

Rua do Seminário, 199 - Conj. 81
 CEP 01034-040

Sao Paulo - SP - Brazil

Fax: +5511-229-6089 or Call: +5511-3326-0342

email: supremexport@sti.com.br

Best Price/Performance Listening Stations!

Prices as low as **\$350**

- Audio/Video Listening Stations
- Kiosk Systems
- Video Preview Systems
- CD Vending Machines
- On-Line Internet Browser

CD Sampler, 10-CD, 20-CD, also computerized system that holds 50 CDs up to 50,000 CDs, 1 user up to 50 users.

Improves Bottom Line

- Revenue Producing System
- Increases Sales from as per NARM study
- Plays Promotional Messages for Music & Non-Music Items

30 Day Money Back Guarantee



Phone (954) 946-1303
 E-Mail: info@zenqor.com
www.zenqor.com

1-800-736-7154

DISPLAY UNITS

400 CD BOOKLETS in 2 SQ. FT.!
 actual CD's kept in jewel boxes behind the counter.

Full line of counter, wall and floor displays

Browser[®]
 DISPLAY SYSTEMS
 CHICAGO ONE STOP, INC.
 401 West Superior • Chicago, IL 60610
 Phone: 312-822/0822 • Tollfree: 800-822/4410

Write or call for FREE sample!

Patents 4813534 & 4899879

FIXTURES

FACTORY DIRECT

- Storage Cabinets
- Video & Jewelbox
- Video Display Racks
- Security Systems
- Custom Counters
- Category Signs
- DVD & Laser Displays

JD Store Equipment
 1977-1997

2 Year "Unconditional Guarantee"
 on all JD Products and Services.

JEWELBOX BROWSER

In stock now, with optional grid build-up and signage.

- CD-Rom
- Music
- Free In-Store planning
- Se Habla Español
- Ships from Baltimore or Los Angeles

For a Free Color Catalog Call (800) 433-3543

Fax Us at (310) 937-2070 or E-mail: JDStore@ix.netcom.com

WANTED TO BUY



WE BUY CDs!
 OPEN or SEALED • ANY QUANTITY • ANY GENRE

TOLL-FREE: (877) TURNITUP
 e-mail: info@turnitup.com

"WE ARE CASH BUYERS OF
 UNWANTED LP's, CASSETTES OR CD's.
 "No quantity is too large
 or small. We pay the freight. Call:
(609) 890-6000

TOP \$ PAID

For: Cd's, Lp's, Cassettes,
 Video, DVD.
 Call (201) 567-4614
 Fax 201-567-4288
 Nights 973-942-5216

SONGWRITERS

SONGWRITER NEEDED

Female songwriter wanted to collaborate with lyricist on a unique soundtrack. Distribution channel already in place. Must be very creative & flexible, easy to work with, able to write rock, country, reggae, etc. The more versatile the better.

SEND resume & demo (tape preferred) to:
 Daydream Productions, P.O. Box 20230,
 Hot Springs, AR 71903.

FAX BILLBOARD AT 212-536-8864

CD STORAGE CABINETS

CD Holders CD Racks



An online source for CD Storage

Visit us at www.cdholdings.com

HAVE A POSITION TO FILL
 CALL BILLBOARD TODAY

STORE SUPPLIES

DIVIDER CARDS

BUY DIRECT FROM MANUFACTURER
 ALL SIZES AVAILABLE
 A-1 BEST PRODUCTS
1(800) 359-5038

DISPLAY MERCHANDISERS

Maximize Your Sales

PLASTIC WORKS 800-542-2302

REACH OVER 200,000
 RESPONSIVE READERS
 EVERY WEEK CALL
 BILLBOARD CLASSIFIED
 TODAY
1-800-390-1489
 OR
212-536-5058

STORE SUPPLIES

REPAIR CDS AND DVDS IN MINUTES!



- Resurfaces & Polishes 2 Discs At Once
- Quick & Inexpensive- 20¢-30¢ Per Disc
- Works On All CD And DVD Formats
- Engineering Simplicity
- Double-Headed For Greater Efficiency
- Purchase & Repair Scratched Discs For Big Rental & Sales Profits

Only
\$999⁰⁰



Makes You Money • Saves You Money

For a Free Catalog Call **1-800-999-0786**

SPECIALTY STORE SERVICES

MUSIC MERCHANDISE

THE D.J. AND MUSIC SOURCE SINCE 1975 WWW.rockandsoul.com

ROCK AND SOUL

462 7th Ave., New York, N.Y. 10018 (212) 695-3953/ Fax (212) 564-5358

MUSIC DEPT.: D.J.'s HEAVEN - THE LARGEST SELECTION OF 12" VINYL L.P.'s, CD's and CASSETTES • DISCOUNT PRICES!
PRO D.J. DEPT.: MIXERS • AMPS • SAMPLERS • TURNTABLES • CARTRIDGES
EQ's • DRUM MACHINES • SPEAKERS • CASES • MULTI-TRACKS

VINYL LPs • 12" • 45s

LTD. ED. 7" BOX SETS • Picture Discs • Color Vinyl
Tons of current and hard-to-find titles at the best prices ever! FREE CATALOGS!
Wholesale only. Contact Chaz.

GOTHAM DISTRIBUTION CORP.
1-800-4-GOTHAM • FAX: (610) 649-0315
2324 Naverford Road • Ardmore, PA 19003

BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890-6000.

Fax (609) 890-0247 or write
Scorpio Music, Inc.
P.O. Box A Trenton, N.J. 08691-0020

PUBLICATIONS

In the Studio?

FREE Guide to
Master Tape Preparation
Saves You Time and Money!

1-800-468-9353

www.discmakers.com
info@discmakers.com

DISC MAKERS

PUBLICITY PHOTOS

PUBLICITY PRINTS

35 years producing high quality lithographs



B&W
8x10's
500 - \$10
1000 - \$108
B&W
POSTCARDS
500 - \$65.00

FREE
Catalog & Samples

ABC PICTURES
1867 E. Florida St., Suite BB
Springfield, MO 65803
(417) 869-3456 Fax (417) 869-9185
www.abcpictures.com

HELP WANTED

SUGAR HILL

PUBLICIST

Sugar Hill Records, a Welk Music Group company, is seeking a publicist with 3-5 years publicity experience. Qualified candidates should possess knowledge of the bluegrass/Americana or related arenas, have established national contacts, excellent verbal and written communication skills, and an ability to develop and implement national publicity campaigns. Location of position flexible between Durham, NC (headquarters), Los Angeles or Nashville. FAX/mall resume to: Lellie Capwell, Director of Artist & Media Relations, Vanguard Records/Welk Music Group, 2700 Pennsylvania Avenue, Santa Monica, CA 90404.

FAX: 310-315-9996

RETAIL/DISTRIBUTION POSITION

NYC based independent record label seeks individual to head Retail/Distribution dept. Must have substantial working experience & knowledge of both national Retail & Distribution systems.

Please send resume
cover letter & salary requirements to:
Box 9020, Billboard Classified,
1515 Broadway, NYC, NY 10036.

HELP WANTED

DVD SALES HOT SHOT WANTED!

Leading media production, manufacturing, & fulfillment company, is seeking an experienced salesperson to market our DVD authoring & manufacturing services to the home entertainment, publishing, & corporate markets. Our client list include some of the biggest names in the media business. We are looking for someone who has a passion for learning new technology and knows how to close sales. The ideal candidate will have at least 5 years successful sales exp (yes, we want to see your numbers!), preferably in the media industry, & superior verbal & written communication skills. We offer state-of-the-art technology, fully integrated services, & competitive salary/benefits. Relocation not necessary.

FAX resume & salary history/requirements to:
Director of Sales, 802-865-2308

DiscoverMusic™ Program Manager

Enso Audio Imaging is the premier provider of tools to help consumers discover music. Our server provides access to the world's largest database of music samples, audio reviews, album cover art and album data for use by online and physical retailers. If you enjoy a creative and dynamic atmosphere and are willing to live in Seattle then consider the position of DiscoverMusic™ Program Manager. This position is responsible for developing all phases of our DiscoverMusic™ previewing system, including systems, services, telecommunications and sales/fulfillment strategies. Must be familiar with virtual and "brick & mortar" retail industry. Needs software dev, hardware dev, internet, telecommunications and systems integration experience. Requires 8+ years of high level corporate and project management. Min BA or BS.

Visit: www.eaic.com Email: Toni.Urein@eaic.com Fax: 206-336-3167

NATIONAL DIRECTOR SELL-THROUGH VIDEO & DVD

Independent Home Entertainment Company has an excellent opportunity for an experienced sales professional to lead start-up VHS & DVD Sell-Through Division. Must have 5 years experience, including established relationships with all major retail accounts. Special market and e-commerce experience a plus.

Mail resume and salary history to: York Entertainment / Maverick Entertainment
16133 Ventura Blvd, Suite 1140 Encino, CA 91436



No Phone Calls Please

RIGHT TRACK SOLUTIONS - The leader in Licensing & Royalty Processing Software Has Immediate LA Openings:

1.) Client Services Manager - to review schedules, time sheets & manage projects w/ seven service reps in LA & London. Management experience mandatory. 52k/year + benefits. 2.) Client Services Representative - Personable, analytical & conscientious person to support installations. Music industry experience helpful but not required. 24k/year + benefits.

Please FAX resume to: 818-715-1501

POSITIONS AVAILABLE

Fast growing Westchester, NY based independent distributor is seeking:

- Director of Sales and Marketing - 5 years label or distribution experience
- Warehouse Shipping/Operations - Computer literate & 3 years experience required
- Exp'd Executive Assistant to CEO

SEND resume with salary requirements to:

Box 9023, Billboard Classified,
1515 Broadway, NYC, NY. 10036

TRACKING MANAGER Music Publishing

Leading music publisher seeks Tracking Manager to uncover & secure lost income via research/tracking of performance income. Minimum 1 year Copyright/Royalty experience with knowledge of performance rights. Strong organizational skills. Detail oriented. Strong computers (Word, Excel or similar, Lotus Notes helpful). Position based in NYC.

FAX resume & salary requirements to:
212-492-1833.

MUSIC PUBLICIST

Experienced music publicist wanted for major independent PR firm with high profile clientele.

Please FAX resume to:
212-582-6513, Attn Rebecca.

MECHANICAL LICENSING

NYC Independent Music Publishing seeks a highly organized individual with excellent writing/communication skills to handle Mechanical Licensing & Copyright tasks.

FAX resume to CJ: 212-489-2465

VOLUNTEERS WANTED

If you will be in Atlanta July 13-16 and would like to volunteer to work the Billboard Dance Music Summit at the Sheraton Colony Square, please CALL: 212-536-5208.

ADMINISTRATIVE ASS'T WANTED

Indie label, solvent, seeks administrative assistant. Must have secretarial skills & be computer literate. Office management skills preferred. Product management exp. a plus.
FAX resume to: 212-721-6150

HELP WANTED

GROWING LABEL

Successful Independent NJ based dance label seeks the following:

Distribution Manager - to develop & implement a system for full charge of all distribution functions. Must have 3-5 yrs of record distribution related experience, established industry contacts, w/ above average computer skills. Must be self-motivated, detail oriented & have excellent communication skills.

Product Manager/Products Coordinator - to coordinate all aspects of record label releases. Candidate must have leadership skills & a solid understanding of consumer & trade promotions along w/ knowledge of project management, relational database design & good communication skills. Must be detail oriented w/ above average computer skills. Graphic knowledge a definite plus. Please FAX resume & salary requirements to: 201-866-5444

ROYALTIES ADMINISTRATOR

Zomba Recording Corporation/Jive Records seeks experienced royalties professional to join our team. Individual will handle artist and copyright royalties including: contract interpretation, data analysis and input. Must have at least 3-4 years of related experience and possess thorough understanding of the royalty process. Must be computer literate.

SEND resume w/ salary requirements:

ZRC, Attn: HR
137 W. 25th St., NYC, NY 10001
or FAX: 212-727-0543

A&R MANAGER

Jive Records seeks song oriented A&R Manager to join our New York pop team. Background in song writing, publishing and/or production a plus. Must be able to juggle multiple tasks.

Send resume with salary requirements to ZRC Attn: HR,
137-139 W. 25th St, NYC, NY 10001
or FAX: 212-727-0543

ADMINISTRATIVE ASSISTANT

Major midtown entertainment co. is seeking an Administrative Assistant for fast-paced promotion dept. Must have exc. communication & organizational skills, as well as 1+ years office exp. FAX resume w/ salary requirements to: 405-5102, Attn: Dept 1325.



xenophile

SALES & MARKETING MNGR Special Projects

Green Linnet & Xenophile records seeks candidate to manage all aspects of established Direct Mail operation as well as Internet & Special Products campaigns. Duties include merchandising, promotional material development, budgeting, forecasting & list management. Applicants must have a minimum of 5 years experience in managing Direct Mail marketing & 3 years experience in Internet &/or Special Products marketing. PC proficiency w/ MS Office required.

FAX resume & salary history to:
Personnel 203-778-4443

For Classified Advertising Rates

Call TRACY WALKER - 212-536-5058
or 1-800-390-1489

For Billboard Classified Advertising Fax Tracy Walker at 212-536-8864

continued on page 91

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

Airplay-Detection Field Heats Up With Introduction Of New Service

BY CHUCK TAYLOR

NEW YORK—Broadcast Data Systems (BDS), the industry standard for radio station airplay monitoring, is facing a new player in the data-gathering arena.

Sherman Oaks, Calif.-based Mediabase 24/7, a division of Premiere Radio Networks, is preparing to launch its own brand of monitoring technology, based on human-gathered airplay information. Like the computer-based BDS, it will be available to radio outlets and record labels and can be utilized as a tool to analyze market-based and national programming trends. Its system has been adopted by the trade publications Gavin and Radio & Records.

The Billboard Music Group has been using BDS information in Billboard since 1988, and BDS was the basis for the creation of Airplay Monitor in 1993.

While there are a number of similarities between Mediabase and BDS—a division of VNU, which also owns Billboard—notable differences

exist between the two. Most profound are the two systems' methods for gathering data and the number of radio markets monitored.

INFORMATION GATHERING

Information is gathered by BDS when labels send the company singles they intend to release to radio. A computer then "listens" to the song and encodes it with a one-of-a-kind audio code so that it can be rec-



ognized later and counted once it hits the airwaves.

Each BDS monitor stores thousands of electronic "fingerprints": patterns created by BDS computers for each song in the system. When a station plays a song, the digitized broadcast signal is compared with the pattern library. This goes on 24 hours a day, seven days a week.

Once a fingerprint has been rec-

ognized, the system identifies the time, date, and station for the play. At midnight, the pattern library is updated, and the day's detection history is transmitted from the remote sites to BDS' main facility.

Data tabulation takes place in the early-morning hours of each day and is fed directly into customer computers, where it appears in report form.

At Mediabase, airplay information is gathered on a communications network that links hundreds of PCs nationwide. Up to 18 radio stations can be recorded on one data-collection unit, says Rich Meyer, president of Mediabase and executive VP of Premiere. First, audio is captured on all monitored radio stations in each market. Then, station-specified "audio blocks" are transmitted to the company's headquarters over a frame-relay network. The audio blocks vary in length, depending on the "difficulty" of a station's playlist. Oldies stations, for example, employ shorter intervals due to the generally shorter run length of individual songs.

As with BDS, each transaction is tagged with a station, time, and date stamp. The process occurs within 30-minute time windows.

Audio is then identified by a field staff of "musicologists" spread across the nation. (Meyer says the total research staff will reach 90 by June 1.)

Typically, researchers, who are responsible for 10-12 stations each day, hear six to 10 seconds of a song; they then receive a second segment of the same song, used for verification. Songs that cannot be identified are tagged and reviewed at Mediabase's home base by a team of 20 in-house "reconciliation" staffers.

Meyer says that data is compiled shortly after 12 a.m., based on airplay gathered through midnight. Charts are processed overnight and posted early in the morning over the

company's secured Web site. Customers enter a proprietary password to access station playlists.

METHODS OF PAYMENT

Mediabase relies on a barter payment system for radio stations, in which it trades use of the system for about five spots a week from national clients like Greyhound or Big Red chewing gum, sold by Premiere. Meyer would not release dollar figures.

BDS also barter its services to radio via the rep firm MediaAmerica. The traditional rate is 14 30-second spots a week, according to BDS

senior VP/GM Joe Wallace. Labels are generally charged according to their share in a radio market, though the company also offers a fee structure based on tracking one song in one format per week. Wallace declined to discuss specific amounts paid.

Industry reaction to Mediabase 24/7's entry into the market is primarily one of curiosity at this point. Among the foremost issues is the debate over BDS' monitoring of 900 stations, compared with Meyer's total projection for Mediabase of 1,000 or more.

(Continued on next page)

Broadcast Data Systems: A History

Broadcast Data Systems (BDS) was launched in Kansas City, Mo., by Robert Uhlmann after he set about trying to chart a song on the charts in the 1970s and found no sophisticated means to track which stations were playing it or how well it was selling. The tracking system he then invented was based on computerized listening technology used by the defense industry.

A majority share of BDS was purchased by BPI Communications (a division of VNU, which also owns Billboard) in 1988.

Then, in 1993, BPI launched a series of four sister publications under the Airplay Monitor banner, offering BDS-derived station playlists and computerized airplay charts for the current-based top 40, country, rock, and R&B formats, including a number of niche charts within each genre. By this time, BDS had gained its foothold as the de facto industry standard for accurate airplay monitoring.

"One of the reasons that BDS

was successful was because it was introduced into an area of business that was subject to abuse," says BDS senior VP/GM Joe Wallace (who's exiting the company June 10 when it relocates to White Plains, N.Y.). "It introduced integrity and invulnerability into an area that was subject to manipulation. Human beings are a lot more corruptible than computers."

The system monitors 900 U.S. radio stations in 126 markets within the current formats, as well as about 35 oldies stations. It also provides information for stations in Canada and Puerto Rico.

Two years ago, BDS introduced an analytical system called BDS PD; this provides information to radio stations about specific programming activities and strategies in numerous radio markets.

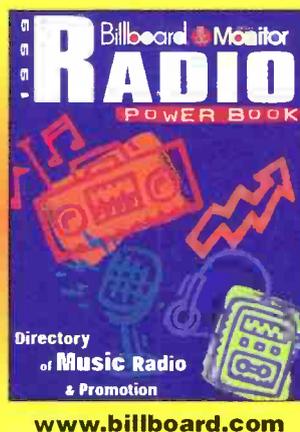
The company is now directly linked with SoundScan, the nation's standard for counting unit sales of singles and albums at retail.

CHUCK TAYLOR



Burn, Baby, Burn. Chancellor senior VP of programming Tom Poleman got the classic treatment at the 11th annual T.J. Martell Foundation Music Industry Roast. Celebrating at the event, from left, are T.J. Martell Foundation chairman and Epic Associated senior VP Tony Martell; Poleman; Poleman's wife, Ginny; and Columbia Records VP of A&R and roast chairman Kid Leo.

The power of information... right at your fingertips!



The 1999 Radio Power Book contains all the information to make your job easier.

Locate Thousands of Listings in a Snap!

Comprehensive listings of radio stations in all 15 formats covered by Airplay Monitor Consultants: ♦ Complete Label Promotion Directory ♦ Arbitron Ratings and History for Top 100 Markets ♦ BDS and How It Works

Order your copy now for \$95 (plus \$6 shipping and handling) by calling 1-800-344-7119. Fax your order to (732) 363-0338 or mail this ad with check or money order to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC.

Orders payable in U.S. funds only. All sales are final.

To advertise call Alyse Zigman (323) 525-2308

ORDER NOW!

BDPB3168

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	2	3	6	YOU'LL BE IN MY HEART WALT DISNEY ALBUM CUT/HOLLYWOOD	PHIL COLLINS 1 week at No. 1
2	3	2	22	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA 65685* †	'N SYNC
3	1	1	28	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
4	5	5	10	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
5	4	4	14	BELIEVE WARNER BROS. 17119 †	CHER
6	6	6	38	FROM THIS MOMENT ON MERCURY 466450 †	SHANIA TWAIN
7	7	7	18	ANGEL OF MINE ARISTA 13590 †	MONICA
8	9	10	72	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
9	11	15	7	THAT DON'T IMPRESS ME MUCH MERCURY ALBUM CUT †	SHANIA TWAIN
10	8	9	16	ALL I HAVE TO GIVE JIVE 42562 †	BACKSTREET BOYS
11	12	14	32	I'M YOUR ANGEL JIVE 42557 †	R. KELLY & CELINE DION
12	10	8	20	WRITTEN IN THE STARS CURB/ROCKET 566918/ISLAND †	ELTON JOHN & LEANN RIMES
13	13	11	68	YOU'RE STILL THE ONE MERCURY 568452 †	SHANIA TWAIN
14	20	20	9	LET ME LET GO WARNER BROS. ALBUM CUT †	FAITH HILL
15	14	13	18	I STILL BELIEVE COLUMBIA 79093 †	MARIAH CAREY
16	15	12	17	FOREVER MORE (I'LL BE THE ONE) GTSP ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
AIRPOWER					
17	23	21	4	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
AIRPOWER					
18	21	24	3	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
19	16	17	20	FAITH OF THE HEART UNIVERSAL 56244	ROD STEWART
20	18	19	36	I'LL BE ATLANTIC 84191 †	EDWIN MCCAIN
21	19	16	20	LOVE OF MY LIFE WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. MICHAEL W. SMITH
AIRPOWER					
22	22	23	4	THE HARDEST THING UNIVERSAL ALBUM CUT †	98 DEGREES
23	26	28	3	I'M NOT RUNNING ANYMORE COLUMBIA ALBUM CUT †	JOHN MELLENCAMP
24	27	29	5	HARMLESS REFUGE 55631/MCA †	MULBERRY LANE
25	24	25	4	POETRY MAN NLP ALBUM CUT	NA LEO

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	23	EVERY MORNING LAVA 84462/ATLANTIC †	SUGAR RAY 8 weeks at No. 1
2	2	2	30	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
3	3	3	35	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
4	5	12	6	LIVIN' LA VIDA LOCA C2 79124 †	RICKY MARTIN
5	4	4	33	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC †	MATCHBOX 20
6	6	7	44	SAVE TONIGHT WORK ALBUM CUT/ERG †	EAGLE-EYE CHERRY
7	8	8	14	ANYTHING BUT DOWN A&M ALBUM CUT/INTERSCOPE †	SHERYL CROW
8	10	9	26	FLY AWAY VIRGIN ALBUM CUT †	LENNY KRAVITZ
9	11	11	15	WHAT IT'S LIKE TOMMY BOY ALBUM CUT †	EVERLAST
10	7	6	32	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
11	9	5	18	BELIEVE WARNER BROS. 17119 †	CHER
12	14	16	9	THAT DON'T IMPRESS ME MUCH MERCURY ALBUM CUT †	SHANIA TWAIN
13	12	10	10	DOWN SO LONG ATLANTIC ALBUM CUT †	JEWEL
14	13	14	17	RUN HOLLYWOOD SOUNDTRACK CUT/ATLANTIC †	COLLECTIVE SOUL
15	16	13	39	JUMPER ELEKTRA 64058/EEG †	THIRD EYE BLIND
16	15	15	37	LULLABY SMG ALBUM CUT/COLUMBIA †	SHAWN MULLINS
17	18	18	8	LIFE IS SWEET ELEKTRA ALBUM CUT/EEG	NATALIE MERCHANT
AIRPOWER					
18	21	36	3	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
19	17	17	13	SPECIAL ALMO SOUNDS ALBUM CUT/INTERSCOPE †	GARBAGE
20	19	22	9	PRAISE YOU SKINT/ASTRALWERKS 66254*/VIRGIN †	FATBOY SLIM
21	28	—	2	ALL STAR INTERSCOPE ALBUM CUT	SMASH MOUTH
22	24	25	5	MILLENNIUM CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
23	23	24	8	I'M NOT RUNNING ANYMORE COLUMBIA ALBUM CUT †	JOHN MELLENCAMP
24	26	28	4	SHE'S SO HIGH COLUMBIA ALBUM CUT	TAL BACHMAN
25	29	30	4	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS. ALBUM CUT †	CITIZEN KING

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 72 adult contemporary stations and 74 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. 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. 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

AIRPLAY-DETECTION FIELD HEATS UP WITH NEW SERVICE

(Continued from preceding page)

"Mediabase believes that a sample of 1,000 radio stations provides an excellent representation of national programming trends," Meyer says. "We have developed a formula for each format that requires a modest AQH [average quarter-hour audience] of at least 2,000 persons in their metro to qualify for monitoring status.

"The 2,000 threshold in the mainstream hit format produces a panel of 107 quality stations in the top 125 markets," he adds. "By using the minimum AQH criteria, the industry can be assured that it is accessing clean aggregate data based on quality components."

Wallace at BDS says that the company monitors all stations in those markets that its record-label clients are interested in marketing their product to, both at radio and retail.

"I think you'd be hard-pressed to find a significant radio station in a BDS-monitored market that BDS isn't monitoring," he says. "To grow it into 1,000 would add dozens, if not hundreds, of additional markets. We receive far more pressure from record labels to not geographically expand than to do so, based on the immediate economic costs in terms of the enhanced level of promotion they'd be responsible for. The challenge for Mediabase is to find that many stations to monitor that the industry would truly be interested in."

"We've had discussions with the record labels about adding more markets," adds Mike Shalett, CEO of VNU's Entertainment Marketing Information Services and a senior manager for BDS. "It becomes a function of adding marketing costs at the labels. But we are a service company, and if the labels direct us to take on more markets, we will follow the direction of our label and radio station customers."

IMPOSSIBLE TO TAMPER WITH

There's also the issue of potential chart manipulation, which had been the primary problem in producing accurate charts before the dawn of computer-based airplay monitoring.

Wallace says BDS is virtually impossible to tamper with, since songs are encoded by BDS and airplay is detected without human intervention.

"The only manipulation environment that I can envision is in the marketplace itself," he says. "The single problem we've ever had is labels buying market spins and attempting to have commercials counted as a play. But now the system actually looks for sequential occurrences of the [encoded] pattern."

"Because everything else is computer-based, there really are no other manipulation points in the chain," says Wallace.

Meyer says he protects Mediabase against manipulation through a series of safeguards. "First, audio is frequently duplicated to multiple researchers to check any such unscrupulous activities," he says.

Alliances Spurred Mediabase's Growth

Mediabase 24/7, based in Sherman Oaks, Calif., was founded in 1987 by radio programmer Rich Meyer (of XTRA-FM San Diego, KAZY Denver, WMET Chicago, and WNCI Columbus, Ohio) and his wife, Nancy.

Within its first year, the company blossomed into the trade publication Monday Morning Repla, which monitored 350 stations in the top 35 markets one day a week.

In 1992, the company was bought by and folded into Premiere Radio Networks, which is now owned by Jacor Broadcasting, which, in turn, recently purchased Clear Channel Communications. Its radio station alliance will link Mediabase with a family of about 450 radio stations.

In early 1998, the company unveiled its "24/7" monitoring, which the trade publications Radio & Records and Gavin licensed in March of this year. Both intend to switch their current station-fed chart methodologies in June.

According to Meyer, president of Mediabase and executive VP of Premiere, the firm is monitoring 700-800 stations each day in the top 125 metros. By June, he says, it will be monitoring more than 950

outlets, 24 hours, seven days a week.

"We have a group deal with the segment of Clear Channel stations that were formerly Jacor, but over 800 of our affiliates are non-Clear Channel [or Jacor] stations," Meyer says.

"Let's put the Clear Channel relationship into perspective," he adds. "As an example, Mediabase has 17 radio station affiliates in the New York City [market] alone. None of these are Clear Channel/Jacor stations. And New York is not an anomaly. I could repeat that scenario in numerous markets. We have very deep penetration in nearly every metro of every size."

Monitored formats comprise top 40, country, rock, R&B—and its niches—and "Jammin' Oldies." The company is also contemplating the monitoring of new age outlets, depending on label interest.

Mediabase also offers a feature known as "Tuned In," which provides information on station promotions, positioning, contesting, morning shows, spot counts, sample hours, and the like, some of it dating back to 1990.

CHUCK TAYLOR

"More importantly, radio stations actually see the data that we are crediting to the radio station via Mediabase 24/7 online. Believe me, it wouldn't go unnoticed if anyone was attempting to pad spins.

"And thirdly, radio station playlists are published in numerous places every week," he says. "For any label that would even try to manipulate airplay, I would strongly suggest reverting to the old-fashioned way: by convincing radio stations to actu-

While there are a number of similarities between Mediabase and BDS, notable differences exist between the two

ally play the song a few more times using tried-and-true promotional efforts."

COMPUTERS VERSUS HUMANS

There's also debate regarding a system that uses humans for recording airplay, versus one that relies on computers.

"In terms of day-in-and-day-out accuracy, obviously we're in favor of computing technology," says Wallace. "You don't have to take bathroom breaks or worry about getting drunk on a Friday night. We're not susceptible to the fatigue factor."

"We frequently send out multiple copies of the same station to multi-

ple researchers," Meyer says of the Mediabase system. "We then review the completed logs to be certain that every transaction matches. If it doesn't, we address and rectify the problem immediately."

And what if a researcher gets sick, goes on vacation, or calls in with an emergency? "In that instance, their stations are redistributed to other researchers or handled by a researcher 'floater' in-house," says Meyer. "A station can be redistributed to another researcher in the field in less than 15 minutes."

There may come a point in the future, however, where the human connection at Mediabase will be less of a factor than it is currently, Meyer says. Responding to industry speculation that the company is preparing to ink an airplay monitoring deal with White Plains, N.Y.-based RCS (Radio Computing Systems)—whose Selector music scheduling software system is already in use at many U.S. radio stations—Meyer says, "We have had extensive conversations with RCS and see a myriad of synergies on many levels, including various phases of monitoring.

"I do not see a time, however, when the human element will be eliminated," he adds. "At some point in the future, I envision computers doing initial song identification. Those efforts would be augmented by a field research staff reconciling and proofing the data, and providing information on other key programming components, such as promotional activity, positioners, contesting, commercial content, and much more."

Although Mike Ness, lead singer of Social Distortion, is 37 years old, he admits he became a man only within the last few years. "I hit a real down point in my life where even my career was shit. People were walking out of Social Distortion shows because I was late, too fucked up to sing, or I was acting stupid and cussing too much. Our equipment was in the pawnshop. I wasn't spending time with my kid and was sleeping with a different girl every night," Ness says, while smoking a cigar before a recent L.A. show. "Once I decided to stop the booze and the drugs, I changed the course of my whole life, and I am so much happier."

Ness also realized he could no longer ignore his

burning desire to play roots music.

"Hank Williams is just as important to me as Sid Vicious. I was cheating myself not to explore my love for country, rockabilly, blues, heroin jazz,



and Depression-era folk music. But it was a journey I had to take alone."

Hence, Ness released his first solo album after 20 years in the business. "It was a leap of faith. It was

leaving the comfortable suit I tailored for myself. All of a sudden I'm categorized as a new artist. Luckily, it seems people are being very supportive."

Several of the songs on the album are covers, including "Don't Think Twice," No. 29 on this issue's Modern Rock Tracks.

"I grew up listening to Bob Dylan and enjoying his version of the song, but I first heard it sung live by Joan Baez. Maybe it was something about the message coming from a female, but I felt like, 'Oh, God, she's talking to me.'"

Ness has a simple strategy for choosing covers: "They're the songs I sing at home alone with my guitar. They impacted me so much that I want to reshape them and interject me into them."

Billboard®

MAY 29, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
No. 1					
1	1	1	19	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
2	3	3	24	ONE MY OWN PRISON	CREED WIND-UP
3	4	4	10	LIT UP BUCKCHERRY	BUCKCHERRY DREAMWORKS †
4	2	2	12	MAS TEQUILA RED VOODOO	SAMMY HAGAR MCA †
5	6	6	15	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
6	7	8	10	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
7	5	5	19	WHISKEY IN THE JAR GARAGE INC.	METALLICA ELEKTRA/EVG †
8	8	7	18	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
9	9	10	32	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
10	10	11	15	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
11	11	12	11	FLY LOUDMOUTH	LOUDMOUTH HOLLYWOOD
AIRPOWER					
12	33	—	2	AMERICAN WOMAN 5	LENNY KRAVITZ MAVERICK/VIRGIN
13	13	14	8	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
14	12	9	28	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
15	14	13	46	FLY AWAY 5	LENNY KRAVITZ VIRGIN †
16	22	28	6	UPSIDE DOWN SAME OLD LIFE	POUND ISLAND/MERCURY
17	25	27	9	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
18	21	22	10	ALL THAT YOU ARE (X3) THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS †
19	23	23	6	ROOM AT THE TOP ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. †
20	18	25	19	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE †
21	15	16	12	ANTHEM FOR THE YEAR 2000 NEON BALLROOM	SILVERCHAIR EPIC †
22	16	20	15	VINTAGE EYES SECOND COMING	SECOND COMING CAPITOL †
23	17	17	12	HEY HEY THE ORIGINAL BAD COMPANY ANTHOLOGY	BAD COMPANY ELEKTRA/EVG †
24	28	24	7	I DON'T TRUST NOBODY HALF A BOY/HALF A MAN	GEORGE THOROGOOD AND THE DESTROYERS CMC INTERNATIONAL
25	26	26	9	TEMPLE OF YOUR DREAMS POWERTRIP	MONSTER MAGNET A&M/INTERSCOPE
26	27	29	9	JUST GO DYSFUNCTION	STAIN'D FLIP/ELEKTRA/EVG †
27	30	33	4	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
28	NEW ▶	1		LAST KISS	PEARL JAM EPIC
29	24	21	12	FREE GIRL NOW ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
30	36	—	2	CARS OBSOLETE	FEAR FACTORY ROADRUNNER
31	20	15	16	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA †
32	19	18	13	DIZZY DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
33	32	35	4	MEET VIRGINIA TRAIN	TRAIN AWARE/COLUMBIA †
34	31	37	3	JESUS OR A GUN SUNBURN	FUEL 550 MUSIC/ERG
35	29	19	14	ONLY A FOOL BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA †
36	38	—	2	VALENTINE EYEWITNESS	SHADES APART UNIVERSAL
37	37	38	4	TIME TO BURN TIME TO BURN	JAKE ANDREWS JERICHO/SIRE
38	NEW ▶	1		WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA †
39	34	34	7	ABOVE TIP	FINGER ELEVEN WIND-UP †
40	39	31	12	WANDER THIS WORLD WANDER THIS WORLD	JONNY LANG A&M/INTERSCOPE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 mainstream rock stations and 69 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. 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. Airpower awarded to those records which attain 800+ detections (Mainstream Rock) or 1,100+ detections (Modern Rock) for the first time. † Videotape availability. © 1999, Billboard/BPI Communications.

Billboard®

MAY 29, 1999

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
No. 1					
1	1	1	16	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
2	2	2	18	PRAISE YOU YOU'VE COME A LONG WAY, BABY	FATBOY SLIM SKINT/ASTRALWERKS/VIRGIN †
3	10	18	4	ALL STAR ASTRALOUNGE	SMASH MOUTH INTERSCOPE
4	14	23	5	LAST KISS	PEARL JAM EPIC
5	3	4	13	BETTER DAYS (AND THE BOTTOM DROPS OUT) MOBILE ESTATES	CITIZEN KING WARNER BROS. †
6	5	8	6	FALLS APART 14:59	SUGAR RAY LAVA/ATLANTIC
7	7	10	9	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY
8	4	3	23	ONE MY OWN PRISON	CREED WIND-UP
9	12	13	4	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA †
10	11	11	15	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
11	8	7	12	NEW GO SOUNDTRACK	NO DOUBT WORK/ERG †
12	6	5	26	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE †
13	9	6	19	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
AIRPOWER					
14	16	16	7	AWFUL CELEBRITY SKIN	HOLE DGC/INTERSCOPE
15	19	21	7	BATTLE FLAG HOW TO OPERATE WITH A BLOWN MIND	LO FIDELITY ALLSTARS SKINT/SUB POP/COLUMBIA †
16	13	9	18	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA †
17	18	19	6	ARMY THE UNAUTHORIZED BIOGRAPHY OF REINHOLD MESSNER	BEN FOLDS FIVE 550 MUSIC/ERG †
18	15	15	34	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
19	17	14	12	ANTHEM FOR THE YEAR 2000 NEON BALLROOM	SILVERCHAIR EPIC †
20	21	25	6	BOMBSHELL HELLO VERTIGO	PAPA VEGAS RCA
21	22	27	8	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
22	23	24	8	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
23	NEW ▶	1		AMERICAN WOMAN 5	LENNY KRAVITZ MAVERICK/VIRGIN
24	26	26	13	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
25	20	12	13	DIZZY DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
26	25	22	25	EVERY MORNING 14:59	SUGAR RAY LAVA/ATLANTIC †
27	27	29	5	WHEN I GROW UP VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
28	28	32	4	OPEN ROAD SONG EVE 6	EVE 6 RCA
29	30	35	4	DON'T THINK TWICE CHEATING AT SOLITAIRE	MIKE NESS TIME BOMB
30	29	36	3	JESUS OR A GUN SUNBURN	FUEL 550 MUSIC/ERG
31	NEW ▶	1		THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA
32	24	17	10	PROMISES BURY THE HATCHET	THE CRANBERRIES ISLAND/MERCURY †
33	38	—	2	ALL THAT YOU ARE (X3) THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS †
34	31	31	7	ROCK IS DEAD MECHANICAL ANIMALS	MARILYN MANSON MAVERICK/NOTHING/INTERSCOPE †
35	NEW ▶	1		THE NEGOTIATION LIMERICK FILE HELLO NASTY	BEASTIE BOYS GRAND ROYAL/CAPITOL
36	40	—	2	GET SET IMAGINATE	TAXIRIDE SIRE †
37	32	33	6	STOLEN CAR CENTRAL RESERVATION	BETH ORTON HEAVENLY/DECONSTRUCTION/ARISTA
38	NEW ▶	1		WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
39	NEW ▶	1		STEAL MY SUNSHINE YOU CAN'T STOP THE BUM RUSH	LEN WORK/ERG †
40	34	38	4	DENISE UTOPIA PARKWAY	FOUNTAINS OF WAYNE SCRATCHIE/ATLANTIC



HITS! IN TOKIO

Week of May 9, 1999

- ① Army / Ben Folds Five
- ② No Scrubs / TLC
- ③ Canned Heat / Jamiroquai
- ④ Movin' On Without You / Hikaru Utada
- ⑤ Promises / The Cranberries
- ⑥ New Brighter Day / Keziah Jones
- ⑦ Georgy Porgy / Eric Benét Featuring Faith Evans
- ⑧ Who's Been Sleeping / Swing Out Sister
- ⑨ Nights Over Egypt / Incognito
- ⑩ The Animal Song / Savage Garden
- ⑪ Believe / Misia
- ⑫ Get Involved / Raphael Saadiq And Q-Tip
- ⑬ Back Together Again / Maxi Priest & Elisha La'Verne
- ⑭ Sukatonosuna / UA
- ⑮ I Really Like It / Harlem World
- ⑯ Baby One More Time / Britney Spears
- ⑰ Hooked On A Feeling / Baha Men
- ⑱ I See The Sun / Tommy Henriksen
- ⑲ Sunny / Frayz
- ⑳ Believe / Cher
- ㉑ Girlfriend/Boyfriend / Blackstreet
- ㉒ Nantekoishitandaro / Dreams Come True
- ㉓ Push Upstairs / Underworld
- ㉔ Life / K-Ci & Jojo
- ㉕ Tender / Blur
- ㉖ Everybody / Dede
- ㉗ Hey Boy, Hey Girl / The Chemical Brothers
- ㉘ She's So High / Tai Bachman
- ㉙ Hold On / Tom Wats
- ㉚ Electricity / Suede
- ㉛ Hate Me Now / Nas Featuring Puff Daddy
- ㉜ Beautiful Rain / Little Tempo Featuring Eddi Reader
- ㉝ Grateful Days / Dragon Ash Featuring Aco Zeebra
- ㉞ You Don't Know Me / Armand Van Helden
- ㉟ Flying Saucer / United Future Organization
- ㊱ Fortunate / Maxwell
- ㊲ Hanarebanare / Kuramubon
- ㊳ Denise / Fountains Of Wayne
- ㊴ As / George Michael With Mary J. Blige
- ㊵ You Get What You Give / New Radicals
- ㊶ Souls / Bird
- ㊷ I Want It That Way / Backstreet Boys
- ㊸ Revelation Sunshine / Cree Summer
- ㊹ Party With Fun Factory / Fun Factory
- ㊺ Let Yourself Go, Let Myself Go / Dragon Ash
- ㊻ Party Lick-A-Ble's / Bootsy Collins
- ㊼ Pretty Fly (For A White Guy) / Df Springfield
- ㊽ Sitting Down Here / Lene Marlin
- ㊾ First Love / Hikaru Utada
- ㊿ Inspired / Satoshi Tomiie Featuring Diane Charlemagne

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at: <http://www.j-wave.co.jp>

Ricky Martin Shows That His Musical Timing Isn't So 'Loca'

SMASHING SUCCESS: There are hit records, and then there are hit smash-bam-boom records.

The rapid No. 1 success of Ricky Martin's "Livin' La Vida Loca" has instantaneously made the Puerto Rican artist nothing short of a phe-

nomenon at mainstream and rhythmic top 40 radio, someone whom programmers far and wide have embraced with all the fervor of an established superstar.

Following his effervescent performance of "The Cup Of Life" on

the Grammy Awards in February, the Puerto Rican-born Martin became front-page news across the country. His glittering, hip-swaying performance was heralded as the highlight of the show, even raising Madonna's brow enough to invite him to duet with her for his first English-language album.

When "Livin'" was released as the first single from that record, "Ricky Martin," it took only four weeks to top The Billboard Hot 100, where it has been comfortably lodged for the past month. He has appeared on every major talk show in the nation, while gracing the covers of a number of consumer publications, including the May 24 Time magazine and a recent People En Español, where he was well-placed in the magazine's list of the 25 most beautiful Latinos.

Following its May 11 street date, his self-titled album, on Sony's C2 Records/Columbia, debuts on The Billboard 200 in this issue at No. 1.

"This has been a hell of a journey so far," says Martin. "I've always had dreams of this kind of success, but I never knew how exhilarating it would be. I am truly blessed. For a long time, the priority of my career has been Europe. Now, we're completely focused on breaking in America and having similar success here."

For radio, Martin is an artist with all the pieces in place: a warm, appreciative persona with charisma, a great song, and an album—his first English-language project—with legs that would humble any supermodel.

"Ricky Martin was very well set up and primed for this, having had five Spanish hit albums, and with his involvement in Menudo and 'General Hospital,'" says Eric Bradley, music director of rhythmic top 40 WBBM (B96) Chicago. "We played [his] 'Maria' and 'The Cup Of Life' before the release of this new album, and they were huge for us. He was a ticking time bomb."

"He's got every element that spells stardom," adds Andy Shane, music director of rhythmic top 40 WKTU New York, which also embraced "Maria." "He's personable, women love him, and his songs have great hooks to them. 'Livin' La Vida Loca' itself fits the title; the song makes you feel alive, which is what it's about anyway. Ricky Martin is on the tip of a big Latin explosion that is happening across the country, and on the verge of becoming a household name."

That predicted Latin American music detonation is at the top of the list of what most top 40 programmers see as the biggest force behind Martin's runaway success.

"There are so many movies and so much music that has that flavor. Gloria Estefan started it off, and Selena would have taken it to a whole next level," says Dale Soliven, music director of rhythmic top

40 XHTZ (Z-90) San Diego. "Now, already following in the footsteps of Ricky is Jennifer Lopez. I really think that America is overdue for a Latin American type of artist."

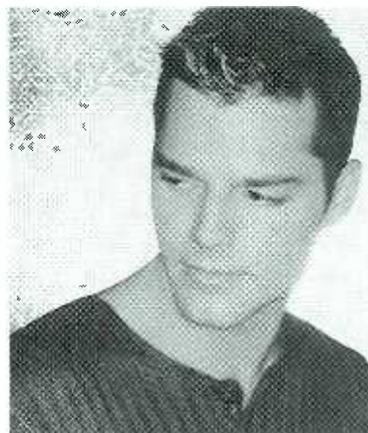


by Chuck Taylor

Adds Steve Chavez, music director of rhythmic top 40 KTFM San Antonio, "A couple weeks back, I was in New York at a very nice Italian restaurant, full of white businessman types and their wives. The restaurant was playing nothing but Latin music, romantic and salsa kinds, and it seemed to fit; it sounded perfect with the atmosphere."

"That just goes to show you that it's not a Latin thing," he says. "This music is coming up. And on the horizon we've got Jennifer Lopez, Julio Iglesias Jr., and Marc Anthony, [the latter of whom] is already a proven superstar in his genre of music. I knew if I kept flapping my gums, something would eventually happen."

"We've seen this slowly building over the last couple years, where



MARTIN

Latin music and Latin lifestyles are garnering more mainstream appeal," says WKTU's Shane. "The music has passion, and it's still basically an untapped reservoir that's just starting to leak out now, but there's so much more down the road. We've already had success here with groups like the Blackout Allstars that appeal to a Latin audience first, then white listeners."

Brian Burns, PD of WDGC Raleigh, N.C., credits the potential of Latin American music in the U.S. not only to the increasing population of Hispanics across the nation, but also to the power of global communications. "The exchange of cultures around the world is rapidly accelerating with the advent of more communications through technology, such as the Internet,

and soon, satellite radio.

"In the next decade, there will be an even greater merging of all cultures, and music will be a major commodity in that exchange," he adds. "Most world cultures are enamored with America, creating the potential for Latin American music to become a major export," he says.

Martin's own success, meanwhile, is viewed as a magical combination of the right stuff. "It's just a good, fun summertime record," says Cat Thomas, PD of mainstream top 40 KLUC Las Vegas. "We haven't had a great summer anthem in a while. I also think people are tired of messages. We're here on the verge of the new millennium, and people are just looking for a little release to take them away for a few minutes."

"Ricky Martin himself crosses all the lines: Latinos, African-American women, white women. All I hear in our office is that he's hot. They've done a good job marketing him as a sex symbol. Hell, if I wasn't straight, I'd date him," Thomas adds.

And, says Chavez, "this whole 'Latin lover' thing has broken wide open in 1999. He ain't as good-looking as me, but my wife thinks he's all right."

"This is more than just an event record," Shane says, "because the song is already performing in call-out, and it's proving to be a bona fide smash. It has elements that appeal to people who like Latin music or pop music, and to some extent, it even has rock elements to it."

Programmers also acknowledged that the future looks bright for Martin in America, with an album they believe has enough hits to sustain the hoopla.

"He's got at least three hits on that album that are strong enough to keep him on this level," Soliven says. "I don't think there's another level we can raise him to. He's larger than life right now."

"I see five or six singles for sure, including my favorite cut, 'She's All I Ever Had,' which sounds like a No. 1 top 40 hit to me," says Bradley of B96. "I also like 'Shake Your Bon Bon' and the Madonna duet 'Be Careful.'"

"Obviously, right now it's about the single and the hot, sexy man," says Thomas. "I believe the album will have legs based on him being the artist he is. The key is how long he'll keep it going. This album is a slam-dunk; the next album will be telltale."

For his part, Martin has no doubt that the future in America looks bright: "Music is all about communicating. I've already done records in French and Portuguese. Why should a record in English be a problem?"

"The album is full of sounds and ideas. We stayed in touch with my culture, but we've also branched out and tried a lot of new ideas. It's been incredible."

Billboard®

MAY 29, 1999

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	8	No. 1 LIVIN' LA VIDA LOCA C2 3 weeks at No. 1	RICKY MARTIN
2	2	2	14	NO SCRUBS LAFACE/ARISTA	TLC
3	3	3	14	KISS ME SQUINT/COLUMBIA	SIXPENCE NONE THE RICHER
4	4	4	19	EVERY MORNING LAVA/ATLANTIC	SUGAR RAY
5	6	11	6	I WANT IT THAT WAY JIVE	BACKSTREET BOYS
6	5	5	27	SLIDE WARNER BROS.	GOO GOO DOLLS
7	7	8	10	THE HARDEST THING UNIVERSAL	98 DEGREES
8	9	10	11	WHAT IT'S LIKE TOMMY BOY	EVERLAST
9	10	14	7	THAT DON'T IMPRESS ME MUCH MERCURY	SHANIA TWAIN
10	8	6	12	HEARTBREAK HOTEL ARISTA	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
11	11	7	21	BELIEVE WARNER BROS.	CHER
12	14	13	24	BACK 2 GOOD LAVA/ATLANTIC	MATCHBOX 20
13	13	12	27	...BABY ONE MORE TIME JIVE	BRITNEY SPEARS
14	12	9	16	FLY AWAY VIRGIN	LENNY KRAVITZ
15	16	—	2	WILD WILD WEST COLUMBIA	WILL SMITH FEAT. DRU HILL & KOOL MOE DEE
16	15	16	27	SAVE TONIGHT WORK/ERG	EAGLE-EYE CHERRY
17	17	15	21	ANGEL OF MINE ARISTA	MONICA
18	21	24	4	ALMOST DOESN'T COUNT ATLANTIC	BRANDY
19	18	17	24	CAN I GET A... DEF JAM/MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JA
20	19	19	9	ANYTHING BUT DOWN A&M/INTERSCOPE	SHERYL CROW
21	28	38	3	SOMETIMES JIVE	BRITNEY SPEARS
22	20	20	8	SWEET LADY RCA	TYRESE
23	33	—	2	IF YOU HAD MY LOVE WORK/ERG	JENNIFER LOPEZ
24	30	29	4	ANYWHERE BAD BOY/ARISTA	112 FEATURING LIL'Z
25	25	26	7	I DRIVE MYSELF CRAZY RCA	'N SYNC
26	23	22	8	SPECIAL ALMO SOUNDS/INTERSCOPE	GARBAGE
27	38	40	3	GIVE IT TO YOU INTERSCOPE	JORDAN KNIGHT
28	32	34	4	PRaise YOU SKINT/ASTRALWERKS/VIRGIN	FATBOY SLIM
29	NEW	1	1	MILLENNIUM CAPITOL	ROBBIE WILLIAMS
30	NEW	1	1	ALL STAR INTERSCOPE	SMASH MOUTH
31	NEW	1	1	I WILL REMEMBER YOU (LIVE) ARISTA	SARAH MCLACHLAN
32	36	28	14	WE LIKE TO PARTY! GROOVILICIOUS/STRICTLY RHYTHM	VENGABOYS
33	34	33	4	WHAT'S SO DIFFERENT 550 MUSIC/ERG	GINUWINE
34	NEW	1	1	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH/12	BLESSID UNION OF SOULS
35	29	32	5	WHAT'S IT GONNA BE?! FLIPMODE/ELEKTRA/EEG	BUSTA RHYMES FEAT. JANET
36	NEW	1	1	IT'S NOT RIGHT BUT IT'S OKAY ARISTA	WHITNEY HOUSTON
37	39	—	25	LUV ME, LUV ME FLYTE TYME/MCA	SHAGGY FEATURING JANET
38	RE-ENTRY	26	26	TOO CLOSE ARISTA	NEXT
39	RE-ENTRY	25	25	DOO WOP (THAT THING) RUFFHOUSE/COLUMBIA	LAURYN HILL
40	RE-ENTRY	24	24	MY FAVORITE MISTAKE A&M/INTERSCOPE	SHERYL CROW

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. 220 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. 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. Records below the top 20 are removed from the chart after 26 weeks. © 1999, Billboard/BPI Communications.

WINTER '99 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1999, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'98	Sp '98	Su '98	Fa '98	'99	Call	Format	'98	Sp '98	Su '98	Fa '98	'99
NORFOLK, VA.—(36)													
WOWI	R&B	13.0	13.3	13.3	11.5	14.0	WENS	AC	5.5	6.0	5.5	4.9	5.8
WWDE	AC	6.2	5.7	5.5	6.3	6.7	WGLD	oldies	5.2	5.0	6.0	5.6	5.2
WGH-FM	country	6.3	6.1	5.5	5.4	5.9	WRZX	modern	5.0	5.2	5.0	5.4	5.2
WNOR-AM-FM	album	6.3	4.8	6.0	5.1	5.9	WZPL	top 40	6.0	5.9	6.0	5.0	5.2
WSY-FM/WSV	R&B oldies	4.0	4.7	4.6	5.6	5.4	WHHH	top 40/rhythm	5.1	4.9	5.4	5.4	4.6
WPTE	AC	6.1	5.1	4.6	4.6	5.3	WTLC-FM	R&B	5.5	6.5	6.2	6.0	4.6
WCMS-AM-FM	country	7.2	6.7	6.4	6.5	5.2	WNYS	adult std	2.8	3.8	3.3	2.3	4.1
WJCD	jazz	4.6	4.6	5.8	4.8	5.2	WVAP	cls rock	4.7	3.4	3.3	3.3	3.7
WVNZ	top 40/rhythm	5.0	5.1	5.8	4.7	4.8	WVTS	triple-A	2.6	2.7	2.8	2.8	2.7
WNIS	N/T	2.3	3.3	3.1	4.3	4.1	WVNE	N/T	1.7	1.4	1.5	1.2	2.0
WFOG-AM-FM	AC	4.3	4.0	4.0	4.5	4.0	WBKS	R&B oldies	2.1	2.0	1.9	2.7	1.7
WAFX	cls rock	3.2	5.8	4.9	4.6	3.7	WGRJ	country	2.0	1.6	1.1	1.6	1.6
WKOC	triple-A	1.9	3.0	2.4	3.2	3.4	WYJZ	jazz	—	0.3	1.8	1.7	1.5
WVKL	oldies	4.4	3.5	3.6	3.9	3.2	WKKG	country	0.6	1.0	0.6	1.0	1.2
WROX	top 40	3.1	1.9	2.4	2.5	2.8	WXIR	religious	1.8	1.4	1.2	1.7	1.0
WXEZ	easy	2.7	2.4	3.6	2.6	2.7	ORLANDO, FLA.—(39)						
WTAR	N/T	1.4	1.5	1.3	1.4	1.3	WXXL	top 40	7.6	7.1	7.3	7.1	7.6
WGH-AM	sports	0.7	0.7	0.5	1.1	1.1	WTKS	N/T	7.5	6.2	6.9	6.0	7.0
WGPL	religious	2.1	0.6	0.8	1.4	1.1	WMGF	AC	6.1	6.5	5.5	5.7	6.8
WPCE	religious	0.9	1.5	2.6	1.6	1.1	WWKA	country	8.3	8.2	7.7	9.4	6.5
CHARLOTTE, N.C.—(37)													
WPEG	R&B	9.9	9.8	10.5	11.0	8.5	WDBO	N/T	5.7	7.6	6.0	7.5	6.3
WNKS	top 40	5.6	6.1	6.3	7.8	6.9	WJHM	R&B	6.7	7.6	6.4	6.0	5.9
WLYT	AC	6.6	7.3	5.5	6.0	6.5	WMMO	triple-A	4.9	3.4	4.5	4.6	5.5
WBT-AM-FM	N/T	7.0	5.6	6.8	6.1	6.3	WOMX-FM	AC	5.7	5.9	7.0	5.6	5.5
WRFX	album	6.8	6.1	7.1	6.0	6.2	WJRR	album	4.5	4.5	4.4	4.3	4.4
WBAV-AM	R&B adult	5.6	6.1	5.2	5.2	6.0	WCFB	R&B adult	4.2	4.3	3.4	4.9	4.3
WWMG	oldies	5.8	5.0	5.7	5.4	5.6	WOCL	oldies	6.0	4.4	4.4	5.0	4.0
WSOC-FM	country	7.4	7.7	5.9	6.7	5.2	WLOQ	jazz	4.0	3.8	4.0	4.8	3.9
WKKT	country	6.3	7.3	5.5	6.0	5.1	WHTQ	cls rock	3.1	3.1	4.1	3.2	3.6
WLNK	AC	4.7	4.2	3.4	4.3	4.1	WSHE	AC	2.8	3.3	4.4	3.5	3.6
WSSS	cls rock	3.1	4.2	3.9	3.6	3.7	WHOO	adult std	3.1	2.8	2.7	2.2	2.6
WEND	modern	3.5	3.6	3.3	2.9	3.0	WPYO	top 40/rhythm	1.0	1.4	1.0	1.0	1.9
WCCJ	jazz	2.4	1.9	1.7	2.0	2.8	WQTM	sports	1.1	0.9	1.2	1.8	1.2
WNMX-FM	adult std	2.5	1.8	2.1	2.4	2.7	WPCV	country	0.7	1.4	1.4	0.6	1.1
WXRC	album	2.7	2.3	2.9	2.6	2.6	WOKB	Spanish	1.1	1.2	0.9	0.6	1.0
WMIT	religious	1.2	1.4	1.5	1.4	1.8	LAS VEGAS—(40)						
WGVV	religious	0.7	0.9	0.9	1.3	1.4	KJUL	adult std	8.9	9.9	7.5	8.5	9.3
WJMH	R&B	0.5	0.3	0.4	0.4	1.2	KWNR	country	4.9	6.6	5.2	4.7	7.2
WFMX	country	0.9	1.3	0.7	1.4	1.1	KSNE	AC	7.6	6.1	6.2	5.6	7.1
WFNZ	sports	0.9	1.3	1.6	1.3	1.1	KLUC	top 40/rhythm	10.2	8.3	8.5	9.3	6.8
INDIANAPOLIS—(38)													
WFBO	album	10.7	10.7	10.3	9.8	10.6	KXTE	modern	4.9	4.5	5.5	6.1	6.2
WFMS	country	10.7	11.4	13.6	12.8	10.5	KFMS	country	5.8	4.3	4.4	3.8	5.3
WIBC	N/T	8.5	9.0	7.1	7.8	9.3	KMKB	AC	5.9	6.4	6.6	6.1	5.2
WTPI	AC	6.1	6.0	4.9	5.0	5.9	KMLZ	cls rock	4.1	4.3	4.7	4.8	4.7
NORFOLK, VA.—(36)													
WOWI	R&B	13.0	13.3	13.3	11.5	14.0	KOMP	album	3.8	3.6	3.2	4.3	4.3
WWDE	AC	6.2	5.7	5.5	6.3	6.7	KMZQ	AC	5.1	6.1	5.2	4.6	4.2
WGH-FM	country	6.3	6.1	5.5	5.4	5.9	KQOL	oldies	4.1	3.6	3.8	3.6	4.2
WNOR-AM-FM	album	6.3	4.8	6.0	5.1	5.9	NORFOLK, VA.—(36)						
WSY-FM/WSV	R&B oldies	4.0	4.7	4.6	5.6	5.4	WENS	AC	5.5	6.0	5.5	4.9	5.8
WPTE	AC	6.1	5.1	4.6	4.6	5.3	WGLD	oldies	5.2	5.0	6.0	5.6	5.2
WCMS-AM-FM	country	7.2	6.7	6.4	6.5	5.2	WRZX	modern	5.0	5.2	5.0	5.4	5.2
WJCD	jazz	4.6	4.6	5.8	4.8	5.2	WZPL	top 40	6.0	5.9	6.0	5.0	5.2
WVNZ	top 40/rhythm	5.0	5.1	5.8	4.7	4.8	WHHH	top 40/rhythm	5.1	4.9	5.4	5.4	4.6
WNIS	N/T	2.3	3.3	3.1	4.3	4.1	WTLC-FM	R&B	5.5	6.5	6.2	6.0	4.6
WFOG-AM-FM	AC	4.3	4.0	4.0	4.5	4.0	WNYS	adult std	2.8	3.8	3.3	2.3	4.1
WAFX	cls rock	3.2	5.8	4.9	4.6	3.7	WVAP	cls rock	4.7	3.4	3.3	3.3	3.7
WKOC	triple-A	1.9	3.0	2.4	3.2	3.4	WVTS	triple-A	2.6	2.7	2.8	2.8	2.7
WVKL	oldies	4.4	3.5	3.6	3.9	3.2	WVNE	N/T	1.7	1.4	1.5	1.2	2.0
WROX	top 40	3.1	1.9	2.4	2.5	2.8	WBKS	R&B oldies	2.1	2.0	1.9	2.7	1.7
WXEZ	easy	2.7	2.4	3.6	2.6	2.7	WGRJ	country	2.0	1.6	1.1	1.6	1.6
WTAR	N/T	1.4	1.5	1.3	1.4	1.3	WYJZ	jazz	—	0.3	1.8	1.7	1.5
WGH-AM	sports	0.7	0.7	0.5	1.1	1.1	WKKG	country	0.6	1.0	0.6	1.0	1.2
WGPL	religious	2.1	0.6	0.8	1.4	1.1	WXIR	religious	1.8	1.4	1.2	1.7	1.0
WPCE	religious	0.9	1.5	2.6	1.6	1.1	ORLANDO, FLA.—(39)						
WPEG	R&B	9.9	9.8	10.5	11.0	8.5	WXXL	top 40	7.6	7.1	7.3	7.1	7.6
WNKS	top 40	5.6	6.1	6.3	7.8	6.9	WTKS	N/T	7.5	6.2	6.9	6.0	7.0
WLYT	AC	6.6	7.3	5.5	6.0	6.5	WMGF	AC	6.1	6.5	5.5	5.7	6.8
WBT-AM-FM	N/T	7.0	5.6	6.8	6.1	6.3	WWKA	country	8.3	8.2	7.7	9.4	6.5
WRFX	album	6.8	6.1	7.1	6.0	6.2	WDBO	N/T	5.7	7.6	6.0	7.5	6.3
WBAV-AM	R&B adult	5.6	6.1	5.2	5.2	6.0	WJHM	R&B	6.7	7.6	6.4	6.0	5.9
WWMG	oldies	5.8	5.0	5.7	5.4	5.6	WMMO	triple-A	4.9	3.4	4.5	4.6	5.5
WSOC-FM	country	7.4	7.7	5.9	6.7	5.2	WOMX-FM	AC	5.7	5.9	7.0	5.6	5.5
WKKT	country	6.3	7.3	5.5	6.0	5.1	WJRR	album	4.5	4.5	4.4	4.3	4.4
WLNK	AC	4.7	4.2	3.4	4.3	4.1	WCFB	R&B adult	4.2	4.3	3.4	4.9	4.3
WSSS	cls rock	3.1	4.2	3.9	3.6	3.7	WOCL	oldies	6.0	4.4	4.4	5.0	4.0
WEND	modern	3.5	3.6	3.3	2.9	3.0	WLOQ	jazz	4.0	3.8	4.0	4.8	3.9
WCCJ	jazz	2.4	1.9	1.7	2.0	2.8	WHTQ	cls rock	3.1	3.1	4.1	3.2	3.6
WNMX-FM	adult std	2.5	1.8	2.1	2.4	2.7	WSHE	AC	2.8	3.3	4.4	3.5	3.6
WXRC	album	2.7	2.3	2.9	2.6	2.6	WHOO	adult std	3.1	2.8	2.7	2.2	2.6
WMIT	religious	1.2	1.4	1.5	1.4	1.8	WPYO	top 40/rhythm	1.0	1.4	1.0	1.0	1.9
WGVV	religious	0.7	0.9	0.9	1.3	1.4	WQTM	sports	1.1	0.9	1.2	1.8	1.2
WJMH	R&B	0.5	0.3	0.4	0.4	1.2	WPCV	country	0.7	1.4	1.4	0.6	1.1
WFMX	country	0.9	1.3	0.7	1.4	1.1	WOKB	Spanish	1.1	1.2	0.9	0.6	1.0
WFNZ	sports	0.9	1.3	1.6	1.3	1.1	LAS VEGAS—(40)						
WFBO	album	10.7	10.7	10.3	9.8	10.6	KJUL	adult std	8.9	9.9	7.5	8.5	9.3
WFMS	country	10.7	11.4	13.6	12.8	10.5	KWNR	country	4.9	6.6	5.2	4.7	7.2
WIBC	N/T	8.5	9.0	7.1	7.8	9.3	KSNE	AC	7.6	6.1	6.2	5.6	7.1
WTPI	AC	6.1	6.0	4.9	5.0	5.9	KLUC	top 40/rhythm	10.2	8.3	8.5	9.3	6.8
NORFOLK, VA.—(36)													
WOWI	R&B	13.0	13.3	13.3	11.5	14.0	KXTE	modern	4.9	4.5	5.5	6.1	6.2
WWDE	AC	6.2	5.7	5.5	6.3	6.7	KFMS	country	5.8	4.3	4.4	3.8	5.3
WGH-FM	country	6.3	6.1	5.5	5.4	5.9	KMKB	AC	5.9	6.4	6.6	6.1	5.2
WNOR-AM-FM	album	6.3	4.8	6.0	5.1	5.9	KMLZ</						

Indie Labels, Unsigned Acts Get A Weekend Showcase On MTV

MTV's 'INDEPENDENTS' WEEKEND: One of the biggest criticisms we hear about MTV is that it's a corporate giant that only plays major-label, mainstream music. Although music on a wholly independent label has little chance of getting heavy rotation on MTV, the network will be devoting an entire weekend (June 26-27) to independent-label music and music from unsigned acts.

Viewers will also get a chance to vote for their favorite independent video, with the winning clip being played for a month on the MTV program "Spankin' New"

"The independent music scene is creating some great music right now," says MTV senior VP of music Tom Calderone. "We think our viewers will really enjoy checking out this music."

According to an MTV spokesman, some of the videos shown during the "Independents' Weekend" programming will be from the larger independent labels that are affiliated with major corporations. However, videos that make the final cut, which are to be voted on by viewers, will be "videos with no major-label ties or from unsigned artists."

Videos sent for consideration must be on 3/4-inch tape and should include an artist bio and contact information. All submissions must be mailed to MTV, Independents' Weekend Information, 1515 Broadway, 25th floor, New York, N.Y. 10036. The deadline is June 18. More details are available at MTV Online (www.mtv.com).

In other MTV news, the network has given a new name, @Large Video, to videos that can be seen on MTV and on MTV Online (Billboard Bulletin, May 11).

FAREWELL TO 'PUNK TV': Denver-based alternative/hard rock program "Punk TV" has

ended its three-year run. The show, which had a late-night time slot on KBDI-TV Denver, was part of Music Link Productions, which also produces local programs "Music Link" (modern rock) and "BPM" (dance/ska).

According to "Punk TV" producer Stefan Goldby, the company decided to pull the plug on "Punk TV" because of "the lack of new videos" that fit the show's format. Goldby adds, "Most importantly, Colorado's broadcasting world has been deeply affected by the recent events in Littleton, and we are responding to our commu-

nities' wishes by replacing 'Punk TV' with a show playing pop music, at least for the foreseeable future."

Artists featured on "Punk TV" included Sick Of It All, Blink 182, Gas Huffer, and NOFX. "Punk TV" won the Billboard Music Video Award for best local/regional hard rock/metal show in 1996, 1997, and 1998.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on hard rock/metal program "The Tink's ViddREAM: A Video Dream-walk," which has been on the air since 1996.

TV affiliate: Suburban Cable, Channel 28, in Wilmington, Del. Program length: 60 minutes. Time slot: 9:30 p.m. Fridays. Key staffers: **The Tink**, executive producer/director/host; **Shaun Kitchin**, engineer.

Web site: www.thetinksinc.com. Following are the top five videos for the episode that aired May 7:

1. **Pro-Pain**, "In For The Kill" (Nuclear Blast).
2. **Staind**, "Just Go" (Flip/Elektra).
3. **PC 69**, "Shame" (Digital Dimension).
4. **Marilyn Manson**, "Rock Is Dead" (Hollywood).
5. **Aphex Twin**, "Windowlicker" (Warp/Sire).

THE EYE



by Carla Hay

PRODUCTION NOTES

NEW YORK

Luscious Jackson's video for "Ladyfinger" was directed by Tamra Davis.

Emmylou Harris, Linda Ronstadt and Dolly Parton filmed "After The Gold Rush" with director Jim Shea.

Evan Bernard directed Dan-german's "Let's Make A Deal" and Ben Folds Five's "Army."

LOS ANGELES

Blink 182's video for "What's My Age Again?" was directed by Marcos Siega.

Diane Martel directed Heavy D's "Don't Stop" clip.

Deana Carter teamed up with director Luke Scott for the "Angels Working Overtime" video.

FOR WEEK ENDING MAY 16, 1999

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Dru Hill, You Are Everything
- 2 Nas Feat. Puff Daddy, Hate Me Now
- 3 Busta Rhymes Feat. Janet, What's It Gonna Be?!
- 4 Brandy, Almost Doesn't Count
- 5 Maxwell, Fortunate
- 6 702, Where My Girls At?
- 7 Rahzel, All I Know
- 8 Chante Moore, Chante's Got A Man
- 9 Blaque, 808
- 10 Tyrese, Lately
- 11 Trina & Tamara, What'd You Come Here For
- 12 Dave Hollister, My Favorite Girl
- 13 Foxy Brown Feat. Total, I Can't
- 14 Raphael Saadiq & Q-Tip, Get Involved
- 15 JT Money, Who Dat
- 16 K-Ci & JoJo, Life
- 17 The Roots, The Next Movement
- 18 Mase Feat. Blackstreet, Get Ready
- 19 Grenique, Should I
- 20 TLC, No Scrubs
- 21 Krazy Bone, Thug Mentality
- 22 Ice Cube Feat. Korn, Dying
- 23 Mack 10, Let The Games Begin
- 24 Eric Benet, Georgy Porgy
- 25 Les Nubians, Makeda
- 26 Da Kaperz, Just For You
- 27 Faith Hill, Never Gonna Let You Go
- 28 Reel Tight, I Want U
- 29 Ja Rule, Holla Holla
- 30 Case, Happily Ever After

NEW ONS

Eminem, Guilty Conscience
Link, I Don't Wanna
Sway & Tech, The Anthem
Shanice, Yesterday



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Terri Clark, Everytime I Cry
- 2 George Strait, Write This Down
- 3 Sammy Kershaw & Lorie Morgan, Maybe Not Tonight
- 4 Kenny Chesney, How Forever Feels
- 5 Martina McBride, Whatever You Say
- 6 Shania Twain, Man! I Feel Like A Woman!

- 7 Collin Raye, Anyone Else
- 8 Lila McCann, With You
- 9 Tim McGraw, Please Remember Me
- 10 Alabama, God Must Have Spent A Little More...
- 11 Andy Griggs, You Won't Ever Be Lonely
- 12 Montgomery Gentry, Hillbilly Shoes
- 13 Steve Wariner, Two Teardrops
- 14 Dwight Yoakam, Crazy Little Thing Called
- 15 Deana Carter, Angels Working Overtime *
- 16 Mary Chapin Carpenter, Almost Home
- 17 Sawyer Brown, Drive Me Wild
- 18 Patty Loveless, Can't Get Enough
- 19 Clay Walker, She's Always Right *
- 20 David Ball, Watching My Baby Not Coming Back *
- 21 Sherrie Austin, Never Been Kissed *
- 22 Faith Hill, The Secret Of Life *
- 23 Brooks & Dunn, South Of Santa Fe *
- 24 Trisha Yearwood, I'll Still Love You More *
- 25 Sheldaisy, Little Good-Byes *
- 26 Paul Brandt, That's The Truth *
- 27 Trio, After The Gold Rush *
- 28 Ricochet, Seven Bridges Road *
- 29 Ty Herndon, Hands Of A Working Man
- 30 John Michael Montgomery, Hello L.O.V.E.
- 31 Kenny Rogers, The Greatest
- 32 Joe Diffie, A Night To Remember
- 33 Wilkinsons, Boy Oh Boy
- 34 Allison Moore, A Soft Place To Fall
- 35 Jessica Andrews, I Will Be There For You
- 36 Brad Paisley, Who Needs Pictures
- 37 Chely Wright, Single White Female
- 38 South Sixty Five, No Easy Goodbye
- 39 Bill Engvall, Hollywood Indian Pictures
- 40 Chalee Tennison, Someone Else's Turn To Cry
- 41 Billy Ray Cyrus, Give My Heart To You
- 42 Shane Minor, Slave To The Habit
- 43 Neal McCoy, I Was
- 44 Chris LeDoux, Life Is A Highway
- 45 Warren Brothers, Better Man
- 46 Linda Davis, From The Inside Out
- 47 Sons Of The Desert, What About You
- 48 Vince Gill & Patty Loveless, My Kind Of Woman/My Kind...
- 49 Dixie Chicks, You Were Mine
- 50 Faith Hill W/Tim McGraw, Just To Hear You...

* Indicates Hot Shots

NEW ONS

Alan Jackson, Little Man
The Rankins, Movin' On
The Warren Brothers, She Wants To Rock



Continuous programming
1515 Broadway, NY, NY 10036

- 1 TLC, No Scrubs
- 2 Ricky Martin, Livin' La Vida Loca
- 3 Busta Rhymes Feat. Janet, What's It Gonna Be?!
- 4 The Offspring, Why Don't You Get A Job?
- 5 Kid Rock, Bawitdaba
- 6 'N Sync, I Drive Myself Crazy
- 7 Brandy, Almost Doesn't Count
- 8 John Williams, Duel Of The Fates
- 9 Sixpence None The Richer, Kiss Me
- 10 Robbie Williams, Millennium
- 11 702, Where My Girls At?
- 12 Jay-Z, Jigga What
- 13 Sugar Ray, Every Morning
- 14 Lit, My Own Worst Enemy
- 15 DMX, Slippin'
- 16 Taxiride, Get Set
- 17 Jordan Knight, Give It To You
- 18 Godsmack, Whatever
- 19 Ginuwine, What's So Different
- 20 Jewel, Down So Long
- 21 2Pac, Changes
- 22 Mya, My First Night With You
- 23 Whitney Houston, Heartbreak Hotel
- 24 Nas Feat. Puff Daddy, Hate Me Now
- 25 Backstreet Boys, I Want It That Way
- 26 Shania Twain, That Don't Impress Me Much
- 27 Tyrese, Sweet Lady
- 28 JT Money, Who Dat
- 29 Lo Fidelity Allstars, Battleflag
- 30 Fatboy Slim, Praise You
- 31 Jesse Camp, See You Around
- 32 Garbage, Special
- 33 Monica, Angel Of Mine
- 34 98 Degrees, The Hardest Thing
- 35 Baz Luhrmann, Everybody's Free
- 36 Whitney Houston, It's Not Right But It's Okay
- 37 Metallica, Whiskey In The Jar
- 38 2Pac, All About U
- 39 Rob Zombie, Living Dead Girl
- 40 Buckcherry, Lit Up
- 41 R.E.M., At My Most Beautiful
- 42 Britney Spears, Sometimes
- 43 Ja Rule, Holla Holla
- 44 Citizen King, Better Days
- 45 Juvenile, Follow Me Now
- 46 Trick Daddy, Nann
- 47 Lenny Kravitz, Fly Away
- 48 Tyrese, Lately
- 49 Joey McIntyre, Stay The Same
- 50 112 Feat. Lil'Z, Anywhere

** Indicates MTV Exclusive

NEW ONS

Limp Bizkit, Nookie
Goo Goo Dolls, Black Balloon
Enrique Iglesias, Bailamos
Blaque, 808



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Lenny Kravitz, Fly Away
- 2 Ricky Martin, Livin' La Vida Loca
- 3 Sugar Ray, Every Morning
- 4 Sixpence None The Richer, Kiss Me
- 5 Everlast, What It's Like
- 6 Cher, Believe
- 7 John Williams, Duel Of The Fates
- 8 Cher, Strong Enough
- 9 Tom Petty & The Heartbreakers, Room At The Top
- 10 Garbage, Special
- 11 Sheryl Crow, Anything But Down
- 12 John Mellencamp, I'm Not Running Anymore
- 14 Jewel, Down So Long
- 15 Whitney Houston, Heartbreak Hotel
- 16 Brandy, Almost Doesn't Count
- 17 R.E.M., At My Most Beautiful
- 18 Goo Goo Dolls, Slide
- 19 Matchbox 20, Back 2 Good
- 20 Alanis Morissette, Uninvited
- 21 TLC, No Scrubs
- 22 Baz Luhrmann, Everybody's Free
- 23 Shawn Mullins, Shimmer
- 24 Third Eye Blind, Jumper
- 25 Eagle-Eye Cherry, Save Tonight
- 26 Fatboy Slim, Praise You
- 27 Seal, Lost My Faith
- 28 Robbie Williams, Millennium
- 29 Taxiride, Get Set
- 30 Blondie, Maria
- 31 Sheryl Crow, My Favorite Mistake
- 32 Barenaked Ladies, One Week
- 33 Natalie Merchant, Life Is Sweet
- 34 Whitney Houston, It's Not Right But It's Okay
- 35 Elton John & LeAnn Rimes, Written In The Stars
- 36 Eagle-Eye Cherry, Falling In Love Again
- 37 Sugar Ray, Fly
- 38 Aerosmith, I Don't Want To Miss A Thing
- 39 Sarah McLachlan, Angel
- 40 R.E.M., Losing My Religion
- 41 Shania Twain, You're Still The One
- 42 Jewel, Hands
- 43 Elton John & Tina Turner, The Bitch Is Back
- 44 Diana Ross & Brandy, Double Platinum (Medley)
- 45 Natalie Merchant, Carnival
- 46 Alanis Morissette, Ironic
- 47 Green Day, Time Of Your Life
- 48 Natalie Imbruglia, Torn
- 49 Buckcherry, Lit Up
- 50 Ben Folds Five, Army

** Indicates MTV Exclusive

Goo Goo Dolls, Black Balloon
Smash Mouth, All Star
Tom Petty & The Heartbreakers, Free Girl Now
Tal Bachman, She's So High
Dave Matthews F/Tim Reynolds, Crush
Shania Twain, You've Got A Way

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 29, 1999.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOX TOPS

- Backstreet Boys, I Want It That Way
Whitney Houston, It's Not Right But It's Okay
Five, Slam Dunk (Live)
Britney Spears, Sometimes
TLC, No Scrubs
Deborah Cox, It's Over Now
Mase, Get Ready
JT Money, Who Dat
Missy "Misdemeanor" Elliott, She's A Bitch
DJ Quik, You're A Ganxta
C-Note, Wait Till I Get Home
'N Sync, I Drive Myself Crazy
Ricky Martin, Livin' La Vida Loca
112 Feat. Lil'Z, Anywhere
Nas F/Puff Daddy, Hate Me Now
London Symphony Orch. (Williams), Duel Of The Fates
Jordan Knight, Give It To You
Marvelous 3, Freak Of The Week
Will Smith, Wild Wild West
Naughty By Nature, Live Or Die
Busta Rhymes Feat. Janet, What's It Gonna Be?!

NEW

- 3rd Storee, Party Tonight
Cassius, Feeling For You
Cha Cha, New Millennium
Donell Jones, Shory
Eightball & MJG, We Started This
Eminem F/Dr. Dre, Guilty Conscience
Enrique Iglesias, Bailamos
Freestylers, Here We Go
Geri Halliwell, Look At Me
Insane Clown Posse, Another Love Song
Jazz Poet Society, Aboriginals
Luscious Jackson, Ladyfingers
Phil Collins, You'll Be In My Heart
Shootyz Groove, L-Train
Sky, Love Song
Smash Mouth, All Star
TQ, Better Days



Continuous programming
1515 Broadway, New York, NY 10036

NEW

- Blink 182, What's My Age Again
Digital Delinquents, It's Cra-zay
Geri Halliwell, Look At Me
Jamiroquai, Canned Heat
The Roots, The Next Movement
Luscious Jackson, Ladyfingers
Goo Goo Dolls, Black Balloon
Madonna, Beautiful Stranger



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Blink 182, What's My Age Again (new)
Manic Street Preachers, If You Tolerate This (new)
Billie, She Wants You (new)
Flash Bastard, Rock N Roll Must Be Destroyed (new)
Luscious Jackson, Ladyfinger (new)
Nickelback, Leader Of Men (new)
Thrush Hermit, The Day We Hit The Coast (new)
Madonna, Beautiful Stranger
Will Smith, Wild Wild West
Prozzak, Sucks To Be You
TLC, No Scrubs
Sixpence None The Richer, Kiss Me
Robbie Williams, Millennium
The Cranberries, Promises
Korn, Freak On A Leash
The Offspring, Why Don't You Get A Job
Busta Rhymes Feat. Janet, What's It Gonna Be?
Edwin, Trippin'
Ricky Martin, Livin' La Vida Loca
Wide Mouth Mason, Why



Continuous programming
Hawley Crescent
London NW18TT

- Backstreet Boys, I Want It That Way
TLC, No Scrubs
Jamiroquai, Canned Heat
The Offspring, Why Don't You Get A Job
Fatboy Slim, Right Here Right Now
TQ, Bye Bye Baby
2Pac, Changes
New Radicals, You Get What You Give
Phats & Smalls, Turn Around
Texas, In Our Lifetime
Westlife, Swear It Again
Robyn, Electric
Lene Marlin, Unforgivable Sinner
Mellow Sirens, Breeze
Everlast, What It's Like
The Roots Feat. Erykah Badu, You Got Me
The Cranberries, Promises
Skunk Anansie, Secretly
Ricky Martin, Livin' La Vida Loca
Zucchero, You Make Me Feel Loved



24 hours daily
32 E 57th Street
New York, NY 10022

NEW

- Olu, Leave It Alone
Second Coming, Vintage Eyes
The Corrs, So Young
Trina & Tamara, What'd You Come Here For
Ani DiFranco, Jukebox
Ben Folds Five, Army
Ricky Martin, Livin' La Vida Loca
Robbie Williams, Millennium (Live Version)
Geri Halliwell, Look At Me
Missy "Misdemeanor" Elliott, She's A Bitch
dc Talk, Consume Me
Deana Carter, Angels Working
Deana Carter, Above
Train, Meet Virginia



Three hours weekly
216 W Ohio
Chicago, IL 60610

- System Of A Down, Sugar
Jamiroquai, Canned Heat
Train, Meet Virginia
Chevelle, Mia
Ben Folds Five, Army
Blessed Union Of Souls, Hey Leonardo
Bijou Phillips, When I Hated Him
Sparklehorse, Sick Of Goodbyes
Everlast, Ends
Gus Gus, Ladyshave
Freestylers, Here We Go
Ani DiFranco, Jukebox
Fun Lovin' Criminals, Big Night Out
Len, Steal My Sunshine



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

- Goldo, To All The Lovely Ladies
Philip Steir F/Steppenwolf, Magic Carpet Ride
No Doubt, New
Eagle-Eye Cherry, Falling In Love Again
Freestylers, Here We Go Again
Chevelle, Mia
Second Coming, Vintage Eyes
Fun Lovin' Criminals, Big Night Out
Jimmy Eat World, Lucky Denver Mint
Len, Steal My Sunshine
Buck Cherry, Lit Up
Ben Folds Five, Army
Everlast, Ends
The Offspring, Why Don't You Get A Job

TV NETWORKS CLASH OVER LATINO ACTS

(Continued from page 6)

tives in the Latino music market say that Telemundo and Univision had quietly allowed most recording acts to appear on each other's programming without incident before the competing 1999 awards shows.

'It is unfair to the artists, and the audience that supports those artists, not to give them the ability to get maximum exposure'

— ALAN SOKOL —

However, in March, when it was announced that Telemundo was going to broadcast a Latin music awards show in conjunction with Billboard, Univision reportedly became alarmed because the Telemundo show would be taped April 22—two weeks before its own awards show, Premio Lo Nuestro, was to air May 6. The Telemundo awards show was broadcast May 16.

Informed industry sources say that Univision began making it clear to several Latino record executives and artist managers that while Univision had no problem with their artists appearing on the Telemundo awards show, it did not want them performing at the Telemundo event. If those artists did perform at the Telemundo ceremony, they would not be allowed to play at the Univision awards program, these executives allege they were told.

"The same sort of thing happens between the American Music Awards and the Grammys," says producer/entrepreneur Emilio Estefan Jr., adding that if two awards shows are timed closely together, those shows' producers often request exclusivity for the performing acts.

EMI Latin artist Carlos Ponce and Sony Discos' Shakira, each of whom is managed by Estefan, both appeared at, but did not perform at, the Telemundo event. Ponce has an exclusive performance agreement with Univision that was secured before Estefan became his manager. Shakira performed at the Univision ceremony, while she appeared at the Telemundo event only as an awardee.

Estefan says he booked Shakira to perform "a long time before the Billboard awards show was announced."

Indeed, an insider at Univision confirms that Shakira already had committed to perform on "Premio Lo Nuestro." Further, the insider says that Univision "put pressure" on Shakira not to sing at the Telemundo ceremony not only because she was booked to perform at "Premio Lo Nuestro" but because the two shows were so close together.

Another informed source at Univision says the Telemundo and Univision awards shows "are exactly the same. If we thought the Telemundo show was going to go on before ours, we more than likely would not put an artist on our show after he appeared

on the Telemundo show. By the way, the Telemundo show was supposed to air before our show, and it didn't."

Artist manager/promoter Ralph Hauser, president of Hauser Entertainment Inc., says that both Univision and Telemundo pressured him into putting star clients such as *ranchero* titans Alejandro Fernández and Pepe Aguilar on their shows.

Fernández, who is signed to Sony Discos, ended up performing at the Telemundo show; Aguilar, a Balboa Records artist, performed on Premio Lo Nuestro and appeared as an awardee at the Telemundo ceremony.

Hauser recalls that Fernández told him that Sony Discos wanted him to perform at the Telemundo show.

"He asked me, 'Do you think I am going to have problems [with Univision]?' " Hauser says. "And I said, 'Alex, you are going to have problems until the show airs on Univision. Once they do their event and get their [ratings] numbers, the dust will settle.' "

Alan Sokol, COO of Telemundo, argues that all artists should be allowed to appear where they please.

"We don't believe that any talent should be excluded from any network by virtue of appearing on another network," says Sokol. "It is unfair to the artists, and to the audience that supports those artists, not to give them the ability to get maximum exposure."

Several record label executives, however, complain that it was Telemundo, not Univision, that was not forthcoming in welcoming artists to perform on its awards program. "We had an awardee we wanted to perform at Telemundo's show," says one executive, who asked not to be identified, "and Telemundo did not want him. The message I would send to Telemundo is, 'Let's be fair to artists on other labels other than Sony [Discos].'"

Five of six acts that performed at the Telemundo awards show were signed to Sony Discos.

Sokol says that the lineup was Sony-laden because of the label's supremacy in nominations and awards. "Our preference would have been to have had a greater mixture of artists," says Sokol. "We were just unable to secure artists from other labels."

Howard Appelbaum, Billboard's associate publisher of marketing and licensing, says, "Billboard is sensitive about equal treatment of labels. We want the show to be broad-based and reflective of the entire Latin music industry. Maybe it was the short window of time Telemundo had to put the show together, or it may have been other factors that limited the performance choices. We would have been thrilled to have artists from more record companies. However, given that only WEA Latino and Sony Discos provided artists to perform, Telemundo went with the available choices, all of which are top-notch."

The Billboard show earned a 5.2 rating, according to the Nielsen Hispanic Television Index (NHTI). The Univision show garnered a 31.2 rating, according to NHTI.

Talk-show host Bayly says that the battle for talent continues after the awards shows' airing.

Bayly alleges that Univision president/COO Ray Rodríguez pressured

Iglesias' manager—Fernán Martínez—and Estefan not to have Iglesias or Shakira appear on his show; otherwise, Rodríguez would not be able to support their artists in the future.

'The bottom line is that we don't [blackball] artists. It's not our practice, and we've never done it'

— UNIVISION SOURCE —

Martínez, however, says he was not pressured by Univision. Rather, he says that after he agreed to do Bayly's show, the opportunity to do an Iglesias concert/interview special on Univision arose in late April. Univision asked Martínez for an exclusive appearance by Iglesias, he says. Martínez says he jumped at the

chance to do the special on Univision and canceled Iglesias' appearance on the Bayly show. Martínez says he would consider an Iglesias appearance on Bayly's program after the broadcast of Univision's Iglesias special, slated to air in July or August.

"It all came down to ratings," says Martínez, who points out that Iglesias has appeared in the past on Telemundo shows. "There is such a great difference in ratings figures between Univision and Telemundo."

Martínez compares the Bayly scheduling situation to Iglesias' appearance June 4 on "Good Morning America." Martínez says that ABC-TV brass told him that Iglesias could not appear on any other English-language morning show before his appearance on "Good Morning America" or three months thereafter. A "Good Morning America" spokeswoman denies that the program would impose any post-show requirement.

As for Shakira's appearance on Bayly's show, Estefan insists that it was a scheduling snafu that foiled her chance to be on his program.

Estefan says he "is not exclusive" with any network. Still, Estefan says that if push comes to shove, he would give stronger consideration to Univision for his artists than Telemundo "because I have had a 20-year relationship with Univision. They have incredible ratings, and we're in the business to sell records."

Univision's Rodríguez was unavailable for comment. But an informed source at Univision, who asked not to be identified, denies that the network put heat on Iglesias or Shakira to not appear on Bayly's program.

"The bottom line is that we don't [blackball] artists. It's not our practice, and we've never done it," the source says. "No one at Univision pressured Emilio or Fernán Martínez. If there were two shows, like the Billboard awards show and our show, I am sure Telemundo would not put on an artist that they knew had just appeared on Premio Lo Nuestro to perform the same number—they would just lose viewers. You want to make sure the audience gets something fresh."

MTV NETWORKS BUYS THE BOX

(Continued from page 1)

the working title "the Buggles Project" (Billboard, March 6). TCI Music will also be renamed Liberty Digital, a Liberty Media subsidiary formed earlier this year.

Meanwhile, TCI Music president/CEO/director Tom McPartland has resigned; he will officially exit June 1. McPartland was named head of TCI Music in January 1998, after that company acquired Paradigm Music Entertainment, founded by McPartland. Liberty Digital president/CEO Lee Masters will become McPartland's successor when TCI Music's operations are revamped under the Liberty Digital moniker.

There are also plans to develop a new MTV Networks "state-of-the-art channel, with interactive capabilities and commerce," says MTV Networks chairman/CEO Tom Freston. "We're still working out details for the channel, but it will represent the next generation of television. The channel will have a new set-top box with a link to the Internet."

MTV Networks' purchase of the Box signals a decrease in corporate competition among U.S.-based music video networks. MTV Networks subsidiaries include MTV and VH1, the leading U.S. music video networks in terms of audience reach.

"This deal is really to enhance our No. 1 position in the [online and TV] music content business," says Freston. "We're looking to do more business with Liberty Media."

According to A.C. Nielsen Co., MTV reaches more than 70 million U.S. households, VH1 reaches more than 60 million, and the Box reaches more than 24 million.

SonicNet operates the music-related Web sites SonicNet, Addicted to Noise, and Streamland. The Box and SonicNet were purchased by TCI Music in 1997.

Freston denies rumors that MTV Networks will be transforming the Box into a distribution network for MTV spinoff channel MTV2 (formerly known as M2). Since its 1996

inception, the free-form MTV2 has been available on satellite TV but has struggled to gain national distribution on cable TV. According to MTV Networks, MTV2 reaches more than 10 million U.S. households.

Freston says, "We don't intend to shut down the Box. The Box is a very different channel from MTV and VH1, and our plans are to keep the Box operating under the Box [brand name]."

Similarly, Freston says, SonicNet, Addicted to Noise, and Streamland are also expected to remain as stand-alone businesses. He adds, "Those [Web sites] have their own audiences and their own identities. We don't want to fold them into MTV [and] confuse people. Our goal is to make those sites bigger and better."

It is unclear how the digital spinoff channels launched by MTV Networks and the Box will be affected.

BACKSTREET COULD HIT 1 MILLION IN 1ST WEEK

(Continued from page 3)

The strong interest has raised his chain's hopes for titles due later this year, he adds. "We got thousands of reservations on the upcoming 'N Sync release," he says. "This bodes well for other upcoming teen releases like Billy Crawford, C-Note, and the Moffatts."

NRM's Grandoni says that the Backstreet Boys "stretched their demos with this album. They went from being a teen band to attracting woman in their 20s and maybe their 30s. We had many downtown stores that were selling it heavily on lunch hour. We didn't have to wait until after school to see sales pop."

BMG Distribution, Jive's distributor, is said to have shipped 2.4 million copies of the album and received reorders of about 600,000 on May 18. Accounts were allowed to place reorders until May 21 and still be eligible for the 3% buy-in

discount. By the morning of May 19, BMG Distribution was said to be in a back-order situation.

Carrabba declined to discuss numbers, but he says he doesn't think retail accounts will face an out-of-stock problem.

"Generally speaking, most of the accounts say they are in good shape for the rest of the week," he says. And for those that aren't, he adds, Jive's production department should be able to produce enough additional copies to meet demand, depending on the velocity of sales for the remainder of the week.

Sam Milicia, senior VP of purchasing at Troy, Mich.-based Handlman Co., acknowledges that some of its outlets are already selling out. "Fortunately, we are [stocked up] and are able to turn around goods," Milicia says. "We got on this right away, and goods are already moving out to replenish stores."

(Continued from page 1)

VH1's Top 20 Women In Rock

IN ALPHABETICAL ORDER

Patsy Cline
Ella Fitzgerald
Aretha Franklin



Debbie Harry
Billie Holiday
Chrissie Hynde
Etta James



Janis Joplin
Chaka Khan
Carole King
Gladys Knight



Annie Lennox
Madonna
Joni Mitchell
Stevie Nicks



Bonnie Raitt
Grace Slick
Patti Smith
The Supremes



Tina Turner

VH1's "100 Greatest Women Of Rock 'N' Roll" were determined through a survey of female entertainers, writers, photographers, industry executives, and politicians.

of artists, ranging from veterans (Joni Mitchell, Bonnie Raitt, Madonna, Tina Turner) to such newer artists as Alanis Morissette, Erykah Badu, and Sheryl Crow. Various genres of contemporary music are represented, including R&B (Gladys Knight, Anita Baker, Patti LaBelle); jazz (Billie Holiday, Peggy Lee, Sarah Vaughan); country (Dolly Parton, Emmylou Harris, Patsy Cline);



ANN AND NANCY WILSON

hip-hop (Queen Latifah, Salt 'N' Pepa); and the blues (Bessie Smith, Ruth Brown, Big Mama Thornton).

One artist who made the list was Sarah McLachlan. McLachlan, the founder of the female-oriented Lilith Fair festival tour, says, "The success of Lilith Fair was spawned by a number of female singer/songwriters who were very successful on their own. Putting these people together gave us a certain strength."

Liz Phair, also on the list, agrees that the Lilith Fair (which has been co-sponsored by VH1 and on which Phair has been a performer) has had a huge impact for female artists.

She says, "I think there's a lot more diversity in female artists than there was 10 years ago. What's changed since, say, the days when Joni Mitchell first started, is that I think people are more interested in women as songwriters. Female performers are being taken more seriously."

Phair, who calls herself a "fierce feminist," adds, "I think my first album [1993's "Exile In Guyville"] hit at the right time [Music to My Ears,

'Now women are making their own statements and taking more control of their careers'

Billboard, May 8, 1993]. I've always been marginal, but it's heartening that people can relate to my music."

Donna Summer, also on the list, has a longer view. "I think that female artists have been coming into their own since the 1960s," she says. "But now, women are making their own statements and taking more control of their careers, and I really respect that."

Summer adds, "One of my greatest frustrations was having people telling me what to say in my music. I grew up in the rock'n'roll era, and I was influenced by everything from Aretha Franklin to the Rolling Stones to theater to Bonnie Raitt to

Joni Mitchell. I have no desire to do music that bores the living crap out of me. Whether or not the audience gets the music is not the issue. I won't make a certain kind record unless it's what I feel I'm about at the time."

Summer's next album is "VH1 Presents Donna Summer: Live & More—Encore!" (see Dance Trax, page 29).

A FORCE AT RETAIL

While women are already a major force in record stores, some retailers believe "100 Greatest Women Of Rock 'N' Roll" could spur additional sales for the featured artists.

Steve Nuñez, chart supervisor for HMV's Lexington Avenue location in Manhattan, notes, "We saw an increase in catalog sales for artists that were on VH1's '100 Greatest Artists Of Rock 'N' Roll' after the special aired. I think we'll have an increase in sales for the artists on the '100 Greatest Women' special."

Nuñez singles out such artists as Franklin, Cher, Madonna, Dusty Springfield, and McLachlan as being those whose record sales might benefit the most.

He adds, "Aretha's greatest-hits collections consistently sell well, and I think we'll see a jump in her sales



KHAN

after the special airs. Sales of Dusty Springfield's catalog will also increase."

Bob Varcho, head music buyer for the North Canton, Ohio-based retail chain Camelot Music Inc., isn't so sure, though. "I don't know if VH1's '100 Greatest' countdowns have a tremendous effect on increasing sales, because they show reruns over an extended period of time. I think VH1's 'Behind The Music' episodes do much more for sales."

VH1 senior VP of original programming and development Lauren Zalaznick says, "The 100 Greatest Artists Of Rock 'N' Roll' was such a great success for us, we wanted to do another countdown special. We considered many different lists: the 100 great artists of the '90s, the 100 greatest albums, the 100 greatest live performances. But we decided to do



ISAAK

another list about artists because we felt the personal stories juxtaposed with one another worked really well."

Zalaznick explains why VH1 decided on having a female-only countdown: "The '100 Greatest Artists' countdown was great, but there were [fewer than 10 female solo artists] named in the survey. We feel that women deserved to be further honored and recognized for their contri-



PHAIR

butions to music."

Asked why women other than those in the music industry were asked to vote, Zalaznick says, "There are only a limited number of women in the music industry. It's unfortunate but true that the industry is still very much male-dominated, so we wanted to expand our voting body to important women in other fields."

VH1 executive VP of talent and music programming Wayne Isaak says, "If you look at the last five years in music, there's no question that women have become more prominent. A 'best of' category focusing on women is often overlooked, and we wanted to recognize female artists who've made a difference in music."

Voting took place last September and October. Zalaznick says that since VH1 ensured confidentiality to the voters, the names of those who voted would not be revealed to the public.

"The 100 Greatest Women Of Rock 'N' Roll" will be hosted by actresses Julianna Margulies ("ER"), Courteney Cox ("Friends"), and Susan Sarandon, as well as actress/singer Jennifer Lopez and former Spice Girls member Geri Halliwell. First lady Hillary Rodham Clinton is also featured in the special, although VH1 says she did not vote in the survey.

NOT THE USUAL SUSPECTS

Some people may be surprised to learn that some artists regularly featured on VH1—such as Celine Dion, Mariah Carey, Jewel, and Shania Twain—did not make the final cut. Meanwhile, lesser-known artists like Kim Deal (the Pixies, the Breeders),

RUFFHOUSE PARTNERS SPLIT

(Continued from page 6)

under our co-venture," he says. "We will be administrating the recording budgets. Columbia will handle the marketing and promotion... [The acts] still remain on Ruffhouse/Columbia; we still share in the profit participation. This could go on for another seven or eight years or even 10 to 15 years. Look at Lauryn—I'm sure she'll be with Ruffhouse/Columbia for a number of years."

Commenting on the split with

Exene Cervenkova (X), and Kim Gordon (Sonic Youth) did.

Zalaznick comments on another artist who did not make the final cut: "I think Lauryn Hill would've made it on the list, and she was very close to getting on the list, but her album ["The Miseducation Of Lauryn Hill"] was released around the time voting was about to be closed. I think since then, her album has made such an impact that if voting were held now, she would probably be on the list."

Zalaznick adds, "I think this list represents the top 100 women who the voters felt had the biggest influence on music. It's not necessarily about the artists who've had the most hits. People like [ranked artists] Ann and Nancy Wilson of Heart were out doing their thing before it was cool to be a woman in rock."

Heart lead singer Ann Wilson says, "Some things have changed in the music industry. There's a little more room for women. But some of the rules haven't changed: Women's images still have to be a certain way. Women have to portray what the industry considers palatable to the public. If you're an overweight female artist, the music industry will expect you to get a personal trainer to lose the weight."

'I think this list represents the top 100 women who the voters felt had the biggest influence on music'

She adds, "But I have to be optimistic when I see artists like Shawn Colvin and Lucinda Williams doing well, because they wouldn't have gotten as much recognition 10 years ago."

On June 19, Ann and Nancy Wilson will embark on their first U.S. tour together without a band. Wilson adds, "We're going to put out an [Ann and Nancy Wilson] album, but we're road-testing the songs first."

Chaka Khan, another artist on the list, says, "I think women have definitely made progress since when I started in the business. Joni Mitchell was certainly a pioneer in many ways. I think the progress has been made with women being able to make music independently and maintaining a lot of freedom of expression in their art."

Nicolo, Schwartz says, "I felt that Joe's priorities were in places other than the day-to-day operation of Ruffhouse. I needed a full-time partner." However, he stresses, he didn't consider replacing Nicolo.

Adds Nicolo, "It was a great relationship, but it's time to move on. When you have records as big as Lauryn's, you want to start experimenting with what you want to do the rest of your life."

EU PONDERES PARALLEL IMPORTS ISSUE

(Continued from page 1)

interim, a number of national governments are refining their positions. One of them is the U.K., where Parliament's Trade and Industry Select Committee is examining the effects of parallel imports on consumers and a number of business sectors, including music (Billboard, May 15).

The British Phonographic Industry (BPI) gave evidence to the committee at the end of April and outlined labels' opposition to relaxing current barriers to parallel imports into the EU.

Principally, these arguments are that parallels reduce consumer choice by undermining labels' ability to invest in local talent; that parallel imports do not necessarily lead to lower prices for consumers; and that the international flow of goods engendered by parallel imports often masks the movement of pirate product.

In addition, the BPI and other trade bodies in the EU have long con-

tended that music should be treated differently from the other sectors that have excited the authorities' interest—notably clothing, cars, and pharmaceuticals.

On May 18, U.K. Trade Minister Kim Howells showed some British government sympathy for that view. Giving evidence to the Trade and Industry committee, he said he recognized that differing sectors had differing needs. "Science, music, and pharmaceutical products would be dealt with differently as exceptions" to any general legislation, Howells said. The minister also asked the music industry to provide more information to the Department of Trade and Industry (DTI) on the potential impact of parallel imports on music publishing, CD pressing, and digital home copying of music.

BPI director general John Deacon says Howells' comments are encouraging. "He clearly made the point

that music is one of the sectors that is somewhat different in the eyes of the government," Deacon says. "Whether that means the government will make a distinction between trademarks and copyright or between the different business sectors is difficult to say." The debate over parallel imports centers on trademarks and how much they should be used by industry to control international trade. If trademark protections were lifted, a broad swath of U.S.-made CDs would be allowed into Europe.

A far greater spectrum of titles from a much larger number of countries would be allowed in if copyright protections are lifted (Billboard, March 13).

The U.K. government feels strongly about what it suspects may be abuse of trademarks by some industries to keep consumer prices arti-

cially high. The DTI has produced a new memorandum to guide the Trade and Industry committee's consideration of this issue. In the memorandum, the DTI says, "There is a widespread perception that consumers are paying too much. [Trademarks] are not intended as a means [for industry] to overprice goods and create market segmentation."

The document later says, "Parallel imports can apply strong downward pressure on prices in the market, to the consumers' benefit, and they can stimulate competition." However, the memorandum also notes that the effect of parallel imports "varies greatly between different market sectors. Any review of the current policy will need to take this into account."

The British government's position will become clearer with the imminent publication of a white paper

defining its view of intellectual property rights.

When it finally reaches a conclusion, the U.K. government's voice will have considerable weight in the EU, where the matter will eventually be decided. The next stage in the European debate will be the Internal Market Council meeting June 21. That meeting's discussions will be colored by the consultation meetings the European Commission held at the end of April (Billboard, May 15). Some observers say that the 180 industries that expressed their views at those meetings carried a convincing argument.

However, one music executive present at the meetings, says, "It seems to me that the Commission has already made up its mind and is just going through the motions. I don't think they were listening at all."

ANTI-COPYING PROTOCOL PROPOSED FOR DIGITAL DOWNLOADS

(Continued from page 1)

puter users to shift away from unprotected MP3 downloads to SDMI-approved digital music solutions.

SDMI is asking all participants to include the new technologies in their hardware and software products by the end of the year. The move is strongly supported by the five major music companies, as well as a technology-company collective known as the 4C, which consists of Intel, Matsushita, Toshiba, and IBM, according to a source.

"You will be able to play your MP3 files on the portable devices of today, but at a certain point in time, which may happen quite soon, the record companies will start embedding some signals into their future content so that it can become playable only on SDMI devices," says Leonardo Chiariglione, who is heading the SDMI effort.

Some major labels are likely to begin using SDMI-compliant watermarking systems by the end of the summer, according to sources. The recent Universal Music Group announcement that it plans to team with the technology company InterTrust was among the first public announcements indicating that the labels are seeking out specific security technology partners for this initiative (Billboard, May 8).

A top executive at a major record company, who asked not to be identified, says, "I think it's a brilliant approach. The intent here is to develop a filtering process that at some point in time will be in all compliant players. It would enable players to determine if the music downloaded had been illegitimately copied from a CD. If it had been, the player would refuse to play it.

"But if the music was intended to be copied, it simply would pass through without filtering," the executive adds. "It wouldn't prevent MP3. If I wanted to put out my CD [without restrictions], it just wouldn't be manufactured with a watermark. It could be freely transmitted by MP3 into devices. That stuff that's intended to be free wouldn't be thwarted. I think it's the best possible result."

The executive says that both con-

sumer electronics and music companies have "broadly embraced" the plan.

However, some consumer electronics companies with plans to offer MP3-based digital music devices, such as Philips, are voicing concern that consumers will react negatively when they discover that many of their MP3 files are no longer playable.

One attendee at the recent SDMI gathering says that a presentation of the technology got heated when a technology executive from Philips spoke up to get the attendees to realize the full impact of the technologies. The executive pointed out that the development would be poorly received by consumers, since it might affect the MP3 collections that users have already gathered.

Other participants, including representatives from Diamond Multimedia and Warner Music Group, expressed frustration at the pace and the process behind critical SDMI details at the May 18 meeting, according to sources. Philips representatives could not be reached for comment.

THE FUTURE OF MP3

While the MP3 technology has been widely associated with piracy, there are hundreds of Internet sites that have business models based on the unprotected MP3 format, including MP3.com, MusicMatch, and Goodnoise.

"We believe strongly that the best long-term strategy is to allow a mixing of formats," says MusicMatch CEO Dennis Mudd. "I'd be very surprised if the market forces didn't end up resulting in a co-existence for MP3 and SDMI."

Says another technology company executive, "Ultimately, the thing that can't be lost in this process is that it must end up making solutions that work for consumers... If it does not work for consumers, then they won't buy it. It's clear that consumers and many content owners think that MP3 is not the end of the world."

The online rights advocacy group Electronic Frontier Foundation (EFF) is also concerned, according to its president, Tara Lemmey.

A statement issued by EFF reads, "This group of 'record companies'

seems to be attempting to abolish or obsolete all open formats, eliminating competition and user choice in the market."

EFF plans to hold a meeting to address its concerns with artists and technology executives during the Consortium for Audiovisual Free Expression on Monday (24) in San Francisco.

"This is a story that is still developing," says David Watkins, president of the RioPort division of Diamond Multimedia, which is aiming to support the SDMI framework, as well as the MP3 format. "There's a lot of pressure to reach a conclusion that works for everybody."

Chiariglione emphasizes that the SDMI's transition-technology plans shouldn't be viewed as anti-MP3.

"There may be SDMI-compliant devices that use a secure form of MP3 compression," he says. "We're not taking any negative position on MP3 itself. But whatever compression is used in SDMI devices must be protected so that music will not be infinitely duplicated."

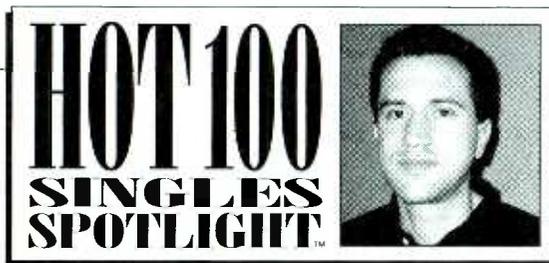
The SDMI process is "well on track" to achieving its goal of establishing the framework for digital download music delivery on portable music devices by June 30, according to Chiariglione.

While the SDMI process was originally scheduled to continue until early 2000, in an effort to solidify a wider-reaching digital music framework, Chiariglione says that the majority of the work by the SDMI will now conclude by June 30.

Major labels and technology companies are expected to move forward independently with their own preferred digital-distribution solutions that are compatible with the June 30 SDMI framework, according to Chiariglione.

While the SDMI proceeds with its anti-piracy screening effort, backers of the initiative have not found a specific technological solution to enable it. To avoid antitrust concerns, SDMI is soliciting sealed bids from companies offering technical solutions.

Assistance in preparing this article was provided by Don Jeffrey in New York.



by Silvio Pietroluongo

BEAUTIFUL PEOPLE: Jennifer Lopez makes a big move this issue on The Billboard Hot 100, as she jumps 64-8 with "If You Had My Love" (Work/ERG). First-week sales of 66,000 units, coupled with a 16.7% increase in radio audience, land Lopez a top 10 hit in her inaugural appearance on the chart.

Lopez describes her sound as "Latin soul," and radio airplay certainly bears that out, as "Love" is breaking at top 40, crossover, and R&B stations. "Love" ranks top 10 at mainstream top 40s WFLZ Tampa, Fla., and WKSZ Green Bay, Wis., and is top five at R&B outlet WENZ Hartford, Conn. Lopez joins fellow Latino Ricky Martin in the upper echelon on the chart, as his "Livin' La Vida Loca" (C2) holds at No. 1 for a fourth consecutive week. It's the second time this year that Lopez and Martin have surfaced on the same list: Both were named in People magazine's 1999 list of the 50 most beautiful people in the world.

GOD STRIKES AGAIN: Alabama earns Hot Shot Debut honors this issue at No. 70 with a remake of 'N Sync's "(God Must Have Spent) A Little More Time On You" (RCA). Not only was 'N Sync honored by having one of its recordings covered by arguably the most popular country band of all time, but it was also asked to provide background vocals for its labelmates.

While the retail single only contains the version on which 'N Sync appears, country radio was serviced with two versions of the song: one with 'N Sync and one without. Identical detection patterns for both recordings make it impossible for Broadcast Data Systems to determine which version country radio is partial to at the present time.

CHRISTMAS IN JUNE: Pearl Jam enters the Hot 100 at No. 84 with its rendition of J. Frank Wilson & the Cavaliers' No. 2 hit from 1964, "Last Kiss" (Epic). "Kiss" was originally issued as a Christmas vinyl single for Pearl Jam fan club members last December. Strong requests at modern rock radio led to burgeoning airplay, which in turn has prompted Epic to release a CD single June 8. All proceeds of the single will be donated to Co-operative for Assistance and Relief Everywhere (CARE), an organization that provides food, shelter, and other needs to refugees of Kosovo. "Kiss" will also be included in a compilation album titled "No Boundaries," which Epic will release June 15 (Billboard Bulletin, May 13). Proceeds from "No Boundaries" will also be donated to aid organizations assisting the Kosovo refugees. Who ever said that you should never recycle old Christmas gifts?

FOR THE RECORD: Will Smith's "Wild Wild West" (Columbia) had the highest airplay-only debut on the Hot 100 since we revamped the chart in December, a detail misstated in last issue's column. And, Sarah McLachlan's studio version of "I Will Remember You" (Arista) never reached the Hot 100 Airplay chart, although it did rank as high as No. 65 on the Hot 100.

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®**

MAY 29, 1999

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)			
	▶ No. 1/Hot Shot Debut ◀						
1	NEW		1	RICKY MARTIN	C2 69891*/COLUMBIA (11.98 EQ/17.98) 1 week at No. 1	1	
2	NEW		1	SNOOP DOGG	NO LIMIT 50052*/PRIORITY (11.98/17.98)	2	
3	2	2	12	TLC	▲ LAFACE 26055*/ARISTA (11.98/17.98)	1	
4	1	—	2	TIM MCGRAW	CURB 77942 (10.98/17.98)	1	
5	5	4	80	SHANIA TWAIN	◆ ¹⁰ MERCURY (NASHVILLE) 536003 (10.98/17.98)	2	
6	6	5	18	BRITNEY SPEARS	▲ ³ JIVE 41651 (10.98/16.98)	1	
7	4	1	3	VARIOUS ARTISTS	RUFF RYDERS: RYDE OR DIE VOL. 1 (10.98/16.98)	1	
8	3	—	2	SOUNDTRACK	SONY CLASSICAL 61816 (11.98 EQ/18.98) STAR WARS EPISODE I: THE PHANTOM MENACE	3	
9	7	11	68	DIXIE CHICKS	▲ ⁵ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	4	
10	8	3	6	NAS	▲ COLUMBIA 68773* (11.98 EQ/17.98)	1	
11	9	6	27	CHER	▲ ² WARNER BROS. 47121 (10.98/17.98)	4	
12	10	9	7	ANDREA BOCELLI	▲ POLYDOR 547222 (10.98/17.98)	4	
13	14	14	60	'N SYNC	▲ ⁶ RCA 67613 (11.98/17.98)	2	
14	15	20	20	KID ROCK	● LAVA/ATLANTIC 83119/AG (10.98/16.98) HS	14	
15	12	8	26	THE OFFSPRING	▲ ⁴ COLUMBIA 69661* (11.98 EQ/17.98)	2	
16	13	7	3	SOUNDTRACK	COLUMBIA 69853 (11.98 EQ/17.98) SONGS FROM DAWSON'S CREEK	7	
17	17	15	33	EVERLAST	▲ ² TOMMY BOY 1236 (11.98/17.98) HS	9	
18	19	19	29	98 DEGREES	▲ MOTOWN 530956/UNIVERSAL (10.98/16.98)	14	
19	16	10	12	EMINEM	▲ ² WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	2	
20	18	12	7	SOUNDTRACK	MAVERICK 47390/WARNER BROS. (11.98/17.98)	7	
21	11	—	2	VARIOUS ARTISTS	DEATH ROW 51161/PRIORITY (12.98/19.98) CHRONIC 2000 SUGE KNIGHT REPRESENTS	11	
22	25	32	19	GODSMACK	● REPUBLIC 53190/UNIVERSAL (8.98/12.98) HS	22	
23	20	17	9	SOUNDTRACK	ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	10	
24	23	21	28	JUVENILE	▲ CASH MONEY 53162/UNIVERSAL (10.98/16.98)	16	
25	22	18	38	LAURYN HILL	▲ ⁵ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	1	
26	21	16	9	B*WITCHED	▲ EPIC 69751 (10.98 EQ/16.98)	12	
27	30	28	27	112	▲ BAD BOY 73021*/ARISTA (10.98/16.98)	20	
28	28	23	33	JAY-Z	▲ ⁴ ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98/16.98)	1	
29	26	26	39	KORN	▲ ² IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	1	
30	36	36	18	TRICK DADDY	● SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HS	30	
31	27	29	18	SUGAR RAY	▲ LAVA/ATLANTIC 83151*/AG (10.98/16.98)	17	
32	38	42	92	BACKSTREET BOYS	◆ ¹⁰ JIVE 41589 (11.98/17.98)	4	
33	31	27	7	VARIOUS ARTISTS	● IMMORTAL 69904*/EPIC (11.98 EQ/16.98)	7	
34	24	40	96	SARAH MCLACHLAN	▲ ⁵ ARISTA 18970 (10.98/17.98)	2	
35	48	51	49	BRANDY	▲ ⁴ ATLANTIC 83039*/AG (10.98/17.98)	2	
36	33	31	21	DMX	▲ ² RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98/17.98)	1	
37	40	41	85	CREED	▲ ³ WIND-UP 13049 (10.98/16.98) HS	22	
38	42	34	4	CASE SPOILED	ROTTEN/DEF JAM 538871*/MERCURY (8.98/12.98)	33	
39	29	13	3	THE CRANBERRIES	ISLAND 524611 (10.98/17.98)	13	
40	32	83	56	FAITH HILL	▲ ² WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	7	
41	34	52	11	GEORGE STRAIT	▲ MCA NASHVILLE 70050 (10.98/16.98)	6	
42	45	48	26	WHITNEY HOUSTON	▲ ² ARISTA 19037* (11.98/17.98)	13	
43	37	24	4	B.G.	CASH MONEY 53265/UNIVERSAL (10.98/16.98)	9	
44	52	46	22	FATBOY SLIM	SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	34	
45	58	50	38	ROB ZOMBIE	▲ ² GEFEN 25212*/INTERSCOPE (10.98/16.98)	5	
46	51	47	25	2PAC	▲ ⁵ AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	3	
47	44	39	10	BAZ LUHRMANN	● CAPITOL 57636 (16.98 CD) HS	24	
48	53	56	77	WILL SMITH	▲ ⁶ COLUMBIA 68683* (10.98 EQ/17.98)	8	
49	39	37	5	TOM PETTY AND THE HEARTBREAKERS	WARNER BROS. 47294* (10.98/17.98)	10	
50	50	25	3	ERIC BENET	WARNER BROS. 47072 (10.98/16.98)	25	
51	57	45	22	BUSTA RHYMES	▲ FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	12	
52	59	44	52	DMX	▲ ³ RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98/17.98)	1	
53	60	54	22	TYRESE	▲ RCA 66901* (10.98/16.98) HS	17	
54	70	67	12	LIT	RCA 67775 (9.98/13.98) HS	54	
55	49	—	2	ELVIS CRESPO	SONY DISCOS 82917 (10.98 EQ/15.98)	49	

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)		
56	46	38	39	FIVE	▲ ARISTA 19003 (10.98/16.98) HS	27
57	43	33	6	KRAZIE BONE	▲ MO THUGS/RUTHLESS 1671/RELATIVITY (19.98/23.98)	4
58	64	49	8	SILK	ELEKTRA 62234/EEG (10.98/16.98)	21
59	41	55	35	RICKY MARTIN	▲ SONY DISCOS 82653 (9.98 EQ/14.98)	40
60	NEW		1	KENNY ROGERS	DREAMCATCHER 0004 (10.98/16.98)	60
61	55	43	9	GINUWINE	550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	5
62	62	53	20	ORGY	● ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	32
63	65	58	34	GOO GOO DOLLS	▲ ² WARNER BROS. 47058 (10.98/16.98)	15
64	72	73	9	CHARLOTTE CHURCH	● SONY CLASSICAL 60957 (10.98 EQ/16.98)	28
65	35	—	2	STEVE WARINER	CAPITOL (NASHVILLE) 96139 (10.98/16.98)	35
66	56	79	26	GARTH BROOKS	◆ ¹² CAPITOL (NASHVILLE) 97424 (19.98/26.98)	1
67	47	68	76	ANDREA BOCELLI	▲ ² PHILIPS 539207 (10.98/17.98) HS	35
68	85	—	2	ROBBIE WILLIAMS	CAPITOL 97726 (10.98/16.98)	68
69	54	22	3	NAUGHTY BY NATURE	ARISTA 19047* (10.98/16.98)	22
70	73	60	14	COLLECTIVE SOUL	● ATLANTIC 83162/AG (10.98/16.98)	21
71	71	133	79	MARTINA MCBRIDE	▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	24
72	68	65	115	MATCHBOX 20	▲ ⁸ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	5
73	63	30	3	TOM WAITS	EPITAPH 86547* (10.98/17.98)	30
74	61	63	59	SOUNDTRACK	▲ ⁵ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	1
75	74	107	61	JO DEE MESSINA	▲ CURB 77904 (10.98/16.98)	61
76	77	71	53	LENNY KRAVITZ	▲ VIRGIN 45605 (10.98/16.98)	5
77	66	61	26	JEWEL	▲ ³ ATLANTIC 82950*/AG (10.98/17.98)	3
78	78	66	27	R. KELLY	▲ ⁴ JIVE 61625* (19.98/24.98)	2
79	81	74	53	GARBAGE	▲ ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	13
80	67	57	19	VARIOUS ARTISTS	KOCH 8803 (9.98/16.98) WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	10
81	86	82	17	DAVE MATTHEWS/TIM REYNOLDS	▲ BAMA RAGS 67755/RCA (19.98 CD)	2
82	83	81	11	KENNY CHESNEY	BNA 67655/RLG (10.98/16.98)	51
83	82	76	25	METALLICA	▲ ⁴ ELEKTRA 62299*/EEG (18.98/24.98)	2
84	69	62	10	VAN MORRISON	POINTBLANK 47148/VIRGIN (12.98/17.98)	28
85	87	75	29	DRU HILL	▲ ² UNIVERSITY/ISLAND 524542/MERCURY (10.98/17.98)	2
86	76	59	44	MONICA	▲ ² ARISTA 19011* (10.98/16.98)	8
87	75	35	3	BEN FOLDS FIVE	550 MUSIC 69808*/EPIC (11.98 EQ/16.98)	35
88	114	—	2	VARIOUS ARTISTS	RHINO 75699 (11.98/16.98)	88
89	79	78	33	SHERYL CROW	▲ A&M 540959/INTERSCOPE (10.98/17.98)	5
90	80	69	26	MARIAH CAREY	▲ ³ COLUMBIA 69670* (11.98 EQ/17.98)	4
91	95	90	55	DAVE MATTHEWS BAND	▲ ² RCA 67660* (10.98/16.98)	1
92	84	70	4	SARAH BRIGHTMAN	NEMO STUDIO 56769/ANGEL (10.98/17.98)	65
93	90	77	61	LIMP BIZKIT	▲ FLIP 90124/INTERSCOPE (10.98/16.98) HS	22
94	107	127	6	BUCKCHERRY	DREAMWORKS 50044/INTERSCOPE (8.98/12.98) HS	94
95	88	64	8	BLACKSTREET	LIL' MAN 90274*/INTERSCOPE (11.98/17.98)	9
96	99	84	9	SILVERCHAIR	EPIC 69816 (11.98 EQ/16.98)	50
97	NEW		1	SOUNDTRACK	HOLLYWOOD 62228 (10.98/17.98)	97
98	110	109	6	VENGABOYS	GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	98
99	92	117	102	TIM MCGRAW	▲ ³ CURB 77886 (10.98/16.98)	2
100	111	99	10	THE CORRS	143/LAVA 83164/AG (10.98/16.98) HS	72
101	89	72	10	SELENA	EMI LATIN 97886 (11.98/17.98)	54
102	106	100	10	LES NUBIANS	OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	100
103	94	85	8	SAMMY HAGAR AND THE WABORITAS	MCA 11872 (10.98/16.98)	22
104	91	151	42	MARK WILLS	● MERCURY (NASHVILLE) 536317 (10.98/16.98) HS	74
105	96	91	33	KIRK FRANKLIN	● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	7
106	113	177	25	ELVIS CRESPO	● SONY DISCOS 82634 (8.98 EQ/14.98) HS	106
107	93	89	10	CHER	GEFFEN 24509/INTERSCOPE (10.98/16.98)	57
108	102	96	13	SIXPENCE NONE THE RICHER	SQUINT 7032* (10.98/15.98) HS	89
109	NEW		1	SHEDAISY	LYRIC STREET 65002/HOLLYWOOD (8.98/12.98) HS	109

○ 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.

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
110	103	97	12	THE ROOTS ● MCA 11948* (10.98/16.98)	THINGS FALL APART	4
111	98	88	4	VONDA SHEPARD JACKET 2222 (11.98/16.98)	BY 7:30	79
112	126	—	13	SOUNDTRACK ● WARNER SUNSET/ATLANTIC 83153/AG (10.98/17.98)	YOU'VE GOT MAIL	44
113	104	86	7	SOUNDTRACK WORK 69851/EPIC (11.98/17.98)	GO	67
114	116	101	33	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
115	115	103	27	NEW RADICALS ● MCA 11858 (10.98/16.98) HS	MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
116	108	93	29	VARIOUS ARTISTS ▲ POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98)	NOW	10
117	105	87	17	JESSE POWELL SILAS 11789/MCA (10.98/16.98)	'BOUT IT	63
118	101	98	9	VARIOUS ARTISTS COLUMBIA/EPIC 69879/EPIC (11.98 EQ/18.98)	THE ALL TIME GREATEST MOVIE SONGS	82
119	100	132	5	YANNI PRIVATE MUSIC 82167/WINDHAM HILL (7.98/11.98)	LOVE SONGS	98
120	124	116	16	FOXY BROWN ▲ VIOLATOR/DEF JAM 558933*/MERCURY (10.98/16.98)	CHYNA DOLL	1
121	128	125	45	BARENAKED LADIES ▲ REPRIS 46963/WARNER BROS. (10.98/16.98)	STUNT	3
122	121	104	33	DEBORAH COX ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	72
123	161	180	12	THE CHIEFTAINS RCA VICTOR 68968 (10.98/16.98)	TEARS OF STONE	56
124	97	110	78	CELINE DION ▲ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
125	127	108	8	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE EPIC 65873/LEGACY (11.98 EQ/17.98)	THE REAL DEAL: GREATEST HITS VOLUME 2	53
126	175	—	2	DIANA ROSS MOTOWN 549522/UNIVERSAL (10.98/16.98)	EVERY DAY IS A NEW DAY	126
127	109	126	57	ANDREA BOCELLI ● PHILIPS 462033 (10.98/17.98)	ARIA — THE OPERA ALBUM	59
128	118	129	6	T.D. JAKES ISLAND 524630 (10.98/16.98) HS	SACRED LOVE SONGS	118
129	112	95	17	SILKK THE SHOCKER ▲ NO LIMIT 50035*/PRIORITY (10.98/17.98)	MADE MAN	1
130	117	92	6	SOUNDTRACK HOLLYWOOD 62216 (17.98 CD)	10 THINGS I HATE ABOUT YOU	52
131	131	118	47	SOUNDTRACK ▲ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
132	125	115	63	MADONNA ▲ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
133	162	172	4	LO FIDELITY ALLSTARS SKIN7/SUB POP 69654/COLUMBIA (7.98 EQ/13.98) HS	HOW TO OPERATE WITH A BLOWN MIND	133
134	151	155	5	LIL' TROY SHORT STOP 12008/ME & MINE (11.98/15.98) HS	SITTIN' FAT DOWN SOUTH	124
135	119	102	12	BLONDIE BEYOND 78003 (10.98/16.98)	NO EXIT	18
136	139	145	32	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
137	140	139	6	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98) HS	TATTOOS & SCARS	131
138	120	166	12	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98) HS	NUESTRO AMOR	120
139	133	131	32	CAKE ● CAPRICORN 538092/MERCURY (10.98/16.98)	PROLONGING THE MAGIC	33
140	134	111	22	VARIOUS ARTISTS ● ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98/16.98)	DJ CLUE? THE PROFESSIONAL	26
141	154	153	27	U2 ● ISLAND 524613/MERCURY (11.98/17.98)	THE BEST OF 1980-1990	45
142	123	130	30	VARIOUS ARTISTS ▲ SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
143	156	150	29	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
144	122	154	5	CAEDMON'S CALL ESSENTIAL 10486/JIVE (10.98/16.98)	40 ACRES	77
145	129	106	5	SAMMY KERSHAW MERCURY (NASHVILLE) 538889 (10.98/16.98)	MAYBE NOT TONIGHT	99
146	155	134	28	TOTAL ● BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	39
147	NEW	1	1	VARIOUS ARTISTS POLYGRAM TV 565550/MERCURY (10.98/17.98)	PURE FUNK VOLUME 2	147
148	135	138	28	BEE GEES ● POLYDOR 559220/UNIVERSAL (10.98/17.98)	ONE NIGHT ONLY	72
149	147	124	25	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	63
150	146	147	39	THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	44
151	137	113	14	VARIOUS ARTISTS ● GRAMMY/ELEKTRA 62381/EEG (11.98/17.98)	1999 GRAMMY NOMINEES	8
152	157	148	8	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	85
153	152	167	53	JOHN MELLENCAMP ▲ MERCURY 536738 (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
154	158	144	36	HOLE ▲ DGC 25164/INTERSCOPE (10.98/16.98)	CELEBRITY SKIN	9

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 27 2Pac 46 98 Degrees 18 Avalon 168 Backstreet Boys 32 Barenaked Ladies 121 Beastie Boys 162 Bee Gees 148 Eric Benet 50 B.G. 43 BLACKstreet 95 Blondie 135 Andrea Bocelli 12, 67, 127 Bone Thugs-N-Harmony 186 Brandy 35 Jim Brickman 195 Sarah Brightman 92 Brooks & Dunn 179 Garth Brooks 66 Foxy Brown 120 Buckcherry 94 Busta Rhymes 51 B*Witched 26 Caedmon's Call 144 Cake 139 Mariah Carey 90	Case 38 Cher 11, 107 Kenny Chesney 82 The Chieftains 123 Charlotte Church 64 C-Murder 174 Collective Soul 70 Phil Collins 136 The Corrs 100 Deborah Cox 122 The Cranberries 39 Creed 37 Elvis Crespo 55, 106 Sheryl Crow 89 dc Talk 197 Celine Dion 124 Dixie Chicks 9 DJ Quik 149 DMX 36, 52 Dru Hill 85 Eminem 19 Faith Evans 143 Everclear 158 Everlast 17 Alejandro Fernandez 167 Five 56	Ben Folds Five 87 Kirk Franklin 105 Garbage 79 Ginuwine 61 Godsmack 22 Goo Goo Dolls 63 Andy Griggs 157 Sammy Hagar And The Waboritas 103 Emmylou Harris, Linda Ronstadt, Dolly Parton 181 Jimi Hendrix 173 The Offspring 15 Lauryn Hill 25 Hole 154 Whitney Houston 42 Alan Jackson 189 T.D. Jakes 128 Doney James 161 Jay-Z 28 Jewel 77 Juvenile 24 R. Kelly 78 Sammy Kershaw 145 Kid Rock 14	Korn 29 Lenny Kravitz 76 Krazy D Bone 57 Jonny Lang 199 Li Soldiers 187 Lil' Troy 134 Limp Bizkit 93 Lit 54 Lo Fidelity Allstars 133 Patty Loveless 159 Baz Luhrmann 47 Madonna 132 Ricky Martin 1, 59 matchbox 20 72 Dave Matthews Band 91 Dave Matthews/Tim Reynolds 81 Martina McBride 71 Lila McCann 152 Tim McGraw 4, 99 Joey McIntyre 172 Sarah McLachlan 34 John Mellencamp 153, 183 Natalie Merchant 160 Jo Dee Messina 75 Metallica 83 Monica 86	Montgomery Gentry 137 Lorrie Morgan 182 Alanis Morissette 193 Van Morrison 84 Shawn Mullins 192 Mystikal 178 NAS 10 Naughty By Nature 69 Mike Ness 198 New Radicals 115 'N Sync 13 Les Nubians 102 The Offspring 15 Orby 62 Beth Orton 180 OutKast 114 Tom Petty And The Heartbreakers 49 Jesse Powell 117 Redman 176 Kenny Rogers 60 The Roots 110 Diana Ross 126 Joe Sample Featuring Lalah Hathaway 196	Salena 101 Shakira 155 Shanice 156 Shedaisy 109 Vonda Shepard 111 Silk 58 Silkk The Shocker 129 Silverchair 96 Sixpence None The Richer 108 Fatboy Slim 44 Will Smith 48 Snoop Dogg 2 SOUNDTRACK 10 Things I Hate About You 130 Armageddon — The Album 131 City Of Angels 74 Songs From Dawson's Creek 16 Felicity 97 Go 113 Hope Floats 165 Life 23 The Matrix 20 A Night At The Roxbury 164 The PJ's 177 Practical Magic 163 Star Wars Episode I: The Phantom Menace 8 You've Got Mail 112	Britney Spears 6 Bruce Springsteen 170 Staind 190 George Strait 41 Sugar Ray 31 Susan Tedeschi 200 The Temptations 150 TLC 3 Total 146 Trick Daddy 30 Los Tri-O 138 Shania Twain 5 Ant Banks Presents T.W.D.Y. 184 Tyrese 53 U2 141 Underworld 191 Usher 175 VARIOUS ARTISTS 1999 Grammy Nominees 151 The Absolute Hits 171 The All Time Greatest Movie Songs 118 BET — Best Of Planet Groove 188 Chronic 2000 Suge Knight Represents 21 DJ Clue? The Professional 140	Family Values Tour '98 33 Millennium Hip-Hop Party 88 Monsters Of Rock 169 Now 116 The N.W.A. Legacy Volume 1 1988-1998 185 Pure Funk Volume 2 147 Ruff Ryders: Ryde Or Die Vol. 1 7 World Wrestling Federation: WWF The Music Volume 3 80 Wow-1999: The Year's 30 Top Christian Artists And Songs 142 Wow Gospel 1999 — The Year's 30 Top Gospel Artists And Songs 194 Wu-Tang Records Presents: Wu-Chronicles 166 Stevie Ray Vaughan And Double Trouble 125 Vengaboys 98 Tom Waits 73 Steve Warner 65 Robbie Williams 68 Mark Willis 104 Yanni 119 Rob Zombie 45
---	--	---	--	--	--	---	--

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
155	177	—	20	SHAKIRA ● SONY DISCOS 82746 (10.98 EQ/15.98) HS	DONDE ESTAN LOS LADRONES?	131
156	148	120	10	SHANICE LAFACE 26058*/ARISTA (10.98/16.98)	SHANICE	56
157	180	174	5	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	142
158	149	135	84	EVERCLEAR ▲ CAPITOL 36503* (10.98/16.98)	SO MUCH FOR THE AFTERGLOW	33
159	160	156	8	PATTY LOVELESS EPIC (NASHVILLE) 69809/SONY (NASHVILLE) (10.98 EQ/16.98)	CLASSICS	99
160	150	196	47	NATALIE MERCHANT ▲ ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
161	187	179	12	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	91
162	168	162	44	BEASTIE BOYS ▲ GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
163	145	136	20	SOUNDTRACK WARNER SUNSET/REPRISE 47140/WARNER BROS. (10.98/17.98)	PRACTICAL MAGIC	36
164	178	161	10	SOUNDTRACK DREAMWORKS 50033/GEFFEN (17.98 CD)	A NIGHT AT THE ROXBURY	95
165	159	—	50	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
166	141	112	8	VARIOUS ARTISTS WU-TANG RECORDS PRESENTS: WU-CHRONICLES WU-TANG 51143/PRIORITY (10.98/16.98)		25
167	NEW	1	1	ALEJANDRO FERNANDEZ SONY DISCOS 83182 (9.98 EQ/14.98) HS	MI VERDAD	167
168	130	141	8	AVALON SPARROW 51687 (10.98/16.98)	IN A DIFFERENT LIGHT	81
169	181	158	49	VARIOUS ARTISTS ● RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	112
170	144	137	5	BRUCE SPRINGSTEEN COLUMBIA 69476* (11.98 EQ/17.98)	18 TRACKS	64
171	142	94	9	VARIOUS ARTISTS ATLANTIC 83158/AG (10.98/17.98)	THE ABSOLUTE HITS	75
172	167	119	9	JOEY MCINTYRE ● C2 69856/COLUMBIA (11.98 EQ/17.98)	STAY THE SAME	49
173	RE-ENTRY	23	23	JIMI HENDRIX EXPERIENCE HENDRIX 11671*/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	133
174	153	114	10	C-MURDER ● NO LIMIT 50035*/PRIORITY (11.98/17.98)	BOSSALINIE	2
175	170	122	8	USHER ● LAFACE 26059/ARISTA (11.98/17.98)	LIVE	73
176	165	121	23	REDMAN ▲ DEF JAM 558945*/MERCURY (10.98/16.98)	DOC'S DA NAME 2000	11
177	179	123	7	SOUNDTRACK HOLLYWOOD 62170 (10.98/17.98)	THE PJ'S	86
178	183	159	22	MYSTIKAL ▲ NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	5
179	171	188	82	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
180	RE-ENTRY	9	9	BETH ORTON HEAVENLY/DECONSTRUCTION 19038*/ARISTA (10.98/16.98) HS	CENTRAL RESERVATION	110
181	132	173	14	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	62
182	166	152	5	LORRIE MORGAN BNA 67763/RLG (10.98/16.98)	MY HEART	116
183	164	184	18	JOHN MELLENCAMP ● COLUMBIA 69602* (11.98 EQ/17.98)	JOHN MELLENCAMP	41
184	RE-ENTRY	3	3	ANT BANKS PRESENTS T.W.D.Y. THUMP STREET 9986 (10.98/16.98)	DIRTY WERK	135
185	184	143	8	VARIOUS ARTISTS PRIORITY 51111 (12.98/19.98)	THE N.W.A. LEGACY VOLUME 1 1988-1998	77
186	199	182	25	BONE THUGS-N-HARMONY ● RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	32
187	136	80	3	LIL SOLDIERS NO LIMIT 50038*/PRIORITY (10.98/16.98)	BOOT CAMP	80
188	182	140	8	VARIOUS ARTISTS FULLY LOADED 47109*/VIRGIN (12.98/16.98)	BET — BEST OF PLANET GROOVE	102
189	186	—	30	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4
190	RE-ENTRY	3	3	STAIND FLIP/ELEKTRA 62356/EEG (7.98/11.98) HS	DYSFUNCTION	173
191	195	149	5	UNDERWORLD V2 27042* (16.98 CD)	BEAUCOUP FISH	93
192	176	165	35	SHAWN MULLINS ● SMG 69637/COLUMBIA (10.98 EQ/16.98) HS	SOUL'S CORE	54
193	174	160	28	ALANIS MORISSETTE ▲ MAVERICK/REPRISE 47094*/WARNER BROS. (10.98/17.98)	SUPPOSED FORMER INFATUATION JUNKIE	1
194	169	183	12	VARIOUS ARTISTS EMI CHRISTIAN/WORD 43125/VERITY (17.98/19.98)	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	94
195	138	170	16	JIM BRICKMAN WINDHAM HILL 11396 (10.98/16.98)	DESTINY	42
196	NEW	1	1	JOE SAMPLE FEATURING LALAH HATHAWAY PRA 9956/GRP (16.98 CD)	THE SONG LIVES ON	196
197	189	169	34	DC TALK ● FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4
198	190	163	5	MIKE NESS TIME BOMB 43524/ARBERT (10.98/16.98)	CHEATING AT SOLITAIRE	80
199	RE-ENTRY	28	28	JONNY LANG ● A&M 540984/INTERSCOPE (10.98/16.98)	WANDER THIS WORLD	28
200	RE-ENTRY	2	2	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/MERCURY (10.98/16.98) HS	JUST WON'T BURN	181

newsline...

BARNES & NOBLE reportedly is re-entering the home video business after a decade-long absence. The book chain has hired a veteran video executive, Peter Epstein, who is responsible for stocking stores with cassettes and DVDs. Three locations have been outfitted, sources indicate. Barnes & Noble's inventory of "Biography" tapes, the one line the chain has carried, will remain separate. Barnes & Noble executives were not available for comment at press time. **SETH GOLDSTEIN**

TOWERRECORDS.COM has inked a deal with Liquid Audio for digital downloads. Under the deal, Liquid Audio will provide Tower with its entire catalog of 5,400 tracks from 250 labels, which includes the Beggars Banquet Group and Rounder. The new feature is now in beta form on Tower's site; tracks are priced at 99 cents each. In addition, Liquid Audio has pacted with Del-Fi Records for digital distribution. Artists in the Del-Fi catalog include Ritchie Valens, Frank Zappa, and Barry White. **EILEEN FITZPATRICK**

TOWER
RECORDS · VIDEO · BOOKS

CDNOW IS IN PLAY AGAIN, and among those said to be having discussions with the online merchant are the Warner Music Group and Sony Music Entertainment, as well as the team of Bertelsmann/Barnesandnoble.com. In the case of Warner and Sony, the two are said to be interested in acquiring CDnow as part of their joint-venture initiative to establish a major presence on the Internet (*Billboard* Bulletin, May 7). The two majors have had talks with CDnow, but those discussions fell apart a few months back. A CDnow spokeswoman says the company doesn't comment on market rumors, as does a Sony spokesman. The other companies did not return calls seeking comment. **ED CHRISTMAN**

THE YUCAIPA COS. completed its acquisition of Alliance Entertainment Corp. on May 19, according to sources. The company is said to have paid \$130 million for the Coral Springs, Fla.-based wholesaler; of which \$80 million was for equity and \$50 million was in assumption of debt.

IN RELATED NEWS, Yucaipa has announced it is going into the online music retail business. Starting this summer, in a joint venture with former Disney executive Michael Ovitz, the company will launch a network of retail sites under the brand CheckOut.com, which will sell music, videos, and games. The company plans to use new acquisition Alliance for fulfillment, according to Richard Wolpert, the Yucaipa partner in charge of Internet and technology ventures. Wolpert says that Yucaipa is building an Internet portfolio. "One of those things was an investment in Alliance; one was in [online site] Talk City; and one is CheckOut.com." **ED CHRISTMAN**

AMAZON.COM will be the exclusive retailer for the Cowboy Junkies' new album, "Rarities, B-Sides And Slow, Sad Waltzes," from June 1 to Aug.

BOOKS · MUSIC & MORE
amazon.com

31. The album, released by the Cowboy Junkies' reactivated Latent Recordings, can also be ordered through the group's Web site, cowboyjunkies.com, which is set to launch June 1. The title will be available on other sites, as well as at traditional retail, after Aug. 31.

DVD AUDIO SOFTWARE will likely be priced somewhere between 3,800 yen and 4,800 yen (\$30.58-\$38.63) when it is released in the Japanese market later this year, according to Masao Mineo, director in charge of new technology and multimedia for Warner Music Japan (WMJ). Mineo, speaking during a listening session the week of May 17 in Tokyo, said WMJ will probably launch DVD Audio titles in October, stressing, however, that the label "has no detailed plans" yet regarding the launch. "It depends on copyright protection," he said. U.S. launch of DVD Audio product is also slated to occur by year's end. **STEVE McCLURE**

LESS THAN TWO MONTHS after being purchased in a last-ditch attempt to stay in business, Atlanta-based Ichiban Records—a 14-year-old firm that was once one of the most prominent purveyors of Southern R&B and hip-hop—has filed for Chapter 11 bankruptcy protection. Ichiban lists assets of \$3.2 million (\$2.5 million of which makes up the label's masters and inventory) and liabilities of \$6.4 million in an amended document filed May 10 in U.S. Bankruptcy Court in Atlanta. The company filed for protection April 21, according to a notification of commencement sent to creditors. The firm's largest secured creditors include Koch International, its former distributor and half-owner (\$1.8 million), and current distributor Platinum Entertainment (\$500,000, part of a total claim of \$1.6 million). Its largest unsecured creditors include the Internal Revenue Service (\$750,000) and EMI Music Distribution (\$511,000). Bruce Dugan, president of Fortune Entertainment—whose parent, Intermedia Net, bought Ichiban in March—says, "We think it's a positive move . . . We put [Ichiban] in [Chapter] 11 to protect the company, and we feel confident that we have a plan that'll be good for everybody." **CHRIS MORRIS**

ASCAP POP AWARDS

(Continued from page 8)

Barnes, Will Smith, Bernard Edwards, David Porter, Joe Robinson, and Nile Rodgers—Slam U Well and Treyball Music; "Honey," Sean "Puffy" Combs, Stephen Hague, Stevie J., Ronald J. Larkins, Malcom McLaren, Larry Price, Q-Tip, Mariah Carey, and Morgan C. Robinson—Charisma Music Corp., Chrysalis Music, EMI Music, Jazz Merchant Music, Justin Combs Publishing, Steven A. Jordan Music, Warner/Chappell Music, and Zomba Enterprises; "How Do I Live," Diane Warren—Realsongs; "I Don't Want To Miss A Thing," Diane Warren—Realsongs; "I Love You Always Forever," Donna Lewis—Warner/Chappell Music; "I Want You Back," Max Martin (STIM) and Denniz Pop (STIM)—BMG Songs; "I'll Be," Edwin McCain—EMI Music Publishing and Harrington Publishing; "Kind And Generous," Natalie Merchant—Indian Love Bride Music.

Also, "Kiss The Rain," Desmond Child, Eric Bazilian, and Billie Myers—Desmophobia, Human Boy Music, Universal Music Publishing Group, and Warner/Chappell Music; "Mo Money Mo Problems," Sean "Puffy" Combs, Mase, Notorious B.I.G., Stevie J., Bernard Edwards, and Nile Rodgers—B.I.G. Poppa Music, EMI Music Publishing, Justin Combs Publishing, Mason Betha Entertainment, Steven A. Jordan Music, and Warner/Chappell Music; "My Heart Will Go On," James Horner and Will Jennings—Famous Music and TCF Music Publishing; "Nice & Slow," Brian Casey, Jermaine Dupri, Manuel Seal, and Usher—BMG Songs, EMI Music Publishing, SLACKAD Music, So So Def Music, Them Damn Twins, and UR-IV; "One Headlight," Jakob Dylan—Brother Jumbo Music and Warner/Chappell Music; "Push," Matt Serletic and Robert Thomas—Melusic; "Quit Playing Games (With My Heart)," Herbert Crichlow (STIM) and Max Martin (STIM)—Zomba Enterprises; "Sex And Candy," John Wozniak—Wozniak Publishing and Warner/Chappell Music; "Show Me Love," Max Martin (STIM) and Robyn (STIM)—BMG Songs; "Something About The Way You Look Tonight," Bernie Taupin and Elton John—Wretched Music; "Sunny Came Home," Shawn Colvin and John Leventhal—Scred Songs Ltd., Lev-A-Tunes, and Warner/Chappell Music; "Takes A Little Time," Amy Grant and Wayne Kirkpatrick—Age to Age Music; "The Impression That I Get," Richard Barrett and Joseph Gittleman—Bosstone Music and EMI Music Publishing; "The Way," Anthony Scalzo—Bible Black and EMI Music Publishing; "This Kiss," Beth Nielsen Chapman, Annie Roboff, and Robin Lerner—Almo Music, Anwa Music, and BNC Songs; "Time Of Your Life (Good Riddance)," Billie Joe Armstrong, Mike Pritchard, and Tre Cool—Green Daze Music and Warner/Chappell Music; "To Love You More," Edgar Bronfman and David Foster—Boozetunes; "Together Again," Jimmy Jam, Terry Lewis, and Janet Jackson—Flyte Tyme Tunes and EMI Music Publishing; "Too Close," Raphael Brown, Robert A. Ford, Kay Gee, Robert Huggar, Darren Lighty, Denzil Miller, James B. Moore, Lawrence Smith, and Kurt Walker—Do What I Gotta Do Productions, EMI Music Publishing, Naughty Music, Neutral Gray Music, Pure Love Music, Uh Oh Entertainment, Warner/Chappell Music, and Wut' Shawan-A Do Music; "Torn," Scott Cutler, Philip Thornalley (PRS), and Anne Preven—BMG Songs, EMI Music Publishing, and Scott Cutler Music; "Un-Break My Heart," Diane Warren—Realsongs; "Uninvited," Alanis Morissette—1974 Music and Universal Music Publishing Group; "You Make Me Wanna . . ." Jermaine Dupri, Manuel Seal, and Usher—BMG Songs, EMI Music Publishing, SLACKAD Music, So So Def Music, and UR-IV; "You Were Meant For Me," Jewel and Steve Poltz—Warner/Chappell Music and Wiggly Tooth Music; "You're Still The One," Robert John "Mutt" Lange (PRS) and Shania Twain—Zomba Enterprises.

BETWEEN THE
BULLETS™



by Geoff Mayfield

BIG TIME: How do you say "wow!" in Spanish? One trusted confidant suggests "huy!", while another prefers "que maravilla!" What's certain is that you need multiple exclamations to describe the opening week experienced by **Ricky Martin's** first English-language album: a sonic boom of 661,000 units, the largest sales week by any album so far this year. Prior to Martin's splash, 471,000 units had been the fattest frame for a 1999 album; that mark was set five weeks ago, when **Nas**, another Columbia-distributed artist, bowed on top.

The album shipped about 2 million units prior to its street date (see Retail Track, page 50). Reorders since opening day have amounted to more than 1.3 million, indicating confidence by music merchants that this one will be selling strong for more than a moment. The sum of 661,000 pieces is the largest first-week sales for any Columbia artist during the nine-year SoundScan era. Only one other Columbia album, **Mariah Carey's** "Daydream," has had a bigger week; that title moved 760,000 units during Christmas week of 1995.

Martin's feat solidifies bragging rights for Columbia, which owns four of this issue's top 20 titles. The Latin star's big volley helps the label earn 12.6% of the issue's market share, which on its own is a larger number than that of a couple of the big five distribution companies. For the year to date, market share for **Don Jenner's** team stands at more than 8%.

Seeing Martin's face on the cover of Time magazine is just the latest evidence of the potential that is anticipated for the growth of the Latin music business. With **Marc Anthony** and **Jennifer Lopez** poised to follow Martin's lead, working both the English and Spanish sides of the street, it is obvious that Sony Music chairman/CEO **Tommy Mottola** and Sony Discos president **Oscar Llord** smell big opportunities for Latin artists to reach a huge mainstream audience. Make no mistake, though—Martin's triumph isn't just a big win for Latin music or the Sony camp but a big day for the entire music industry.

BIGGER STILL: It looks like **Ricky Martin's** set will own the distinction of 1999's biggest week for just a single week, as first-day reports on **Backstreet Boys'** sophomore album, "Millennium," are downright scary (see story, page 3).

In January, at BMG Distribution's convention in San Diego, Jive president **Barry Weiss** threw down the gauntlet, setting his sights on the Boys breaking the single-week record of 1.08 million units, set last year by **Garth Brooks'** "Double Live." While the Boys' opening-day numbers don't guarantee a victory, they appear within striking distance of Brooks' milestone.

Unlike the Martin album—which had value-added offerings at Trans World Entertainment, Best Buy, Warehouse Music, and Virgin Mega-stores—Backstreet Boys went out with no such gingerbread. Although several accounts asked for such consideration, "our philosophy was that everyone would be on a level playing field," says Jive senior VP/GM **Tom Carrabba**.

Apparently, with MTV firmly in their camp, the Boys didn't need value-added incentives. At a sample of just eight retail and rackjobber accounts, the first-day total exceeded 396,000 units, suggesting the national number floats in the rarified neighborhood of 450,000-500,000 copies. Experience says that blockbusters sell as much as 50% of their first-week numbers on the first day, so it seems Backstreet Boys have a solid shot at hitting the 1 million mark. To date, only Brooks' "Double Live" and the soundtrack to **Whitney Houston's** "The Bodyguard" have seen million-unit weeks. With Martin's bow already in the back pocket, this is a great month to be a music retailer.

LAYERS: **Ricky Martin's** chart-topping album represents a sweep, as his self-titled set was the top seller for both music chains and mass merchants. The album did about 445,000 copies at retail stores and 215,000 at mass-merchant locations. Consensus from these two camps does not always happen.

Last issue, for example, when country star **Tim McGraw** topped The Billboard 200, his launch relied heavily on department stores. In its first week out, McGraw's "A Place In The Sun" was by far the biggest seller on SoundScan's mass merchants list, outpacing **Shania Twain's** "Come On Over" by more than 90,000.

At music specialty stores, however, McGraw didn't even rank with in the top five, placing sixth on last issue's retail list. Last issue's top seller at retail was the rap compilation "Ruff Ryders: Ryde Or Die Vol. 1," which opened atop The Billboard 200 two issues ago. Contrary to McGraw's pattern, rap albums that debut in the top 10 usually do so with little or no help from mass merchants . . . This is the first time in the three weeks that Billboard has published the Top Internet Album Sales chart that its No. 1 matches the big chart's top seller. Reporting Web sites accounted for less than 1% of Martin's total.

RIAA Pushes Use Of ISRC A2b Staff Splits For Digital Rights Mgmt. Firm

BY BILL HOLLAND

WASHINGTON, D.C.—May the code be with you. That's the suggestion of the Recording Industry Assn. of America (RIAA) to all U.S. record companies—members and non-members—in a recent letter underscoring the importance of implementing the International Standard Recording Code (ISRC).

In the new electronic-distribution world, ISRCs are already being used to help in royalty collection and anti-piracy efforts for Internet distribution of product.

"The ISRC applies to and identifies individual selections or tracks on record company product," says the RIAA letter, "as opposed to the UPC code, which is used to identify an entire CD or other carrier."

An ISRC—which is assigned at the time of a track's release and encoded on a CD or other carrier at the mastering plant—serves as a unique international identifier for sound and music video recordings. The code is much like an individual's Social Security number; says Linda Bocchi, the RIAA's VP of royalty distribution/associate general counsel. She says the code can also serve as a key to unlock vital information.

Bocchi adds that the major U.S. record companies have all implemented the code on new releases and are now assigning ISRCs to tracks on catalog albums and reissues. An ISRC has a 12-character alpha-numeric code and serves as a digital "fingerprint" for each track. The code remains allocated to a

track even when there are changes in its ownership.

Last year, the International Federation of the Phonographic Industry (IFPI) issued updated guidelines regarding the code, superseding those from 1995. ISRC was developed in 1989.

Under the IFPI guidelines, a new ISRC must be allocated when a track is remixed or rereleased from back catalog, when there are changes in a track's playing time, when a previously released recording is partially used as part of a compilation, and when a "full restoration" is carried out, such as re-equalizing or de-noising vintage or heritage material.

BY BRETT ATWOOD

LOS ANGELES—In a move that signifies a reorganization of AT&T's digital distribution strategy, the majority of the telecommunications giant's a2b music team has left the company to join digital rights management company Reciprocal.

Among those making the move are 14 executive a2b music staffers, including co-founders Larry Miller and Howie Singer, who will form the new division Reciprocal Music. Miller joins as president, while Singer will serve as VP of business development.

"At a2b, we helped lower the fear factor surrounding digital distribution among labels," says Miller. "Now we will be able to use Reciprocal's technologies to provide a layer of

new services to artists, major and indie labels, retailers, and collection agencies."

The new company will focus on developing comprehensive music industry solutions for digital distribution, including digital rights management, royalty management, and data management.

"We are leveraging the core competence of the a2b executive team to help expand our music industry base using their knowledge and expertise," says Reciprocal CEO/president Paul Bandrowski.

Reciprocal plans to make an an-

nouncement in conjunction with "a major entertainment content company" in the coming weeks, according to Bandrowski.

The development comes as AT&T shifts its strategy to wider broadband and music technology initiatives. The company will continue to run a2b music, which will continue to market its proprietary digital-download technology. The senior staff at the new a2b music consists of AT&T VP of business development and corporate strategy Mercedes Walton and AT&T Labs VP of new market development Chris Varley.

BMI SONGWRITERS HONORED

(Continued from page 8)

McGrath, Alan Shacklock, Rodney Sheppard—Alley Music, Grave Lack of Talent Music, Trio Music Co., Warner-Tamerlane Publishing; "From This Moment On," Shania Twain—Loon Echo, Songs of PolyGram International; "Gettin' Jiggy Wit It," James Alexander, Ben Cauley, Larry Dodson, Bernard Edwards, Willie Hall, Harvey J. Henderson, David Porter, Joe Robinson, Nile Rodgers, Winston Stewart—Bernard's Other Music, Gambi Music, Irving Music, Sony/ATV Songs LLC, Twenty-Nine Black Music.

Also, "The Gift," Tom Douglas—Sony/ATV Tree; "Heroes," David Bowie (PRS), Brian Eno (PRS)—Careers-BMG Music Publishing, Screen Gems-EMI Music, Tintoretto Music; "Honey," Mariah Carey, Bobby Robinson—Bobby Robinson Sweet Soul Music, Rye Songs, Sony/ATV Songs LLC; "How Bizarre," Paul Fuemana (Australasian Performing Right Assn. [APRA]), Alan Jansson (APRA)—Songs of PolyGram International; "How's It Going To Be," Kevin Cadogan, Stephan Jenkins, Arion Salazar—Cappagh Hill Music, Careers-BMG Music Publishing, EMI-Blackwood Music, Three EB Publishing; "I Believe I Can Fly," R. Kelly—R. Kelly Publishing, Zomba Songs; "I Do," Lisa Loeh—Furious Rose Music, Music Corporation of America; "I Don't Ever Want To See You Again," Nathan Morris—Ensign Music Corp., Vanderpool Publishing; "I Don't Want To Wait," Paula Cole—Ensign Music Corp., Hingface Music; "I Will Buy You A New Life," Art Alexakis, Greg Eklund, Craig Montoya—Commongreen Music, Evergleam Music, Irving Music, Montalupis Music; "I'll Always Be There," Michael Kamen—K-Man Corp., Sony/ATV Songs LLC; "I'll Be Missing You," Sting (PRS)—EMI-Blackwood Music; "If Only You Could See," Emerson Hart—Crazy Owl Music, EMI-Blackwood Music, Unconcerned Music Publishing; "Iris," John Rzeznik—EMI-Virgin Songs, Scrap Metal Music; "It's Your Love," Stephony Smith—EMI-Blackwood Music, Singles Only Music; "Kiss The Rain," Billie Myers (PRS)—EMI-Blackwood Music; "Landslide," Stevie Nicks—Welsh Witch Music; "Listen," Ed Roland—Sugarfuzz Music, Warner-Tamerlane Publishing; "Love Gets Me Every Time," Shania Twain—Loon Echo, Songs of PolyGram International; "Lovefool," Nina Persson (STIM), Peter Svensson (STIM)—Songs of PolyGram International; "Men In Black," Freddie Washington—Freddie Dee Music; "Mo Money Mo Problems," Bernard Edwards, Nile Rodgers—Bernard's Other Music, Sony/ATV Songs LLC; "The Mummer's Dance," Loreena McKennitt (SOCAN)—Warner-Tamerlane Publishing Corp.; "My All," Mariah Carey—Rye Songs, Sony/ATV Songs

LLC; "My Father's Eyes," Eric Clapton (PRS)—Unichappell Music; "My Heart Will Go On," Will Jennings—Blue Sky Rider Songs, Ensign Music Corp., Fox Film Music Corp.

Also, "My Love Is The Shhh!," James Baker, Rochad Holiday, Tamara Powell, Sautce, Melvin Lee Wilson, William Jeffrey Young—Junkie Funk Music, Tam Kat Music, Unichappell Music; "My Own Prison," Scott Stapp, Mark Tremonti—Dwight Frye Music, Tremonti Stapp Music; "No, No, No," Mary Y. Brown—Ms. Mary's Music, Warner-Tamerlane Publishing; "Push," Rob Thomas—Bidnis, EMI-Blackwood Music; "Real World," Rob Thomas—Bidnis, EMI-Blackwood Music; "Semi-Charmed Life," Kevin Cadogan, Stephan Jenkins, Arion Salazar—EMI-Blackwood Music, Three EB Publishing; "Silver Springs," Stevie Nicks—Barbara Nicks Music; "Something About The Way You Look Tonight," Elton John (PRS)—Warner-Tamerlane Publishing; "A Song For Mama," Kenneth "Babyface" Edmonds—ECAF Music, Fox Film Music Corp., Sony/ATV Songs LLC; "Sweet Surrender," Sarah McLachlan (SOCAN)—Sony/ATV Songs LLC; "Takes A Little Time," Wayne Kirkpatrick—Careers-BMG Music Publishing, Magic Beans Music.

Also, "This Kiss," Robin Lerner—Nomad-Noman Music, Puckalesia Songs, Warner-Tamerlane Publishing; "To Love You More," David Foster—One Four Three Music, peermusic; "Together Again," Janet Jackson—Black Ice Publishing; "Torn," Anne Preven—Songs of PolyGram International, Weetie-Pie Music; "Touch, Peel And Stand," Travis Meeks—Scrogrow Music, Warner-Tamerlane Publishing; "Truly Madly Deeply," Darren Hayes (APRA), Daniel Jones (APRA)—EMI-Blackwood Music; "Tubthumping," Jude Abbott (PRS), Dunstan Bruce (PRS), Paul J. Greco (PRS), Harry Hamer (PRS), Danbert Nobacon (PRS), Alice Nutter (PRS), Lou Watts (PRS), Boff Whalley (PRS)—EMI-Blackwood Music; "Turn My Head," Patrick Dahlheimer, Chad Gracey, Ed Kowalczyk, Chad Taylor—Loco De Amor Music; "Walkin' On The Sun," Greg Camp, Kevin Coleman, Paul DeLisle, Steve Harwell—Squish Moth Music, Warner-Tamerlane Publishing; "When A Man Loves A Woman," Calvin Lewis, Andrew J. Wright—Pronto Music, Quinvy Music Publishing Co.; "You Were Meant For Me," Steve Poltz—Polio Boy Music, Robert Duffey Music, Third Story Music; "You're Still The One," Shania Twain—Loon Echo, Songs of PolyGram International; "You've Lost That Lovin' Feelin'," Barry Mann, Phil Spector, Cynthia Weil—ABKCO Music, Mother Bertha Music, Screen Gems-EMI Music.

SONY TRIES TO HALT NET SALES OF JAMIROQUAI

(Continued from page 3)

"We always request that all retailers not ship overseas. These are not new policies."

Indeed, the major record companies have long sought to rein in online retailers that sell recordings to overseas customers (Billboard, June 28, 1997). Most have extended their anti-export policies to include the online retailing realm.

Sony is especially convinced that online shipments of the Jamiroquai release overseas would hurt brick-and-mortar accounts because his 1997 album, "Travelling Without Moving," has sold 6.5 million units outside of the U.S. and Japan, according to Yarbrough. U.S. sales topped 1.2 million units, according to SoundScan.

Yarbrough adds that Sony originally had scheduled a worldwide release date of June 14 but that a major U.S. promotion for the title had already been scheduled for a week before.

"We usually have a [simultaneous] worldwide release on our superstar artists, but this promotion could not be moved," he says.

The Valley source says that Sony has not dictated penalties for shipping overseas but adds that such actions are implied.

"Sony hasn't said that there'll be penalties in so many words, but the inference is certainly there," he says.

Yarbrough says any retailers that break street date are subject to late shipments of future releases.

But some say Sony's concerns are unfounded when overseas shipping times are factored in.

For example, Amazon's shipping time for its WorldMail service takes seven to 21 days, and its International Priority service is one to four days and an additional \$7. Amazon's list price for "Synkronized" is \$14.99. Normal shipping and handling to London, for example, bring the cost to \$20.94, and priority ship-

ping raises it to \$28.

Regardless of the shipment times, Sony says it will stick to its policy against exporting product.

While online retailers and distributors don't want to break street date, they say policing individual orders is impossible.

"It's not like we have someone taking orders by phone. You're dealing with electronic orders that are invisible," says a distribution source who declined to be identified. "Our ability to filter product doesn't exist."

And regardless of penalties, online retailers say they aren't likely to comply with the order.

"This is the reality of the Internet," says one online retailer who asked not be identified.

This Week's
Billboard
ONLINE

<http://www.billboard.com>

Exclusive Album Reviews

Joe Goldmark
"All Hat - No Cattle"
(Hightone)

Dave Hollister
"Ghetto Hymns"
(Def Squad/DreamWorks)

Whistler
"Whistler"
(Beggars Banquet)

News Updates Twice Daily

Hot Product Previews
Every Monday

A new **Billboard Challenge** begins every Thursday.

This week's winner is **Nora Ho of Modesto, Calif.**

News contact: Julie Taraska
jtarska@billboard.com

Posters

NOW AVAILABLE ON COMPACT

300 just \$99

When You Make CDs with Disc Makers!

Full color, glossy, 11" x 17" posters are the ideal way to promote gigs, record releases, or store appearances. Make CDs with Disc Makers, and you can get 300 full color posters for just \$99!

FREE catalog!

1-800-468-9353

DISC MAKERS

www.discmakers.com • info@discmakers.com

■ BPI COMMUNICATIONS INC. • Chairman: Gerald S. Hobbs • President & CEO: John B. Babcock Jr. Executive Vice Presidents: Mark Dacey, Robert J. Dowling, Howard Lander • Senior Vice Presidents: Georgina Challis, Paul Curran, Ann Haire, Rosalee Lovett, Craig Reiss • Vice President: Glenn Heffernan • Chairman Emeritus: W.D. Littleford

© Copyright 1999 by BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$289.00. Continental Europe 225 pounds. Billboard, Tower House, Sovereign Park, market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gctanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P.O. Box 1346, Ann Arbor, Mich. 48106. For Group Subscription information call 212-536-5261. For Subscription Information call 1-800-745-8922 (Outside U.S.: 740-382-3322). For any other information call 212-764-7300. Canada Post Corp. International Publications Mail Agreement #0921920. Vol. 111 Issue 22. Printed in the U.S.A.

6th Dance Music Summit Lining Up Showcase Stars

Billboard is gearing up for its 6th Annual Dance Music Summit. The three-day event, which takes place at the Sheraton Colony Square in Atlanta from July 14-16, will feature panels in the afternoon and artist showcases in the evening.

The panels will cover numerous topics, including crossover radio ("Transistor Madness"), independent labels ("State Of Independents"), the international dance music community ("America: Wake Up!"), and bootlegging ("Ripped Off: The Reality Of Bootlegging").

The nightly showcases will shine the spotlight on a cross-section of club music's various shadings. Thus far, confirmed artists include Strictly Rhythm's Duane Harden, Velocity Recordings' Soul Dharma, Third Millennium Entertainment's Judy Torres, Tommy Boy's Amber, Nervous' Kim English, Logic's Love Inc., and RCA's Kris-

tine W., who will also give the Summit's keynote address on the morning of July 15. In addition to the artist showcases, the Summit will feature the turntable action of such international DJs as the U.K.'s Mucho Macho, Washington D.C.'s Thievery Corporation, New York's Oliver Stumm, and Atlanta's Rich Leslie.

As in previous years, the Summit will be conducting a New Artist Discoveries contest, wherein two artists will win performance slots in the invitation-only showcases. To enter, artists must submit one song on cassette or CD, picture, and bio, with a check for \$50 to Michele Quigley, Billboard, 1515 Broadway, NY, NY, 10036. For more information about the Dance Music Summit, contact Michele Quigley at 212-536-5002 or Michael Paoletta at 212-536-5068. To make hotel reservations, contact the Sheraton Colony Square at 404-892-6000.



3 Honored With BPI Awards

Three key Billboard Music Group staffers have been honored by parent company BPI Communications Inc. Michael Cusson, charts production manager of Billboard was honored with the President's Award. As a 10-year veteran of the charts and research department, Cusson successfully produces the Billboard and four Airplay Monitor charts each week. Debra Lawson, production director at Amusement Business was honored with the



same award. Lawson is responsible for budgets totaling \$1.15 million, as well as the overall production of Amusement Business, AB's six annual directories, and AB's IAAPA Convention Daily. Another recipient of the President's Award was Scott Partridge, mail room supervisor, BPI, Nashville. Partridge has mastered the latest technology in shipping systems and has brought the Nashville office to 21st century capabilities.

PERSONNEL DIRECTIONS

Jonathan Kurant has joined Airplay Monitor as a chart assistant. A former intern in Billboard's research department, Kurant assists in all activities related to the chart content of Airplay Monitor.



as director of sales support at Superadio Networks in Massachusetts, syndicator of programs such as Open House Party and Urban Mixx. As director, he managed the sales support team, information systems, and acted as publicity director.

Billboard Dance Music Summit
Sheraton Colony Square • Atlanta • July 14-16, 1999
Billboard/Airplay Monitor Radio Seminar & Awards
Fontainebleau Hilton • Miami Beach • October 7-9, 1999
Billboard Music Video Conference & Awards
Loews Santa Monica Beach Hotel • Santa Monica • November 10-12, 1999
For more information, contact Michele Jacangelo Quigley at 212-536-5002

Visit our Web site at <http://www.billboard.com>
Contact Sam Bell at 212-536-1402/1-800-449-1402.
E-mail: sbell@billboard.com

'Tarzan' Follows An 'Angel' On AC Chart

FOR THE FIRST TIME in 25 weeks, the No. 1 song on the Adult Contemporary chart doesn't have the word "angel" in its title. Phil Collins ends the angelic hold on pole position, as his "Tarzan" song, "You'll Be In My Heart" (Walt Disney/Hollywood), captures the top spot. The two previous occupants were "Angel" by Sarah McLachlan and "I'm Your Angel" by R. Kelly & Celine Dion. Both had 12-week runs at No. 1, making them the longest-running AC chart-toppers since Toni Braxton held sway for 14 weeks with "Un-Break My Heart" in the first quarter of 1997.

By advancing to the pinnacle, Brit Collins keeps the No. 1 slot out of U.S. hands. Since Nov. 22, 1997, there have been only seven weeks in which a U.S. act had an exclusive hold on the AC summit. And those seven weeks belonged to the Backstreet Boys, who reigned with "I'll Never Break Your Heart" in October-November 1998. While Kelly is American, Dion is Canadian.

"You'll Be" is Collins' seventh AC No. 1, and his first since "Do You Remember?" in 1990. Including this "Tarzan" extract, four of the seven originated in soundtracks: "Separate Lives," a duet with Marilyn Martin from "White Nights"; and "Groovy Kind Of Love" and "Two Hearts," both from "Buster."

"You'll Be" is the first AC No. 1 from an animated Disney film since Michael Bolton topped the chart for three weeks in the summer of 1997 with "Go The Distance," from "Hercules."

And finally, "You'll Be In My Heart" has achieved No. 1 status before "Tarzan" has even opened. Once the film is in theaters, the song could become even more popular. And it is one of the earliest contenders for the Acad-

emy Award for best original song at the ceremony in 2000.

BUT YOU KNOW WE LOVE HIM: Kenny Rogers makes a spectacular entrance on Top Country Albums, capturing Hot Shot Debut honors with "She Rides Wild Horses" (Dreamcatcher) at No. 6. It's Rogers' highest-charting album since "The Heart Of The Matter" spent six weeks at No. 1 in the last quarter of 1985. Rogers isn't a stranger to the country albums chart, though. He was in the top 10 as recently as December 1996 with "The Gift," and his most recent album debuted just two weeks ago: "A&E Biography: Kenny Rogers" peaked at No. 69.

"She Rides Wild Horses" is also Rogers' highest-charting set on The Billboard 200 since "The Heart Of The Matter." The former debuts at No. 60, while the latter peaked at No. 51.

IN THE SPICE ZONE: In one of the biggest battles for chart domination in recent U.K. memory, Boyzone debuts at No. 1 on the singles chart with its remake of Anne Murray's "You Needed Me" (Polydor). Ex-Spice Girl Geri Halliwell has to settle for opening at No. 2 with her first solo single, "Look At Me" (EMI). The original version of "You Needed Me" peaked at No. 22 on the British singles chart back in 1978.

'LAST' AGAIN: It's been almost 35 years since "Last Kiss" by J. Frank Wilson & the Cavaliers peaked at No. 2 on The Billboard Hot 100. The song returns this issue, courtesy of Pearl Jam. Its Epic release enters at No. 84.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1998	1999	1998	1999
TOTAL	273,081,000	271,763,000 (DN 0.5%)	CD	180,201,000
ALBUMS	225,848,000	238,212,000 (UP 5.5%)	CASSETTE	45,108,000
SINGLES	47,233,000	33,551,000 (DN 29%)	OTHER	539,000

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,522,000	11,989,000	1,533,000
LAST WEEK	LAST WEEK	LAST WEEK
14,908,000	13,198,000	1,710,000
CHANGE	CHANGE	CHANGE
DOWN 9.3%	DOWN 9.2%	DOWN 10.4%
THIS WEEK 1998	THIS WEEK 1998	THIS WEEK 1998
13,927,000	11,507,000	2,420,000
CHANGE	CHANGE	CHANGE
DOWN 2.9%	UP 4.2%	DOWN 36.7%

TOTAL YEAR-TO-DATE CASSETTE SALES BY STORE TYPE	1998	1999	CHANGE
CHAIN	21,293,000	17,643,000	DN 17.1%
INDEPENDENT	6,657,000	6,399,000	DN 3.9%
MASS MERCHANT	16,997,000	13,881,000	DN 18.3%
NONTRADITIONAL	161,000	351,000	UP 118%

ROUNDED FIGURES

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

1 9 9 9
Billboard

Billboard® LATIN MUSIC AWARDS SUPERSTAR HITS THE ALBUM

IN STORES NOW!!!
AS ADVERTISED ON THE **TELEMUNDO** NETWORK



RICKY MARTIN



GLORIA ESTEFAN



CRISTIAN



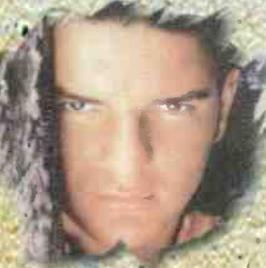
SHAKIRA



CHAYANNE



OLGA TAÑÓN



RICARDO ARJONA



LUCERO



PEDRO FERNÁNDEZ



CHARLIE ZAA



ILEGALES

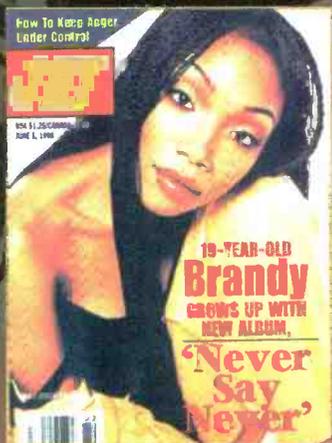
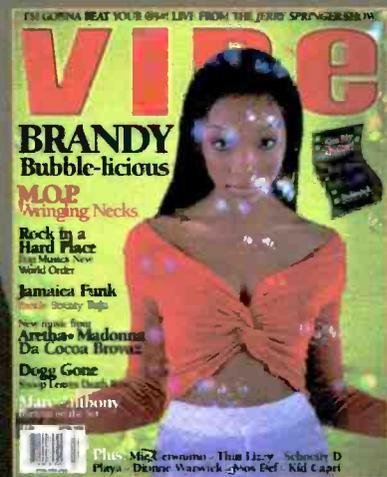
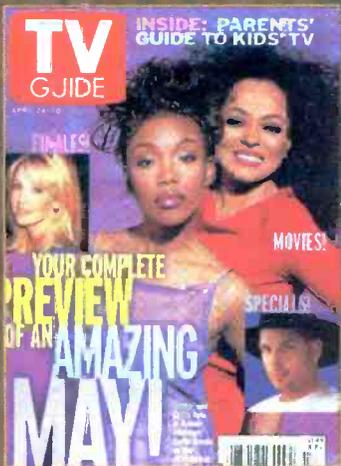


ELVIS CRESPO

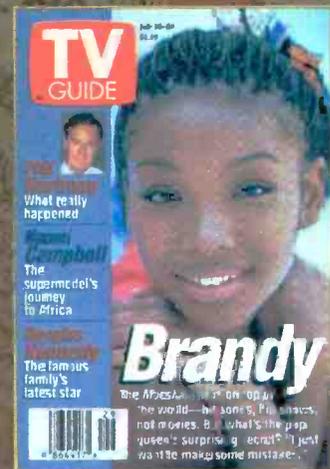
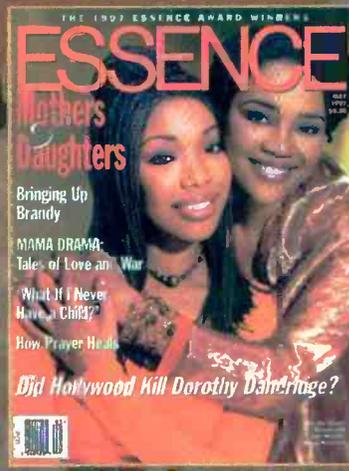
INTERNATIONAL
**LATIN
MUSIC
AWARDS**

RICKY MARTIN / LA COPA DE LA VIDA GLORIA ESTEFAN / OYE
CRISTIAN / LO MEJOR DE MI SHAKIRA / CIEGA SORDOMUDA
CHAYANNE / DEJARIA TODO OLGA TAÑÓN / TU AMOR
RICARDO ARJONA / DIME QUE NO LUCERO / EL MILAGRO
PEDRO FERNÁNDEZ / EN UN MUNDO RARO
CHARLIE ZAA / DESENGANOS LOS ILEGALES / BAILA
EYES CRESPO / SUAVEMENTE





Our diva
is America's
Cover girl



brandy

- Debut album, **Brandy**, 5 million worldwide
- **Never Say Never**, the album, 7 million worldwide and counting
- 9 Top 10 smash singles and counting

- Starred in the ABC world premiere TV movies, **Cinderella** and **Double Platinum**
- Over 4 million people watch Brandy each week on **Moesha**
- MTV, BET and now VH1 superstar
- Headlining a worldwide tour this summer
- Spokesmodel for multi-million dollar TV & print ad campaigns for Cover Girl & Candies
- Look for the Brandy doll from Mattel - coming in 2000