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MAY 1, 1999

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Labels, Artists Clash Over MP3

Morissette's Pact With MP3.com Latest Deal To Spark Controversy

BY BRETT ATWOOD

LOS ANGELES—Alanis Morissette, Tom Petty, and the Beastie Boys are among the growing number of established acts facing resistance from their record labels as they seek to tap into the fast-growing Web audience through digital distribution of their music.

Major record companies are treading cautiously into the space until the industry-supported Secure Digital Music Initiative arrives at a digital download music standard. In the meantime, some labels are faced with the awkward situation of trying to prevent their signed acts from cutting ancillary deals directly with technology and Internet companies.

Morissette is the latest artist to clash with a label over plans to team with an Internet company, following her

comment. Spokesmen for Warner Music Group, MP3.com, plans to link with controversial Web site MP3.com, which is set to sponsor her North American summer tour (*Billboard Bulletin*, April 20).



As part of the deal, the Maverick artist is expected to receive an undetermined financial stake in MP3.com, according to several sources. The site, which offers legal downloads of music in the unprotected MP3 format, has grown popular with Internet users who are looking for free downloadable music.

Atlantic artist Tori Amos has been approached to appear on the MP3.com-sponsored tour with Morissette, according to a source. However a spokeswoman for Atlantic Records and Amos' management declined to

comment. Spokesmen for Warner Music Group, MP3.com, plans to team with an Internet company, following her

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**A Guide To The Pros And Cons Of
 Dueling Download Technologies**
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2 U.K. Retailers Eye Major Merger

BY SAM ANDREWS

LONDON—The proposed merger of Kingfisher—the owner of the U.K.'s largest entertainment retailer, Woolworths—and supermarket chain Asda (*Billboard Bulletin*, April 19) would create a company with a 32% share of the U.K. music singles mar-

Retailers Around The World Experience Tough First Qtr.
 Page 6

ket, 24% of the albums business, and 28% of the sell-through video sector.

In a joint statement, Kingfisher and Asda say they are "in discussions, which are expected to result in a merger of the two companies." The merger would result in a retailer with a market capitalization of more

(Continued on page 71)

A BILLBOARD EXCLUSIVE

Worship Music Targets Youth

Start-Up Labels Respond

McKeehan, Gaither Form 40

BY DEBORAH EVANS PRICE

NASHVILLE—For the past decade, one of the Christian music industry's primary goals has been to take the music and message to mainstream audiences, a mission accomplished by Amy Grant, Michael W. Smith, Bob Carlisle, Kathy Troccoli, de Talk, Jars Of Clay, and others.

(Continued on page 81)

BY DEBORAH EVANS PRICE

NASHVILLE—In what is being described as the "uniting of two musical generations," Southern gospel legend Bill Gaither and rocker Toby McKeehan of de Talk are joining

forces to launch a new label, 40 Records. Named after Psalm 40, which speaks of God putting "a new song" in the mouths of his

(Continued on page 74)



SELAH



MCKEEHAN

NEWS ANALYSIS

World Music Enjoys Boom With U.S. Audience

BY CHRIS MORRIS

LOS ANGELES—Since the early '80s, when the rubric "world music" was coined by U.K. distributors to market non-Western, largely African records, the American hunger for world sounds has grown exponentially.

The skyrocket-like entry of Andrea Bocelli's "Sogno" at No. 4 on The Billboard 200 and No. 1 on the Top World Music

(Continued on page 71)

After Splashy Bow, V2 Charts Steady Growth

BY DOMINIC PRIDE and JEFF CLARK-MEADS

LONDON—V2, the music company launched by Richard Branson two years ago in a blaze of publicity, is taking stock of its short life in the business.

In recent months—with a No. 1 U.K. album by the Stereophonics and a worldwide hit from Underworld—the company has begun to fulfill some of the expectations of its competitors, business partners, and acts.

Living up to those expectations hasn't been easy, especially with the history of its founder and the bullish



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Rap Execs Face Police Investigations

BY CARLA HAY

NEW YORK—Executives at rap labels on both coasts were the subject of police investigations within recent weeks, in unrelated cases.

In New York, Bad Boy Entertainment founder/president Sean "Puffy" Combs was arrested April 16 on charges of felony assault and criminal mischief. The charges stem from an incident the previous day that left Steve Stoute, Nas' manager and an executive at Interscope Records, beaten and hospitalized (*Billboard Bulletin*, April 19).

Stoute was treated at St. Clare's Hospital here for injuries to his arm; he has since been released.

In Los Angeles, police stepped up their investigation of the 2-year-old Notorious B.I.G. murder case the following week—serving a search warrant April 20 on places associated with Death Row Records founder Marion "Suge" Knight, including the Los Angeles headquarters of Death Row.

Knight, who is in prison for an unrelated 1992 attack on two men, has been identified as a suspect in the murder of

the rapper, according to the Los Angeles Police Department (LAPD), which executed the warrants (*Billboard Bulletin*, April 22).

The Notorious B.I.G. (real name Christopher Wallace), who recorded for Bad Boy/Arista Records, was killed in a drive-by shooting March 9, 1997. No arrests have been made for the murder.

The assault on Stoute, which took place at Interscope's New York office, allegedly occurred because Combs was unhappy with his cameo in Nas' video "Hate Me Now." The video premiered April 15 on MTV.

The scene in question shows Combs on a crucifix; he had reportedly wanted the scene cut from the video, but the scene was included when the video premiered on MTV.

MTV has temporarily stopped showing the clip until Bad Boy and Columbia Records (Nas' label) resolve the reported

dispute.

The night before his arrest, Combs attended a party to launch his new magazine, *Notorious*. At the event, he was asked by George Whipple, a reporter for cable news channel NY1, about a "rumor" that he had been involved in the Stoute incident. "Not to my knowledge," Combs replied on-camera.

Combs, who turned himself in to New York police the day he was arrested, is scheduled to appear in New York Criminal Court for a June 24 hearing.

Bad Boy, which is half-owned by BMG-owned company Arista Records, had no comment.

A BMG spokesman says of Combs' arrest, "We're taking it very seriously. We don't condone violence in any form, and we're looking into the matter."

The *New York Post* reported April 21 that BMG president/CEO Strauss Zelnick called Edgar Bronfman Jr., president/

(Continued on page 80)



STOUTE



COMBS

Financial Firm Closes In On Alliance Acquisition

BY ED CHRISTMAN

The pending acquisition of Alliance Entertainment Corp. (AEC) by an unnamed financial suitor, if completed, will result in the company being under the stewardship of "more patient" money, according to sources familiar with the deal.

The financial firm already is said to have signed a letter of intent to acquire AEC and is on the verge of inking a definitive agreement, which could result in the purchase closing within one month (*Billboard Bulletin*, April 21). The company has spent the last month performing due diligence, those sources say.

The consortium of banks, including Chase Manhattan and Bank of America, that has owned AEC since the company successfully emerged from Chapter 11 last July is said to be anxious to cash in its chips. Those banks collectively own 87.5% of AEC, with the remainder, in the form of warrants, split between Alliance management and the Chapter 11 unsecured creditors, most of which were bondholders.

Billboard was unable to determine at press time the identity of the financial firm, but sources say that it has confidence in current AEC management. So if the acquisition is completed, Eric Weisman is expected to remain president of the company.

Billboard also was unable to determine the amount being paid for Alliance, although one source said it was less than \$150 million. During the Chapter 11 reorganization, the banking group turned down offers of about \$100 million when Alliance was up for sale, sources say. Consequently, financial observers say, the current owners probably are looking for a price in the area of \$130 million, which is above the \$100 million valuation placed on Alliance during the reorganization.

Those observers point out that a price in that area makes sense in light of the initial public offering of Valley Media. When the Woodland, Calif.-based wholesaler went public last month, the compa-

ny received a valuation of approximately \$144 million, based on the nearly 9 million shares, priced at \$16 apiece that became outstanding as a result of the offering. Valley carries a valuation of \$231.8 million, based on the \$25.75 price its stock closed at April 21.

Whatever the final price, sources say that the deal will not result in any more debt being placed on Alliance. As a result of its Chapter 11 reorganization, Alliance's mountain of debt was wiped off its balance sheet. Its current debt level is limited to the amount drawn down from its revolving credit

facility with Congress Financial.

Furthermore, sources say, the new financial suitor probably is thinking about following the Valley Media route and doing a public offering after the current management team establishes more of a track record. Weisman became the top executive at Alliance in November 1997, and the company emerged from Chapter 11 in July 1998. "Valley has done an arguably successful [initial public offering], and that should make it easier for Alliance" to go that way, says one financial observer.

If the acquisition is completed, Eric Weisman is expected to remain president



Hello Blackbird. The Blackbird Recording Co. recently inked a long-term, exclusive, worldwide deal with the Atlantic Group, which will distribute the label's releases through WEA domestically and Warner Music International in other territories. Blackbird artists will also have an opportunity to graduate to the Atlantic roster (see the Beat, page 14). Shown celebrating the agreement, from left, are Ron Shapiro, executive VP/GM of Atlantic Records; Mary Gormley, A&R consultant; Val Azzoli, co-chairman/co-CEO of the Atlantic Group; Billy Lehman, president of Blackbird; Cathy Burke, senior VP of Blackbird; Craig Kallman, executive VP/office of the chairman of Atlantic Records; Phil Wild, executive VP of business/legal affairs of the Atlantic Group; and Aileen Atkins, director of business and legal affairs at Atlantic Records.

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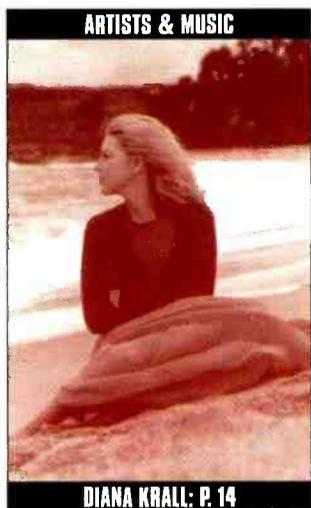
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GUEST COMMENTARY

Kosovo Crisis Should Spur Music Biz To Action

BY BOB WILLIAMS

John Lennon once said we were benefited to death, and no doubt that's true. But today, half a million people have been torn from their homes in Kosovo, and each day the number grows.

Fifteen years ago, we came together as an industry through the grit and determination of Bob Geldof to help people starving in Ethiopia. Today, such an effort is required again to help Kosovo refugees.

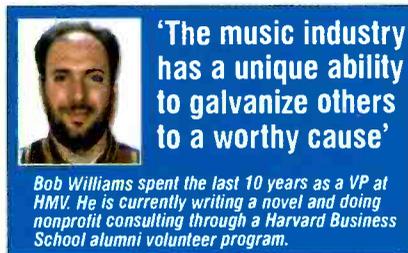
Does the music industry have a moral obligation to help? Perhaps no more so—or less so—than any other business sector. But what our industry does have that should compel us to be out in front on this issue is a unique ability to galvanize others to a worthy cause.

Consider these facts:

- Live Aid was watched by 1.4 billion

people in more than 170 countries around the world;

- More than 170,000 people saw the concerts live in London and Philadelphia;
- The single event raised \$120 million;



'The music industry has a unique ability to galvanize others to a worthy cause'

Bob Williams spent the last 10 years as a VP at HMV. He is currently writing a novel and doing nonprofit consulting through a Harvard Business School alumni volunteer program.

and
• Beyond that, and perhaps more important, it raised awareness of the unfolding tragedy—sending out count-

less small ripples of support from individuals around the world.

Now, at another time of great human suffering, an opportunity presents itself for us to again do something. We are limited only by our imaginations and determination.

Already, we have seen efforts organized in Denmark (where a benefit single and album are planned) and Greece (where a benefit concert was held). Some independent artists have earmarked a portion of album proceeds for the cause, and others surely are quietly doing their parts.

Over the past two weeks, New York music publicist Rob Goldstone and I have attempted to garner support for a Live Aid-type benefit concert to be dubbed

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

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THE GRAND PRIZE

\$5,000 in cash, stereo mixing system or guitar from Epiphone, Shure Studio Condenser Microphone, one year subscription to "Taxi" (the independent A&R company), QDesign Music Codec software, BluBlocker Sunglasses, and Elixir guitar strings from Gore.

6 FIRST PLACE PRIZES

\$1,000 in cash, Epiphone guitar, Shure Studio Condenser Microphone, one year subscription to "Taxi" (the independent A&R company), QDesign Music Codec software, BluBlocker Sunglasses, and Elixir guitar strings from Gore.

7 SECOND PLACE PRIZES

Shure Studio Condenser Microphone, one year subscription to "Taxi" (the independent A&R company), QDesign Music Codec software, BluBlocker Sunglasses and Elixir guitar strings from Gore.

7 THIRD PLACE PRIZES

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WHAT WE JUDGE Our multi-tiered judging system will be judging songwriters equally on originality, lyrics, melody and composition; production and performance will not be considered.

HOW TO ENTER Send in the following with each entry:

1. Completed entry form (or photocopy). All signatures must be original.
2. Contestant may enter as many songs as he/she wishes, however each song must have its own entry form and be recorded with only one song per audio cassette, including your full name and address on cassette label and entry fee.
3. All entries must be accompanied by a typed or printed lyric sheet. Lyrics must be in English.
4. Each song submitted must be the contestant's original work.
5. Songs will not be judged past five minutes.
6. Check or money order payable to **OCU/Billboard Song Contest** or credit card approval for \$30 (U.S.) for each entry submitted. Entry fee is non-refundable. NOTICE: Credit cards will be processed by OCU, charges may not appear for up to two months from entry. Your credit card statement will appear as **Oklahoma City University**. All charge backs will be contestants responsibility.
7. Contestant's full name and address, and song title must appear on each item submitted.
8. Contest deadline is **June 15, 1999**.

OPEN TO residents of the U.S., Canada, Australia, Ireland and the United Kingdom earning an average of less than \$5,000 per year in music royalties since 1993, including winnings from any previous song contest. Also open to other countries. Winners from previous Billboard Song Contests can not enter. Employees of BPI Communications, Gibson Musical Instruments, Taxi, Joseph Sugarman and Associates, Century City Artists Corp., DiscMakers, Shure Brothers, Oklahoma City University, Fidof, QDesign, and their affiliates, subsidiaries, advertising, public relations and promotion agencies, and their immediate families are not eligible. All U.S. federal, state and local laws and provincial (Canadian) laws apply. Void where prohibited by law. All prizes will be awarded. Note: Canadian skill test requirement deleted because this is a skill contest (pending Quebec's approval).

PRIZES \$11,000 in Cash Prizes: Grand Prize \$5,000 cash, First Place Winners \$1,000 Cash. Epiphone guitars with case: Emporer 11 \$2,518, EPM85D \$1,249, Texan \$1,008, C-70CE \$758 and PR800 \$728; Shure Brothers Inc. Studio Condenser Microphones: KSM32 \$1,029, BETA87A \$542.50, SM81 \$529.80, BG4.1 \$275; one-year Taxi subscription \$299.95; QDesign software \$399.00 ea.; BluBlocker Sunglasses \$60, Elixir Guitar Strings \$15.00.

WINNERS will be selected on or about July 15, 1999, by a Blue Ribbon Panel under the supervision of an independent judging agency whose decisions in all matters pertaining to the contest are final. No duplicate winners in a single category. Blue Ribbon panel will be comprised of professional songwriters, A&R and other music industry professionals who may be substituted due to availability or at Billboard Song Contest's discretion. Semifinalists will be selected for the Blue Ribbon Panel's consideration by preliminary judging panels supervised by songwriting professionals. Winners will be notified by mail and required to execute and return an affidavit of eligibility and publicity liability and release within 14 days of notification date. Affidavit includes statement that winner's song is original work and he/she holds all rights to song. Failure to execute and return such affidavit within 14 days or provision of false or inaccurate information will result in disqualification and a runner-up will be selected. If winner is a minor, parent or legal guardian must execute affidavit. Affidavits are subject to verification. Division of prizes among co-writers is the responsibility of winners; prizes will be awarded to the first name on the entry form. By accepting prize, the winner releases sponsors from all liability regarding prize won. Prize acceptance constitutes permission (except where prohibited) to use winner's name, likeness and voice for future publicity purposes without additional compensation. No transfer or substitution for prize except as necessary due to unavailability, in which case a prize of equal or greater value will be awarded. Taxes are winner's responsibility. All federal, state, provincial and local laws and regulations apply. Void where prohibited by law. Not responsible for late, lost, damaged, misdirected, misappropriated, or postage-due entries. Any litigation respecting the contest by a resident of the Province of Quebec may be submitted to the Regie des Loteries et courses du Quebec. Foreign funds will not be accepted. For an additional entry form or winners list, send a self-addressed stamped envelope to: 9th Billboard Song Contest, (specify Entry Form or Winners List), P.O. Box 60628, Oklahoma City, OK U.S. 73146-0628. Winners lists requests must be received by 7/31/99. Find us on the internet at www.billboard.com/songcontest.

In conjunction with Oklahoma City University School of Music and Entertainment Business Program. We sincerely thank our Sponsors.

ENTRY FORM

(PLEASE TYPE OR PRINT)

Last Name _____ First Name _____

Address _____ City _____

State/Province _____ Zip/Postal Code _____ Country _____

Area Code & Phone Number _____ Age _____

Where did you obtain entry form? _____

Song Title _____

SONGWRITING CATEGORY (*Select one per entry*): 1. Rock / Alternative Rock 2. Pop 3. Country / Folk 4. R&B / Blues 5. Jazz 6. Latin / World 7. Contemporary Christian / Traditional Gospel

Make check or money order for \$30 per entry to: **OCU/Billboard Song Contest**

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Signature (if paying by credit card) _____

I certify that I have read and understand the 9th Billboard Song Contest official rules and I accept the terms and conditions of these rules.

If entrant is under 18 years of age, the signature of a parent or legal guardian is required.

Signature _____ Date _____

Parent/Legal Guardian Signature _____ Date _____
(IF ENTRANT IS A MINOR)

Mail your entries to:

OCU/9th Billboard Song Contest, P.O. Box 60628, Oklahoma City, OK U.S. 73146-0628.

All entries must be received by June 15, 1999. • This entry form may be photocopied.

If you would like confirmation of receipt of your entry, please include a SASE with your entry.

BB

Lively Debates At Latin Conf.

BY KARL ROSS

MIAMI—Billboard launched its 10th annual International Latin Music Conference here swathed in a buoyant spirit propelled by strong record sales in the U.S. Latino market.

But a slate of industry panels, as well as a keynote address by Ricardo Dopico, underscored that there is room for further expansion.

In his keynote speech at the event, held April 20-22, Dopico, director of Latin music at the Recording Industry Assn. of America (RIAA), said that aggressive curbs against piracy can increase sales volume in the legitimate market.

Dopico warned that the RIAA would be "turning up the volume on enforcement" against music piracy, which was the industry topic that dominated the agenda at Billboard's inaugural Latin music conference in 1990.

Commenting that piracy continues to afflict Latin music to a disproportionate degree, Dopico said that 50% of all seizures of counterfeit materials reported last year to the RIAA involved Latin music.

Dopico, who operates out of the RIAA's Miami office, outlined a multi-pronged offense against piracy that includes the following:

- Assisting U.S. Customs agents in Miami and elsewhere with the identification and seizure of pirated materials;
- Working with local authorities in landmark enforcement actions, such as the New York Police Department's operations Copycat I and II;
- Establishing a reward program trading cash for information leading to the discovery of pirate CD-ROM laboratories; and
- Devising a pirate-proof way to download music over the Internet through the Secure Digital Music Initiative.

In an ensuing piracy panel, Gabriel Abaroa, executive president of the Latin American Federation for the Phonographic Industry, painted a stark scenario of pirating elsewhere in the hemisphere. Abaroa said FLAPF, as the organization is known by its Spanish acronym, estimates pirate rings are selling nearly as much product throughout Latin America and the Caribbean as

(Continued on page 77)



Her Love Is Our Love. Whitney Houston was honored recently by her label home, Arista Records, with a party celebrating the five-times-platinum status of her album "My Love Is Your Love." Friends, executives, and celebrities joined Houston at Cipriani in New York following the VH1 Divas Live concert. Shown, from left, are VH1 president John Sykes, Houston, Mary J. Blige, and Arista Records president Clive Davis.

Launch Ready To Tap Into Web Frenzy With A Stock Offering

BY DON JEFFREY

NEW YORK—Internet music company Launch Media was set to go public April 23, feeding investors' hunger for online stocks.

Launch, operator of an online music site and a music magazine on CD-ROM, is taking advantage of the big boom in Internet issues. It joins such music-related initial public offerings of recent years as RealNetworks, broadcast.com, CDnow, and N2K.

Launch's stock was priced at \$22 a share by its underwriter Hambrecht & Quist. The price had been raised three times in the days preceding the IPO, from an initial \$12-\$14.

Launch was selling more than 3.4 million shares, which would raise

about \$74.8 million for the company. It says in its prospectus that it will use the proceeds for sales, marketing, capital expenditures, and working capital.

Begun in 1994 and based in Santa Monica, Calif., Launch booked a net loss of \$13.4 million last year on a 61% rise in revenue to \$5 million. The net loss the year before was \$6.7 million. Revenue was up primarily because of increases in advertising and magazine subscriptions.

Earlier this year, Launch agreed to acquire SW Networks, a provider of content for radio and Internet broadcasts, from Sony Music Entertainment. Sony had a 13.7% stake in

(Continued on page 80)

Int'l Retailers Report Tough Quarter

Merchants Cite Poor Release Slate, Steep Discounting

A Billboard international staff report.

Music merchants are blaming a disappointing release schedule lacking "superstar" albums for a bleak start to the sales year in the major markets outside the U.S.

Although some positive signs emerged—notably in Japan—record dealers in leading international markets turned to price-cutting and looked for strong performances from local acts to help them through what is described as a "really tough" quarter.

Whereas most retailers report a flat or downright poor sales performance in January-March, merchants in Japan say it was an improvement over the same period in 1998, thanks to big-selling titles by female Japanese R&B/soul vocalists such as Hikaru Utada. Her debut album has shipped 6 million copies since its March 10 release, according to Toshiba-EMI, making it Japan's all-time top-selling album.

"The first quarter was better than expected but not great," says Tower Records Far East managing director Keith Cahoon. "We were bracing for a rocky road, but actually there have been some pleasant surprises along the way."

Adds Takehiko Nagatomo of the sales promotion department of Shinseido, Japan's biggest music retailer, "The first quarter has been much better than last year." He notes there have been strong sales by Japanese female vocalists in the R&B/soul vein, such as Utada, Misia, and Marika Ide, and other female pop or rock artists, such as Ami Suzuki and Ringo Sheena.

International product, however, continues to perform poorly compared with Japanese music.

GERMANY: MIXED PICTURE

In Germany—the world's third-largest music market behind the U.S. and Japan—the picture was less encouraging, and some retailers saw sales drop by as much as 30% in January and February, before picking up in March.

However, Bodo Bochnig, chairman of trade body the German Record Retailers Assn. and owner of independent record store Schallplattenzentrum in Wuppertal, says his own first-quarter sales were up 4% on the same period in 1998, an increase he hopes to maintain throughout the entire year.

Wolfgang Orthmayr, managing director of the market-leading WOM chain, is less optimistic, predicting that 1999 sales will be "flat at best." Although declining to give specific figures, he says first-quarter sales were "stable." Local acts performed well during the quarter, and Orthmayr particularly praises the marketing campaign conducted for Wolfsehm by the Strange Ways label and Motor.

U.K.: HEAVY DISCOUNTING

According to Simon Wright, managing director of Virgin Megastores, the U.K. market during the period was "very soft." One of the main difficulties facing British retail, he says,

How They Fared In The First Quarter

JAPAN

"Better than expected" quarter, thanks to strong sales from local acts.

GERMANY

Sales down 30% in January and February, recovering in March.

U.K.

Huge discounts pulling in the customers—but at what cost to dealers?

FRANCE

A decline in the singles market and a "dramatically bad" February.

AUSTRALIA

Touring acts sold many albums, propping up a flat three months.

CANADA

Britney Spears providing some light amid the sales gloom.

NETHERLANDS

Consumers' demand for big hits remains unsatisfied.

results from heavy discounting campaigns at major music merchants—including Virgin itself—and its attendant effect on profit margins.

These have seen the prices of some traditionally strong-selling catalog items that would normally sell for 9.99-10.99 pounds (\$15.98-\$17.69) reduced to less than 5 pounds (\$8.05).

Although claiming his chain enjoyed a "very good" first quarter, Wright adds, "It's been one that was dominated by marketing activities." He cautions against an expansion of the price-cutting trend, noting, "Everybody's capable of selling product, but you have to sell at the right price."

Labels should take a more careful approach to discounting, he goes on, in order to protect margins. "We can

all play the market-share game, but I always say, 'Sales for vanity; profit for sanity.' Nobody can sustain this level of discounting."

Brian McLaughlin, managing director of HMV Europe, says the quarter had "some very steep declines, year on year" in the U.K. There was, however, "the odd good week, particularly when the 'Now... 42' compilation [on EMI/Virgin/Universal] was released [March 29]; that week, they sold about 212,000 copies [in total], but overall it's probably down on last year."

He insists, however, that HMV had a "very, very successful quarter in a very, very competitive market."

FRANCE: PAUCITY OF PRODUCT

At French market leader FNAC, record manager Thierry Hidoux confirms that the opening quarter was difficult, singling out a lack of major new releases as the primary contributing factor.

"1998 was an exceptional year," he notes, "with huge releases such as 'Titanic,' but in January 1999 the market was flat, and in February it was dramatically bad. There were no important releases in those months, and the market only got back on track in mid-March with the new album from Francis Cabrel on Columbia.

"We have to look at ways of filling our outlets more regularly even if there are no new blockbusters to sell—and the labels should spread releases throughout the year. If not," he warns, "we'll have only three months of intense activity and a big hole for the rest of the year."

The French singles market is in decline, which local labels attribute to increased competition for teenagers' disposable income and the sales impact of digital home copying. Hidoux adds, "There were fewer big hits during the quarter, and with an increase of singles prices [from 4.40 euros (\$4.69) to 5.20 euros (\$5.54)],

(Continued on page 70)

2 New Deals For Red Ant

BY ED CHRISTMAN

NEW YORK—Red Ant, armed with a new international licensing deal with Mushroom Records and a renewed financial commitment from its Wall Street backer Wasserstein Perella (*Billboard Bulletin*, April 21), is looking to build on the accomplishments of its first three years of existence.

Red Ant president/CEO Randy Phillips points out that its first No. 1 single, Divine's "Lately," which peaked on The Billboard Hot 100 last November, gives the label plenty to build on. "The album, 'Fairy Tales,' is gold now and selling about 10,000 a week; the new single, 'One More Try,' impacted top 40 radio; and we are preparing a third single, 'Good And Plenty,' to go to urban and crossover radio."

Phillips also says that the licens-

ing deal with the London office of Mushroom should bolster the label's fortunes. That multi-year deal will make Red Ant product available in Asia, Australia, Japan, New Zealand, and the U.K. Previously, Red Ant product was not available in most of those markets.

According to Red Ant, Mushroom, a subsidiary of Rupert Murdoch's News International, will immediately release "Fairy Tales." Other Red Ant artists covered by the deal include EYC, Psychotica, Robynn Ragland, naked, Ms. Toi, and Aaron Skyd.

"We are excited about being in business with [Mushroom]," says Phillips. "There is some reciprocity whereby we may look at issuing Mushroom product, but it is not dictated by the contract."

(Continued on page 70)

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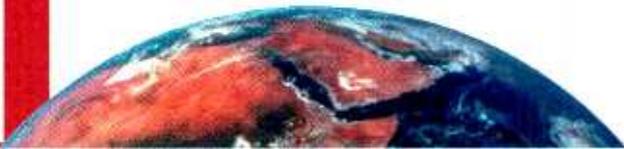
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Anthony Newley Dies

Had Hits On Charts And Stage

BY NIGEL HUNTER

LONDON—April has brought a sad sequence of events with the death of Anthony Newley, 67, April 14 in Florida, just 11 days after the demise of Lionel Bart (Billboard, April 17).

The two men, both victims of cancer, were founding fathers of postwar rock'n'roll in the U.K. Both also imbued the British musical theater with a vitality that had been lacking for years.

Anthony George Newley was born Sept. 24, 1931, in Hackney in the East End of London. At the onset of the wartime blitz on London, he was evacuated to Morecambe, Lancashire, where he was billeted with a former music hall (vaudeville) artist whose stories of the old days treading the boards bred in his young lodger an early interest in the theater.

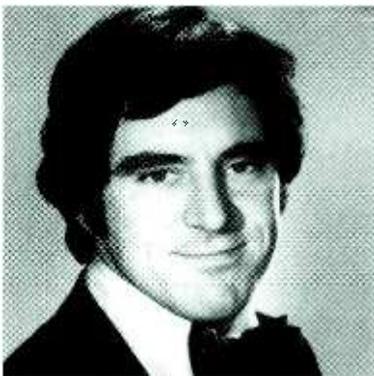
After the war, Newley was accepted by the Italia Conti stage school as a pupil doubling as teaboy, and after a few weeks a visiting film producer picked him for the title role in "The Adventures Of Dusty Bates." This led to several other juvenile movie roles, but the breakthrough came in 1948 with his portrayal of the Artful Dodger in the film version of Charles Dickens' "Oliver Twist," directed by David Lean.

Newley's prowess as a singer flowered in the 1959 movie "Idle On Parade," in which he played a rock'n'roll star drafted for national service. This scenario led to some dissension about whether "Idle" should really be "Idol," but

the former spelling triumphed in most archives and also defines an offense in the army discipline code.

Newley recorded for Decca, and a song from the film, "I've Waited So Long," gave him his first hit when it reached No. 3 on the U.K. singles chart. An EP of the movie's songs rose on the same chart to No. 13 in 1959.

He scored two No. 1 successes in the U.K. in 1960 with "Why" and "Do You Mind," the latter written for him by Lionel Bart. "Why," written by Robert Marcucci and Peter de Angelis, was the subject of an unsuccessful lawsuit by the Francis, Day & Hunter music publishing



ANTHONY NEWLEY

company, alleging that it plagiarized "In A Little Spanish Town."

Other Newley hits in 1960 and 1961 included Lloyd Price's "Personality," "If She Should Come To You," and two novel takes on traditional material: the English folk song "Strawberry Fair" and the nursery rhyme "Pop Goes The Weasel," which Newley colored with some London cockney humor and allusions.

Newley made his West End stage debut in 1955 in John Cranko's modernistic revue "Cranks." The success of "Idle On Parade," coupled with a wish to create and direct something personally for the stage, enabled him to respond positively to an invitation in 1961 from songwriter Leslie Bricusse to write a musical. The pair closeted themselves in isolation for a week of intensive, uninterrupted work that resulted

(Continued on page 81)

Reed Prevails In Platters Suit

BY BILL HOLLAND

For Herb Reed, a founder of the Platters, it's "Twilight Time" for "The Great Pretender," after a judge in the 9th U.S. Circuit Court of Appeals in San Francisco ruled that Reed's current Platters group has the exclusive right to use the trademark name.

The ruling in the lawsuit, Martha Robi vs. Herb Reed, sets a precedent that could have an impact on other original rock'n'roll performers and "copycat groups."

Perhaps the most well-known and successful R&B vocal group of the '50s, the Platters are best known for the aforementioned two songs, as well as for the hit "Only You." But the group also scored hit after hit for nearly a decade after it began recording in 1953 for Federal Records and later Mercury Records, a streak that lasted until "Red Sails In The Sunset" in 1960.

The April 2 decision by Judge Judith N. Keep, writing for a three-

'The court must determine which party is "The Great Pretender"'

judge panel, upheld a 1997 U.S. District Court in Nevada ruling that determined that founder and surviving member Reed alone is entitled to use the Platters name because "he is in a position to control the quality of the group's services," and because a rival group with no original members using the name would "lead to confusion among reasonable consumers." The court has not yet decided on damages.

In evaluating the case, Keep wrote: "In essence, this court must determine which party is 'The Great Pretender' and which is not."

The 9th Circuit, in agreeing with the District Court, ruled against Martha Robi, the wife of another original member, Paul Robi, who had broken off from the group in 1962 and never returned. Robi later

assembled a group that performed as the Platters, although none of its members were part of the original ensemble. Reed filed suit in 1995.

Robi's lawyers say they "are considering all appellate options," which would include 9th Circuit reconsideration or a Supreme Court appeal.

A bill addressing the "copycat group" issue has been introduced in the House by Rep. Dennis Kucinich, D-Ohio. The Truth in Rock Act, H.R. 1125, would make it easier for older performers to obtain legal relief in challenging alleged "knock-off" or imposter groups (Billboard, March 27).

Q Prime Sues Hole For Split

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

NEW YORK—Q Prime Inc. has filed a breach-of-contract suit against Hole, which split from the management company in March (Billboard-Bulletin, March 30). The action, filed April 16 in U.S. District Court for the Southern District of New York, alleges the "abrupt and offensive termination of a contractual relationship" and a "transparent attempt" to deprive Q Prime of compensation (Billboard-Bulletin, April 21).

According to the suit, Q Prime began formally managing Hole in February 1995. The company claims that under its management, the band has "flourished," playing larger and more prestigious concert venues than it previously had and seeing boosted sales of the albums "Live Through This" and "Celebrity Skin." The suit alleges that the members of Hole in a termination letter "set forth vague, unsubstantiated, and untrue claims of 'breaches' by Q Prime" and declared "without justification" that their contract was terminated and that they would pay no further management commissions.

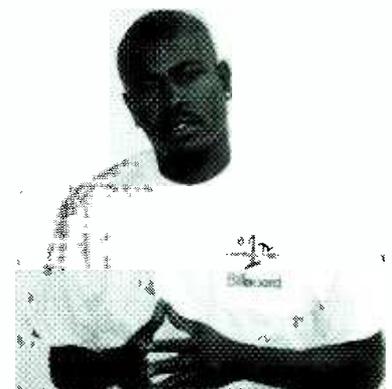
Q Prime claims that at the time of the termination, Hole owed the company \$180,000 in accrued compensation. The suit seeks damages not less

than that amount, plus a judgment entitling Q Prime to compensation for the remainder of the agreement plus 10 years.

Q Prime and its attorneys declined comment; representatives for Hole could not be reached by press time.

than that amount, plus a judgment entitling Q Prime to compensation for the remainder of the agreement plus 10 years.

Q Prime and its attorneys declined comment; representatives for Hole could not be reached by press time.



The Heatseekers Trick. Miami-based rapper Trick Daddy is pictured wearing his Billboard Heatseekers T-shirt to celebrate his album "www.thug.com" (Slip-N-Slide/Atlantic) reaching No. 1 on the Heatseekers chart. The album, which reached the top spot in the March 13 issue, has since leapt into the top 100 of The Billboard 200, where it currently stands at No. 35. Trick Daddy's latest single, "Nann" (featuring Trina), is No. 9 on Hot Rap Singles.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Tim Sommer is named senior VP of Refuge/MCA Records in Universal City, Calif. He was VP of A&R, West Coast, for Atlantic Records.

Bryn Bridenthal is named head of publicity at DreamWorks Records in Los Angeles. She was head of media and artist relations at Geffen.

Bryan Leach is promoted to VP of A&R at Blunt Recordings/TVT Records in New York. He was director of A&R.

Sean Roberts is promoted to director of A&R at Wax Trax!/TVT Records in New York. He was manager of A&R.

Michael Schwartz is promoted to senior director of advertising/creative services at Sony Music in New York. He was director of advertising/creative services.

Sony Classical in New York names Stacie Negas director of product



SOMMER



BRIDENTHAL



LEACH



ROBERTS



SCHWARTZ



NEGAS



PROENZA



EIDGAH

management. She was director of music advertising for the Box Music Network.

Manny Proenza is promoted to director of information technology at Rhino in Los Angeles. He was manager of information technology.

Mandana Eidgah is appointed product and marketing manager at Buddha Records in New York. She was marketing coordinator at Sony Classical.

Theola Borden is promoted to director of publicity at Jive Records

in New York. She was manager of publicity.

The Zomba Group of labels in New York promotes Susan Annarumma to associate director of master licensing. She was manager of master licensing.

Kevin Doyle is named VP of Rampage Music in New York. He was A&R manager at ZYX Music Distribution.

Warner Bros. Records' urban music department names Renee Burdine Southwest regional promotion manager, in Dallas; Rod Edwards

West Coast regional promotion manager, in Los Angeles; Pam Jones Ohio Valley regional promotion manager, in Cleveland; and Denise Young Southeast regional promotion manager, in Atlanta. They were, respectively, Southwest regional promotion manager for Virgin Records; West Coast regional promotion manager for Priority Records; Ohio Valley regional promotion manager for A&M Records; and Southwest regional promotion manager for Sony/550 Records.

RELATED FIELDS. The Recording Industry Assn. of America in Washington, D.C., promotes Tim Sites to senior VP of marketing. He was head of communications.

Lyrick Studios in Dallas promotes Lisa Curtright-Arlen to director of retail development/plush sales. She was national sales manager.

Dawn Geller is named national director of mix-show radio promotion. She was assistant to the president of Invasion Management.

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Rules & Regulations:

1. Each entry must include: (a) Completed entry form (or photocopy). All signatures must be original. (b) Audio Cassette(s) containing 1 song only, 5 minutes or less in length. Lyrics Only category do not require audio cassette. (c) Lyric sheet (please include English translation if applicable). Lyrics are not required for instrumental category. (d) Check or money order for US \$20.00 (US currency only). If paying by credit card, US \$20.00 will be charged to your account. All entries must be postmarked by May 31, 1999.

2. All songs submitted must be original.

3. Contestants may enter as many songs in as many categories as desired but each entry requires a separate cassette, entry form, lyric sheet and entry fee. One check for multiple entries/categories is permitted. Entry fee is non-refundable. USA Songwriting Competition is not responsible for late, lost or damaged, misdirected, postage due, stolen or misappropriated entries.

4. This competition is open to all amateur and professional songwriters and anyone regardless of nationality or origin. Employees of USA Songwriting Competition, their families, subsidiaries and affiliates are not eligible. Cassettes and lyrics will not be returned.

5. Winners will be chosen by a Blue Ribbon Judging Committee comprised of music industry professionals including A&R managers from record labels, publishers and producers. Songs are judged equally on originality, lyrics, melody and composition. Songs may be in any language. Quality of performance and production will not be considered. Prizes will be awarded jointly to all authors of any song. Division of prizes is responsibility of winners. The winners release sponsors from all liability regarding prizes won. Taxes are winners' responsibility. Entrants and their collaborators will retain full rights to all work submitted for the competition.

6. Winners will be notified by mail and must sign and return an affidavit

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confirming that winner's song is original and he/she holds rights to the song. Failure to sign and return the form within 30 days will result in immediate disqualification and an alternative winner will be selected. Entry constitutes permission to use winners' names, likeness and voices for future publicity and advertising purposes without additional compensation. Winners will be determined by November 15th, 1999, after which each entrant will receive a winners list by mail.

7. Prizes: Overall Grand Prize will receive \$15,000 cash and \$7,858 worth of Merchandise from sponsors. Overall 2nd prize will receive \$2,000 Cash and \$3,466 worth of Merchandise. Overall 3rd prize will receive \$1,500 Cash and \$2,430 worth of merchandise. 1st prize winners in each of 15 categories will receive \$1,000 cash and \$264 worth of Merchandise from sponsors. 20 Honorable Mention Winners will receive \$111.85 worth of merchandise. 1st prize winners in Pop and Rock/Alternative categories will receive additional prizes from Cakewalk & Audix. 1st Prize winner in Country category will receive additional prizes from Audix & Presonus.

**For more information visit:
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Ellington Centennial Sparks Flood Of Sets

BY BILL HOLLAND

Edward "Duke" Ellington, in that charming, droll way of his, used to tell his audiences, "We love you madly."

Now, on the occasion of the centennial celebration of his birth Thursday (29), the record industry is saying the same thing with an impressive parade of remastered Ellingtonia.

The Ellington legacy is staggering: more than 2,000 compositions and thousands

of inimitable orchestral and small-group arrangements. No ensemble outside the classical field has ever been recorded more than the Duke Ellington Orchestra. Including privately circulated taped performances, the number of recordings hovers at 10,000. Moreover, few musicians or composers of any stripe outside the classical field have had as much of their repertoire in print as long as



Duke Ellington with Billy Strayhorn.

(Continued on page 73)

Jive Counts Down To The Boys

BY LARRY FLICK

NEW YORK—As the May 18 worldwide release of the Backstreet Boys' hotly touted new disc, "Millennium," approaches, Jive Records is striving to prove that the act can transcend the boy-group phenomenon it triggered and evolve into a mature, harmony-driven group with career longevity.

Largely produced by Max Martin, who helmed the mega-hits "Quit Playing Games (With My Heart)" and "I'll Never Break Your Heart"—with Robert "Mutt" Lange and Steve Lipson also contributing cuts—"Millennium" is the group's first album to be released simultaneously in all territories around the world. With SoundScan-reported sales of 7.9 million units, the Boys' eponymous 1997 U.S. collection is actually a compilation of two European sets issued in

1996 and 1997. According to the label, those two sets have collectively sold more than 10 million copies worldwide.

"It's both a pleasure and a relief



BACKSTREET BOYS

for all of us to finally be on the same page," says Bert Meyer, VP of Jive Europe. "After waiting 17 months for a new album, while the group built its base in the States, we believe we have

an album that can do extraordinarily well in every territory in the world."

But after such a long layover between releases abroad—and hot on the heels of an album that continues to sell briskly in the U.S.—will the quintet's legion of teen fans, who are being fed numerous acts with a similar look and sound, readily come back for more? Initial response to the single "I Want It That Way" hints that they very likely will.

RABID RESPONSE

The infectious midtempo tune had a worldwide radio premiere April 12 to rabid listener response. Radio 1 and Capital Radio in the U.K. report a heavy flow of positive phone response, as do most stations in the States. With airplay on 144 stations, (Continued on page 80)

Warner Bros. Positions Cibo Matto To Break Its 'Stereotype'

BY CARRIE BELL

LOS ANGELES—Yuka Honda of Cibo Matto expects a lot of bang for her 15 bucks when she sets foot in a record store. She kept that in mind while recording the band's sophomore Warner Bros. set, "Stereotype A," due in the U.S. on June 8.

"I've been a listener of music much longer than I've been a player, and, as a listener, I am cautious of what records I buy," Honda says. "If I spend \$15 on a CD, I want to listen to it a lot and get my money's worth."

Striving to give fans their money's worth, Honda and her bandmate Miho Hatori spent months in a New York recording studio and leaning on musical friends like Sean Lennon; Timo Ellis; Marc Ribot; John Medeski and Billy Martin of Medeski, Martin & Wood; Soul Coughing's Sebastian Steinberg; and Buffalo Daughter's Zak and Yumiko Ohno.

The result is a mix of rap, jazz

horns, funk-ed-out bass, rock, metal, waltz, farfisa organ, and pop.

Cibo Matto's first album, 1996's "Viva! La Woman," has sold 74,000 units in the U.S., according to SoundScan. The group has appeared on soundtracks to "Half-Baked" and "Kids In The Hall: Brain Candy" and the compilations "KCRW: Rare On Air Vol. 2" and "Tibetan Freedom Concert."

"Anticipation for a second album has been building since the debut," says Warner Bros. VP of marketing (U.S.) Peter Rauh. "Our plan is to reinforce through the traditional bases that there is a new record coming. First, we will reach the people who are already fans, like college radio, expand to an audience that has some understanding of Cibo

Matto, and then move on to the group who knows nothing about them."

A five-song sampler, shipping May 11 to college and alternative radio, influential clubs, and trendy retailers, will include the first two singles, "Sci-Fi Wasabi" and "Moonchild." The album will ship two weeks later to college programmers.

The band will tour this summer and fall. Warner is also pursuing non-music partners for promotions.

Bob Say, buyer for the Reseda, Calif.-based, six-store Moby Disc, expects the album to be one of the chain's best summer sellers. "I'm sure all the people that bought the last one will come back," he says.

Cibo Matto's new album is its first to be released by Warner Music Ja-

pan; the album bows May 26 and includes the bonus track "Backseat."

Cibo Matto's self-titled 1995 mini-album and "Viva! La Woman" were released in Japan by the indie People's Records, which is part of the Tokyo-based Bad News entertainment group. According to Bad News, the 1995 album sold 20,000 copies, while "Viva! La Woman" sold about 40,000, including 20,000 imports.

The group still has a fairly low profile in Japan. But Kyotaro Imoto, the Warner Music Japan A&R staffer handling the act's new album, says, "In the last three or four years, Cibo Matto have developed strong connections with the Grand Royal crowd, like the Beastie Boys and Jon Spencer; and that gives them a cool image here in Japan."

Assistance in preparing this story was provided by Steve McClure in Tokyo.



CIBO MATTO

Alligator Set Reunites Vets Of Gulf Coast Blues

BY CHRIS MORRIS

LOS ANGELES—The glory days of Gulf Coast blues will be recaptured May 25, when Chica-



Long John Hunter, Lonnie Brooks, and Phillip Walker.

go-based Alligator Records releases "Lone Star Shootout." It's a blazing reunion of three veteran singer/guitarists from (Continued on page 70)

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All-4-One Stays Vocal With 'On & On'

Blitz/Atlantic Act Diversifies Its Sound For Third Album

BY CHARLES KAREL BOULEY II
LOS ANGELES—At a time when the market is riddled with harmonizing boy groups, Blitz/Atlantic act All-4-One is preparing to do battle to regain its spot among the pop elite with its latest disc, "On & On," due in stores June 8.

The group's arsenal is well-stocked—starting with its impressive history. Introduced on Blitz/Atlantic in 1994 with the doo-wop single "So Much In Love," the group followed that hit with its now-signature recording "I Swear"—a ballad that stayed atop The Billboard Hot 100 for 11 weeks. The hits continued with the act's second album, which yielded the top five pop smash "I Can Love You Like That."

Then came the break—four years to be precise. "The break was a combination of things," says group member Delious. "When you come out of the box and have a success like our first album and then continue that with a second, the label works you quite a bit. So it had been pretty intense for



ALL-4-ONE

some time. At the end of the Love You Like That tour, we all wanted a break. We took one; some of us got married, got the family things going on, started other businesses . . . took a breath."

During their time off, the boy-group explosion happened. When All-4-One first arrived in 1994, many saw the act as an outgrowth of the Boyz II Men phenomenon. The group—which consists of Delious, Tony Borowiak, Alfred Nevarez, and Jamie Jones—eventually dispelled such criticism.

"There are a lot of all-male, image-oriented groups out there right now," says Delious. "Products. Productions. When Boyz II

Men opened the door for all of us, it was about vocal talent. When we hit with a doo-wop song back then, it set us apart. It was different than what was going on. The same holds true today. The thing that's happened now is that, once again, we are being set apart from the other male groups out there because we're not that pretty-boy-image, style-over-substance type group."

"On & On" boasts 15 tracks from an army of heavy-hitting
(Continued on page 19)



Getting Cozy. Hybrid/Sire act Guster takes a break during recording sessions for the follow-up to its 1998 disc, "Goldfly." The Boston-based trio is working at the Plant in northern California with producer Steve Lillywhite. The album is due this summer. Pictured, from left, are Guster's Ryan Miller, Lillywhite, and Guster's Adam Gardner and Brian Rosenworcel.

Verve's Diana Krall Looking To Expand Beyond Jazz Base

BY LARRY LeBLANC
TORONTO—Verve Music Group executives view Diana Krall's first disc for the label, "When I Look In



KRALL

Your Eyes," as a recording that will transform the jazz chanteuse into a mass-appeal artist.

"I get chills when I hear the album," says Tommy LiPuma, chairman of Verve Music Group (U.S.) and Krall's longtime producer.

The 13-song set—highlighted by splendid arrangements of six tracks

by veteran Johnny Mandel—is being released May 21 in Japan, May 31 in Europe, and June 8 in the U.S.

"When I Look In Your Eyes" is the follow-up to 1997's Grammy-nominated "Love Scenes," which spawned the saucy AC hit "Peel Me A Grape" and sold 306,000 units in the U.S., according to SoundScan.

"Diana Krall is poised for an international breakout," says David McDonagh, VP of international marketing at the label. "Even in countries that haven't sold many of her records, her profile is beyond that of a jazz artist."

Verve's strategy in marketing Krall is to present her as an artist unhindered by niche boundaries. "I don't want to be a jazz diva," says Krall, who has often been compared to such jazz vocalists as Carmen McRae, Ella Fitzgerald, and Shirley
(Continued on page 18)

Blackbird Reaches Worldwide Deal With Atlantic; Guided By Voices Signs With TVT

FLYING HIGH: Blackbird Recording Co. has inked an exclusive, worldwide deal with Atlantic Records. The label, founded in 1994 by **Billy Lehman**, had been distributed through Sire. Its greatest success has been alternative group **Everything**, which scored a hit with the song "Hooch" last year.

The first release through the new venture is **Bell Book & Candle's** "Read My Sign." Also on the Blackbird roster are **Angry Salad** (Continental Drift, Billboard, May 17, 1997), **Brownie Mary** (Continental Drift, Billboard, June 15, 1996), **Deanna Kirk**, **Richard Julian**, and **Eric Bogosian**.

Acts will initially be worked by Blackbird's staff and, as success dictates, have the potential to graduate to Atlantic's roster and be worked by the Atlantic staff. In the U.S., Blackbird/Atlantic releases will be distributed by WEA. Internationally, releases will go through Warner Music International.

STUFF: TVT, which has been on a signing spree, has inked **Guided By Voices**. The Dayton, Ohio, band's label debut, "Do The Collapse," was produced by **Ric Ocasek** and will be released Aug. 3. The alternative act, most recently on Matador, now consists of **Robert Pollard** on vocals/guitar, **Doug Gillard** on guitar/vocals, **Jim MacPherson** on drums, and **Nate Farley** on bass/guitar. The album's first single, "Hold On Hope," is available for download via Microsoft's Windows Media Technologies 4.0 on Launch.com . . . A reunited **Stone Temple Pilots** are in a Los Angeles studio with producer **Brendan O'Brien**, working on their fourth album . . . Former Atlantic A&R staffer **Tim Sommer** has been named senior VP of Refuge, an MCA imprint. Producer **Don Gehman** is president of Refuge . . . **Mariah Carey** has been named national spokesperson for Nickelodeon's the Big Help. The year-round campaign encourages kids to volunteer in their communities . . . **Britney Spears** has signed a development deal with Columbia TriStar for a comedy or drama series. She has also inked with Sony Signatures for licensing and merchandising (*Billboard Bulletin*, April 20) . . . **Tom Waits'** episode of "Storytellers" will debut on VH1 May 23 . . . "Matchbox 20 Live From Australia" will air on pay-per-view on Saturday (1). A portion of the proceeds from the concert, culled from various dates on the group's '98 Australian tour; will benefit the Elton John AIDS Foundation, VH1 Save the Music, and Children of the Night.

MANAGEMENT UPDATES: **Danielle Brisebois**, whose first album for RCA Records will come out in September, has changed managers. She is now repre-

sented by Atlanta-based **Russell Carter** . . . Following its split with **Wendy Laister's** Magus Entertainment, **Aerosmith** has inked with **Trudy Green** at HK Management . . . **Madonna**, who has parted with Q Prime Management, will now be represented solely by **Caresse Norman**. Norman had been co-managing the artist with Q Prime.

ON THE ROAD: **Motley Crue** and the **Scorpions** kick off a tour June 29 at the Merriweather Post Pavilion in Columbia, Md. The Scorps, who remain signed to EastWest Records outside of the U.S., are looking for a deal in America following their departure from Atlantic. Are **John Kalodner** and **CMC** listening? . . . **Wyclef Jean & the Refugee Allstars**, **Our Lady Peace**, **Jamiroquai**, and **Mickey Hart & Planet Drum** have joined the lineup for Woodstock '99, to be held July 23-25 . . . **Gladys Knight** will make her Broadway debut May 11 when she joins the cast of "Smokey Joe's

Cafe" for 11 days. She follows stints by **Pam Tillis** and **Lou Rawls** in the salute to the music of **Leiber** and **Stoller**. **Tony Orlando** joins the cast in June.

WAKE-UP CALL: The Hard Rock Hotel in Las Vegas has been running a series of entertainment trade ads that feature drawings of various scenarios. One shows two loosely clad women fondling each other's butts in a casino while fully dressed men look on, another features two women with a boa (and not much else) in a hotel room while their male companion videotapes them, and another shows a woman in a bikini walking around the casino, again surrounded by fully clothed men. In addition, the hotel has mailed a series of postcards to industry-ites featuring the ads. I know because I got a set.

Now, I'm all for sex, drugs, and rock'n'roll, but my question is, What year is it at the Hard Rock Hotel in Las Vegas? If the hotel is going after corporate business, which I have to believe it is given where these ads have been placed, the hotel seems completely unaware that women are the ones in many entertainment corporations making the decisions as to where their executives are staying these days on business. These ads also ignore the fact that many top executives at record companies traveling these days are women. It's hard for me to imagine Epic/550 president **Polly Anthony** or Atlantic Records executive VP **Andrea Ganis** or Elektra Entertainment chairman/CEO **Sylvia Rhone** seeing one of these ads and saying, "Wow, that place really wants *my* business." Book me at the Bellagio, thank you.



by Melinda Newman

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HARD MUSIC METAL

A Billboard SPOTLIGHT

It's 1999 and Hard Music/Metal is still alive and kicking ass. Black Sabbath and Iron Maiden are blasting back on the scene with revival tours. Limp Bizkit, Korn and Marilyn Manson are ripping up the charts. Buck Cherry has "Lit Up" the airwaves and Metallica and Mötley Crüe are still making noise.

Crank up the volume and join Billboard's celebration of the resurgence of Hard Music/Metal. This is one party you don't want to miss!

ISSUE DATE: JUNE 5, 1999

AD CLOSE: MAY 11, 1999

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Minty Fresh's Floraline Gives '80s-Style Pop A New Spin For The Present

BY DAVID RICHARDS

SILVER SPRING, Md.—On June 1, Atlanta's Floraline will release its debut self-titled album on Minty Fresh. However, don't expect the cookie-cutter sound ingrained in that city's rock scene. The act goes against the grain with a style that combines the requisite guitars with electronica and Anglo-influenced vocals.

Jesse Atchison, the drummer and co-founder of Floraline with guitarist Jason Winter-Jarnigan, says the band intentionally aimed to be different. Atchison says the members of the band—which also includes bassist Abe

Burgess, keyboardist Darren Tablan, and vocalist Linda Sharp—share “a lot of influences, everyone from Stevie Wonder to Blondie to Astrud Gilberto. Abe alone must have thousands of CDs, so it was a real struggle to define our sound.”

The band finally coalesced around the breathy chanteuse-like vocals of Sharp, whom they found singing in a jazz band. “She was just one of the backup singers, but she clearly had a presence,” Atchison recalls. “She was the missing piece to the puzzle that made everything fall into place.”

That sound, says Atchison, is perhaps most closely related to '80s-era favorites Duran Duran.



FLORALINE

“We all liked their sense of style and fun when it came to music,” he says. “We all grew up with that band as an influence.”

The album certainly recalls the pop side of the early '80s. One song in particular, “Concourse,” has traces of early Berlin, à la “The Metro.” Some of the set's new wave sound is due to the influence of producer David Trumfio, who also worked on last year's Aluminum Group album, “Plano.”

“He was fun to work with, but [it was] also strange,” says Atchison. “We were not used to having someone come in and tell us stuff, but it worked out really well.”

Scott Herren also worked on a large part of the album's programming. “We recorded the album in a very short period of time,” says Atchison. “So, some of the programming was done without David.”

In crafting its songs, the members of the band—currently

negotiating a publishing contract—generally each play a prominent creative role.

“Jason will come up with a jazz chord progression, Abe will fill it out, and we all work on polishing it,” says Atchison.

Some songs on the album, like “Eighty One,” “I Should Say,” and “Just The Way,” recall a disco-influenced new wave sound, in a vein similar to the Cardigans—another band that got its U.S. start at Minty Fresh.

“Our label definitely has that distinctive sound,” notes Minty Fresh managing director Anthony Musiala.

Musiala says that while it's been hard trying to match Floraline with a band to tour with, the self-managed group will hit the road this summer.

Minty Fresh will be working
(Continued on page 19)

A wild, rollercoaster ride through 40 years of rock 'n' roll history



Frank, funny, and illuminating, here are eye-opening accounts of encounters with **Bob Dylan, Jimi Hendrix, Gene Pitney, Bill Graham, Quincy Jones, Blood, Sweat & Tears, Mike Bloomfield, The Rolling Stones, Lynyrd Skynyrd, George Harrison, Miles Davis, The Tubes, Nils Lofgren, Stevie Ray Vaughan,** and scores of others whose paths crossed Kooper's while musical history was being written.

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BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ROLLING STONES SUGAR RAY	MGM Grand Garden Las Vegas	April 16	\$2,780,450 \$400/\$100	12,588 sellout	TNA USA/in-house/ Universal/Silva- Hewitt
GEORGE STRAIT, TIM MCGRAW, DIXIE CHICKS, KENNY CHESNEY, JO DEE MESSINA, MARK WILLIS, ASLEEP AT THE WHEEL	Texas Stadium Irving, Texas	April 18	\$2,000,023 \$49.50/\$29.50	48,750 sellout	PACE Touring/SFX Touring
GEORGE STRAIT, TIM MCGRAW, DIXIE CHICKS, KENNY CHESNEY, JO DEE MESSINA, MARK WILLIS, ASLEEP AT THE WHEEL	Rice Stadium Rice University Houston	April 17	\$1,808,727 \$49.50/\$29.50	45,999 sellout	PACE Touring/SFX Touring
ANDREA BOCELLI	San Diego Sports Arena San Diego	April 14	\$1,312,875 \$500/\$45	13,520 13,788	Bill Silva Presents/ Concerts West/ Princeton Entertain- ment
CELINE DION	Alamodome San Antonio	April 4	\$1,047,790 \$56/\$54/\$36	17,715 sellout	PACE Concerts
CELINE DION	Compaq Center Houston	April 11	\$804,488 \$66.25/\$50.75/ \$30.75	15,847 sellout	PACE Concerts
TIMBUKICHE	Foro Sol Mexico City	March 27	\$743,230 (\$297,846 pesos) \$52/\$37/\$47/\$19	45,674 50,034	R.A.C. Producciones
BILLY JOEL	Target Center Minneapolis	April 15	\$715,977 \$39.50	18,502 sellout	in-house
AEROSMITH AFGANI WHINGS	Pyramid Memphis	April 13	\$426,312 \$38.50/\$28.50	18,132 sellout	Beaver Prods
ANA GABRIEL	Universal Amphithe- atre Universal City, Calif.	April 9-10	\$588,052 \$128.50/\$68.50/\$56	11,082 11,950 two shows	Universal Concerts

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GUEST COMMENTARY

(Continued from page 4)

Rock for Refugees. The experience reminded me a lot of what we went through six years ago, when he and I were part of a team that was trying to put the charity LIFEbeat on the map with a big celebrity fund-raiser.

I remember sitting in a room with representatives of every major label. Each spoke enthusiastically about the idea, but no one was willing to be the first to commit. Our concert idea received a similar reception—great idea, but who's on board already?

But whether this particular concert goes forward or not isn't the important issue; what is critical is that the industry does *something*. The effort can come in many forms, both small and large.

Retailers: At your next in-store, why not ask those seeking an autograph to make a refugee donation? When I was at HMV, we made national headlines by providing a 60-second peek at Madonna's "Sex" book in exchange for a donation to LIFEbeat.

I know the Internet is a dirty word to many in this industry, but here's a chance to use its power and at the same time learn how it can grow your business. How about establishing a Web site where artists can share thoughts on Kosovo—chat with fans around the world—or perhaps even try a Jerry Lewis-style

cyber-thon?

I grew up in the era where music and activism were synonymous. Perhaps a Web site could become a platform for discussion and debate, provide news and information, and create a sense of community for fans moved by this tragedy.

Or what about offering a downloaded single for the "price" of a refugee donation—and, hey, you could also collect some valuable consumer data while you're at it.

Executives: There are 55 aid organizations on the ground at the Kosovo border in need of financial assistance. Write a check—and not just a corporate one. (For a list of some of the agencies accepting donations to assist the refugees, see this page.)

And is it time for another "We Are The World"-style effort?

There is, of course, the benefit concert I'm helping organize—Rock for Refugees. As a team leader for the Harvard Business School Community Partners group, I've been working with the Concern Worldwide senior executive team for the past year.

Concern, as some of you may remember, was one of the key recipients of Live Aid funds. Founded in Ireland 31 years ago, Concern has been helping the world's poor from Rwanda to Haiti and has been at the

Kosovo border since the crisis began. When one of Concern's founders, Father Aengus Finucane, told me about the magnitude of the challenge for all the aid groups in the Balkans, I knew the need for another major fund-raising event was necessary.

Discussions with a number of major artists and managers have taken place, and a date has been reserved in August at New York's Madison Square Garden for Rock for Refugees. This could be one mega-event or a series of shows highlighting the breadth of our industry—from country to R&B.

Several corporations have pledged financial support, including a major music retailer, and we have an experienced production team in place. We could also incorporate pay-per-view, a CD, and the Internet. We should aim high; it's our last chance this century to make a difference.

Over the next month, Rob and I will be calling label presidents and anyone else who will take our calls. I can be reached at Concern Worldwide in New York (212-557-8000; rocknovel@snet.net); Rob Goldstone is at Qui2Entertainment (212-702-9544; ROB@QUI2.com).

Thousands of new refugees are showing up at the border daily. The time to act is now.

Please, do something.

Where To Help Kosovo's Refugees

The following is a partial list of groups accepting monetary donations to assist the Kosovo refugees. For more information, please contact the organizations.

American Friends Service Committee, 1501 Cherry St., Philadelphia, Pa. 19102; 888-588-2372; www.afsc.org.

American Jewish Joint Distribution Committee, 711 Third Ave., 10th Floor, New York, N.Y. 10017; 212-885-0832; 212-885-0889; www.jtc.org.

American Jewish World Services, 989 Avenue of the Americas, 10th Floor, New York, N.Y. 10018; 800-889-7146; http://www.ajws.org/press3.html.

American Red Cross International Response Fund, PO. Box 37243, Washington, D.C. 20013; 800-HELPLENOW; www.redcross.org.

American Refugee Committee, 2344 Nicollet Ave. S., Suite 350, Minneapolis, Minn. 55404; 800-875-7060.

Baptist World Aid, 6733 Curran St., McLean, Va. 22101; 703-790-8980; www.bwanet.org.

CARE, 151 Ellis St. N.E., Atlanta, Ga. 30303; 800-521-CARE; www.care.org.

Catholic Relief Services, Box 17090, Baltimore, Md. 21203; 800-736-3467; www.catholicrelief.org.

Church World Service, 28606 Phillips St., P.O. Box 968, Elkhart, Ind. 46515; 800-297-1516, ext. 222; www.churchworldservice.org.

Direct Relief International, 27 S. La Patera Lane, Santa Barbara, Calif. 93117; 800-676-1638; www.directrelief.org.

Doctors of the World, Kosovo Relief Fund, 375 W. Broadway, Fourth Floor, New York, N.Y. 10012; 888-817-4357; www.doctorsoftheworld.org.

Doctors Without Borders, Kosovo, 6 E. 39th St., Eighth Floor, New York, N.Y. 10016; 888-392-0392; www.dwb.org.

International Aid, Kosovo Refugee Relief, 17011 W. Hickory, Spring Lake, Mich. 49456;

800-968-7490; www.internationalaid.org.

International Medical Corps, 11500 W. Olympic Blvd., Suite 506, Los Angeles, Calif. 90064; 800-481-4462; www.imc-la.org.

International Orthodox Christian Charities, Kosovo Relief, P.O. Box 630225, Baltimore, Md. 21263; 410-243-9820; www.ioccc.org.

International Rescue Committee, 122 E. 42nd St., New York, N.Y. 10168; 877-REFUGEE; www.intrescom.org.

Lutheran World Relief, P.O. Box 6186, Church Street Station, New York, N.Y. 10277; 800-597-5972.

MAP International, 2200 Glynco Parkway, P.O. Box 215000, Brunswick, Ga. 31521-5000; 800-225-8550; www.map.org.

Mercy Corps International, Kosovo Relief, 3030 S.W. First Ave., Box 9, Portland, Ore. 97207; 800-852-2100; www.mercycorps.org.

Mercy International—USA, 44450 Pine-tree Drive, Suite 201, Plymouth, Mich. 48170-3869; 800-556-3729; www.mercyusa.org.

Oxfam America, Kosovo Relief Fund, 26 West St., Boston, Mass. 02111; 800-77-OXFAM.

Salvation Army World Service Office, 615 Slaters Lane, Alexandria, Va. 22313; 703-684-5528.

Save the Children, Box 975, 54 Wilton Road, Westport, Conn. 06880; 800-243-5075; www.savethechildren.org.

U.J.A. Federations of North America, 111 Eighth Ave., Suite 11E, New York, N.Y. 10011-5201; 212-566-8610.

U.S. Assn. for the United Nations, High Commissioner for Refugees, 1775 K St. N.W., Suite 300, Washington, D.C. 20006; 202-296-5191.

U.S. Committee for UNICEF, 333 E. 38th St., New York, N.Y. 10016; 800-FOR-KIDS; www.unicefusa.org.

World Concern, 19303 Fremont Ave. North, Seattle, Wash. 98133; 800-755-5022; www.worldconcern.org.

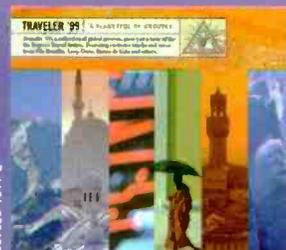
World Food Program, 1000 16th St. N.W., Suite 415, Washington, D.C.; 202-659-4050; www.wfp.org.

World Relief, Dept. 3, Box WRC, Wheaton, Ill. 60189; 800-535-5433; www.wr.org.



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Traveler '99 *A Planetful of Grooves*
Traveler '99, a collection of global grooves, features exclusive tracks and mixes from Fila Brazillia, Loop Guru, Banco de Gaia and others. Streetdate: April 27, 1999



BossaCucaNova *Revisited Classics*
An updated album of smooth- and soulful tracks remixed and reconstructed by three DJ/Producers including Marcio Menescal, son of one of the original Bossa Nova masters Roberto Menescal. Streetdate: April 27, 1999



dj Cheb i Sabbah *Shri Durga*
Global alchemist, dj Cheb i Sabbah collaborates with masters of Hindustani classical music to create a new marriage of "ancient and modern." Streetdate: April 27, 1999



Banco de Gaia *The Magical Sounds of Banco de Gaia*
The pioneer of Global Electronica returns with his strongest release to date. Banco de Gaia mixes up beautiful textures, soaring melodies and slamming grooves with sounds from the far corners of the world. Streetdate: May 18, 1999



Uman *You Are Here*
The French brother/sister team return moving into more rhythmic directions while maintaining their unique atmospheric blend of ambient, electronic, world and new age music. Streetdate: May 18, 1999

Six Degrees is proud to announce that we are now a member of the Ryko Distribution Partners' family.



VERVE'S DIANA KRALL LOOKING TO EXPAND BEYOND JAZZ BASE

(Continued from page 14)

Horn. "I don't care if I'm labeled as jazz or not. That's why I like to work with the Chieftains [on their recent album "Tears Of Stone"] or with Rosemary Clooney [on an upcoming Concord release]. I want to broaden my knowledge as an artist."

Key to expanding Krall's mainstream base is film soundtracks. She has appeared on sets for "Midnight In The Garden Of Good And Evil," "Dance With Me" and "At First Sight." Her recording of the pop standard "Why Should I Care" currently appears on the soundtrack to Clint Eastwood's "True Crime." That track has been added as a bonus cut to a worldwide version of "When I Look In Your Eyes."

"Our original plan was not to have it on the album, because it doesn't musically fit," says Ron Goldstein, president of the Verve Music Group. "Then the song started to click" at AC radio in the U.S.

With "Why Should I Care," Suzanne Berg, Verve's VP of promotion, targeted AC stations March 29 and jazz stations April 8.

"We played 'Peel Me A Grape,' but this track is a better fit for us," says Bill Curtis, PD of AC station KVIL Dallas.

On a retail level, Michael Kauffman, VP of sales at the label, says

that Verve will seek placement outside jazz bins. "Borders, Tower, HMV, and Virgin will lead the way," he adds. "As we connect with radio and press, this album is going to spread to other mainstream accounts."

A major Krall booster is Borders jazz buyer Jessica Sendra. "After Miles Davis' 'Kind Of Blue,' Diana Krall is my best-selling jazz artist,"

'I don't want to be a jazz diva'

she says. "Anybody who is aware of jazz on any level knows her."

Another strong supporter, John Grandoni, VP of purchasing for National Record Mart, says that "she is on the verge of breaking across many musical genres, as did Harry Connick Jr. a few years ago."

Verve's U.S. marketing campaign consists of advertising in a wide array of mainstream publications. "There will also be television and talk-radio campaigns in focused markets," says Nate Herr, VP of marketing at the label.

As for TV, Krall is set for appearances on the Jay Leno and David Letterman talk shows in June.

Krall made her Impulse!/GRP de-

but in 1995 with "Only Trust Your Heart," which peaked at No. 8 on the Top Jazz Albums chart and has sold 77,000 copies to date; 1996's "All For You," an inspired homage to the Nat King Cole Trio, peaked at No. 3 on the chart and sold 188,000 units, according to SoundScan.

In Canada, Justin Time continued distributing Krall's catalog until "Love Scenes." According to Jim West, president off Justin Time, each of Krall's albums has sold 50,000 units. With Canadian sales of 134,000 units of "Love Scenes," according to Randy Lennox, president of Universal Music (Canada), Krall's new set is expected to do extremely well.

"When I Look In Your Eyes" will be issued June 8 in Canada, and the singer will be in Toronto June 6-9 doing press, TV, and radio—including such high-profile shows as News-world's "The Pamela Wallin Show," CBC-TV's "Gzowski In Conversation," and CTV's "The Dini Petty Show." Additionally, Krall will perform at the Montreal Jazz Festival July 2 and will begin a Canadian concert tour in October.

To boost her international profile, Krall starts a weeklong promo jaunt May 16 in Japan, followed by 10 days in Europe, including France, Italy, Germany, and the U.K.

Preparing for the album, Krall came up with 25 tunes that she played for LiPuma. "Basically, I pick songs I like," she says. "I discovered 'When I Look Into Your Eyes' while doing 'Love Scenes.' I thought I wasn't ready for it. I played it for Tommy and said, 'I can't figure this song out yet.' 'I've Got You Under My Skin' took 10 years for me to record."

LiPuma, however, was startled when Krall told him she wanted to record a cherished standard like "I've Got You Under My Skin," which she first heard as a youngster on the 1966 album "Sinatra At The Sands." She has been doing it in her performances for years. "When she told me, I thought to myself, 'I can't imagine what she's going to do with this tune,'" LiPuma says.

Krall's restrained version, in contrast to Sinatra's boisterous rendition, is distinctly reflective. "While in rehearsal, we decided to take the tempo down," she says. "The lyrics then became more poignant."

"On this record," says Krall, "I was surrounded by my musical family." This included her longtime collaborator Russell Malone (guitar), Jeff Hamilton (drums), John Clayton (bass), Lewis Nash (drums), Larry Bunker (vibes), engineer Al Schmitt, and LiPuma.

Krall is represented for booking by the William Morris Agency in the U.S., S.L. Feldman & Associates in Canada, and Saudades-Tournee in Europe.

"There's now an enormous demand for Diana live," says her manager, Steve Macklam of Mind Over Management in Vancouver. "She will be doing fewer smaller jazz clubs and more theaters and more festivals."

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

WITCHES' BREW: Paul Murphy has clearly figured out what far too many unsigned acts can't quite comprehend—the future of rock'n'roll is paved with old-fashioned melodies, clever lyrics, and simple rhythms, not trendy sounds. His self-made disc, "I Smell Witches," firmly supports that theory, with eight tunes that could've easily been cut 10 days or 10 years ago. Either way, they're remarkably fresh and utterly engaging.

Backed by Mike Dell'Arena (drums), Pete Kimlingen (bass), and Joanne Malino (piano), Murphy keeps his jams lean and focused on his soulful voice—which, by turns, fondly recalls Brian Setzer and Marshall Crenshaw. That said, there's nothing retro-rockabilly about tunes like the single-worthy rave-up "Things You Never Do" or the swampy blues number "Dead At 33 (Jesus, Belushi & Me)." The rootsy instrumental vibe here is actually more akin to Bruce Springsteen.

Murphy, a native New Yorker who cut his teeth gigging in such hallowed halls as the Bitter End and Pyramid, continues to flex his skills best in a live setting. He's currently focusing on gigs along the East Coast (where he's fast becoming a college radio fixture), though he's planning to branch out and hit the national trail this summer.

For further information, call 212-265-5407.



STRUMMING: Singer/songwriter Fred Wilhelm has been percolating for several years now, racking up a pile of awards—including honors as BMI's best new songwriter and first place in Billboard's songwriting contest. Additionally, he's toured extensively, opening for the Replacements and Living Colour, among others.



WILHELM

Wilhelm is shopping a disc that deftly combines elements of traditional folk with hip-hop drum loops and samples. It's a solid, easily marketed sound that's a result of the Nashville artist's desire to not be "a sensitive white-guy folksy."

Between gigs, Wilhelm is cutting tunes for a full-length disc that he hopes to have out before the year's end. Once a wise major A&R exec hears tunes like "Long Slow Beautiful Dance," on which he seems to channel Lou Reed within a rich rock/funk arrangement, Wilhelm won't be label-free for long.

For further information, call 615-353-9685.

LIZARD ROCK: The music of Orange County, Calif.-based Phaedrus is laced with elements of Latin, pop, Brazilian music, and alternative and "roots" rock—a mélange the band has dubbed "lizard rock." Explains bassist Eric Cowdery, "Phaedrus' music transports you to the desert at twilight when the sky is on fire." Thus, the desert-dwelling lizard was given the honor of defining Phaedrus' unique sound. The group also cites Santana, the Doors, Pearl Jam, and U2 as key influences.

Named after the seeker of truth in Robert M. Pirsig's classic novel "Zen And The Art Of Motorcycle Maintenance," Phaedrus was formed in 1996 by Cowdery and lead vocalist Sam Dennis. Rounding out the lineup are drummer Bobby Albright, lead guitarist Jim Kelly, rhythm guitarist Josh Burlingame, and Josh's brother Eric on harmonica and percussion.

The band frequently plays around Southern California and has toured in Northern California, Arizona, and Nevada. Phaedrus headlines at the Galaxy Theatre and the Coach House in Orange County and has opened for Berlin, John Waite, and John Doe.

On Friday (30), Phaedrus will issue its self-made debut, "Look Who's Holding Your Leash," produced by the band with John Avila (bassist of Oingo Boingo) and Eric "E" Garten (producer of the Meat Puppets). The set's 10 songs include fan favorites "Steve McQueen" and "Watching The War" and the band's own favorite, "Late." The band also has an entertainingly written newsletter and a Web site, www.LizardRock.com.

For further information, contact Cowdery at 714-410-4368.



PHAEDRUS

Assistance in preparing this column was provided by Trudi Rosenblum.

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ALL-4-ONE STAYS VOCAL WITH 'ON & ON'

(Continued from page 14)

writers and producers, including Diane Warren, David Foster, and Nile Rodgers. The set has actually been more or less complete since last August.

Why the delay? "It was a chance to find the right time and the right climate at radio," says Pat Creed, senior director of product development at Atlantic. "We wanted a chance to live with the record, have everyone digest it, and get a great game plan together for it."

For the act, the delay allowed for extra tweaking. "We would think the record was done, and then another great song would come in," says Borowiak.

Adds Delious, "We couldn't cut it down. At some point we had to say all right, we have to put a record out and finish. But it was hard. It was so different than the first album experience. With that, we were new, so whatever came in, we recorded."

The first single is the Warren-penned, Foster-produced ballad "I Will Be Right Here," which goes to radio in early May. The track is intended to reintroduce listeners to the act—but it has an overall vibe that's undoubtedly current.

"Our main gun is a killer first

single," says Creed. "We're servicing AC right away, and they'll be doing a significant amount of touring."

Managed by Blitzz president Tim O'Brien, the group is quick to acknowledge the importance of the international market. All-4-One will split its spring/summer touring schedule between the U.S. and Asia.

'Part of their appeal is that they are real, everyday people'

"Every now and then I'll be in concert somewhere in the world and look out and see people singing our songs, and I realize it all started in a small studio in Chatsworth, Calif. I almost go into a daze. It suspends belief," says Delious.

Despite its strong musical foundation, "On & On" does face marketing obstacles. In a time of slick production and self-conscious images geared toward pre-pubescent teens, All-4-One is a pleasant oddity. Its members are not flashy or outlandish—and they opt to let

the music and harmonies be their calling card.

"There will be no conscious decision to change their image or mold them into something they're not to fit the marketplace," says Creed. "Part of their appeal is that they are real, everyday people. There's not a big Hollywood lifestyle going on with them."

Delious is worried that the album might not get a full shot. "One of my biggest concerns is that some may lump our music into the current trend of boy bands and dismiss it before listening to it."

The group is not prone to gimmicks, which is why the set's opening track, "Keep It Goin' On" (in which All-4-One's name is used as a lyric), initially seems odd.

"When that song first came through and had our name as one of the lyrics, my first reaction was 'How cheesy is that?'" says Delious with a laugh. "But after [dance remixer] Hex Hector got to it, it just didn't seem to matter anymore; he made it work."

Adds Borowiak, "We told Nile Rodgers that we wanted an anthem song. He, combined with Hex Hector, made a great track

out of what could have been a gimmicky song."

That unexpected anthem sets the pace for the album in that musical diversity seems to be the common thread. The group segues from heavy ballads to light pop and R&B, weaving a record for a broad demographic. A number of formats at radio are already

showing support.

"This is the kind of record that you wouldn't necessarily want to leak," says Erik Bradley, music director at rhythmic top 40 WBBM (B-96) Chicago. "It's one you want to take your time with, set up, and make it right—make it perfect for the group and the audience so you can launch it in a big way."

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FLORALINE

(Continued from page 16)

closely with its U.S. distributor, Alternative Distribution Alliance, to set up co-ops with the band's tour dates and retail accounts. (Page Music distributes the label in Canada.) Team Clarmont will work the album to college radio, and Autotonic is handling press for it. The label will also work the album heavily at modern rock radio.

those stores—the other stores are planning to give the CD prominence. They see it as a great way for people to hear the band and, in turn, move CDs for the stores."

Meanwhile, Atchison is looking

forward to touring behind the album. "So far, the reaction to our music has been very good here in Atlanta, especially in clubs like MJQ and Echo Lounge," he says. "Now we can't wait to take it to everybody else."

'It was a real struggle to define our sound'

The album will be released in Japan later this year, and labels in other territories have been offered the album as well.

In addition to heavy promotion through Minty Fresh's Web site, the album is being promoted through the Coalition of Independent Music Stores (CIMS) by an unusual method. Criminal Records in Atlanta produces an in-store magazine, You Are Here. With the next issue, which goes out in May, the store will include a CD sampler featuring a Floraline track. It will also be expanding distribution of the magazine to many other CIMS members, including Plan 9 (Virginia), Fingerprints (Louisiana), and Twist and Shout (Denver), among others.

Eric Levin, owner of Criminal Records, notes that "the CD will give the band great positioning in

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	8	2	T.D. JAKES ISLAND 524630 (10.98/16.98)	NO. 1 SACRED LOVE SONGS
2	3	2	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
3	4	2	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD)	THE PARTY ALBUM!
4	5	14	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98)	PRINCESSES NUBIENNES
5	NEW	▶	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
6	2	2	BUCKCHERRY DREAMWORKS 50044/INTERSCOPE (8.98/12.98)	BUCKCHERRY
7	6	10	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98)	NUUESTRO AMOR
8	10	53	ELVIS CRESPO ● SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
9	9	6	BETH ORTON HEAVENLY/DECONSTRUCTION 19038*/ARISTA (10.98/16.98)	CENTRAL RESERVATION
10	NEW	▶	STAIND FLIP/ELEKTRA 62356/EEG (7.98/11.98)	DYSFUNCTION
11	7	4	CASSANDRA WILSON BLUE NOTE 54123/CAPITOL (10.98/16.98)	TRAVELING MILES
12	NEW	▶	LIAM HOWLETT XL 128/BEGGARS BANQUET (10.98/16.98)	PRODIGY PRESENT THE DIRTYCHAMBER SESSIONS VOLUME ONE
13	27	2	LIL' TROY SHORT STOP 2008/ME & MINE (11.98/15.98)	SITTIN' FAT DOWN SOUTH
14	12	30	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
15	28	3	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/COLUMBIA (7.98 EQ/13.98)	HOW TO OPERATE WITH A BLOWN MIND
16	15	32	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/MERCURY (10.98/16.98)	JUST WON'T BURN
17	14	25	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
18	13	34	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
19	19	30	SHAKIRA ● SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
20	11	40	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
21	16	12	MARCO ANTONIO SOLIS FONOVISA 0516 (10.98/16.98)	TROZOS DE MI ALMA
22	17	25	DIVINE PENDULUM 12325/RED ANT (10.98/16.98)	FAIRY TALES
23	NEW	▶	THE RENTALS MAVERICK 46680/WARNER BROS. (16.98 CD)	SEVEN MORE MINUTES
24	30	8	PRINCE PAUL TOMMY BOY 1210* (11.98/16.98)	A PRINCE AMONG THIEVES
25	NEW	▶	PLUMB ESSENTIAL 10469/JIVE (10.98/16.98)	CANDYCOATEDWATERDROPS

26	29	12	ROY D. MERCER VIRGIN (NASHVILLE) 46854 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 5
27	21	7	TITO ROJAS M.P. 56250/SONY DISCOS (9.98 EQ/14.98)	ALEGRÍAS Y PENAS
28	20	4	MAC MALL DON'T GIVE UP 2034/YOUNG BLACK BROTHA (10.98/15.98)	ILLEGAL BUSINESS? 2000
29	31	4	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
30	26	36	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
31	22	3	INFAMOUS SYNDICATE RELATIVITY 1653 (10.98/16.98)	CHANGING THE GAME
32	32	16	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98)	HOW YOU LUV THAT? VOL. 2
33	18	4	POPE JOHN PAUL II SONY CLASSICAL 61705 (10.98 EQ/16.98)	ABBA PATER
34	25	12	MARVELOUS 3 HIF/ELEKTRA 62375/EEG (10.98/16.98)	HEY!ALBUM
35	NEW	▶	PASTOR TROY MADD SOCIETY 189 (7.98/14.98)	WE READY I DECLARE WAR
36	49	4	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
37	23	2	FOUNTAINS OF WAYNE SCRATCHIE/ATLANTIC 83177/AG (10.98/16.98)	UTOPIA PARKWAY
38	42	23	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98)	ON DA GRIND
39	40	8	KELLY WILLIS RYKODISC 10458 (6.98/11.98)	WHAT I DESERVE
40	34	7	NOELIA FONOVISA 6080 (8.98/12.98)	NOELIA
41	39	19	FFH ESSENTIAL 10498 (10.98/16.98)	I WANT TO BE LIKE YOU
42	38	18	JENNIFER KNAPP GOTEE 3832 (9.98/11.98)	KANSAS
43	35	7	LOS TEMERARIOS FONOVISA 6078 (8.98/12.98)	15 EXITOS PARA SIEMPRE
44	44	18	BURLAP TO CASHMERE SQUINT/A&M 541013/INTERSCOPE (8.98/12.98)	ANYBODY OUT THERE?
45	46	14	VICENTE FERNANDEZ SONY DISCOS 82713 (8.98 EQ/14.98)	ENTRE EL AMOR Y YO
46	NEW	▶	LOS ORIGINALES DE SAN JUAN EMI LATIN 99623 (7.98/11.98)	NACI CON SUERTE DEL REY
47	RE-ENTRY	▶	TRAIN AWARE 38052/COLUMBIA (11.98 EQ CD)	TRAIN
48	36	7	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
49	47	23	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPC (10.98 EQ/16.98)	LIVE FROM THE POTTER'S HOUSE
50	33	5	THE LIVING END REPRISE 47128/WARNER BROS. (10.98/16.98)	THE LIVING END

POPULAR UPRIISINGS

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

SATELLITE BOOM: Boom Boom Satellites hail from Japan, where they've been signed to Sony Music since 1995. But the electronica duo (Michiyuki Kawashima and Masayuki

Boom Boom Satellites, who have done remixes for Garbage, Josh Wink, and Lo-cust, among others.

The music on "Out Loud" ranges from space-age beats to psychedelic noise to jazz grooves to industrial-inspired riffs. Most of the songs on the album are instrumentals.

Epic director of product management and marketing (U.S.) Jock Elliott says of the Boom Boom Satellites' debut set, "This is not a typical dance club record because it blends different kinds of music. We have 12-inches of [album track] 'Push Eject' being worked at the clubs. We're working the album to DJ pools. There's a video for 'Push Eject,' and right now we're looking at regional airplay on [influential public radio station] KCRW [Santa Monica, Calif.]."

Boom Boom Satellites recently completed a mini-tour with the Lo Fidelity Allstars. Elliott says the duo will return to the U.S. this fall for another club tour.



Son Of A Gunn. Russell Gunn plays what you could call "alternative jazz." The multi-instrumentalist says of his latest album, "Ethnomusicology Volume 1" (Atlantic Records): "I know that it's diverse and unformattable; you can't really play it on any of the jazz stations or R&B stations. But I don't concern myself with that kind of stuff. I want people to listen to this music with an open mind." Gunn says he plans on doing a club tour later this year.

Nakano) won't make an official album bow in the U.S. market until June 1, when its debut set, "Out Loud," is released on Epic Records.

Fans of dance remixes may already be familiar with



Making Arends. Carolyn Arends has already appeared on the Top Contemporary Christian album chart with 1996's "I Can Hear You" and '97's "Feel Free," which peaked at No. 37 and No. 10, respectively. Her latest album, "This Much I Understand," has been released on Reunion Records.

singer/songwriter Caetano Veloso returns with his fifth recording for Nonesuch Records: the album "Livro" (which means "book" in Portuguese), scheduled for U.S. release June 1. Veloso's 1990 album, "Estrangeiro," peaked at No. 13 on the Top World Music Albums chart. He will embark on his first U.S. tour in June.

Tour dates include June 27 at the Beacon Theatre in New York; July 1 at Masonic Hall in San Francisco; July 3-4 at the Ford Theatre in Los Angeles; July 6 at Bass Concert Hall in Austin, Texas; July 10 at Lowell Auditorium in Boston; July 13 at the Ravinia Festival in Chicago; July 15 at the Warner Theatre in Washington, D.C.; and July 17 at the Gleason Theatre in Miami.

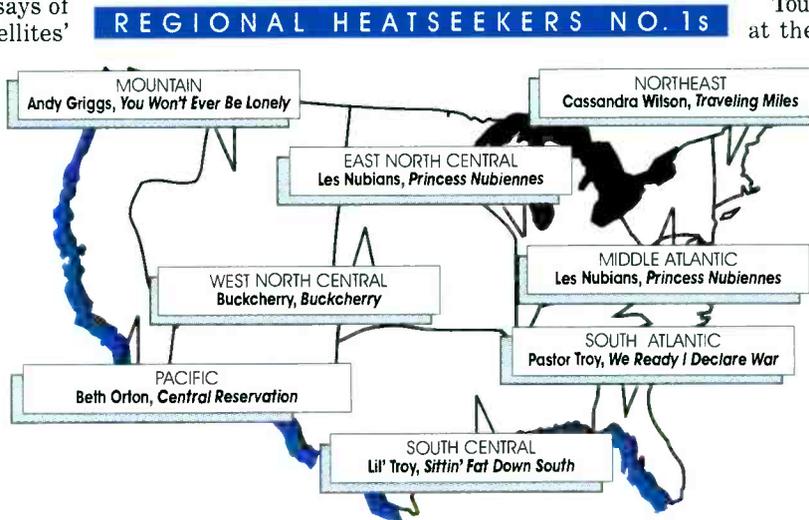
TRUE GRITS: Grits is a Nashville-based hip-hop group with a contemporary Christian message. The group has already gained national exposure on BET and may experience a wider crossover audience with the release of "Grammatical Revolution," due May 18 on Gotee Records.

The first single and video from the album is "They All Fall Down." Grits, which is booked by the William Morris Agency, is expected to tour later this year. The group has already shared a



Here Comes The Son. Tal Bachman (son of Randy Bachman of the Guess Who and Bachman-Turner Overdrive) wrote or co-wrote all the songs on his self-titled debut album on Columbia Records. He co-produced the album with Bob Rock, who's also worked with Metallica and Aerosmith. Bachman's pop/rock music is influenced by the Beatles and ELO. Bachman is proud of those influences, calling ELO's albums "sacred musical revelations."

concert bill with such acts as Jay-Z and A Tribe Called Quest.



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
WEST NORTH CENTRAL 1. Buckcherry Buckcherry 2. Montgomery Gentry Tattoos & Scars 3. Staind Dysfunction 4. Mac Mall Illegal Business? 2000 5. Andy Griggs You Won't Ever Be Lonely 6. Lee Ann Womack Some Things I Know 7. Susan Tedeschi Just Won't Burn 8. Vengaboys The Party Album! 9. The Warren Brothers Beautiful Day In The Cold Cruel World 10. The Flys Holiday Man	MIDDLE ATLANTIC 1. Les Nubians Princesses Nubiennes 2. Vengaboys The Party Album! 3. Cassandra Wilson Traveling Miles 4. Buckcherry Buckcherry 5. Tito Rojas Alegrias Y Penas 6. Beth Orton Central Reservation 7. Luis Vargas Desamor 8. Elvis Crespo Suavemente 9. Staind Dysfunction 10. Los Tri-o Nuestro Amor

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

THE NEW BROADWAY CAST RECORDING

Annie Get Your Gun

PRODUCER: John McDaniel, Stephen Ferrara

Angel 56812

Forget, for the moment, the indelible memory of Ethel Merman as the original Annie, or that some songs, including "I'm An Indian Too," are casualties of the show's 1999 revisionism. This "Annie" remains a joy, for with Irving Berlin's songs still largely intact and super-fine performances by Bernadette Peters in the title role and Tom Wopat as Frank Butler, the album is a wonderful keepsake from a classic show. By the way, two songs from the original production, "Who Do You Love, I Hope" and "I'll Share It All With You," are sometimes casualties of other productions. They're here, as is Mr. Berlin's delightful contrapuntal addition to a New York revival in 1966, "Old Fashioned Wedding."

ORIGINAL CAST RECORDING

Bitter Sweet

PRODUCER: John Yap

Jay 1264

Noel Coward's 1929 operetta, recorded a decade ago, receives a lovely, lavish treatment, with label owner and producer John Yap's happy penchant for giving the buyer the complete score and orchestrations, so often in Yap's case the only complete version. Coward—whose birth-year centennial is 1999—penned some of his loveliest songs for the piece, including "I'll See You Again," "Dear Little Cafe," "Tokay," and "Ziegner." Special mention is required for "If Love Were All," one of the great theater songs of all time, which is sung with remarkable feeling by Rosemary Ash. Oh, if today's operetta-type productions could flow with the melodic beauty that pervades "Bitter Sweet"! Distributed by Allegro.

COUNTRY

JULIE REEVES

It's About Time

PRODUCER: Scott Hendricks

Virgin Nashville 7243 8 33091

Listen to the Dan Loggins song "He Keeps Me In One Piece" on Julie Reeves' debut album, and you hear a voice that should be a huge part of the future of country music. When paired with the right material, Reeves' voice is an awesome vehicle. She gets all of that song and then some, reminding you that emotional commitment and credibility are still the hallmarks of great country music. That said, much of the rest of the album is merely good—a couple of gimmicky things that are radio-ready, some wryly songs, and lovely renditions of ballads: Jody Alan Sweet's "If Heartaches Had Wings," Bob Regan's and Aimee Mayo's "If I'd Never Loved You," and Marv Green's "What I Need." Remember the name: Julie Reeves.

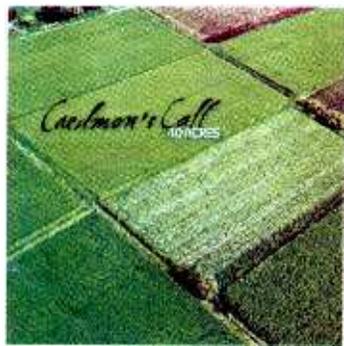
SHANE MINOR

PRODUCER: Dann Huff

Mercury 314-538 346

Energy jumping out of the speakers, rhythmic section shaking the walls, cowbells ringing—this is motivated country. Shane Minor wants to sell you an album! He even refers to the current single, "Slave Of The Habit," as a "12-steppin'" song. New country artist (and former Los Angeles cop) Minor is still trying out several approaches to his craft: high energy, proto-pop, sensitive

SPOTLIGHT



CAEDMON'S CALL

40 Acres

PRODUCER: Glenn Rosenstein

Essential 83061-0486

This enterprising Houston band has been laying a firm foundation for the past few years on the national college circuit that served the group well its last time out, as its major-label debut entered the Top Contemporary Christian chart at No. 1. "40 Acres," which debuts at the top of the same chart this issue, also marks Caedmon's Call's debut for Essential Records, and the combination of the band's grass-roots efforts, Essential's muscle, and this strong collection of songs is a sure recipe for success. Producer Glenn Rosenstein (U2, Madonna, Tears For Fears) helps the group turn in a textured collection, marked by uniformly strong vocal performances, solid musicianship, and well-crafted songs. "There You Go" is already in heavy rotation at Christian radio. On "Somewhere North," Derek Webb's voice poignantly expresses the loneliness and longing of the road. Danielle Young's ethereal vocal on "Shifting Sand" makes that cut a highlight. Other key tunes include "Faith My Eyes," the title cut, and the Shawn Colvin/John Leventhal-penned "Climb On (A Back That's Strong)." For acoustic folk/rock music with intelligent lyrics and sensitive performances, mainstream and contemporary Christian consumers will find lots to get excited about here.

man. Oddly, he seems to feel most at home here with a lush ballad from the combined pens of Gary Burr and Michael Bolton: "How Many Times" lends itself perfectly to his emerging vocal style. Similarly, "Too Much" by Carson Chamberlain, Gary Harrison, and Keith Stegall is a dressed-up ballad that he easily embraces. With his smoldering, matinee-idol looks, leather suits, and the like, Minor might well be the next glamorous country male.

SPOTLIGHT



GARMARNA

Vengeance

PRODUCER: Samk

NorthSide 6028

From "Hamlet" to Hildegard von Bingen to prog rock, Swedish quintet Garmarna draws from the most eclectic and diverse of influences. Not surprisingly, its sound is impossible to pin down. Distinctly Scandinavian, distinctly folkloric, but colored by gothic, new age, and up-to-the-minute electronic textures, the traditional music Garmarna performs is mixed with original tunes. The quintet's latest album—its first on Minneapolis-based Nordic music specialist label NorthSide—follows a series of albums and EPs that established it as a phenomenon in its native country and a curiosity with growing appeal in the States. Because the group sings in Swedish—its vocalist is the sharp and passionate Emma Hardelin—its commercial potential in English-speaking markets is limited. Nevertheless, those open-minded enough to check in will be rewarded with an unforgettable listening experience. Contact: chill@noside.com.

RAP

► DEFARI

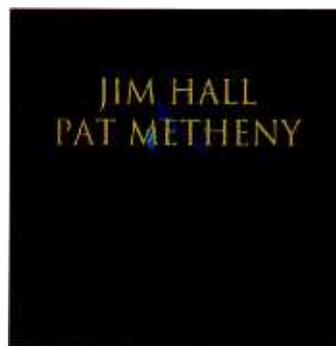
Focused Daily

PRODUCERS: various

Tommy Boy 1274

Yes, he was a high school teacher in his native Los Angeles, but Defari spits better than most graduates of Street U., and his steady-running, horizontal style packs fresh and surprising imagery, keen language craft, insightful social comment, even spiritual implications. This set's title announces from the jump that the teacher is a preacher on a straight-serious mission, and Defari wisely avoids lapsing into condescension as he holds a pitiless mirror up to everybody and pursues his mission of social correction. Featured guests include Evidence Of Dilated Peoples, Phil Tha Agony, Tha Alkaholiks, and Barber-shop Chocolate Tye, but they're relegated

SPOTLIGHT



JIM HALL & PAT METHENY

PRODUCERS: Gil Goldstein, Steve Rodby, Pat Metheny

Telarc 83442

The meeting of kindred spirits from different jazz generations can make for a singularly illuminating album, particularly when it is infused with ambition as well as affection. "Jim Hall & Pat Metheny" is something special in that regard, with the two guitarists having yielded a compelling duet disc from a series of live and studio sessions. The set juxtaposes an inspired selection of Hall and Metheny originals with a few aptly arranged standards and some purely extemporaneous passages. The pair conversed like family, with Metheny sharing his senior's gift for melodic discourse. Hall sticks to electric throughout, while Metheny goes from dueting on electric to providing Hall with various inventive backdrops on acoustic and more exotic guitars. The whole affair has a limpid grace, evoking Hall's famous albums with Bill Evans. Highlights include a heartland reading of "Summertime," a stunning version of Metheny's "Into The Dream," and a lovely turn on Hall's "Waiting To Dance." Sure to be one of the year's top jazz albums in terms of artistic achievement and popular appeal.

mostly to choruses, so Defari shines on his own. He's also well-served by lean, old-school flavored tracks that weave in a range of choices, from folk guitar to reggae idioms. Listeners who "don't want to hear about it" can still get with this set on the basis of superior flow and beats, but Defari's most exemplary qualities are dedication and good sense. Unlike some MCs who work a maze of sophistry, Defari neatly flips the script on thug anger, tempering his fiery attack with his own advice to "focus daily" and bringing the art of rage to a new level.

JAZZ

★ PETER ERSKINE/JOHN TAYLOR/PALLE DANIELSSON

Juni

PRODUCER: Manfred Eicher

ECM 1657

"Juni" is the fourth album from British pianist John Taylor, American drummer Peter Erskine, and Swedish bassist Palle Danielsson, and it further proves that the trio is one of the most distinctive jazz outfits working today. The group has an inimitable sound—a limber, luminous conflation of rhythm and tone that proves so much more satisfying than the tired bopping of standards that so many more famous piano trios trot out. Erskine and company look inward, with searching, poetic treatments of highly original material. The drummer's "Twelve" is blue-note lyricism par excellence, while Taylor's "Prelude No. 2" and "Fable" are typically atmospheric and ever-rewarding. Danielsson contributes a rare gem with

his "Siri," blessed by the sinuous grace of his finest solos. And a highlight of "Juni" is provided by a sophisticated Kenny Wheeler composition, "For Jan," which recalls Wheeler's gorgeous "Phrase One" on the trio's 1994 set, "Time Being," and features some of Taylor's most apposite playing.

★ JUNKO ONISHI

Fragile

PRODUCER: Junko Onishi

Blue Note 98108

For this, her first album in three years, Japanese pianist Junko Onishi forgoes tradition and lets the fun fly. Nurturing an oft-hidden love of electronic keyboards and synthesizers, Onishi, along with bassist Reginald Veal and drummer Kariem Riggins, entered the studio without prepared music for a three-day marathon of jamming and recording. The results are infectious, as the individual tracks open, develop, and eventually burn with enthusiasm. Onishi favors the low notes of the keyboard for her initial statements, bounding to the higher keys for impassioned solo flights. 1960s relics "You've Lost That Lovin' Feelin'," "Hey Joe," and "Sunshine Of Your Love" show up in mutated forms, as the band (at times augmented by additional drummers and a vocalist) proves adept at both uptempo grooves and tender moments of spontaneous introspection.

CLASSICAL

HOPKINSON SMITH: LUTE CONCERTOS

PRODUCER: François Eckert

Astrée 8641

One of the world's finest players of archaic plucked instruments, the American-born, Swiss-residing Hopkinson Smith has covered much of the solo repertoire on a series of wonderful Astrée albums, including recent sets devoted to the Baroque lute masterpieces of Sylvius Leopold Weiss. With this disc, he uncovers some rare concertante works by the young Joseph Haydn and J.F. Fasch, Carl Kohaut, and B.J. Hagen—lesser-known figures from the Baroque and early Classical period. Far from being arcane, the results are magical and accessible to anyone with an ear for Vivaldi or early Mozart. Smith's lute is framed by a string quartet led by the sensitive Chiara Banchini, so the textures are always fresh. Tuneful and beguiling, this is "light" music of a very high order. Distributed in the U.S. and U.K. by Harmonia Mundi.

NEW AGE

BILLY McLAUGHLIN

Out Of Hand

PRODUCER: Bill McLaughlin

Narada 72438-47220

The acoustic-guitar landscape is overgrown with fleet finger-pickers, but Billy McLaughlin bursts through the weeds by revealing his roots on "Out Of Hand." The title may refer to the fact that he's taken a lot of the music making out of his deft hands with the help of drum machines, percussion, bass, and even electric guitar. That's evident from the earthy, blues machine grooves of the title track. McLaughlin's ringing sound has echoes of folk and country blues, although these elements are diminished on a forced cover of the Eagles' chestnut "Best Of My Love" and the smooth jazz of "Flying Dream," with its Latin groove, muted trumpet, and synth-strings. By the same token, McLaughlin's hammer-ons and pull-offs work to good effect on the triphop rhythm of "Midwatch." McLaughlin's finger-picking artistry is in full effect, however, on the intricate mechanisms of "Clockshop" and the sweet lyricism of "Hold Onto Forever."

VITAL REISSUES®

WOODY ALLEN

Standup Comic

ORIGINAL PRODUCER: Jack Lewis

COMPILATION PRODUCERS: Woody Allen & Steve Tyrell

Rhino 75721

If only three words appeared in Woody Allen's biography, they would be "director," "writer," and "actor." The fact that Allen got started as a stand-up comic has become a footnote in his illustrious—and controversial—film career. What's unfair about this is that Allen—who toiled on the nightclub circuit for most of the '60s—was easily one of the most brilliant, inventive men of comedy of his time, or any time. His talent was documented on three live albums: his

self-titled debut and "Woody Allen Volume 2" (both on Colpix), and "The Third Woody Allen Album" (on Capitol). This compilation of material from all three, originally issued on Casablanca in 1979, has been out of print for years, as have the three original releases. Highlighted by tales of driving through the Lincoln Tunnel with a moose strapped to the hood of his car, or of his life flashing before his eyes—only to discover it's not his life—this material shows off Allen's gift for the absurd and foreshadows such screen gems as the sidesplitting "Bananas" and "Take The Money And Run," as well as more "serious" fare like "Manhattan" and "The Purple Rose Of Cairo." Guaranteed to raise a smile.

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

Reviews & Previews

SINGLES

EDITED BY CHUCK TAYLOR

POP

★ THE MOFFATTS *Until You Loved Me* (3:25)

PRODUCER: Glen Ballard
WRITERS: P. Thormalley, D. Munday
PUBLISHER: not listed

Capitol 7087 (CD promo)

While there's still a little meddling with Nashville instrumentation here, you'd never guess from this uplifting track that the Moffatts used to court a country audience. The hook here is oh-so-accessible, and despite the fact that this song is jump-started by a steady stream of guitars, this is a great pure pop song. Reinvention doesn't come easy to most acts, but this effervescent morsel just makes you feel good, thanks to savvy production from Glen Ballard and the always-proficient skills of super-mixer Chris Lord-Alge, who seems to be involved with at least one track reviewed on this page every week. Capitol is setting things up pretty to make sure this foursome gets its rightful opportunity to click with adult top 40, triple-A, and, in time, mainstream top 40 listeners. Why ask why? Spotless and simple, "Until You Loved Me" pulls out all the stops. From the forthcoming and aptly titled "Chapter One: A New Beginning" and the soundtrack to the Drew Barrymore flick "Never Been Kissed."

PLUMB *God-Shaped Hole* (3:53)

PRODUCER: not listed
WRITERS: W. Kirkpatrick, T. Arbuckle
PUBLISHERS: Warner-Tamerlane Publishing Corp./Sell the Cow Music, BMI; Designer Music, SESAC
Essential (CD promo)

While this track's plucky acoustic guitar, sweet vocal, and rolling melody sound similar to Sixpence None The Richer's "Kiss," Plumb is a Christian pop act that doesn't beat around the burning bush about its religious faith. Based lyrically upon the ancient philosophic idea that inside each person is a void that can be filled only by God, the song features laid-back instrumentals that will surprise those who might expect Christian bands to sound dorky, low-budget, or outdated. In fact, given the right push, this could slip out of its niche and onto pop radio. The sweet and sour vocals—one moment babyish, the next smoky and mature—could get it there, while the song's overall upbeat sound could help it stay.

R & B

GLENN JONES *Baby Come Home* (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: EMI Blackwood
REMIXERS: Ralph Hawkins, Mark Taylor
SAR Records 1004 (CD promo)

R&B pioneer Glenn Jones returns with his first new offering in four years with a sassy slice of true-to-life R&B that absolutely keeps up with the times, thanks to a handful of mixes that should meet the needs of every brand of funk-fortified radio out there. Silky and yet juiced up with a bumping bassline, "Baby Come Home" is lovely and romantic, telling all about Jones missing his baby and begging her to come on home. "I'll give you my shoulder to lay your hand/I'll even bring you breakfast in bed, baby/When will you forget the foolish things I said?" he implores, and, honey, you're believing every pain-ridden word. This is a great song from a voice that time shouldn't forget. The Smooth Groove remix is best, which lifts the urgency a tad over the album version, but that original mix is mighty tasty, too. Contact: 973-571-9444.

CHANTAY SAVAGE *Come Around* (4:17)

PRODUCER: Keith Sweat
WRITERS: K. Sweat, J. Flowers, A. Cage
PUBLISHERS: Keith Sweat Music/EMI, ASCAP; Taz Music, BMI

RCA 65702 (CD promo)
Miss Chantay goes right for the mainstream R&B jugular on this sensual slow groove about missing the way her man used to "come around." Sounding like a more robust Jody Watley, Savage enlists the writing and production chops of R&B lovemaking music master Keith Sweat, which leads this track right where you might imagine: to a soft-lit bedroom with a taste of red wine and the calling for a tender kiss. Instrumentally, there's nothing that makes this track stand dramatically apart from the legion of R&B slow jams saturating the airwaves, but Savage sounds like she means what she's saying, making this ear-catching anthem worth a spin for those out there who may know exactly what this diva is talking about.

GABRIELA ANDERS *You Know What It's Like* (3:54)

PRODUCER: Paul Brown
WRITERS: Flack, Miles, Russell
PUBLISHERS: MCA Music/Very Easy Music/Baronet Publishing/WB Music Corp., ASCAP

Warner Bros. 9723 (CD promo)
This jazz-inflected love song is as gentle as a spring shower, with a chorus of background horns; clean, crisp production; and a sweet, subtle vocal, layered with discriminating harmonies from Anders, whose voice at times evokes Janet Jackson in a delicate mood. "You Know What It's Like," a tasty brunch side dish, goes straight to smooth jazz outlets, with potential on the softer side of adult R&B outlets as well. From the album "Wanting."

★ GRENIQUE *Should I* (4:05)

PRODUCERS: Gerald Isaac, Kedar Massenburg
WRITERS: G. Isaac, G. Harper
PUBLISHERS: Hollow Thigh Music/Tribes of Kedar, ASCAP; Jambri Songs, BMI

Motown 1470 (CD promo)
The latest addition to Kedar Massenburg's stable of neo-classic soul artists is a complete winner. Grenique's angst-ridden lyrics and soulful wail perfectly capture the essence of the bad-boy blues. Add a wicked high-hat and horn combo, and the track becomes irresistible. Programmers take note: This is the R&B your listeners want to hear. The instrumental version is perfect for lite-jazz and AC stations as well. At a time when Brandy is considered a diva, we really appreciate this ambitious and successful debut from Motown—and can't wait to hear what's next.

COUNTRY

► BROOKS & DUNN *South Of Santa Fe* (3:49)

PRODUCERS: Don Cook, Kix Brooks, Ronnie Dunn
WRITERS: K. Brooks, P. Nelson, L. Boone
PUBLISHERS: Sony/ATV Songs/Bufallo Prairie Songs/Terilee Music, BMI; Sony/ATV Tunes, ASCAP

Arista ASCD-3164 (CD promo)
The latest single from Brooks & Dunn's platinum-selling "If You See Her" album is a haunting midtempo cut that finds Kix Brooks admirably handling lead vocal duties. His voice has a rough-hewn, whiskey-soaked quality that works extremely well with the smoldering groove of this well-crafted tune. The production is taut, with the mournful fiddle accentuating the emotion in the lyric and underscoring the overall sultry quality of the song. Brooks & Dunn's music and imaging have always been laced with threads of the Southwest, from the cinematic videos placing the duo against desert sky backdrops and candlelit Mexican churches to the vivid lyrical references that place the listener squarely in New Mexico. It's a theme that works well for these guys, as evidenced by their lengthy string of hits. As long as they release songs as strong as this one, this duo should continue to have a winning formula.

► JO DEE MESSINA *Lesson In Leavin'* (3:20)

PRODUCERS: Byron Gallimore, Tim McGraw
WRITERS: R. Goodrum, B. Maher
PUBLISHERS: Chappell & Co./Sailmaker Music/Sony/ATV Tunes/Blue Quill Music, ASCAP

Curb PRCD-8870 (CD promo)
With a trio of chart-topping hits, Messina has become one of the genre's most successful female acts. This is the fourth single from her current Curb album and is likely to be her next smash. The tune is a cover of the late Dottie West's 1980 No. 1 and was one of the best singles in her long and impressive career. When covering any of West's songs, artists always have their work cut out for them because she left such an indelible mark. The good news here is that Messina is definitely up to the challenge. West imbued the song with lots of sassy, red-haired, strong-woman attitude, and with one listen to Messina's version, it's obvious that she shares more than just flaming tresses with her talented predecessor. Her vocal performance exudes feisty energy and attitude that should garner immediate interest. For their part, producers Gallimore and McGraw update the percussive track, lacing it with fiddles and excellent guitar work. Country programmers are sure to love this all over again.

SHANA PETRONE *This Time* (2:57)

PRODUCER: Paul Worley
WRITERS: G. Kennedy, P. Maderia, W. Owsley
PUBLISHERS: PolyGram International Publishing/Son-dance Kid Music/Mail Train Music/Owsley Music, ASCAP

Epic ESK 40351 (CD promo)
This is Petrone's second time up at bat. Her first single, released a year ago, failed to ignite sparks at country radio. After regrouping, the label is looking to launch the Hollywood, Fla., native with this lively tune. Penned by Gordon Kennedy (one of the writers of Eric Clapton's Grammy-winning hit "Change The World"), Phil Maderia, and William Owsley, it's a solid song with a lyric about a woman looking for honesty and commitment from a tentative lover. The production is crisp and punchy with a radio-ready feel. The record's best feature, though, is Petrone's voice. There's a clarity and freshness to her vocals that's very appealing and should make her stand out this time.

DANCE

★ SUNKIDS FEATURING CHANCE *Rescue Me* (8:55)

PRODUCERS: Deep Swing
WRITERS: E. Wikman, Champ, J. Donaldson
PUBLISHERS: Global Groove/Soul Sister Sultry, BMI; Yelloworange, ASCAP

REMIXERS: Masters At Work
Yelloworange/Strictly Rhythm 1007 (12-inch promo)
International DJ Tony Humphries' dance music imprint—Yelloworange—is poised to finally have an across-the-board dancefloor smash with "Rescue Me" by Sunkids Featuring Chance. The stomping houser, with an amazing Nu-yorican Soul-inspired remix by Masters At Work, has already become a nightly staple at many New York clubs. The Sunkids, who also record under the Deep Swing moniker, comprise Erik Wikman and James Donaldson, a West Coast-based duo that, judging from "Rescue Me," apparently knows a thing or two about gospel, house, garage, and '70s soul. Steeped in chugging rhythms, well-fueled organs, and jazzy keyboards, "Rescue Me" spotlights the wailing diva vocals of Chance. If her voice sounds familiar, that's because in 1993, Epic released "Hey Mr. DJ," a dance compilation that included "I've Had Enough" by a singer named Denitria Champ. Well, Champ and Chance are one and the same. Contact: 212-254-2400.

★ DONNA ALLEN *He Is The Joy* (no timing listed)

PRODUCERS: Marc Pomeroy, Brian Tappert
WRITERS: M. Pomeroy, B. Tappert
PUBLISHER: Soulfuric Music, ASCAP
Soulfuric Recordings SFR0011 (12-inch promo)
Congratulations are definitely in order for 2-year-old Fort Lauderdale, Fla.-based Soulfuric Recordings for putting Donna

Allen back in the studio. For those who may not remember, Allen was a respected R&B singer in the late '80s who scored hits with 1987's "Serious" and 1989's "Joy And Pain," which peaked, respectively, at No. 5 and No. 3 on Hot R&B Singles & Tracks. Today, Allen, whose voice has gotten only better with time, has teamed up with the Urban Blues Project—Marc Pomeroy and Brian Tappert, who are also widely known as the production/remix outfit Jazz-N-Groove—for the Sunday-morning take-me-to-church vibe of "He Is The Joy." Assisting Allen in fueling the fire are the Florida Philharmonic Orchestra, the Mount Olive Baptist Church Choir, and guitarist Jerome Smith, who played on numerous disco releases throughout the '70s. This truly is the joy! Contact: 954-731-3337.

AC

★ ALL-4-ONE *I Will Be Right Here* (4:06)

PRODUCER: David Foster
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP
Atlantic/Blitz 8747 (CD promo)

The often-teamed Diane Warren and David Foster combine forces here with a lovestruck power ballad that goes exactly where you'd expect—through the roof and into the stratosphere. All-4-One gives the track its own individualized stamp, the group members blending their luscious voices like the colors of the rainbow, especially at the bridge, which breaks down into an a cappella showcase for the act's creamy four-part harmonies. Man, they sound good. AC programmers, who may still give an occasional spin to the group's No. 1 "I Swear" and top five "I Can Love You Like That," will leap to their feet over this one, a deserved hit and as good as anything Boyz II Men have served up recently. From the fine album "On And On."

ROCK TRACKS

► THE CRANBERRIES *Promises* (3:30)

PRODUCERS: The Cranberries, Benedict Fenner
WRITER: O'Riordan
PUBLISHER: PolyGram International, ASCAP

Island 8003 (CD promo)
Like a flame to a torch, Dolores O'Riordan returns to radiant form with this electrifying rocker that previews the forthcoming album "Bury The Hatchet." Replete with soaring harmonies that foster a trio of hooks and a passion that reminds us why this Irish ensemble has been a vital part of the music scene for much of the decade, "Promises" implores, "Why can't you stay here awhile, stay with me," despite a maddening list of broken promises between two lovers. This song isn't as rough and tough as, say, "Zombie," but instrumentation is still commanded by an aggressive wall of electric guitars and rabid percussion. It's safe to say that in the time the Cranberries have been away, complacency has yet to set in. An instant add for modern rock.

★ THE ATOMIC FIREBALLS *Man With The Hex* (3:03)

PRODUCER: Bruce Fairbairn
WRITER: John Bunkley
PUBLISHER: Sky Piece Publishing, ASCAP
Atlantic 8848 (CD promo)

Break out the Gap khakis—turns out swing's not dead! Vocalist John Bunkley's baritone vocal cords produce an exceptional noise here—think Harry Belafonte's talent, James Brown's revival charisma, and Tom Waits' unattainable cool—that blows the cobwebs from the waning neo-swing trend. This track starts with a reworking of a familiar camp song and breaks into a classic swing rhythm with punk rock energy. This isn't a Cherry Poppin' genre hybrid though—big-band call-and-response choruses, a horn section onslaught, and Bunkley's effervescent jazz vocals all ensure that swing (and only swing) is where this track's at. The Fireballs may have toured the pre-teen punk scene with Rancid, but they'd also have pleased our grandparents back when they were adolescents. Competitors might as well throw in the towel.

RAP

HONEY JONES *Rockin'* (4:33)

PRODUCER: Prime 1 aka "Tha Don"
WRITERS: Prime-1, H. Jones
PUBLISHERS: Prime 1 Muzik/HoneySweet Music/Jessica Michael Music/Hit and Hold Music, ASCAP

Chill 001 (CD promo)
Honey Jones has a voice made just for radio. "Rockin'" is a hip-shaking vibefler, and Jones' voice showcases the right blend of SWV's Coko and TLC's Chili. No vocal acrobatics here, just a simple, subtle, springtime party anthem. Though Jones' voice is sometimes overpowered by the dizzying production, the smoothed-out remix offers a perfect alternative for the best part of the house party—when everyone goes home.

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 APPLEFIELD OLSON

THE DOORS: LIVE IN EUROPE

Image Entertainment
55 minutes, \$19.98 VHS, \$24.99 DVD
Doors fans wondering what it would be like to watch a vintage concert in the company of Jefferson Airplane's verbose Grace Slick and Paul Kantner get their chance in this new release. The live footage is pieced together from the Doors' 1968 European tour with Jefferson Airplane through London, Stockholm, Frankfurt, and Amsterdam. Slick and Kantner serve as ambassadors from the culture of drugs, self-exploration, and boundary-stretching music, as well as waxing philosophic on the Doors' music, Jim Morrison's death, and particularly salient moments from the tour. Those who are looking to dive straight into the music and avoid the Slick and Kantner show are advised to fast-forward through the first 20 minutes of the tape; their intermittent commentaries are less intrusive afterward. The concert footage itself is meaty; some has rarely been shown before. The video includes 10 songs—including "Love Me Two Times," "Unknown Soldier," "Hello, I Love You," and two versions of "Light My Fire," as well as a good deal of Morrison's self-indulgent stage theatrics.

RAIN FOREST: HEROES OF THE HIGH FRONTIER

National Geographic Home Video/Warner Home Video
55 minutes, \$19.98
The rain forest's canopy—the treetops and other vegetation that tower 100 feet above the densely rich forest floor—is the latest destination of this yellow border National Geographic release. Until recently a biological frontier that literally was out of reach for researchers, the magnificent existence of plants and animals that often never touch the ground during their lifetimes is being revealed thanks to a new breed of daring researchers and naturalists—the "heroes" referred to in the title. The tape turns the camera on both life in the canopy and those brave souls who risk their lives to capture stories on film. Standout footage includes the notorious harpe eagle predator, which almost fells one researcher, and a "party" of orangutan families, who find time to socialize in the presence of abundant food.

DOLPHINS—THE WILD SIDE

National Geographic Home Video/Warner Home Video
55 minutes, \$19.98
"Energetic," "graceful," and "playful" are words that often come to mind when people think of dolphins in captivity. But as this tape demonstrates, it's quite a different story when these creatures are living out on the high seas. Finding dinner in the wild, after all, isn't child's play. Expertly filmed footage shows a school of dolphins using their intelligence and sonar tracking as they chase and virtually destroy a school of unassuming fish. Another segment shows some killer whales—the largest and most fearsome of the dolphin family—tracking a porpoise whose sonar isn't quite up to their level. While the tape clearly isn't out to stomp on dolphins' lovely reputation, it does present a more complete picture of these complex animals.

STAYING AT LIGHTHOUSES

Acorn Media
45 minutes, \$19.95
The solitary life of the lighthouse keeper has been romanticized and woven into

the fabric of American culture. Given today's increasingly hectic lifestyle, the chance for a slice of that austerity seems like a true vacation. Of the hundreds of lighthouses that dot U.S. shores, only a handful offer the opportunity for visitors to stay overnight as guests. One lighthouse hotel even provides the chance for guests to partake in its daily maintenance. This tape visits several of the most prominent lighthouse inns located in Maine, Michigan, and Massachusetts; some grand bed-and-breakfast inns; and others that offer only Spartan amenities. Current lighthouse keepers and a variety of guests discuss what they gain from their experiences away from civilization. Contact: 800-474-2277.

MUDRA: GESTURES OF POWER

Sounds True
45 minutes, \$19.95
Here's an interesting concept. Everything we do with our hands—including common gestures such as clasping them in prayer, extending an open hand to a friend, and pointing a finger—is connect-

ed with our spirit. The ancient ritual of hand gestures, or *mudra*, has played a role in just about every major religion, from Buddhism and Hinduism to those of Judeo-Christian descent. In this tape, a yoga instructor standing in a lush field explains the history of *mudra* and its place in modern times. She also discusses and demonstrates 18 *mudras*, including those one might use for spiritual growth, longevity, reducing stress, and enhancing concentration. Contact: 800-333-9185.

LET'S CHEER

Superior Home Video
35 minutes, \$14.95
This cheerleading camp in a box has "teenybopper" written all over it. From the inflection-loaded introduction to the overzealous jumps being demonstrated by "Miss Christy" and her colleagues, this tape no doubt speaks the language of its target audience. After a brief discussion about safety precautions, the program segues into segments covering warm-ups, stretching

motions, cheers, chants, jumps, and dances. Most of the moves are suitable for novice cheerleaders, but a few advanced moves are best not attempted without first doing lots of baby steps. The tape does take a strange turn into 1950s territory with its lessons in manners (both of the general and table variety), which the coaches say are a must for all young ladies, especially cheerleaders. Contact: 847-381-0909.

ENTER*ACTIVE

BY BRETT ATWOOD

FATBOY SLIM OFFICIAL SITE

www.astralwerks.com/fls
While many major labels shun online audio samples that exceed 30 seconds, Astralwerks pulls out all the stops by giving fans the goods. This site has everything a Fatboy Slim fan could possibly want—full-length audio and complete music videos. In addition, Fatboy

Slim mixes up three praiseworthy original online music programs. The master DJ and musician spins live sets from clubs in Boston, Chicago, and the U.K., which are all streamed in their entirety and accessible on demand from Astralwerks' official site. The beatmaster clashes fragments of tracks from other acts, including Blur and Orbital, to create an original creation of sonic chaos. One set starts with swanky lounge music, as a DJ scratches over the repeated vocal line "Fatboy Slim is f***ing in heaven." Heavenly sounds, indeed.

AMAZON MUSIC AUCTIONS

www.amazon.com
Amazon.com has its eyes set on conquering the online auction business, and it's attacking the emerging genre with several intriguing exclusives. While Amazon.com may not yet have the depth of content available on leading auction site eBay, the company is doing a good job at quickly establishing a following through the use of content that isn't available elsewhere. Among the coolest rarities is a hand-designed Lilith Fair lithograph that was hand-screened and designed by the tour's founder, Sarah McLachlan. Amazon.com is auctioning 10 of them, with all proceeds going to the AIDS charity LIFEbeat. An odd rarity is a handwritten letter from the Rolling Stones' Brian Jones. The 1965 note was written in response to a fan and is bidding at a starting price of \$1,000. If past history is any indication, Amazon.com won't wait too long to extend its auction strategy to embrace an even deeper and wider amount of content.

IN PRINT

WHY SINATRA MATTERS

By Pete Hamill
Little, Brown and Co.
185 pages; \$18

After Frank Sinatra died last May, the flood of media coverage seemed more than sufficient for an entertainment figure who not only marked popular music indelibly but became a cultural icon as well. Yet Pete Hamill was left dissatisfied. The tributes struck him as hollow, even insincere. Nothing he was reading or hearing on radio and TV, except for the music itself, seemed to capture the importance of someone who Hamill felt had a profound effect on American life, although not always in ways immediately apparent.

Hamill's response was to write this book, which is both a brief biography and a perceptive assessment of Sinatra's life and work. Published at the end of '98, "Why Sinatra Matters" deserves consideration now as the first anniversary of his death approaches.

The author was friendly with Sinatra and worked with him years ago on a planned autobiography that never resulted. He knows his subject well, warts and all. His point is that Sinatra's significance adds up to more than the sum of his considerable successes as a performer and recording artist. Hamill sees him as the emblematic product of a specific time in America—the Prohibition and Depression years—as well as someone who by example helped drive the immense social and cultural changes that followed.

That may be a sweeping state-

ment to make about a self-described saloon singer, but Hamill argues his case convincingly. While he covers Sinatra's musical achievements knowledgeably, the book's major thrust is tracing the evolution of a persona shaped by growing up in America during the '20s and '30s.

Sinatra's life reflected the experiences of both a generation and a social group—the children of European immigrants. Not yet fully integrated into American life, they stood to gain from their parents' aspirations but had to free themselves from Old World traditions while dealing with New World hardships.

Hamill sympathetically details how the early generations of Italian-Americans were victimized by bigotry, no less so than other ethnic minorities. Sinatra encountered his share of that prejudice and never got over it, but his rise to become the biggest star in show busi-

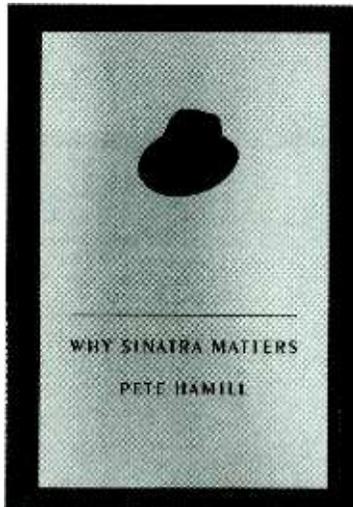
ness helped alter Italian-Americans' image in society and gave them much-needed pride.

At the same time, his impact extended beyond his ethnic group. Hardened like his peers by Prohibition and the Depression, the immigrants' kid from Hoboken, N.J., overcame inauspicious beginnings and personal setbacks—especially a low point in the early '50s when his career nearly self-destructed—to realize an American dream of wealth, fame, and power. And as his audience shifted from mostly women to primarily men, he created a new masculine role model: the tough but tender stoic who has known pain but has no room for self-pity.

Then there was the power of his singing. In Sinatra's best work, the Nelson Riddle-arranged records of the '50s, he transformed Tin Pan Alley tunes into something uniquely personal and authentic. Sinatra, Hamill writes, expressed "the essentially urban feeling of being the lone man in the crowded city," connecting intimately with his listeners as no previous singer had done before. Loneliness—and the ecstatic release from it through romance—remains his great subject.

This was pop music that mattered beyond the moment. Proof of that is the continuing demand for his recordings, which can be expected to continue long after the details of Sinatra's life fade from public memory. As Hamill shows, Sinatra transcended his role as the voice of one generation's experience and created something far more universal and enduring.

BRUCE JANICKE



Chanté Moore Has A 'Man' And A Hit

Singer/Songwriter Expands Her Style On Silas/MCA's 'Moment'

BY DAVID NATHAN

LOS ANGELES—It's been almost three years since the release of "A Love Supreme," Chanté Moore's sophomore album for Silas Records, but the vivacious singer/songwriter is back with a song that's shaping up to be her biggest hit to date.

Currently No. 39 on Billboard's Hot R&B Singles and Tracks chart, "Chanté's Got A Man," due as a commercial single May 4, is eliciting major response at radio and prompt-



CHANTE MOORE

ing strong consumer anticipation for Moore's Silas/MCA album "This Moment Is Mine." The 14-track set includes production by Jimmy Jam & Terry Lewis, Rodney Jerkins, Jermaine Dupri, Guy Roche, Robin Thicke, and Simon Law and has a simultaneous U.S. and Canadian street date of May 25. No other international release dates had been set at press time.

Moore served as executive producer for the album with Louil Silas Jr. and co-wrote eight songs. Moore also

created additional lyrics for the 1974 Rufus & Chaka Khan hit "You Got The Love" and retitled it "I've Got The Love."

The album also includes "I See You (In A Different Light)," a Diane Warren composition that features Moore with JoJo Hailey of K-Ci and JoJo.

Addressing the gap between albums, Moore explains, "There were a couple of crew changes at MCA. We started working on a third album a few years ago. I wanted to wait for the right producers, and although it has been arduous, I'm glad I waited. As much as I've been gone, people have been welcoming me back with open arms, letting me know they've been waiting for this record."

She adds, "The new record brought out a part of me that may have been missing from my first two albums. It shows that I'm not just a jazzy R&B singer but that there are different and diverse ways for me to be produced."

Notes Cassandra Ware, VP and marketing director at MCA, "Chanté has a fan base, and from the feedback we're getting from retail, it's clear that music buyers remember who she is. Our goal now is to build on that. She's known as a very sensual, mature, more sultry type of singer, but when you get to know her personality, there's this other vibe. That's why the visuals for this project are very loose and carefree, more youth-oriented."

Ware feels that by releasing "Chanté's Got A Man" as the first single, the label is setting a different

tone for the singer. "It sets her apart from what she's done before," Ware says. "The song shows the side of her that is the everyday mother, the girl next door hanging with her friends."

The label began its setup for the track with a three-tier postcard mailing to radio and retail on Feb. 22. The single, which went to radio the first week of March, immediately garnered 95 adds. A video for "Chanté's Got A Man," which also features former En Vogue vocalist Terry Ellis, went to BET, the Box, and regional video outlets March 15 and is due at MTV the first week of May.

Merchandising materials went to
(Continued on next page)



Daydreamin' Before Dark. RCA recording act Before Dark takes a break on the set of the video for its new single, "Baby." The song is from the group's forthcoming debut album, "Daydreamin'." Shown in the back row, from left, are Erix Zimmerman, video director; Aaron Latham, video producer; and Doug Biro, VP of creative services at RCA Records. Shown in the front row, from left, are Donna Johns, senior director of marketing and artist development at RCA; Anthony Morgan, director of A&R at RCA; Before Dark's Mia Lee, Jenifer Rice-Genzuck, and Arike Rice; and Brett Wright, VP of marketing and artist development at RCA.

WGCI Chicago's Seminar Tells How To Break Into The Biz; New And Old EW&F

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

MUSIC BIZ 101: On Saturday (1), WGCI Chicago will hold its eighth annual music seminar, "Making It In The Music Industry." The event is the brainchild of operations manager **Elroy Smith** and each year draws more than 1,600 participants. It features top producers, artists, and industry professionals who discuss in various panels how to break into the music business. This year's keynoters are L.A.

Reid and Kenneth "Babyface" Edmonds. Panelists and performers include **Jermaine Dupri, Gerald Levert, Jon B., Jimmy Jam, Terry Lewis, Shanice, Tyrese, Raphael Saadiq, Eric Benét, Jesse Powell, BeBe Winans, and Narada Michael Walden.**

"When I arrived in Chicago, I knew right away by the amount of [local artists] calling about their music and how to break into the business that we had to do something" to educate them about the business, says Smith. "I never imagined it would grow to this size. Initially, I thought it was a great way to minimize the phone calls, but now I also look at it as a community service."

The WGCI music seminar has grown over the years, from a single panel in an oversized auditorium to its current all-day, multi-format, multi-panel, \$60 registration fee event, held in one of Chicago's most upscale hotels.

"We're not doing this to make money. We are simply covering our costs," says Smith. "The seminar is a valuable educational forum that [attendees] return to year after year."

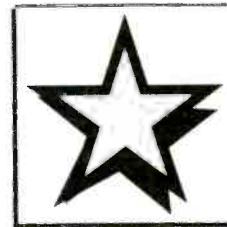
Angela Flemming, WGCI promotions and marketing director, adds that much effort, time, and expense is put into the planning of the seminar, which can start as early as "the day after we finish this year's event, but usually it's six to nine months in advance that the serious planning begins."

This year's seminar features six workshops: "The Producers," "Hip-Hop," "Gospel," "How To Make A Record," and "The Rhythm & Blues I and II." Topics to be covered include songwriting, producing, marketing, artist development, and "the real deal" about show business. Reid and Edmonds will address atten-

dees during a luncheon. A showcase featuring artists spotlighted on the station's "Home Jam" feature will be part of the luncheon entertainment, with the winner receiving a recording contract with IMI Records.

"The bottom line is that we help to educate these listeners," says Smith. "If we can inspire, give hope to, and get these listeners off the streets, to give them something to work toward, then we've accomplished a major feat. It's their dream to be in the music business, and we're helping them work toward that dream."

SAVE THE DATE: The ASCAP Rhythm & Soul Music Awards will be held May 26 at the Hammerstein Ballroom in New York. The invitation-only gala honors the top writers and publishers from ASCAP in R&B, rap, dance, and reggae for 1998.



EXECUTIVE DIRECTOR

The Rhythm and Blues Foundation, Inc., a not-for profit service organization located in Washington, DC, whose mission is to provide public recognition and financial assistance to rhythm and blues artists of the 40s, 50s and 60s, is seeking a full-time, experienced arts management professional for the position of Executive Director. The Executive Director will be appointed by and accountable to the Board of Directors of The Rhythm and Blues Foundation, Inc.

Applicants must have at least five (5) years' demonstrated, exceptional experience in conceptualizing, developing, planning and executing programs in not-for-profit arts setting; a proven track record in fundraising; experience in administrative and personnel management; experience as chief financial officer with duties including budgeting, cash flow analysis and supervision of all accounting and bookkeeping; experience in organizing and executing short and long term planning; experience in producing events; excellent writing and verbal communication skills; demonstrated negotiation skills. This is a high profile position requiring the need for creativity, motivation and the ability to work with a highly visible Board of Trustees and experienced staff.

Salary is commensurate with experience. To be considered, applicants should send a cover letter describing their interest and skills, a resume, at least two letters of recommendation, references and salary requirements to:

THE RHYTHM AND BLUES FOUNDATION, INC.
C/O KENDALL A. MINTER, ESQ.
SALES GOODLOE & GOLDEN, LLP
5398 EAST MOUNTAIN STREET
STONE MOUNTAIN, GEORGIA 30083

APPLICATIONS MUST BE RECEIVED BY MAY 15TH, HOWEVER THE POSITION WILL REMAIN OPEN UNTIL FILLED — NO PHONE CALLS, PLEASE

IN THE STUDIO: Fugees member **Wyclef Jean** is in the studio co-producing several tracks for **Earth, Wind & Fire** with member **Maurice White** for the group's next album, due on the Ruffhouse/Columbia label. Before that, we'll see the rerelease June 22 of several EW&F classic albums on Sony Legacy: "Gratitude," "That's The Way Of The World," "All 'N All," and "The Best Of Earth, Wind & Fire, Vol. 1."

INDIE 500: Two new labels are now doing business. The first is from legendary Stax Records songwriter **David Porter**, who's launching Memphis-based International Pocket Records through Select-O-Hits (**Billboard Bulletin**, April 24). Porter, longtime writing partner of **Isaac Hayes**, will release the label's debut act, Tuscaloosa, Ala.-based girl group **Lyric**, June 15.

The second indie is from Dallas Mavericks basketball player **Cedric Ceballos**, who is expanding his promotions company, HYB Entertainment, into a record label. Ceballos previously had performed on the song "Flow On" with rapper **Warren G**, for the Immortal Records compilation "Basketball's Best Kept Secret." Ceballos will be the first release on his label, and other signings will include singer **Benito** (formerly on Fully Loaded records) and DJ **EQ** (DJ for **Queen Latifah** and **Luke**).

Billboard TOP R&B ALBUMS

MAY 1, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
No. 1						
1	1	68	3	NAS	I AM...	1
GREATEST GAINER						
2	4	3	5	SOUNDTRACK	ROCK LAND	2
3	3	1	8	TLC	FANMAIL	1
4	2	—	2	KRAZIE BONE	THUG MENTALITY 1999	2
5	6	5	24	JUVENILE	400 DEGREEZ	4
6	5	2	8	EMINEM	THE SLIM SHADY LP	1
7	8	11	30	TRICK DADDY	WWW.THUG.COM	7
8	7	4	34	LAURYN HILL	THE MISEDUCATION OF LAURYN HILL	1
9	9	10	23	112	ROOM 112	6
10	10	6	18	DMX	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
11	11	9	4	SILK	TONIGHT	8
12	12	7	5	GINUWINE	100% GINUWINE	2
13	13	12	18	BUSTA RHYMES	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	2
14	15	15	30	JAY-Z	VOL. 2... HARD KNOCK LIFE	1
15	16	13	23	R. KELLY	R.	1
HOT SHOT DEBUT						
16	NEW	1	1	MO B. DICK	GANGSTA HARMONY	16
17	14	8	4	BLACKSTREET	FINALLY	4
18	21	19	21	JESSE POWELL	'BOUT IT	15
19	17	14	4	SOUNDTRACK	FOOLISH	10
20	19	16	29	TYRESE	TYRESE	6
21	28	30	22	WHITNEY HOUSTON	MY LOVE IS YOUR LOVE	7
22	23	23	25	DRU HILL	ENTER THE DRU	2
23	20	24	48	DMX	IT'S DARK AND HELL IS HOT	1
24	18	18	3	BOOTLEG	DEATH BEFORE DISHONESTY	18
25	25	26	21	2PAC	GREATEST HITS	1
26	30	25	3	SOUNDTRACK	THE P.J.'S	25
27	22	17	7	C-MURDER	BOSSALINIE	1
28	24	20	8	THE ROOTS	THINGS FALL APART	2
29	29	28	30	KIRK FRANKLIN	THE NU NATION PROJECT	4
30	44	51	16	LES NUBIANS	PRINCESSES NUBIENNES	30
31	26	27	14	SILK THE SHOCKER	MADE MAN	1
32	36	43	45	BRANDY	NEVER S-A-Y NEVER	2
33	37	39	35	THE TEMPTATIONS	PHOENIX RISING	8
34	35	35	19	REDMAN	DOC'S DA NAME 2000	1
35	47	53	29	DEBORAH COX	ONE WISH	14
36	27	22	4	VARIOUS ARTISTS	WU-TANG RECORDS PRESENTS: WU-CHRONICLES	16
37	32	32	18	VARIOUS ARTISTS	DJ CLUE? THE PROFESSIONAL	3
38	34	21	4	COOL BREEZE	EAST POINTS GREATEST HITS	11
39	38	44	24	TOTAL	KIMA, KEISHA & PAM	9
40	42	45	6	SHANICE	SHANICE	15
41	51	48	21	DJ QUIK	RHYTHM-AL-ISM	13
42	33	36	29	OUTKAST	AQUEMINI	2
43	31	31	13	FOXY BROWN	CHYNA DOLL	1
44	41	40	25	98 DEGREES	98 DEGREES AND RISING	40
45	39	38	19	MYSTIKAL	GHETTO FABULOUS	1
46	50	46	25	FAITH EVANS	KEEP THE FAITH	3
47	67	91	4	LIL' TROY	SITTIN' FAT DOWN SOUTH	47
48	46	33	6	SOUNDTRACK	THE CORRUPTOR	9

49	40	29	6	MASE PRESENTS HARLEM WORLD	THE MOVEMENT	5
50	43	34	4	USHER	LIVE	30
51	54	52	22	MARIAH CAREY	# 1'S	6
52	57	57	8	TEVIN CAMPBELL	TEVIN CAMPBELL	31
53	45	37	5	BLACK MOON	WAR ZONE	9
54	59	61	4	VARIOUS ARTISTS	BET — BEST OF PLANET GROOVE	54
55	55	50	3	INFAMOUS SYNDICATE	CHANGING THE GAME	50
56	52	55	36	KELLY PRICE	SOUL OF A WOMAN	2
57	63	56	8	BONEY JAMES	BODY LANGUAGE	32
58	64	73	10	GLENN JONES	IT'S TIME	58
59	56	58	23	METHOD MAN	TICAL 2000: JUDGEMENT DAY	1
60	53	47	40	MONICA	THE BOY IS MINE	2
61	49	42	8	YUKMOUTH	THUGGED OUT THE ALBULATION	8
62	48	41	11	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA	CRAZYNDALAZDAYZ	4
PACESETTER						
63	86	—	2	PASTOR TROY	WE READY I DECLARE WAR	63
64	69	72	21	BIG TYMERS	HOW YOU LUV THAT? VOL. 2	17
65	58	49	4	VARIOUS ARTISTS	THE N.W.A. LEGACY VOLUME 1 1988-1998	42
66	61	60	40	TRIN-I-TEE 5:7	TRIN-I-TEE 5:7	20
67	75	70	26	GHETTO MAFIA	ON DA GRIND	34
68	62	54	73	WILL SMITH	BIG WILLIE STYLE	9
69	66	64	4	VARIOUS ARTISTS	THE TOM JOYNER MORNING SHOW OLD SCHOOL MIX	64
70	60	59	4	M.C. BREED	IT'S ALL GOOD	41
71	65	69	26	KENNY LATTIMORE	FROM THE SOUL OF MAN	15
72	72	65	10	QUINCY JONES	FROM Q WITH LOVE	31
73	79	82	27	HOT BOYS	GET IT HOW U LIVE!!	37
74	68	62	4	MAC MALL	ILLEGAL BUSINESS? 2000	54
75	NEW	1	1	MARVIN SEASE	HOOCHIE MOMMA	75
76	83	79	42	MAXWELL	EMBRYA	2
77	73	66	30	KEITH SWEAT	STILL IN THE GAME	2
78	71	97	3	E.S.G.	SHININ' N' GRINDIN'	71
79	77	78	52	MYA	MYA	13
80	88	84	86	MASTER P	GHETTO D	1
81	81	71	39	GERALD LEVERT	LOVE & CONSEQUENCES	2
82	NEW	1	1	CHERELLE	THE RIGHT TIME	82
83	85	93	8	PRINCE PAUL	A PRINCE AMONG THIEVES	46
84	74	63	9	MR. SERVON	DA NEXT LEVEL	1
85	82	—	11	SHAE JONES	TALK SHOW	43
86	NEW	1	1	ORIGINAL P	WHAT DAT SHAKIN' (EP)	86
87	76	74	22	ICE CUBE	WAR & PEACE VOL. 1 (THE WAR DISC)	2
88	80	75	31	SOUNDTRACK	RUSH HOUR	2
89	87	77	21	BONE THUGS-N-HARMONY	THE COLLECTION: VOLUME ONE	12
90	78	81	15	CHAKA KHAN	COME 2 MY HOUSE	49
91	NEW	1	1	SOUNDTRACK	DOLLAR	91
92	93	88	3	SOUNDTRACK	RINGMASTER	88
93	70	67	6	C-BO	THE FINAL CHAPTER	20
94	NEW	1	1	JAMES INGRAM	FOREVER MORE (LOVE SONGS, HITS & DUETS)	94
95	90	76	49	XSCAPE	TRACES OF MY LIPSTICK	6
96	96	92	36	LUTHER VANDROSS	I KNOW	9
97	100	89	22	GETO BOYS	DA GOOD DA BAD & DA UGLY	5
98	99	94	69	JAY-Z	IN MY LIFETIME, VOL. 1	2
99	91	85	29	GANGSTA BOO	ENQUIRING MINDS	15
100	95	86	47	MASTER P	MP DA LAST DON	1

Albms 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.

CHANTÉ MOORE HAS A 'MAN' AND A HIT

(Continued from page 24)

retail March 10. The single also includes "Your Home Is In My Heart," Moore's duet with Boyz II Men from the 1998 Flyte Tyme Records soundtrack for "How Stella Got Her Groove Back."

Commenting on listener response, WGCI Chicago music director/assistant PD Jay Alan says, "When we first put it on, women were calling, but now we have guys calling for the song too. There have been instant phones on the record, and if it's any indication, the album should do very well."

Glenn Cooper, music director and on-air personality at WUSL Philadelphia, agrees. "It's in our quiet storm rotation and doing very well, picking up requests and growing. With a voice like hers, I wish she didn't have a man!"

Retail reaction suggests that Moore's upcoming album will be her strongest to date. "The new song has generated a tremendous amount of interest from consumers in Chanté," says Dedry Jones, owner of Track One in Chicago. "It's caused a rise in the sales of her previous albums,

'Precious' and 'A Love Supreme.' People are excited about the new record, because the sound is a little different from what they expect from her. As soon as the single hit the radio and the video debuted, customers started asking for the record."

Roberto Gooden, urban music supervisor at HMV in New York, regards Moore as "one of the few artists left from the early '90s that is still relevant... To some degree she does have to be reintroduced, but there was a good setup for this new record

with the duet she had with Keith Washington last year on the song 'I Love You' [from Washington's "K.W." album]. With 'Chanté's Got A Man,' the female audience will be attracted with that sisterhood kind of thing, and then, for guys, it will be the fantasy to be the man she's talking about."

For Moore, "This Moment Is Mine" lyrically reflects "personal experiences and those of people close to me. In between recording songs for the album, I've been transitioning from being a girl to being a mother—I gave

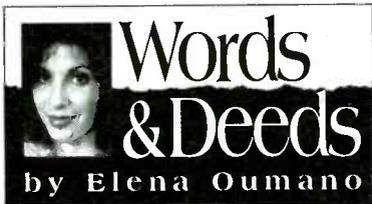
birth to my daughter Sophia Milan Hardison in September 1996, so I've had a chance to spend quality time with her. Then there have been transitions like the move from Silas to MCA Records, which has meant that I've been more involved directly with people at MCA and that I've really had to step up to the plate."

Moore's music is published by Chanté 7 Publishing/BMI. Jeff Sharp of Artistic Control Management manages her, and Jeff Frasco is her booking agent at the William Morris Agency.

Naughty By Nature Unleashes Its 'Fury'

NAUGHTY IS NICE: They're back. Four years after "Poverty's Paradise," **Naughty By Nature's** final Tommy Boy set, **Vinnie, Treach,** and **Kay Gee** drop "Nineteen Naughty Nine: Nature's Fury," their Arista debut, Tuesday (27). Except for Treach's recent nuptials to his long-time lady, **Pepa of Salt 'N,** expect no surprises from the Illtown trio. Naughty remains hip-hop's men for all seasons, ever ready with something for everyone—summer party joints, life instruction, rebel music, and street anthems.

"We stick to our guns," says lead MC Treach, who sports a new tattoo on his left hand's fourth finger—"Pepa" intertwined with barbed wire. "We're not trying to do anything



that's not Naughty. We're not trying to do anything disrespectful to anyone who doesn't disrespect us."

He adds, reassuringly, "Being married doesn't change me making songs about girls and partying. It's still music my fans want to hear. I'm not going to change the concept of the music I like and love."

After such a lengthy absence, most artists would have to pack up their

mikes. But this group is counting on vigilant monitoring of the scene and that signature gift for coming up with demographic-crossers like its previous massive hits, 1991's "O.P.P.," '92's "Everything's Gonna Be Alright," and '93's "Hip Hop Hooray."

"We've always remained students," says backup MC Vinnie. "We listen to what's going on regionally, who's hot today, who's that underground MC coming up. We're in the clubs, listening and vibing."

Naughty's making its bid for summer '99 rule with two wave-your-hand-in-the-air tracks, "Jamboree" and "Holiday" (release dates aren't set yet). But the album, like the three preceding it, touches on various hip-hop concerns. "On The Run" takes on alleged racial targeting by New Jersey State Police troopers. **Master P, Silkk The Shocker, Mystikal,** and **Phiness** roll with Treach and Vinnie on the South Coast-influenced "Live Or Die," while rapper **Mag and Krayzie Bone** lend support on another



NAUGHTY BY NATURE

deep-South joint, "Thugs & Hustlers."

Treach gets personal on "Dirt All By My Lonely" (released as a white label in the beginning of '99) and even allows a touch of vulnerability to emerge on "Would've Done The Same For Me." Girls get their due on "We Could Do It Again," featuring **Big Pun** singing the praises of Latina cuties.

Unlike most MCs today, Treach and Vinnie bounce off Kay Gee's tracks exclusively.

"I like one producer," says Vinnie. "That way you can have different styles but one vibe. If you use nine different producers on your album, it's all over the place. I know Kay can come up with whatever we need—the party joints, the hardcore joints—and we can just vibe it out with tracks."

Vinnie, Treach, and Kay Gee started in '85 as **the New Style**, a self-funded and promoted trio of teenage stars on northern New Jersey's club circuit.

The group's radio moment happened with "Scuffin' Those Knees," recalls Vinnie. "We took it to **Red Alert** and **Marly Marl**. By the time we got home, Marl had played it. We went crazy. But it wasn't like the record company got it played, and that was one of the very few times it got played anyway. Once we came out as **Naughty By Nature**, we were sent

(Continued on page 63)



DATU FAISON'S
RHYTHM SECTION

STILL GROWING: As TLC's "No Scrubs" (LaFace/Arista) enters its 11th week at radio, the point at which many records begin to peak, it does just the opposite, gaining another 2.8 million listeners. With that increase, "No Scrubs" hits 57.6 million listeners, earning the distinction of having the largest R&B audience in the Broadcast Data Systems era. It had been as high as 55.4 million several weeks ago, but the song hit that number in a tracking cycle used for Billboard's sister publication R&B Airplay Monitor; airplay then tapered off in the ensuing days that would have affected Billboard's charts. Before "No Scrubs," the highest audience-fetching song was **K-Ci & JoJo's** "All My Life" (MCA), with 55.2 million. TLC broke records not only in the R&B realm but on top 40 stations as well, beating the record set by **Celine Dion's** "My Heart Will Go On" (550 Music) on The Billboard Hot 100 back in the April 10 issue.

FRUITS OF LABOR: In a week when album sales at R&B stores were down 25%, sets that showed even moderate gains had strong upward movement. Incidentally, Nas' "I Am . . ." (Columbia), which dominates Top R&B Albums for a second week, fell by more than 59% in sales. That title alone accounted for 10% of the overall sales decline on Top R&B Albums, since it posted such huge numbers last issue.

As for those sets with the largest increases, the soundtrack to "Life" (Rock Land/Interscope) takes the Greatest Gainer in a 4-2 move, up 19%. The **Eddie Murphy/Martin Lawrence** movie opened nationally April 16 with a \$20 million three-day gross at the box office, making it the No. 1 film in the country. To add to that, the film's noncommercial title track by **K-Ci & JoJo** skates 23-19 on Hot R&B Singles & Tracks, while **Maxwell's** "Fortunate" (Rock Land/Interscope/Columbia), also from the album, moves 15-13 on that list.

Three other albums saw sales increases of less than 3%, yet all vault at least 10 positions on Top R&B Albums. **Les Nubians' "Princesses Nubiennes"** (Omtown/Higher Octave/Virgin) jumps 44-30 with a gain of 1%. Its non-English radio track "Makeda" picks up another 1 million in audience impressions, for a total of 9.3 million.

Meanwhile, **Deborah Cox's** "One Wish" (Arista), also gaining 1% in sales, sprints 47-35. The second track from that set, "It's Over Now," pushes 50-44 on Hot R&B Singles & Tracks after fetching another 1 million in audience.

Lastly, **DJ Quik's** fourth album, "Rhythm-al-ism" (Profile/Arista), motors 51-41, gaining 2% at core stores. The second single from that album, "You'z A Ganxta," climbs 68-66 on Hot R&B Singles & Tracks after having four stations join the cause. Support at stations on the West Coast makes it all possible for Quik, as that region accounts for 5 million of his 7 million in audience this issue. **KPWR (Power 106)** Los Angeles leads the charge with 76 plays, good for 4 million listeners alone.

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
				No. 1/GREATEST GAINER	
1	2	25	3	WHO DAT (C) (D) (T) TONY MERCEDES/FREEWORLD 53469/PRIORITY †	JT MONEY FEATURING SOLE 1 week at No. 1
2	1	1	7	WHAT'S IT GONNA BE?! (C) (D) (T) FLIPMODE/ELEKTRA 64051/EEG †	BUSTA RHYMES FEAT. JANET
3	3	2	9	IT AIN'T MY FAULT 2/SOMEBODY LIKE ME (C) (D) (T) NO LIMIT 53470/PRIORITY †	SILKK THE SHOCKER FEAT. MYSTIKAL
4	4	3	17	HARD KNOCK LIFE (GHETTO ANTHEM) ● (C) (D) (T) ROC-A-FELLA/DEF JAM 566977/MERCURY †	JAY-Z
5	6	5	8	HOLLA HOLLA (M) (T) (X) MURDER INC./DEF JAM 566959*/MERCURY †	JA RULE
6	5	4	4	ONE-NINE-NINE-NINE (C) (D) (T) RAWKUS 53474/PRIORITY †	COMMON FEATURING SADAT X
7	14	—	2	PLAYERS HOLIDAY (C) (D) (T) THUMP STREET 2265 †	T.W.D.Y. FEAT. TOO SHORT & MAC MALL
8	NEW ▶	—	1	NASTY TRICK (C) (D) (T) HYPNOTIZE MINDS 1784/RELATIVITY †	GANGSTA BOO
9	7	6	10	NANN (C) (D) (T) SLIP-N-SLIDE 247/MARLOCK †	TRICK DADDY FEATURING TRINA
10	9	8	14	WOOF (C) (D) (T) NO LIMIT 53452/PRIORITY †	SNOOP DOGG FEATURING MYSTIKAL AND FIEND
11	12	10	8	RESPIRATION (C) (D) (T) RAWKUS 53473/PRIORITY †	MOS DEF & TALIB KWELI ARE BLACK STAR FEAT. COMMON
12	10	9	19	WATCH FOR THE HOOK (C) (D) (T) (X) ORGANIZED NOIZE/A&M 97046/INTERSCOPE †	COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR
13	11	7	10	NAS IS LIKE (T) (V) (X) COLUMBIA 79113* †	NAS
14	15	17	11	STAND UP (C) (D) (T) UNTERENTAINMENT 79094/EPIC †	CHARLI BALTIMORE FEAT. GHOSTFACE KILLAH
15	17	12	7	GANGSTA! GANGSTA! (HOW U DO IT) (C) (D) (T) HUMILITY 54317/LIGHTYEAR †	C. WEBB FEAT. KURUPT
16	16	13	17	MORE FREAKY TALES (C) (D) (T) SHORT 42571/JIVE	TOO SHORT
17	13	11	11	HERE I GO (C) (D) (T) RELATIVITY 1771 †	INFAMOUS SYNDICATE
18	8	29	3	HATE ME NOW (T) (V) COLUMBIA 79070* †	NAS FEATURING PUFF DADDY
19	20	15	24	GHETTO COWBOY ● (C) (D) (T) MO THUGS/RUTHLESS 1707/RELATIVITY †	MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY
20	NEW ▶	—	1	BOUNCE, ROCK, SKATE, ROLL (C) (D) (T) SHORT 46605/JIVE †	BABY DC FEAT. IMAJIN
21	19	14	8	WE BE PUTTIN' IT DOWN (C) (D) (T) 19 STREET 53465/PRIORITY †	BAD AZZ FEAT. SNOOP DOGG
22	26	—	2	STREET TALKIN' (T) DEF JAM 870763*/MERCURY	SLICK RICK FEATURING OUTKAST
23	22	20	23	WHO LET THE DOGS OUT? (C) (D) WINGSPAN 0002	CHUCK SMOOTH
24	25	18	25	THE REAL ONE (C) (D) (T) LIL' JOE 899 †	THE 2 LIVE CREW FEATURING ICE-T
25	18	16	15	FREE YOUR MIND (C) (D) PALU 700 †	GOLD FEAT. LAYZIE BONE, MENENSKI, TEE & HALO
26	31	26	10	PHD. (PLAYA HATA DEGREE) (C) (D) EPICUREAN 0027	TONY-O FEAT. KEVIN GARDNER & REDWINE
27	23	19	3	QUIET STORM (T) LOUD 65718*/RCA †	MOBB DEEP
28	21	21	3	WHAT G'S DO 4 MONEY (C) (D) BIG KID 43192/LIGHTYEAR †	LIL' RACHETT FEATURING LV
29	28	23	26	JUST DON'T GIVE A F*** (C) (D) (M) (T) (X) WEB/AFTERMATH 97044/INTERSCOPE	EMINEM
30	29	24	27	PUSHIN' WEIGHT ● (C) (D) (T) PRIORITY 53456 †	ICE CUBE FEAT. MR. SHORT KHOP
31	24	22	9	ON DEADLY GROUND (C) (T) (X) BLACKBERRY 006*/INU GRUV	PSYCHO VS. IRISCIENCE
32	30	44	18	FREE & SINGLE (C) (T) OS 0001*	B DA OUTTA SIGHT CHILD
33	27	31	4	EVEN CHEAPER (CHEAPSKATE REMIX) (T) (X) ROC-A-BLOK/RUFFHOUSE 79136*/COLUMBIA †	SPORTY THIEVZ
34	NEW ▶	—	1	SHE'S A BITCH (T) THE GOLD MIND/EASTWEST 63751*/EEG	MISSY "MISDEMEANOR" ELLIOTT
35	37	32	32	INVASION OF THE FLAT BOOTY B*****S (C) (D) (T) SHORT 42543/JIVE	TOO SHORT
36	33	37	4	R.E.C. ROOM (T) LOUD 65714*/RCA †	INSPECTAH DECK
37	34	27	26	DOO WOP (THAT THING) ● (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA †	LAURYN HILL
38	44	—	11	EVERY THING I WANT (C) (X) DOC HOLLYWOOD 7002*/WHITE LION †	TEE KEE FEATURING DA'IMON
39	NEW ▶	—	1	BALLIN' (C) (D) REBEL 2617/HARVEST	BIG VILLA
40	43	36	11	REMEMBER ME BALLIN (C) (D) (T) HYPNOTIZE MINDS 1767/RELATIVITY	INDO G
41	39	41	15	DA GOODNESS (T) DEF JAM 566831*/MERCURY	REDMAN
42	35	38	7	N**** WHAT!! (C) (X) OUTHOUSE 0169*	WHIP
43	32	34	6	YOU GOT ME (T) MCA 55539* †	THE ROOTS FEATURING ERYKAH BADU
44	47	43	91	HOW DO U WANT IT/CALIFORNIA LOVE ▲ (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND †	2PAC (FEAT. KC AND JOJO)
45	50	46	57	THROW YO HOOD UP (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
46	38	28	9	HA (T) CASH MONEY 56234*/UNIVERSAL †	JUVENILE
47	40	33	6	BE FAITHFUL (T) AV8 86*	FATMAN SCOOP & CROOKLYN CLAN FEAT. FAITH EVANS
48	RE-ENTRY	—	2	EVERYONE FALLS IN LOVE (C) (T) (X) PENTHOUSE 6278*/MP †	TANTO METRO & DEVONTE
49	36	30	8	MY NAME IS (T) WEB/AFTERMATH 95040*/INTERSCOPE †	EMINEM
50	41	35	5	RYDE OR DIE (T) RUFF RYDERS 95042*/INTERSCOPE †	RUFF RYDERS FEAT. LOX, DMX, DRAG-ON & EVE

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.

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top 50 songs like 'NO SCRUBS', 'ANYWHERE', 'YOU', 'WHAT'S IT GONNA BE?', 'SWEET LADY', etc.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the chart for more than 20 weeks.

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

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

Table listing R&B singles A-Z with columns: Rank, Title, Artist, Label. Includes entries like '808 (R. Kelly, BMJ/Dotted Line, BMJ) WBM', 'ALL NIGHT LONG (Chyna Baby, BMJ/Janice Combs, BMJ/EMI Blackwood, BMJ/A&S, BMJ/BMG, BMJ/Justin Combs, ASCAP/EMI April, ASCAP/Brother-4-Brother, ASCAP) HL', etc.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top 50 songs like 'WHO DAT', 'NO SCRUBS', 'WHAT'S IT GONNA BE?', 'IF YOU (LOVIN' ME)', '808', etc.

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

Table with columns: Rank, Title, Artist, Label. Continuation of R&B singles A-Z list from the previous page.

Vicki Sue Robinson Comes Back Around

STILL TURNING: If a cat has nine lives, so, too, does dance veteran Vicki Sue Robinson, who's been turning the beat around since the mid-'70s, when her signature crossover hit "Turn The Beat Around" entered the American psyche.

A top 10 song on The Billboard Hot 100 in 1976, "Turn The Beat Around" earned Robinson a Grammy nod in the best female vocalist category. Twenty-three years after the fact, the song continues to be a hot commodity on numerous disco compilations.

"I was just a wide-eyed kid when I recorded 'Turn The Beat Around,'" says Robinson, who was in the original Broadway casts of "Hair" and "Jesus Christ Superstar," among others. "At the time, I was heavily into theater, jazz, and Steely Dan. The word 'disco' meant absolutely nothing to me—but I quickly learned."

After recording three albums for RCA Records, Robinson remained a constant on global dancefloors well into the '80s, thanks to one-off singles released on such New York indie labels as Prelude and Profile.

By the late '80s, Robinson had no label to call home. Instead of calling it quits, she became one of the most in-demand session singers (working with Elton John, Cyndi Lauper, and Phil Ramone). She's also done her fair share of jingles for products ranging from Doublemint and Pepsi to Maybelline and Cover Girl.

With the arrival of the '90s, Robinson returned to the theater. "I wanted to return to my roots," she says. "I wanted an outlet where I could stretch out artistically and creatively and not just do balls-to-the-wall dance stuff."

The result was "I Will," an autobiographical theatrical show that later evolved into "Absolutely Vicki Sue."

Both of these off-Broadway productions paved the way for the singer's current creation, "Vicki Sue Robinson . . . Behind The Beat," which opens May 9 at the Kaufman Theatre in New York. Previews begin Friday (30).

Robinson says "Behind The Beat"—conceived by the singer and her partner in life and work, Bill Good—intertwines the many facets of her expansive career. Additionally, it features seven original songs, including "After The Rain," "Miracle," the singer's 3-year-old club anthem "House Of Joy," and "Move On."

Robinson says she's doubly excited about "Move On." "First of all," she notes, "the lyrics are very close to my heart. It's an empowering song that arrives at a special point in the show. Secondly, it's my new single."



by Michael Paoletta

Groovilicious/Strictly Rhythm is scheduled to release the Welcome Productions-produced "Move On" in late spring or early summer.

Throughout her colorful career, Robinson has learned that "things don't always happen when you want them to. That's been my hardest lesson to learn. But you've got to keep moving on. Sometimes, you have to simply enjoy the process—you know,

the here and now—and not always worry about tomorrow. That's how you grow stronger." Indeed.

HARD'N'HOT: In the five months since opening its doors, Los Angeles-based Raw Nerve Records has created quite a name for itself. Helmed by ex-Cleveland

lander Dave Moss—who has held A&R posts at Profile and Atlantic Records—the label spotlights the hard and soul of house music.

Moss describes Raw Nerve as an "independent boutique label specializing in dance music for DJs, clubs, and dance music lovers throughout the world."

Releases thus far include Summer's Eve's "The Swisher," DJ Robbie Tronco Presents The Translucent Disco Dolls' "Mary's Opera," and DJ Robbie Tronco Vs. Eddie Baez's "Crash"/"100% Ovahness."

On Tuesday (27), the label is scheduled to release Sussex House's "I Feel Good." On May 11,

Raw Nerve unites two dance legends when it issues "Rushin' To Meet You" by Victor Simonelli Presents Pat Hodges.

Already, product bearing the Raw Nerve imprint has been fiercely embraced by such DJs as New York's Danny Tenaglia, L.A.'s Manny Lehman, Seattle's Randy Schlager, and San Francisco's David Harness.

When Moss declares, "If the track hits a raw nerve, it's a Raw Nerve record," he ain't kidding. We'll certainly be keeping our eyes on this lit label—and so should you.

SO EXCITED: On May 18, the newly resuscitated Buddha Records (Billboard, Dec. 12, 1998), which travels through the BMG network, will issue "Big 12 Inches," a three-part dance compilation series. Lovingly compiled by Donald Cleveland, who co-produced it with Buddha's director of A&R, Mike Ragogna, "Big 12

Inches" intertwines rare gems and pop crossovers from the past 30 years.

Unlike the bulk of dance compilations in the marketplace, the three "Big 12 Inches" CDs feature the extended club versions of each song—not the always-too-short radio edits. With this knowledge, be prepared for an incredibly impressive, and creative, track listing.

"Big 12 Inches: Groovin' You" includes Vicki Sue Robinson's "Turn The Beat Around," Main Ingredient's "Happiness Is Just Around The Bend," Odyssey's "Don't Tell Me, Tell Her," Greg Phillinganes' "Behind The Mask," the

(Continued on page 32)



Beatmasters. In support of their Tommy Boy album "Dancing Drums," Badmarsh and Shri have spent the better part of April touring throughout North America. Deftly uniting traditional Indian instrumentation and Western dancefloor beats, the two have already performed in Toronto, Montreal, Ottawa, San Diego, Los Angeles, San Francisco, and Seattle. On Friday (23) and Sunday (25), they're due to play Portland, Ore., and New York, respectively. Shown, from left, are Badmarsh and Shri.

Sasha, Digweed Stay Busy

BY RICK SALZER

NEW YORK—When it comes to underground club music, U.K. DJs/remixers Sasha and John Digweed are masters of their craft. Since the early '90s, this dynamic duo has been honing its deft musical skills both in the clubs and in the recording studio.

In fact, when Sasha and Digweed aren't manning the turntables for sold-out crowds at such weekly parties as Renaissance, Bedrock, and Northern Exposure in their homeland, they can more often than not be found in the studio re-tweaking songs by the likes of Madonna and the Pet Shop Boys.

Success arrived early on for Sasha and Digweed when London-based Six6 Records issued the duo's beat-mixed album "Renaissance, Volume 1." Since its release five years ago, the multi-artist compilation has sold more than 100,000 units

worldwide, according to Sasha and Digweed. "Renaissance, Volume 2," which was mixed solely by Digweed, quickly followed.

In 1994—and due to their gradually swelling international profile—Sasha and Digweed began crossing the Atlantic in order to DJ in clubs in the U.S. Their first stop was Aahz, a seminal club in Orlando, Fla.

In the years since, they've manned the turntables at numerous clubs in America, including Twilo in New York, Nikita in San Francisco, and Axis in Boston. Additionally, the pair has DJ'd at outdoor festivals in Colorado, Florida, and California.

Two years ago, the creative duo initiated a monthly residency at the highly revered Twilo. The two DJs have also toured throughout Europe, Japan, and Australia.

Sasha and Digweed are managed by Guy Orndel of London-based Balance Management and Lynn Cosgrave of London-based Cosmack Management, respectively.

Jimmy Van Malleghem of New York-based Balance Promote Group handles all bookings for Sasha and Digweed throughout North America. For all other territories, Sasha is booked by Tara Morgan of London-based Tyrant Agency, while Digweed is handled by Ian Hindmarsh of Cosmack Management.

On April 6, New York-based independent Ultra Records issued "Northern Exposure II: Expeditions," which spotlights the pair's effortless blending of dance classics and new material. This expan-

sive collection was preceded by "Northern Exposure I" and "Northern Exposure II."

On April 20, Los Angeles-based Thrive Records (which is distributed by Sire Records Group through WEA) released "Sasha: Global Underground 003 San Francisco."

Prior to that, in November, Thrive issued "John Digweed: Global Underground 001 Sydney." In August, the label has plans to release "John Digweed: Global Underground 005 Hong Kong." (Thrive has licensed the "Global Underground" DJ series from the U.K. imprint boxed.)

On the remix front, Sasha has provided new musical insight to recordings by Gus Gus, M People, and Madonna.

Digweed, along with engineer Nick Muir—and recording under the Bedrock moniker—has done the same for Billie Ray Martin, Humate, and Danny Tenaglia.

Since remixing Madonna's "Ray Of Light," Sasha's plate has been rather full. "The offers have been coming in pretty steadily," Sasha says. "Unfortunately, I've had to turn down many of them because of my schedule."

"At the moment," continues Sasha, "I'm finishing an album that I collaborated on with BT for Peter Gabriel's Realworld label. The songs are traditionally beautiful with a small touch of Sasha and BT."

Additionally, Sasha is composing original songs for the video game "WipeOut3" for Sony PlayStation, as well as working on an album for Deconstruction U.K. According to Sasha, the set's first single, "Xpander," should be out in midsummer, with an album following soon thereafter.

As for Digweed, aside from his hectic DJ and remix schedule, he's looking forward to a Bedrock album. "Maybe when I get a break from this hectic schedule, Nick and I can sit down and finally do our album," he says.

In the meantime, Sasha and Digweed will continue the creative process, one step at a time—and with much patience.

Says Digweed, "It's much more important to build an act or a DJ over time. One shouldn't rush a project and proclaim to the U.S. that 'Here we are.' Sasha and I know that it takes a long time to build a faithful following. Hopefully the 'Northern Exposure' and 'Global Underground' projects will reap the rewards of our constant touring and hard work."



ROBINSON



MOSS



SASHA AND DIGWEED

Billboard Dance Breakouts

MAY 1, 1999

CLUB PLAY

1. SHOW ME LOVE '99 ROBIN S. 4 PLAY
2. STOP & PANIC CIRRUS MOONSHINE
3. SHARE THE LOVE ANDREA MARTIN ARISTA
4. PUT YOUR HANDS UP BLACK + WHITE BROTHERS CLUBTOOLS IMPORT
5. PEOPLE GET DOWN SCAPE GROOVILICIOUS

MAXI-SINGLES SALES

1. LET THE JOY RISE ABIGAIL INTERHIT
2. SWEET LADY TORRID TWIN SOUNDS/DOMINION
3. RELEASE IT HATE DEPT. RESTLESS
4. BODY MOVIN' BEASTIE BOYS GRAND ROYAL
5. WHEN A WOMAN'S FED UP KARMA TWIN SOUNDS/DOMINION

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

Billboard **dms99**

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Cancellation Policy: Cancellations must be submitted in writing. ALL REFUNDS WILL BE PROCESSED AFTER THE CONFERENCE. Cancellations received between May 21 and June 25 are subject to \$75 administrative fee. No refunds will be issued after June 25th.

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	3	6	6	STRONG ENOUGH WARNER BROS. 44644	1 week at No. 1 CHER
2	6	16	4	IT'S OVER NOW ARISTA PROMO †	DEBORAH COX
3	2	3	14	YOU DON'T KNOW ME ARMED 002 †	ARMAND VAN HELDEN FEATURING DUANE HARDEN
4	1	2	11	BODY TWISTED 55528/MCA †	FUNKY GREEN DOGS
5	17	24	3	UNSPEAKABLE JOY NERVOUS 20358	KIM ENGLISH
6	7	10	9	STRANDED EPIC PROMO	LUTRICIA MCNEAL
7	5	1	10	BABY WANTS TO RIDE GROOVILICIOUS 067/STRICTLY RHYTHM	HANI
8	21	26	3	GOT THE GROOVE GROOVILICIOUS 079/STRICTLY RHYTHM	S-M TRAX
9	13	19	6	WHEN I GROW UP ALMO SOUNDS PROMO/INTERSCOPE	GARBAGE
10	16	22	5	GOT TO DANCE DISCO GROOVILICIOUS 076/STRICTLY RHYTHM	H.O.G. PRESENTS GROOVELINES
11	12	15	7	RIGHT BEFORE MY EYES 4 PLAY 1022	NN'G FEATURING KALLAGHAN
12	10	12	9	DO YOU LOVE ME TOMMY BOY SILVER LABEL 349/TOMMY BOY	A GIFT OF LOVE FEAT. DEMI MOORE
13	4	4	8	DARKNESS INC IMPORT/SONY	SATOSHI TOMIIE FEAT. ROBERT OWENS & CEVIN FISHER
14	9	5	10	I STILL BELIEVE COLUMBIA 79104 †	MARIAH CAREY
15	15	18	7	RIDE THE TRIP JELLYBEAN 2545	PLASMIC HONEY
16	8	11	8	THE MUSIK NERVOUS DOG 20353/NERVOUS	ORANGE
17	14	7	13	JOY DEFINITY 004	KATHY BROWN
18	26	39	3	SEXUAL (LI DA DI) TOMMY BOY 374	AMBER
19	24	25	5	THE FLAME TRAX 10082	ERIN HAMILTON
20	27	42	3	LET IT RAIN JELLYBEAN 2550	SOUL SOLUTION FEATURING CAROLYN HARDING
21	20	20	8	CAN'T TAKE MY EYES OFF OF YOU AM 0100	JEANIE TRACY
22	18	13	12	ECSTASY (TAKE YOUR SHIRTS OFF) GROOVILICIOUS 064/STRICTLY RHYTHM	JOHNNY VICIOUS FEAT. LULIA
23	25	29	5	DREAMING TOMMY BOY SILVER LABEL 359/TOMMY BOY †	RUFF DRIVERZ PRESENTS ARROLA
24	11	8	11	HEARTBREAK HOTEL ARISTA 13613 †	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
25	28	45	3	SHE WANTS YOU VIRGIN 38658 †	BILLIE
26	22	17	8	STRUCK BY LOVE EIGHTBALL 132	LECTROLUV FEATURING ALVAUGHN JACKSON
27	34	37	4	MAMA SWEET LOGIC 3000 65680/LOGIC †	DA HOOL
28	42	—	2	MARIA LOGIC 78040/BEYOND †	BLONDIE
◀ Power Pick ▶					
29	46	—	2	ALL NIGHT LONG BAD BOY 79206/ARISTA †	FAITH EVANS FEATURING PUFF DADDY
30	40	49	3	TEARDROPS FRESH IMPORT †	LOVESTATION
31	37	40	4	I WANT YOUR LOVE REDDLINE 249/WARLOCK	DA BUDDAH BANGAZ
32	33	36	5	THE SWISHER RAW NERVE 1001	SUMMER'S EVE
33	39	47	4	HEAVEN GIANT STEP 69427/550 MUSIC	GLEN SCOTT
34	19	9	11	JACKIE'S STRENGTH ATLANTIC 84442 †	TORI AMOS
35	31	31	7	THE LATIN THEME MOONSHINE 88456 †	CARL COX
◀ Hot Shot Debut ▶					
36	NEW ▶	1	1	JOY & PAIN (DON'T YOU BELIEVE ME) TOMMY BOY 372	MOA
37	36	30	8	GIRLS ON FILM (REMIX) EMI IMPORT	DURAN DURAN
38	NEW ▶	1	1	IF YOU BUY THIS RECORD YOUR LIFE WILL BE BETTER JIVE 42594	THE TAMPERER FEAT. MAYA DAYS
39	48	—	2	ON THE RUNWAY TVT 3291	SANDRA BERNHARD
40	23	14	12	NOTHING REALLY MATTERS MAVERICK 44613/WARNER BROS. †	MADONNA
41	29	28	7	FEEL WHAT YOU KNOW SNAPT 2076/MAXI	BIG MUFF
42	41	35	7	NERVOUS BREAKDOWN GROOVILICIOUS 068/STRICTLY RHYTHM	THE SHRINK
43	NEW ▶	1	1	TESTIFY EPIC PROMO	M PEOPLE
44	43	48	4	WALK ON BY MCA 55547	MAD DOLL
45	49	—	2	THE BEGINNING NITEGROOVES 97/KING STREET	MIKE SKI
46	45	46	6	THAT MAN OF MINE REDZONE 1998	SUGARSHOP FEATURING CINDY MIZELLE
47	NEW ▶	1	1	WANNA GIVE IT UP AFTERHOURS 112/JC	RALPHI ROSARIO WITH LINDA CLIFFORD
48	32	23	11	FOOL FOR LOVE MAXI 2075	SOUL STATION
49	NEW ▶	1	1	MOVE MANIA CONTAGIOUS IMPORT	SASH! FEATURING SHANNON
50	NEW ▶	1	1	MY HOUSE CUTTING 436	68 BEATS

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	2	1	23	BELIEVE (T) (X) WARNER BROS. 44576	21 weeks at No. 1 CHER
2	1	2	11	BLUE MONDAY (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS. †	ORGY
◀ Greatest Gainer ▶					
3	37	44	7	NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
4	3	3	20	WE LIKE TO PARTY! (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS
5	4	4	5	MARIA (T) (X) LOGIC 78040/BEYOND †	BLONDIE
6	5	6	8	PRaise YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
7	6	5	13	HEARTBREAK HOTEL/IT'S NOT RIGHT BUT IT'S OKAY (T) (X) ARISTA 13613 †	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
8	8	8	39	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE †	FATBOY SLIM
9	7	7	11	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104 †	MARIAH CAREY
10	9	9	48	THE CUP OF LIFE (THE OFFICAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932 †	RICKY MARTIN
11	10	10	30	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
12	11	12	15	C'EST LA VIE (T) (X) EPIC 79085 †	B*WITCHED
◀ Hot Shot Debut ▶					
13	NEW ▶	1	1	MY FIRST NIGHT WITH YOU (X) UNIVERSITY 97059/INTERSCOPE †	MYA
14	12	11	10	MIAMI (X) TWIN SOUNDS/DOMINION 4251/K-TEL	SLICK
15	NEW ▶	1	1	WINDOWLICKER (X) WARP 35007/SIRE †	APHEX TWIN
16	15	14	8	JACKIE'S STRENGTH (T) (X) ATLANTIC 84442/AG †	TORI AMOS
17	14	13	10	PRETTY FLY (FOR A WHITE GUY) (X) TWIN SOUNDS/DOMINION 4261/K-TEL	THE OBSCURE
18	13	15	13	ALL I HAVE TO GIVE (T) (X) JIVE 42563 †	BACKSTREET BOYS
19	19	18	21	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM †	VENGABOYS
20	21	24	34	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
21	18	16	49	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG †	BRANDY & MONICA
22	17	19	13	TAINTED LOVE (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
23	22	26	17	SKIN (T) (X) NERVOUS 20356 †	CHARLOTTE
24	24	20	9	BODY (T) (X) TWISTED 55528/MCA †	FUNKY GREEN DOGS
25	16	17	3	ALL NIGHT LONG (T) BAD BOY 79206/ARISTA †	FAITH EVANS FEATURING PUFF DADDY
26	33	28	47	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
27	23	22	13	I'M BEAUTIFUL (T) (X) WARNER BROS. 44586 †	BETTE MIDLER
28	30	32	11	WHEN I'M GONE (T) (X) ROBBINS 72034	ROCKELL
29	27	31	37	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
30	29	35	5	WHAT'D YOU COME HERE FOR? (T) (X) COLUMBIA 79091 †	TRINA & TAMARA
31	26	25	3	MICKEY (REMIXES) (T) (X) RAZOR & TIE 80750 †	TONI BASIL
32	20	27	3	UNSPEAKABLE JOY (T) (X) NERVOUS 20358	KIM ENGLISH
33	RE-ENTRY	6	6	BEACHBALL (T) ULTRA 016 †	NALIN & KANE
34	31	29	52	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822 †	MARIAH CAREY
35	25	23	30	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551 †	DEBORAH COX
36	34	38	19	HORNY (T) (X) AMERICAN 79065/COLUMBIA †	MOUSSE T. VS. HOT 'N' JUICY
37	32	34	13	SOMEONE TO HOLD (T) (X) H.O.L.A. 341082	VERONICA
38	35	33	44	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS. †	MADONNA
39	28	21	4	SLAM DUNK (T) (X) ARISTA 13627 †	FIVE
40	46	—	2	WHAT IT'S LIKE (X) TWIN SOUNDS/DOMINION 4286/K-TEL	ENVISION
41	38	40	11	THIS JOY (T) (X) WELCOME WAX/GROOVILICIOUS 073/STRICTLY RHYTHM	VERNESSA MITCHELL
42	42	36	55	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515 †	BACKSTREET BOYS
43	44	39	31	ONLY WHEN I LOSE MYSELF (T) (X) MUTE/REPRISE 44562/WARNER BROS. †	DEPECHE MODE
44	47	49	26	JUMP AROUND (2000 MIX) (T) (X) TOMMY BOY 463	HOUSE OF PAIN
45	36	30	5	TURN ME ON (T) (X) TWISTED 55527/MCA	DANNY TENAGLIA FEATURING LIZ TORRES
46	43	46	30	LET ME GO...RELEASE ME (T) (X) H.O.L.A. 341070	VERONICA
47	40	41	19	FIND ANOTHER WOMAN (T) (X) GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
48	39	43	14	X '99 (T) (X) TWISTED 55489/MCA	JUNIOR VASQUEZ
49	RE-ENTRY	9	9	LET'S GO ALL THE WAY (T) (X) COLUMBIA 78958 †	REACT
50	48	37	14	TAKING EVERYTHING (T) (X) EASTWEST 63779/EEG †	GERALD LEVERT

○ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. † Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1999, Billboard/BPI Communications.

DANCE TRAX

(Continued from page 30)

Pointer Sisters' "Automatic," New York Community Choir's "Express Yourself," Harvey Mason's "Groovin' You," Grey & Hanks' "Dancin'," and Evelyn "Champagne" King's "I Don't Know If It's Right."

"Big 12 Inches: So Excited" features the Pointer Sisters' "I'm So Excited," Black Box's "Strike It Up," King's "Love Come Down," the Hues Corporation's "Rock The Boat," Dr. Buzzard's Original Savannah Band's "Cherchez La Femme,"

Odyssey's "Native New Yorker," Esther Williams' "I'll Be Your Pleasure," and New Birth's "I Can Understand."

"Big 12 Inches: More, More, More!" spotlights King's "Shame," Cory Daye's "Pow Wow," Andrea True Connection's "More, More, More," Faith, Hope & Charity's "To Each His Own (That's My Philosophy)," Melba Moore's "Standing Right Here," Hall & Oates' "I Can't Go For That (No Can Do)," Gladys

Knight & the Pips' "Love Is Always On Your Mind," and Odyssey's "Inside Out."

GONNA MAKE YA SWEAT, AGAIN: Two clubland veterans—Larry Yasgar and Vito Bruno—have joined forces to open Endorfun Records. In addition to signing home-grown talent, the Brooklyn, N.Y.-based independent is looking to license product from overseas.

On Tuesday (27), Endorfun will

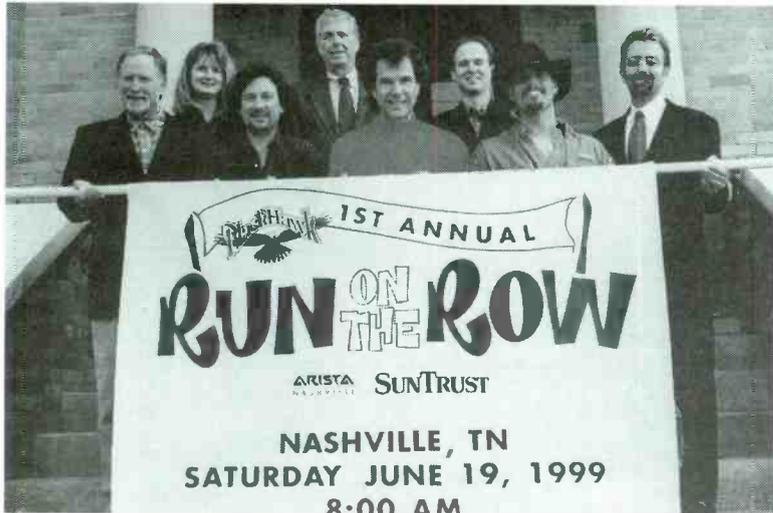
release its first three singles: Michelle Narine's "Do It To It," Sherry Christian's "Sipping Ginger Ale," and Chop N' Chan Featuring Willi Ninja & Diana G.'s "House Of Pleasure," all of which bristle with a crossover sensibility.

The union of Yasgar and Bruno is a strong one. In his 30-plus years in the business, Yasgar has held posts at Atlantic (he signed Nu Shooz); at the A&M-funded/distributed Vendetta Records, which he helmed; and at

Columbia, where as VP of A&R he signed C&C Music Factory.

Bruno is the founder/COO of AM:PM Entertainment Concepts Inc., which specializes in artist management and development, club/radio promotions, talent booking, and special events planning. In the early '80s, he managed freestyle acts like Noel ("Silent Morning") and Information Society ("What's On Your Mind"); today, he manages Crystal Waters.

We wish them both the best of luck!



Running On The Row. Arista/Nashville group BlackHawk, along with its label and SunTrust Bank, will sponsor Run on the Row, an event on June 19 to benefit cancer research at Frances Williams Preston Laboratories, a division of the T.J. Martell Foundation. Shown, from left, are Tim DuBois, president of Arista/Nashville; Karen Clark, VP of SunTrust; Van Stephenson of BlackHawk; Dr. Harold Moses, director of the Vanderbilt Cancer Center and Frances Williams Preston Laboratories; Henry Paul of BlackHawk; Tod Minnich, executive director, Nashville, of the T.J. Martell Foundation; Dave Robbins of BlackHawk; and Brian Williams, senior VP/director of music/private banking for SunTrust.

Tennison's Ready For Her 'Turn'

Former Prison Guard Making Debut With Asylum Album

BY CHET FLIPPO

NASHVILLE—From Prison Row to Music Row, Chalee Tennison has come a long way in a few years.

The former prison guard at the Gatesville Unit and Mountainview Unit of the Texas Department of Criminal Justice—where she says executed prisoner Karla Faye Tucker was one of her wards—has now achieved her dream: making it in Nashville. Tennison's self-titled album debuts June 8 on Asylum Records.

Although she now says it's been an overnight thing, she labored for years to get here. The 29-year-old single mother of three children took whatever jobs she had to, she says, to get to Nashville.

The hottest and hardest job she worked, she says, was hanging dry-wall. "Actually," she says, "I did float-

ing and tape. I was the best mud-woman around."

She worked with bands in central Texas on and off for almost a decade and began visiting Nashville. Like many aspiring singers, she ended up singing demos.

Those caught the attention of producer Jerry Taylor, and that led to her signing with Asylum.

She co-wrote her first single off the album, "Someone Else's Turn To Cry," and frankly says that it's very autobiographical.

"That came straight from my last divorce," she says, adding that she recently celebrated, on April 1, both the one-year anniversary of signing her publishing deal with Sony/ATV Tree and getting a final decree in that third divorce.

"I've been through some pretty sad times," she says. "When I got the idea for 'Someone Else's Turn To Cry,' I was pretty tired of crying all the time. I was in the bathroom crying like a big baby, and I looked in the mirror. Suddenly I saw the woman I used to be, and I decided it was some-

one else's turn to cry."

The single, "Someone Else's Turn To Cry," is at No. 60 on the Hot Country Singles & Tracks chart this issue.

KTTS Springfield, Mo., PD Don Paul says his station was early on "Someone Else's Turn To Cry" because it sounded real.

"I liked the way she sounded," he says. "She has a genuine sound, which we liked. Once in a while, someone comes along with a sound that's really distinctive and stands out from the rest, and she has that."

Just over a year ago, when Evelyn Shriver and Susan Nadler were, in essence, auditioning for their jobs before Elektra Entertainment Group chairman/CEO Sylvia Rhone, Tennison's demos were part of their sales pitch. (Shriver is now Asylum Records president, and Nadler is her A&R VP)

"Sylvia Rhone approved me sight unseen," says Tennison. "I'm very grateful for that."

Shriver, who was for many years the late Tammy Wynette's publicist, notes that Tennison's traditional music sensibility and career determination reminded her of the late superstar.

"Chalee is also tapping in to the (Continued on page 35)



TENNISON

Foster, Lloyd Return With Pop-Oriented Releases; Jones Album Back On Track

SOUNDS: Seems like only yesterday Bill Lloyd and Radney Foster, performing as Foster & Lloyd, were on the cutting edge of modern country. It's been almost 10 years since their last album, 1990's "Version Of The Truth," and their breakup.

Both continue to lead the way in music in Nashville, both as songwriters and solo performers. Now, coincidentally, each has a new album

out, and both sets show why they're so well-regarded by their peers.

Lloyd's "Standing On The Shoulders Of Giants," on Koch Records, finds him pursuing his love of power pop. Who else would dare write a song called "Turn Me On Dead Man" and tack two Beatlesque hidden endings onto it? The latter concludes with Lloyd doing a "patty cake" version of "Wipe Out" on his infant's back.

Foster's "See What You Want To See," on Arista/Austin, was delayed from a fall '98 release due to company restructuring, but it was well worth the wait.

Foster, too, is exploring his pop muse and is aided by such guest vocalists as Emmylou Harris, Darius Rucker, Abra Moore, and Patrice Pike. Nashville power pop trio Joe, Marc's Brother will back Foster on tour.

ON THE RECORD: George Jones' first album for Asylum, which was delayed due to his near-fatal car wreck, has now been scheduled for a June 22 release. One of the album's tracks, "Choices," has become the most-requested song at WKDF Nashville after morning man Carl P. Mayfield began playing it.

Since its flip to country (Billboard, April 10), the station has been playing legends and not just on Mayfield's show. Songs by the likes of Jones, Willie Nelson, Don Williams, Loretta Lynn, Waylon Jennings, and Ernest Tubb are popping up throughout the day.

ON THE ROW: Shania Twain was named songwriter/artist of the year at the Nashville Songwriters Assn. International Awards ceremony, held April 16 here. Phil Vassar was named songwriter of the year; and song honors went to "Holes In The Floor Of Heaven" (written by Steve Wariner and Billy Kirsch) and "Don't Laugh At Me" (written by Allen Shamblin and Steve Seskin).

The MCG imprint at Curb Records has been retired. Shifting from MCG/Curb to Curb are LeAnn Rimes, Trini Triggs, and Shane McAnally.

Signings: James Prosser to Refugee Management... The Kitty Wells Family Show to Midnight Special Productions Inc.

PEOPLE: Janie Fricke is offering a reward for the return of her Country Music Assn. and Academy of Country Music awards, which were taken during a recent burglary of her Dallas ranch. Also missing is a pink Ovation guitar with the initials "JF" on the neck. The information hot line is 615-889-6995.

Tammy Wynette's body was exhumed here for an autopsy April 14, at the request of her widower and manager, George Richey. He is a defendant in a wrongful death suit brought by three of Wynette's daughters. Autopsy results are due sometime in May... Pam Tillis and manager Stan Mores part ways... Deana Carter is serving as national spokesperson for the National Kidney Foundation... Trisha Yearwood and Martina McBride will head a Country Music Assn. contingent performing before key advertising executives Thursday (29) at New York's Roseland Ballroom. Also appearing will be Lee Roy Parnell, Kelly Willis, Jason Sellers, and the Kinleys.

MICRO COUNTRY: Brooks & Dunn made use of Microsoft's new Windows Media Technologies 4.0 for a simultaneous delivery of their new single April 21. "South Of Santa Fe" was unveiled on CMT's "Delivery Room" at the same time Windows Media was streaming the video at country.com. The duo will perform the song at the Academy of Country Music Awards show May 5.



FOSTER & LLOYD



by Chet Flippo



Victoria Shaw Goes Indie With Debut On Her Own Taffeta Label

BY DEBORAH EVANS PRICE

NASHVILLE—When Victoria Shaw makes changes in her life, she really makes changes.

She parted ways with Warner Bros., changed her affiliation from ASCAP to SESAC, and left her booking agent to take her booking in-house. When she told her husband there was one other change she felt she needed to make, he—hoping it wasn't marital—suggested she cut her hair.

She did. She also decided to launch her own independent record label, Taffeta Records, and on June 1 will release her label debut, "Old Friends, New Memories."

The 14-song collection features both new and familiar tunes, and Shaw says the recording comes closer to capturing her live sound than any record she's made.

Following her major-label experience, Shaw says being an independent feels very liberating. "It was a mutual agreement," she says of severing her relationship with Warner Bros. "I felt it was time for me to leave, and they certainly weren't barring the door. I still have wonderful friends there, but it just wasn't the right house for me to be in."

Shaw didn't even shop her music to

any other labels, saying it would have felt like "dating the same guy in different clothes. I wanted to make a new album but didn't want to go shopping for another label deal."

She says her husband and business partner, Robert Locknar, said the two aren't mutually exclusive. "Why don't you just make the album you want to make and not worry about anything else," he told her.

Shaw enlisted her friend, hit songwriter Jon Vezner, who wrote Kathy Mattea's "Where've You Been" and Diamond Rio's "You're Gone," to work with her. "I told him about the project I wanted to do," she says. "He always had an interest in producing me. And I've always loved working with him as a writer. When we'd demo stuff, I loved the way he captured my voice."

Vezner and Shaw began working in his home studio last November. They took a break for the holidays, then finished the project in February.

Vezner says, "I love the album. Hopefully it really brought out Vic, who she is without any restrictions as far as format or whatever. We just tried to be as honest to the songs as we could. I love working with her." (Continued on page 35)



SHAW



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	21	HOW FOREVER FEELS B.CANNON,N.WILSON (W.MOBLEY,T.MULLINS)	KENNY CHESNEY (C) (D) (V) BNA 65666 †	1
2	2	2	19	I'LL THINK OF A REASON LATER M.WRIGHT (T.MARTIN,T.NICHOLS)	LEE ANN WOMACK (V) DECCA 72076/MCA NASHVILLE	2
3	4	4	15	WISH YOU WERE HERE C.CHAMBERLAIN (S.EWING,B.ANDERSON,D.MOORE)	MARK WILLS (V) MERCURY 566764	3
4	3	3	26	ORDINARY LIFE N.WILSON,B.CANNON (B.BAKER,C.HARRINGTON)	CHAD BROCK (C) (D) (V) WARNER BROS. 17136 †	3
5	7	9	7	PLEASE REMEMBER ME B.GALLIMORE,J.STROUD,T.MCGRAW (R.CROWELL,W.JENNINGS)	TIM MCGRAW (C) (D) (V) CURB 73080 †	5
6	5	8	13	GONE CRAZY K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13155	5
7	6	7	25	DRIVE ME WILD M.A.MILLER,M.MCANALLY (M.A.MILLER,G.HUBBARD,M.LAWLER)	SAWYER BROWN (C) (D) (V) CURB 73075 †	6
8	8	10	19	HANDS OF A WORKING MAN B.GALLIMORE (D.V.WILLIAMS,JIM COLLINS)	TY HERNDON EPIC ALBUM CUT †	8
9	11	15	21	YOU WON'T EVER BE LONELY D.MALLOY,J.G.SMITH (A.GRIGGS,B.JONES)	ANDY GRIGGS (C) (D) RCA 65646 †	9
10	10	11	14	ANYONE ELSE P.WORLEY,B.J.WALKER,JR.,C.RAYE (R.FOSTER)	COLLIN RAYE EPIC ALBUM CUT †	10
11	12	13	11	TWO TEARDROPS S.WARINER (B.ANDERSON,S.WARINER)	STEVE WARINER CAPITOL ALBUM CUT †	11
12	13	14	13	EVERYTIME I CRY K.STEGALL (B.REGAN,K.STALEY)	TERRI CLARK (V) MERCURY 566848 †	12
13	17	23	9	MAN! I FEEL LIKE A WOMAN! R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	13
14	9	5	21	YOU WERE MINE P.WORLEY,B.CHANCEY (E.ERWIN,M.SEIDEL)	DIXIE CHICKS MONUMENT ALBUM CUT †	1
15	16	18	12	HILLBILLY SHOES J.SCAIFE (M.GEIGER,W.MULLIS,B.TAYLOR)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79115 †	15
				◀ AIRPOWER ▶		
16	27	32	8	WRITE THIS DOWN T.BROWN,G.STRAIT (D.HUNT,K.M.ROBBINS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT †	16
17	19	20	14	I'M LEAVING P.MCMAKIN,A.TIPPIN (A.BARKER,R.HARBIN,L.D.LEWIS)	AARON TIPPIN LYRIC STREET ALBUM CUT	17
18	18	19	30	STAND BESIDE ME B.GALLIMORE,T.MCGRAW (S.A.DAVIS)	JO DEE MESSINA CURB ALBUM CUT †	1
19	20	16	24	I DON'T WANT TO MISS A THING M.WRIGHT (D.WARREN)	MARK CHESNUTT (C) (D) (V) DECCA 72078/MCA NASHVILLE	1
20	26	27	14	WITH YOU M.SPIRO (M.HENDRIX,R.L.BRUCE)	LILA MCCANN (C) (D) ASYLUM 64052 †	20
21	24	26	9	WHATEVER YOU SAY P.WORLEY,M.MCBRIDE (T.MARTIN,E.HILL)	MARTINA MCBRIDE (V) RCA 65730 †	21
22	22	21	16	CAN'T GET ENOUGH E.GORDY,JR. (B.DALY,W.RAMBEAUX,K.BLAZY)	PATTY LOVELESS EPIC ALBUM CUT †	21
23	14	12	16	LOVE AIN'T LIKE THAT B.GALLIMORE,F.HILL (T.GAETANO,A.J.MASTERS)	FAITH HILL WARNER BROS. ALBUM CUT	12
24	23	22	27	UNBELIEVABLE M.D.CLUTE,DIAMOND RIO (A.ANDERSON,J.STEELE)	DIAMOND RIO (V) ARISTA NASHVILLE 13138 †	2
25	21	17	27	BUSY MAN J.KELTON,K.STEGALL (B.REGAN,G.TEREN)	BILLY RAY CYRUS (V) MERCURY 566582 †	3
26	15	6	16	I CAN'T GET OVER YOU D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13152	5
27	28	28	10	MAYBE NOT TONIGHT K.STEGALL (K.STEGALL,D.HILL)	SAMMY KERSHAW & LORRIE MORGAN (V) BNA/MERCURY 65729 †	27
28	29	29	9	STRANGER IN MY MIRROR J.STROUD,B.GALLIMORE,R.TRAVIS (S.EWING,K.WILLIAMS)	RANDY TRAVIS DREAMWORKS ALBUM CUT	28
29	30	30	13	YOUR OWN LITTLE CORNER OF MY HEART M.BRIGHT,T.DUBOIS (W.ALDRIDGE,B.CRISLER)	BLACKHAWK (V) ARISTA NASHVILLE 13158	29
30	31	35	11	SHE'S ALWAYS RIGHT D.JOHNSON,C.WALKER (P.BARNHART,E.HILL,R.MCDONALD)	CLAY WALKER GIANT ALBUM CUT/REPRISE †	30
31	33	37	8	A NIGHT TO REMEMBER D.COOK,L.WILSON (M.T.BARNES,T.W.HALE)	JOE DIFFIE (C) (D) EPIC 79118 †	31
32	36	47	5	TONIGHT THE HEARTACHE'S ON ME P.WORLEY,B.CHANCEY (M.W.FRANCIS,J.MACRAE,B.MORRISON)	DIXIE CHICKS MONUMENT ALBUM CUT	32
33	35	40	6	HELLO L.O.V.E. G.FUNDIS (J.STEELE,D.WELLS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	33
34	40	43	7	ONE HONEST HEART D.MALLOY,R.MCINTIRE (D.MALLOY,F.J.MYERS,G.BAKER)	REBA (V) MCA NASHVILLE 72094	34
35	38	36	10	LITTLE GOOD-BYES D.HUFF (K.OSBORN,J.DEERE,K.GREENBERG)	SHEDAISY (C) (D) (V) LYRIC STREET 64025 †	35
36	39	39	13	I WILL BE THERE FOR YOU B.GALLIMORE (R.BOWLES,J.LEO,T.SHAPIO)	JESSICA ANDREWS (C) (D) (V) DREAMWORKS 59021 †	36
37	37	38	12	I WAS K.LEHNING (C.BLACK,P.VASSAR)	NEAL MCCOY (C) (D) (V) ATLANTIC 84456 †	37
38	43	46	8	SINGLE WHITE FEMALE T.BROWN,B.CANNON,N.WILSON (S.SMITH,C.D.JOHNSON)	CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72092 †	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	41	42	8	SLAVE TO THE HABIT D.HUFF (KOSTAS,T.KEITH,C.CANNON)	SHANE MINOR (C) (D) (V) MERCURY 538546 †	39
40	44	44	12	WHO NEEDS PICTURES F.ROGERS (B.PAISLEY,C.DUBOIS,F.ROGERS)	BRAD PAISLEY (C) (D) (V) ARISTA NASHVILLE 13156 †	40
41	47	50	4	AMAZED D.HUFF (M.GREEN,A.MAYO,C.LINDSEY)	LONESTAR BNA ALBUM CUT	41
42	32	25	17	MEANWHILE T.BROWN,G.STRAIT (J.F.KNOBLOCH,W.HOLYFIELD)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72084	4
43	34	33	16	BETTER MAN C.FARREN (B.WARREN,B.WARREN,G.NICHOLSON)	THE WARREN BROTHERS (C) (D) (V) BNA 65670 †	32
44	48	51	5	ANGELS WORKING OVERTIME D.CARTER,C.FARREN (M.DULANEY,M.LUNN)	DEANA CARTER CAPITOL ALBUM CUT	44
45	49	52	8	SOMETHIN' 'BOUT A SUNDAY R.E.ORRALL,J.LEO (C.WISEMAN,T.NICHOLS)	MICHAEL PETERSON (C) (D) (V) REPRISE 16995	45
46	50	53	6	I KNOW HOW THE RIVER FEELS M.D.CLUTE,DIAMOND RIO (S.D.JONES,A.POWERS)	DIAMOND RIO (V) ARISTA NASHVILLE 13153	46
47	45	31	15	DON'T COME CRYING TO ME T.BROWN (V.GILL,R.NIELSEN)	VINCE GILL (V) MCA NASHVILLE 72085	27
48	51	54	5	FOOL, I'M A WOMAN N.WILSON,B.CANNON (S.EVANS,M.BERG)	SARA EVANS (V) RCA 65744	48
49	55	65	3	THE GREATEST B.MAHER (D.SCHLITZ)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	49
50	52	56	6	BOY OH BOY T.HASELDEN,R.ZAVITSON,D.JOHNSON (S.WILKINSON,A.WILKINSON)	THE WILKINSONS (C) (D) (V) GIANT 16896/REPRISE †	50
51	53	59	4	ALMOST HOME M.C.CARPENTER,B.CHANCEY (M.C.CARPENTER,B.N.CHAPMAN,A.ROBOFF)	MARY CHAPIN CARPENTER (C) (D) COLUMBIA 79148	51
52	60	57	4	START THE CAR B.J.WALKER,JR.,T.TRITT (J.COLE)	TRAVIS TRITT WARNER BROS. ALBUM CUT	52
53	46	34	14	YOU DON'T NEED ME NOW C.BLACK,J.STROUD (C.BLACK,S.RUSSELL)	CLINT BLACK RCA ALBUM CUT	29
54	59	60	4	GIVE MY HEART TO YOU J.KELTON,K.STEGALL (W.ALDRIDGE,B.DIPIERO)	BILLY RAY CYRUS (V) MERCURY 870796 †	54
55	63	71	3	YOU HAD ME FROM HELLO B.CANNON,N.WILSON (K.CHESEY,S.EWING)	KENNY CHESNEY (V) BNA 65745	55
				◀ HOT SHOT DEBUT ▶		
56	NEW ▶		1	LESSON IN LEAVIN' B.GALLIMORE,T.MCGRAW (R.GOODRUM,B.MAHER)	JO DEE MESSINA CURB ALBUM CUT	56
57	58	58	14	HORSE TO MEXICO C.HOWARD,A.SMITH (P.SEBERT,J.MCELROY)	TRINI TRIGGS (C) (D) (V) CURB 73066	53
58	54	49	16	WHAT'S THE MATTER WITH YOU BABY R.CROWELL (B.N.CHAPMAN,A.ROBOFF)	CLAUDIA CHURCH (C) (D) (V) REPRISE 17112 †	41
59	75	—	2	THIS HEARTACHE NEVER SLEEPS M.WRIGHT (D.BURGESS,T.JOHNSON)	MARK CHESNUTT MCA NASHVILLE ALBUM CUT	59
60	65	62	3	SOMEONE ELSE'S TURN TO CRY J.TAYLOR (C.TENNISON,J.ROBINSON)	CHALEE TENNISON ASYLUM ALBUM CUT †	60
61	NEW ▶		1	SOUTH OF SANTA FE D.COOK,K.BROOKS,R.DUNN (K.BROOKS,P.NELSON,L.BOONE)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT †	61
62	NEW ▶		1	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU D.COOK,ALABAMA (C.STURKEN,E.ROGERS)	ALABAMA RCA ALBUM CUT	62
63	61	—	2	SEVEN BRIDGES ROAD R.CHANCEY (S.YOUNG)	RICOCHET COLUMBIA ALBUM CUT †	61
64	62	—	2	MAKE UP IN LOVE W.WILSON,D.STONE (D.ORTON,T.RAMEY)	DOUG STONE ATLANTIC ALBUM CUT	62
65	NEW ▶		1	CRAZY LITTLE THING CALLED LOVE P.ANDERSON (F.MERCURY)	DWIGHT YOAKAM REPRISE ALBUM CUT	65
66	68	61	15	SAY ANYTHING R.HERRING,M.BRIGHT (S.MCANALLY,R.HERRING)	SHANE MCANALLY CURB ALBUM CUT †	41
67	56	48	11	WHAT ABOUT YOU T.MCGRAW,B.GALLIMORE,J.STROUD (T.MULLINS,T.TOLIVER)	SONS OF THE DESERT (C) (D) EPIC 79116 †	45
68	57	55	9	IT'S ABOUT TIME S.HENDRICKS,T.BRUCE (M.D.SANDERS,E.HILL)	JULIE REEVES VIRGIN ALBUM CUT †	51
69	67	67	5	FROM THE INSIDE OUT J.STROUD,J.KING (M.BEESON,A.KASET)	LINDA DAVIS DREAMWORKS ALBUM CUT †	60
70	66	64	16	BARLIGHT L.MAINES,C.ROBISON (C.ROBISON)	CHARLIE ROBISON (C) (D) LUCKY DOG 79061/COLUMBIA †	60
71	64	70	3	THAT'S THE TRUTH C.FARREN (P.BRANDT,C.FARREN)	PAUL BRANDT REPRISE ALBUM CUT	64
72	70	63	20	WHEN MAMA AIN'T HAPPY T.BROWN (R.GILES,G.GODARD,T.NICHOLS)	TRACY BYRD (C) (D) (V) MCA NASHVILLE 72083	31
73	71	69	9	SUNDOWN C.YOUNG,B.CHANCEY (G.LIGHTFOOT)	DERLY DODD COLUMBIA PROMO SINGLE	59
74	NEW ▶		1	WATCHING MY BABY NOT COMING BACK DON COOK (D.BALL,B.PAISLEY)	DAVID BALL (C) (D) (V) WARNER BROS. 16982	74
75	69	68	4	JOHN WAYNE WALKING AWAY D.HUFF (J.Boonstra,D.SNEAD,A.CUNNINGHAM)	LARI WHITE LYRIC STREET ALBUM CUT	64

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2,700 detections for the first time. Titles below the top 30 are removed from the chart after 20 weeks. † Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1999, Billboard/BPI Communications.

Billboard® Top Country Singles Sales

MAY 1, 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	4	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080 4 weeks at No. 1	TIM MCGRAW
2	2	2	9	WITH YOU ASYLUM 64052/EEG	LILA MCCANN
3	3	3	7	HILLBILLY SHOES COLUMBIA 79115/SONY	MONTGOMERY GENTRY
4	4	6	10	I WILL BE THERE FOR YOU DREAMWORKS 59021/INTERSCOPE	JESSICA ANDREWS
5	6	8	9	YOU WON'T EVER BE LONELY RCA 65646/RLG	ANDY GRIGGS
6	5	4	24	FLY (THE ANGEL SONG) GIANT 17131/WARNER BROS.	THE WILKINSONS
7	9	11	11	DRIVE ME WILD CURB 73075	SAWYER BROWN
8	7	5	13	HOW FOREVER FEELS BNA 65666/RLG	KENNY CHESNEY
9	8	7	15	MEANWHILE/YOU HAVEN'T LEFT ME YET MCA NASHVILLE 72084	GEORGE STRAIT
10	14	17	3	SINGLE WHITE FEMALE MCA NASHVILLE 72092	CHELY WRIGHT
11	11	13	13	ORDINARY LIFE WARNER BROS. 17136	CHAD BROCK
12	13	12	26	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
13	10	9	20	I DON'T WANT TO MISS A THING DECCA 72078/MCA NASHVILLE	MARK CHESNUTT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	10	18	SOMEBODY'S OUT THERE WATCHING EPIC 79064/SONY	THE KINLEYS
15	15	15	98	HOW DO I LIVE ▲ ³ CURB 73022	LEANN RIMES
16	16	18	5	LITTLE GOOD-BYES LYRIC STREET 64025/HOLLYWOOD	SHEDAISY
17	17	14	31	IF I LOST YOU WARNER BROS. 17152	TRAVIS TRITT
18	18	16	59	THIS KISS ▲ WARNER BROS. 17247	FAITH HILL
19	NEW ▶		1	ALMOST HOME COLUMBIA 79148/SONY	MARY CHAPIN CARPENTER
20	25	—	2	A NIGHT TO REMEMBER EPIC 79118/SONY	JOE DIFFIE
21	19	19	9	AMONG THE MISSING BNA 65645/RLG	MICHAEL MCDONALD & KATHY MATTEA
22	20	20	6	WHAT'S THE MATTER WITH YOU BABY WARNER BROS. 17112	CLAUDIA CHURCH
23	23	—	17	HORSE TO MEXICO/STRAIGHT TEQUILA CURB 73066	TRINI TRIGGS
24	24	23	5	WHO NEEDS PICTURES ARISTA NASHVILLE 13156	BRAD PAISLEY
25	21	21	60	I'M ALRIGHT/BYE BYE ● CURB 73034	JO DEE MESSINA

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.

COUNTRY CORNER



by Wade Jessen

LOUISIANA STOMP AND TENNESSEE WALTZ: Sammy Kershaw and Lorrie Morgan's duet pairing on "Maybe Not Tonight" (BNA/Mercury) prompts top 10 debuts for both Kershaw's "Maybe Not Tonight" (Mercury) and Morgan's "My Heart" (BNA) sets on Top Country Albums. Each set contains "Maybe Not Tonight," which rises 28-27 on Hot Country Singles & Tracks, up 171 detections. With 14,000 scans, Kershaw's album bows with Hot Shot Debut honors at No. 7 on the country chart, while Morgan's new title enters at No. 8 with 12,000 units. On The Billboard 200, those titles bow at Nos. 99 and 116, respectively.

For Kershaw, "Maybe Not Tonight" is his biggest opening week with an album of new material, besting his "Labor Of Love" package, which entered at No. 13 on Nov. 11, 1997, with approximately 14,000 units and peaked at No. 5 three weeks later. Morgan's 1994 "War Paint" album continues to hold her career benchmark for first-week sales. It entered at No. 12 with more than 17,000 scans in the May 28 issue that year.

SIX SHOOTERS: Kenny Chesney is walking in tall cotton. He becomes one of only three artists in the past 22 years to stay at No. 1 on Hot Country Singles & Tracks for six straight weeks, as "How Forever Feels" (BNA) encores at the top again this issue. In the spring of 1997, Tim McGraw became the first artist in 20 years to remain at No. 1 for six straight weeks on Hot Country Singles & Tracks, when "It's Your Love" (with harmony vocals by Faith Hill) clung to the top for a month and a half. Not since Waylon Jennings (with an ending vocal by Willie Nelson) had a six-week run with "Luckenbach, Texas (Back To The Basics Of Love)" had anyone managed to control No. 1 for that long. In 1998, McGraw again kept up appearances at No. 1 for six weeks when "Just To See You Smile" was the nation's most-played country record for a six-week stretch.

Should Chesney reign next week, he would match a 33-year-old record for seven weeks at No. 1, currently held by Jack Greene's 1966 classic "There Goes My Everything."

Chesney's song logs 4,985 detections, only 57 plays ahead of the No. 2 title, Lee Ann Womack's "I'll Think Of A Reason Later" (MCA Nashville). Womack has led a formidable fight for No. 1 by holding the runner-up slot behind Chesney for a solid month.

COUNTRY'S GOLDEN AGE: Maligned by purists for years afterward, country's "Nashville sound" period (roughly 1957-73) gets some serious chops from Renaissance singer Mandy Barnett, as "I've Got A Right To Cry" (Sire) enters Top Country Albums at No. 62.

Opening with more than 2,000 units, Barnett's new set bows to the big ballads and playful ditties that were commonplace in the genre during the '60s. Covers include the title track—a top 10 hit in '71 for Hank Williams Jr.—and "I'm Gonna Change Everything," a No. 2 title for Jim Reeves in '62.

"I've Got A Right To Cry" is the final studio project by revered Nashville producer Owen Bradley, who died last year.

VICTORIA SHAW GOES INDIE WITH DEBUT ON HER OWN TAFFETA LABEL

(Continued from page 33)

The whole thing was a pleasure."

The album includes new Shaw compositions as well as her renditions of hit songs she's penned for other artists, such as "I Love The Way You Love Me," recorded by John Michael Montgomery; "Too Busy Being In Love," cut by Doug Stone; and "She's Every Woman" and "The River," recorded by Garth Brooks.

"I made no direction. The direction was my heart," Shaw says of her approach to recording the album. "That was what was so freeing, because I didn't have a label, I didn't think about format, radio, audience—all the things you're supposed to think about. I just wanted to please me, and hopefully other people will be pleased as well."

So far, only a few pre-releases have gone out, but responses have been favorable. Rob Carpenter, PD at WCTQ Venice, Fla., says he's considering airing "Waikiki Cowboy."

"We've had unusually strong response to some of her songs in the past, both at this radio station and the radio station in Huntsville, Ala., where I was before," he says. "Her songs are generally extremely well-written, very touching, and Victoria is obviously a quality vocalist. The combination is a strong one. I was at a loss as to why she was not success-

ful when she was on Reprise."

Shaw and Locknar plan to release an as yet undetermined single to country radio via CDX and will do a satellite radio tour.

She also plans to make extensive use of the Internet. "I'm really into marketing things through the Internet," Shaw says. "I've been fascinated ever since I got my own Web site [victoriashaw.net]. I'm shocked that I get between 12,000 and 16,000 hits a month on my Web site."

In addition to being available on her Web site, Shaw says she's close to locking in distribution via other Web distributors.

Shaw says she plans to advertise her album initially in consumer publications. She also plans to market the album via her fan club, promoting it by means of an extensive worldwide mailing list. She will sell the project at her live shows, including

both U.S. and European tour dates.

Shaw will premiere "Old Friends, New Memories" during a May 12 show at Nashville's Bluebird Cafe. She also plans performances and promotions during Fan Fair. Her first baby is due in July, and Shaw plans to hit the road heavily in the fall.

Shaw also continues to have songs recorded by other artists, including Ty Herndon's next single, "Big Time Dreamer." (Herndon makes an appearance on Shaw's new album on the cut "Almost Mine.")

She co-wrote Bryan White's "(You Are) Where I Belong," which is up for an Emmy Award next month for its inclusion in the soap opera "As The World Turns." Shaw is also nominated for an Emmy for "Love Is A Gift," co-written and recorded by Olivia Newton-John. And she has a hit in Europe with "I Love The Way You Love Me," recorded by Boyzone.

TENNISON'S READY FOR HER 'TURN'

(Continued from page 33)

young audience," says Shriver. "They're there for the taking. I saw her perform for the first time with a band last night when she opened on Alan Jackson's tour. Chalee could handle headlining a stadium. She is a superstar, no doubt about it."

Tennison says audience reaction to the single at her first shows with Jackson have surprised and gratified her. "Women come up to me and say, 'You're writing about me. You're my role model,'" she says. "It's awesome. It makes me feel good if I can be a role model for women, if I can be the Dr. Ruth of country music."

Nadler says, "I was blown away the first time I heard her. Her voice is so strong and so country, and she has that female sound—she's lived through what we've all lived through, and she can convey that through her voice. She's so empathetic. She is exactly what she's singing about. Every 25- to 55-year-old woman who can't identify with a teenage singer can identify with her. She's the 'everywoman.'"

Both Nadler and Shriver say that Tennison will be a top priority with

Asylum.

To that end, Asylum sales and marketing VP Walt Wilson says Tennison will meet as many people as possible at radio and retail accounts.

She met many people at the National Assn. of Recording Merchandisers Convention, notes Wilson, "and we'll be taking her to many key accounts. She's been on an extensive radio tour for 15 months and still has some dates on that. She has a great personality, and people like her. She's got some more Alan Jackson dates in May and other dates the rest of the year."

Wilson adds that Asylum will be making heavy use of Internet promotion. "The first thing we're doing," he says, "is tying her in with women's Web sites, the first being single-mother Web sites. And there are a variety of other things, involving connecting the Web with retail, that we can't announce just yet. But she's a main priority within the WEA system. We'll be aggressive at the retail and rack level."

Tennison is booked by the William Morris Agency and managed by Tony Harley of Tanasi Music Group.



Marty's Excellent Award. MCA Nashville's Marty Stuart was recently presented the artist's achievement award for excellence in the arts by the state of Mississippi. Presenting the award to Stuart is Mississippi first lady Pat Fordice.

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

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

- | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| 51 ALMOST HOME (Why Walk, ASCAP/Almo, ASCAP/BNC, ASCAP/Amwa, ASCAP) WBM | 48 FOOL, I'M A WOMAN (Sony/ATV Tree, BMI/Windswept Pacific, BMI/Wedgewood Avenue, BMI/Hillbillith, BMI) HL/WBM | 41 AMAZED (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silver Kiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM | 69 FROM THE INSIDE OUT (EMI April, ASCAP/K-Town, ASCAP/Red Dove, SESAC/Purple Sun, SESAC) HL | 44 ANGELS WORKING OVERTIME (Michaelhouse, BMI/Ensign, BMI/WB, ASCAP/Lunmusic, ASCAP) HL | 54 GIVE MY HEART TO YOU (Rick Hall, ASCAP/Watertown, ASCAP/Sony/ATV Tree, BMI) HL/WBM | 10 ANYONE ELSE (PolyGram International, ASCAP/St. Julien, ASCAP) HL | 62 GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU (Music Corp. Of America, BMI/Bajun Beat, BMI) | 70 BARLIGHT (Warner-Tamerlane, BMI) WBM | 6 GONE CRAZY (WB, ASCAP/Yee Haw, ASCAP) WBM | 45 BETTER MAN (Sony/ATV Tree, BMI/Gary Nicholson, ASCAP/MRB, ASCAP) HL | 49 THE GREATEST (New Don, ASCAP/New Hayes, ASCAP) | 50 BOY OH BOY (Golden Phoenix, SOCAN/Kiayasons, SOCAN/Amnadasongs, SOCAN/Chunk-It, ASCAP) WBM | 8 HANDS OF A WORKING MAN (Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM | 25 BUSY MAN (BMG, ASCAP/Cooter Moe, ASCAP) WBM | 33 HELLO L.O.V.E. (Windswept Pacific, BMI/My Life's Work, BMI/Irving, BMI) WBM | 22 CAN'T GET ENOUGH (Reynolds, BMI/Kentucky Girl, BMI/Bayou Boy, BMI/Careers-BMG, BMI/A Hard Day's Write, BMI) HL | 15 HILLBILLY SHOES (Sixteen Stars, BMI) HL | 65 CRAZY LITTLE THING CALLED LOVE (Queen, BMI/Beechwood, BMI) | 57 HORSE TO Mexico (Mike Curb, BMI/Rose Blue, BMI/Millhouse, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM | 47 DON'T COME CRYING TO ME (Vinny Mae, BMI/English-town, BMI) WBM | 1 HOW FOREVER FEELS (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM | 7 DRIVE ME WILD (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Cal IV, ASCAP/Cooter Moe, ASCAP) | 26 I CAN'T GET OVER YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM | 12 EVERYTIME I CRY (BMG, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI) HL/WBM | 19 I DON'T WANT TO MISS A THING (Realsongs, ASCAP) WBM | 46 I KNOW HOW THE RIVER FEELS (Famous, ASCAP/Island Bound, ASCAP/Powers That Be, ASCAP) HL | 34 ONE HONEST HEART (Starstruck Angel, BMI/Malloy's | 42 MEANWHILE (J. Fred Knobloch, ASCAP/Waysong, ASCAP/Lebrun, ASCAP/Ingram, ASCAP) | 31 A NIGHT TO REMEMBER (Curb, ASCAP/Kinetic Diamond II, ASCAP/Rob 'N Riley, ASCAP/Song Of Peer, ASCAP/Gramly, ASCAP) HL/WBM | 40 WHO NEEDS PICTURES (EMI April, ASCAP/Plaid Paisley, ASCAP/Cattie Call, ASCAP/Sea Gayle, ASCAP) HL | 3 WISH YOU WERE HERE (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Beiton Uncle, BMI) HL/WBM | 20 WITH YOU (WB, ASCAP/Dreamin' Upstream, ASCAP/Big Red Tractor, ASCAP) WBM | 16 WRITE THIS DOWN (Neon Sky, ASCAP/Irving, BMI/Cotter Bay, BMI) HL/WBM | 53 YOU DON'T NEED ME NOW (Blackened, BMI) WBM | 55 YOU HAD ME FROM HELLO (Acuff-Rose, BMI) WBM | 29 YOUR OWN LITTLE CORNER OF MY HEART (EMI April, ASCAP/Waltz Time, ASCAP/Rick Hall, ASCAP) HL/WBM | 14 YOU WERE MINE (Woody Puddin', BMI/Bug, BMI) HL | 9 YOU WON'T EVER BE LONELY (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL | 11 TWO TEARDROPS (Mr. Bubba, BMI/Sony/ATV Tree, BMI/Steve Warner, BMI) HL/WBM | 24 UNBELIEVABLE (Mighty Nice, BMI/Al Andersongs, BMI/Windswept Pacific, BMI/My Life's Work, BMI) HL/WBM | 74 WATCHING MY BABY NOT COMING BACK (EMI Blackwood, BMI/Montcrest, BMI/EMI April, ASCAP) | 67 WHAT ABOUT YOU (WB, ASCAP/Platinum Plow, ASCAP/Songs Of PolyGram Int'l, BMI/Tony Toivler, BMI) HL/WBM | 21 WHATEVER YOU SAY (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM | 58 WHAT'S THE MATTER WITH YOU BABY (Almo, ASCAP) WBM | 72 WHEN MAMA AIN'T HAPPY (EMI Blackwood, BMI/Ty Land, BMI/Careers-BMG, BMI/Sontanner, BMI/Quantum, BMI) HL | 40 WHO NEEDS PICTURES (EMI April, ASCAP/Plaid Paisley, ASCAP/Cattie Call, ASCAP/Sea Gayle, ASCAP) HL | 3 WISH YOU WERE HERE (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Beiton Uncle, BMI) HL/WBM | 20 WITH YOU (WB, ASCAP/Dreamin' Upstream, ASCAP/Big Red Tractor, ASCAP) WBM | 16 WRITE THIS DOWN (Neon Sky, ASCAP/Irving, BMI/Cotter Bay, BMI) HL/WBM | 53 YOU DON'T NEED ME NOW (Blackened, BMI) WBM | 55 YOU HAD ME FROM HELLO (Acuff-Rose, BMI) WBM | 29 YOUR OWN LITTLE CORNER OF MY HEART (EMI April, ASCAP/Waltz Time, ASCAP/Rick Hall, ASCAP) HL/WBM | 14 YOU WERE MINE (Woody Puddin', BMI/Bug, BMI) HL | 9 YOU WON'T EVER BE LONELY (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL | 4 ORDINARY LIFE (Magnolia Hill, ASCAP) | 5 PLEASE REMEMBER ME (Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI) HL/WBM | 66 SAY ANYTHING (Mike Curb, BMI/CurbSongs, ASCAP) WBM | 63 SEVEN BRIDGES ROAD (Irving, BMI) | 30 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 | 38 SINGLE WHITE FEMALE (Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM | 39 SLAVE TO THE HABIT (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Toloco Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL | 60 SOMEONE ELSE'S TURN TO CRY (Sony/ATV Tree, BMI/WB, ASCAP/Sood App, ASCAP) HL/WBM | 45 SOMETHIN' 'BOUT A SUNDAY (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Iy Land, BMI) HL/WBM | 61 SOUTH OF SANTA FE (Sony/ATV Tree, BMI/Bufallo Prairie, BMI/Irnie, BMI/Sony/ATV Cross Keys, ASCAP) | 18 STAND BESIDE ME (Hamstein Cumberland, BMI) WBM | 52 START THE CAR (EMI Blackwood, BMI/Coleision, BMI) HL | 28 STRANGER IN MY MIRROR (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM | 73 SUNDOWN (Moose, SOCAN) WBM | 71 THAT'S THE TRUTH (Pollyvog, SOCAN/Windswept Pacific, ASCAP/In The Fairway, ASCAP) WBM | 59 THIS HEARTACHE NEVER SLEEPS (EMI Blackwood, BMI/Bug-Isle, BMI/Tim Johnson, BMI) HL | 32 TONIGHT THE HEARTACHE'S ON ME (Music City, ASCAP/EMI April, ASCAP/Southern Days, ASCAP) HL | 17 I'M LEAVING (O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/MCA, ASCAP) HL | 68 IT'S ABOUT TIME (MCA, ASCAP/Soda Creek, ASCAP/Careers-BMG, BMI/Music Hill, BMI) HL | 37 I WAS (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL | 36 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 | 75 JOHN WAYNE WALKING AWAY (Starstruck Angel, BMI/Song Matters, ASCAP/Famous, ASCAP) HL | 56 LESSON IN LEAVIN' (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) | 35 LITTLE GOOD-BYES (Without Anna, ASCAP/Magnolia Hill, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM | 23 LOVE AIN'T LIKE THAT (LaLuna, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM | 64 MAKE UP IN LOVE (MCA, ASCAP/D-Tex, BMI) HL | 13 MAM! I FEEL LIKE A WOMAN! (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM | 27 MAYBE NOT TONIGHT (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/If Dreams Had Wings, BMI) WBM |
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Billboard TOP COUNTRY ALBUMS

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

MAY 1, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1/Greatest Gainer ▶						
1	1	1	76	SHANIA TWAIN ◆ ¹⁰ MERCURY 536003 (10.98/17.98) 29 weeks at No. 1	COME ON OVER	1
2	2	2	64	DIXIE CHICKS ▲ ⁵ MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	1
3	3	3	7	GEORGE STRAIT MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
4	4	4	22	GARTH BROOKS ◆ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
5	6	7	52	FAITH HILL ▲ ³ WARNER BROS. 46790 (10.98/16.98)	FAITH	2
6	5	6	7	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
◀ Hot Shot Debut ▶						
7	NEW ▶		1	SAMMY KERSHAW MERCURY (NASHVILLE) 538889 (10.98/16.98)	MAYBE NOT TONIGHT	7
8	NEW ▶		1	LORRIE MORGAN BNA 67763/RLG (10.98/16.98)	MY HEART	8
9	7	5	4	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
10	10	—	2	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
11	12	12	98	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	1
12	11	10	57	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
13	9	9	4	PATTY LOVELESS EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	6
14	8	8	10	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	4
15	NEW ▶		1	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
16	13	14	86	MARTINA MCBRIDE ▲ ¹ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
17	14	13	50	MARK WILLS ● MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE	8
18	16	15	8	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	5
19	15	11	23	SOUNDTRACK ▲ ⁵⁵⁰ MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
20	17	17	48	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
21	19	21	83	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
22	20	22	30	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
23	22	19	34	ALABAMA ▲ ² RCA 67633/RLG (11.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
24	25	24	33	ALAN JACKSON ▲ ¹ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
25	26	26	28	AARON TIPPIN LYRIC STREET 65003/HOLLYWOOD (10.98/16.98)	WHAT THIS COUNTRY NEEDS	25
26	21	18	25	SARA EVANS RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	11
27	18	16	7	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	10
28	23	20	38	DIAMOND RIO ● ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
29	24	23	36	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
30	28	28	46	BROOKS & DUNN ▲ ¹ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
31	31	30	12	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	13
32	32	34	48	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
33	27	25	10	MARK CHESNUTT DECCA 70035/MCA NASHVILLE (10.98/16.98)	I DON'T WANT TO MISS A THING	6
34	34	32	86	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
35	29	29	26	TOBY KEITH ● MERCURY 558962 (10.98/16.98)	GREATEST HITS VOLUME ONE	5
36	33	36	4	JESSICA ANDREWS DREAMWORKS 50104/INTERSCOPE (8.98/12.98) HS	HEART SHAPED WORLD	33
37	30	27	36	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	16

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	40	37	84	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
39	35	31	7	SARA EVANS/MARTINA MCBRIDE/MINDY MCCREARY/LORRIE MORGAN BNA 67791/RLG (10.98/16.98)	CMT ALL ACCESS — GIRLS NIGHT OUT	30
40	41	46	7	KELLY WILLIS RYKODISC 10458 (6.98/11.98) HS	WHAT I DESERVE	30
41	37	38	40	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
42	42	39	50	LEANN RIMES ▲ ¹ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
43	38	41	27	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
44	36	33	7	STEVE EARLE AND THE DEL MCCOURY BAND E-SQUARED 1064 (10.98/16.98)	THE MOUNTAIN	19
45	39	35	40	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
46	43	40	24	BILLY RAY CYRUS MERCURY 558347 (10.98/16.98)	SHOT FULL OF LOVE	32
47	44	42	45	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
48	45	47	79	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
49	46	44	52	GEORGE STRAIT ▲ ¹ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
50	48	71	3	BROOKS & DUNN ARISTA NASHVILLE 18882 (4.98/9.98)	SUPER HITS	48
51	53	60	36	WILLIE NELSON COLUMBIA 69322/LEGACY (7.98 EQ/11.98)	16 BIGGEST HITS	48
◀ Pacesetter ▶						
52	69	—	2	JOHNNY CASH COLUMBIA 69734/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	52
53	54	53	92	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
54	47	45	73	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	1
55	49	43	26	DEANA CARTER ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
56	57	49	43	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
57	52	52	86	COLLIN RAYE ▲ ¹ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
58	56	—	2	ALAN JACKSON ARISTA NASHVILLE 18886 (4.98/9.98)	SUPER HITS	56
59	55	51	46	REBA MCENTIRE ▲ ¹ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
60	58	55	52	STEVE WARINER ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
61	61	61	52	ROY D. MERCER VIRGIN 94301 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
62	NEW ▶		1	MANDY BARNETT SIRE 31046 (10.98/16.98)	I'VE GOT A RIGHT TO CRY	62
63	50	48	50	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
64	51	50	3	VARIOUS ARTISTS MADACY 6808 (10.98/15.98)	BEST OF COUNTRY: 16 ORIGINAL COUNTRY HITS	50
65	59	59	8	CHAD BROCK WARNER BROS. 47071 (10.98/16.98)	CHAD BROCK	59
66	65	66	78	ROY D. MERCER VIRGIN 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
67	63	57	10	TIM WILSON CAPITOL 98889 (7.98/16.98) HS	IT'S A SORRY WORLD	44
68	62	65	33	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
69	60	56	40	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
70	66	64	76	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
71	67	63	104	GEORGE STRAIT ▲ ³ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
72	68	62	13	NEAL MCCOY ATLANTIC 83170/AG (10.98/16.98)	THE LIFE OF THE PARTY	24
73	64	58	50	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
74	73	69	12	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
75	75	—	9	MERLE HAGGARD EPIC 69321/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	69

○ 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). Numerals 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 1, 1999

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (10.98/17.98) HS 58 weeks at No. 1	THE WOMAN IN ME	219
2	2	GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	191
3	3	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	182
4	4	HANK WILLIAMS, JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	254
5	5	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	264
6	6	SHANIA TWAIN ▲ ¹ MERCURY 514422 (7.98/11.98)	SHANIA TWAIN	129
7	7	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	484
8	9	PATSY CLINE ▲ ⁹ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	630
9	8	CHARLIE DANIELS ▲ ¹ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	222
10	13	ROY D. MERCER VIRGIN 54781 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	102
11	14	TRAVIS TRITT ▲ ¹ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	180
12	10	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	339
13	16	VINCE GILL ▲ ⁴ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	244

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	11	DEANA CARTER ▲ ⁴ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	137
15	12	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	241
16	17	HANK WILLIAMS MERCURY 536029 (7.98/11.98)	20 OF HANK WILLIAMS GREATEST HITS	79
17	15	LEANN RIMES ▲ ⁶ CURB 77821 (10.98/16.98)	BLUE	145
18	18	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	160
19	19	PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	19
20	20	GEORGE JONES ▲ ¹ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	395
21	23	JOHNNY CASH ● COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	98
22	—	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	573
23	22	PATSY CLINE ▲ ¹ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	223
24	—	ROY D. MERCER VIRGIN 54782 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 2	94
25	25	CLINT BLACK ▲ ¹ RCA 66671/RLG	THE GREATEST HITS	126

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). Numerals 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.

Classical KEEPING SCORE



This column was prepared by guest columnist Fred Child.

CLASSICAL MUSIC IS dead. Or so you might think from perusing much of what the classical music industry puts out—radio stations and record labels, in particular.

Too often, stations and labels treat pieces of classical music as if they were precious relics from a lost civilization. We blow off the dust, set them up in a display case, and admire from a respectful distance. Sure, the great works deserve respect, maybe even reverence. But when reverence is all we afford them, we put a hazy distance between our lives and these works of art. Instead of plugging in to their passion and power, we insulate ourselves and our audiences from everything that makes this music relevant today.

In the classical radio business, some of us still cling to habits that date from the earliest crackly broadcasts. We're formal. We're stiff. Talking isn't enough, so we "present." We want to educate listeners to within an inch of their lives. But to keep classical music vital in today's world, we've got to take it out of the museum and put it in a meaningful context in our everyday lives. Granted, Brahms, Beethoven, and Mozart are composers for the ages, but they were also living, breathing, belching human beings. Let's talk about their genius, but let's talk about their human frailties and eccentricities, too. Brahms loved his coffee and his stogies strong and black. Beethoven yelled at waiters. Mozart couldn't keep a job. Does this make their music less worthy of respect?

Quite the opposite. Their art speaks more directly to us when we can recognize something of ourselves in these people and their lives.

Another flaw of the classical radio museum is that it pretends there is nothing else in the world worth noticing—a classical radio host should talk only about classical music. Again with the hazy distance! If there is something happening that everyone else is talking about (the big game, a new film, the president's intern), let's talk about it. If there is something no one is talking about but they should be (the horror of losing an hour's sleep when daylight-saving time starts), let's talk about it. This doesn't mean becoming the classical morning zoo. It just means living comfortably in the present.

Living in the present also means keeping an ear out for contemporary music that can work on classical radio. Art music didn't end with Stravinsky and Ravel in the first half of this century. From Michael Torke to Joan Tower to Steve Reich to Peter Schickele and beyond, there are hundreds of living composers whose sound enlivens a classical radio mix. By playing these alongside the core of the repertoire, we send a clear message: Classical music still has a pulse.

And what about music that challenges the borders of classical? Are the concert works of Wynton Marsalis, last year's Pulitzer Prize winner for composition, appropriate in a classical mix? Is Joplin? Tango? The Tin Hat Trio? Each programmer needs to make these calls, but keep in mind that it's always the rebels who push art to new heights. Conservatives of the time thought Mozart and Wagner were fringe fanatics.

Some classical record labels have their own lethal practices. Often, instead of recording today's performers and composers who have something to contribute to the canon, labels are simply slapping new cover art on old recordings or excerpting and re-assembling previously released material and putting these out as "new" releases. Withholding distribution from today's artists while squeezing a few more sales out of yester-

day's master tapes is ultimately self-defeating. I recognize the short-term financial risk of making new recordings, but the long-term risk of killing the art we're all trying to promote has to be considered. The corporate logic of mergers and restructuring in the name of efficiency may be appropriate when the quarterly bottom line is at stake. But when the health of this art is at stake (and with it the survival of our industry), more farsighted vision is needed.

IN THE PRESENT TENSE: Our once-stodgy symphony orchestras are living in the here and now much more than broadcasters and record labels. The **National Symphony Orchestra** does plenty of straight classical concerts, but this spring it hosted an innovative percussion festival featuring vital contemporary music and exotic instruments from around the world. Alongside its traditional concert series, the **San Antonio Symphony** features a Latin music and dance festival that ties in to the community's roots. In March, the **Los Angeles Philharmonic** toured a major new work by American composer **John Adams**, which helped shed light on the other, older works on the program and vice versa. Even the relatively conservative **New York Philharmonic** is making a sustained effort to commission and perform new pieces next season, and it strives to work with its audience's real-life schedule by doing a series of brief and casual after-work concerts. And the **Baltimore Symphony Orchestra** packed Carnegie Hall this winter with a program it dubbed "Dance Mix" after its hit Argo album of a few years ago, a set of recent classical compositions incorporating rhythmic influences from merengue and R&B to the patented stomp of **Led Zeppelin** drummer **John Bonham**.

'Reviving classical music can mean more than simply playing new music'

Reviving classical music in today's world can mean more than simply playing new music. We've got nearly a millennium's worth of tradition to draw on; what about playing old music in new ways? Or better yet, in really old ways? One of the most invigorating developments in classical music over the past generation or two is the "period-instrument"

movement. It started mostly with a few Lefty Euro academics and ex-hippies in the late '60s trying to play Baroque music as it might have actually sounded back in the day. A couple of small labels recorded these radicals, and a few open-eared radio programmers began giving them wider exposure (including **Stuart Shore's** "Ears Of Old" in Oregon and, paradoxically, **John Schaefer's** "New Sounds" in New York).

Before long, this newly old performance style found an audience that loved its intimacy and directness. The major labels took notice and created imprints for the early-music specialists. Now, what was once a small band of heretics includes mainstream classical stars: **Anonymous 4**, the **Academy Of Ancient Music**, the **Hilliard Ensemble**, **Ton Koopman**, and the **Amsterdam Baroque Orchestra**, to name just a few. They've signed with major labels, not imprints. Their records sell well, their concerts fill seats around the world, and their discs have become a mainstay for every classical radio programmer. The argument these days isn't which of the big three or four orchestras does **Mozart** best. It is which of the several different approaches to **Mozart** has what kind of charm.

Our musical universe is richer thanks to those period-instrument trailblazers. Because of a few daring souls, the classical world has seen such healthy disputes as whether **Bach** would have used a modern piano, what kind of violin bow to use when playing **Handel**, what kind of room to play in—even how to sing a note or tune an instrument. Such questions and their various resolutions over the past few years show that we're actually listening to music that many of us had taken for granted. Still, it took most of the industry 30 years to catch on to this lively trend in classical music. We can do better. We have to, if we expect to keep classical music alive for our audiences and ourselves.

Fred Child is music director and director of cultural programming for WNYC New York.

TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	54	ANDREA BOCELLI ● PHILIPS 46203 (10.98 EQ/17.98)	NO. 1 ARIA — THE OPERA ALBUM 46 weeks at No. 1
2	2	74	ANDREA BOCELLI ● PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO
3	4	10	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
4	3	2	VARIOUS ARTISTS EMI/VIRGIN 44890 (9.98/16.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
5	5	6	VANESSA-MAE ANGEL 8082 (9.98/16.98)	THE ORIGINAL FOUR SEASONS
6	6	6	CECILIA BARTOLI/BRYN TERFEL LONDON 458928 (10.98 EQ/16.98)	CECILIA & BRYN: DUETS
7	7	11	ANDRE RIEU PHILIPS 4557914 (10.98 EQ/17.98)	ROMANTIC MOMENTS
8	NEW		VARIOUS ARTISTS LONDON 460191 (10.98 EQ/17.98)	MOZART: ADAGIOS
9	8	35	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
10	9	66	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
11	10	16	DON CAMPBELL CHILDREN'S GROUP 84306 (8.98/15.98)	THE MOZART EFFECT: PLAYTIME TO SLEEPYTIME
12	11	23	WYNTON MARSALIS SONY CLASSICAL 60804 (10.98 EQ/16.98)	CLASSIC WYNTON
13	12	39	DON CAMPBELL SPRING HILL 6501 (17.98 CD)	THE MOZART EFFECT: STRENGTHEN THE MIND
14	13	24	BARTOLI/BOCELLI/TERFEL DG 459146 (17.98 EQ CD)	A HYMN FOR THE WORLD 2
15	14	67	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	5	CHARLOTTE CHURCH SONY CLASSICAL 60957 (10.98 EQ/16.98)	NO. 1 VOICE OF AN ANGEL 5 weeks at No. 1
2	3	82	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA ● NEMO STUDIO/ANGEL 56511 (9.98/16.98) DS	TIME TO SAY GOODBYE
3	4	34	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (10.98 EQ/16.98)	BACK TO TITANIC
4	2	4	POPE JOHN PAUL II SONY CLASSICAL 61705 (10.98 EQ/16.98)	ABBA PATER
5	5	4	VARIOUS ARTISTS SONY CLASSICAL 60569 (10.98 EQ/16.98)	JONATHAN ELIAS-THE PRAYER CYCLE
6	6	16	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (10.9 EQ/16.98)	STEPMOM
7	9	40	VANESSA-MAE VIRGIN 45443 (9.98/16.98)	STORM
8	8	26	VARIOUS ARTISTS LONDON 460600 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR THE CHILDREN OF LIBERIA
9	7	36	HELMUT LOTTI RCA VICTOR 63300 (10.98/17.98) DS	GOES CLASSIC
10	10	4	VARIOUS ARTISTS NONESUCH 79552-2* (16.97 CD)	STEVE REICH-REICH REMIXED
11	11	78	LONDON PHILHARMONIC (SCHOLLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
12	13	18	SOUNDTRACK LONDON 460796 (10.98 EQ/16.98)	ELIZABETH
13	RE-ENTRY		BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68901 (10.98/16.98)	THE CELTIC ALBUM
14	12	7	ENGLISH CHAMBER ORCHESTRA LONDON 460009 (10.98 EQ/17.98)	JOHN BARRY: THE BEYONDNESS OF THINGS
15	15	7	JOHN BAYLESS ANGEL 56719 (9.98/16.98)	ROMANTICA

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

TOP CLASSICAL MIDLINE

- 1 **VARIOUS** MOZART FOR YOUR MIND PHILIPS
- 2 **VARIOUS** BUILD YOUR BABY'S BRAIN THROUGH MUSIC SONY CLASSICAL
- 3 **VARIOUS** ROMANTIC NIGHTS RCA VICTOR
- 4 **VARIOUS** BACH FOR BABIES PHILIPS
- 5 **VARIOUS** GREAT PIANISTS: THE COMPLETE GUIDE PHILIPS
- 6 **VARIOUS** MOZART FOR MOTHERS-TO-BE PHILIPS
- 7 **VARIOUS** MOZART FOR MEDITATION PHILIPS
- 8 **VARIOUS** PACHELBEL CANON RCA VICTOR
- 9 **VARIOUS** ULTRASOUND: MUSIC FOR THE UNBORN RCA VICTOR
- 10 **VARIOUS** BABY NEEDS MOZART DELOS
- 11 **VARIOUS** MOZART IN THE MORNING PHILIPS
- 12 **VARIOUS** BACH: GOLDBERG VARIATIONS DG
- 13 **VARIOUS** ONLY CLASSICAL CD YOU NEED RCA VICTOR
- 14 **VARIOUS** BEETHOVEN AT BEDTIME PHILIPS
- 15 **VARIOUS** MOZART AT MIDNIGHT PHILIPS

TOP CLASSICAL BUDGET

- 1 **JOHN BAYLESS** BEATLES GREATEST HITS INTERSOUND
- 2 **VARIOUS** 20 CLASSICAL FAVORITES MADACY
- 3 **VARIOUS** MOZART: 25 FAVORITES VOX
- 4 **VARIOUS** 25 PIANO FAVORITES VOX
- 5 **VARIOUS** MOZART-GREATEST HITS REFERENCE GOLD
- 6 **VARIOUS** BEETHOVEN: GREATEST HITS REFERENCE GOLD
- 7 **VARIOUS** CLASSIC LOVE MOODS MADACY
- 8 **VARIOUS** BACH'S GREATEST HITS REFERENCE GOLD
- 9 **VARIOUS** 25 GUITAR FAVORITES VOX
- 10 **VARIOUS** BEETHOVEN: 25 FAVORITES VOX
- 11 **VARIOUS** GERSHWIN: AN AMERICAN IN PARIS MADACY
- 12 **VARIOUS** CLASSICAL MASTERPIECES MADACY
- 13 **VARIOUS** 25 CLASSICAL FAVORITES VOX
- 14 **ACADEMY OF ANCIENT MUSIC** J.S. BACH: SOLO & DOUBLE VIOLIN CONCERTOS HARMONIA MUNDI
- 15 **VARIOUS** MOZART: SYMPHONY NOS. 40 & 41 MADACY

Artists & Music

Columbia's Barbieri Plays From The Heart

WHERE THE HEART GOES: Although Gato Barbieri's 1997 release "Que Pasa" (Columbia) was well-received, the saxophonist is eager to put the project behind him. "When I made that album, I was not feeling well and ended up recording some things that I didn't really like," Barbieri says. It was his first recording project in more than a decade, closely following the death of his wife and his own subsequent emergency bypass surgery.

Today, Barbieri is remarried and celebrating the first birthday of his son **Christiano**. On April 27, Columbia Jazz releases "Che Corazon," an album of which Barbieri says he is proud.



BARBIERI

"I was prepared for this album," he says. "The difference [between recording "Che Corazon" and "Que Pasa"] is that my mind was clearer, and I had already written songs and had the time to find different ways of playing them."

Despite Barbieri's rejuvenated commitment to his music, he says that he frequently finds himself feeling nostalgic. "I was alone for a long time, after my first wife died," he says. "Now I am married again and no longer alone. Then, when I recently returned to Buenos Aires, they gave me a key to the city, but I found that a lot of the people I knew had passed away. So it was both a happy and a sad experience, and those are the feelings that I brought to the music on 'Che Corazon.'"

Barbieri explains the album's title by noting that *che* is "an Argentinian term, it's from Buenos Aires." It can be translated as "How do you feel?" or "Where are you going?"

"Corazon means heart," he adds, "so I am talking to myself [in the title], asking how I am, asking myself where I am going at this point in life."

From the beautiful, melodic compositions (most of which are originals) to the impassioned, rough-yet-tender tone of Barbieri's saxophone, it appears that Barbieri has reached yet another creative plateau in his celebrated career. Although Barbieri is justifiably proud of the beautiful melodies he wrote, he mentions his interpretation of "Auld Lang Syne" as a highlight for him.

"I originally played 'Auld Lang Syne' for a film score many years ago," he says. "The director ended up changing the whole scene, so the piece no longer fit. The feeling to record it again came back to me while I was recording this album." Much like his celebrated take on **Carlos Santana's** "Europa," Barbieri wraps his grainy saxophone indelibly around "Auld Lang Syne," making for a stunning rendition that will certainly be a radio favorite as the new millennium approaches.

Barbieri further explains his process for extricating melodies from different sources by detailing

the development of his new composition "1812." "That comes from [Tchaikovsky's] '1812 Overture,' which has many, many beautiful melodies in it," he says. "I took a part



by Steve Graybow

of one of [Tchaikovsky's] melodies and built my own song around it.

"I think of myself as a singer who interprets a tune and adds my own experience to it," Barbieri continues. "I try to transmit to the listener the emotions that I feel, emotions that they might encounter every day. Sometimes you feel beautiful and energetic, and sometimes you feel lethargic. The melodies may come from different places, but I bring them to the listener through myself. It doesn't matter where the melody comes from; I think of it as being a

part of me. It's just Gato."

DUKE AT 100: In celebration of the 100th anniversary of the birth of **Duke Ellington** on April 19, Columbia's Legacy imprint will begin reissuing classic Ellington albums, with bonus tracks spanning the 1920s through 1960s (see story, page 13). The first five discs, "Ellington At Newport" (1956), "Such Sweet Thunder" (1956), "Black, Brown & Beige" (1958), "First Time! The Count Meets The Duke" (1961), and the soundtrack to "Anatomy Of A Murder" (1959) will be released May 4. A three-CD boxed set is expected Aug. 10. Compiled by former Columbia jazz executive **Henri Renaud**, it features liner notes by **Robert G. O'Meally**.

SIGN UP: The 1999 Thelonious Monk International Jazz Piano Competition will be held Oct. 14-15 in Washington, D.C. Applicants must be under 36 years of age and have never recorded as a leader on a major label. Contact: **Shelby Fischer**, 202-364-7272. Deadline is July 12.

Top Jazz Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			NO. 1	
1	1	4	CASSANDRA WILSON	BLUE NOTE 54123/CAPITOL CS 4 weeks at No. 1 TRAVELING MILES
2	2	11	VARIOUS ARTISTS	32 JAZZ 32106 JAZZ FOR WHEN YOU'RE ALONE
3	3	44	VARIOUS ARTISTS	32 JAZZ 32061 JAZZ FOR A RAINY AFTERNOON
4	5	33	VARIOUS ARTISTS	32 JAZZ 32097 JAZZ FOR THE QUIET TIMES
5	4	86	DIANA KRALL	IMPULSE! 233/GRP CS LOVE SCENES
6	7	24	VARIOUS ARTISTS	32 JAZZ 32101 JAZZ FOR THE OPEN ROAD
7	6	26	HERBIE HANCOCK	VERVE 557797 GERSHWIN'S WORLD
8	8	4	BRANFORD MARSALIS QUARTET	COLUMBIA 69655 REQUIEM
9	9	11	MILES DAVIS	LEGACY 65853/COLUMBIA LOVE SONGS
10	17	15	VARIOUS ARTISTS	MADACY 58665 KINGS OF SWING
11	NEW		THE LINCOLN CENTER JAZZ ORCHESTRA	COLUMBIA 69898 LIVE IN SWING CITY - SWINGIN' WITH THE DUKE
12	12	54	VARIOUS ARTISTS	RCA VICTOR 68987 FABULOUS SWING COLLECTION
13	13	7	TERENCE BLANCHARD	SONY CLASSICAL 60671 JAZZ IN FILM
14	NEW		JOHN MCLAUGHLIN	VERVE 559945 REMEMBER SHAKTI
15	16	10	DONALD HARRISON	IMPULSE! 283/GRP FREE TO BE
16	11	7	DIANE SCHUUR	ATLANTIC 83150/AG MUSIC IS MY LIFE
17	15	92	VARIOUS ARTISTS	GRP 9881 PRICELESS JAZZ SAMPLER
18	22	5	VARIOUS ARTISTS	CONCORD JAZZ 5202/CONCORD JAZZ AT NIGHT'S END
19	10	4	CHARLIE HUNTER/LEON PARKER	BLUE NOTE 99187/CAPITOL DUO
20	14	15	PATRICIA BARBER	PREMONITION 741 MODERN COOL
21	18	73	SOUNDTRACK	MALPASO 46829/WARNER BROS. MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
22	19	22	JOSHUA REDMAN	WARNER BROS. 47052 TIMELESS TALES (FOR CHANGING TIMES)
23	RE-ENTRY		GARY BURTON/CHICK COREA/PAT METHENY/ROY HAYNES/DAVE HOLLAND	CONCORD JAZZ 4803/CONCORD LIKE MINDS
24	NEW		VARIOUS ARTISTS	RCA VICTOR 63445 MORE FABULOUS SWING
25	23	48	DIANA KRALL	IMPULSE! 9825/GRP STEPPIN' OUT - THE EARLY RECORDINGS

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			NO. 1	
1	1	8	BONEY JAMES	WARNER BROS. 47283 8 weeks at No. 1 BODY LANGUAGE
2	3	4	DAVID SANBORN	ELEKTRA 62346/EEG INSIDE
3	2	11	QUINCY JONES	QWEST 46490/WARNER BROS. FROM Q WITH LOVE
4	4	74	KENNY G ▲ ²	ARISTA 18991 KENNY G GREATEST HITS
5	5	29	WILL DOWNING & GERALD ALBRIGHT	VERVE FORECAST 557613/VERVE PLEASURES OF THE NIGHT
6	7	25	KIRK WHALUM	WARNER BROS. 47124 CS FOR YOU
7	6	24	NAJEE	VERVE FORECAST 559062/VERVE MORNING TENDERNES
8	NEW		TOM SCOTT & THE L.A. EXPRESS	WINDHAM HILL JAZZ 11379/WINDHAM HILL SMOKIN' SECTION
9	15	2	BLUEZEUM	TELARC 83432 PUT YOUR MIND ON HOLD
10	9	63	DOWN TO THE BONE	NU GROOVE 3004 CS FROM MANHATTAN TO STATEN
11	8	8	3RD FORCE	HIGHER OCTAVE 47099/VIRGIN FORCE FIELD
12	10	46	GEORGE BENSON	GRP 9906 STANDING TOGETHER
13	12	9	NELSON RANGELL	SHANACHIE 5052 ALWAYS
14	11	26	PETER WHITE	COLUMBIA 69013 PERFECT MOMENT
15	17	4	THE BRAXTON BROTHERS	WINDHAM HILL 11405 NOW & FOREVER
16	13	99	BONEY JAMES ●	WARNER BROS. 46548 CS SWEET THING
17	14	31	RICK BRAUN	ATLANTIC 83141/AG FULL STRIDE
18	RE-ENTRY		WAYMAN TISDALE	ATLANTIC 83129/AG DECISIONS
19	NEW		VARIOUS ARTISTS	HIGHER OCTAVE JAZZ 47186/HIGHER OCTAVE SMOOTH GROOVES
20	16	45	FOURPLAY	WARNER BROS. 46921 4
21	20	24	KIRK WHALUM	WARNER GOSPEL 47113/WARNER BROS. THE GOSPEL ACCORDING TO JAZZ, CHAPTER 1
22	24	12	WARREN HILL	ANTONES/DISCOVERY 77076/SIRE LIFE THRU ROSE-COLORED GLASSES
23	22	44	MARC ANTOINE	NYC 9926/GRP CS MADRID
24	NEW		ROGER SMITH	MIRAMAR 23141 BOTH SIDES
25	18	36	MEDESKI MARTIN & WOOD	BLUE NOTE 93011/CAPITOL CS COMBUSTICATION

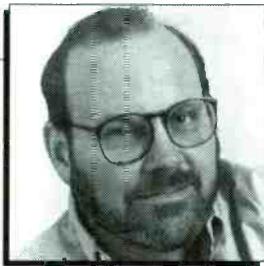
Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 1.0 million units (Diamond). Numerical 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. **CS** indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

Top New Age Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
			NO. 1	
1	NEW		LOVE SONGS	YANNI
2	1	6	PRIVATE MUSIC 82167/WINDHAM HILL 1 week at No. 1	
3	2	12	MANNHEIM STEAMROLLER MEETS THE MOUSE	MANNHEIM STEAMROLLER
4	3	11	AMERICAN GRAMOPHONE 60641/WALT DISNEY	
5	4	75	DESTINY	JIM BRICKMAN
6	5	64	WINDHAM HILL 11396	
7	7	25	ONE WORLD	JOHN TESH
8	6	76	GTSP 559673	
9	9	4	PAINT THE SKY WITH STARS — THE BEST OF ENYA ▲	ENYA
10	10	55	REPRISE 46835/WARNER BROS.	
11	13	88	GRAND PASSION	JOHN TESH
12	8	86	GTSP 539804	
13	14	12	PURE MOVIES	THE JOHN TESH PROJECT
14	11	56	GTSP 539779	
15	12	10	TRIBUTE ▲	YANNI
16	RE-ENTRY		VIRGIN 44981	
17	18	28	ADIEMUS III-DANCES OF TIME	KARL JENKINS
18	17	25	OMTOWN/HIGHER OCTAVE 46674/VIRGIN	
19	15	14	KARMA	DELERIUM
20	13	88	NETWERK 30113	
21	12	86	NIGHTBIRD	YANNI
22	8	86	BMG SPECIAL PRODUCTS 44579	
23	14	12	DEVOTION: THE BEST OF YANNI ●	YANNI
24	11	56	PRIVATE MUSIC 82153/WINDHAM HILL	
25	12	10	ANDALUSIAN NIGHTS	GOVI
1	11	56	HIGHER OCTAVE 46930/VIRGIN	
2	12	9	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS	GEORGE WINSTON
3	13	8	WINDHAM HILL 11266	
4	14	12	TORCHED	MICHAEL HEDGES
5	15	10	WINDHAM HILL 11394	
6	16	10	THE HERITAGE COLLECTION II	LORIE LINE
7	17	10	TIME LINE 15	
8	18	28	FORBIDDEN DREAMS	YANNI
9	19	14	BMG SPECIAL PRODUCTS 44801	
10	20	47	CONVERSATIONS WITH GOD DISC 2	VARIOUS ARTISTS
11	21	14	WINDHAM HILL 11382	
12	22	103	SOUNDS OF WOOD & STEEL 2	VARIOUS ARTISTS
13	23	55	WINDHAM HILL 11404	
14	24	2	BEST OF KITARO VOLUME 2	KITARO
15	25	2	DOMO/NARADA 47110/VIRGIN	
16	26	47	PERFECT TIME	MAIRE BRENNAN
17	27	103	WORD 69143/EPIC CS	
18	28	103	PORT OF MYSTERY	YANNI
19	29	103	WINDHAM HILL 11241	
20	30	55	INSTRUMENTAL MOODS	VARIOUS ARTISTS
21	31	55	VIRGIN 45397	
22	32	6	SPIRIT	PETER BUFFETT
23	33	6	HOLLYWOOD 62174	
24	34	2	SOL LUNA TIERRA	JOHANNES LINSTAD
25	35	2	REAL MUSIC 3736	

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 1.0 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. **CS** indicates past and present Heatseeker titles. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Latin Notas



by John Lannert

DISCOS FUENTES REGROUPS: In a move to boost sales of its catalog in the U.S. and Canada, Colombian indie Discos Fuentes has established a new imprint, Miami Records, as a licensing company for product originating from Colombia.

Fuentes product previously was licensed through Vediscos, a now-defunct joint-venture label formed in the early '90s by Fuentes and Venezuelan imprint Velvet Records.

Miami Records, named after a record company that licensed Fuentes titles in the '60s and '70s, will be headed by label GM **Alejandro Fuentes** and his brother **Jorge**, who is label manager.

Appropriately, Miami Records is based in Miami, as is Edimúsica USA, a publishing company owned by Fuentes that will provide stateside representation for its signees to Fuentes' Colombia-based publishing company, Edimúsica.

Jorge says tropical-oriented Miami Records eventually will license product in the U.S. from other labels, as well as produce original recordings.

"There is a strong demand for our product, and we plan to do a much better job of selling our product than before," says Jorge, who adds that Fuentes will retain its distribution through a network of independent dis-

tributors located in the U.S., Puerto Rico, and Canada.

Miami Records' first release is "Esto Sí Es Salsa De Verdad" by veteran salsa act **Fruko Y Sus Tesos**.

UNIVERSAL LATINO EXPANDS: Universal Music Latino continues to beef up its staff with the following appointments of new executives, each of whom will report to **Alejandro Fas**, regional director, West Coast.

Named pop promotion representative is **Carlos Vásquez**, who previously held the same post with Sony Latin. **Elías Jattar** has been tapped as regional Mexican promotion representative; he formerly held the same position with Sony Discos.

Pablo Ibañez, who was the promotion representative in Texas and Chicago, retains his title. **Noel Miranda**, who most recently was publicity manager of PolyGram Latino, has been appointed to the same post with Universal. **Elena Rodrigo** is named label manager of Universal's alternative music department. She previously handled alternative product as an independent working for Universal.

DESDE MÉXICO: BMG Mexico's revered idol **José José** is cutting a new album. Megastar labelmate **Juan Gabriel** is composing and producing it and dueting with José José on a pair of tracks. The album is slated for release in May. Also, José José wants to get started on a *telenovela* with **Lupita D'Alessio** that will be aired on the Mexican TV network Televisa. Later in the year, José José may begin working on a new disc with Fonovisa's acclaimed producer/songwriter/artist **Marco Antonio Solís**.

(Continued on next page)

Hot Latin Tracks™



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

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2 SHAKIRA SONY DISCOS	2 ELVIS CRESPO SONY DISCOS	FONOVISA NECESITO DECIRTE
3 MILLIE EMI LATIN	3 RICKY MARTIN C2/SONY DISCOS	2 LOS TUCANES DE TIJUANA
4 MARCO ANTONIO SOLIS FONOVISA	4 GRUPOMANIA SONY DISCOS	EMI LATIN AMOR PLATONICO
5 EDNITA NAZARIO EMI LAT N	5 SHAKIRA SONY DISCOS	3 PEPE AGUILAR MUSART/BALBOA
6 JORDI FONOVISA	6 MARC ANTHONY RMM	ME ESTOY ACOSTUMBRANDO...
7 NOELIA FONOVISA	7 JARABE DE PALO EMI LATIN	4 MARCO ANTONIO SOLIS FONOVISA
8 JARABE DE PALO EMI LATIN	8 EDNITA NAZARIO EMI LATIN	SI TE PUDIERA MENTIR
9 CHAYANNE SONY DISCOS	9 CHARLIE CRUZ SIR GEORGE/WEA LATINA	5 TIRANOS DEL NORTE SONY DISCOS
10 LUIS ENRIQUE RODVEN/POLYGRAM LATINO	10 JORGE LUIS FEVER/H.O.L.A.	ENTREGA TOTAL
11 JAVIER CAIMAN	11 NOELIA FONOVISA	6 EZEQUIEL PENA FONOVISA
12 VICENTE FERNANDEZ SONY DISCOS	12 B*WITCHED EPIC/SONY DISCOS	UNA PAGINA MAS
13 B*WITCHED EPIC/SONY DISCOS	13 CARLOS PONCE EMI LATIN	7 VICENTE FERNANDEZ SONY DISCOS
14 MDO SONY DISCOS	14 JERRY RIVERA SONY DISCOS	SUBLIME MUJER
15 PEPE AGUILAR MUSART/BALBOA	15 JORDI FONOVISA	8 LOS MISMOS EMI LATIN
ME ESTOY ACOSTUMBRANDO...	ME ESTOY VOLVIENDO LOCO	QUE BONITO
		9 TIRANOS DEL NORTE SONY DISCOS
		CREI
		10 RAMON AYALA Y SUS BRAVOS DEL NORTE
		DEL NORTE FREDDIE SOLO UNA PATADA
		11 JUAN GABRIEL CON BANDA EL RECODO
		ARIOLA/BMG LATIN TE DOY LAS GRACIAS
		12 INTOCABLE EMI LATIN
		PERDEDOR
		13 VICENTE FERNANDEZ SONY DISCOS
		ME VOY A QUITAR...
		14 LOS TEMERARIOS FONOVISA
		ES EL LA CAUSA
		15 CLAVE NORTEÑA LUNA/FONOVISA
		CORAZON PARTIDO...

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

Artists & Music

NOTAS

(Continued from preceding page)

Also expected to cut a new disc with Solís in the next several months is **Laura Flores**, who had a baby girl on March 2. There are no TV plans afoot for the Fonovisa actress/singer, who last year starred in the kiddie novela "Gotita De Amor."

Theme songs to telenovelas continue to heat up radio playlists in Mexico, so it's no wonder that recording artists are eager to score a track to a soap opera. Durable star **Ana Gabriel**, whose latest album, "Soy Como Soy," has just been released by Sony Mexico, is contributing a track from the album "No Voy A Pedir Perdón" to a forthcoming TV Azteca telenovela titled "Catalina Y Sebastián." Gabriel's label colleague **Ricardo Arjona** already has placed "Desnuda," a cut from his 1998 album "Sin Daños A Terceros," on the Televisa soap "Tres Mujeres."

With Sony Mexico vocal group **Mercurio** recently adding a new member, **Elías**, rumors are flying that another member may be exiting soon. Mercurio members deny the street talk, saying they needed an extra voice. Mercurio is booked to launch a tour of South America and Central America in June.

Sony Mexico's star vocal ensemble **Onda Vaselina** will celebrate its 10th anniversary with a five-show stint at Mexico City's Auditorio Nacional that begins Wednesday (28). Songs performed during the concerts will be featured on a live disc due in September or October. Onda Vaselina is scheduled to tour South America, Central America, and Spain in May and June.

Now on a 22-country promotion trek is Fonovisa balladeer **Jordi**, whose possible second single from his latest eponymous album, "Corazón Mágico," is a cover dedicated to his father, **Dyango**, the current Universal artist made famous by the romantic ballad.

There has been no word about the whereabouts of the intrepid **Gloria Trevi** since she last flared up in the Mexican media. The tempestuous rocker owes BMG two more albums.

CHART NOTES, RETAIL: With retail and consumer excitement building for **Ricky Martin's** eponymous English-language debut May 11 on C2, sales of "Vuelve" remain healthy; his Sony Discos Spanish disc matches last issue's tally of 31,500 pieces.



DLG Doin' It. Sony Tropical/Sony executives share a festive moment with the members of DLG after a recent video shoot for "Volveré," the first single from DLG's latest Sony album, "Gotcha." The clip was directed by Simón Brand. Shown, from left, are Bill García, national promotion director for Sony Tropical; Frangancia of DLG; Marianne Mendieta, product manager for Sony Tropical; Huey Dunbar of DLG; Rafael Cuevas, VP of Sony Tropical; and James Da' Barba of DLG.

"Vuelve"—now atop the pop genre chart for the eighth week in a row while inching up 42-40 on The Billboard 200—helped titles on The Billboard Latin 50 withstand a 22% drop in sales of **Selena's** No. 2 disc, "All My Hits—Todos Mis Exitos," whose sales came in this issue at 20,500 units.

Still, the greatest-hits package by the EMI Latin legend remains No. 1 on the regional Mexican chart for the sixth straight week. The title slides 54-62 on The Billboard 200.

Los Tri-O's third-place title, "Nuestro Amor" (Ariola/BMG), declines 12% to 7,500, less than 100 units ahead of **Elvis Crespo's** No. 4 disc, "Suavemente" (Sony Discos).

"Nuestro Amor" moves south 155-166 on The Billboard 200. "Suavemente," which has stayed in front on the tropical/salsa genre chart for 21 of the past 22 weeks, bumps up 175-169 on The Billboard Latin 50.

New to the top 10 of The Billboard Latin 50 this issue is "Amor, Familia Y Respeto" by **A.B. Quintanilla Y Los Kumbia Kings**. The *cumbia*/R&B/pop disc helmed by Quintanilla, brother of Selena, rises 13-9 on sales of 3,500 pieces.

SALES STATFILE: The Billboard Latin 50: this issue: 164,500 units; last issue: 167,000 units; similar issue last year: 89,500 units.

Pop genre chart: this issue: 72,000 units; last issue: 69,000 units; similar issue last year: 32,000 units.

Tropical/salsa genre chart: this

issue: 33,000 units; last issue: 32,000 units; similar issue last year: 23,000 units.

Regional Mexican genre chart: this issue: 51,500 units; last issue: 58,500 units; similar issue last year: 30,000 units.

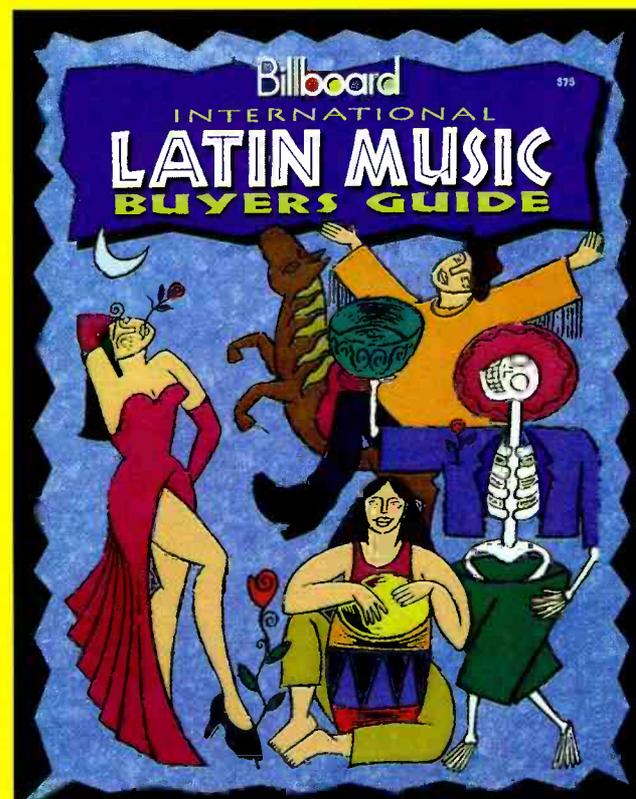
Assistance in preparing this column was provided by **Teresa Aguilera** in Mexico City

LATIN TRACKS A-Z

- TITLE** (Publisher - Licensing Org.) Sheet Music Dist.
- 27 **ADORACION (TRIUNFAMOS, CONTIGO)** (BMG, ASCAP/Peer Int'l., BMI)
 - 14 **AGUA** (Canciones Del Mundo, BMI/Warner Chappell, BMI)
 - 13 **AMOR PLATONICO** (Flamingo, BMI)
 - 23 **ASI LLEGASTE TU** (Lemelo, ASCAP/Lanfranco, ASCAP/Warner-Tamerlane, BMI/Cesar Lemos, BMI/Karla Aponte, BMI)
 - 29 **BOMBON DE AZUCAR** (No Little Fish, ASCAP/Brooklyn)
 - 26 **BUSCO UNA MUJER** (F.I.P.P., BMI)
 - 32 **C'EST LA VIE** (Sugar Free, PRS/Bucks, PRS/19, PRS/BMG, PRS/BMG, ASCAP/Chrysalis, ASCAP/PolyGram, ASCAP)
 - 19 **CREI** (Peer Int'l., BMI)
 - 40 **DAMA DE HIERRO** (Not Listed)
 - 15 **DEJARIA TODO** (1998 Deep Music, BMI)
 - 39 **EL NIAGARA EN BICICLETA** (Not Listed)
 - 16 **ENTREGA TOTAL** (Not Listed)
 - 38 **ESE** (Ventura, ASCAP)
 - 3 **INEVITABLE** (F.I.P.P., BMI/Sony/ATV Latin, BMI)
 - 1 **LIVIN' LA VIDA LOCA** (Phantom Box, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/PolyGram, ASCAP)
 - 6 **ME ESTOY ACOSTUMBRANDO A TI** (Intersong, ASCAP)
 - 9 **ME ESTOY VOLVIENDO LOCO** (Fontana, ASCAP)
 - 12 **ME VOY A QUITAR DE EN MEDIO** (Warner-Tamerlane, BMI)
 - 10 **NECESITO DECIRTE** (Seg Son, BMI)
 - 17 **NINA BONITA** (Sony Discos, ASCAP)
 - 30 **NO PUEDO OLVIDAR** (Ventura, ASCAP)
 - 18 **NO SABES COMO DUELE** (New Edition EMOA, SESAC)
 - 24 **NUNCA TE OLVIDARE** (EMI April, ASCAP)
 - 22 **PALOMITA BLANCA** (Karen, ASCAP)
 - 31 **PARA TODA LA VIDA** (2000 Amor, ASCAP)
 - 36 **PERDEDOR** (Ser-Ca, BMI)
 - 37 **PERDONAME** (Not Listed)
 - 7 **PINTAME** (Not Listed)
 - 5 **POR MUJERES COMO TU** (Vander, ASCAP)
 - 21 **QUE BONITO** (Pacific, BMI)
 - 11 **QUIEN TE ROBO EL CORAZON?** (Peermusic, ASCAP/Warner-Tamerlane, BMI)
 - 2 **SI TE PUDIERA MENTIR** (Crisma, SESAC)
 - 33 **SOLO UNA PATADA** (Not Listed)
 - 28 **SUBLIME MUJER** (Not Listed)
 - 35 **TE DOY LAS GRACIAS** (BMG, ASCAP)
 - 20 **TIEMBLA MI PIEL** (Music RC/MCA, ASCAP)
 - 8 **TU** (1998 Deep Music, BMI)
 - 25 **UNA PAGINA MAS** (San Antonio Music, BMI)
 - 4 **UNA VOZ EN EL ALMA** (JKMC, ASCAP/MCA, ASCAP)
 - 34 **VOLVERE** (Not Listed)

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Gran Selección de Música
Latina

Daniel Lanois Officially Puts Kingsway On Selling Block

FOR SALE: Kingsway Studios, the New Orleans institution established and run by star producer Daniel Lanois, is up for sale, according to his manager, Melanie Ciccone.

Founded in 1991 as Lanois' private studio, Kingsway evolved into one of the industry's most venerable commercial facilities, with a list of credits that includes, besides Lanois, **Emmylou Harris, the Neville Brothers, Pearl Jam, Peter Gabriel, R.E.M., Robbie Robertson, Sheryl Crow, Iggy Pop, Luscious Jackson, Cowboy Mouth, Joe Henry, and Michelle Shocked.**

Those artists have sought out Kingsway because of its unique ambience, born of Lanois' refined aesthetics and his insistence that the space reflect the creative pursuit.

"It's a pretty amazing place," says Ciccone. "It's got 18-foot ceilings, fireplaces in every room, and great flourishes. Dan decorated it in a fabulous way."

The gear at Kingsway is up to the level one would expect from a studio that has catered to such an illustrious clientele. Centered around a GML-automated API console that once resided at New York's legendary Record Plant, the studio includes a Neve 12-by-4-by-2 console; eight Neve 1091 EQ/preamp modules; two Telefunken V72 preamps; Studer A820 24-track and A80 1/2-inch recorders; Panasonic and Tascam DAT machines; a Tascam DA-88; Teletronix LA2A, Summit TLA 100, Urie 1176, dbx 160, and Deca compressor/limiters; Eventide, AMS, Lexicon, and Yamaha processors; classic Tannoy Gold speakers mounted in Lockwood cabinets; various near-field monitors; six Mackie 1604 headphone stations; Bryston, Crest, Macintosh, and Yamaha amplifiers; and other associated equipment and accessories.

Among Kingsway's choice microphones are a Neumann U-47 Tube model refurbished by Bill Bradley; Neumann SM69, U-47 FET, and

TLM-170 units; a Sony G800 Tube; AKG C24, 414, and 451 condensers; a Coles 4038 ribbon mike; Senheisser MD441-U and MD409 units; and Electro-Voice, Beyer, Shure, Audio Tec, and Peavey mikes.

Kingsway's instrument collection includes a 7-foot Steinway B grand piano that once served as the official Steinway for the state of Louisiana; a Hammond B3 with a Leslie cabinet; a Gibson acoustic guitar and double-cutaway Les Paul electric; a 140b Wurlitzer electric piano; a Hohner D6 Clavinet; various synths; an Ampeg SVT bass rig; and a Yamaha Pro Recording drum kit.

Kingsway is staffed by longtime studio manager **Karen Brady**, veteran house engineer **Ethan Allen**, studio administrator **Georgia Graham**, interns **G. Philip Brouard Jr.** and **Richard Paul Edridge**, carpenter/craftsman **Joel Ford**, and craftsman **Jeff Treffinger**.

At press time, Lanois was ensconced in a Dublin studio, working with **Brian Eno** on an upcoming **U2** project and was therefore unavailable to comment on the sale. (Lanois is also scoring "All The Pretty Horses," **Billy Bob Thornton's** forthcoming film adaptation of **Cormac McCarthy's** novel, starring **Matt Damon, Penelope Cruz, and Bruce Dern.**)

Asked why Lanois is selling Kingsway, Ciccone says, "Dan hasn't made a record there in a while. He sets up studios in different places, they become a workplace, and then he moves on."

Ciccone notes that Lanois is focusing his energies on his latest studio endeavor, *El Teatro* in Oxnard, Calif. (Billboard, April 2, 1998). Built in an old Spanish porn theater, *El Teatro* has served as Lanois' headquarters for recent projects by **Bob Dylan** ("Time Out Of Mind"), **Willie Nelson** ("Teatro," named after the studio), **Harris**, and others.

"Dan has spent most of his time here recently, and he loves this old



by Paul Verna

space," says Ciccone of *El Teatro*. "He doesn't want to be a commercial-studio owner; he wants a private studio, and he recognizes that it requires nurturing."

Although the studio is only now officially for sale, word of Lanois' intentions to unload Kingsway date back as far as 1995. At that time, he was no longer living in New Orleans and reportedly was seeking to relieve himself of the management burden that Kingsway entailed (Billboard, April 22, 1995).

Furthermore, Lanois has been saddled by a series of lawsuits filed by former associate **Barbara Hoover** starting April 10, 1992, in New Orleans Civil District Court. In various actions, Hoover claimed that she was entitled to proceeds from the business. However, the court dismissed all of Hoover's actions and appeals, most recently on March 22 of this year.

Ciccone says that whatever repercussions result from the Hoover case—if any—will remain with Lanois, not with the prospective buyer of Kingsway.

Kingsway is located at 544 Esplanade Ave. in New Orleans' fabled French Quarter. It was built in 1860 and has since been owned by a succession of colorful local characters, including legendary restaurateur **Leon Arnaud Cazenave**—aka the Count—and his daughter **Germaine Wells**, who started the *East-er Parade in the Big Easy*.

The 12,000-square-foot, Italianate mansion houses the studio on the ground floor, six private bedroom suites with several fireplaces, private balconies on the second and third floors, a wrought-iron deck, marble baths, a tropical garden with roman baths, and furnishings that reflect Lanois' commitment to making the place a creative haven while preserv-

ing its aesthetic integrity.

The price tag for the studio, the house, and the business itself is \$2.4 million. Interested parties should contact Ciccone at 323-660-0091 (fax 323-660-0090). An open-house reception will be held May 2, during the New Orleans Jazz Fest.

SEAR SOUND, a fixture in the New York studio scene, has added a third room designed by owner **Walter Sear** and **Steven Durr & Associates**, according to a statement from **Steven Durr**.

The new studio—which, like all of Sear's rooms, is fully floated to isolate it from the surrounding street

noise—features a tracking space and a control room outfitted with an Avalon-Sear custom console with GML automation. Custom monitors were designed by Durr using Tad and Altec components.

The new studio was built using **Auralex Acoustics** floor isolators and custom ceiling hangers designed by Sear. Existing windows were reinforced to preserve acoustical isolation and provide the room with natural light.

AVATAR RECORDING STUDIOS in New York has added a **Solid State Logic SL 9000J** console in **Studio B**. (Continued on next page)



Back To The Future. Future Disc Systems mastering engineer **Kris Solem** shows off the newly remodeled **Studio One**, the facility's original room, which he now occupies. Opened as a one-room mastering house 18 years ago by **Gary Rice** and **Steve Hall**—who continue to operate the independent facility—**Future Disc** has hosted clients including **Bobby Brown, Patti LaBelle, Madonna, Gladys Knight, Elton John, Chris Isaak, Rod Stewart, Tom Petty, Al Jarreau, and Earth, Wind & Fire.** Solem's credits include **Spice Girls, Shadowfax, Michael Feinstein, and Master P.** The new **Studio One** was designed by **Hall** with acoustical treatments by **Chris Pelonis**.



Real World Story In Capri. Neapolitan folk group **E Zezi** took a ferry to the island of **Capri**, off the coast of Italy, to record an album at **Capri Digital** for **Peter Gabriel's Real World Records.** The project was produced by studio owner **Carloquinto Talamona** (back row, second from left) and **Peter Walsh** and engineered by **Alessandro Benedetti** (back row, fourth from left) on the studio's **Solid State Logic 4000 G+** console. (Photo: David Goggin)

FOR THE RECORD

An incorrect mastering credit for the Collective Soul track "Heavy" appeared in the April 10 and April 17 Production Credits charts. The Atlantic Records cut—which reached No. 1 on the Mainstream Rock Tracks chart—was mastered by **Ted Jensen** at **Sterling Sound.**

Furthermore, incorrect category headings appeared for the **Rap** and **Mainstream Rock** categories in the April 17 edition.

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STUDIO MONITOR

(Continued from preceding page)

which it plans to use for tracking, mixing, and surround-sound projects, according to a statement from Oxford, England-based Solid State Logic (SSL).

"Having worked with SSL for years, I know the company's reputation precedes itself," says Avatar president/GM Zoe Thrall. "The facility has always had two SSLs, and we wanted to continue that tradition."

Thrall adds that the studio considered installing a digital console but chose the 9000J in order to preserve "the analog status" of Studio B, which is known equally for its tracking and mixing capabilities.

Since opening in 1996 at the former site of the Power Station facility, Avatar has attracted such high-end clients as Aerosmith, the Black Crowes, Aaliyah, and the Brecker Brothers.

DESSAU RECORDING, a downtown Manhattan haunt known for its cutting-edge clientele, will vacate its premises on 25 Murray St. following the expiration of its lease June 30, according to studio owner Brian Kelly.

In its 10-year history, Dessau has grown from a 1/2-inch 8-track studio to a full-fledged, multi-room facility that offers 16- and 24-track analog

recording, modular-digital-multi-track capabilities, a vintage API console, and a wealth of classic gear. Among its clientele are the Beastie Boys, Lloyd Cole, the B-52's, the Golden Palominos, Ben Lee, Medeski, Martin & Wood, David Poe, Einstürzende Neubauten, and the Toasters. Dessau has also provided production spaces to longtime clients such as Cole and Matt Johnson of The The. The latter has worked on much of his latest release, "NakedSelf," at the studio.

Kelly says he has not yet made any decisions as to what will become of the studio's gear or staff.

BULLDOG RECORDING, a purpose-built, 5.1-channel high-end studio in the Nashville suburb of Franklin, Tenn., opened its doors in April, according to a statement from studio owner Trevor Johnson. The 3,600-square-foot facility features a 96-fader, 48-channel Euphonix CS3000 console, the Kinoshita RM5B monitoring system, Sony 3348 and Studer A827 multitracks, five isolation booths, and design by Tom Hidley. The first session at Bulldog was booked by Christian music producer Mark Heimermann and engineer Todd Robbins, who worked on a compilation featuring Sandi Patty and 4Him.

AUDIO TRACK

NEW YORK

RANDY EZRATTY'S Effanel Music took to the road in the beginning of 1999, with high-profile projects including rehearsals for Bruce Springsteen & the E Street Band in New Jersey for a possible release (with Toby Scott and Adam Blackburn engineering); episodes of "The Oprah Winfrey Show" in the Bahamas (with John Harris and John Bates engineering); the 41st annual Grammy Awards in Los Angeles (Harris, Blackburn); and sessions for the Backstreet Boys in Lexington, Ky. (Blackburn, Bates). In New York, Effanel worked on the Rock and Roll Hall of Fame induction ceremony (with Harris handling engineering duties for the VH1 broadcast) and the "Divas Live '99" event at the Beacon Theatre. In its own space in the Chelsea area of Manhattan, Effanel hosted sessions for Pat Metheny's soundtrack to the forthcoming Sigourney Weaver film "A Map Of The World."

LOS ANGELES

ROCK STAR Sheryl Crow worked with producer Rick Rubin at Sound City Studios on a track for the Sony Music soundtrack to "Big Daddy." Dave Schiffman engineered, with Mike Terry assisting. In other activ-

ity at Sound City, Mercury act Downset tracked with Roy Z producing, Billy Bowers and Nick Raskulinecz engineering, and Terry and Sam Storey assisting.

AT SKIP SAYLOR, No Limit/Priority Records rapper Snoop Dogg worked with numerous producers—including Budda, Meech Wells, Jelly Roll, DJ Quik, and Battlecat & L.T.—tracking and mixing a forthcoming album. Engineering and mixing duties were handled by Dave Aaron, Daniel Romero, Richard "Segal" Huredia, and Chris Puram. Assistants included Tracey Brown, Rollin Moone, and Ian Blanch.

OTHER LOCATIONS

STAR PRODUCER Brendan O'Brien booked Southern Tracks Recording in Atlanta to mix Limp Bizkit's new Flip/Interscope project with second engineer Ryan Williams and assistant Karl Egsieker; Terry Date produced the album. Other artists who have recently worked at Southern Tracks include longtime clients Indigo Girls (with producers John Reynolds and Malcolm Burn, engineers Tim Oliver and Williams, and assistant Egsieker) and Rage Against The Machine (with producer O'Brien, engineer Nick Didia, and assistants Williams

and Egsieker).

ELSEWHERE in Atlanta, boxer Evander Holyfield's Real Deal Records booked Doppler to record gospel act Nuwine, whose track—"Come On Wit It"—was produced by Tim Thomas, engineered and mixed by Blake Eiseman, and assisted by Ralph Cacciurri. Other sessions at Doppler include Columbia act Blaque, which was produced by Kandi of Xscape and engineered by Shawn Coleman and Laura Taylor.

AT GLORIA AND EMILIO Estefan's Crescent Moon facility in Miami, actress Jennifer Lopez—signed to Sony's Work Group label—tracked her upcoming debut with producers Emilio Estefan, Manny Benito, Lawrence Derner, and Randy Barlow; engineers Cesar Sogbe and Freddy Pinero Jr.; and assistants Alfred Figueroa, Gustavo Bonnet, and Tony Mardini. Also at Crescent Moon, red-hot star Ricky Martin remixed "Por Arriba, Por Arriba" with producer Pablo Flores, engineer Javier Garza, and assistant Bonnet.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358; E-mail: pverna@billboard.com.

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PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 24, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	RAP
TITLE Artist/ Producer (Label)	NO SCRUBS TLC/ K. Briggs (Laface/Arista)	NO SCRUBS TLC/ K. Briggs (Laface/Arista)	HOW FOREVER FEELS Kenny Chesney/ Buddy Cannon Norro Wilson (BNA)	HEAVY Collective Soul/ Ed Roland (Atlantic)	WHAT'S IT GONNA BE?! Busta Rhymes feat. Janet/ Darell Delite Allamby (Elektra)
RECORDING STUDIO(S) Engineer(s)	DARP (Atlanta) Carlton Lynn	DARP (Atlanta) Carlton Lynn	WOODLAND (Nashville) Billy Sherrill	CRITERIA (Miami) Chris Carroll Jason Elgin	SOUNDTRACK (New York) Vinny Nicoletti
RECORDING CONSOLE(S)	SSL 6000	SSL 6000	Neve 8068	Neve 8078	SSL 6056E
RECORDER(S)	Studer A827	Studer A827	Sony 3348	Studer A827	Otari MTR 90
MASTER TAPE	Maxell Hi-8	Ampex 499	Sony 3348	Quantegy 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	DARP (Atlanta) Leslie Brathwaite	DARP (Atlanta) Leslie Brathwaite	STARSTRUCK (Nashville) Kevin Beamish	ENCORE (Burbank, CA) Tom Lord-Alge	QUAD (New York) Ben Arrindell
CONSOLE(S)	SSL 4000	SSL 4000	SSL J9000	SSL 4056G	SSL J9000
RECORDER(S)	Studer 827	Studer A827	Sony 3348/Studer 820	Sony 3348 HR	Studer A827
MASTER TAPE	Maxell Hi-8	Ampex 499	Quantegy 499	Quantegy 467	Ampex 499
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	POWERS HOUSE OF SOUND Herb Powers	GEORGETOWN MASTERS Denny Purcell	STERLING SOUND Ted Jensen	STERLING SOUND Tom Coyne
CD/CASSETTE MANUFACTURER	BMG	BMG	BMG	WEA	WEA

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HERBIE HANCOCK

For four decades, he's played key roles—sideman, leader, interpreter and innovator—across a wide spectrum of music.

BY CHRIS MORRIS

Turn to any chapter in the history of jazz since the '60s, and you'll find at least a page on Herbie Hancock.

Born in Chicago in 1940, Hancock began studying piano at the age of 7 and formed his own jazz band as a student at Hyde Park High School. By the time he graduated from Grinnell College in 1960, he was playing club dates with trumpeter Donald Byrd, who asked Hancock to move to New York and join his band. He appeared on several 1961 dates for Blue Note with Byrd and was rewarded with his own contract with the label; his debut as a leader, "Takin' Off," which included his instant classic "Watermelon Man," was issued in 1962.

In 1963, Hancock was selected to replace keyboardist Victor Feldman in Miles Davis' famed "second quintet," alongside saxophonist Wayne Shorter,

bassist Ron Carter, drummer Tony Williams and the mercurial trumpeter. From '64 to '68, he appeared on such famed Davis Quintet albums as "E.S.P.," "Sorcerer" (which took its title from a Hancock composition), "Miles Smiles" and "Nefertiti." His association with Davis continued through the end of the decade, on such groundbreaking fusion albums as "In A Silent Way."

Hancock concurrently released several celebrated albums in his own name on Blue Note. The best-known of these may have been the indelible "Maiden Voyage," but such other titles as "Empyrean Isles," "Speak Like A Child" and "The Prisoner" also spoke to Hancock's growing confidence as a composer and arranger for both small combos and expanded groups (During the '60s, he also turned in noteworthy work as a sideman with labelmates Eric Dolphy, Grant Green, Kenny Dorham, Freddie Hubbard, Hank Mobley, Lee Morgan and Davis colleagues Williams and Shorter.)

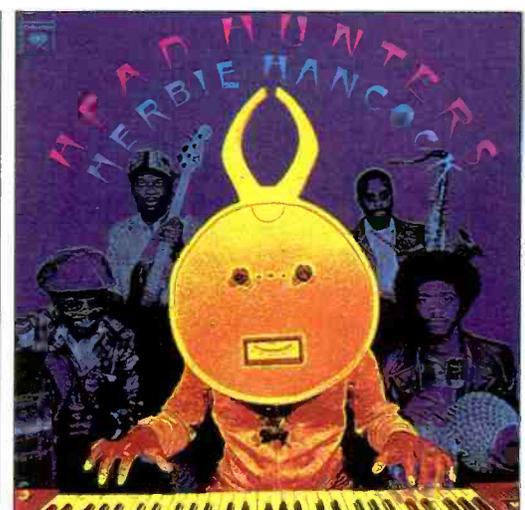
BLOWING UP WITH BRONSON

In 1966, Hancock branched out into film scoring for the first time, with his work on Michelangelo Antonioni's "Blow-Up." (In years to come, he would distinguish himself with the score for Charles Bronson's first "Death Wish" vehicle and the Oscar-winning soundtrack for director Bertrand Tavernier's masterful jazz film "Round Midnight," which starred Hancock's old Blue Note colleague Dex-

ter Gordon.)

In 1969, Hancock made significant commercial and stylistic shifts when he signed with major label Warner Bros. During his stay there, he founded a for-

Jackson, drummer Harvey Mason and percussionist Bil. Summers—tong jazz-funk to unimagined chart heights and scored a major hit with the joint-popping "Chameleon." This combo's successors



midable sextet that included reed player Bennie Maupin, trombonist Julian Priester, trumpeter Eddie Henderson, bassist Buster Williams and drummer Billy Hart. This band, known as Mwandishi, would take electric jazz into highly complex, new directions on the Warner albums "Mwandishi" and "Crossings" and on "Sextant," Hancock's 1972 debut for Columbia.

The following year, Hancock charted a fresh compass point in jazz with the release of "Headhunters." The pianist and his group—Maupin, bassist Paul

would continue on the highly profitable path set by "Headhunters" on such Columbia sets as "Thrust" and "Man-Child."

V.S.O.P AND BEYOND

In the late '70s, Hancock, by now recognized as fusion's best-known and most prescient bandleader, would return to his roots, both in concert and on record. The year 1977 saw the convening of V.S.O.P, a reunion of the '60s Davis quintet—Hancock, Shorter, Carter and Williams—

Continued on page H-15

HERBIE HANCOCK 40th ANNIVERSARY

"... A master musician, with a magnificently versatile career of various forms of music, coming from one of God's most marvelous human beings"—Stevie Wonder



"Forty years in music sounds like a long time, unless you consider that Herbie Hancock was 11 when he performed Mozart with the Chicago Symphony. Herbie is an American icon; his music spans generations. In my family, for example, my father, my husband and my son are all fans. He is a true genius, a kind and compassionate person and a dear friend."—Tipper Gore



"Herbie never acknowledges his total mastery of the piano, or that he possesses more understanding of harmony than any living person. But every listening musician in the world recognizes his supremacy. If Joseph Campbell were still alive and chronicling the heroes of contemporary culture, he'd rank Herbie up there with Hercules and Odysseus."—Don Was



"There are very few people alive who have contributed as much to modern music as Herbie Hancock has. Sharing the stage with Herbie and the Headhunters was an unbelievable honor we will cherish always. He is beyond comparison."—Dave Matthews



"The time when Herbie stepped out to form the Headhunters was probably the most revolutionary because of the fusion of his intricate piano style with funk. This led the way for so many of us, such as George Clinton, Earth Wind & Fire and Quincy Jones. His music has awakened many a sleeping head."—Q-Tip



"Just because a musician reaches a large audience doesn't mean that he's crossing boundaries. And Herbie Hancock definitely crosses boundaries. The way he uses computers and the Internet allows him to go around the 'gatekeepers' who control the flow of music to the masses. He's a pioneer for those with seeking minds."—Wayne Shorter



"Even though Herbie and I met through Miles Davis, our musical friendship really came together when we recorded in the late '70s. We used to pretty much wing it on stage, just play what came to mind. We did work up a few arrangements, but we sure didn't plan crawling inside the pianos that night! Herbie continues to knock me out with his taste and inventiveness."—Chick Corea



"Herbie has been a close, supportive friend for more than 20 years. He has the willingness to dare and the talent to do. But, beyond that, he has a spirit of graciousness, a true sense of kindness and a generosity of spirit every bit as wondrous as his monumental talent. My friend, my hero: Herbie Hancock."—Carlos Santana



"To play music with Herbie Hancock is not only a job and a privilege, but an education. That he put himself out to fly to New York to replace me on 'Letterman' on my religious holiday, and wished me Happy New Year in Hebrew, was deeply touching. He can do everything—and does."—Paul Shaffer

HERBIE HANCOCK

THE BILLBOARD INTERVIEW

He continues to lead when most other artists are content merely to follow.

BY DAVE DIMARTINO

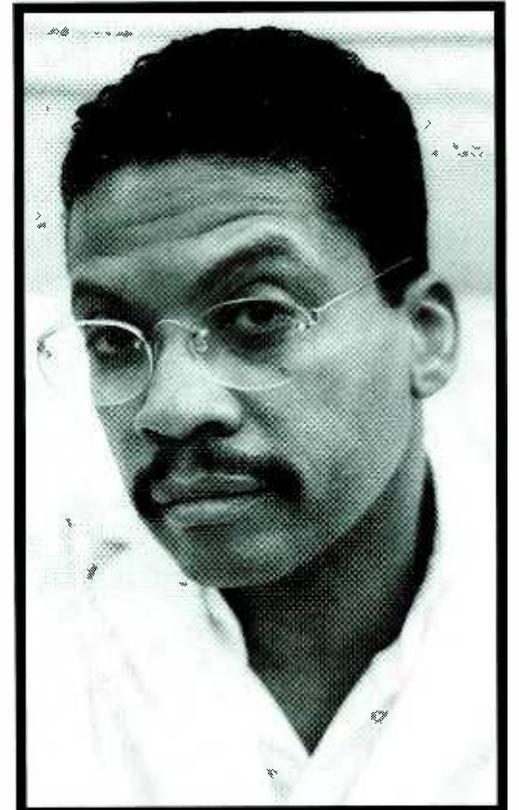
As jazz-keyboard giant Herbie Hancock enjoys his 40th anniversary in music, it is worth remembering the words accorded him by one of the musical titans of the 20th Century. They were penned by no less than Miles Davis, legendary trumpeter and renowned bandleader, whose famed quintet of the '60s helped introduce Hancock to a worldwide audience that has continued to grow through the '90s. Noted Davis in his autobiography: "Herbie was the step after Bud Powell and Thelonious Monk, and I haven't heard anybody yet who has come after him."

Perhaps the major reason no one has appeared to "come after" Herbie Hancock is the simple fact that he continues to lead when most other artists are content to follow. You'll often see the word "pioneer" pop up in accounts of Hancock's vast number of accomplishments, and you'll find it applied during every decade of his career. From his earliest days—as an 11-year-old performing onstage with the Chicago Symphony Orchestra, as a 20-year-old moving to New York with trumpeter Donald Byrd—Hancock boasted a special talent evidenced in his every pursuit. Along with Wayne Shorter, Ron Carter and Tony Williams, Hancock played an essential role in Miles Davis' highly influential '60s quintet, whose collected works were reissued in boxed-set form to much acclaim in 1998. At the same time, his burgeoning solo career—which started with a bang via his oft-covered 1962 hit record "Watermelon Man"—grew at a meteoric rate, showcasing his talents as a film composer with 1966's "Blow-Up" and as a bandleader in his own right with his compelling avant-garde group of the early '70s (whose albums, such as 1970's "Mwandishi," were remarkable, forward-looking efforts).

Certainly, Hancock's popularity exploded with his 1973 album "Headhunters," a daring fusion of jazz and funk that became his first platinum album, made him a household name throughout the world and would go on to become the era's best-selling jazz album in history. The pianist would change grooves constantly through much of the '70s and '80s, alternating fusion with acoustic jazz albums, producing the first album by yet another trumpeter of repute—Wynton Marsalis—and winning a constant stream of awards, including several Grammys, an MTV Video Award for his breakthrough 1983 hit, "Rockit," and an Academy Award for his score of Bertrand Tavernier's 1986 film "Round Midnight."

The acclaim has continued throughout the '90s, as his diverse musical projects with the Verve label scored near-consistent Grammys and constant critical acclaim and brought him his own label, Hancock Records, which launched last year with a Headhunters reunion album. During this decade, the pianist has made a point of focusing on personal as well as musical growth; he is artistic director of the Thelonious Monk Institute Of Jazz in Los Angeles and founder of the Rhythm Of Life Foundation, a non-profit group intent on the cause of using technology to help humanity.

Discussing the many milestones of his very unique career, Hancock was a warm and cordial interview, anxious to put the events of his career in their proper perspective and shed some light on a career that in itself has been constant in its illumination.



You were playing in jazz clubs prior to college, but, when you finally entered Grinnell, it was as an engineering major. What were your long-term plans?

When I graduated from high school, I wanted to be practical. By that time, I was 16 years old and I'd been playing piano for nine years—since I was 7. I just thought, you know, how few people could actually make it in the field of music. So, since science was something that I became interested in before music—something I continue to be interested in—I thought this would be practical, you know. People need more engineers than they do musicians. Or it's easier to get a job having a degree in engineering than to hope for the luck and talent to be able to survive as a musician. So I chose electrical engineering. But, after two-and-a-half years, one day I looked in the mirror and said, "Who are you trying to kid?" [laughs]. When it became very, very obvious to me that my heart was set on music, that's when I changed my major to music composition. I found myself being more intrigued by music, and working harder at music and being really pulled by music. My spirit was moved much more by music than it was by science.

What was your first significant break professionally?

Those kinds of things come on different levels. When I finally came out of college, I went back to Chicago, my hometown, and went back to work in the post office again, as I did every summer. A few months later, I worked with Donald Byrd, a great jazz trumpeter, and Donald actually hired me just for a weekend to play a gig in Milwaukee, which was not that far from Chicago. Anyway, there was a big blizzard, and his regular piano player had gotten stranded somewhere, so he needed someone for the weekend. So I filled in—and I guess that he and the band liked what I was doing, and they asked me to stay on with the band. And I said I would love to, but you've got to ask my parents [laughs]. I was 20 years old and still living with my parents, you know? So they got my parents' blessing, and, in January 1961, I moved to New York.

You moved there and spent a couple of years as a session player, playing largely with Blue Note artists. Was it a formal arrangement—how did the work itself happen?

When I joined Donald Byrd's group, Donald had a con-

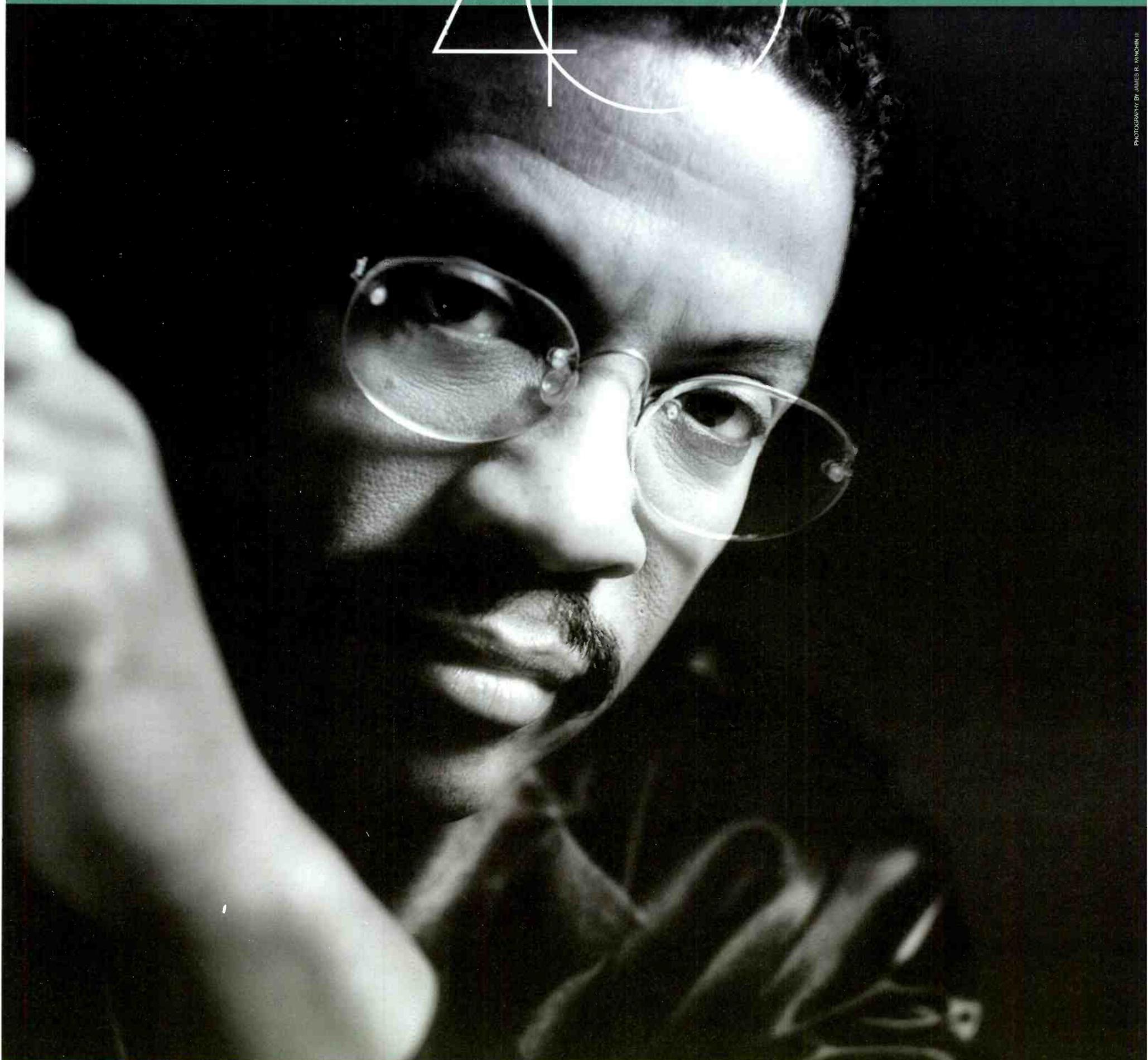
Continued on page H-4

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HERBIE HANCOCK 40th ANNIVERSARY

Swingin' Internationally

Even before the mid-'80s success of the "Future Shock" album, Hancock was establishing strong fan bases in different overseas territories. He remains a priority catalog artist, as well as a musical icon in international markets.

BY MARK SOLOMONS

LONDON—Herbie Hancock's first international outing under his own name—he had toured until 1968 with Miles Davis—was a European tour in 1970-71 with the avant-garde-flavored Mwandishi sextet.

"They toured like a brand-new band in a van," says Steve Berkowitz, VP of A&R for Sony Music/Legacy (U.K.).

"Driving from Nice to Mahnö and then to London for the next gig, and it nearly killed them," adds independent producer Bob Belden, who has worked with Sony on numerous jazz reissues.

Hancock was still signed to Warner Bros. at the time, and a rare bootleg recording of a concert in Nice, France, during that tour, "Toys," stands as the only permanent record of that international swing.

The seminal "Headhunters," which was Hancock's second album for CBS in 1973, is generally acknowledged as his first

major international breakthrough. As a Sony Music/Legacy re-release, the set is still selling around 1,000 copies a week, with some 250,000 units sold worldwide since its reissue in April 1997, according to the label. Key markets outside the U.S. for Hancock's catalog, according to both Blue Note and Sony Music/Legacy, were—and remain—Japan, the U.K. and France.

Even before the international success in 1983 and 1984 of the "Future Shock" album and the single "Rockit," with its groundbreaking video clip, Hancock was establishing strong—but unconnected—fan bases in different overseas territories. During his years with CBS in the U.S. (but before that company was acquired by Sony), Hancock released some nine albums of more conventional, straight-ahead jazz through a separate but parallel deal with Sony Japan between 1973 and 1981.

That lesser-known part of his catalog, recorded on the West Coast and in Japan and featuring Wayne Shorter and Wynton Marsalis, among others, is only now being prepared for reissue.

Hancock remains a priority catalog artist as well as a musical icon in international markets, both for his acoustic material—EMI issued worldwide a special boxed set of all seven of his Blue Note albums last October—and his later electronic explorations. ■



Fresh on the road: Hancock, circa '68

THE BILLBOARD INTERVIEW

Continued from page H-2

tract with Blue Note. So the first gig that I played in New York, after I'd been there three months, we got a gig playing at the Five Spot. A lot of musicians got a chance to hear me when we worked there for about a week—and that kind of started me recording as a sideman with many other people. But soon after I'd been in New York, Donald invited me to come up to his apartment in the Bronx, and he said that I could stay there. He was kind of like my big brother. So we were sharing his apartment in the Bronx, and he kind of weaned me into New York, because I was pretty green. Donald was the person who was always kind of teaching me about the ways of the music business. He's the one that suggested I go to Blue Note Records [laughs]. This is something I usually forget about, but it just

occurred to me—he told me to go to the guys at Blue Note Records, tell them that I was drafted into the army and I wanted to make a record before I left [laughs]. He also told me to tell them that my tunes were already published by my publishing company, although I hadn't really established the publishing company yet. He said, "Don't give it to the record company. They will insist, but tell them sorry, they can't have it." So I went down there. I did just like he said. They said OK, they would record me—and then they said, "Of course, you'll put your tunes in our publishing company." And I said, "I'm sorry, my tunes are already in my company." And first they said, "Well then—sorry, we can't record you." And I turned to walk back out the door, and before I got to the door, they said, "Oh, wait a minute, wait a minute, hold on. OK, we'll do it, you can keep them in your company." Fortunately, I followed Donald Byrd's advice, because one of the songs I played for them when I was trying to sketch out the songs I wanted to do was "Watermelon Man."

Tell me how you joined Miles Davis' group.

"Watermelon Man" was already a hit tune by then; it had been played everywhere. And I was still playing gigs as a sideman with people. In New York, people were calling me up, telling me Miles was looking for me. So Donald Byrd told me, "If Miles calls, tell him you're not working with anybody." I said, "Donald, no—I couldn't do that to you." He said, "Man, shut up." [laughs]. He said, "The last thing I'd ever want to do would be to stand in the way of opportunity and growth for you and your career." And he said frankly, it'd be like a feather in his cap, since he discovered me. So, sure enough, Miles calls, and the first question he asked was, "Are you working with anybody?"—and I said no. The next day, I went to Miles' place.

How did you audition—Did you run through his music, standards?

Well, what happened, in fact, was there were pieces of music on Miles' piano, and he brought us down to his room and asked me to play these pieces. He tried to play a little bit, but all of the notes were cracking from his horn. He just ran upstairs. So that left Ron Carter, George Coleman, Tony Williams and myself playing these new pieces. I didn't know what they were. And we just kind of ran over them a little bit and tried to make some sense of them. This went on for, like, three days. Finally, on the third day, Miles came down, and we went over some of Miles' older things—"If I Were A Bell," "Autumn Leaves"—just to see if we knew the repertoire. And then Miles played a little bit, just a few notes, and that was it. What I found out later on—as a matter of fact, years later, not long before Miles died—I found out that Miles was upstairs in the house listening to us on the intercom. Which is fantastic—because he was sensitive enough to know that we would have been intimidated if he had been there.

So he stayed out of the room, got to hear us when we felt the most comfortable, and I guess that's when he knew that he had the band that he wanted. And then, on the

third day, he came downstairs and said, "OK, tomorrow we're gonna meet at Columbia Recording Studios." We said, "What?!" So I said, "Miles, does that mean I'm in the band?" He said, "You making the record, motherfucker!" [laughs uproariously].

You spent five well-documented years with Miles. How exactly did you make your exit in 1968?

What happened was, at a certain point, I knew that I wanted to pursue my own direction—I wanted to be able to play my tunes. I had written "Maiden Voyage," "Speak Like A Child" and some other pieces that were not quite appropriate for the way Miles' band was developing. And I wanted to pursue that; I wanted to see if any of my tunes would stand the test of playing them night after night, you know? And Tony also knew that he was—not itching to get out, none of us were itching to get out, but we wanted to,

we had this urge pulling us to kind of define ourselves as individuals apart from Miles' group. And Wayne too. What happened was that actually I had gotten sick. I got married, had my honeymoon in Brazil, got food poisoning down there, and when it was time to go back to work, there were a couple of gigs that were coming up with Miles, and the doctor told me no way should I go back—my liver was too swollen or something. I was under a doctor's care. So Miles found out about Chick, and Chick played those gigs for me. That's when Miles became aware that Chick had the talent and had the aptitude to be able to fill that place as pianist for his band. By that time, Ron was not the bass player with the band anymore. The last gig I played with Miles was the first gig I played with Dave Holland. So he had a new bass player—he knew he was losing everybody else—Wayne, Tony and myself—at some point, so he felt that, since he found out that Chick could really take my place, that if he could get Chick to come in before Tony and Wayne left, then he could slowly replace people without having to completely replace the sound.

You certainly popularized the Fender Rhodes electric piano in jazz. How was that switch for you? Did you take to it instantly?

I would say myself and Joe Zawinul, we were both doing

that. But it was really due to Miles. The first time I played electric piano was on a Miles Davis session, when we did the album that had "Stuff" on it that Tony Williams wrote, "Miles In The Sky." Anyway, I went to the studio and looked around, and there was no piano there. I did notice in the far corner there was an electric piano, but I mean, I never played that in a Miles session—I never played it, period. I thought that was a toy. I asked Miles, "What do you want me to play?" He said, "Play that" and pointed at the electric piano, the Fender Rhodes. And I'm thinking, "that toy?" So I said OK, and I plugged it in and turned it on, and I played a chord, and I loved the way it sounded. Because it had this kind of guitar/vibes/piano kind of mixture that was very mellow, you know. And you could turn it up, you could turn the volume. So I could compete with Tony Williams, which was great. That was my introduction to the Rhodes, and I learned a very important lesson. Because I had never played one, but had an opinion about it—an opinion that was based on other people's ideas, not my own—and, when I actually played it, it dispelled that false opinion. That opinion which I myself would not have held, anyway. So I learned not to take other people's opinions as my own. A great lesson to learn.

How did you decide to structure your Mwandishi group? With the exception of the trombone, it seemed structured much like Miles' Quintet.

Here's what happened. When I did "Speak Like A Child" [1968], I loved the sound of those instruments—that kind of Gil Evans-ish sound, but I found out a way of doing it with just three horns. And I decided that was the

Continued on page H-8



More keys than a locksmith: Hancock with medium



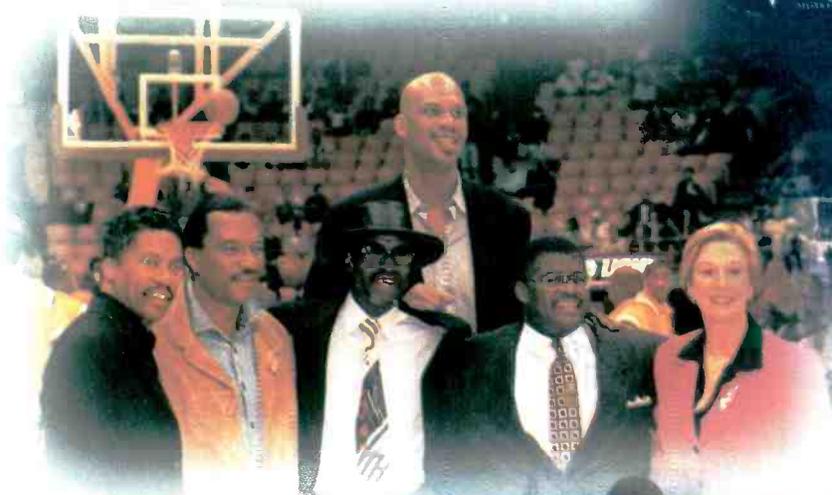
With Stevie Wonder at the Ritz, New York City, 1984

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t h a n k s



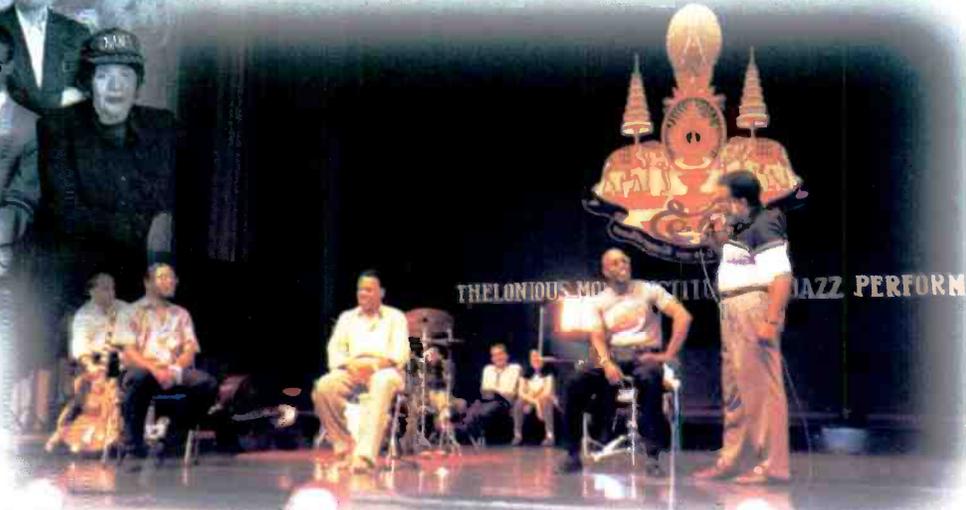
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HERBIE HANCOCK

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A Selected Discography

- 1962**
"Takin' Off" (Blue Note)
- 1963**
"Inventions And Dimensions" (Blue Note)
"My Point Of View" (Blue Note)
- 1964**
"Empyrean Isles" (Blue Note)
- 1965**
"Maiden Voyage" (Blue Note)
- 1966**
"Blow-Up" (soundtrack) (MGM)
- 1968**
"Speak Like A Child" (Blue Note)
- 1969**
"The Prisoner" (Blue Note)
"Fat Albert Rotunda" (Warner Bros.)
- 1970**
"Mwandishi" (Warner Bros.)
- 1971**
"Crossings" (Warner Bros.)
- 1972**
"Sextant" (Columbia)
- 1973**
"Headhunters" (Columbia)
- 1974**
"Thrust" (Columbia)
"Death Wish" (soundtrack) (Columbia)
- 1975**
"Love Me By Name" (A&M)
"Man-Child" (Columbia)
- 1976**
"Secrets" (Columbia)
- 1977**
"V.S.O.P." (Columbia)
- 1978**
"Feets Don't Fail Me Now" (Columbia)
- 1979**
"Monster" (Columbia)
- 1980**
"Mr. Hands" (Columbia)
- 1981**
"Magic Windows" (Columbia)
"Quartet" (Columbia)
- 1982**
"Lite Me Up" (Columbia)
- 1983**
"Future Shock" (Columbia)
"Sound System" (Columbia)
- 1988**
"Perfect Machine" (Columbia)
- 1992**
"A Tribute To Miles Davis" (Qwest)
- 1995**
"Dis Is Da Drum" (Mercury)
- 1996**
"The New Standard" (Verve)
- 1997**
"1 + 1" (w/ Wayne Shorter) (Verve)
- 1998**
"Reunion Of The Headhunters" (Hancock/Verve Forecast)
"Gershwin's World" (Verve)



Herbie Hancock—A Selected Sideman Discography

- Tony Bennett**
1964: "Singin' Till The Girls Come Home" (Columbia)
- George Benson**
1968: "Shape Of Things To Come" (A&M)
1968: "Giblet Gravy" (Verve)
1969: "The Other Side Of Abbey Road" (A&M)
1971: "White Rabbit" (CTI)
- Kenny Burrell**
1968: "Blues Is The Common Ground" (Verve)
- Donald Byrd**
1961: "Out Of This World (w/Pepper Adams)" (Warwick)
1961: "Free Form" (Blue Note)
1961: "Royal Flush" (Blue Note)
1961: "Chant" (Blue Note)
1963: "A New Perspective" (Blue Note)
- Natalie Cole**
1993: "Take A Look" (Elektra)
- Chick Corea**
1988: "An Evening With Chick & Herbie" (Verve)
- Corea/Jarrett/Tyner**
1987: "Corea/Hancock/Jarrett/Tyner" (Atlantic)
- Miles Davis**
1963: "In Europe" (Columbia)
1963: "Seven Steps To Heaven" (Columbia)
1964: "Four And More" (Columbia)
1964: "My Funny Valentine" (Columbia)
1965: "E.S.P." (Columbia)
1965: "Live At The Plugged Nickel" (Columbia)
- Eric Dolphy**
1962: "Quintet USA" (Unique Jazz)
- Kenny Dorham**
1963: "Una Mas" (Blue Note)
- Joe Farrell**
1972: "Moon Germs" (CTI)
1972: "Penny Arcade" (CTI)
- Dexter Gordon**
1986: "The Other Side Of 'Round Midnight" (Blue Note)
1987: "'Round Midnight" (Columbia)
- Grant Green**
1962: "Feelin' The Spirit" (Blue Note)
- Joe Henderson**
1969: "Power To The People" (Milestone)
1994: "Double Rainbow: The Music Of Antonio Carlos Jobim" (Verve)
- Freddie Hubbard**
1962: "Hub-Tones" (Blue Note)
- 1966: "Sorcerer" (Columbia)
1966: "Miles Smiles" (Columbia)
1966: "Nefertiti" (Columbia)
1967: "Directions" (Columbia)
1968: "Water Babies" (Columbia)
1968: "Miles In The Sky" (Columbia)
1968: "Filles De Kilimanjaro" (Columbia)
1968: "Circle In The Round" (Columbia)
1969: "In A Silent Way" (Columbia)
1969: "Big Fun" (Columbia)
1970: "Tribute To Jack Johnson" (Columbia)
1970: "Live-Evil" (Columbia)
1972: "On The Corner" (Columbia)
1974: "Get Up With It" (Columbia)
- Paul Desmond**
1968: "Summertime" (A&M)
- Eric Dolphy**
1962: "Quintet USA" (Unique Jazz)
- Kenny Dorham**
1963: "Una Mas" (Blue Note)
- Joe Farrell**
1972: "Moon Germs" (CTI)
1972: "Penny Arcade" (CTI)
- Dexter Gordon**
1986: "The Other Side Of 'Round Midnight" (Blue Note)
1987: "'Round Midnight" (Columbia)
- Grant Green**
1962: "Feelin' The Spirit" (Blue Note)
- Joe Henderson**
1969: "Power To The People" (Milestone)
1994: "Double Rainbow: The Music Of Antonio Carlos Jobim" (Verve)
- Freddie Hubbard**
1962: "Hub-Tones" (Blue Note)
- 1970: "Straight Life" (CTI)
1970: "Red Clay" (CTI)
- Bobby Hutcherson**
1965: "Components" (Blue Note)
- Milt Jackson**
1972: "Sunflower" (Columbia)
- Quincy Jones**
1970: "GulaMatar" (A&M)
1974: "Body Heat" (A&M)
1980: "The Dude" (A&M)
1990: "Back On The Block" (Qwest)
- Chaka Khan**
1981: "What Cha' Gonna Do For Me" (Warner Bros.)
- Branford Marsalis**
1986: "Renaissance" (Columbia)
- Joni Mitchell**
1979: "Mingus" (Asylum)
- Hank Mobley**
1963: "The Turnaround" (Blue Note)
1963: "No Room For Squares" (Blue Note)
- Wes Montgomery**
1965: "Goin' Out Of My Head" (Verve)
1966: "California Dreaming" (Verve)
1967: "A Day In The Life" (A&M)
1968: "Road Song" (A&M)
- Lee Morgan**
1964: "Search For A New Land" (Blue Note)
1965: "Cornbread" (Blue Note)
- Milton Nascimento**
1994: "Angelus" (Warner Bros.)
- Jaco Pastorius**
1976: "Jaco Pastorius" (Epic)
- Bonnie Raitt**
1989: "Nick Of Time" (Capitol)
- Sam Rivers**
1965: "Contours" (Blue Note)
- Sonny Rollins**
1963: "All The Things You Are" (Bluebird)
1964: "The Alternatives" (Bluebird)
- Santana**
1980: "Swing Of Delight" (Columbia)
- Woody Shaw**
1965: "In The Beginning" (Muse)
- Wayne Shorter**
1964: "Speak No Evil" (Blue Note)
1965: "The All Seeing Eye" (Blue Note)
1966: "Adam's Apple" (Blue Note)
1967: "Schizophrenia" (Blue Note)
1974: "Native Dancer" (Columbia)
- Stanley Turrentine**
1965: "Joyride" (Blue Note)
- Tony Williams**
1964: "Life Time" (Blue Note)
1965: "Spring" (Blue Note)
- Stevie Wonder**
1976: "Songs In The Key Of Life" (Motown)

HERBIE HANCOCK—FILM & TELEVISION

- Film Soundtracks**
- "Blow-Up"**
GB Dir: Michelangelo Antonioni 1966
- "The Spook Who Sat By The Door"**
Warner Bros. Dir: n/a 1973
- "Death Wish"**
Paramount Dir: Michael Winner 1974
- "A Soldier's Story"**
Columbia Dir: Norman Jewison 1974
- "Round Midnight"**
Warner Bros. Dir: Bertrand Tavernier 1986
- "Jo Jo Dancer, Your Life Is Calling"**
Columbia Dir: Richard Pryor 1986
- "Action Jackson"**
Lorimar Dir: Craig R. Baxley 1988
- "Colors"**
Orion Pictures Dir: Dennis Hopper 1988
- "Harlem Nights"**
Paramount Dir: Eddie Murphy 1989
- "Livin' Large"**
Samuel Goldwyn Dir: Michael Schultz 1991
- Television Soundtracks**
- "Hey, Hey, Hey, It's Fat Albert" Special (score)
- "Rock School" PBS series (host)
- "Coast To Coast" Showtime Specials (host)



HERBIE HANCOCK AWARDS

Award	Specific	Year
MTV Award (5 awards in total)	Best Concept Video — "Rockit"	1983-84
Grammy	Best R&B Instrumental Performance — "Rockit"	1983
Keyboard Magazine Readers Poll	Best Jazz & Pop Keyboardist	1983
Grammy	Best R&B Instrumental Performance — "Sound System"	1984
Gold Note Jazz Award	NY Chapter National Black MBA Association	1985
Playboy Music Poll	Jazz Group	1985
Playboy Music Poll	Jazz Keyboards	1985
Playboy Music Poll	Best Jazz Album — "Rockit"	1985
French Award	Officer of the Order of Arts & Letters — Paris	1985
Oscar	Best Original Score — "'Round Midnight"	1986
BMI Film Music Award	"Round Midnight"	1986
Playboy Music Poll	Jazz Keyboards	1986
U.S. Radio Award	Best Original Music Scoring — "Thom McAnn Shoes"	1986
	Herbie Hancock Theme	1986
Los Angeles Film Critics Association	Best Score — "'Round Midnight"	1986
Grammy	Best Original Composition — "Call Sheet Blues"	1987
Playboy Music Poll	R&B Instrumentalist	1987
Keyboard Magazine Readers Poll	Jazz Pianist	1987
Keyboard Magazine Readers Poll	Jazz Keyboardist	1987
Keyboard Magazine Readers Poll	Best Jazz Pianist	1988
BMI TV/Film Award	25 Years Of Affiliation	1988
Playboy Music Poll	Jazz Instrumentalist	1988
BMI Film Music Award	"Colors"	1989
Grammy	Best Jazz Instrumental By A Group — "Tribute To Miles"	1994
Grammy	"The New Standard"	1996
Soul Train Music Award	Best Jazz Album — "The New Standard"	1997
Festival International Jazz de Montreal Prix Miles Davis		1997
Grammy	Best Jazz Instrumental Performance — "Gershwin's World"	1998
Grammy	Best Inst. Arrangement Accompanying Vocals — [same title]	1998



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THE BILLBOARD INTERVIEW

Continued from page H-4

sound that, whenever I left Miles' band, that was the kind of band I wanted to have. And so it started off with a "Speak Like A Child" kind of band—that way, I could play "Maiden Voyage," I could play all the kind of things I

played and still use that sound from the album, but also kind of pad some of the tunes that I had written prior to that sound. That was 1968, the first gig that we played. In '69, it developed further. Just because of the influence of the avant-garde—and I guess my choice of people. As personnel began to change, the band got further and further out—so, by the time I got Julian Priester and Eddie Henderson, well, Bennie Maupin had kind of been in the previous band—Billy Hart was a new person in the band. And I had Buster Williams and Bennie from before. And the band began to take on a new kind of avant-garde-but-spiritual tone. Then we really began to stretch out; we really began to shoot for the fences, so to speak.

Your milestone of 1973 would have to be the "Headhunters" album. What was the major factor in the stylistic change?

What happened was, this avant-garde direction had, as far as I was concerned, reached its peak and kind of reached a big wall, I thought. I certainly had. It stopped being fun for me. Something was missing, or something wasn't being satisfied, or something was not quite right. And I began to kind of dread actually playing with that

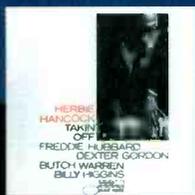
band. And that's when I knew that was the end of that direction for me. I began to feel like I was dabbling in space so much, I kind of needed to feel the earth again, feel rooted in some way. And the music had gotten so heavy and so intense, I wanted to play something that was lighter and more fun. It could still be a challenge, it could still be serious, but not so serious—something that was more a joy than a chore. So, by that time, actually starting from the time I was with Miles, and I had gone through a period of being a jazz snob—I noticed that Miles was listening to everybody, and just realizing that he was listening to Jimi Hendrix and James Brown, that kind of said to me that it was OK to be broad-minded about music.

So, even though the Mwandishi band had kind of dabbled in funky rhythms a little bit—jazz-rock kinds of rhythms—it was still very much an avant-garde sort of band. What happened was, I broke up that band, and I wasn't sure what kind of music I wanted to do—and I practiced Buddhism. I had actually been practicing at that time not quite a year, and it was during the time that I was actually chanting I decided that I wanted to do a funk album. Because one of my favorite people was Sly Stone—especially that song "Thank You For Letting Me Be Mice

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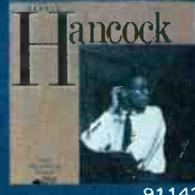
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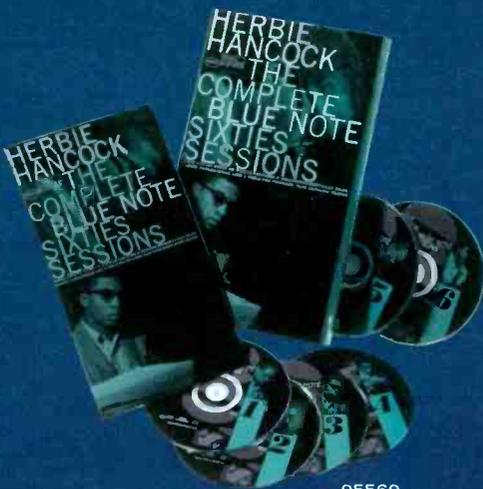
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"Miles brought us down to his rec room and asked me to play these pieces. He tried to play a little bit, but all of the notes were cracking from his horn. He just ran upstairs. So that left Ron Carter, George Coleman, Tony Williams and myself playing these new pieces. I didn't know what they were. And we just kind of ran over them a little bit and tried to make some sense of them. This went on for, like, three days. Finally, on the third day, Miles came down, and we went over some of Miles' older things—"If I Were A Bell," "Autumn Leaves"—just to see if we knew the repertoire. And then Miles played a little bit, just a few notes, and that was it. What I found out later on was that Miles was upstairs in the house listening to us on the intercom. Which is fantastic—because he was sensitive enough to know that we would have been intimidated if he had been there. So he stayed out of the room, got to hear us when we felt the most comfortable, and I guess that's when he knew that he had the band that he wanted."

Elf Again"—that was probably the funkier thing I'd ever heard; it still is, I guess. So it was a challenge to me, it was pretty daring for me. I realized that I might never gain a new audience, I might lose my base audience, I might make a record that just wasn't good, that didn't have it. Although, when I was a kid I listened to rhythm and blues and classical music before jazz.

Of course, you gained a large new audience, but did you lose a segment of your audience too—the jazz snobs of the time?

Not from the people. I got that from critics. If people didn't like "Headhunters," they didn't buy it. But they didn't stop buying "Speak Like A Child." They felt like I could do what I want. If I wanted to record that, fine. But the critics thought, "How dare [I] record this album?" And, actually, it wasn't a funk record. As we began to put it together, it began to take on its own character, and, fortunately, I decided to follow the path it was carving out by itself.

Looking at a sheet of awards and accolades you've received, it looks like an onslaught began in the early '80s and has continued since. What do you think was happening?

I guess the way to describe it is that it really expanded. Prior to that, my work had primarily been focused on performing and recording. And I guess "Headhunters" was the first recording that was a clear departure from what I had done before, because I'm using synthesizers, as opposed to the Mwandishi band, which was pretty much the opposite. Film scoring began to take off in a way; I started taking on different kinds of challenges, by hosting a TV show. Actually, I think it kind of demonstrates an opening up of my attitude, an opening up of my mind and my whole vision about challenges and the kinds of things I might reach for. Again, I have to go back to my practice of Buddhism.

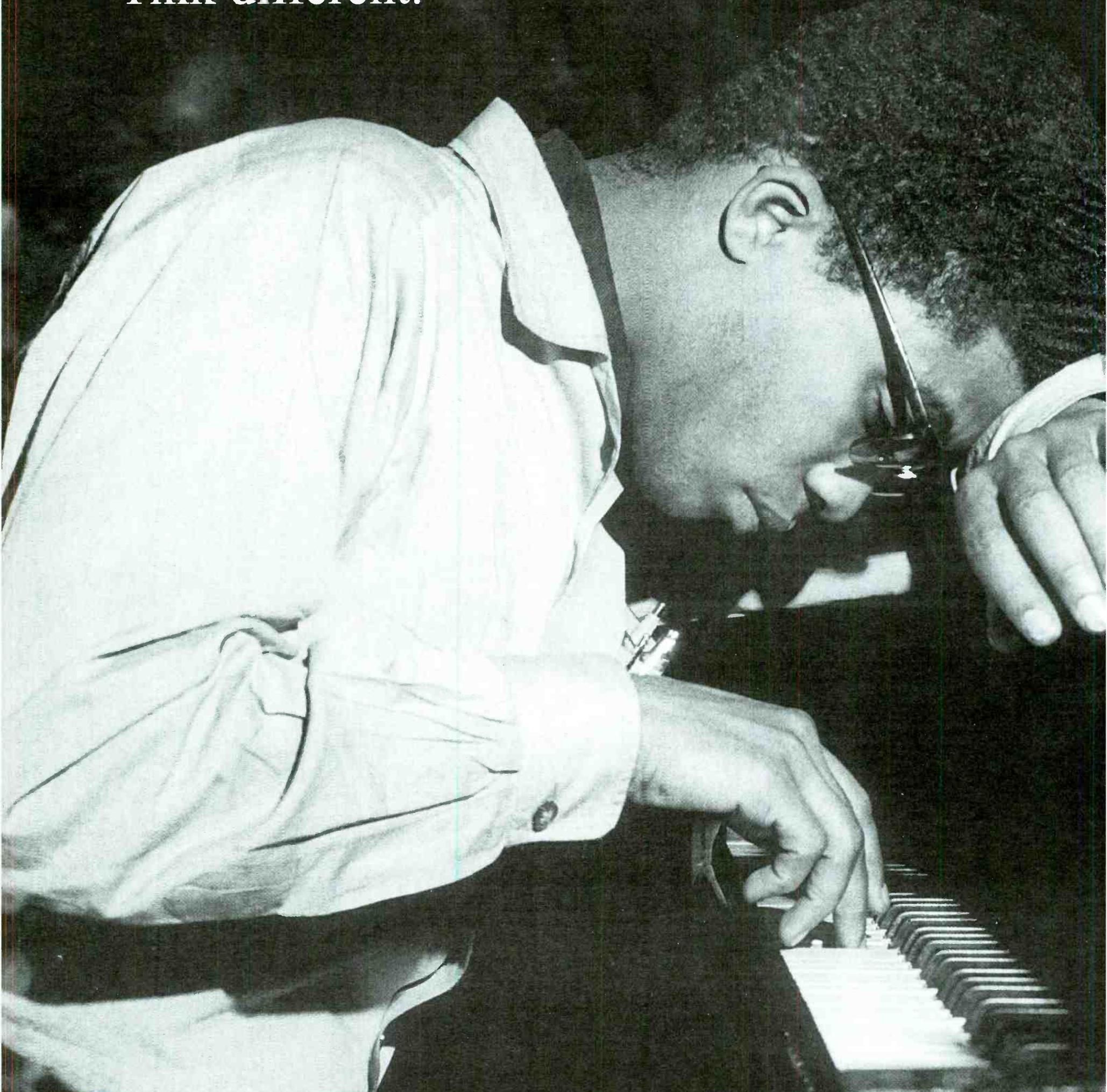
Forgive my ignorance, but exactly what sort of Buddhism do you practice?

Well, we say SGI, those three letters. For me, the

Continued on page H-10



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THE BILLBOARD INTERVIEW

Continued from page 11-8

Buddhism was really helping me to open myself up, and helping me to see myself more as a human being and not just as a musician. To see that what I am all the time is a human being, but I'm only a musician when I'm playing music or writing music or talking about music, and that, when I'm with my family, I'm a husband or father, and I'm with my parents, I'm their son. But what I always am is a human being. And, if I'm a human being, then why not? If I'm trying to find out what this human being is, if an opportunity comes up to do an acting job, why not? If the opportunity comes up to write for films, why not? Why not at least look at it? And I think if I hadn't been practicing Buddhism, I probably would not have seized those opportunities. I might've, it's hard [to say] in hindsight, but I suspect I wouldn't have decided to try these opportunities that were outside of the area of music.

When you signed to Verve in the '90s, you seemed to move to various "projects"—the Headhunters reunion, the Gershwin tribute, even an album covering songs by people like Nirvana's Kurt Cobain. Do you have some overall strategy you're pursuing?

I want to find new and fresh ways of looking at an idea, looking at a project that I decide to undertake. In other



1+1: with fellow Davis-quintet alum Wayne Shorter, 1997

words, when I did the Gershwin record, my feeling was that a lot of people—and in the past I would've done the same as I expected other musicians to do—which is to kind of take the beautiful tunes that Gershwin wrote and make some arrangements on them and put myself into the improvisation. And that you claim as your own.

But I wanted to go a step further with that project. I wanted to re-examine what the expected way would be for a jazz musician to pay this kind of tribute to Gershwin, and find a fresh way of looking at the pieces. My feeling is that there isn't enough, or there's a lot more room for looking at even conventional things and finding—not just unconventional—but fresh ways of dealing with what may already exist.

What is the intent of your Rhythm Of Life Foundation, and what sort of work does it do?

Well, in a nutshell, the Rhythm Of Life direction is science for humanity—or technology for humanity. In other words, using technology in ways other than for business—which is primarily how we look at technology today, basically business machines. But to try to use technology to address the real issues of the human being. The kinds of things that you see on the headlines of newspapers, the kinds of issues that people have to deal with day-to-day, the kinds of issues that children deal with—peer pressure, which is not limited to children. This is what I'm looking at.

Continued on page 11-12

HERBIE HANCOCK

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"I've played with Herbie in hundreds of different settings from commercials to unrehearsed trios to walking off a plane with an unrehearsed quintet, to preparing his own music for a sextet. I've never played with a pianist who's covered as many areas with as much class and musicality as Herbie. Pound for pound, he's the best piano player I know."—Ron Carter



"I was 15 when I first heard Herbie, on Miles Davis' recording of 'My Funny Valentine.' I still get chills thinking about it. I played the record over and over. Herbie's incredible genius manages to combine beauty and funkiness in a way that fills me with inspiration and awe."—Diana Krall

(Quotes compiled by Terry Barnes)

THE BILLBOARD INTERVIEW

Continued from page H-10

I think there's an opportunity for the development of a whole new kind of industry that's based on using technology to address human issues rather than just business issues. **When music historians of the future write about you, what do you think they'll largely focus on?**

I ain't dead yet [laughs]. So I don't even look at stuff like that. What I'm more concerned with is what is it that I want to encourage, what is it that I want to inspire. I'm more concerned about certain concepts, like risk-taking. I think that's extremely important—to encourage people to take risks, as far as their development is concerned, whatever their pursuit is—in their job, whatever kind of job it is. Don't be afraid to take risks. And a lot of times it's not encouraged. As a matter of fact, the way things are set up now, there are more things discouraging risk-taking than encouraging it; that's one of the things that's a negative, as far as the way things are flowing today. Even in the business world—IPOs and the bottom line. Everything seems to be based on the status quo and not taking risks.

Speaking of which, you've been signed up to a label that just merged with another company. Is that touching you even now?

I guess we'll see, eh? [laughs] As far as this deal is concerned, it's affected the company, but it happened at a time when "Gershwin's World" was coming out, but because the company—Verve—loves "Gershwin's World," they decided to make it their top priority, and they really have done their best to promote the record, and it's done very well in Japan and France, in particular, and in other European countries, too. And it's done well in the States. But record sales in general are really down from what they used to be, because there are so many records out now, that those numbers don't come up like they used to—so, in terms of today's market, the company is very satisfied with what "Gershwin's World" has done. It's just real difficult to get airplay. The thing is, I do promote risk-taking—but it's at great risk, but I don't like the way things are going.



At work, 1964

What used to be broadcast is now very narrow-cast. When I see new young musicians talking like business people instead of creative people—using words like "demographic" and "market"—they're not talking about creativity, they're talking about product. That scares me.

Tell me the record that you made in your heart of hearts that you wish more people had heard.

You know, I was kind of disappointed in the response I got for "Dis Is Da Drum." I thought that I would get more attention from the public, that the record would get more attention than it did. The people who have heard it seem to all really like it, but an awful lot of people just never heard it. That's one of the problems, just exposure. That's beginning to change now—with the Internet—but how that's going to manifest itself and pan out is really hard to say, because that's so new. That whole idea of the playing field being level and not the end result, the process, how it's gonna evolve, is a really interesting thing for me and for a lot of people out there.

We're just one step away from the first major, major artist saying, "That's it for the labels—if you want to buy my music, buy it direct from me."

Yep. Yep. And you know what? I told the people from PolyGram when I first signed with them, "You guys need to get someone who's hired specifically to follow the technology and check out things like that." Because I saw the handwriting on the wall—OK, records may be physically available for some time, but it'll be just one of several choices. Anytime you can download it onto your hard drive, you may not want the record, the physical record, to be there—on the other hand, for some records, you may want to physically have it. I don't think it's the death necessarily of CDs, but it sure is going to change their impact on the public. And retail is a whole different ball game, too. And the record companies were just so afraid of retail—so afraid of losing their Blockbuster and their Tower Records and all of that. And I tried to tell them, "You cannot stop this train from coming this way." I told them they should join the retailers and co-develop a whole new business. They weren't listening then. Record companies can be kind of slow [laughs]. ■

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For many years now, alongside his day job—which makes him the envy of most jazz players—Herbie Hancock has had this little sideline going, scoring motion pictures, 11 of them so far, one of which got him an Academy Award. And television (PBS’ “Rock School” series, Bill Cosby’s “Hey, Hey, Hey, It’s Fat Albert” special), too, and commercials.

Since Hancock was in the Miles Davis quintet at the time, it is only fitting that the first film he scored became a classic that defined its era: “The first movie I did was [1966’s] ‘Blow-Up,’” he recalls. “Michelangelo Antonioni was a big jazz fan. His favorite musician was Albert Ayler. Most people never even heard of Albert Ayler. As is typical of movie companies, they wait until the last minute, when it’s almost too late, and say, ‘Oh God, we don’t have any music! What are we gonna do?’ Antonioni had complete control. Frankly, I think he shot it in such a way that he didn’t have to have any music. All the music in the film is what we call source music. It’s only there when someone turns on the radio or puts on a record. And under the credits. Since I didn’t know anything about writing movie music, it relieved me of a lot of problems.”

One piece recorded for the film but not used turned up as the bass line in a tune Bootsy Collins produced for the group Deee-lite, which Herbie would never have known about if his daughter hadn’t noticed it on the car radio. And a piece he wrote for a Yardley cologne commercial and recorded with Davis quintet members Wayne Shorter, Ron Carter and Tony Williams in a “very sophisti-



His point of view: (from left) “Blow-Up,” “Round Midnight” and Colors”

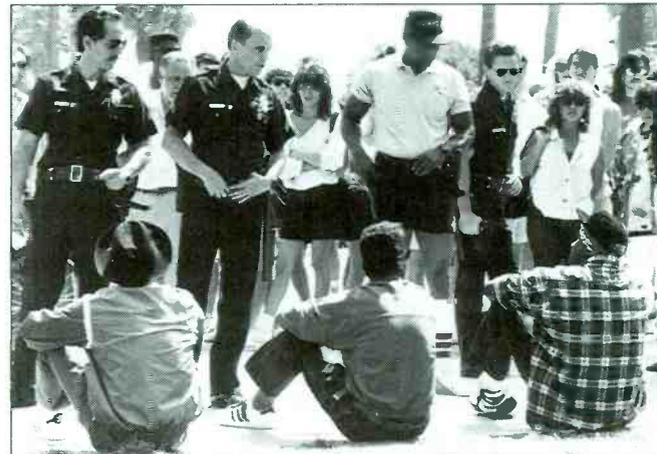
cated black-tie supper club that never existed—not in my lifetime” became, when played at full strength, “Maiden Voyage.” Herbie learned the real craft of scoring—“catching action,” he calls it—on commercials.

Norman Jewison—“a great director”—chose him for the film version of the Pulitzer Prize-winning play “A Soldier’s Story.” He learned orchestration for “Death Wish” [1974],

but, since then, has turned the job over to orchestrators: “It takes too long,” says Hancock. “I just wanted to see if I could do it.”

Other directors he has worked with include Richard Pryor, Eddie Murphy and Dennis Hopper, who employed Herbie’s hip-hop skills for his tale of street gangs, “Colors” [1988], on which Herbie was aided by Bill Ladrow and Bob Musso.

But the greatest achievement might be the Oscar-winning score for “Round Midnight” [1986], in which Dexter Gordon was indelible as the dying jazz giant, and Herbie played a part. “I think he [director Bertrand Tavernier] wanted to check out my sincerity,” he recalls. “How involved was I in jazz? Where’s my heart at? Tavernier is a really big jazz fan, tried and true. He wanted to make sure that whoever was doing



the score had the proper passion. At the end of the meeting, he said that, if I was interested, there might be a part for me. I said, ‘Absolutely!’”

Since 1991, Herbie has not scored a film, both because “When I’m doing film scores, I can’t record or do tours” and because “I wasn’t asked to do a lot of them.” But he’d like to do more.

And does he still have his Screen Actors Guild card? “Yeah. You got a part for me?” ■

Herbie:

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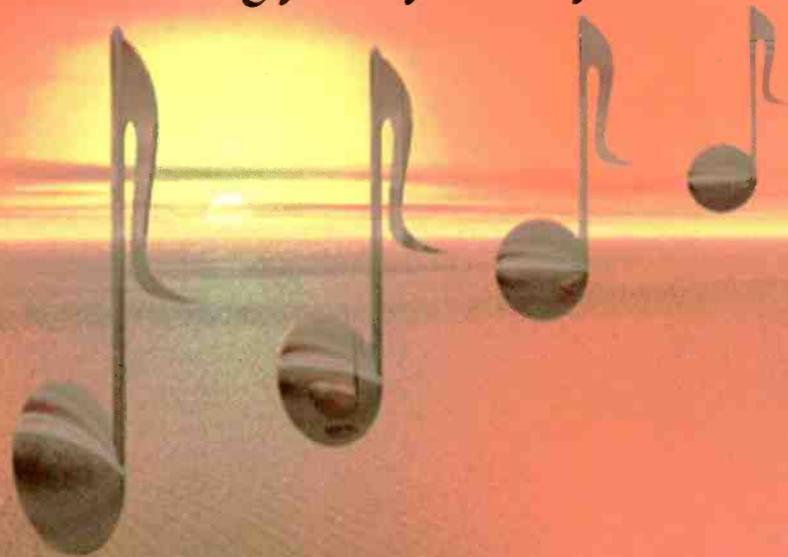
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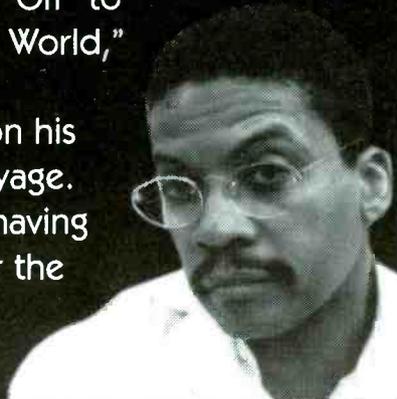
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HERBIE HANCOCK 40th ANNIVERSARY

Jazz Goes To College

From his work with the Monk Institute to the Rhythm Of Life Foundation, Hancock is actively involved with jazz education.

BY DON WALLER

"Herbie Hancock has been deeply involved with the Thelonious Monk Institute Of Jazz from the very beginning," says Tom Carter, president of the jazz-education organization. "I remember he played a concert in Japan and immediately caught a plane to D.C. to make our first show. That was in October 1986, and that became our first of two PBS TV specials. We've also done two with ABC-TV, and Herbie has participated in all four of them. He's also one of seven members on our board of trustees, so he's truly involved with all facets—the policy, fundraising and educational components—of the Institute."

In addition, Hancock serves as artistic director of the Monk Institute's year-round jazz-education and performance series that's presented at the Music Center Of Los Angeles County. (Although based in Boston, Los Angeles and Washington, D.C., the Monk Institute will be moving its two-year college program from the New England Conservatory to the University Of Southern California later this year.)

Furthermore, Hancock will serve as one of the judges in the Monk Institute's 1999 piano competition. He's also recently lent his



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teaching talents to the organization's two-week summer program in Aspen, Colo.

In 1996, Hancock's contributions included a three-week tour of India and Thailand, where he taught and performed with Monk Institute students, who spent a day with Mother Teresa and played the 50th anniversary of the king of Thailand's coronation (the king's a jazz fan).

MONK GOES SOUTH

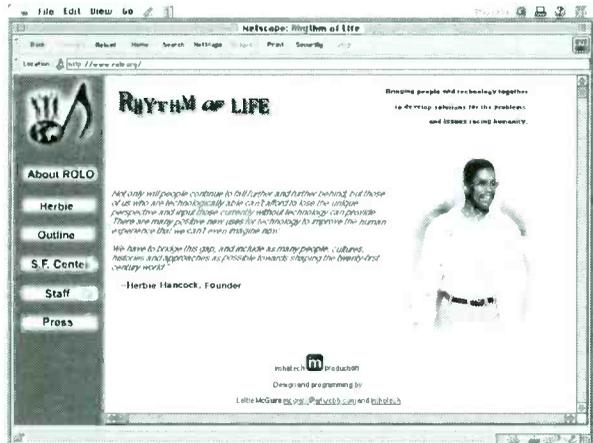
Last year, Hancock participated in the students' tour of Chile, Argentina and Peru, which was highlighted by a performance at Summit of the Americas for 34 heads of state, including President Clinton (he's a jazz fan, too).

Also in 1996, Hancock established the San Francisco-based Rhythm Of Life Organization (ROLO), explaining that "There are many positive new uses for technology which can help to improve the human experience that we can't even imagine right now. However, not only will people continue to fall further and further behind, but those of us who are technologically proficient can't afford to lose the unique

perspective and input those currently without technology can provide. We have to bridge this gap as we develop further towards technological advancements and be sure to include as many people, cultures, histories and approaches as possible as we shape the world of the 21st Century."

BUILDING A TECH CENTER

ROLO executives Joseph Mouzon and Bill Strickland—who received a \$295,000 Genius Award from the MacArthur Foundation for his role in the creation of the Bidwell Training Center in Pittsburgh—are currently working with San Francisco Mayor Willie Brown, Stanford University and



local private enterprise to secure a site, most likely in the Bayview/Hunter's Point neighborhood, for the planned ROLO Technology Community Center.

The center will provide job training to high-school students lacking technological resources, at-risk youth and adults interested in career retraining, focusing on the music, video, high-tech and tourist industries.

Once the center is established, ROLO intends to channel corporate and charity dollars to noteworthy local organizations by measuring the effectiveness of various nonprofit groups that are working to equip and educate technology "have-nots." For further information on the organization's activities, check out the Rhythm Of Life Foundation's Web site at www.ROLO.org. ■

KEY PLAYER

Continued from page 11-1

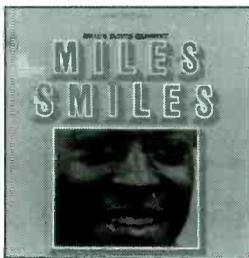
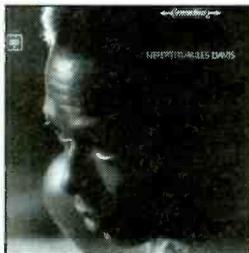
with Freddie Hubbard filling the trumpet chair; the combo's Columbia live album hit the charts. (Four years later, Hancock, Carter and Williams would be joined by young trumpet lion Wynton Marsalis for the much-praised "Quartet" album on Columbia.) In 1978, Hancock joined another Davis alumnus, keyboardist Chick Corea, for a pair of albums derived from their successful concert tour.

As the '80s progressed, Hancock again blazed new trails. In 1983, he recorded the album "Future Shock" with the experimental New York group Material; the album spawned an infectious hit, "Rockit," that became the first

track to meld jazz-funk and the hip-hop-derived art of scratching (performed on the song by turntablist DST). The Grammy-winning "Rockit" was also one of the first numbers by a jazz artist to benefit from extensive video play. (By the mid-'90s, Hancock was exploring the farthest frontiers of video with the computer-generated clip for his album "Dis Is Da Drum.") The 1984 follow-up to "Future Shock," "Sound System," scored a Grammy for Best R&B Instrumental Performance.

During the '90s, Hancock has released several much-honored albums that reflect his key role in jazz history. In 1992, he again saluted his onetime bandleader on Qwest's Grammy-winning "A Tribute To Miles Davis," on which he was joined by Shorter, Carter,

Williams and, on trumpet, Wallace Roney. He began an association with Verve Records in 1996 with the Grammy-winning "The New Standard"; the following year, he released an electrifying album of duets with Shorter, "1+1." Last year saw the reunion of Hancock's storied '70s jazz-funk combo on "Return Of The Headhunters," as well as the all-star centennial celebration "Gershwin's World," which collected his two latest Grammy wins for Best Jazz Instrumental Performance and Best Instrumental Arrangement Accompanying Vocals. ■



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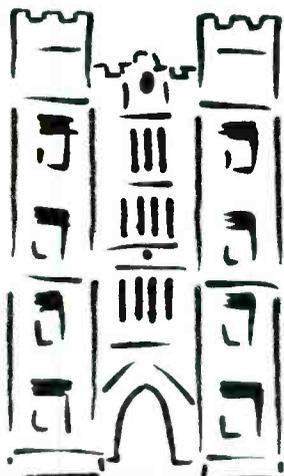
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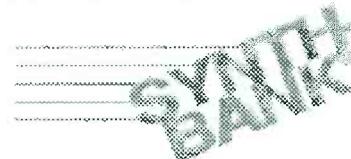
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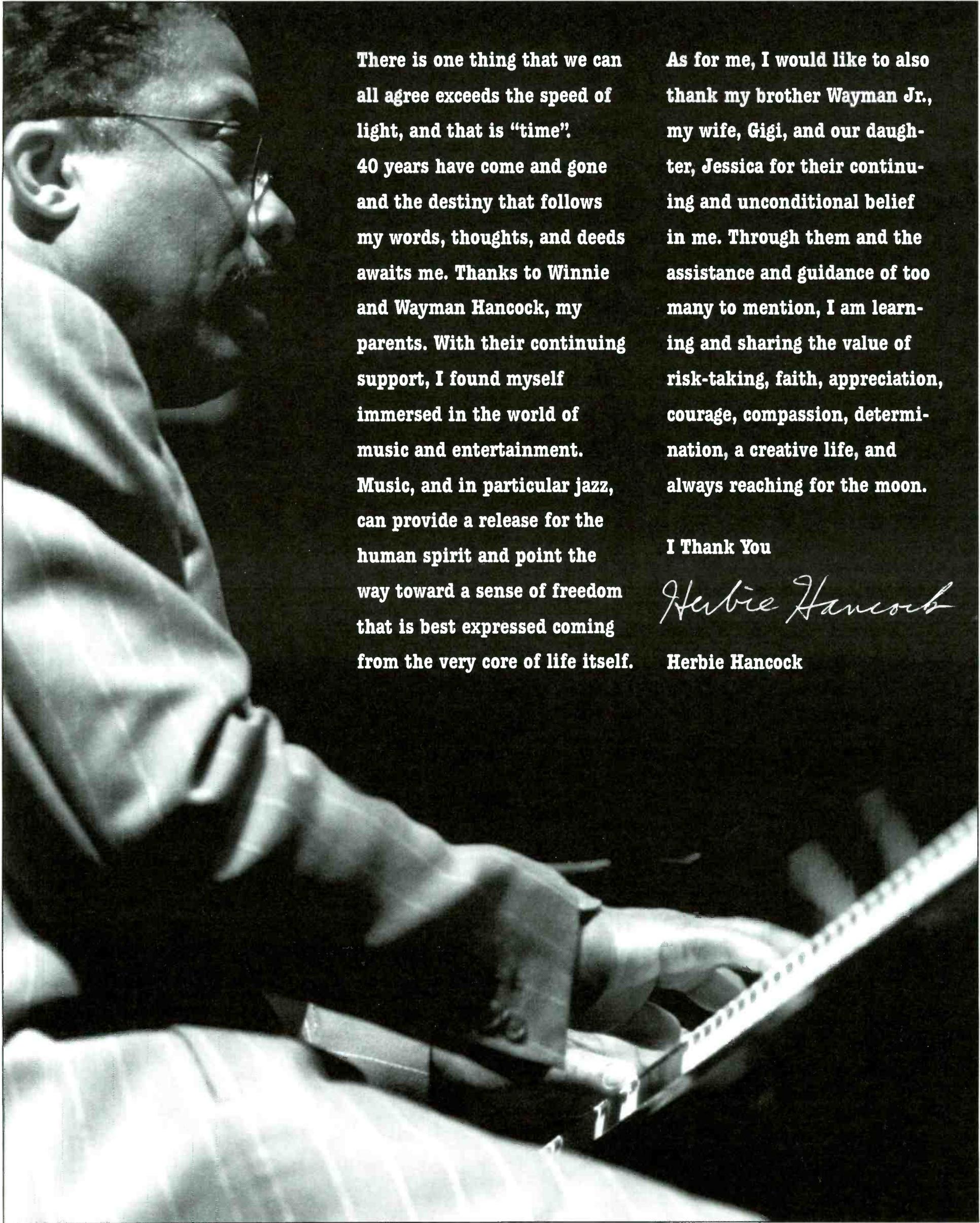
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A black and white photograph of Herbie Hancock playing a piano. He is shown from the chest up, in profile, wearing glasses and a light-colored suit jacket. His hands are on the keys, and a strip of piano roll is visible in the foreground. The background is dark.

There is one thing that we can all agree exceeds the speed of light, and that is "time". 40 years have come and gone and the destiny that follows my words, thoughts, and deeds awaits me. Thanks to Winnie and Wayman Hancock, my parents. With their continuing support, I found myself immersed in the world of music and entertainment. Music, and in particular jazz, can provide a release for the human spirit and point the way toward a sense of freedom that is best expressed coming from the very core of life itself.

As for me, I would like to also thank my brother Wayman Jr., my wife, Gigi, and our daughter, Jessica for their continuing and unconditional belief in me. Through them and the assistance and guidance of too many to mention, I am learning and sharing the value of risk-taking, faith, appreciation, courage, compassion, determination, a creative life, and always reaching for the moon.

I Thank You

Herbie Hancock

Herbie Hancock

Songwriters & Publishers

ARTISTS & MUSIC

Songwriter Singing A New Tune

EMI's Armato Branches Out Into Producing, Developing Talent

BY DYLAN SIEGLER

NEW YORK—Songwriter Antonina Armato says two things inspire her to write: "Either strong emotions or a groove to dance to." And there is no doubt about the muse behind her latest hit, the sentimental "I Still Believe," sung by Mariah Carey.

"I wrote it about my first love, and I felt every word of it," says 31-year-old Armato, who this year watched the song reach No. 3 on the Hot 100 Singles Sales chart—11 years after Brenda K. Starr's version reached No. 13 on the Hot 100.

"Some songs don't come from a personal space, but this one definitely did," says the writer, who collaborated on the instrumentals with Pepe Cantarelli. Carey, a former backup singer for Starr, covered "I Still Believe" as a tribute to her.

"I placed that song with Brenda K. Starr on my first day on the job," says EMI Music Publishing VP of creative writer development Carla Ondrasik, who at the time worked for Armato's first publisher, Chrysalis Music Publishing. Ondrasik signed Armato to a standard co-publishing deal with EMI a year ago, "and we intend to have her around for a long time," says Ondrasik.

In Armato's decade as a published songwriter, her songs have been sung by the likes of Barbra Streisand ("What Were We Thinking Of"), Julio Iglesias ("I Know It's Over"), Bobby Brown & Glenn Medeiros ("She Ain't Worth It"), Sheena Easton ("What Comes Naturally"), and Quincy Jones, who included two of Armato's songs on his latest album, "From Q With Love." Her songs have earned artists three Grammy nominations.

Armato says the secret to her success as a songwriter lies in discernment. "In pop music, the melody and the lyric have to have the right mar-



ANTONINA ARMATO

riage; they have to feel right. If I don't love a song, I don't demo it," says Armato. "It's only if I enjoy singing it back, if I think it's special," that any song makes it to the publisher, she says.

'If I don't love a song, I don't demo it'

While she "admires the work ethic" of songwriters like Diane Warren, Armato allows that her life "isn't 90% work." Her two sons, 16 months and 7 years old, demand a lot of her attention, and the youngest often accompanies her when she works in the studio.

Lately, studio time accounts for an increasingly large part of Armato's days, as developing talent and pro-

ducing young artists have been added to Armato's list of accomplishments. Singers like Hoko, the daughter of Hawaiian crooner Don Ho; soulful new Columbia Records artist Tim James; and recent Qwest Records signing Maria Cristina number among Armato's recent talent discoveries.

Writing songs with and producing these new artists is a new commitment for the songwriter, who first tasted the thrill of producing with Vanessa Williams' single "The First Thing On Your Mind," which Armato also wrote. "The studio is like a second home for me now," she says, adding that developing her "camp" of artists is like second nature.

"When I met Antonina," says EMI Music's Ondrasik, "she was a lyricist. But she went from lyricist to songwriter to producer. She develops artists, secures label deals—there's nothing she can't do."

Ondrasik works to "support Antonina in trying to place her artists" but formally focuses only on placing Armato's songs and coordinating collaborations. Recently, Armato linked with respected producers and fellow EMI songwriters Soulshock and Karlin to write a song for a new girl group called Juice, says Armato.

"As her publisher," adds Ondrasik, "I admire her ability to be creative and also maintain a very credible business presence."

Like the hit "I Still Believe," the songs Armato says she holds closest to her heart are "the ones that have emotion, the sad songs." But the songwriter has a more difficult time finding something sad to inspire her these days.

"Sometimes you need a track that's really sad, and that's hard," she says, "because I'm really happy now."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"STUCK IN THE MIDDLE WITH YOU"

Written by Joe Egan and Gerry Rafferty
Published by Songs of PolyGram International Inc. (BMI)

Some of the most interesting cover tunes are the ones that take a song from one genre and totally reinvent it in a different style. Bluegrass songstress Dale Ann Bradley worked up a spirited rendition of "Stuck In The Middle With You" to perform in her live shows and kept getting such enthusiastic response that she

decided to record it on her new Pinecastle album, "Old Southern Porches." The song was originally a hit for Stealers Wheel, a Scottish group led by Gerry Rafferty and Joe Egan. The tune peaked at No. 6 on Billboard's Hot 100 in 1973.

"I heard that song in the '70s and always loved it," says Dale Ann Bradley. "It's just a happy, silly little song, and the guitar in the song reminded me of a dobro. I thought a dobro would sound really good on that song, and so would a banjo. So we just tried it out of curiosity."

"Before we recorded it, we'd

been doing it awhile, and it just went over great in our stage show," she continues. "People remembered it, and it sounds like a bluegrass song when you do it in a set."

When songs work well onstage, it's sometimes difficult to translate that energy to a record, but Bradley and her musicians accomplish the task on "Stuck In The Middle With You."

"The vocal starts it out, and we just started it off real fast, and it was a captured moment," says Bradley. "Something like that you never know how it's going to work, but it's one of the most fun things I've ever done."



NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

THE HOT 100

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

HOT COUNTRY SINGLES & TRACKS

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

HOT R&B SINGLES

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

HOT RAP SINGLES

WHO DAT · Christopher A. Stewart, JT Money, Tony Mercedes, Tonya Johnston, Tab, DiAndre Davis · Famous/ASCAP, Tunes On The Verge Of Insanity/ASCAP, Mo Better Grooves/ASCAP, Rufftown/BMI, Tony Mercedes/ASCAP, Honey From Missouri/ASCAP, Hit Co. South/ASCAP, Tabulous/ASCAP

HOT LATIN TRACKS

LIVIN' LA VIDA LOCA · Robi Rosa, Desmond Child · Phantom Box/BMI, Warner-Tamerlane/BMI, Desmophobia/ASCAP, Polygram/ASCAP

Remembering The Rock'n'Roll Legacy Of The Late Lionel Bart

THE POP LIFE: Lionel Bart, who died April 3 (Billboard, April 17), was best-known for his contributions to the musical theater, notably "Oliver!" in 1960, which had five subsequent and successful revivals. But his songwriting skills had already assured him of an honored place as a founding father of British rock'n'roll in the '50s.

In 1956, Bart met Tommy Steele, a teenager who had recently left the merchant navy and was trying to make it in the music business. Steele led a skiffle group called the Cavemen, a name inspired by the Cave, a cafe where they were the resident group. Bart began writing songs with Steele and one of the Cavemen, Mike Pratt, and after

Steele was spotted by entrepreneur John Kennedy, who secured him a Decca recording contract, the songs became hits.

"Rock With The Caveman" entered the singles chart in October 1956 for a month's stay, reaching No. 13, and re-entered in November that year for a week at No. 23. "Butterfingers," penned by Bart and Steele, made it to No. 25 for one week in May 1957, then re-entered that month for a 17-week spell, reaching No. 8.

"Water Water" and "A Handful Of Songs," which Bart wrote with Steele and Pratt, was a double-A-side success in August 1957 for a five-week stay, climbing to No. 5. It re-entered in December at No. 28 for one week. "A Handful Of Songs" was one of their numbers featured in the movie "The Tommy Steele Story" that year and won an Ivor Novello Award. Bart and his co-writers also provided the music for Steele's 1959 film "Tommy The Toreador," with "Little White Bull" entering the chart in December that year for 12 weeks, rising to No. 6. It re-entered in March 1960 for five weeks, peaking at No. 30.

Bart was also influential in the launch of Sir Cliff Richard's 41-year recording career, writing the

musical knight's first No. 1, "Living Doll." It first charted in July 1959 for a 21-week stint and re-entered twice for a week's visit in December (No. 26) and January 1960 (No. 28).

Bart also wrote "Do You Mind," a No. 1 hit for the late Anthony Newley, in the spring of 1960 and provided some adept finger-and-thumb snapping on the session.

EXTRA ATTRACTIONS: In addition to its previously announced new songwriter members, the Songwriters' Hall of Fame has named six people to receive special awards at its 30th-anniversary dinner and induction event, to be held June 9 at the Sheraton New York Hotel and Towers.

The special awards are as follows: **Kenny Rogers**, Sammy Cahn Lifetime Achievement Award; **Stephen Sondheim**, Johnny Mercer Award; **Bart Howard**, Towering Song Award (for his "Fly Me To The Moon"); **Natalie Cole**, Hitmaker Award; **Bill Lowery**, Abe Olman Publisher Award; and **Robert Mondavi** (president of Robert Mondavi Winery in Napa, Calif.), Patron of the Arts Award.

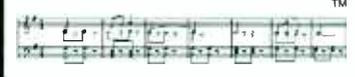
The new writer inductees are **Bruce Springsteen**, **Peggy Lee**, **Tim Rice**, and the late **Bobby Darin**.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. **Whitney Houston**, "My Love Is Your Love."
2. "Touched By An Angel: The Album."
3. **Jonny Lang**, "Wander This World."
4. **Creedence Clearwater Revival**, "Guitar Anthology."
5. "Star Wars Trilogy—Special Edition."

Assistance in preparing this column was provided by Nigel Hunter in London.

Words & Music



by Irv Lichtman

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

WMI's Lopez Preaches 'Iconoclasm,' Stresses Local Acts At Asia Meeting

BY OWEN HUGHES

HONG KONG—Bonding, fraternity, and building a worldwide family of labels marked the themes of this year's Warner Music International (WMI) worldwide managing directors' conference, held April 19-22 at the Grand Hyatt Hotel here.

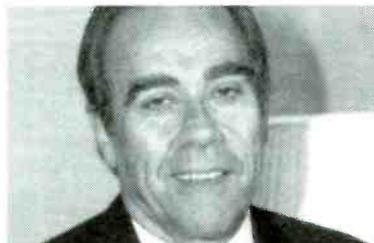
Three years after the division's last conference in Sydney, speaker after speaker endorsed the comments about sister labels by Atlantic Records Group co-chairman/co-CEO Ahmet Ertegun that "at last it really feels like a family." Elektra Entertainment chairman/CEO Sylvia Rhone added, "We are one company under the skin." In attendance to hear those sentiments and take part in the confab were Warner Music Group co-chairmen Bob Daly and Terry Semel.

Yet amid the back-slapping at the level of cooperation between the labels, buoyed by markedly improved financial results for the first quarter of 1999, there were some sober reminders of the challenges ahead.

WMI chairman/CEO Ramon Lopez warned that consolidation in the music industry, the fragmentation of the market through localization, and the "pernicious" problem of piracy will have to be tackled if the company wants to continue to grow in the next century (*Billboard Bulletin*, April 20).

Consolidation means the industry now resembles that of the 1950s and '60s. Lopez cautioned, "Large organizations are not fruitful places for creative thinking... We must remain creatively agile and an iconoclastic organization which pushes back the boundaries of creative and marketing thinking."

This includes accelerating the search for new talent. In the past, international markets meant American music going into Europe and



LOPEZ

and British music going to continental Europe and North America, said Lopez. Over the last few years, "the world has become a bigger place, and it is a challenge to develop new talent for international markets because their presence is required all around the world," he stated.

At the same time, there is an

increasing demand by consumers for local artists, and WMI must "take up all options to find new talent," Lopez said. He added that this is vital both artistically and financially, because of the industry's difficulty in raising prices for recorded music product over the last few years and for the foreseeable future.

In a video presentation on WMI's financial and marketing position, it was noted that in territories outside the U.S., local repertoire accounts for 51% of industrywide sales, 7% more than international repertoire. This was especially true in developed markets like Germany, France, and Italy. Within WMI, local repertoire accounts for 35% of sales.

(Continued on page 69)

Warner Links With Aussie Tourism Body For Campaign

BY NAZIR HUSAIN

SINGAPORE—Warner Music International has teamed up with the Australian Tourism Commission (ATC) and Ansett Australia Airlines in a campaign that has Asian recording artists promoting Australia as a destination to Asia's young travel market.

The three-way, three-year partnership featuring key artists across Asia will carry into the Sydney 2000 Olympics and beyond. The promotion will see original songs by select Warner artists featured in the ATC's new "Australia—See You There" regional advertising cam-

paign.

Three songs were composed and produced for the campaign—"Love Snack," sung in Mandarin by popular Singaporean actress Ann Kok; "Weightless," sung in Cantonese by rising Hong Kong Canto-pop star Jack Wu; and "You Can Run Away," sung by well-known Malaysian vocalist Nora in Bahasa for the Indonesia and Malaysia markets and in English for the region.

Music videos for the songs were shot on location in Australia, and footage was incorporated into the ATC's TV campaign.

(Continued on page 69)

'Music is all about taking people on a journey'

MTV Moves German HQ Rival Viva Decries 'Strategic Mistake'

BY WOLFGANG SPAHR

HAMBURG—Germany's key music-TV channels are making bold moves in their longstanding game of chess.

MTV Germany's announcement of its intention to move from Hamburg to Munich (*Billboard Bulletin*, April 16) was followed by rival Viva's offer to move its adult-oriented channel Viva2 to Hamburg from its present location in Cologne.

Brent Hansen, president/CEO of MTV Europe, and Christiane zu Salm, managing director of MTV Central Europe, announced the decision in Hamburg and noted that the present lease—signed in 1995—for the broadcaster's Hamburg offices will expire at the end of this year. MTV will move this fall.

"In Munich, we've been offered a location which perfectly suits our requirements, internal communications, and working conditions," says Salm, commenting on MTV's decision. "In addition, Munich offers very good media resources as far as production facilities, the political climate, and young talent in the area of electronic media are concerned."

So far, MTV has not revealed the location of its new headquarters in Munich. The operation broadcasts German versions of MTV and VH-1 programming to Germany, Switzerland, and Austria.

Says Hansen, "The move by no means marks the end of our partnership with Hamburg, where we have always felt very comfortable, particularly thanks to the support which we have received from the

Hamburg Media Institution and Sen. Dr. Thomas Mirow."

Hansen says MTV will maintain its presence in the city through links to new media and TV production activities. In addition to the head office in Munich, MTV will continue to maintain production facilities in Berlin as well as offices in Frankfurt and Cologne.

The president of the Bavarian State Office of the New Media, Dr. Wolf-Dieter Ring, emphatically welcomed MTV's decision to relocate to Munich.

"In MTV, we will be gaining an interesting and innovative broadcaster in Bavaria, helping to enhance the state's appeal as a media

center," Ring says.

For the roughly 50 employees who will be affected by the relocation, a scheme is being devised to reduce undue financial hardship caused by the move, says Salm.

The issue of music TV in Germany is highly politicized both inside and outside the business. Viva was formed as a consortium of four majors and is currently majority-owned by the companies linked to Universal, EMI, Sony, and Warner. Because frequencies on the all-important cable networks are controlled by the authorities of Germany's 16 individual *Länder* (states), the issues of location and frequency allocation are inextricable.

Dieter Gorny, managing director of Viva TV in Cologne, immediately responded to MTV's decision to relocate. He announced that Viva2 would

(Continued on next page)



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Female Singers Break Records

Hikaru Utada Finds 'Love' Blooming

BY STEVE McCLURE

TOKYO—As expected, 16-year-old Hikaru Utada's debut album, "First Love" (Toshiba-EMI), has become Japan's all-time top-selling album (Global Music Pulse, Billboard, April 24).

As of April 22, the soul/R&B-flavored album, which was released March 10, had shipped 6 million units, according to the label. With orders continuing to come in, the status of "First Love" as Japan's most popular album ever is assured.

The country's previous best-selling album was "The Best—Pleasure" by pop duo B'z, with shipments of 5.83 million units, according to Rooms Records.

"Nobody expected that the album would sell 6 million copies," says Toshiba-EMI president Masaaki Saito. "We're very lucky to have her." Saito says the label spent an unusually long time—six months—preparing for the launch of Utada's debut single, "Automatic," which was released Dec. 9, 1998, and, instead of trying to get a TV "tie-up" for the single, promoted it heavily to FM radio programmers.



UTADA

"It's pretty amazing to imagine that so many people in Japan know my name and actually listen to my music," says Utada, who was born and raised in New York (her mother is singer Keiko Fuji and her father is producer Teruzane Utada) and now attends the Tokyo-based American School.

"I don't know—this might sound strange, but it seemed too easy! I really appreciate the way Toshiba-EMI has let me do my own thing right from the beginning," she adds. "They've made it easy for me to be the artist that I want to be."

Notes Saito, "Her music suits the recent trend in the Japanese market of R&B-based pop vocalists becoming popular, but she's different because she writes her own material."

"Automatic" has sold 2.2 million copies since its release on Dec. 9, and follow-up single "Movin' On Without You" has moved 1.5 million units, according to Toshiba-EMI. Both singles and the album have reached No. 1 on the Japanese charts.

Utada's amazing success caps a recent strong return to form for Toshiba-EMI (Billboard, Feb. 13), which in all of 1998 had just one No. 1 single ("Power" by Pocket Biscuits in August).

It also marks a personal vindication for Saito, who since becoming president of the label in June 1997 has presided over a difficult period of restructuring while coping with pressure from EMI's senior management in London to come up with some domestic-repertoire hits.



SAITO

Bic Runga Enjoys 'Drive' To The Top

BY DAVID McNICKEL

AUCKLAND, New Zealand—Domestic sales of New Zealand singer/songwriter Bic Runga's debut album, "Drive," have made it the biggest-selling debut album by a local female artist, according to her record company, Sony Music NZ.

Nearly two years after its July '97 release (Billboard, Feb. 28, 1998), "Drive" has gone more than four-times-platinum with 70,000 sales (platinum in New Zealand is 15,000 units). That performance has far exceeded the double-platinum status Sony Music NZ had initially hoped for, according to marketing director Micheal Bradshaw.

As well as breaking domestic records, "Drive" has been a major contributing factor to Sony's current claim of having 44% market share of local music sales. Bradshaw admits, however, that the album got off to a slow start—with radio play for the first single, "Drive," being particularly difficult to secure. "It was almost maudlin-sounding," he says, "and we really struggled with it at radio. But we stuck with it for months, and even though it eventually only got to 20 on the chart, it was actually really good for us, as it just seemed to stay around for a long, long time."

Runga continued to play small cafe gigs, and she had an influential fan base at college radio. "Drive" had a stunning video that enjoyed heavy play on local music channel Max TV.

Sony A&R manager Malcolm Black says that despite the set's release in the U.S. and most major European and Asian territories, international sales of "Drive" have been moderate. "She's been embraced by the media and audiences in those territories," he

observes. "The one thing missing to turn it into a major-selling, as opposed to a moderate-selling, record, has been a radio hit." Black notes that although Runga was "quite clearly adult contemporary" in New Zealand, she has fallen somewhere between AC and alternative in international radio markets.

Runga made a concerted international promo effort last year, visiting key European territories with a full band. In the U.S., she played Lilith Fair dates in August and toured Australia supporting Neil Finn in June.

While her activity might make others' heads spin, it's a labor of love for Runga, who says, "Music is the one thing I feel really passionate about. Nothing compares to playing your songs live."

"I knew that after the recording was finished, the next year and a half would be spent promoting the album—so I knew I had to make sure that I was 100% happy with it."

Bradshaw says that Sony is hoping for a new album by Christmas, and Black is confident about its global potential, considering her worldwide promotional efforts. "Bic worked incredibly hard last year. She's done a ton of one-on-one at small retail and radio, and everyone knows who she is and likes her a lot. When she delivers the record this time around, I think it's really going to go for her."



RUNGA

MTV MOVES GERMAN HEADQUARTERS

(Continued from preceding page)

move from Cologne to Hamburg, provided that it is fed into the local cable network. This could cause problems due to tight cable capacity.

Viva will be setting up an office in Hamburg and intensifying advertising sales in Hamburg, says Gorny. He called MTV's decision to leave Hamburg, where 70% of all Germany's record releases originate, a "strategic mistake."

"Almost the entire record industry, producers, and publishers are

based in Hamburg, ensuring direct access to top stars and customers," he says.

Gorny adds, "In Munich, you won't simply meet a major label's A&R manager in a club to do business or talk casually with advertisers about campaigns."

German record companies and music publishers in Hamburg privately questioned MTV's decision to leave Germany's leading music city. Although no industry execu-

tive wanted to be quoted, off-the-record comments reveal disappointment and negative feelings toward MTV.

"Berlin with its progressive music trends would have been understandable, but Munich?" asks one bewildered executive.

Some record companies have hinted that they would wish to work more closely with Viva in supporting up-and-coming young talent in Hamburg, Gorny says.

newslines...

THE FRENCH MUSIC MARKET suffered a minor slump during the first quarter of 1999, according to figures from labels' body SNEP. The value of shipments was 1.64 billion francs (\$267.2 million), down 2% compared with the same period in 1998. The continuing decline of the singles market—8 million units shipped during the quarter, compared with 10.1 million in 1998—was slightly offset by a 5% increase in album sales, up to 26.3 million units, with a 1% increase in value to 1.415 billion francs (\$229.2 million). Domestic product accounted for 53.9% of sales, compared with 44.3% during the same period last year. **REMI BOUTON**

ANDREW LLOYD WEBBER is to buy back the 30% stake in his Really Useful Group, held by Universal Music, for \$75 million (*Billboard Bulletin*, April 20). Universal inherited the stake from PolyGram, which paid \$110 million for it in 1991. The company, which controls rights to Webber's compositions, including the musicals "Phantom Of The Opera," "Cats," and "Starlight Express," made a profit last year of 12.5 million pounds (\$20.4 million). As part of the deal, Universal has renewed its licensing deal for music, video, and publishing rights with Really Useful Group. An output deal covers forthcoming recordings, including a cast video of "Joseph And The Amazing Technicolor Dreamcoat," due later this year. **MARK SOLOMONS**

VIRGIN CINEMAS JAPAN has opened its first multiplex movie theater, the first Japanese cinema with a dedicated music retailer. The 14-screen theater, located in the Hisayama suburb of the southwestern city of Fukuoka, opened April 23 with a 1,065-square-foot music store stocked with soundtracks, artist albums, and singles. The store—called "the Store"—will also stock videos and DVDs. The theater is part of the new Torius shopping mall, the largest in Japan. Virgin Cinemas Japan president Mark Yamamoto says the company—part of Virgin Entertainment Japan Ltd.—plans to open three multiplex complexes this year, including the one in Hisayama, and a total of 20 in the next four to five years. **STEVE McCLURE**



EMI MUSIC PUBLISHING opens a Danish office in Copenhagen Saturday (1). Thomas Höhne, formerly director of international exploitation at EMI-Medley, the major's record label operation in the territory, will head the new venture. A creative manager will be named in the near future, and other staff will be hired as the business grows. At EMI-Medley, Höhne, 43, has been associated with the international success of Michael Learns To Rock, Me & My, and Cartoons, among others. He will report to Stefan Egmar, regional managing director of EMI Music Publishing Sweden. **CHARLES FERRO**

FRENCH INDEPENDENT LABEL Atmosphériques, music publisher Delabel Editions, and rock group Louise Attaque have filed a copyright-infringement lawsuit against a student from the city of Alès, France, who had created Web pages offering to download MP3 files featuring an alleged pirate recording of a concert by the band. Jean-Claude Zylberstein, lawyer for Atmosphériques and Delabel Editions, says that neither the label nor the publisher is seeking damages but that they are aiming to use the case as an educational platform to inform youngsters about copyright law and its application to the Internet. **EMMANUEL LEGRAND**

BORDERS IS GEARING UP in the U.K. for the May 29 opening of its latest store, in the city of Leeds, in northern England, by unveiling its management team for the new outlet. The team will report to executive GM Nancy Doan, who moves from Borders' Oxford Street flagship store in London, where she has been support GM. Doan moved to the U.K. in time for the opening of that store—Borders' first in the U.K.—in August 1998. The Leeds Borders Books Music Cafe covers 32,500 square feet spread over three floors. **TOM FERGUSON**



MTV EUROPE'S U.K. SERVICE suffered disruption to its programming April 15 following a fire at its north London studios the previous night (*Billboard Bulletin*, April 16). No one was injured during the blaze, which damaged two studios, and the broadcaster was reporting "business as usual" the following day. However, some 150 staffers have been temporarily relocated while repair work is carried out on the Camden Lock studios. **MARK SOLOMONS**



HMV U.K. LTD. is appointing Andrew Clarke to its board as information technologies director, a new post. Clarke joined HMV U.K. in June 1995 as business systems manager, and in his new position he reports directly to HMV Europe managing director Brian McLaughlin. **TOM FERGUSON**

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 04/26/99			GERMANY (Media Control) 04/20/99			U.K. (Copyright CIN) 04/17/99			FRANCE (SNEP/IFOP/Tite-Live) 04/17/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	LOVE-DESTINY AYUMI HAMASAKI AVEX TRAX	1	1	FLAT BEAT MR. OIZO F COMMUNICATIONS/CONNECTED	1	1	PERFECT MOMENT MARTINE MCCUTCHEON INNO-CENT/VIRGIN	1	1	TU M'OUBLIERAS LARUSSO ODEON/EMI
2	NEW	BAMBINA TOMOYASU HOTEI TOSHIBA-EMI	2	2	MFG (MIT FREUNDLICHEN GRUSSEN) DIE FANTASTISCHEN VIER FOUR MUSIC/COLUMBIA	2	4	TURN AROUND PHATS & SMALL MULTIPLY	2	2	BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN
3	NEW	JYUKAI NO ITO COCCO VICTOR	3	3	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/ROUGH TRADE	3	3	MY NAME IS EMINEM INTERSCOPE	3	5	STRONG ENOUGH CHER WEA
4	2	DANGO SAN KYODAI KENTARO HAYAMI ETC. PONY CANYON	4	4	SIE SIEHT MICH NICHT XAVIER NAIDOO EPIC	4	5	THANK ABBA FOR THE MUSIC VARIOUS ARTISTS EPIC	4	8	BOOM, BOOM, BOOM, BOOM! VENGABOYS SCOR-PIA/UNIVERSAL
5	6	BELIEVE YUKO YAMAGUCHI MERCURY	5	5	MARIA BLONDIE BEYONDRCA	5	NEW	ELECTRICITY SUEDE NUDE	5	4	LA VIE NE M'APPREND RIEN LIANE FOLY VIRGIN
6	3	BELIEVE YOUR SMILE V6 AVEX TRAX	6	8	SIMARIK TARKAN MOTOR/UNIVERSAL	6	6	NO SCRUBS TLC LAFACE/ARISTA	6	NEW	AU NOM DE LA ROSE MOOS MERCURY/UNIVERSAL
7	9	SAYONARA JYA NAI SOMETHING ELSE TOSHIBA-EMI	7	6	NIE WIEDER SARA RCA	7	2	WITCH DOCTOR CARTOONS EMI	7	3	BIG BIG WORLD EMILIA UNIVERSAL
8	NEW	7 (SEVEN) FANATIC CRISIS FOR LIFE	8	7	CHANGES 2PAC JIVE/ROUGH TRADE	8	2	FLAT BEAT MR. OIZO F COMMUNICATIONS/PIAS	8	9	FLAT BEAT MR. OIZO F COMMUNICATIONS/PIAS
9	1	MIND GAMES ZARD B-GRAM	9	10	BOOM, BOOM, BOOM, BOOM! VENGABOYS MOTOR/UNIVERSAL	9	NEW	LOVE OF A LIFETIME HONEYZ 1ST AVENUE/MERCURY	9	7	KING OF MY CASTLE WAMDUE PROJECT PRIVATE/SONY
10	4	RESPECT THE POWER OF LOVE NAMIE AMURO AVEX TRAX	10	12	A LIFE SO CHANGED BLUE NATURE INTERCORD	10	9	YOU GET WHAT YOU GIVE NEW RADICALS MCA	10	6	BISSO NA BISSO BISSO NA BISSO V2/SONY
11	5	MY FIRST LOVE TAKAKO UEHARA TOY'S FACTORY	11	9	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA	11	7	... BABY ONE MORE TIME BRITNEY SPEARS JIVE	11	10	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA
12	7	LET YOURSELF GO, LET MYSELF GO DRAGON ASH VICTOR	12	11	WE CAN LEAVE THE WORLD SASHA WEA	12	12	TABOO GLAMMA KID FEATURING SHOLA AMA WEA	12	14	REQUIEM POUR UN FOU LARA FABIAN & JOHNNY HALLYDAY POLYDOR/UNIVERSAL
13	NEW	STILL FOR YOUR LOVE RUMANIA MONTEVIDEO GIZA STUDIO	13	15	CAN I GET A ... JAY-Z FEATURING AMIL & JA MERCURY/UNIVERSAL	13	NEW	LA MUSICA RUFF DRIVERZ PRESENTS ARROLA INFERNNO	13	19	I WANT TO KNOW WHAT LOVE IS TINA ARENA COLUMBIA
14	12	HARU-SPRING HYSTERIC BLUE SONY	14	20	SOUNDTRIPOLIS MEMBERS OF MAYDAY RCA	14	11	DEAD FROM THE WAIST DOWN CATATONIA BLAN- CO Y NEGRO	14	11	HEARTBREAK HOTEL WHITNEY HOUSTON ARISTA
15	13	EYES ON ME FAYE WONG TOSHIBA-EMI	15	NEW	ICH WILL RAUS (SEHNSUCHT '99) KAMI & PUR- PLE SCHULZ EMI	15	14	GIRLFRIEND/BOYFRIEND BLACKSTREET WITH JANET INTERSCOPE	15	NEW	PROTECT YOUR MIND DJ SAKIN & FRIENDS AIR- PLAY/UNIVERSAL
16	10	NANTE KOI SITANDARO DREAMS COME TRUE TOSHIBA-EMI	16	13	BEATBOX ROCKER WESTBAM RCA	16	NEW	WIVD ELECTRONIC PARLOPHONE	16	18	T'ES ZINZIN DJ XAM LA TRIBU/SONY
17	8	PIKA PIKA MAKOTO KAWAMOTO SONY	17	18	HALT'S MAUL DIE 3 GENERATION RCA	17	NEW	WALK THIS LAND E-Z ROLLERS MOVING SHADOW	17	13	PARISIEN DU NORD CHEB MAMI & K-MEL VIRGIN
18	11	SAYONARA BUS YUZU SENHA & CO	18	14	STRONG ENOUGH CHER WEA	18	RE	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUS- TON ARISTA	18	12	YOU DON'T KNOW ME ARMAND VAN HELDEN BARCLAY/UNIVERSAL
19	NEW	I'LL BE THERE TINA TOKUMA	19	NEW	THE HEART OF THE OCEAN MYTHOS & DJ COSMO EDEL	19	18	BETTER BEST FORGOTTEN STEPS EBUL/JIVE	19	15	L'AME-STRAM-GRAM MYLENE FARMER POLYDOR/ UNIVERSAL
20	14	BEAUTIFUL SOPHIA TOY'S FACTORY	20	17	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUS- TON ARIOLA	20	1	ALBUMS	20	NEW	ON NE CHANGE PAS CELINE DION COLUMBIA
1	1	ALBUMS	1	3	ALBUMS	1	NEW	CATATONIA EQUALLY CURSED AND BLESSED BLANCO Y NEGRO	1	1	ALBUMS
2	2	HIKARU UTADA FIRST LOVE TOSHIBA-EMI	2	1	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	2	1	ABBA GOLD—GREATEST HITS POLYDOR/UNIVERSAL	2	2	FRANCIS CABREL HORS SAISON COLUMBIA
3	NEW	EVERY LITTLE THING EVERY BEST SINGLE +3 AVEX TRAX	3	2	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ROUGH TRADE	3	3	THE CORRS FORGIVEN, NOT FORGOTTEN 143/LAV/ ATLANTIC/EASTWEST	3	NEW	MYLENE FARMER INNAMORAMENTO POLYDOR/UNI- VERSAL
4	NEW	SOPHIA MATERIAL TOY'S FACTORY	4	NEW	CHER BELIEVE WEA	4	2	THE CORRS TALK ON CORNERS 143/LAV/ATLANTIC/ EASTWEST	4	5	SUPERTRAMP IT WAS THE BEST OF TIMES EMI
5	3	TAKAHIRO MATSUMOTO KNOCKIN' "T" AROUND ROOMS	5	NEW	DEINE LAKAIEN KASMODIAH COLUMBIA	5	5	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	5	3	MANAU PANIQUE CELTIQUE POLYDOR/UNIVERSAL
6	4	CUBIC U PRECIOUS TOSHIBA-EMI	6	9	TOM PETTY & THE HEARTBREAKERS ECHO WEA	6	9	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT	6	4	ANDREA BOCELLI SOGNO SUGAR/POLYDOR/UNIVERSAL
7	11	AMI SUZUKI SA SONY	7	4	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	7	8	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS/EMI	7	13	RED AXELLE TOUJOURS MOI VIRGIN
8	5	VARIOUS ARTISTS NOW BEST TOSHIBA-EMI	8	7	SASHA DEDICATED TO ... WEA	8	10	THE CARDIGANS GRAN TURISMO STOCKHOLM/POLYDOR	8	RE	CHER BELIEVE WEA
9	6	HYSTERIC BLUE BABY BLUE SONY	9	NEW	ANDREA BOCELLI SOGNO SUGAR/POLYDOR/UNIVERSAL	9	7	STEPS STEP ONE EBUL/JIVE	9	15	HELENE SEGARA COEUR DE VERRE ORLANDO/EAST WEST
10	7	GLOBE FIRST REPRODUCTIONS AVEX TRAX	10	6	BRUCE SPRINGSTEEN 18 TRACKS COLUMBIA	10	11	NEW RADICALS MAYBE YOU'VE BEEN BRAIN- WASHED TOO MCA	10	12	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
11	10	SPITZ KA CHOU HUU GETSU POLYDOR	11	5	MODERN TALKING ALONE (THE 8TH ALBUM) HANS&BMG	11	6	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE	11	6	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
12	NEW	TLC FAN MAIL BMG	12	11	SKUNK ANANSIE POST ORGASMIC CHILL VIRGIN	12	NEW	EMINEM THE SLIM SHADY LP INTERSCOPE	12	10	LARA FABIAN LIVE POLYDOR/UNIVERSAL
13	8	CHARLOTTE CHURCH VOICE OF AN ANGEL SONY	13	19	ALANIS MORISSETTE SUPPOSED FORMER INFAT- UATION JUNKIE MAVERICK/WEA	13	12	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS EPIC	13	11	MANU CHAO CLANDESTINO VIRGIN
14	9	ASKA ASKA THE BEST TOSHIBA-EMI	14	10	TLC FANMAIL ARISTA	14	14	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA	14	18	LIANE FOLY ACOUSTIQUE VIRGIN
15	14	JUDY & MARY 44982 VS. 1650 EPIC	15	12	FALCO THE FINAL CURTAIN EMI	15	RE	BLUR 13 FOOD/EMI	15	8	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
16	16	CHARA STRANGE FRUITS EPIC	16	8	EVERLAST WHITEY FORD SINGS THE BLUES EAST- WEST	16	4	ORBITAL THE MIDDLE OF NOWHERE FFRR	16	9	THE CORRS TALK ON CORNERS 143/LAV/ATLANTIC/ EASTWEST
17	18	VARIOUS ARTISTS DANCEMANIA X2 TOSHIBA-EMI	17	18	THE OFFSPRING AMERICANA COLUMBIA	17	13	BLUR 13 FOOD/EMI	17	17	THE OFFSPRING AMERICANA COLUMBIA
18	NEW	DRAGON ASH BUZZ SONS VICTOR	18	18	TARKAN TARKAN UNIVERSAL	18	15	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	18	17	FONKY FAMILY HORS-ERE VOL. 1 SMALL/SONY
19	15	THE CRANBERRIES BURY THE HATCHET MERCURY	19	17	BLONDIE NO EXIT BEYOND/RCA	19	NEW	JAMES LAST COUNTRY ROADS POLYDOR/UNIVERSAL TV	19	20	SOUNDTRACK NOTRE DAME DE PARIS (INTEGRAL) POMME/SONY
20	12	RINGO SHIINA MUZAI MORATORIAMU TOSHIBA-EMI	20	13	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA	20	17	CARTOONS TOONAGE EMI	20	NEW	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ VIRGIN
20	12	SURFACE PHASE MERCURY	20	13	2PAC GREATEST HITS JIVE/ROUGH TRADE	20	17		20	NEW	

Hits Of The World is compiled at Billboard/London by Linda Nash and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316. NEW = New Entry RE = Re-Entry

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA		SPAIN	
04/31/99				(AFYVE/ALEF MB) 04/10/99	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE	1	NEW	MARIA BLONDIE BEYOND/ARIELA
2	2	FLAT BEAT MR. OIZO F COMMUNICATIONS	2	2	SALOME CHAYANNE COLUMBIA
3	4	STRONG ENOUGH CHER WEA	3	1	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON ARIOLA
4	6	BOOM, BOOM, BOOM, BOOM! VENGABOYS VIOLENT/JIVE	4	3	PROMISES THE CRANBERRIES ISLAND/POLYGRAM
5	7	MARIA BLONDIE BEYOND/RCA	5	5	FLAT BEAT MR. OIZO VALE
6	3	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA	6	8	YOU GET WHAT YOU GIVE NEW RADICALS UNIVERSAL
7	5	CHANGES 2PAC AMARU/JIVE	7	4	NOTHING REALLY MATTERS MADONNA WEA
8	8	TU M'OUBLIERAS LARUSSO ODEON/EMI	8	6	AS GEORGE MICHAEL FEATURING MARY J. BLIGE EPIC
9	NEW	MY NAME IS EMINEM INTERSCOPE	9	9	LA ULTIMA CARTA REMIXES LOS CUCAS COLUMBIA
10	NEW	MFG (MIT FREUNDLICHEN GRUSSEN) DIE FANTASTISCHEN VIER COLUMBIA	10	NEW	NO SCRUBS TLC ARIOLA
		ALBUMS			ALBUMS
1	1	ANDREA BOCELLI SOGNO SUGAR/POLYDOR	1	1	HEVIA TIERRA DE NADIE HISPAVOX
2	3	CHER BELIEVE WEA	2	2	CHAYANNE ATADO A TU AMOR COLUMBIA
3	2	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE	3	3	LA OREJA DE VAN GOGH DILE AL SOL EPIC
4	4	THE OFFSPRING AMERICANA COLUMBIA	4	4	EL CHAVAL DE LA PECA EL CHAVAL DE LA PECA WEA
5	5	SKUNK ANANSIE POST ORGASMIC CHILL VIRGIN	5	5	CHER BELIEVE WEA
6	8	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	6	6	ALEJANDRO SANZ MAS WEA
7	6	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC	7	8	JARABE DE PALO DEPENDE VIRGIN
8	NEW	BRUCE SPRINGSTEEN 18 TRACKS COLUMBIA	8	RE	THE OFFSPRING AMERICANA COLUMBIA
9	7	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA	9	9	ROXETTE HAVE A NICE DAY ROXETTE RECORDINGS/HISPAVOX
10	NEW	CATATONIA EQUALLY CURSED AND BLESSED BLANCO Y NEGRO	10	RE	VAN MORRISON BACK ON TOP VIRGIN

MALAYSIA		(RIM) 04/13/99		HONG KONG	
				(IFPI Hong Kong Group) 04/11/99	
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	VENGABOYS THE PARTY ALBUM! MUSIC STREET	1	4	LEO KU LEO KU EEI
2	2	VARIOUS ARTISTS MTV FANTASTIC FEMALES SONY	2	1	EKIN CHENG TOGETHER! BMG
3	5	ZIANA ZAIN ZIANA ZAIN BMG	3	NEW	EDMUND LEUNG GREAT FUN AT ALL TIMES—EDMUND LEUNG CAPITAL ARTISTS
4	3	MARIAH CAREY #1'S SONY	4	2	ANDY HUI FAITH WITH HEART GO EAST
5	7	VARIOUS ARTISTS VENGADANCE MUSIC STREET	5	RE	SHINO SHINO AVEX TRAX
6	6	THE OFFSPRING AMERICANA SONY	6	NEW	ANDY HUI FAITH IN LOVE GO EAST/DECCA
7	NEW	SCORPIONS EYE TO EYE WARNER	7	5	JACKY CHEUNG SOMEONE UNIVERSAL
8	4	VARIOUS ARTISTS GRAMMY NOMINEES (POP ROCK GOLD) WARNER	8	3	GRACE IP RPG EGG/FITTO
9	10	SITI NURHALIZA & NORANIZA IDRIS SERI BALAS SUWAH	9	10	GALLEN LO NEVER GIVE UP NICE TRACK
10	9	MICHAEL & VICTOR FEEL LIKE SEEING YOU ROCK	10	7	ANDY HUI ULTIMATE BEST OF THE BEST—ANDY HUI CAPITAL ARTISTS

IRELAND		(IRMA/Chart-Track) 04/16/99		BELGIUM	
				(Promuvi) 04/23/99	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	SWEAR IT AGAIN WESTLIFE RCA	1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/ZOMBA
2	7	WITCH DOCTOR CARTOONS EMI	2	3	PUMP IT UP BLACK & WHITE BROTHERS NEWS/BMG
3	3	... BABY ONE MORE TIME BRITNEY SPEARS JIVE	3	NEW	FLAT BEAT MR. OIZO F COMMUNICATIONS/PIAS
4	2	FLAT BEAT MR. OIZO F COMMUNICATIONS/PIAS	4	2	STRONG ENOUGH CHER WARNER
5	9	MY NAME IS EMINEM INTERSCOPE	5	4	TU M'OUBLIERAS LARUSSO EMI
6	NEW	PERFECT MOMENT MARTINE MCCUTCHEON INNO-CENT/VIRGIN	6	7	WE'RE GOING TO IBIZA! VENGABOYS BREAKIN'/ZOMBA
7	5	THANK ABBA FOR THE MUSIC VARIOUS ARTISTS EPIC	7	6	KING OF MY CASTLE WAMDUE PROJECT ARCADE
8	4	YOU GET WHAT YOU GIVE NEW RADICALS MCA	8	9	PROMISE MILK INC. ANTLER-SUBWAY/EMI
9	NEW	TURN AROUND PHATS & SMALL MULTIPLY	9	NEW	LET'S GO TO THE PARTY POCO LOCO GANG ARCADE
10	6	WE LIKE TO PARTY! VENGABOYS POSITIVA	10	10	CHANGES 2PAC JIVE/ZOMBA
		ALBUMS			ALBUMS
1	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 42 EMI/VIRGIN/POLYGRAM	1	2	FRANCIS CABREL HORS SAISON SONY
2	2	VENGABOYS THE PARTY ALBUM! POSITIVA	2	3	CHER BELIEVE WARNER
3	6	ABBA GOLD—GREATEST HITS POLYDOR	3	6	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ZOMBA
4	4	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT	4	1	CLOUSEAU IN STEREO EMI
5	5	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA	5	5	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL
6	7	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	6	4	DEUS THE IDEAL CRUSH ISLAND/UNIVERSAL
7	8	VARIOUS ARTISTS EIST DARA	7	NEW	MYLENE FARMER INNAMORAMENTO POLYDOR/UNIVERSAL
8	9	THE CHIEFTAINS TEARS OF STONE RCA	8	7	AXELLE RED TOUJOURS MOI VIRGIN
9	10	STEREOPHONICS PERFORMANCE & COCKTAILS V2	9	9	LARA FABIAN LIVE POLYDOR/UNIVERSAL
10	3	VARIOUS ARTISTS NEW HITS '99 GLOBAL/SONY/WARNER	10	8	2PAC GREATEST HITS JIVE/ZOMBA

AUSTRIA		(Austrian IFPI/Austria Top 40) 04/20/99		SWITZERLAND	
				(Media Control Switzerland) 04/25/99	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/ROUGH TRADE	1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/MUSIKVERTRIEB
2	4	MARIA BLONDIE BMG	2	3	MFG (MIT FREUNDLICHEN GRUSSEN) DIE FANTASTISCHEN VIER SONY
3	2	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY	3	2	CHANGES 2PAC JIVE/MUSIKVERTRIEB
4	3	A KLANA INDIANA A KLANA INDIANA EMI	4	6	MARIA BLONDIE BMG
5	7	MFG (MIT FREUNDLICHEN GRUSSEN) DIE FANTASTISCHEN VIER SONY	5	9	SIE SIEHT MICH NICHT XAVIER NAIDOO SONY
6	5	NIE WIEDER SARA BMG	6	4	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY
7	6	CHANGES 2PAC JIVE/ROUGH TRADE	7	5	NIE WIEDER SARA BMG
8	10	BOOM, BOOM, BOOM, BOOM! VENGABOYS UNIVERSAL	8	7	CHINA IN YOUR HAND FUSION BMG
9	8	HOW WILL I KNOW JESSICA JIVE/ROUGH TRADE	9	8	WE CAN LEAVE THE WORLD SASHA WARNER
10	NEW	WE CAN LEAVE THE WORLD SASHA WEA	10	NEW	A LIFE SO CHANGED BLUE NATURE EMI
		ALBUMS			ALBUMS
1	1	THE OFFSPRING AMERICANA SONY	1	2	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/MUSIKVERTRIEB
2	NEW	KURT OSTBAHN & DIE KOMBO 50 VERSCHILLENDE—JAHRE IM DIENSTE UNIVERSAL	2	1	ANDREA BOCELLI SOGNO UNIVERSAL
3	NEW	CLAUDIA JUNG FURIMMER EMI	3	3	GOLA UT U DERVO SOUND SERVICE/PHONAG
4	2	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ROUGH TRADE	4	6	CHER BELIEVE WARNER
5	4	FALCO THE FINAL CURTAIN THE ULTIMATE BEST OF EMI	5	NEW	KISHA KISHA BMG
6	3	ANDREA BOCELLI SOGNO UNIVERSAL	6	5	THE OFFSPRING AMERICANA SONY
7	5	MODERN TALKING ALONE (THE 8TH ALBUM) HANSA/BMG	7	9	ZURI WEST SUPER 8 WITRA
8	7	XAVIER NAIDOO NICHT VON DIESER WELT SONY	8	7	GOTTHARD OPEN BMG
9	NEW	BRUCE SPRINGSTEEN 18 TRACKS SONY	9	4	DJ BOBO WWW.DJBOBO.CH—THE ULTIMATE MEGAMIX '99 EMI
10	8	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	10	8	MODERN TALKING ALONE (THE 8TH ALBUM) HANSA/BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

MAJOR AUSTRALIAN ACTS have contributed tracks to an album called "The Future Project" to raise funds for World Vision Australia's child-sponsorship programs and their emergency aid program for the Kosovo refugees. The acts include Neil Finn, Crowded House, Tina Arena, Human Nature, Tommy Emmanuel, Olivia Newton-John, Kate Ceberano, Leonardo's Bride, Rick Price, and CDB. The unofficial theme song for the release is "Imagine," performed by Emmanuel and Human Nature. The album was issued in April through Transistor Music. **CHRISTIE ELIEZER**

monies of the Gay Games in Amsterdam and starring in the musical "Joe." **ROBERT TILLI**

SWEDISH MODEL Victoria Silvstedt is embarking on a recording career. The Playboy magazine star has teamed up with Swedish production company Hit Vision and was expected to release a pop single, "Hello Hey," through EMI Sweden in late April. EMI Sweden says the model's musical career will kick off in Scandinavia, but it is looking to release her music internationally. A second single, as yet unnamed, will be released in August, when it's expected Silvstedt will put out her album. During April, Hit Vision has written and produced songs for Swedish dance acts Popsie and Pandora. Says EMI Sweden managing director Stefan Gullberg, "We were approached by Silvstedt, and after hearing her music, we actually thought it was more than good enough." **KAI R. LOFTHUS**



SILVSTEDT

A NO. 1 SINGLE from Germany's foremost rappers, Die Fantastischen Vier, has whetted appetites for the new album and scotched rumors of a breakup. The track "mfg," short for "Mit Freundlichen Grüßen" (Best Wishes), debuted at No. 1 and is currently No. 2. For the past three years, all of the band's members either started successful solo projects or took care of the band's record label, management, and booking agency, Four-Music. Thomas D's "Solo" album and Michael "Dee-Jot Hausmarke" Beck's "Weltweit" set were both released on Four-Music through Columbia and received great critical acclaim. The new album, "Vier Neunundneunzig" (Four Ninety-Nine), partly recorded in the legendary Conny Plank Studio near Cologne, Germany, is "a very diverse album, more so than any of our previous records," says band member Smudo. Mixing was finished only two weeks prior to its planned release on Tuesday (April 27). Label sources say pre-orders are 250,000, which would make the set gold on release and more than likely make it another No. 1. **CHRISTIAN ARNDT**



SMUDO

DUTCH CHANTEUSE MATILDE SANTING has the Midas touch when it comes to picking songs. Her rendition of U.K. singer Black's '80s hit "Wonderful Life" marks her biggest hit to date. This issue it falls to No. 11. It also propelled her March 8-released album, "To Others, To One," her sixth on Epic, into the top five. (It is currently No. 8.) She originally recorded the track for a TV ad for insurance company Interpolis, as she did with her 1997 hit single "Beautiful People"—a sophisticated cover version of hippie songstress Melanie's '70s hit. Epic Holland GM Gerard Rutte says the album, which is close to gold (50,000 copies sold) in Holland, is out in Belgium and France, too. "Further international exploitation was put on hold until we had a story we could tell to our affiliates," he says. Last year, Santing, who will support Shirley Bassey at her upcoming concerts in Belgium and Rotterdam, the Netherlands, made an impact by singing at the opening and closing cere-

SPAIN'S DYNAMIC DUO Los Del Río hopes to repeat its worldwide "Macarena" success with a new dance single, "Baila Baila" (Dance Dance), almost five years after the original "Macarena" became an international dance craze and even the unofficial theme tune of U.S. President Clinton's presidential election campaign. Antonio Romero and Rafael Ruiz each received a plaque from the Spanish authors' rights body SGAE on April 19 for their 30 years in show business, 35 albums, 300 registered songs, and for the most successful Latino single. On the same day, Zafiro Records launched the duo's new album, "Baila," with the single. "If it takes off here, then it'll be another summer of non-stop dancing," joked Romero, author of seven of the album's 10 songs. Zafiro director Blanca Salcero says international launch plans depend on how the single and album fare in Spain. **HOWELL LLEWELLYN**

THE SCORPIONS, Germany's veteran rockers, are supporting their latest release with a worldwide tour. Their album "Eye To Eye," on EastWest Germany, debuted at No. 6 when it was released early April. This issue it stands at No. 26. The set is produced by Austria's Peter Wolf, whose previous credits include Frank Zappa, Jefferson Airplane, and the Commodores. Wolf has given the band—together for 27 years—a younger sound. Says vocalist Klaus Meine, "I'm not sure whether I'll be able to sing the lyrics to most of the songs on the album in five years' time." The single "To Be No. 1" is a satirical reference to the Monica Lewinsky affair, and references are made to it in the video for the song. The album is appearing on Warner labels throughout Europe. In the U.S., a deal is being negotiated with a BMG label. **WOLFGANG SPAHR**

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International

Canadian Offices Aid Foreign Labels, Distributors

BY LARRY LeBLANC

TORONTO—Foreign-owned labels and distributors are finding it pays to have a dedicated office in Canada.

In the past three years, U.K.-based Beggars Banquet Group/4AD, V2 Records, U.S.-based Rykodisc, and Navarre Corp. have opened Toronto-based offices. Their moves contrast with Caroline Records and Velvel, both of which have closed their Canadian operations.

With the consolidation of the Canadian-based majors sector, such setups will become more common, industry sources here say.

Initially operated by BMG Music Canada when it started here in 1996, V2 set up its own two-person operation last year, marketing such acts as N'Dea Davenport, Mercury Rev, and Underworld.

"Since V2 isn't associated with BMG in terms of ownership, it's important for us to separate ourselves from them," says Alison Mercer, who reports to Richard Sanders, GM of V2 North America. Mercer says a separate office "gives us more credibility [in the market]."

BMG handles sales, distribution, radio promotion, and selective media for V2, which also has access to BMG's lauded R&B and alternative-rock street-promotion teams.

"It's now virtually impossible to do a strictly P&D [pressing and distribution] deal out of the U.K. and U.S. for Canada," contends Lisa Zbitnew, president of BMG Music Canada.

By having their own local personnel, labels and distributors have greater flexibility in devising sales, marketing, and advertising strategies and are better placed to service niche projects.

"Majors don't do justice to the depth of a catalog like ours," says Jerry Leibowitz, label director of Rykodisc Canada, which opened its two-person Toronto office in November 1997.

"What majors do is cherry-pick titles which their sales people will focus on," he says. "They have so many priorities that it's hard for them to be focused on a title for more than 60 days or to focus on your priority artists."

Bob Ansell, who heads Beggars Banquet Group/4AD here with David Freeman, concurs. "You can't expect majors to focus on your repertoire, because they have their own priorities and there's too much [product] traffic," he says.

When its distribution licensing agreement ended with PolyGram in 1997, the Beggars Banquet Group—consisting of the Beggars

Banquet, Mantra, XL-Recordings, and Too Pure labels—was set up in Canada with Ansell and Freeman, two former PolyGram employees.

The timing of Beggars Banquet's Canadian start-up was fortuitous. Prodigy broke that year with its XL-Recordings album "The Fat Of The Land," which sold 325,000 units, says Ansell. The act's "Music For The Jilted Generation" went gold with sales of 50,000 units.

When the Canadian licensing deal with Universal for Beggars' sister label 4AD ended Jan. 1, it joined the rest of the group here. At the same time, distribution was switched from Koch International to Quebec-based Select Distribution.

Despite the high number of releases (some 60 albums so far this year) and the popularity in Canada of such acts as Prodigy, Cocteau Twins, and Bauhaus, Ansell says there has been no consideration of Beggars Banquet Group/4AD setting up its own distribution network in Canada.

"You need a national sales force," he says. "We're not a hits-driven company. Our roster is extremely eclectic, and we have a tremendous num-

ber of releases."

While Leibowitz is an advocate of independent distributors for roots- and alternative-styled labels, he cautions that there can be problems in dealing with multinationals. "Unless you're there making [retail] spends, deciding how you want product marketed and making sure it's a priority for their sales staff, you're at a disadvantage."

When Minneapolis-based Navarre Corp. set up its two-man Canadian operation last year, it first made a distribution pact with Toronto-based Page Distribution until March 2000. Page handles all of Navarre-distributed labels except major titles, such as "The Irish Tenors" on Navarre Canada, and current albums by Vonda Shepard ("By 7:30" on Jacket Records) and Kenny Rogers ("She Rides Wild Horses" on Dreamcatcher Records), which are being distributed by EMI Music Canada, a shareholder in Page.

Peter Piasecki, managing director of Navarre Canada, says the company decided to go with an established distributor. "Many U.S. labels have not had representation in Canada, or distributors here have not maximized these labels' sales in this market."

Despite setting up offices in Canada in 1996, U.S.-based Caroline Records Distribution and Velvel Music Group have both shut down their Canadian operations recently. Velvel is restructuring its U.S. operations and could reopen here, sources say.



Bravo Bocelli. Italian tenor Andrea Bocelli, right, comes to grips with a special "global" award presented to him by Universal Music International (UMI) chairman/CEO Jorgen Larsen. The award, in recognition of Bocelli's 20 million records sold outside of Italy, was made at a special ceremony in Rome to herald the launch last month of his new album, "Sogno" (Dream) (Billboard, April 3). The meeting was attended by executives from his label, Sugar Music Italy; its licensing partner Polydor Holland; and UMI.

Virgin's Conroy Scolds U.K. Radio Programmers

This story was prepared by Emmanuel Legrand, editor in chief of Music & Media.

LONDON—Virgin Records U.K. president Paul Conroy has urged British radio programmers to use more "gut feel" and less research when they choose music, and called for more air time to be devoted to new talent.

In an April 13 keynote speech here at the Radio Academy's Music Radio Conference 1999, Conroy warned stations that they risked "stagnation" by not embracing new artists and new musical styles. He suggested that some music programmers are "abdicated their editorial responsibility" by relying too much on research.

"Five years ago, research was a novelty. Today, 'testing' tracks is fast becoming an industry standard. I hope, for all our sakes, that it doesn't remain so," Conroy told delegates.

"Research sounds like a good idea because it appears to pay respect to the views of the consumer or, in this case, the listener. In reality, though, cold-calling somebody to ask them about an artist they haven't heard of, and then noting that they didn't immediately scream with approval when the unfamiliar name came up, reveals very little."

Because of research and tighter programming policies, the Virgin president argued that "playlists are converging" and "blandness is in-



CONROY

evitably creeping in."

"Everybody appears to be chasing the same small gilt-edged elite of mainstream, big-selling artists," he said. "I wish them well, but the almost-blanket airplay their music now receives is in danger of undermining the diversity that radio is supposed now to offer the British listening public."

Conroy asked both the record and the radio industries to stay more in tune with new emerging talents, rather than follow them. "Do we seek to follow our audience, or do we try to lead them? Do we go with the music we know they have liked in the past—even as recently as last week—or do we try to anticipate how their tastes will change over the coming weeks, months, and years?" Conroy asked.

Taking the example of Spice Girls, Conroy pointed out that their success hadn't been inevitable. "In the early days, Virgin was assured by a number of authorities in the media

that girl groups were of little interest to the target teenage market," he recalled, noting that if he had followed that advice, Virgin would not have signed the group.

For Conroy, the key point was that record companies, as well as radio stations, must take chances with new artists and new music. "Radio stations, like record companies, can't afford to base their programming strategies purely on a calculation of their audiences' existing references," he argued. "It may work to bolster listening figures in the short term, but in the long term, it's a recipe for stagnation."

Malcolm Cox, marketing director for Emap on Air—who gave a provocative presentation to the conference on the theme "Why this computer knows more about picking hit records than you do!"—says that Conroy's comments are "a view one has to listen to." He believes, however, that radio programmers nowadays "use research alongside gut feel. They are not mutually exclusive and not mutually exclusive for record companies either. Labels are using more and more research in their marketing departments."

Cox believes Conroy is distorting the reality of radio programming in the U.K. "You can always have the format-busting songs that embrace all formats, such as Robbie Williams' 'Angels,' but U.K. stations have different playlists with little duplication," he says.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Reader's Digest Music Preps 'Beautiful' Series For Its Retail Bow

BY JIM BESSMAN

NEW YORK—For the first time, Reader's Digest Music is taking its heretofore direct-marketed wares to traditional retail via Delta Entertainment, home of the low-priced Laserlight and Delta music lines.

The new arrangement calls for Delta to exclusively distribute specially developed Reader's Digest Music label product. The first releases, which have been test marketed at Wal-Mart outlets and will spread to other accounts in May, involve 12 \$9.98 discs falling under the umbrella name "The Most Beautiful Melodies Of The Century."

The albums feature instrumen-

tal favorites by such popular acts as Henry Mancini, Roger Williams, Floyd Cramer, Les Brown, Paul Weston, and the

'Consumers see the Reader's Digest name, and it's like an endorsement for the product'

Romantic Strings. The disc titles—"Unforgettable," "Sentimental Journey," "A Dreamer's Holiday," "Just The Way You

Are," "Till The End Of Time," "You Are So Beautiful," "When I Fall In Love," "Moon River," "Unchained Melody," "Somewhere Out There," "The Power Of Love," and "From A Distance"—offer a good representation of the 144 song titles in the complete set, which is available either in single discs or in four three-volume boxed sets.

Besides marking Reader's Digest's first foray into traditional retail (a pair of discs were previously sold in Christian bookstores), the new venture with Delta is the first time that the venerable 75-year-old company—which is celebrating its 40th year in music—has agreed to license

its masters to another company in this magnitude.

The new product was made available in 100 Wal-Mart test outlets in January, and it's rolling out in May to some 1,300 more

Wal-Mart stores. The initial test, says Delta president Michael McClain, was "highly successful," resulting in some 200,000 individual CD units sold, either singly or
(Continued on page 51)

New Indie's Got Live If You Want It

Phoenix Media Group Formed To Offer Old, New Concert Music

BY CATHERINE APPLEFIELD OLSON

WASHINGTON, D.C.—A love of live music—and the desire to micro-market to kindred spirits those acts that embrace live performance—has brought together several longtime recording-industry executives and a Wall Street veteran in independent record company Phoenix Media Group.

The New York-based company, which has a distribution deal with DNA, is stepping out this spring with three tiers of products. Phoenix Gems is dedicated to the release of classic concerts; the Phoenix Rising label will release primarily studio albums of bands currently on the touring circuit; and Phoenix Radio (www.phoenixradio.com) will stream past and

present slices of live music over the Internet.

"Every business needs to have a focus, and our focus is live music," says CEO Tad Flynn, a



FOXTROT ZULU

16-year veteran of Wall Street and an avid taper of concerts.

Flynn joined with major-label veteran Larry Braverman, who serves as Phoenix's VP of sales and marketing. The two then

brought in progressive rock radio pioneer Sam Kopper; Mark Perlson, former GM of the Knitting Factory; and Bruce Harris, who has 30 years of marketing, A&R, and catalog experience at several major labels.

Phoenix Gems during the past year has amassed more than 425 classic rock concerts from 340 acts, dating from 1972 to 1985. Most were recorded by Kopper and originally broadcast on FM radio. The company is now busy obtaining clearance rights from catalog owners and other sources so it can release what Flynn labels "classic moments of live rock" on CD at a rate of one every two or three months.

Among the Gems are Diana
(Continued on page 51)

Amazon, RealNetworks Top Music Web Sites In March

THE MOST POPULAR Internet site in the music business remains Amazon.com, according to a recent survey.

Moreover, the Seattle-based online retailer of books, music, and video has increased its popularity among Web surfers.

In March, according to Media Metrix, a company that measures Web site traffic, Amazon.com was the 15th-most-visited site in combined home and at-work usage. The survey shows that the site attracted 9.8 million unique visitors (each visitor is counted only once) during the month, a 13.9% increase over February's figure.

Analysts have pointed out that Amazon.com enjoyed a big spurt in its business during the holiday season and that it did not suffer a significant drop in traffic after the holidays, as might be expected from normal retail patterns. A big factor in the site's growing popularity was its rollout of a music store last summer.

It should be noted that the number of visitors to all Web sites, both at home and at the office, increased only 2.8% in March to 61.6 million

from 59.9 million the month before. Amazon's ascent, then, is impressive in that context as well.

The No. 1 overall site for the month was America Online's (AOL) aol.com, which was visited by 31.4 million persons, up 6.1% from the month before.

AOL recaptured the lead from Yahoo.com, which slipped to second place with 31 million visitors, only 1.3% higher than in February. America Online has increased its membership steadily each month and is by far the dominant online-access service. Yahoo!, meanwhile, faces tough competitive pressure from other Internet portals, such as Lycos, Excite, and Netscape.

After Amazon, the most-visited music site in March was RealNetworks' real.com, which streams music and video to computer users. Its traffic increased 6.3% to 8.4 million visitors.

Another big online retailer that made an impressive move during the month was barnesandnoble.com. Its site jumped from No. 45 to 36, with 4.1 million visitors, up 20.6% from 3.4 million the month
(Continued on page 54)

BUYING TRENDS



by Don Jeffrey

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IBM and Sony say they will make their respective copyright management technologies compatible for digitally delivered music. Sony's MagicGate and Open MG systems offer copyright protection, while IBM's Electronic Music Management System provides for the secure downloading and sale of music.

NAVARRE, the independent distributor of music, has formed an exclusive distribution agreement with newly formed label FreeFalls Entertainment. The company, formed by Rob Freese, will release albums in co-venture deals with other labels and on its own imprint. The first FreeFalls release, due June 22, will be an album by jazz guitarist Jackie King; it will be released with Indigo Moon Records. The second release will be Willie Nelson's first instrumental album, due July 13 on Pedernales Records.

VIACOM says it expects to file in early May for an initial public offering (IPO) of Blockbuster Entertainment. It is expected to sell no more than 20% of the company in the IPO. The video retailer had been publicly owned when Viacom acquired it in 1994.

M.S. DISTRIBUTING, a Chicago-based music and video distributor, has formed an exclusive distribution deal with Malibu Records. The first two releases from the label, also based in Chicago, are Graham Parker & the Rumour's "The Parkerilla" and Atlanta Rhythm Section's "Red Tape" on May 11.



ARTISTDIRECT, the Internet music company, has acquired iMusic, an online music community site (www.imusic.com), for an undisclosed amount. The company says it has integrated its online properties, which also include the Ultimate Band List, under the ARTISTdirect banner. Founded in 1995, iMusic has created Web sites for such acts as Soundgarden and the Offspring.

AMAZON.COM says it's leasing a distribution facility in Coffeyville, Kan., to expand its inventory of books, music, and video and to shorten the delivery time of product ordered online. It also has centers near its Seattle headquarters and in Delaware, and it's building another center in Nevada.

SONY MUSIC ONLINE has unveiled a new Web site that enables potential music licensees to search through the company's 200,000-song library of master recordings. The site was developed with Plumb Design's Thinkmap technology.

THE AUDIO PUBLISHERS ASSN. will stage its annual Audie Awards ceremony on Friday (30) in 25 categories for audiobooks released in 1998. The finalists for the abridged fiction category are "Amistad" by David Pesci, read by Courtney B. Vance (the Publishing Mills); "Cloudsplitter" by Russell Banks, read by George DelHoyo (Audio Literature); and "Enduring Love" by Ian McEwan, read by Maxwell Caulfield (the Publishing Mills).



GLOBAL MUSIC ONE, a developer of software for delivering music online, will be providing an exclusive Internet preview of "Look At Me," the debut single by former Spice Girl Geri Halliwell. Her album on EMI Records is expected to be out in the summer. The single will be available on Music Week's dotmusic.com.

SONY SIGNATURES has signed an exclusive multi-year licensing, tour merchandising, and E-commerce deal with Britney Spears. The Jive artist's first headlining tour begins in May. She has also signed a development deal with Sony's Columbia Tri Star for a TV series. In other news, the company has launched the official Kiss Web site fan club at www.kissonline.com.

AUDIO BOOK CLUB, the largest direct marketer of audiobooks, says that Quantum Partners, an investment fund advised by Soros Fund Management, has acquired a 9.6% equity stake in the company. Quantum is the \$9 billion flagship fund created by legendary investor George Soros.

CROWBAR RECORDS, a new label venture of hip-hop artist Coolio and Beyond Records, says that its acts will begin a media and promotional tour in June in partnership with retailer Guitar Center. Acts on the label include Dy'verse Society, Crazy Khrome, Rated R, and Rukus. The 18-city tour, celebrating Black Music Month, will include live performances at local clubs.

Amelia Sounds To Catch Online Wave Fla. Indie Store To Participate In Alliance's 'Store 24' Program

BY STEVE TRAIMAN
FERNANDINA BEACH, Fla.—After 27 years in the wholesale side of the music business, Larry Webb became a retailer almost three years ago. Since opening Amelia Sounds in June 1996, his business has expanded, with 80% of sales coming from used CDs and tapes and music accessories, and 20% from new CDs and tapes.

More than 10,000 CD titles, approximately 2,500 cassettes, and 1,000-plus vinyl albums are packed into 1,350 square feet in the busy Eight Flags shopping center.

Located on the Amelia Island



resort just 27 miles from Jacksonville International Airport, the store benefits from both tourist and local traffic.

Amelia Sounds is one of Alliance Entertainment Corp.'s (AEC) most active accounts, according to both companies, and it will go online later this spring as one of the first outlets in the one-stop's "Store 24" program. Planet Grooves in Clearwater was the test site for AEC's launch of the first fully functional Web music store maintained by a distributor for independent retailers (Billboard, Oct. 31, 1998).

Webb's background includes stints at Nashville one-stops Central South, where he warehoused cutouts, and Music City Record Distributors, for which he was sales manager. He opened the first Coconuts location in Jacksonville and spent seven years with Peaches in three states looking for retail sites.



"I basically helped people set up stores like this one," he says. "In looking for good traffic locations and helping stock up with initial orders, it was always in the back of my mind to eventually have my own store. That's why putting Amelia Sounds together was a snap."

Webb got tired of working for other people and was fed up with big cities. His parents had retired to Fernandina Beach, so he knew the area like a native. It was a growing resort community that really took off when the Amelia Island Ritz Carlton opened around 1991. With a reputation for the best beach in the north Florida area, Fernandina Beach attracts a lot of people from south Georgia. He started setting up at flea markets and shows with used stock and accumulated a good opening inventory.

"We sell things that many small-town retailers wouldn't think of, due to demand from our growing business from resort visitors," he says. This includes an eclectic mix ranging from new age, reggae, world music, and rap to jazz, blues, and country. A wall of autographed album jackets from Webb's three decades in the business greets customers. These mirror the store's inventory, from Gloria Gaynor's "Love Tracks" and "The Best Of Mel Tillis" to Styx's "Equinox" and the Kinks' "Sleepwalker."

As the area's major indie outlet, Amelia Sounds also fills a niche with its stock of music accessories. Included are guitar strings, cables, tuners, picks, reeds, and harmonicas. More typical are songbooks, stickers, posters, and T-shirts. "There are a lot of 'pickers' on the island, and with four or five sources for guitar strings, we'll

sell 50 to 60 packs a week," he notes.

"We've got a good one-stop in Alliance that allows me not to stock depth I don't need," Webb observes. "We typically special-order 50 to 75 pieces a week and in tourist season can get 50-plus in a good weekend. With turnaround time for most orders just 24 hours, people are amazed at the good service we provide."

For new product, Webb has had to price aggressively, with nearby Blockbuster's top 100 albums and Wal-Mart's best sellers at \$11.99 and \$12.99 and Kmart's at \$13.99, plus a half-dozen specialty outlets

'We're got a good one-stop in Alliance that allows me not to stock depth I don't need'

that also low-ball regularly. Most of Amelia's new titles sell for \$11.99 to \$14.99, with only a handful over \$15.99.

There isn't a big market for imports, which are usually too expensive to order, but Webb does get some imported product from Koch International. He also buys directly from several indie labels, such as Ani DiFranco's Righteous Babe Records.

Used stock is the mainstay of the business, with 100 to 200 good pieces coming in each week. He also trades with a big used record store in Jacksonville and maintains a network with other traders and several used-product distributors.

Most used CDs sell for \$5 to \$9 and cassettes from \$3 to \$4, while vinyl collectibles command higher prices. His top LP sale was RCA's "Elvis Aron Presley" silver boxed set that brought more than \$100.

With his family as a base, Webb has an enthusiastic and knowledgeable staff that reaches out to customers. His wife, Dot, and high school age daughter Jenny both work part time, and nephew Jason Bradley helps out on weekends. Manager Joshua Zollinhofer has been with the store two years, after graduating from Florida Community College at Jacksonville. "He knows music a lot better than most kids his age," Webb says, "everything from Billie Holiday and Woody Guthrie to today's headbanger groups." Assistant manager Rachel Cooper worked at Silver Screen Video in nearby Yulee before coming aboard last year.

(Continued on page 54)

EXECUTIVE TURN TABLE

DISTRIBUTORS. Universal Music and Video Distribution in Los Angeles appoints **Curt Eddy** senior VP of sales and distribution and **Joe Flores** VP of credit. They were, respectively, senior VP of field marketing and West Coast regional credit director at PolyGram Group Distribution.

Eric Barnes is promoted to senior director of business decision and development at EMI Music Distribution in Woodland Hills, Calif. He was director of business planning and analysis.

HOME VIDEO. Beth Baier is promot-



EDDY

BAIER

ed to senior VP of business affairs/general counsel at Warner Home Video in Burbank, Calif. She was VP

MERCHANDISING. Harvey Entertainment names **Rick Mischel** president/CEO. He was president of the Mischel Co.

NEW INDIE'S GOT LIVE IF YOU WANT IT

(Continued from page 49)

Ross' Central Park concert, a legendary Clash show, and the Stray Cats gig in which Carl Perkins hopped onstage to sing "Blue Suede Shoes." The label will kick off in September with four releases.

Artists fueling the current live scene are the meat and potatoes of Phoenix Rising, which will encompass everything from rock 'n' roll and funk to psychedelic, bluegrass, and jazz. While the label is not concerned about a given act's specific genre, it is concerned about the amount of time each act spends performing in front of a live audience.

"They don't have to be superstars, but they must be road warriors," Flynn says. "Everybody we work with is performing 150 nights per year."

Flynn notes that the intense touring schedules provide an important marketing outlet: Music will be on sale at every concert. "A good live show is very effective at selling. It provides an outlet to being able to connect with the fan base."

Equally important, he says, is the artists' ability to hone their

He notes the live-music scene is experiencing a revival. "The Dead crowded out a lot of bands," he says. "When the Dead and Phish were on tour at the same time, they would take a disproportionate amount of the marketplace. The scene has returned to its grass-roots base. There's a great infrastructure of clubs and circuits all over the country."

Phoenix plans to take a proactive role in keeping the circuit hot. This year it will host several "mini-tours" that will pair various acts, with larger festivals slated to begin next year.

"There will be some baby steps in 1999 of getting the artists to know each other and comfortable working together," says Flynn. "It's important that each artist looks at the presence of the other



artists and says, 'I am stronger because of their presence.' We think of it as something of a cooperative."

Some creative cross-pollination is already occurring. Foxtrot Zulu and the Dude got together in the fall under the moniker the Trot Of Life for a jam of musical and lyrical improvisation they've

staged in several cities, including Providence, R.I., and Worcester, Mass.

The direct link between its music and a personal live experience lends Phoenix's albums a particularly targeted marketing approach. "We are not just going to take the mass-media approach and hope the core fan base will pick it up," Braverman says. "There is a huge universe of live-music fans, so we can do some very targeted marketing of people who are real core fans of artists."

Initiatives include working off band mailing lists, fan Web sites, and fanzines where they exist.

Which is not to say Phoenix will ignore the traditional large music chains. "We don't want to forgo any opportunity to make the consumer aware of our music,

so traditional brick-and-mortar stores definitely play a role in selling and marketing the albums we are releasing," Braverman says.

Because Phoenix is securing digital transmission rights along with sound recording rights, Flynn says, Internet outlet Radio Phoenix was a natural offshoot. The site, which is programmed like a radio station and will not provide on-demand clips, launched in early spring. It will also be a channel on Spinner.com's Internet radio service beginning in late April. Liquid Audio is providing all sound clips.

Flynn says a decision has not yet been made on whether Radio Phoenix will disseminate MP3 files. "We are actively exploring pros and cons," he says.

READER'S DIGEST MUSIC PREPS 'BEAUTIFUL' SERIES FOR ITS RETAIL BOW

(Continued from page 49)

as part of the boxed sets.

"The product simply went into the store, and the consumers found it," says McClain, whose German-owned company has also taken selected Time-Life music titles to retail. "In May, we'll start promotions with a number of mass merchandisers and traditional retail outlets across the country continuing through summer. And we'll probably release a second wave of Reader's Digest recordings in August—with a new round of promotions."

According to McClain, Delta has long been interested in "selling the Reader's Digest brand name to retail" and has been trying to do so for the last 2½ years. "Consumers see the Reader's Digest name, and it's almost like an endorsement for the product," he says.

Reader's Digest Music's A&R editor John Alexander says that the company's name connotes Americana. He says the company's retail undertaking via Delta now brings "these most beautiful melodies to America at retail."

Alexander combed Reader's Digest's vast vaults of some 18,000 masters to find the right songs; he then sequenced them in a "pleasure-programmed" format to enhance listening enjoyment.

Notes Alexander, "We tried to find songs from the early part of the century—like 'Fascination' [performed by the Romantic Strings on the "Moon River" disc]—to 'My Heart Will Go On' [the "Titanic" theme, performed by Damian Luca on the "Unforgettable" disc]. We also wanted to find songs that flowed together well and didn't sound forced, providing a nice overview of the great standards of the century."

McClain says that there's a "huge demand" at retail for this kind of "mood" romantic, easy-listening music, "but sometimes it's difficult to find—especially in traditional record stores."

The Reader's Digest masters, he adds, "really represent the very best in the genre, with major-name artists and meticulous, high-quality recordings, which we've remastered at 24



Shown signifying a record deal between Reader's Digest Music and Delta Entertainment are, from left, Donna Esposito, director of marketing, Reader's Digest Music; John Alexander, A&R editor, Reader's Digest Music; Michael McClain, president, Delta Entertainment; and Howard Hart, media coordinator, Delta Entertainment.



chops onstage. "Every partner has to be behind the music. If an artist is going to entrust his or her career with us, we all have to be passionate."

Passion is a word Flynn and Braverman use often. "Our objective is not to create a multi-platinum album off the bat. The most important goal is to ensure any artist on the label develops a career and is ensured a career as a working musician," Braverman says. "Everything is a long-term relationship. We are much more interested in careers than one-hit wonders."

First up from Phoenix Rising (on April 20) was "Sundown On The Forest" by longtime live-music favorite Kingfish, which features Bob Weir on background vocals, Jenni Muldaur on vocals on three tracks, and a guitar riff from the late Jerry Garcia recorded in 1973 on one track.

May 11 will see the release of Rhode Island road warriors Foxtrot Zulu's "Frozen Time," a mega-wattage, horn-driven party in a box. On June 8, Phoenix Rising will release an album by Phish lyricist the Dude of Life.

The label expects to put out one new release per month from a diverse roster, including a handful of acts that either have been dropped, are expecting to be dropped, or wish to be dropped from one of the majors, according to Flynn.



bits."

Reader's Digest director of music marketing Donna Esposito says the Delta link will now further the association of the Reader's Digest brand name with music.

"All research shows that Reader's Digest has an image of quality, integrity, and trust," she says, adding that feedback from Wal-Mart indicates that the Reader's Digest name on the CD covers should be enlarged.

"That's testament that we really are a heartland company," notes Alexander.

McClain says the company's name will indeed be made more prominent on future product pressings.

Delta's goal now, though, is to spread "The Most Beautiful Melodies Of The Century" to other mass merchants and traditional retail outlets.

McClain says a major focus will be in-store promotions involving

point-of-purchase materials, signage, and self-shipper product displays.

"We'll try to place them in traffic aisles, because we sell most of our product as impulse buys," notes McClain. "The Reader's Digest CDs have recognizable artists and an attractive look and fit in perfectly."

Delta will advertise the product, tagging mass-merchant chains, and it will also seek ties with appropriate radio stations.

McClain expects a "second wave" of Reader's Digest titles to hit in August, with associated promotions. In the works, adds Alexander, are a six-volume "Intimate Piano" collection and a Christmas set scheduled for September that is also six discs.

"We're brainstorming other [Delta-distributed] releases in different genres," Alexander says, including a forthcoming 12-disc Broadway music set.

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Merchants & Marketing

Trans World Wraps Up Camelot Buy; Is K-tel Out Of Cover-Singles Scene?

LET ME BE the first to welcome you to the new world order. By the time you read this column, Trans World Entertainment Corp.'s long-anticipated acquisition of Camelot Music will be completed. Shareholders' votes were due by the morning of April 20 (before press time), with the deal expected to close that afternoon. On April 18, **Bob Higgins**—chairman/CEO/president of the Albany, N.Y.-based company—said, "We know already we have adequate votes to pass the approval of merger."

When that deal is completed, Trans World will have about 1,000 stores and revenue of about \$1.2 billion. At the company's vendor-appreciation dinner, Higgins said he expects to finish the current fiscal year with sales of \$1.5 billion.

IN AND OUT: K-tel appears to be rethinking its entry into the cover singles market. It is said to have called back its cover versions of the **Offspring's** "Pretty Fly (For A White Guy)," credited to the **Obscure**, and **Will Smith's** "Miami," credited to **Slick**, which came out on the K-tel imprint **Twin Sounds** and were marketed as "pop and club mixes." Also, plans to issue a cover version of **Baz Luhrmann's** "Everybody's Free (To Wear Sunscreen)" have been shelved by K-tel, sources say.

Observers suggest that K-tel

might have been the recipient of a phone call or two from the majors questioning the wisdom of putting out such cover versions, in light of the fact that K-tel is often dependent on the good will of the majors when it licenses music to put on its many compilation albums. **Mike Gleason**, VP of sales at the Plymouth, Minn.-based label, says that K-tel "is in a holding pattern on cover singles. We haven't stopped, but we haven't gone forward."

RETAIL TRACK
by Ed Christman



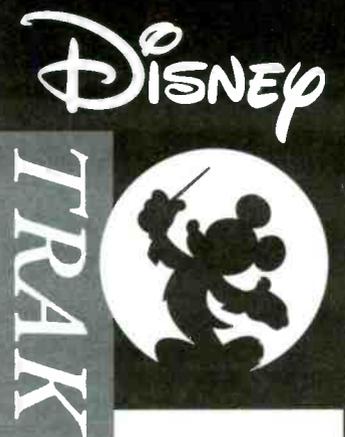
WALL STREET SHUFFLE: Touchwood Zerohour Entertainment

(TZE) has undergone a restructuring in the wake of losing the financial commitment of the Schiff family, the Touchwood component of the company. TZE CEO **Ray McKenzie** says, "With my connections to Wall Street, I put the word out [about April 8], and already I have received a number of offers to consider."

He adds, "We will still put out all the records we planned to put out this year, but some of them might be delayed by a month." In the meantime, the company has cut back on staff, from about 15 to seven.

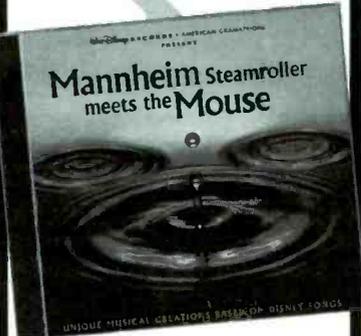
Upcoming releases include an album from **Blackalicious** in May; an **Easybeats** compilation and the "To Sir With Love" soundtrack in July; **Nebula's** "To The Center" in

(Continued on page 54)



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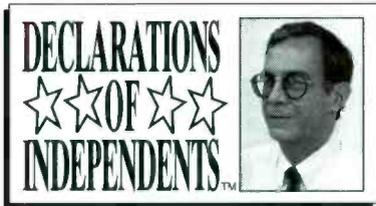


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Porter's IPR Label Looks To Cultivate R&B À La Stax

IN THE POCKET: The name David Porter should be familiar to anybody who loves soul music. During the '60s, as a staff songwriter for Memphis' Stax Records, he crafted a string of unforgettable hits with his partner Isaac Hayes. The duo penned the majority of Sam & Dave's most fabulous tracks—"Soul Man," "Hold On I'm Comin'," "When Something Is Wrong With My Baby," "I Thank You," "You Got Me Hummin'"—as well as smashes for Rufus Thomas, Carla Thomas, and others in the Stax stable.

Now, Porter is stepping back up to the plate as CEO and managing member of a new Memphis label, International Pocket Records (IPR). The songsmith is partnered in the venture with Brad Martin, chair-



by Chris Morris

"There's such a talent pool there," Porter says. "The raw talent is just tremendous in the area... I wouldn't close the door if [a new] Otis Redding walked in from New York, though."

He says, "My long-term goal is to develop a serious talent pool that can do it all... The future of the business is a kid that can come in and make me look bad."

Now, that's going to take some doing.

IPR will be exclusively distributed by Select-O-Hits in Memphis.

ALL ABOARD: Van Wyckoff has been named Eastern sales director for Ryko Distribution Partners (RDP). He replaces Michael Neustadt, who exited the distributor earlier this year to found his own label, YaYa Records (see below). Wyckoff segues to RDP from Bayside Entertainment Distribution, where he was national sales manager; he was previously national accounts manager at Passport Music (where he worked with RDP GM Jim Cuomo, to whom he will now report) and earlier was the longtime WEA branch manager in Washington, D.C. Wyckoff will be based in the D.C. area.

FLAG WAVING: The members of the Boston band Seks Bomba once advertised their sound as "avant cheese." And that's pretty much what you get on the group's debut album, due May 18 from YaYa Records, the new imprint operated by the aforementioned Michael Neustadt.

We found ourselves captivated by Seks Bomba from the first track of the album, the surfoid instrumental "Jet City." But the quintet has more going for it than just some strong surf moves: There are elements of rockabilly in the twangy guitar work of George Hall and Chris Cote, more than a soupçon of neo-lounge in the keyboard stylings of Lori Perkins, and strange backdated zest in Cote's polyester-pop vocals on numbers like "The Right Track (Baby)" and "Bright Lights And You, Girl."

The album also features droll but deadpan readings of Burt Bacharach and Hal David's "Do You Know The Way To San Jose?," Lalo Schiffrin's "The Cat," and Henry Mancini and Johnny Mercer's "It Had Better Be Tonight."

Given the group's unusual generic cross-breeding, Seks Bomba has played on a variety of gigs. "For a while, we were playing on a lot of surf bills," Hall says. The group has also been paired with rockabilly artists like Ronnie Dawson and has done its share of lounge-music duty, though some martini-sippers may not always

get the picture. "It was like, we would get up and we would rock," Hall says.

The idea has always been to keep things stylistically open-ended, Hall notes. "People [in the band] come from wildly divergent backgrounds, and I tend to be a kind of a filter... We're all into all kinds of crazy albums."

Seks Bomba is also very apparently into movies: Track titles include such mythical film fare as "Theme From 'To Kill 89,'" "Theme From 'Mondo Edgar,'" and "Main Title And Love Theme From 'Satan's Shriners.'" (We have to catch up with that last flick at the drive-in.)

Hall—who cites Dick Hyman's "The Man From O.R.G.A.N." as a prime influence—explains, "There

are a lot of instro bands out there... What I try to do is make it a soundtrack thing—to serve some kind of a mental picture."

Seks Bomba has deep roots in the



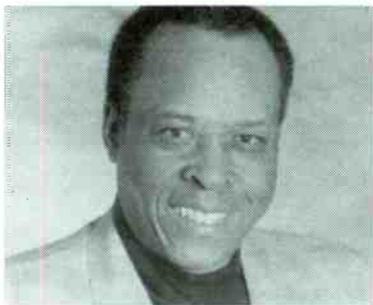
SEKS BOMBA

Boston music fuff: Hall holds down a day job in the promotion department at Rounder Records in Cambridge, while Cote, a former partner in

Rounder's Upstart Records imprint, does double musical duty as a member of the hard-rock fop unit the Upper Crust.

Together nearly four years, Seks Bomba—which also features drummer Brett Campbell and bassist Matt Silbert—continues to play semi-regular gigs at Boston's Lizard Lounge. Hall says he likes the joint because the group gets to play more than one set a night: "The second set gets a little chancier, indicative of beverages consumed."

The band will celebrate the release of its album with a June 18 gig at the Linwood in Boston. Seks Bomba will be paired at that gig with Auto 66, a combo featuring longtime Beantown writer Tris Lozaw.



PORTER

man/CEO of Saks Inc., the firm that operates such major retail operations as Saks Fifth Avenue, Proffitt's, Carson Pirie Scott, and Boston Store. (Saks is not involved with the funding of the label; Martin is independently linked with the label venture.)

"Brad and I have been friends since the early '70s," Porter says. "We've been friends since he was a [Tennessee] state rep... He asked if he could get involved with me."

Porter notes that he has long wanted to get involved in a start-up label, but says, "I just wasn't ready." IPR's mission, according to Porter, will be to place the fire of the classic Stax era "in the now."

He continues, "I understand the way music is created today... I realize the industry soundwise is [coming] from another spirit."

IPR will bow on June 15 with "He Did What!," the debut album by the Tuscaloosa, Ala.-based Lyric, a female trio comprising two sisters and a cousin. Porter likens the approach of the group to that of such contemporary R&B vocal acts as TLC, SWV, and En Vogue. Porter produced the album and wrote three of its 11 tracks.

The label has also signed 20-year-old singer Keshia Cooke, whose album Porter expects to have ready for release in September. Porter will be involved in writing and producing Cooke and the company's other signings.

"The roster will have about seven acts," Porter says. "We're in signing mode right now."

Not surprisingly, considering the label's locale and Porter's background, IPR will have a Southern R&B orientation and will be drawing its artists from the South and mid-South.

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AMELIA SOUNDS TO CATCH ONLINE WAVE

(Continued from page 50)

Webb has a modest advertising program that includes two local tourist magazines, the monthly Amelia Islander, and quarterly Amelia Now. Local and regional newspaper ads also do well, across the Georgia border in Camden County, site of the Kings Bay submarine base. "We get a lot of Navy folks coming to our beaches," he says.

He also buys spots on some Jacksonville radio outlets, including alternative rocker WPLA, classic rocker WMXQ, and R&B WJBT. "It's a funny radio market with weak signals, as we're 40

miles from most of the transmission towers," he notes. Cable TV will be tried for the first time this spring through Media One, with local spots on such channels as MTV, VH1, Lifetime, and USA Networks.

Racks of used CDs are spotted around town at bars, clothing stores, and other retail outlets. From these establishments, Webb has received a lot of referrals for special orders. He's also working with area bars and restaurants to help them get DJs and bands that are looking for more gigs on a regular basis.

Looking to the future, Webb is very excited about the Store 24 program. "We've tried other one-stops and had mixed success," he says. "Alliance knew me as a sales manager for the distributor and one-stop in Nashville and really helped me along. We've been a good customer, and since I'm com-

puter-literate, it was very revealing to talk to Jim Dunn at Planet Grooves to hear he's gotten business as far away as Europe from his Web site.

"We've finalized all the details with Alliance and are working on our Web site design. We're looking at a launch [in April], but I don't have a clue about where it will take us. I know we want to get more special-order business, and it will help us keep in touch with our many tourist customers."

In addition to the Store 24 Web program, Webb is encouraged by the growth of the area and the upscale customers that the Ritz Carlton and Amelia Island Plantation bring in. "In one way, we're fighting growth and getting oversaturated with high-price condos," he says. "But this is the future traffic that will really keep us going in the new century. I think we'll do very well here."



Amelia Sounds is a family affair, with owner Larry Webb, wife Dot, and daughter Jenny all active at the store. (Photo: Steve Traidman)

RETAIL TRACK

(Continued from page 52)

August; and Swervedriver's "B-Sides & Bits" in September.

McKenzie says that instead of moving to RED Distribution, as previously reported, the label will stay with Alternative Distribution Alliance. However, it will continue to look for a distribution home for its jazz and cabaret label, After Nine.

I FORGOT TO tell you that **Mike Khouri**, marketing manager for the Boston regional team of Universal Music and Video Distribu-

tion, has been involved in making sure **Cher**, one of his favorite artists, has had albums in store bins. In January, Geffen released "Bittersweet," a love-song collection featuring 15 Cher tracks from the early 1970s that had never been available on CD, with Khouri playing the role of compiler and producer.

In March, the Cher greatest-hits



Amelia Sounds' manager Joshua Zollinhofer and assistant Rachel Cooper show off the store's assortment of guitar strings in front of a wall of autographed record jackets. (Photo: Steve Traidman)

BUYING TRENDS

(Continued from page 49)

before. Its traffic is still less than half that of Amazon.com, but its rate of growth is faster. Moreover, barnesandnoble.com plans to add music sometime this year, and that will likely increase its traffic even more.

Two entertainment company Web sites were among Media Metrix's top 50 sites in March. At No. 38 was Sony Online, with 4.1 million visitors, up 7.9% from the month before, when it was in 36th place. Warner Bros. Online fell from No. 37 to 45 in March, as its traffic rose only 2.7% to 3.8 million.

The most significant decline in Web traffic for any music-related site was by broadcast.com, which provides Webcasts of radio programming and concerts. The site dropped from No. 31 to 42 in March, as the number of unique visitors fell 15.2% to 3.9 million. Some sources say that is because the site attracted an unusually high number of visitors in February (4.6 million) for a Victoria's Secret promotion.

After aol.com and yahoo.com, the top sites in March and their unique visitors were msn.com, 21.5 million; go.com, 21.2 million; geocities.com, 20.9 million; netscape.com, 19.9 million; excite.com, 16.6 million; microsoft.com, 16.2 million; lycos.com, 16.1 million; and angelfire.com,

package "If I Could Turn Back Time" came out with liner notes by Khouri. Cher, of course, has another hit album in the bins, "Believe," which is doing just fine despite the fact that it didn't have any input from Khouri.

FOR THE RECORD: In a story on market share that ran in the April 17 issue of Billboard in the Mer-

chants & Marketing section, the ranking attributed to Sony Music Distribution for Latin music was incorrect. It is the No. 1 distributor.

MAKING TRACKS: **Brenda Place**, formerly national manager of RED Distribution's account service representatives department, is now marketing director at Koch International.

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14.1 million.

Media Metrix also breaks out Web usage for home and work. Amazon.com, for instance, was the No. 17 most-trafficked site at home, with 6.8 million visitors. At work, however, it was the 11th most-popular site,

with 3.8 million visitors. Overall at-home usage was 57.1 million visitors; at work, 22.8 million.

The research company uses a panel of 40,000 persons, whose Web usage is monitored by special software installed on their computers.



Steamrolling Orlando. Mannheim Steamroller front man Chip Davis recently stopped by the Virgin Megastore in Orlando, Fla., to promote the new Walt Disney Records/American Gramophone release "Mannheim Steamroller Meets The Mouse." Shown, from left, are Dan Wieberg, national promotion director for American Gramophone; Jennifer Commander, regional marketing manager at Virgin Megastore; Michelle Snow, music buyer at Virgin Megastore; Davis; Shelby Wheeler, marketing coordinator at Virgin Megastore; Lenny Piazza, Virgin Megastore manager; and Gina Weiss, national sales director of Walt Disney Records.

Digital Music Distribution Battle Escalates

Technologies, Music Industries Are At Odds With Competing Platforms

EMBRACE AND EXTEND: April has proved to be a dizzying month in the digital music distribution wars. Major strategic announcements from RealNetworks, Microsoft, IBM, Sony, a2b Music, and Apple were all made in a single week as leading technology companies staged an all-out public relations assault to become the perceived leader in the emerging market (Billboard, April 24).

It is hoped that the music industry's forthcoming Secure Digital Music Initiative (SDMI) will create a single industry-approved standard that will be embraced by all these competing interests. However, no full SDMI standard is expected until approximately March 2000. In the meantime, the average consumer, as well as industry executives, is likely to be overwhelmed and confused by the multiple branded music players competing for his or her attention. The next year will see the competing technology companies in a race to quickly grab mind and market share among consumers and the music industry.

Look for a battle among the technology companies to expand the functionality of their proprietary technologies to become "umbrella" music players that are compatible with various competing formats, including MP3.

In the technology world, this strategy is called "embrace and extend." Embrace the widest possible consumer base by extending your product's functionality to include rival products. Why compete when you can cannibalize? Some industry observers say the strategy is better named "embrace, extend, extinguish."

Microsoft is the master of this tactic with a rather well-known product called Windows with which some readers may be familiar (sarcasm intended). Witness the Windows Media Player and Internet Explorer browser. Once separate applications, these are now extended features of the operating system.

RealNetworks is duplicating this strategy with its RealPlayer technology through the use of plug-ins that play back Liquid Audio and soon MP3.

Indeed, Microsoft and RealNetworks are best-positioned to ultimately win consumers by extending their basic streaming technologies to embrace all competing download systems. Both companies have millions of users, which is the critical mass needed to establish a successful business for the sale of digitally delivered music on the Internet.

Apple's formal introduction April 19 of its Quicktime 4.0 adds yet another competitor to the mix.

THE WILD CARD, of course, is MP3. Although there are many legal offerings in this format, MP3 is flourishing primarily because of the wide availability of pirated material. Though many companies are trying



to build a secure version of MP3, it will be a challenge to sway Internet users who are already used to free content to shift to a pay-to-play model.

Indeed, there is a rather significant problem preventing these companies from succeeding in the digital-download business in the short term—the major record companies. All five majors are waiting for the SDMI standard to emerge before openly embracing any new technology. In fact, the next year is likely to be a rocky one between the music and technology industries.

After a cordial courting period with protected streaming media technologies between the two industries, the music industry is angered by aggressive plans from both RealNetworks and Microsoft to steam forward with their own unprotected digital distribution technologies.

Despite the fanfare about Microsoft's built-in security featured in Windows Media Technologies 4.0, a crucial problem is that it is optional. A typical computer user can easily "rip" a song into Microsoft's new music format, which allows the user to do so in half the storage space of MP3. In other words, Microsoft's much-hyped "MP3 killer" may result in a new wave of piracy that shames even MP3.

"MP3 doesn't even contain any built-in protection, which Microsoft is offering," says Gary Schare, lead product manager for Windows Media Technologies at Microsoft. "We think that most users will do the

'right thing' when given the choice."

Still, Schare acknowledges that some users will bypass Microsoft's security features entirely.

RealNetworks' recent acquisition of Xing Technology, maker of CD-to-MP3 software AudioCatalyst, isn't going to help its inter-industry relations either. Look for that company to unveil an equally controversial download and MP3-like software technology at its RealNetworks Conference, May 5-7 in San Francisco.

RealNetworks CEO Rob Glaser told Billboard in April: "It is impossible to look at meeting the needs of consumers without focusing on the legitimate offerings of MP3."

The brutal reality is that the technology industry does not need the music industry to survive. While content may be king for the music companies, it is innovation and the direct-to-consumer Internet relationship that make technology companies tick. Why else would the technology firms court the MP3 community with compression technologies that are newer, better, and faster? In weighing the potential backlash of the music industry against the competitive need to embrace the MP3 movement, the technology companies know that to survive they much choose the latter.

Consumer demand and industry competitive pressures require these companies to move on "Internet time," which is much faster than music-industry time.

However, these companies also recognize the value of building a legitimate digital-distribution business—and will actively work to support SDMI. Look for all competing technology companies to "embrace and extend" their music players to include the formal SDMI standard. In the meantime, it is a free-for-all for the MP3 community.

Technologies For Digital Downloading Of Music

Download Technology Format	Strengths	Weaknesses	Debut Date
APPLE: QUICKTIME 4.0	Strong music industry relations; strong distribution on Macintosh computers	Late to support MP3; weak distribution on Windows-based PCs	Now available
a2b: a2b MUSIC PLAYER 2.0	Some industry cooperation; well-funded by AT&T; compatible with RealNetworks G2 streaming	Poor consumer awareness; poor distribution	Now available
IBM: ELECTRONIC MUSIC MANAGEMENT SYSTEM	Cooperation of five majors in trial; partnered with RealNetworks and Sony	Late entry to consumer market	Trial begins in May
LIQUID AUDIO: LIQUID MUSIC PLAYER 4.0	Some industry cooperation; integrated into Microsoft & RealNetworks players	Poor consumer awareness; poor distribution	Now available
MICROSOFT: WINDOWS MEDIA TECHNOLOGIES 4.0	Largest consumer reach through Windows operating systems; fastest audio compression	No support by major music companies	Now available (beta); final version in June
MP3: VARIOUS (WINAMP, ETC.)	Large existing user base (15 million plus); supported by several portable music devices	No support by major music companies	Now available
REALNETWORKS: REALSYSTEM G2 (PRODUCT NAME TBD)	Large user base (59 million registered users); distribution through AOL and Netscape	Late to support MP3; weakening music industry relations	Beta in May
SDMI: VARIOUS (TBD)	Unanimous major-label support; exclusive content likely	Last to market; hostile reception by underground MP3 community	March 2000
SONY: SUPERMAGICGATE	Sony Music support; compatible with Memory Stick-compatible hardware devices	Poor support by other four majors; late to market	Late 1999

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	1	METALLICA ♦♦ ELEKTRA 61113*/EEG (11.98/17.98)	NO. 1 METALLICA 26 weeks at No. 1	401
2	3	SHANIA TWAIN ♦♦ MERCURY (NASHVILLE) 522886 (10.98 EQ/17.98)	THE WOMAN IN ME	216
3	2	BOB MARLEY AND THE WAILERS ♦♦ TUFF GONG/ISLAND 846210*/MERCURY (10.98 EQ/17.98)	LEGEND	513
4	6	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	234
5	5	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	110
6	4	THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (11.98/17.98) HS	THIRD EYE BLIND	106
7	7	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	140
8	8	KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	73
9	15	CELINE DION ♦♦ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	162
10	—	SAVAGE GARDEN ▲ COLUMBIA 67954 (11.98 EQ/17.98)	SAVAGE GARDEN	105
11	10	GUNS N' ROSES ♦♦ Geffen 24148/INTERSCOPE (6.98/11.98)	APPETITE FOR DESTRUCTION	411
12	11	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/17.98)	VAULT — GREATEST HITS 1980-1995	130
13	9	PINK FLOYD ♦♦ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1152
14	13	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	426
15	20	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	264
16	12	METALLICA ▲ ELEKTRA 60812*/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	471
17	22	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	90
18	14	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	394
19	21	AC/DC ♦♦ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	257
20	17	DAVE MATTHEWS BAND ▲ RCA 66904 (10.98/16.98)	CRASH	155
21	25	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	307
22	16	SPICE GIRLS ▲ VIRGIN 42174* (10.98/17.98)	SPICE	115
23	23	PINK FLOYD ♦♦ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	523
24	29	ELTON JOHN ♦♦ ROCKET/ISLAND 512532/MERCURY (7.98 EQ/11.98)	GREATEST HITS	450
25	31	BLONDIE ▲ CHRYSALIS 21337/CAPITOL (7.98/11.98)	THE BEST OF BLONDIE	42
26	19	ALANIS MORISSETTE ♦♦ MAYERICK 45901/WARNER BROS. (10.98/17.98) HS	JAGGED LITTLE PILL	199
27	27	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	345
28	24	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	129
29	28	VAN MORRISON ▲ POLYDOR 841970/UNIVERSAL (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	423
30	18	THE OFFSPRING ▲ EPITAPH 86432* (9.98/14.98) HS	SMASH	123
31	32	CREDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	296
32	33	JAMES TAYLOR ♦♦ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	442
33	30	METALLICA ▲ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	436
34	41	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	264
35	34	METALLICA ▲ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	412
36	35	SOUNDTRACK ▲ POLYDOR 825095/UNIVERSAL (10.98 EQ/17.98)	GREASE	308
37	36	AC/DC ▲ EASTWEST 92215/EEG (11.98/17.98)	LIVE	74
38	37	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	385
39	42	AEROSMITH ▲ Geffen 24716/INTERSCOPE (12.98/17.98)	BIG ONES	133
40	38	JEWEL ▲ ATLANTIC 82700*/AG (10.98/17.98) HS	PIECES OF YOU	166
41	26	SIMON & GARFUNKEL ▲ COLUMBIA 31350 (10.98 EQ/17.98)	GREATEST HITS	177
42	40	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	182
43	—	AL GREEN ▲ THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	46
44	47	POISON ● CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	9
45	46	GARTH BROOKS ♦♦ CAPITOL (NASHVILLE) 28689 (10.98/15.98)	THE HITS	182
46	45	SUBLIME ▲ GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	102
47	50	EAGLES ▲ Geffen 24725/INTERSCOPE (12.98/17.98)	HELL FREEZES OVER	216
48	49	JOURNEY ♦♦ COLUMBIA 44493 (10.98 EQ/17.98)	JOURNEY'S GREATEST HITS	465
49	—	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	137
50	—	ALAN JACKSON ▲ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	174

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold); ▲ RIAA certification for net shipment of 1 million units (Platinum); ♦♦ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples 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 Heatsseeker title. ©1999, Billboard/BPI Communications, and SoundScan, Inc.

DVD Is Taking Off In Europe, But Issues Hinder Full Growth

BY SAM ANDREWS

DUBLIN—DVD is beginning to roll in Europe. Mirroring development in the U.S., Europe will see an installed base of close to 1 million players and disc sales of more than 11 million units by the end of 1999, the second year after launch.

However, regional coding and classification issues are hindering the full development of Europe's DVD industry, according to many of the 250 or so executives attending the recent DVD Summit 2 in Dublin.

So far, France has led the hardware sales, followed by Germany and the U.K. The Germans, though, have been the biggest buyers of software to date, at about 750,000 units, with the French (660,000) and the British (200,000) next. The Nordic countries, at 187,000 units, are also a significant part of the market.

As player prices start to fall from an average of \$825 last year into line with the U.S. average of about \$400, trade experts such as Ben Keen of

analyst Screen Digest predict a sharp rise in both hardware and software sales. Trends indicate disc sales will rise from 2.4 million units in 1998 to 11.2 million units this year and to 25.1 million in 2000, based on player sales of 2.2 million units.

The U.K., the second most important home video market after the States, is now showing rapid growth. The first quarter of 1999 has seen sales equal to 50% of the whole of 1998. DVD titles are already hitting the top 10 of the sell-through video chart. By 2000, Keen said, "DVD should be about 10% of the European VHS tape sales by volume and by value significantly more."

Emiel Petrone, chairman of the U.S.-based DVD Video Group, predicted there will be some 1,000 titles available in Europe by the end of the year. But he stressed that "we need to be more aggressive in motivating both retailers and distributors alike, and, as we are doing in the States, we need to continue to make noise—that

is, we need to coordinate newsworthy events to help to increase the exposure for the format."

According to Jim Banting, former new-media manager at MGM U.K. and now of consultancy Edigital, title growth will come from non-movie sources. "I expect to see major companies releasing kids' and special-interest material this year, which will help to broaden the market further and faster," he said. "We will also see real hybrid discs along with lower-priced ranges this Christmas. The rise of DVD-ROM drives will have a big impact on software sales."

David Mercer, service director of research company Strategy Analyt-

ics, agreed. "One of the reasons for our optimism for DVD-ROM in the PC environment is that CD-ROM has been weak in the field of video. Frankly, it's been a weakness of multimedia over the last five years in that you cannot get good-quality video from a CD-ROM. DVD gives us an opportunity to do that, to upgrade all those encyclopedia titles."

While the European industry is largely upbeat about DVD prospects, there is concern that a lack of local product and Region One imports from the U.S. will stifle local program development. Says Bob Auger, managing director of authoring house Electric Switch and one of Europe's

most active DVD evangelists, "I truly believe that DVD is a remarkable and unique opportunity for Europe and that we can actually control and deliver our European heritage on DVD if we all are prepared to work together. If we don't, it will disappear, and we will simply end up distributing U.S.-produced titles."

(DVD players are encoded so that they will only play discs sold in that region. However, the encoding chip can be removed.)

A key element in the appeal of Region One product is its quality, says Michael Tucker, CEO of authoring house European DVD Lab, which is

(Continued on next page)

Chapter 11 Filing Won't Hold Back Golden Books' 'Bunny,' 'Puppy' Vids

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—When going gets tough, the tough get... hopping? Golden Books Family Entertainment Home Video & Audio is mounting a major campaign to support its "Pat The Bunny" audio and video releases even as the parent company faces the specter of a Chapter 11 bankruptcy filing.

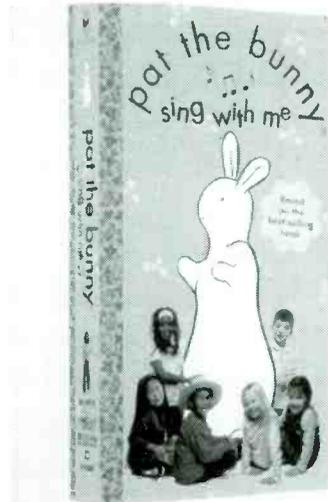
This spring and summer, Golden will release video complements to two of its most successful books—"Pat The Bunny" and "The Poky Little Puppy"—that will serve as the start of two new series. "Pat," due May 25, is a live-action cassette featuring sing-along songs culled from the pages of the book. "Poky" debuts July 27 in the form of three animated tapes starring familiar Golden Books characters.

Meanwhile, parent Golden Books Entertainment has stated that it plans to file a Chapter 11 reorganization plan and accept a \$55 million loan from CIT Group, subject to court approval. The New York-based company already has reached an agreement with major creditors through which it expects to reduce long-term debt.

Cindy Bressler, senior VP/GM of Golden's video and audio division, says the genesis of the launches dates back to 1996, when new management began piecing together an audio and video team with a mandate of creating fresh properties.

"The whole purpose was not just to take the existing video programs the company had and market and distribute those but really begin to look at the catalog of fabulous properties the company owned and bring them to life," she says.

"It really took until January 1998



Coming to video from Golden Books is "Pat The Bunny," many parents' favorite touchy-feely tome for toddlers.

for things to start coming together in terms of having the right infrastructure to be able to successfully go into the next phase of development," Bressler adds. The company's videos are now distributed by Sony.

"Pat The Bunny," written almost 60 years ago by Dorothy Kunhardt, a British mom, is a staple among the preschool set, with its simple interactive activities such as looking in the mirror and playing peek-a-boo with make-believe siblings Paul and Judy. Other books in the series include "Pat The Cat" and "Pat The Puppy."

"The sing-along format works particularly well for this age group. We plan to have subsequent videos be heavy on songs," Bressler says. She hinted that the next "Pat" tape will complement the forthcoming "Pat The

(Continued on page 69)

VSDA '99 Shaping Up As A Modest Affair, With Disney Out And Enthusiasm Dwindling

MOUSELESS IN L.A.: The Video Software Dealers Assn. (VSDA) could be lacking a major exhibitor when the trade group's annual convention begins its three-day adventure on July 8 in Los Angeles. Barring an 11th-hour change of heart, Disney isn't going to be on the show floor, nor will it contribute to the studios' joint one-night event that's planned in place of the usual separate entertainments, say industry sources.

Disney, unavailable for comment, reportedly wants to focus energies on retail marketing programs, such as its massive, 22-title, four-month promotion getting under way in June, and on its Internet presence. VSDA used to be a venue for such activities. Not now: The studios contemplating participation in L.A. exhibited to us a marked lack of enthusiasm about a show in their own backyard.

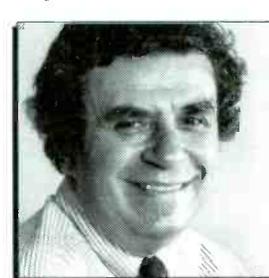
How unenthusiastic? From Fox Home Entertainment: "We're assessing the appropriate level of cooperation." From Paramount: "Currently we don't have any plans set." From Warner and Columbia: silence on and off the record—less than three months before the event. Smaller fry with a story to tell, like USA Home Entertainment (formerly PolyGram Video), could help plug the gaps. But some independent vendors are also downsizing. A&E Home Video and distributor New Video, after graduating to larger space a couple of years ago, are "scaling back," a source indicates. "We've nothing really on the slate" to warrant more than the minimum 100-square-foot booth, she adds.

Universal does plan to introduce its new home video chief, Craig Kornblau, and the 1999-2000 release schedule, while New Line will host a pre-show party per usual. But the L.A. Convention Center hoopla will be modest. A source close to VSDA, which still expects to have all the majors represented, anticipates a smaller exhibit floor. No one disputes that, after "dull shows" in Las Vegas and L.A., on the heels of the 1996 disappointment in Dallas, "the halcyon days are over," in the words of one studio spokesman.

Disney has been there through good times and bad; for that reason, its absence will cut deeper than Warner's decision to skip the 1997 show or Fox's 1998 move to meeting rooms off the floor, leaving a huge booth largely unattended. Over the years, Disney lavished money and attention on thousands of VSDA attendees, creating theatrical events of movies like "Beauty And

The Beast" that were legends in their own time—and, not incidentally, helped sell millions of cassettes. Now, if the speculation is correct, the Mouse won't roar.

VSDA, under newly selected president Crossan "Bo" Andersen, will do its best to bring Disney back to the fold and keep other defections to a minimum. The association is trying a one-price-fits-all registration fee of \$150 designed to attract more visitors who've paid as much as twice that in the past. (Of course, with only one studio event and a three-day program instead



by Seth Goldstein

of four, attendees may feel they're getting less for their money anyway.) L.A. encourages "day trippers," and their presence should boost total attendance over last year, VSDA believes.

At the same time, however, VSDA and its convention partner, Advanstar Communications, are also promoting

an expanded spring regional meeting that could cut into the L.A. turnout. The Grand Slam Video Show in Biloxi, Miss., is scheduled for May 13-14. Created by VSDA's Gulf Coast chapter, Grand Slam is expected to draw 600-900 dealers, two to three times last year's attendance, sources indicate. Advanstar and VSDA bill it as a replica of "the successful, retailer-friendly East Coast Video Show," held every October in Atlantic City.

In case that's not cannibalization enough, VSDA can null the impact of the Independent Video Retailer Trade Show & Conference, gathering for the first time June 9-10 in Las Vegas. Independent's '99, which asks stores if they're "tired of the same old ballgame," claims to have signed 400 retailers and hopes to get 2,500 to the Nevada Rio hotel and convention center.

"It wasn't our original intent, but I really do think we're going to scoop [the VSDA] event," says organizer Mike Ewing. Fox is the only major listed as an exhibitor. "Obviously, we'd like to be a little further along," he acknowledges.

This multiplication of meetings flies in the face of an incontrovertible fact: Independent retailers are a vanishing breed. Last year, Rentrak estimated an average of 400 stores were closing each month. More recently, the National Assn. of Video Distributors put the 1998 loss at 2,000-plus, a number some consider low. Chains ranging from Blockbuster to Best Buy, Musicland, and the mass merchants that rule sell-through aren't the ideal trade show audience. So who will be left to attend VSDA 2000?

DVD IS TAKING OFF*(Continued from preceding page)*

owned by German studio Babelsberg. "Region One imports are the source of all our troubles," he said. "The consumer is going to prefer them. I've never seen anything in Europe today that can stand up against the average American title.

"It's not just the extra features or the menus; it's also the transfer quality, the audio quality," Tucker continued. "The quality generally is of a different standard. We're getting transfers [in Europe] that would be completely unacceptable even to any independent American distributor, never mind a [Hollywood] studio."

And there are also problems for local markets from within Europe itself. Recently, PolyGram found that a sub-licensee had produced a DVD of an English-language "Mr. Bean" program with subtitles that could be turned off. This could have potentially become an import into the U.K.

"It alerted PolyGram to the fact that we have to be very careful on some of our third-party licensor deals to ensure that what we are instructing them to do they are able to do on DVD," said PolyGram Video International's Maggie Nuttall.

Classification issues are also proving to be a "nightmare" when trying to produce a pan-European disc, Nuttall claimed. She argues for some form of standardization across the region.

But Robin Duval, the newly appointed director general of Europe's strictest censor, the British Board of Film Classification, said European classification harmonization is an immensely thorny issue.

"The British public, and I suspect the present British government, would be quite happy if Europe or America would agree to harmonize with us," Duval noted. "What we fear, particularly from Europe, is a new level of sexual explicitness for which we are, as yet, unprepared."

There is a chink of light in the progress of the Steering Group of European Censors, he said. It is working with the European Commission toward a proposal on classification.

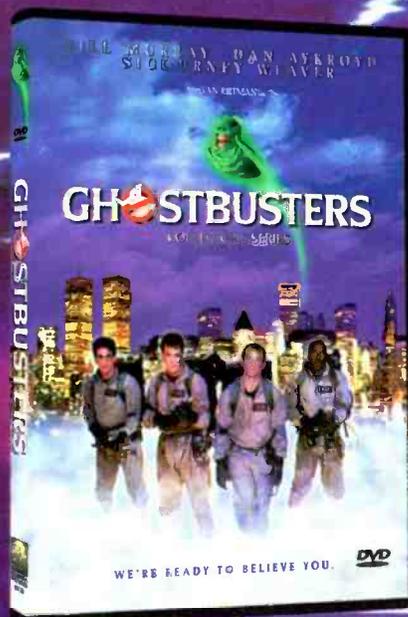
"We believe as a group of national classifiers or censors that the time may arrive, perhaps sooner rather than later, when we may be able to put a prospectus forward on the basis of how we can come together practically in terms of harmonization," said Duval.

Regional issues aside, there is also a wider problem with the development of DVD to consider, said Strategy Analytics' Mercer. He believes that comparisons with the U.S. are not applicable because there are more video enthusiasts in America than in Europe.

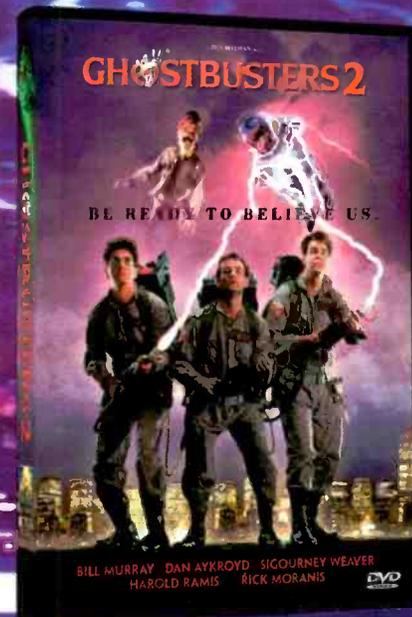
"The one thing you can say about U.S. consumers is they can't get enough of movies," he said. "You give them movies on any other format, and they'll go out and buy it."

Mercer noted, "All these DVD people have got [direct-broadcast satellite] at home. They're hooked up to cable, they've got VCRs in every room, they just love getting hold of movies. We don't see that type of environment in Europe generally."

BUSTIN' ON TO DVD...



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DVD #04139



Approx. 108 mins.
DVD #50169

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Bill Murray, Dan Aykroyd, Sigourney Weaver, Rick Moranis, Harold Ramis, Annie Potts, Ernie Hudson
- **Weekly animated TV series "Extreme GHOSTBUSTERS" based on film!**
- **\$3 Movie Cash offer on pack**
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EXCLUSIVE DVD FEATURES

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With Ivan Reitman (Director), Harold Ramis (Writer & Actor), Joe Medjuck (GHOSTBUSTERS' Associate Producer)
- **DVD-Rom and Web link**
- **Special effects juxtaposition**
View key special effects scenes both with and without effects using angles feature
- **Hundreds of conceptual drawings, storyboards and production photos**
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With new 5.1 audio track
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Featuring original SFX team
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New footage of Dan Aykroyd, Harold Ramis and Ivan Reitman
- **Feature-length annotations**
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*Based on adjusted box office results Source: Daily Variety 3/2/98.

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	14	TAE-BO WORKOUT	Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
2	6	3	MIGHTY JOE YOUNG	Walt Disney Home Video Buena Vista Home Entertainment 12746	Bill Paxton Charlize Theron	1998	PG	24.99
3	2	7	EVER AFTER: A CINDERELLA STORY	FoxVideo 0392	Drew Barrymore Anjelica Huston	1998	PG-13	19.98
4	4	11	MULAN	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated	1998	G	26.99
5	3	3	THE RUGRATS MOVIE	Nickelodeon Video Paramount Home Video 33399	Animated	1998	G	26.95
6	7	59	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
7	5	87	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 15797	Animated	1961	G	26.99
8	8	10	ANTZ	Dreamworks Home Entertainment Universal Studios Home Video 83668	Woody Allen Sharon Stone	1998	PG	26.99
9	10	2	FAMILY VALUES TOUR '98	Epic Music Video Sony Music Video 50188	Various Artists	1999	NR	19.95
10	11	19	THE WEDDING SINGER	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore	1997	PG-13	14.98
11	9	6	JANET JACKSON: THE VELVET ROPE TOUR-LIVE IN CONCERT	Eagle Rock Entertainment Image Entertainment 5517	Janet Jackson	1999	NR	19.98
12	12	10	CITY OF ANGELS	Warner Home Video 16320	Nicolas Cage Meg Ryan	1998	PG-13	19.98
13	16	12	PLAYBOY'S GIRLFRIENDS	Playboy Home Video Universal Music Video Dist. PBV0837	Various Artists	1999	NR	19.98
14	15	22	'N THE MIX WITH 'N SYNC ▲	BMG Video 65000	'N Sync	1998	NR	19.95
15	17	4	PLAYBOY'S PLAYMATE PAJAMA PARTY	Playboy Home Video Universal Music Video Dist. PBV0840	Various Artists	1999	NR	19.98
16	RE-ENTRY		CADDYSHACK: SPECIAL EDITION	Warner Home Video 17215	Chevy Chase Rodney Dangerfield	1980	R	19.98
17	13	4	JIMI HENDRIX: LIVE AT THE FILLMORE EAST	MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	1999	NR	14.98
18	18	9	MTV: CELEBRITY DEATHMATCH ROUND 1	MTV Home Video Sony Music Video 51619	Various Artists	1999	NR	12.98
19	14	8	PLAYBOY VIDEO CENTERFOLD: THE DAHM TRIPLETS	Playboy Home Video Universal Music Video Dist. PBV0838	Various Artists	1999	NR	19.98
20	24	10	GREAT EXPECTATIONS	FoxVideo 4492	Ethan Hawke Gwyneth Paltrow	1998	R	14.98
21	20	4	POKEMON: THE MYSTERY OF MOUNT MOON	Viz Video Pioneer Entertainment 0002D	Animated	1999	NR	14.98
22	28	3	THE BIG LEBOWSKI	PolyGram Video 4400565393	Jeff Bridges John Goodman	1997	R	19.95
23	19	22	ARMAGEDDON	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck	1998	PG-13	19.99
24	23	4	CRUNCH: TAE BOXING WORKOUTS	Anchor Bay Entertainment 10813	Billy Blanks	1998	NR	14.98
25	21	5	APHEX TWIN: WINDOWLICKER	Sire Records Warner Home Video 35005	Aphex Twin	1999	NR	3.99
26	25	2	THE REPLACEMENT KILLERS	Columbia TriStar Home Video 21623	Chow Yun-fat Mira Sorvino	1998	R	19.95
27	35	18	TORI AMOS: THE COMPLETE VIDEOS 1991-1998 ●	Atlantic Video 83154	Tori Amos	1998	NR	19.98
28	32	3	USHER: LIVE	BMG Video 25738	Usher	1999	NR	14.95
29	27	12	BJORK: VOLUMEN	Elektra Entertainment 40199	Bjork	1998	NR	19.98
30	29	8	MTV: CELEBRITY DEATHMATCH ROUND 2	MTV Home Video Sony Music Video 50038	Various Artists	1999	NR	12.98
31	22	6	DARK CITY	New Line Home Video Warner Home Video N4730	Rufus Sewell Kiefer Sutherland	1998	R	14.98
32	NEW ▶		THE MR. POTATO HEAD SHOW	Pioneer Entertainment PIPH-0001	Animated	1999	NR	14.98
33	38	2	FUGAZI: INSTRUMENT	Dischord 17980	Fugazi	1999	NR	24.95
34	34	10	MERCURY RISING	Universal Studios Home Video 83590	Bruce Willis Alec Baldwin	1998	R	14.98
35	36	20	DR. DOLITTLE	FoxVideo 2762	Eddie Murphy	1998	PG-13	19.98
36	31	42	ANDREA BOCELLI: A NIGHT IN TUSCANY ▲	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
37	39	12	NOSFERATU THE VAMPYRE	Anchor Bay Entertainment SV10641	Klaus Kinski Isabelle Adjani	1978	R	14.98
38	30	25	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
39	37	10	JACKIE BROWN	Miramax Home Entertainment Buena Vista Home Entertainment 1355803	Pam Grier Samuel L. Jackson	1997	R	22.95
40	33	56	THE KING AND I	FoxVideo 4110779	Yul Brynner Deborah Kerr	1956	G	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

Video-On-Demand Makes Strides

CLOSER TO VOD: More than five years ago, industry pundits thought video-on-demand (VOD) would be owned by the cable industry. Now it looks like Internet companies might be the ones that finally get the concept up and running.

Those who continue to brush off the development of VOD as a pie-in-the-sky idea should take a look at Microsoft's new Windows Media Technologies 4.0, which debuted in April at Spring Internet World '99 in L.A. Full-screen movies were delivered and downloaded with antipiracy guards.

Unlike the herky-jerky pictures of the past, Media Technologies 4.0 offers smooth movements and excellent color. Yes, consumers still have to watch the movie on a computer screen, and picture quality isn't at the level of DVD. But Microsoft undoubtedly is already working on a new and improved version.

An Internet company called SightSound.com, using the system,

has signed a deal with Artisan Entertainment for the film "π." It can be downloaded for \$2.95 until May 13 (Billboard, April 24). The deal is similar to the one Trimark Entertainment reached with Broadcast.com to screen its back catalog on the Internet (Shelf Talk, Billboard, March 13).

SHELF TALK



by Eileen Fitzpatrick

The difference: SightSound is developing a pay-per-view revenue model; Broadcast.com, a TV advertising model. The movies are free, but there will be commercial interruptions.

SightSound.com president/CEO Scott Sander says his objective is to offer secured content that can be accessed whenever consumers want it. "We know people want movies and music over the Internet," he adds, "and you can either get it to them legitimately or create a vacuum for pirates to thrive."

The company developed its secured-download technology in 1995 and has two patents covering (Continued on next page)

Top DVD Sales™

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	2	MEET JOE BLACK (PG-13) (26.98)	Universal Studios Home Video 20531	Brad Pitt Anthony Hopkins
2	4	5	THE WATERBOY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10016	Adam Sandler
3	5	7	RUSH HOUR (PG-13) (24.98)	New Line Home Video/Warner Home Video N4717	Jackie Chan Chris Rock
4	2	2	I STILL KNOW WHAT YOU DID LAST SUMMER (R) (19.95)	Columbia TriStar Home Video 08549	Jennifer Love Hewitt Brandy
5	6	8	RONIN (R) (24.98)	MGM/UA Home Video/Warner Home Video 67439	Robert De Niro
6	3	2	AMERICAN HISTORY X (R) (24.98)	New Line Home Video/Warner Home Video N4739	Edward Norton Edward Furlong
7	7	4	PLEASANTVILLE (PG-13) (24.98)	New Line Home Video/Warner Home Video N4728	Tobey Maguire Reese Witherspoon
8	9	7	SOLDIER (R) (19.99)	Warner Home Video 16958	Kurt Russell
9	11	4	ANTZ (PG) (34.99)	Dreamworks Home Entertainment/Universal Studios Home Video 84199	Woody Allen Sharon Stone
10	8	4	MIGHTY JOE YOUNG (PG) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 10016	Bill Paxton Charlize Theron
11	NEW ▶		APT PUPIL (R) (19.95)	Columbia TriStar Home Video 22309	Brad Renfro Ian McKellen
12	12	17	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
13	10	3	THE RUGRATS MOVIE (G) (29.99)	Paramount Home Video 33399	Animated
14	16	15	ARMAGEDDON (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10008	Bruce Willis Ben Affleck
15	13	3	HELL FREEZES OVER (NR) (24.99)	Geffen Home Video/Image Entertainment 15529	Eagles
16	15	5	DIE HARD TRILOGY (R) (79.98)	FoxVideo 21041	Bruce Willis
17	14	10	JOHN CARPENTER'S VAMPIRES (R) (26.99)	Columbia TriStar Home Video 60306	James Woods Daniel Baldwin
18	17	9	PRACTICAL MAGIC (PG-13) (24.98)	Warner Home Video 16322	Sandra Bullock Nicole Kidman
19	19	7	EVER AFTER: A CINDERELLA STORY (PG-13) (34.98)	FoxVideo 0392	Drew Barrymore Anjelica Huston
20	RE-ENTRY		AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley

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Tweety Bird Leads The Way In Warner's 'Looney Tunes' Series

TWICK OR TWEETY: A pair of 70-minute cartoon collections featuring the enduringly popular Looney Tunes character Tweety will flutter into stores June 22 on the Warner Home Video label.

"Tweet And Lovely" and "Home Tweet Home" are the inaugural releases in a new series, "Looney Tunes Presents." Each title will focus on a particular character. Bugs Bunny is up next, probably arriving this fall.

The first cassettes, priced at \$14.95, come in Tweety-yellow clamshell packaging. Half the cartoons included in the compilations have never been available on video before. "Tweet And Lovely" and "Home Tweet Home" are to be the first Warner releases to participate in the studio's year 2000 marketing initiative, Mil-Looney-Um.

Under the aegis of Warner Consumer Products, the domestic campaign features cross-promotions with national companies and support from other Time Warner divisions, including publishing, retail stores, and TV. Those companies taking part in Mil-Looney-Um include Act II, Bestfoods, First USA, Kraft, Mott's, Skippy, and

Smuckers.

Throughout November and December, Act II, Skippy, Smuckers, and Kraft products will feature the series on packages, supported by national TV ads, point-of-purchase materials, and freestanding inserts. The Tweety titles will feature a free on-pack picture frame and on-pack stickers alerting consumers about Mil-Looney-Um.

The Warner Bros. Web site will also be running online promotions, with the first scheduled for Mother's Day, May 9. It will built around the Tweety videos, says a studio spokesman. "We're doing a live trivia contest on the Tweety-dedicated portion of Warner Bros.' Mother's Day site," he says. "Winners will receive prizes, which are yet to be determined."

It's not Bugs but Tweety who is the most popular Looney Tunes character, according to Warner Bros. The deceptively innocent-looking blue-eyed bird ranks as Looney Tunes' No. 1 consumer goods seller, reportedly racking up more than \$50 million in merchandise sales last year.

Trivia note: When the diminutive bird debuted in the 1942 Merrie Melodies short "A Tale Of Two Kit-



by Moira McCormick

ties," his name was Orson. Tweety was first paired with rival Sylvester in 1947's "Tweety Pie," which won director **Friz Freleng** an Oscar.

GOT THE BLUE'S: "Blue's Big Treasure Hunt," the first prime-time TV special based on Nickelodeon's massively popular preschool animated series "Blue's Clues," arrives June 22 from Paramount Home Video.

The program, which took its prime-time bow March 14, features the voice of **Gregory Hines** and a live-action appearance by **Rue McClanahan** as host Steve's grandma. A bonus episode, "Blue's News," is also included.

Paramount is supporting the release with a broadcast-and-print advertising campaign starting in June. Print ads will appear in People, Ladies' Home Journal, and Woman's

Day. TV ads will run primarily during early morning and daytime programs and on Nickelodeon's "Nick At Nite" programs. The target audience: mothers of preschool kids.

MYSTIC-AL DOINGS: Fox Kids Network's series "Mystic Knights Of Tir Na Nog," a live-action program inspired by Celtic mythology, is now the subject of a just-released movie-length video from 20th Century Fox Home Entertainment.

The \$14.98 title combines four episodes edited together into an 80-minute release: "The Fire Dragon Of Dar," "Tash Hund Of Temra," "Ivar And The Sea Serpent," and "The Wolf In The Rocks." The series,

taped in Ireland, has fight sequences designed by the choreographer of the Oscar-winning film "Braveheart."

IN AN OLD HOUSE IN PARIS: A previously unseen animated Madeline feature, "Madeline: Lost In Paris," will be released Aug. 3 by Walt Disney Home Video. Featuring the voices of **Jason Alexander**, **Lauren Bacall**, and **Christopher Plummer**, "Lost In Paris" is priced at \$22.99. The release commemorates the 60th anniversary of late author/illustrator **Ludwig Bemelmans'** book series.

Assistance in preparing this column was provided by **Kim Cox**.

Billboard

MAY 1, 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	10	THERE'S SOMETHING ABOUT MARY (R)	FoxVideo 0178	Ben Stiller Cameron Diaz	No. 1
2	2	4	WATERBOY (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 159703	Adam Sandler	
3	5	3	PLEASANTVILLE (PG-13)	New Line Home Video Warner Home Video N4728	Tobey Maguire Reese Witherspoon	
4	4	4	BULWORTH (R)	FoxVideo 0511	Warren Beatty Halle Berry	
5	3	7	RONIN (R)	MGM/UA Home Video Warner Home Video M907439	Robert De Niro	
6	6	5	WHAT DREAMS MAY COME (R)	PolyGram Video 4400582753	Robin Williams Cuba Gooding, Jr.	
7	NEW		MEET JOE BLACK (PG-13)	Universal Studios Home Video 83377	Brad Pitt Anthony Hopkins	
8	7	13	THE TRUMAN SHOW (PG)	Paramount Home Video 35597	Jim Carrey Laura Linney	
9	8	8	SNAKE EYES (R)	Paramount Home Video 335413	Nicolas Cage Gary Sinise	
10	11	9	ROUNDERS (R)	Miramax Home Entertainment Buena Vista Home Entertainment 159313	Matt Damon Edward Norton	
11	9	9	ANTZ (PG)	Dreamworks Home Entertainment Universal Studios Home Video 83668	Woody Allen Sharon Stone	
12	NEW		I STILL KNOW WHAT YOU DID LAST SUMMER (R)	Columbia TriStar Home Video 03228	Jennifer Love Hewitt Brandy	
13	10	11	RUSH HOUR (PG-13)	New Line Home Video Warner Home Video N4687	Jackie Chan Chris Tucker	
14	NEW		AMERICAN HISTORY X (R)	New Line Home Video Warner Home Video N4739	Edward Norton Edward Furlong	
15	14	2	HOME FRIES (PG-13)	Warner Home Video 15169	Drew Barrymore	
16	12	3	MIGHTY JOE YOUNG (PG)	Walt Disney Home Video Buena Vista Home Entertainment 12746	Bill Paxton Charlize Theron	
17	13	8	PRACTICAL MAGIC (PG-13)	Warner Home Video 16322	Sandra Bullock Nicole Kidman	
18	15	6	EVER AFTER: A CINDERELLA STORY (PG-13)	FoxVideo 0392	Drew Barrymore Anjelica Huston	
19	NEW		BELOVED (R)	Touchstone Home Video Buena Vista Home Entertainment 1596603	Oprah Winfrey Danny Glover	
20	16	3	BRIDE OF CHUCKY (PG-13)	Universal Studios Home Video 83749	Jennifer Tilly Katherine Heigl	

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

SHELF TALK

(Continued from preceding page)

audio and video downloading. Sight-Sound will shop the service to the studios over the next few months. The offering could include one-night rentals or the sale of actual VHS and DVD product.

SARAH DVD: Arista Records is prepping a new **Sarah McLachlan** DVD featuring performances from her new live album, "Mirrorball."

The 14-track set arrives in stores June 15. DVD consumers will have to wait until Aug. 15 for a disc that will contain four or five songs not on the CD, according to a source at the label. Pricing has yet to be determined. BMG Distribution will handle retail delivery.

DVD EXPRESS IPO: Hollywood-based online retailer DVD Express announced that it is going public. The company, which boasted sales of 1 million DVD units in 1998, submitted its S-1 to the Securities and Exchange Commission on April 12. Details of the initial public offering were not available.

NAME GAME: Veteran public relations firm Bender Goldman & Helper has changed its name to Bender/Helper Impact, reflecting a move into new media and the departure of former partner **Larry Goldman**. Along with **Dean Bender** and **Lee Helper**, he created the L.A.-based agency in 1986.

Bender/Helper Impact, which acquired the accounts of New York-based PR firm Amy Alter Associates (Picture This, Billboard, April 3), is opening a San Francisco office to better serve new-media clients.

Billboard®

MAY 1, 1999

Top Kid Video™						COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price		
			◀ No. 1 ▶				
1	1	11	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99		
2	2	23	LION KING II: SIMBA'S PRIDE Walt Disney Home Video/Buena Vista Home Entertainment 8804	1998	26.99		
3	3	9	TELETUBBIES: NURSERY RHYMES Warner Family Entertainment/Warner Home Video B3750	1999	14.95		
4	5	176	LADY AND THE TRAMP Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	26.99		
5	4	145	101 DALMATIANS Walt Disney Home Video/Buena Vista Home Entertainment 15797	1961	26.99		
6	6	33	TELETUBBIES: DANCE WITH THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3748	1998	14.95		
7	7	7	MARY-KATE & ASHLEY: YOU'RE INVITED TO A COSTUME PARTY Dualstar Video/WarnerVision Entertainment 454305	1999	12.95		
8	9	3	THE RUGRATS MOVIE Nickelodeon Video/Paramount Home Video 33399	1998	26.95		
9	11	3	POKEMON: THE MYSTERY OF MOUNT MOON Viz Video/Pioneer Entertainment 0002D	1999	14.98		
10	8	19	BLUE'S CLUES: BLUE'S BIRTHDAY Nickelodeon Video/Paramount Home Video 838873	1998	9.95		
11	15	5	BARNEY: WHAT A WORLD WE SHARE Barney Home Video/The Lyons Group	1999	14.95		
12	10	7	MARY-KATE & ASHLEY: YOU'RE INVITED TO A MALL PARTY Dualstar Video/WarnerVision Entertainment 454304	1999	12.95		
13	17	19	POKEMON: I CHOOSE YOU, PICKACHU Viz Video/Pioneer Entertainment 0001D	1998	14.98		
14	13	33	TELETUBBIES: HERE COME THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3747	1998	14.95		
15	14	23	MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519	1998	19.96		
16	16	23	POCAHONTAS II: JOURNEY TO A NEW WORLD Walt Disney Home Video/Buena Vista Home Entertainment 12743	1998	26.99		
17	12	13	BLUE'S CLUES: ABC'S AND 123'S Nickelodeon Video/Paramount Home Video 835743	1998	9.95		
18	21	51	ANASTASIA FcxVideo	1997	26.98		
19	24	61	HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99		
20	20	5	WINNIE THE POOH: SING A SONG WITH POOH BEAR Walt Disney Home Video/Buena Vista Home Entertainment	1999	12.99		
21	18	45	THE RESCUERS Walt Disney Home Video/Buena Vista Home Entertainment 9459	1977	26.99		
22	19	181	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99		
23	22	3	CATDOG VS. THE GREASERS Paramount Home Video 83581	1998	12.95		
24	23	29	SCOOBY-DOO ON ZOMBIE ISLAND Warner Family Entertainment/Warner Home Video H1424	1998	19.96		
25	25	11	BLUE'S CLUES: RHYTHM AND BLUE Nickelodeon Video/Paramount Home Video 835753	1998	9.95		

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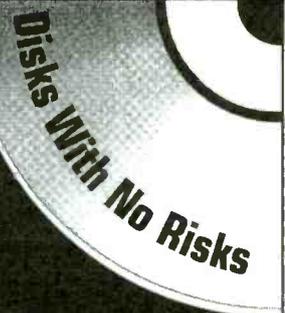
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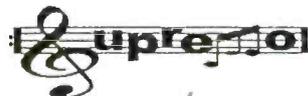
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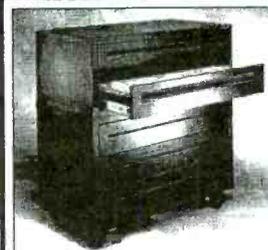
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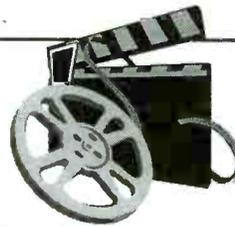
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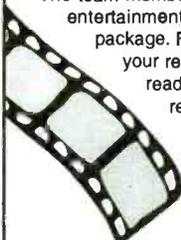


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CALENDAR

APRIL

April 24, **Millennium Technology Series: Downloadable Audio—Future Shock For The Recording Industry**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Webster Hall, New York. 212-245-5440.

April 24, **Music Business 101 Seminar**, George Washington University Law School, Washington, D.C. 202-393-2826 ext. 28.

April 25-27, **Entertech Conference: How Technology Is Transforming The Entertainment Industry**, La Costa Resort & Spa, Carlsbad, Calif. 877-223-9753.

April 25-28, **Louisiana Music-New Orleans Pride 1999 Conference**, New Orleans. 504-592-9800.

April 26-27, **Second Music Law & Business Conference**, Fairmont Hotel, New Orleans. 800-873-7130.

April 28, **A Celebration Of Dreams: A Tribute To Jeffrey Katzenberg**, the Sherrill C. Corwin Human Relations Award Dinner, sponsored by the American Jewish Committee, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. 310-282-8080 ext. 306.

April 29, **Creating Your Own Buzz: DIY In The Modern Marketplace**, panel sponsored by the Assn. of Independent Music Publishers, Dillon's Restaurant, New York. 212-758-6157.

April 30, **Fourth Annual Audie Awards**, presented by the Audio Publishers Assn., Regal Biltmore Hotel, Los Angeles. 716-634-3215.

April 30-May 1, **Duke Ellington And His Contributions To Twentieth-Century Music Symposium And Concert Series**, Schoenberg Hall, University of California-Los Angeles, Los Angeles. 310-206-1464.

MAY

May 1, **Nickelodeon's 12th Annual Kids' Choice Awards**, Pauley Pavilion, University of California-Los Angeles, Los Angeles. 310-752-8208.

May 3, **Second City Of Hope Celebrity Golf Tournament**, El Caballero Country Club, Tarzana, Calif. 213-626-4611.

May 3-5, **@d:tech**, Hyatt Embarcadero, San Francisco. 800-535-1812, www.ad-tech.com.

May 4, **SESAC Songwriters In The Round**, Bitter End, New York. 212-586-3450.

May 5, **Academy Of Country Music Awards**, Los Angeles. 818-841-3003.

May 5, **1999 World Music Awards**, Monte Carlo Sporting Club, Monte Carlo. 377-93-25-4369.

May 5-9, **Impact Super Summit Conference XIII**, Fontainebleau Hotel Resort and Towers, Miami Beach. 215-646-8001.

May 8, **National Harmony Sweepstakes A Cappella Festival**, Marin Center Veterans' Memorial Auditorium, San Rafael, Calif. 415-927-2300.

May 8-11, **Audio Engineering Society Convention**, MOC Center, Munich. 212-661-8528.

May 10-13, **1999 3D Design & Animation Conference And Exposition**, Convention Center, Santa Clara, Calif. 415-278-5258.

May 11, **Steven J. Ross Humanitarian Award Dinner**, honoring Howard Stringer, Waldorf-Astoria, New York. 212-836-1126.

May 11-12, **REPLiTech Summit**, Sheraton Mofarrej, São Paulo, Brazil. 914-328-9157.

May 12-16, **Hi-Fi '99 Conference**, Palmer House Hilton, Chicago. 781-784-4400.

May 13, **24th Annual T.J. Martell Foundation Humanitarian Gala**, honoring BMG Entertainment chairman Michael Dornemann, New York Hilton and Towers, New York. 212-245-1818.

May 13-15, **Electronic Entertainment Expo, Convention Center**, Los Angeles. 800-315-1133, www.e3expo.com.

May 15, **Your Backstage Pass To The Record Industry**, presented by Silver Lining Entertainment, Doubletree Guest Suites, Chicago. 888-836-8086.

May 19-22, **Emerging Artists & Talent In Music Conference, Showcase & Festival**, Mirage Hotel and Casino, Las Vegas. 702-837-3636.

May 22-23, **L.A. Gospel Festival**, Tennis Center, University of California-Los Angeles, Los Angeles. 770-717-7020.

May 26, **New England Video Software Dealers Assn. Educational Forum And Trade Show**, Bentley College, Boston. 800-949-8732.

JUNE

June 8-10, **REPLiTech North America**, Moscone Center, San Francisco. 914-328-9157.

June 9, **30th Annual Induction Ceremony And Awards Dinner**, presented by the National Academy of Popular Music and the Songwriters' Hall of Fame, Sheraton New York Hotel and Towers, New York. 212-794-2773.

June 9-12, **Promax '99**, Moscone Convention Center, San Francisco. 310-788-7600.

June 14-15, **StudioPro99: Emerging Technologies And The Future Of Audio Production**, presented by Mix, Universal City Hilton, Universal City, Calif. 510-653-3307.

June 14-19, **28th International Country Music Fan Fair**, sponsored by the Country Music Assn. and the Grand Ole Opry, Tennessee State Fairgrounds, Nashville. 615-244-2840.

June 19, **Run On The Row**, hosted by Black-Hawk, sponsored by Arista/Nashville, and benefiting the Frances Williams Preston Laboratories, Nashville. 615-846-9116.

June 22-25, **MIDEM Americas**, Convention Center, Miami. 212-370-7470.



Ticket To Health. Universal Concerts executives recently presented music industry AIDS charity LIFEbeat with a check for \$75,000, a total representing a portion of each ticket sale at Universal Concerts venues. Shown at the Universal Amphitheater in Los Angeles, from left, are Alex Hodges, senior VP of talent at Universal Concerts; Emily Simonitch, VP of special events at Universal Concerts; Melissa Miller, VP of talent at Universal Concerts; Tim Rosta, executive director of LIFEbeat; and John Van Zeebroeck, VP of operations at Universal Concerts.

LIFELINES

BIRTHS

Girl, Elizabeth Marie, to **Peggy and Sal Bonaccorsi**, March 22 in New Jersey. Mother is director of royalties at Atlantic Records.

MARRIAGES

Camella Ann Vidal to Richard Elliot, April 10 in Laguna Nigel, Calif. Groom is a Blue Note recording artist.

DEATHS

Arthur Crafer, 82, of emphysema, April 11 in Tampa, Fla. Crafer was a songwriter whose biggest hit, written with the late Jimmy Webb, was "No Arms Can Ever Hold You," a hit for Georgie Shaw (Decca) and Pat Boone (Dot) in 1955. Many other artists recorded the song, including Connie Francis and Bobby Vinton, who charted with it in 1970. Crafer was a World War II veteran and had a 40-year career at J.B. Williams Pharmaceuticals. Crafer is survived by his wife, three daughters, eight grandchildren, and two great-grandchildren.

Josephine Adler, 85, of undisclosed causes, April 11 in Malibu, Calif. Adler is the mother of music and film producer Lou Adler. In lieu of flowers, donations can be made in her honor to the UCLA Foundation, 10945 Le Conte, Suite 3132, Los Angeles, Calif. 90095.

Alexander "Skip" Spence, 52, of complications from lung cancer, April 16 in Santa Cruz, Calif. Spence was a founding member of the '60s San Francisco bands Jefferson Airplane (as its drummer) and Moby Grape (as a guitarist). In late 1968, following severe substance-abuse problems and an incarceration in New York's Bellevue Hospital, he recorded the eccentric and influential solo album "Oar" in Nashville; it was released by Columbia in 1969. In

later years, Spence was troubled by schizophrenia. Los Angeles indie Birdman Records organized a benefit tribute album, "More Oar," featuring such artists as Beck and Robert Plant covering Spence's solo songs. It's scheduled for release in June.

WORDS AND DEEDS

(Continued from page 26)

to the radio station and were up there while they played it."

That happened with the overnight success of "O.P.P."; after reaching No. 5 on the Hot R&B Singles chart, that debut single went on to conquer the pop market. With "Everything's Gonna Be Alright" on "O.P.P.'s" heels, '91 was a very Naughty year.

To their credit, Naughty's members responded to success by branching out for extra insurance. Vinnie heads Newark, N.J.'s Naughty Gear store and a clothing line of the same name. He is also the force behind Naughty's extensive community work. This fall, schools in the East Orange, N.J., school district will participate in "The Block," a Naughty-conceptualized teen show based loosely on MTV's "Teen Summit," which will include a student-produced newsletter and a Web site.

Kay Gee discovered and produced hit R&B acts **Zhane** and **Next**—the latter for his Divine Mill record label. Other members of Kay Gee's extended musical family include **Mag** (on Relativity) and upcoming artists **Coffee Brown**, **Castro**, and Warner vocalist **Jaheim**.

Treach appears in ads and on the runway for everything from Naughty Gear to Hugo Boss. He made his acting debut in the '91 film, "Juice" and followed up with featured roles in "Jason's Lyric," TV's "New York Undercover," and the HBO movie "First Time Felon." He stars in four

episodes in the new season of the acclaimed HBO series, "Oz" and in "Book Of Love," the boys' answer to "Waiting To Exhale," slated for sometime this summer.

"We're really excited to have Naughty By Nature because Arista is trying to make its mark within the hip-hop community," says **Danny Wright**, Arista director of artist development. "Naughty is among the pioneers of hip-hop, responsible for establishing the music on the commercial playing field, so we feel that having this group on the roster will enable us to become major players in the hip-hop game as well."

Arista set up the album by releasing two street-oriented tracks on vinyl white labels, both of which also have videos, with CD promos going to radio. "Dirt" was followed by "Live Or Die," released March 3. "We figured with Naughty's four-year absence and the hip-hop playing field changing since their departure, we'd reinvigorate the streets before releasing the truly anthemic records you're used to hearing from Naughty," explains Wright. "We went for adds [for "Live"] April 5, and we may be servicing a remix. Then, we'll come back with the summertime joints, leading with either 'Jamboree' or 'Holiday.'"

But Naughty knows a comeback requires major presence. The group set off on an exhaustive promo tour April 9 that runs through May and covers every major territory.

On the retail end, says Wright, "we're having one major in-store in L.A. at the House of Blues, right after their show on April 26, the night before the record hits the streets. Tower Records is bringing product right there. Sniping started April 2, TV ads kick off toward the end of the month, and we'll have a healthy amount of [point-of-purchase materials]. We've had print ads running since Christmas '98."

"Anticipation is high," says **Marketta Rodriguez**, owner of Houston's Serious Sounds. "We are long overdue for a new Naughty By Nature record. Their teaming up with Mystikal and Master P means dollar signs for us here in the South."

Naughty has also kept busy with a flurry of on-air performances that started in January, including "BET Soundstage," "Motown Live," "Showtime At The Apollo," "The Ricki Lake Show," "Rap City Special," and MTV's "hip-hop week" in March. Treach even made a surprise appearance with **Whitney Houston** on VH1's "Divas Live" special April 13.

Naughty fans can check www.naughtynature.com, one of the few artist-driven, artist-controlled, and artist-responsive Web sites.

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.

GOOD WORKS

PARK PRIDE: Sammy Hagar will join **Mickey Hart & Planet Drum**, **Phil Lesh**, and **Bob Weir** April 27 in Santa Rosa, Calif., at the Open Nature concert benefiting the Bohemia Waterfall Park, 850 acres of woodlands, meadows, streams, and a 30-foot waterfall. The park is under development. Contact: **Kymm Britton** at 818-777-8918.

WAR EFFORT: Producer **Pam Keller** is donating a percentage of sales proceeds from "The Little Music Maker's Band—Come Play Along" video to CARE, a nonprofit organization providing emergency relief to Kosovo refugees. The video can be ordered at www.playalong.com or by calling 888-283-6602. Contact: **Wendy Brickman** at 831-633-4444.

SCHOOL TIES: Arts patron **Flora L. Thorton** has given the University of Southern California School of Music a \$25 million gift, the largest donation a college music program has ever received. The announcement was made at a gala attended by **Herbie Hancock**, conductor **Sergiu Comissiona**, and Thelonious Monk Institute president **Tom Carter**. Contact: **Walter Zooi** at 213-740-3233.

Programming

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Maintaining Control On Sales Promos: Strategies On Cutting Clutter

This story was prepared by Airplay Monitor managing editors Jeff Silberman (Top 40), Dana Hall (R&B), and Marc Schiffman (Rock).

NEW YORK—Are radio stations running effective sales promotions, and, more important, are they running them in numbers that don't create clutter on the stations?

In separate Airplay Monitor polls of PDs and promotion directors, it seems that both parties are on the same page when it comes to how they choose and run promotions. PDs, not surprisingly, are more likely to think there's clutter on the air.

When it comes to whether they have a handle on promotional clutter, almost two-thirds of the promotion directors said yes, with the remainder saying they are overloaded. But only 43% of the PDs surveyed believe they're managing the promotion load,

with an equal percentage saying they're overloaded.

There are some areas of agreement. When asked what takes priority in scheduling client promotions, 31% of the PDs and 29% of the promotion directors polled cited "first come, first serve"; 19% of the PDs and 21% of the promotion execs admitted that the biggest client buy gets the first choice; and a negligible percentage of both parties named station/client politics. Even more telling, half of the promotion directors surveyed wrote in the response "whatever's best for the station," while 47% of the PDs also offered write-in responses—either "all of the above" or "what's best for the station."

Everyone agreed that the key to running successful promotions is balancing the interests of clients and listeners. Buzzwords like "mutually beneficial," "win-win situation," and

"a happy medium" were heard from both camps.

"Carefully scrutinize each and every promotional request and make sure there are positives for both the client and the listener, while still pre-

'Make sure there are positives for both the client and the listener, while still presenting an entertaining product on the air'

senting an entertaining product on the air," says top 40 WZPL Indianapolis PD Tom Gjerdrum.

"What are the client's goals—to drive traffic, create exposure, or sell

product?" asks modern KNRK Portland, Ore., promotion director Patty Pastor. "Then ask, 'What are we getting out of this promotion from an imaging, marketing, promotional, and sales standpoint?' If you can answer positively to all of those questions, then you're balanced."

Furthermore, "PDs and key clients should take time to educate each other," notes modern KEDJ Phoenix PD Shellie Hart. "I want clients to want to be a part of what we do. Every client promotion or prize should funnel through the 'fun and hip' brain trust to protect your brand essence... no exceptions."

"We do our best to help clients understand that if we do the right thing for our listeners, they benefit," says adult top 40 KFMB-FM San Diego GM/PD/operations manager Tracy Johnson.

"If they insist on doing it their way or no way we're prepared to walk away from the buy," Johnson adds. "In the long run, we're better off anyway, because a promotion that doesn't work for the client usually results in difficult long-term relationships."

Despite these common guidelines, "there's no question we receive more sales promotional requests than we're able to handle without cluttering up the radio station," says R&B WERQ (92Q) Baltimore operations manager Tom Calococi. "Faced with this scenario just about every week, we look at a client's overall goal—what they're trying to achieve—and we rework the promotion to serve their needs while creating an exciting promotion for programming. Of course, this isn't always possible. On a few occasions, we simply have to turn down the request."

"However," he adds, "if they're spending a lot of money, then we of course must find a way to make it work. We're also lucky in that if a promotion doesn't fit on 92Q, sometimes [we can] utilize one of our other stations in Baltimore to execute the promotion, so we still get the buy."

How is clutter avoided? First and foremost, start by scheduling promotions in advance.

"Develop a yearly schedule," says R&B WILD Boston promotion director Adrian Ross. "Outline all of the

(Continued on next page)

Star 100.7 Listeners Vie For Unique Prize: A Y2K Baby

BY LAURA FRIES

Barry White must have been working overtime on the night of April 8 at the La Costa Resort and Spa in San Diego.

That's where radio station KFMB (Star 100.7) San Diego sent 50 couples who are hoping to have the first baby of the new millennium.



If any of the couples naturally deliver a bouncing baby on January 1, 2000, the first couple receives \$1,000. If the child is born within a predetermined window of time, he or she could be born a millionaire.

Dubbed the "Star Y2K Baby Contest," this unique promotion sprang from a Newsweek article that included calculations for the exact date to conceive a millennium baby. Star 100.7 GM Tracy Johnson and his staff at the hot AC station sensed a great radio promotion—but one that had to

be done tastefully and responsibly.

"We didn't want to encourage people to go out and have a baby just to play a contest," says Johnson. "So our approach on the air was, 'If you've been thinking of starting a family or having another child anyway, and if the timing works for you, let's have some fun with this.'"

The contest was heavily promoted on the air, especially on Star 100.7's "Jeff & Jer" morning show and on the afternoon drive-time show, "Jagger & Kristi." The response, according to Johnson, was huge. Couples were chosen on the basis of letters explaining what it would mean to them to have the first Y2K baby.

"We didn't even roll the prize out until after we picked everybody," says DJ Kristi Knight. "And it's worked out that it's all people who want their sec-

ond, third, or fourth kid and some who are just starting a family right now."

That included Knight and her husband and co-host, Mark Jagger. Knight, who originally met Jagger when she was a traffic reporter, now shares on-air duty for their drive-time show, which mixes music, call-ins, and a healthy dose of talk. So working in the baby angle seemed like a natural fit.

"We just bought a house, so the timing was right," says Jagger of the couple's decision to participate in the contest.

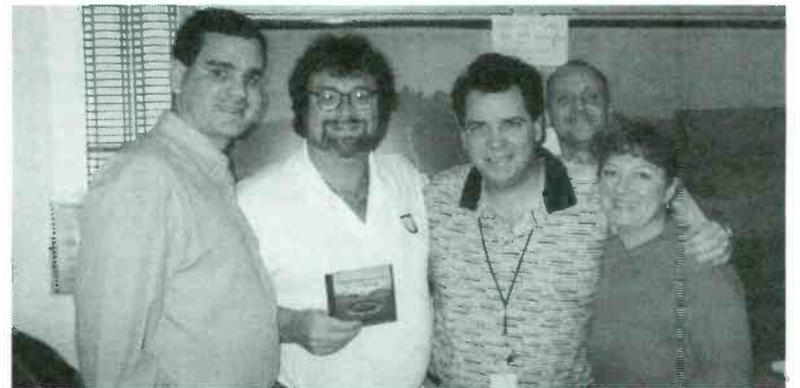
For a couple whose romance literally blossomed on air, the idea of sharing a personal story like this with the audience was never a concern.

"There's a point where we do cut it off. What we are willing to put out on the air is fine with us," says Jagger.

(Continued on next page)

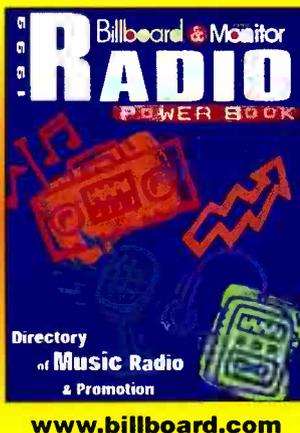


JAGGER AND KNIGHT



Magic Mickey. Chip Davis, leader of Mannheim Steamroller, was a recent guest on the morning show of WMGF (Magic 107 FM) Orlando, Fla., promoting his new Walt Disney Records album, "Mannheim Steamroller Meets The Mouse." Shown, from left, are Dan Wierberg of American Gramophone Records; Davis; Magic morning show co-host Shawn Burke; Magic morning show producer Joe Belcico; and Magic morning show co-host Tracey Young.

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PROGRAMMING

SALES PROMOS

(Continued from preceding page)

station's major promotions/events for each month. Once they've been laid out for each month, create new events and on-air promotions around the remaining dates, leaving time to properly promote them."

KEDJ's Hart says, "Plan your big events with key clients who are promotionally active—Miller, Pepsi, Coke, etc.—a year in advance. We've found that it takes a 12-hour day to brainstorm and two weeks to enter onto the calendar. Once it's on, it never moves."

All parties emphasize the importance of getting details down in writing. "[That way], the sales and promotion departments know exactly what's available to them each week for added-value promotions," says top 40 WKRZ Wilkes-Barre, Pa., PD Tony Banks. "Like commercial inventory, they can't sell or promise what they don't have."

STRIKING A BALANCE

Scheduling can be as specific as the dayparts, because, as KFMB-FM's Johnson notes, "every promotion doesn't have to run across the board."

R&B WJTT Chattanooga, Tenn., promotion director Wayne Collins suggests that stations "balance everything between dayparts. Make smaller giveaways daypart-specific and explore opportunities for cross-promotions."

"We give the sales department one 60-second promo per daypart," says top 40 KKRZ (Z100) Portland, Ore., promotion director Wendi Foster. "We schedule three clients per week in the promo to talk about the promotions we're running for them."

It often comes down to priorities, as "time management is a big key," says Mike Edwards, PD of modern adult WLNK (the Link) Charlotte, N.C. "Prioritize what promotions you really need to present, and then pound 'em. Find a way to create a catch-all liner/promo that gives the mentions the clients want but only occupies a short moment in your clocks."

To do that, "shorten promo copy," says WTBZ Burlington, Vt., PD Stephanie Hindley. "Often, a couple of lines mentioning time, address, and a grand prize are all you really need to say about a bar appearance. Listeners already know what to expect at these



A Call To Order. A savvy promotion from WKCI (KC101) New Haven, Conn., resulted in the governor of the state proclaiming Official KC101/N Sync Day when the boys came to town to perform. The promotion also resulted in a city proclamation and a press conference with a state representative present to make it all official. Pictured, from left, are Justin and JC from 'N Sync; KC101 listener Barbara Kaminski (who suggested the idea to the station); night jock Kerry Collins (who rallied for signatures in support of the proclamation); and Chris, Joey, and Lance of 'N Sync.

events, so we just need to tell them where, when, and why they should go. Second, do more live reads when promoting events. Recorded promos tend to be generic—just taking up space in a stop-set. Live reads are more effective in getting people to go. Save that promo for the killer Web site promo that the production director spent two days putting together."

One of most popular ways to avoid clutter is to combine promotions. "A perfect example would be on-premise club nights," says KKRZ's Foster. "Tie in another client for a cool giveaway, such as a weekend trip to see a con-

'If they insist on doing it their way or no way, we're prepared to walk away'

cert; a snowboarding weekend; a limo ride, dinner, and band meet-and-greet for a local show—not to mention snowboard, TV, and computer giveaways."

Top 40 WKSE Buffalo, N.Y., is doing the local premiere of the film "EDtv." "Instead of giving away just passes to the movie, we're tying in a local electronics store and giving away a video camera," says promotion director Stephanie Ringer. "All those who win passes have a chance at the camera."

"We did a 'Message In A Bottle' promotion when the movie hit big,"

says WJET Erie, Pa., PD Dino Robitaille. "On our morning show, we left a bottle filled with gift certificates in the fountain in the mall. We then gave clues as to where it was. Whoever found the bottle was rewarded with movie passes, a romantic dinner for two, and a free limo to the dinner and the movie. All three clients went together to make one cool night out. When you can't make clients fit, then you have a problem that takes creative solutions."

Being flexible in combining promotions—while retaining a tight grip on the quality of giveaways—is key not only to the success of the promotions but to a clutter-free station.

"We control promotions/sales events by plugging them in already-standing vehicles—noon/lunch [shows], count-downs, Web sites, summer goings-on, etc.," says Andy Fisher, director of programming for adult top 40 KSTP-FM Minneapolis. "We also enforce policies regarding promotions—minimum value for giveaways, etc."

ALTERNATE OFFERS

"We will do whatever we can to accommodate the client without sacrificing the integrity of the station," says top 40 WNKS Charlotte, N.C., promotion director Diana Ades.

"When we just can't give away Band-Aids on the air for a client spending over \$60,000, we come up with alternative ways to give away the product and give the client the promotional mentions. This often entails sampling on the street with jocks and sponsorships of station features and station promotions."

"Not every promotion has to be on the air," notes rhythmic top 40 KLUC Las Vegas promotion director Vanessa Thill. "We provide clients with the opportunity to advertise on our vehicles. Giveaways can be at remotes. And clients can sponsor specialty shows, such as Rick Dees' countdown."

"We often work out sampling, redemption programs, and enter-to-wins at client locations in an effort to combine clients," KKRZ's Foster says. "For example, the Oregon Ballet wants us to give [away] tickets to their new rock [music] ballet. Since we don't want to do it on-air, we worked with another client to put entry boxes at their location. We promote with 'What's Happening' [events]; everyone's happy."

Adult Contemporary

T. WK	L. WK	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				No. 1	
1	1	1	24	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN 9 weeks at No. 1
2	2	2	18	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA ALBUM CUT †	'N SYNC
3	3	5	10	BELIEVE WARNER BROS. 17119 †	CHER
4	4	4	34	FROM THIS MOMENT ON MERCURY 466450 †	SHANIA TWAIN
5	7	3	16	WRITTEN IN THE STARS CURB/ROCKET 566918/ISLAND †	ELTON JOHN & LEANN RIMES
6	12	15	6	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
7	6	9	14	ANGEL OF MINE ARISTA 13590 †	MONICA
8	5	6	16	FAITH OF THE HEART UNIVERSAL 56244	ROD STEWART
9	10	11	12	ALL I HAVE TO GIVE JIVE 42562 †	BACKSTREET BOYS
10	20	—	2	YOU'LL BE IN MY HEART WALT DISNEY ALBUM CUT/HOLLYWOOD	PHIL COLLINS
11	11	7	28	I'M YOUR ANGEL JIVE 42557 †	R. KELLY & CELINE DION
12	13	13	68	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
13	14	14	16	LOVE OF MY LIFE WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. MICHAEL W. SMITH
14	8	12	14	I STILL BELIEVE COLUMBIA 79093 †	MARIAH CAREY
15	9	10	25	HANDS ATLANTIC ALBUM CUT †	JEWEL
16	15	8	30	TRUE COLORS FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
17	17	17	39	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT †	BACKSTREET BOYS
18	18	19	13	FOREVER MORE (I'LL BE THE ONE) GTSP ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
19	16	16	64	YOU'RE STILL THE ONE MERCURY 568452 †	SHANIA TWAIN
20	19	18	32	I'LL BE ATLANTIC B4191 †	EDWIN MCCAIN
21	21	20	25	WHEN YOU BELIEVE DREAMWORKS 59022/GEFFEN †	WHITNEY HOUSTON & MARIAH CAREY
22	23	22	3	THAT DON'T IMPRESS ME MUCH MERCURY ALBUM CUT †	SHANIA TWAIN
23	22	21	5	LET ME LET GO WARNER BROS. ALBUM CUT †	FAITH HILL
24	24	26	5	LOVING YOU IS ALL I KNOW HOLLYWOOD ALBUM CUT	PRETENDERS
25	25	23	7	THE PRAYER 550 MUSIC ALBUM CUT/ERG	CELINE DION WITH ANDREA BOCELLI

Adult Top 40

T. WK	L. WK	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				No. 1	
1	1	1	19	EVERY MORNING LAVA B4462/ATLANTIC †	SUGAR RAY 4 weeks at No. 1
2	3	3	26	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
3	2	2	31	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
4	4	4	29	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC †	MATCHBOX 20
5	5	5	28	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
6	6	6	14	BELIEVE WARNER BROS. 17119 †	CHER
7	7	7	40	SAVE TONIGHT WORK ALBUM CUT/ERG †	EAGLE-EYE CHERRY
8	9	10	22	FLY AWAY VIRGIN ALBUM CUT †	LENNY KRAVITZ
9	12	11	10	ANYTHING BUT DOWN A&M ALBUM CUT/INTERSCOPE †	SHERYL CROW
10	8	8	33	LULLABY SMG ALBUM CUT/COLUMBIA †	SHAWN MULLINS
11	14	17	6	DOWN SO LONG ATLANTIC ALBUM CUT †	JEWEL
12	11	9	35	JUMPER ELEKTRA 64058/EEG †	THIRD EYE BLIND
13	10	12	7	EVERYBODY'S FREE (TO WEAR SUNSCREEN) CAPITOL ALBUM CUT †	BAZ LUHRMANN
14	13	14	11	WHAT IT'S LIKE TOMMY BOY ALBUM CUT †	EVERLAST
15	15	13	13	RUN HOLLYWOOD SOUNDTRACK CUT/ATLANTIC †	COLLECTIVE SOUL
16	16	15	14	MARIA LOGIC 78040*/BEYOND †	BLONDIE
17	21	23	9	SPECIAL ALMO SOUNDS ALBUM CUT/INTERSCOPE †	GARBAGE
18	19	19	53	IRIS WARNER SUNSET SOUNDTRACK CUT/REPRISE †	GOO GOO DOLLS
19	17	18	25	YOU GET WHAT YOU GIVE MCA ALBUM CUT †	NEW RADICALS
20	18	16	35	MY FAVORITE MISTAKE A&M ALBUM CUT/INTERSCOPE †	SHERYL CROW
21	22	21	24	CRUSH RCA ALBUM CUT †	DAVE MATTHEWS BAND
22	20	20	9	THE ANIMAL SONG HOLLYWOOD 79112/COLUMBIA †	SAVAGE GARDEN
23	33	—	2	LIVIN' LA VIDA LOCA C2 79124	RICKY MARTIN
24	27	30	4	LIFE IS SWEET ELEKTRA ALBUM CUT/EEG	NATALIE MERCHANT
25	23	28	5	THAT DON'T IMPRESS ME MUCH MERCURY ALBUM CUT †	SHANIA TWAIN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. †/6 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) 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. Airplay 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

STAR 100.7 LISTENERS VIE FOR UNIQUE PRIZE

(Continued from preceding page)

"Our listeners are great.

"Every day we come in here, and it's like we're broadcasting to a bunch of friends and people that we really know," he adds. "You feel like they care about you, and we care about them, so it doesn't seem weird to us."

Knight and Jagger joined the 50 other couples in the Clubhouse at the four-star La Costa Resort for a champagne reception and a pre-contest pregnancy screening. Two contestants tested positive and were subsequently disqualified.

Although too many variables make it impossible even to guess at the success rate of such a "contest," Johnson says that the promotion has really

brought the community together. To keep that lovin' feeling going, Johnson and his team plan updates with the luckier couples. TV station KFMB Channel 8, sister station to Star 100.7, also plans to cover the contest throughout the year.

"It's a big old crap shoot," says Knight. "If we get two couples that turn out to have pregnancies that go full-term, we'll be thrilled. If we get one, we'll be thrilled."

And what if Knight just happens to be the one?

"We're very prepared, because Kristi's birthday happens to be on Christmas," says Jagger. "It will just be a huge holiday for us."

Top 40 Tracks™

T. WK	L. WK	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	2	10	NO SCRUBS LAFACE/ARISTA	TLC
2	1	1	15	EVERY MORNING LAVA/ATLANTIC	SUGAR RAY
3	3	4	10	KISS ME SQUINT/COLUMBIA	SIXPENCE NONE THE RICHER
4	8	17	4	LIVIN' LA VIDA LOCA C2	RICKY MARTIN
5	4	3	17	BELIEVE WARNER BROS.	CHER
6	5	5	23	SLIDE WARNER BROS.	GOO GOO DOLLS
7	6	6	23	...BABY ONE MORE TIME JIVE	BRITNEY SPEARS
8	7	7	17	ANGEL OF MINE ARISTA	MONICA
9	11	11	8	HEARTBREAK HOTEL ARISTA	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
10	9	10	12	FLY AWAY VIRGIN	LENNY KRAVITZ
11	10	8	23	BACK 2 GOOD LAVA/ATLANTIC	MATCHBOX 20
12	15	14	7	WHAT IT'S LIKE TOMMY BOY	EVERLAST
13	12	13	6	THE HARDEST THING UNIVERSAL	98 DEGREES
14	22	—	2	I WANT IT THAT WAY JIVE	BACKSTREET BOYS
15	13	12	23	SAVE TONIGHT WORK/ERG	EAGLE-EYE CHERRY
16	14	9	23	ANGEL WARNER SUNSET/REPRISE	SARAH MCLACHLAN
17	16	15	23	MIAMI COLUMBIA	WILL SMITH
18	18	18	6	EVERYBODY'S FREE (TO WEAR SUNSCREEN) CAPITOL	BAZ LUHRMANN
19	26	33	3	THAT DON'T IMPRESS ME MUCH MERCURY	SHANIA TWAIN
20	20	24	20	CAN I GET A... DEF JAM/MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JAY
21	17	16	23	HAVE YOU EVER? ATLANTIC	BRANDY
22	19	19	23	JUMPER ELEKTRA/EEG	THIRD EYE BLIND
23	25	25	4	DOWN SO LONG ATLANTIC	JEWEL
24	28	32	4	SWEET LADY RCA	TYRESE
25	24	21	23	LULLABY SMG/COLUMBIA	SHAWN MULLINS
26	23	22	10	WE LIKE TO PARTY! GROOVILICIOUS/STRICTLY RHYTHM	VENGABOYS
27	27	27	5	ANYTHING BUT DOWN A&M/INTERSCOPE	SHERYL CROW
28	30	35	3	I DRIVE MYSELF CRAZY RCA	'N SYNC
29	32	31	4	SPECIAL ALMO SOUNDS/INTERSCOPE	GARBAGE
30	21	20	18	ALL I HAVE TO GIVE JIVE	BACKSTREET BOYS
31	35	37	22	LUV ME, LUV ME FLYTE TYME/MCA	SHAGGY FEATURING JANET
32	29	26	23	IRIS WARNER SUNSET/REPRISE	GOO GOO DOLLS
33	31	28	23	DOO WOP (THAT THING) RUFFHOUSE/COLUMBIA	LAURYN HILL
34	NEW	1	1	WHAT'S IT GONNA BE?! FLIPMODE/ELEKTRA/EEG	BUSTA RHYMES FEAT. JANET
35	33	29	23	INSIDE OUT RCA	EVE 6
36	34	36	23	TOO CLOSE ARISTA	NEXT
37	36	30	12	NOBODY'S SUPPOSED TO BE HERE ARISTA	DEBORAH COX
38	40	40	21	TOUCH IT UPTOWN/UNIVERSAL	MONIFAH
39	37	39	23	MY FAVORITE MISTAKE A&M/INTERSCOPE	SHERYL CROW
40	38	—	22	I'LL BE LAVA/ATLANTIC	EDWIN MCCAIN

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. 221 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.

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PROGRAMMING

16-Year-Old Billie Hopes To Pollinate A U.S. Career With Pop/Dance 'Honey'

SHE WANTS YOU: When 16-year-old Billie Piper sings before the opening and closing ceremonies of the Women's World Cup games in June, she may as well take home a trophy herself.

Since last July, the youth-branded pop singer has seen her first two singles debut at No. 1 in the U.K., becoming the first-ever British female solo artist to debut at No. 1 on the chart and, at 15, the youngest female solo singer to top the chart there since 14-year-old Helen Shapiro took "You Don't Know" to No. 1 37 years earlier.

In addition, her third and fourth singles both hit the chart at No. 3, while her debut album, "Honey To The B," released by Virgin Records on Oct. 19, 1998, is double-platinum there (for sales of 600,000 units).

The album is also double-platinum in New Zealand (30,000 units) and is approaching gold status in Canada (50,000 units), while Japanese sales are almost 70,000. There has also been healthy support in Taiwan and the Middle East.

With such a crown full of achievements, the Swindon, England-born Billie is now ready and oh-so-willing to begin an assault on U.S. turf. Her album will drop here May 18 on Virgin America.

"My ambitions have really come true," says Billie during a break from rehearsals for the U.K.'s Radio Academy Awards, to be held Wednesday (28), where she's a presenter. "There's so much I'm still naive about, but coming to America will give me a chance to learn so much more. There are a lot more challenges I can strive for and hopefully achieve."

There's more to conquering America, too, she admits. "I want to live in Malibu—'Baywatch' was filmed there. I'm so determined to live in the U.S., even if it's in a hut. People there are pleased when you do well, unlike in England. I love the nature of the people, the climate, the whole American vibe." And, she notes, "I love the food portions."

"We believe she has the ability to travel internationally with her music," says Ray Cooper, co-president of Virgin America. "The dynamics of her songs could have a strong appeal in the U.S., let alone her own personal vision and look and style. We had such success with the Spice Girls, and from a company perspective, we think she's a great artist who can continue in that tradition."

Hugh Goldsmith, who signed Billie to upstart Virgin imprint Innocent in 1997, says he recognized something special from the moment he saw her in TV ads for the British teen magazine Smash Hits, where Billie had landed a modeling contract. "We were particularly keen on working with a young solo female," he says. "I thought, this girl looks like a star."

Billie's first single in the U.S., "She Wants You," is an uplifting flight of pure pop/dance fancy and is just find-

ing its legs here, with early support from radio stations in Washington, D.C.; Tampa, Fla.; San Francisco; Memphis; and San Diego. From early indications, the song could shape up to be one of the major hits to flit across the airwaves this summer.



by Chuck Taylor

"The dance-leaning guys will hit this first, but I find it to be a good, mass-appeal mainstream top 40 song," says Dale O'Brien, PD of WWZZ (Z-104) Washington, D.C., the first station in the country to play it. "It's exactly the kind of record we're looking for here, with great production and a good hook that comes in fast."

O'Brien based his decision to spin "She Wants You" without hesitation, in part, on the success the outlet had with Rockell's "When I'm Gone," which he says tested well, as well as earlier success with acts like La Bouche and Real McCoy, who haven't been active in a while.

"When looking for this kind of stuff, you often have to force yourself to like something that's got tempo, when the reality is, it's just another piece of shit," O'Brien says. "But records like these fit perfectly as is."



BILLIE

Mark Adams, PD of KZQZ (Z-95.7) San Francisco, has also found success with acts like Rockell, Vengaboys, and the 'N Sync/Backstreet Boys/Britney Spears kind of '90s power pop.

He stresses, "This is not just a mindless copycat dance record. It's got a really nice sound, and it's distinctive. I think Billie sounds older, too, which is another element that I'm very happy about. She doesn't give off that bubble-gum teen pop image that a lot of those artists have unfortunately fallen into."

"People need to offer that pop/dance sound, but they don't want to sound like their entire audience is 12. I think that's one way Billie can break out of the pack," Adams says.

The same battle has been an issue of concern for programmers in the U.K., where the youth sound is even

more prevalent than it is stateside.

When she debuted at the top of the chart with her U.K. debut single, "Because We Want To," a teen anthem complete with chanted chorus, radio was slow with its support initially, with airplay lagging dramatically behind sales.

National pop station Atlantic 252 only came on board with the second single, "Girlfriend," because it felt that "Because We Want To" was too young for its 17-24 demographic.

"She seemed to be being aimed at the under-15s," says head of music Sarah Henderson, "but after that it was a little more grown-up, straightforward catchy pop. We aimed it at the younger end of our audience in the evenings."

The fourth U.K. single, "Honey To The Bee," is seen there as a shift toward a more mature style, which has been welcomed by London dance station Kiss 100.

"She's gone through a slight change of direction," says the station's head of music, Simon Sadler, who is playing Billie for the first time. "It's definitely a rhythmic-based, dance-type pop record, and it fits in nicely with what we're doing at the moment."

"The latest single is the one we've played most heavily," adds Henderson. "At its peak, it was getting about 50 plays a week."

With "She Wants You" already at retail in the U.S., Virgin's Cooper says the initial reaction has been good on that front. "Everyone has come back agreeing with us that there is potential for this artist," he says.

To back the promise, the label has already secured MTV exposure and is hoping to cash in on a TV special on the UPN cable network that focuses on Billie, which aired April 23 (it will repeat twice in the coming weeks).

And then there's her performance of "Because We Want To," selected as the theme for the Women's World Cup tournament, which will be broadcast on ABC beginning in mid-June.

"It's a good song for young women," Billie says. "It's not all about girl power but represents youth power and girl power in one. It's about being an individual, being focused, unique, finding your direction, and not letting anyone put you down along the way."

Meanwhile, Billie is enjoying the ride of her own focused and unique path up the pop charts. The former teen model intends to continue with her music, with an eye toward acting in the future.

"I'm a very spontaneous person, so I don't like to predict too much," she says. "Hopefully, in five years, I'll be an established artist all over the world, with some acting roles."

For now, though, there's one goal she's keeping face forward: "America, here I come. I hope it all works out."

Assistance in preparing this story was provided by Dominic Pride and Sally Stratton in London.

Although vocalist Sully Erna says he is a practicing witch, it was hard work and not magic that propelled Godsmack's first single, "Whatever," onto the Modern Rock Tracks chart. It is currently No. 28.

"It isn't about casting spells for selfish needs or ghouls and goblins," he explains. "My introduction to Wicca pulled me out of a rut. I was drinking a lot and was confused about where I was headed. It made me feel better about life. It gives me purpose, which in a roundabout way helps the music."

Godsmack's aggressive brand of rock and lyric-writing also helps guide Erna through the bad spots. "I write easier when I'm depressed or mad. Rather than getting up in someone's face and

being rude or robbing a bank, I can get my anger out through my lyrics. It is a healthier release."

"Whatever" was inspired by the end of a relationship. "It's strange. The last thing I wanted to



"The last thing I wanted to do was write music about a girl. It has so been done before" —Sully Erna, Godsmack

do was write music about a girl. It has so been done before. But I went through a bad breakup, and I needed to vent. It's also about getting over it, saying whatever. I'd had enough of feeling like

shit, and now that I think about it, I'm better off," he says. "That cycle is a universal occurrence, which is why people are relating to it."

Having people relate to the band is important to Godsmack, which has been touring incessantly the last few months and scored a slot on this summer's Ozzfest. "The only reason we are where we are is because of the fans. They helped make us a big thing in Boston, which is what got Universal to notice us. We want to stay on the people's level. We get worried when the club moves the barricade out too far. We like to touch the crowd and welcome them to come on the stage. We hang out after the show to have a few beers. We are regular people after all, radio single or not."

Billboard®

MAY 1, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
◀ No. 1 ▶					
1	1	1	15	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
2	2	2	8	MAS TEQUILA RED VOODOO	SAMMY HAGAR MCA †
3	3	3	20	ONE MY OWN PRISON	CREED WIND-UP
4	4	4	15	WHISKEY IN THE JAR GARAGE INC.	METALLICA ELEKTRA/VEEG †
5	5	5	24	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
6	6	9	6	LIT UP BUCKCHERRY	BUCKCHERRY DREAMWORKS †
7	8	8	14	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
8	10	12	11	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
9	7	6	8	FREE GIRL NOW ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
10	12	10	28	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
11	9	7	10	ONLY A FOOL BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA †
12	11	13	12	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA †
13	13	11	42	FLY AWAY 5	LENNY KRAVITZ VIRGIN †
14	14	14	9	DIZZY DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
15	15	17	11	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
16	16	15	8	HEY HEY THE ORIGINAL BAD COMPANY ANTHOLOGY	BAD COMPANY ELEKTRA/VEEG
◀ AIRPOWER ▶					
17	18	19	7	FLY LOUDMOUTH	LOUDMOUTH HOLLYWOOD
◀ AIRPOWER ▶					
18	19	22	6	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
19	21	21	11	VINTAGE EYES SECOND COMING	SECOND COMING CAPITOL †
20	25	30	4	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
21	22	23	8	ANTHEM FOR THE YEAR 2000 NEON BALLROOM	SILVERCHAIR EPIC †
22	20	20	15	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE †
23	24	24	8	WANDER THIS WORLD WANDER THIS WORLD	JONNY LANG A&M/INTERSCOPE
24	23	18	24	TURN THE PAGE GARAGE INC.	METALLICA ELEKTRA/VEEG †
25	31	35	3	I DON'T TRUST NOBODY HALF A BOY/HALF A MAN	GEORGE THOROGOOD AND THE DESTROYERS CNC INTERNATIONAL
26	27	27	6	ALL THAT YOU ARE (X3) THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS †
27	29	28	5	TEMPLE OF YOUR DREAMS POWERTRIP	MONSTER MAGNET A&M/INTERSCOPE
28	28	31	4	ROCK IS DEAD MECHANICAL ANIMALS	MARILYN MANSON MAVERICK/NOTHING/INTERSCOPE †
29	34	32	5	JUST GO DYSFUNCTION	STAIN'D F.JP/ELEKTRA/VEEG †
30	30	29	7	SHAKIN' AND A BAKIN' WHATCHA GONNA DO HONKY?	HONKY TOAST 550 MUSIC/ERG
31	26	25	10	FREAK OF THE WEEK HEY! ALBUM	MARVELOUS 3 HI-FI/ELEKTRA/VEEG †
32	33	33	5	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
33	40	—	2	UPSIDE DOWN SAME OLD LIFE	POUND ISLAND/MERCURY
34	37	—	2	ROOM AT THE TOP ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. †
35	36	37	3	ABOVE TIP	FINGER ELEVEN WIND-UP †
36	32	26	14	YOU BLEW ME OFF BOO-TAY	BARE JR. IMMORTAL/EPIC
37	35	34	23	FREE TRAIN	TRAIN AWARE/COLUMBIA
38	NEW ▶	1	1	I BELIEVE TURN IT UP!	MOON DOG MANE EUREKA
39	38	39	3	LEVEL ON THE INSIDE 001	DOVETAIL JOINT AWARE/C2 †
40	RE-ENTRY	23	23	POWERTRIP POWERTRIP	MONSTER MAGNET A&M/INTERSCOPE †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 album rock stations and 70 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 900 detections (Album Rock) or 1,100 detections (Modern Rock) for the first time. † Videoclip availability. © 1999, Billboard/BPI Communications.

Billboard®

MAY 1, 1999

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
◀ No. 1 ▶					
1	1	1	12	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
2	2	2	14	PRAISE YOU YOU'VE COME A LONG WAY, BABY	FATBOY SLIM SKINT/ASTRALWERKS/VIRGIN †
3	3	3	19	ONE MY OWN PRISON	CREED WIND-UP
4	4	4	14	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA †
5	5	8	22	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE †
6	6	6	15	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
7	7	9	8	NEW "GO" SOUNDTRACK	NO DOUBT WORK/VERG †
8	8	10	9	BETTER DAYS (AND THE BOTTOM DROPS OUT) MOBILE ESTATES	CITIZEN KING WARNER BROS. †
9	11	11	9	DIZZY DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
10	9	7	30	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
11	15	21	5	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
12	12	12	6	PROMISES BURY THE HATCHET	THE CRANBERRIES ISLAND/MERCURY †
13	14	18	11	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
14	13	14	8	ANTHEM FOR THE YEAR 2000 NEON BALLROOM	SILVERCHAIR EPIC †
15	10	5	21	EVERY MORNING 14:59	SUGAR RAY LAVA/ATLANTIC †
16	26	—	2	FALLS APART 14:59	SUGAR RAY LAVA/ATLANTIC
17	17	19	32	NEVER THERE PROLONGING THE MAGIC	CAKE CAPRICORN/MERCURY †
18	16	13	27	CRUSH BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA †
19	18	17	11	SHEEP GO TO HEAVEN PROLONGING THE MAGIC	CAKE CAPRICORN/MERCURY †
20	20	22	7	LET'S MAKE A DEAL DANGERMAN	DANGERMAN 550 MUSIC/ERG
21	24	36	3	AWFUL CELEBRITY SKIN	HOLE DGC/INTERSCOPE
22	23	23	9	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
23	19	20	11	LEVEL ON THE INSIDE 001	DOVETAIL JOINT AWARE/C2
24	27	35	3	BATTLE FLAG HOW TO OPERATE WITH A BLOWN MIND	LO FIDELITY ALLSTARS SKINT/SUB POP/COLUMBIA †
25	22	16	17	FREAK OF THE WEEK HEY! ALBUM	MARVELOUS 3 HI-FI/ELEKTRA/VEEG †
26	36	—	2	ARMY THE UNAUTHORIZED BIOGRAPHY OF REINHOLD MESSNER	BEN FOLDS FIVE 550 MUSIC/ERG †
27	28	29	4	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
28	29	33	4	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
29	38	—	2	BOMBSHELL HELLO VERTIGO	PAPA VEGAS RCA
30	37	38	3	ROCK IS DEAD MECHANICAL ANIMALS	MARILYN MANSON MAVERICK/NOTHING/INTERSCOPE †
31	21	15	13	HEAD THE THRILL KISSER	TIN STAR V2 †
32	34	28	7	RICK JAMES NO ONE IS REALLY BEAUTIFUL	JUDE MAVERICK/REPRISE
33	31	27	23	MY FAVOURITE GAME GRAN TURISMO	THE CARDIGANS STOCKHOLM/MERCURY †
34	25	24	13	PRISONER OF SOCIETY THE LIVING END	THE LIVING END REPRISE †
35	32	32	5	SHE'S SO HUGE HOLIDAY MAN	THE FLYS DELICIOUS VINYL/TRAUMA
36	30	25	21	LEECH EVE 6	EVE 6 RCA †
37	NEW ▶	1	1	LAST KISS	PEARL JAM EPIC
38	39	—	2	STOLEN CAR CENTRAL RESERVATION	BETH ORTON HEAVENLY/DECONSTRUCTION/ARISTA
39	40	—	2	CHARMED HOPE & WAIT	MY FRIEND STEVE MAMMOTH
40	NEW ▶	1	1	WHEN I GROW UP VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE

HITS! IN TOKIO

Week of April 11, 1999

- ① No Scrubs / TLC
- ② Who's Been Sleeping / Swing Out Sister
- ③ Movin' On Without You / Hikaru Utada
- ④ Girlfriend/Boyfriend / Blackstreet
- ⑤ Tender / Blur
- ⑥ Push Upstairs / Underworld
- ⑦ Georgy Porgy / Eric Benét Featuring Faith Evans
- ⑧ Believe / Cher
- ⑨ The Animal Song / Savage Garden
- ⑩ Promises / The Cranberries
- ⑪ 70% - Yuugenerouta / Chara
- ⑫ Nights Over Egypt / Incognito
- ⑬ ...Baby One More Time / Britney Spears
- ⑭ Psycho-Sam / Jeff Beck
- ⑮ Maria / Blondie
- ⑯ Praise You / Fatboy Slim
- ⑰ Little Bit Of Lovin' / Ke Le Roc
- ⑱ Crash! / Propellerheads
- ⑲ Let Yourself Go, Let Myself Go / Dragon Ash
- ⑳ Hanarebanare / Kuramubon
- ㉑ Electricity / Suede
- ㉒ Everybody / Dede
- ㉓ Shake / Double
- ㉔ Souls / Bird
- ㉕ Nothing Really Matters / Madonna
- ㉖ Heaven / Glen Scott
- ㉗ Mystical Machine Gun / Kula Shaker
- ㉘ Ex-Factor / Lauryn Hill
- ㉙ Pick A Part That's New / Stereophonics
- ㉚ Freak Of The Week / Marvellous 3
- ㉛ Time After Time / Cassandra Wilson
- ㉜ You Got Me / The Roots Featuring Erykah Badu
- ㉝ When I Close My Eyes / Shanice
- ㉞ Ainoshrushi / Spitz
- ㉟ Party With Fun Factory / Fun Factory
- ㊱ I Still Believe / Mariah Carey
- ㊲ Kokodekisushite / Ringo Shina
- ㊳ Abracadabra / Sugar Ray
- ㊴ You Get What You Give / New Radicals
- ㊵ Every Morning / Sugar Ray
- ㊶ I Really Like It / Harlem World
- ㊷ Anna - Letmein Letmeout / Tattkyu Ishino
- ㊸ Precious Time / Van Morrison
- ㊹ As / George Michael With Mary J. Blige
- ㊺ Nagaitameikinoyouni / The Brilliant Green
- ㊻ My Name Is Supergirl / Supergirl
- ㊼ My First Planet / Toshihiko Mori
- ㊽ Big Big World / Emilia
- ㊾ Believe / Misa
- ㊿ My Girl / Supercar

Selections can be heard on "Sapporo Beer Tokyo 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>

VH1 Needs To Put A Cap On 'Divas'; More Changes At BET

VH1 'DIVAS LIVE,' PART TWO: Are you all officially tired of the term "diva"? We are.

It wasn't too long ago that VH1's biggest all-star music event of the year was a concert for charity called VH1 Honors, which featured a diverse lineup of male and female performers. But now that event has morphed into the female-dominated "Divas Live," which has become a ratings bonanza for the network.

Last year's "Divas Live" concert—featuring **Aretha Franklin, Mariah Carey, Celine Dion, Shania Twain, Gloria Estefan, and Carole King**—was the highest-rated show at the time for VH1. The "Divas Live '99" show—held April 13 at New York's Beacon The-

atre—topped that record and became VH1's highest-rated program to date by pulling in a 3.7 rating (according to A.C. Nielsen Company), up 48% from last year, and reaching 2.4 million U.S. households with the premiere telecast.

"Divas Live '99" featured **Whitney Houston, Cher, Tina Turner, Brandy,** and token man **Elton John,** with special guests **LeAnn Rimes, Mary J. Blige, Faith Hill,** and **Chaka Khan.** The event was held to benefit VH1 Save the Music, which helps fund music education in public schools.

VH1's promotional blitz for "Divas Live '99" was so ubiquitous that by the time the show actually aired, the word "diva" became overused, and it was starting to lose its charm.

No disrespect to Brandy, but there's something a little off when you can be called a diva after only two albums and you're not even old enough to have a glass of wine. Backstage, Brandy predictably said she was "honored to be called a diva" and hesitated to say whether she considered herself a diva. "I'll leave that to VH1," she said coyly.

Brandy is more of a pop princess than a diva, and although she has a sweet personality, her live vocal skills compared with the rest of the performers showed that she has a way to go before she can hold her own with the heavyweights.

Standout performances came from Turner, Blige, Rimes, and Houston. (Previously announced guest performer **TLC** canceled for unknown reasons.) Cher had plenty of charisma but got some criticism for apparently lip-syncing her hit "Believe."

Backstage, Rimes talked about her upcoming projects: "I have an album of country classics, which is coming out at the end of the year.

After that, I have a pop album of new material, which is coming out next year."

Blige said her definition of a diva was "someone who's paid her dues," and she said her new album, titled "Mary" and due later this year, is "about life. It's very real."

Houston's electrifying set had a somewhat-strange **Kathie Lee Gifford** moment when Houston's daughter, **Bobbi Kristina,** was propped up in a chair on the side of the stage for no apparent reason except, as Houston said, to remind people about VH1 Save the Music. Houston noted that her daughter was a "diva in training."

We got the impression that the performers had more fun at last

year's show because no one really knew what to expect. This year, there was a palpable air of performers trying to top last year's show. In terms of pulling in bigger ratings, they succeeded. But the "sisterhood" at this year's show seemed a little forced, and some of the performances were less than stellar. **Arista Records** is set to release a "Divas Live '99" album later this year, and a home video/DVD is in the works.

VH1 executive VP of talent and music programming **Wayne Isaak** has said that this might be the last year for "Divas Live." Sources at VH1 confirm that this year's "Divas Live" would indeed be the last; at the very least, it won't be back next year.

Memo to VH1: Quit while you're ahead. Like Lollapalooza and the "Rocky" movies, the public is bound to get burned out on an overused concept. There are only so many credible "divas" who are worthy of being selected. Platinum albums alone do not a diva make.

Another reason why "Divas Live" needs to be put to rest: It would only be a matter of time before male performers would start to feel neglected. With few exceptions, we don't know too many male artists who want to be called a "diva." We know it may be politically correct to celebrate women these days, but the last time we checked, VH1 was about male artists, too.

MORE BET CHANGES: BET has promoted **Curtis Gadson** to senior VP of entertainment programming. He was VP of network operations. Meanwhile, **Stephen Hill** has left MTV as director of music programming to become VP of music programming for BET (*Billboard* **Bulletin**, April 19). Hill begins his new duties June 1 and will report to Gadson.

THE EYE



by Carla Hay

FOR WEEK ENDING APRIL 18, 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

- TLC, No Scrubs
- Blackstreet W/Janet, Girlfriend/Boyfriend
- The Roots Feat. Erykah Badu, You Got Me
- Monica, Angel Of Mine
- Lauryn Hill, Ex-Factor
- Busta Rhymes Feat. Janet, What's It Gonna Be?!
- Brandy, Almost Doesn't Count
- Nas, Nas Is Like
- Chante Moore, Chante's Got A Man
- Ginuwine, What's So Different
- Whitney Houston, It's Not Right But It's Okay
- 702, Where My Girls At?
- Silkk The Shocker, Somebody Like Me
- Dave Hollister, My Favorite Girl
- Harlem World W/Mase & Kelly Price, I Really..
- Divine, One More Try
- Jay-Z, Jigga What
- Reel Tight, I Want U
- Deborah Cox, It's Over Now
- Faith Evans, All Night Long
- Mariah Carey, I Still Believe
- Shanice, When I Close My Eyes
- Trick Daddy, Nann
- Total, Sitting Home
- Blaque, 808
- Outkast, Da Art Of Storytelling
- Temptations, How Could He Hurt You
- Nicole, Eyes Better Not Wander
- Trina & Tamara, What'd You Come Here For
- 30 112 Feat. Lil'Z, Anywhere

NEW ONS
Case, Happily Ever After
Mack 10, Let The Games Begin
Cool Breeze, Creatin'
Digital Delinquents, It's Craa-zy
Nitro/Buccetloc, Hennessey
Badazz, Ghetto Star



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- Kenny Chesney, How Forever Feels
- Shania Twain, Man! I Feel Like A Woman!
- Dixie Chicks, You Were Mine
- Lila McCann, With You
- Ty Herndon, Hands Of A Working Man

- Trisha Yearwood, I'll Still Love You More *
- Andy Griggs, You Won't Ever Be Lonely
- Terri Clark, Everytime I Cry
- Chad Brock, Ordinary Life

- Montgomery Gentry, Hillbilly Shoes
- Steve Wariner, Two Teardrops
- Tim McGraw, Please Remember Me
- Collin Raye, Anyone Else
- Patty Loveless, Can't Get Enough
- George Strait, Write This Down
- John Michael Montgomery, Hello L.O.V.E.
- Martina McBride, Whatever You Say *
- The Wilkinsons, Boy Oh Boy *
- Shedaisy, Little Good-Byes *
- Kenny Rogers, The Greatest *
- Billy Ray Cyrus, Give My Heart To You *
- Linda Davis, From The Inside Out *
- Sons Of The Desert, What About You *
- Joe Diffie, A Night To Remember *
- Bill Engvall, Hollywood Indian Guides *
- Chely Wright, Single White Female *
- Clay Walker, She's Always Right *
- Wee Hayes, Tore Up From The Floor Up
- The Kinleys, Somebody's Out There Watching
- South Sixty Five, No Easy Goodbye
- Shania Twain, That Don't Impress Me Much
- Garth Brooks, Tearin' It Up
- Sammy Kershaw & Lorie Morgan, Maybe Not Tonight
- Faith Hill, Let Me Let Go
- Clepus T Judd, Did I Shave My Back For This?
- Sara Evans, No Place That Far
- Warren Brothers, Better Man
- Jessica Andrews, I Will Be There For You
- Claudia Church, What's The Matter With You Baby
- Shane McAnally, Say Anything
- T. Graham Brown, Happy Ever After
- Shane Minor, Slave To The Habit
- Great Divide, San Isabella
- Bellamy Brothers, Some Broken Hearts
- Chalee Tennison, Someone Else's Turn...
- Redmon & Vale, If I Had A Nickel
- Allison Moorer, A Soft Place To Fall
- Deana Carter, You Still Shake Me
- Brad Paisley, Who Needs Pictures
- James Prosser, Life Goes On

* Indicates Hot Shots
NEW ONS
Brooks & Dunn, South Of Sante Fe
Shana Petrone, Something Real



Continuous programming
1515 Broadway, NY, NY 10036

- TLC, No Scrubs
- Eminem, My Name Is
- 2Pac, Changes
- Busta Rhymes Feat. Janet, What's It Gonna Be?!
- Korn, Freak On A Leash
- Ricky Martin, Livin' La Vida Loca
- The Offspring, Why Don't You Get A Job? **
- Whitney Houston, Heartbreak Hotel
- Tyrese, Sweet Lady
- Monica, Angel Of Mine
- Lauryn Hill, Ex-Factor
- Sixpence None The Richer, Kiss Me
- Sugar Ray, Every Morning
- 'N Sync, I Drive Myself Crazy
- Brandy, Almost Doesn't Count
- Silkk The Shocker, Somebody Like Me
- No Doubt, New
- DMX, Slippin'
- Jay-Z, Jigga What...
- Baz Luhrmann, Everybody's Free
- Orgy, Blue Monday
- Jewel, Down So Long
- Blackstreet W/Janet, Girlfriend/Boyfriend
- Jordan Knight, Give It To You
- 25 Goo Goo Dolls, Dizzy
- Ginuwine, What's So Different
- 9B Degrees, The Hardest Thing
- Taxiride, Get Set
- Fatboy Slim, Praise You
- 30 112 Feat. Lil'Z, Anywhere
- Godsmack, Whatever
- Lo Fidelity Allstars, Battleflag
- Joey McIntyre, Stay The Same
- Garbage, Special
- Lit, My Own Worst Enemy
- Harlem World W/Mase & Kelly Price, I Really..
- Metallica, Whiskey In The Jar
- Mya, My First Night With You
- B*itched, C'est La Vie
- JT Money, Who Dat
- Lenny Kravitz, Fly Away
- DMX, Ruff Ryders' Anthem
- Master P, Foolish
- Janet, I Get Lonely
- Juvenile, Ha
- Jay-Z, Money, Cash, Hoes
- Korn, Got The Life
- Mariah Carey, I Still Believe
- Usher, Bedtime
- Nine Inch Nails, Closer

** Indicates MTV Exclusive

- NEW ONS
Whitney Houston, It's Not Right But It's Okay
Everlast, Ends
702, Where My Girls At?
Trick Daddy, Change My Life
Juvenile, Follow Me Now



Continuous programming
1515 Broadway, NY, NY 10036

- Cher, Believe
- Whitney Houston, Heartbreak Hotel
- Goo Goo Dolls, Slide
- Lenny Kravitz, Fly Away
- Sugar Ray, Every Morning
- Sixpence None The Richer, Kiss Me
- Jewel, Down So Long
- Madonna, Nothing Really Matters
- Elton John & LeAnn Rimes, Written In The Stars
- Everlast, What It's Like
- Baz Luhrmann, Everybody's Free (To Wear Sunscreen)
- Sheryl Crow, Anything But Down
- Blondie, Maria
- Ricky Martin, Livin' La Vida Loca
- Brandy, Have You Ever?
- John Mellencamp, I'm Not Running Anymore
- Matchbox 20, Back 2 Good
- Sarah McLachlan, Angel
- Alanis Morissette, Uninvited
- Garbage, Special
- Jewel, Hands
- Shania Twain, That Don't Impress Me Much
- Shania Twain, You're Still The One
- Eagle-Eye Cherry, Falling In Love Again
- Whitney Houston, I'm Your Baby Tonight
- The Black Crowes, Only A Fool
- Cher, If I Could Turn Back Time
- Tina Turner, What's Love Got To Do With It
- Dave Matthews Band, Crush
- Eagle-Eye Cherry, Save Tonight
- Goo Goo Dolls, Dizzy
- Shawn Mullins, Shimmer
- Brandy & Monica, The Boy Is Mine
- Barenaked Ladies, One Week
- Third Eye Blind, Jumper
- Green Day, Time Of Your Life
- Madonna, Frozen
- Savage Garden, The Animal Song
- Bon Jovi, Real Life
- Mariah Carey, Honey
- Aretha Franklin, A Rose Is Still A Rose
- Jewel, Foolish Games
- LaRynn Rimes, How Do I Live
- Lauryn Hill, Ex-Factor
- Shania Twain, From This Moment On
- Celine Dion, It's All Coming Back To Me
- Matchbox 20, Real World
- 48 Semisonic, Closing Time
- Aerosmith, I Don't Want To Miss A Thing
- Brandy, Almost Doesn't Count

NEW ONS
Tom Petty & The Heartbreakers, Room At The Top
TLC, No Scrubs
Faith Hill, Let Me Let Go
Jesse Powell, You

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 1, 1999.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOX TOPS

- TLC, No Scrubs
- Deborah Cox, It's Over Now
- Trick Daddy, Nann
- Usher, Bedtime (Live)
- Silkk & Mya, Somebody Like Me
- Korn, Freak On A Leash
- 'N Sync, I Drive Myself Crazy
- Jordan Knight, Give It To You
- Blackstreet Feat. Janet, Girlfriend/Boyfriend
- Busta Rhymes Feat. Janet, What's It Gonna Be?!
- Eminem, My Name Is
- Total, Sittin' Home
- 2Pac, Changes
- Dave Hollister, My Favorite Girl
- J.T. Money, Who Dat
- Ricky Martin, Livin' La Vida Loca
- Lauryn Hill, Ex-Factor
- Monica, Angel Of Mine
- R. Kelly, When A Woman's Fed Up
- Harlem World, I Really Like It
- Tyrese, Sweet Lady

NEW

- Ani Di Franco, Jukebox
- Big Mike, Hustlers
- Cam'Ron, Let Me Know
- Cool Breeze, Cre-A-Tine
- DJ Fury, Da Bomb
- Dru Down, Wit It Wit It
- Dru Hill, You Are Everything
- Everlast, Ends
- Hieroglyphics, At The Helm
- Len, Steal My Sunshine
- Mase, Get Ready
- Mulberry Lane, Harmless
- Pace Won, I Declare War
- Rahzel, All I Know
- Taxiride, Get Set
- Texas, In Our Lifetime
- T.W.D.Y., Players Holiday



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Big Rude Jake, Queer For Cat
- Everlast, Ends
- Remy Zero, Gramarye



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Edwin, Trippin' (new)
- Kid Rock, Bawitdaba (new)
- Juvenile, Follow Me Now (new)
- Vengaboys, We Like To Party (new)
- Gerri Halliwell, Look At Me
- Fatboy Slim, Praise You
- Eminem, My Name Is
- The Tragically Hip, Bobcaygeon
- Korn, Freak On A Leash
- Sky, Love Song
- The Offspring, Why Don't You Get A Job?
- Prozzak, Sucks To Be You
- Everlast, What It's Like
- Robbie Williams, Millennium
- Whitney Houston, Heartbreak Hotel
- The Moffatts, Girl Of My Dreams
- TLC, No Scrubs
- Alanis Morissette, Unsent
- The Roots Feat. Erykah Badu, You Got Me
- Sixpence None The Richer, Kiss Me



Continuous programming
Hawley Crescent
London NW18TT

- Britney Spears, ...Baby One More Time
- George Michael & Mary J. Blige, As
- Eminem, My Name Is
- Robbie Williams, Strong
- 2Pac, Changes
- TLC, No Scrubs
- Shawn Mullins, Lullaby
- The Cardigans, Erase/Rewind
- Manic Street Preachers, You Stole The Sun Away...
- Madonna, Nothing Really Matters
- New Radicals, Get What You Give
- A+, Enjoy Yourself
- Jessica, How Will I Know
- Cher, Strong Enough
- Busta Rhymes Feat. Janet, What's It Gonna Be?!
- Phats & Smalls, Turn Around
- Beverly Knight, Made It Back '99
- Lauryn Hill, Ex-Factor
- Texas, In Our Lifetime
- Fatboy Slim, Right Here Right Now



24 hours daily
32 E 57th Street
New York, NY 10022

NEW

- 98 Degrees, The Hardest Thing
- Baz Luhrman, Everybody's Free (To Wear Sunscreen)
- Bolt Upright, Longevity
- Brandy, Almost Doesn't Count
- Deborah Cox, It's Over Now
- DMX, No Love For Me
- Dovetail Joint, Level On The Inside
- Eagle-Eye Cherry, Falling In Love Again
- Frontside, L.B.P.
- Fun Lovin' Criminals, Love Unlimited
- Kottenmouth Kings, Dog's Life
- Push Monkey, Caught My Mind
- Radiohead, Palo Alto
- Savage Garden, The Animal Song
- The Black Crowes, Only A Fool



Three hours weekly
216 W Ohio
Chicago, IL 60610

- My Friend Steve, Charmed
- Finger 11, Above
- Dovetail Joint, Level On The Inside
- Chevelle, Mia
- 1000 Clowns, (Not The) Greatest Rapper
- Fountains Of Wayne, Denise
- Tin Star, Head
- Big Rude Jake, Queer For Cat
- Jewel, Down So Long
- Placebo, Every You, Every Me
- Marcy's Playground, Comin' Up From Behind
- The Creatures, 2nd Floor
- Econoline Crush, All That You Are
- Spy, Baby



1/2-hour weekly
46 Gifford St
Brookton, MA 02401

- Marvelous 3, Freak Of The Week
- Fountains Of Wayne, Denise
- Jimmy Eat World, Lucky Denver Mint
- Lit, My Own Worst Enemy
- Local H, All The Kids Are Right
- Dovetail Joint, Level On The Inside
- Imperial Teen, Yoo-Hoo
- Finger Eleven, Above
- Gomez, Arrested
- The Cranberries, Promises

WMI'S LOPEZ PREACHES 'ICONOCLASM'

(Continued from page 44)

Lopez's division has grown from a network of 28 single operating companies 10 years ago to a total of 47 affiliates today, with dual-company structures in place in Germany, the U.K., Australia, Japan, France, Italy, Spain, and Brazil. There are wholly owned affiliates in 37 countries and licensees covering a further 30 territories.

WMI does not publicly break out its revenue or profits, but sources indicated earlier this year that its fiscal 1998 sales were \$2.2 billion (Billboard, Jan. 23). Conference delegates were told that U.S.-owned repertoire accounts for 42% of total WMI revenue, and that WMI accounts for more than half of the Warner Music Group's global sales. Since 1989—the year when Lopez's division first hit \$1 billion in business—its revenue has shown a 67% increase, excluding distribution and third-party international sales. Operating income enjoyed a 33% increase over the subsequent 10 years, during a period of substantial investment.

This has also been accomplished despite periods of economic slowdown in significant markets, such as Japan and Brazil, due to national economic problems; the waning of the worldwide CD boom; and the industry's evolution to a single-format

business.

Lopez said that the choice of Hong Kong for its conference reflected WMI's renewed commitment to Asia, and that it will be well-positioned to take advantage of the region's economic recovery. Yet, citing Hong Kong's once-flourishing movie industry, which has "practically disappeared" because of piracy, he warned that piracy remains "a

'Large organizations are not fruitful places for creative thinking'

big danger to the music industry."

He stressed the importance of copyright protection, noting that Hong Kong can now produce 100 million units of pirated video and audio discs annually. The problem is worldwide. "We must invest money and effort to work together with governments to pass adequate legislation; it's crucial for the next millennium."

Both Lopez and the financial/marketing report also stressed the need to adapt to new formats and the digital delivery of music. It was sug-

gested that Russia, China, and India represented music sales demand worth \$1.2 billion in 1997, although half of that was pirated product. "Projected population growth and the anticipated switch to CD in these markets make their legitimization a priority for the whole industry."

As for housekeeping matters, delegates were told that WMI intends to totally integrate repertoire, sales, and financial information as part of its business plan. This is to provide detailed analysis of marketing effectiveness, the identification and projection of sales patterns worldwide, and a single reference point for all repertoire information. Under development are the International Repertoire Information Service, International Sales Information System, and Global Financial System projects.

Approximately 120 people were present at the Hong Kong conference, including Lopez's regional chiefs and operating-company heads; senior U.S. label executives Russ Thyret and Phil Quartararo (Warner Bros.), Seymour Stein (Sire), and Val Azzoli (Atlantic); and Warner/Chappell Music chairman Les Bider. Among the artists showcased were Taxiride from Australia, Babel Fish from Norway, and 3rd Storee and Shelby Starner from the U.S.

WARNER LINKS WITH AUSSIE TOURISM BODY

(Continued from page 44)

The ATC and Warner say the partnership has created exciting marketing opportunities for two very different organizations.

"The support of Warner Music enables us to reach into the hearts and minds of our target audience in key markets across Asia," says Glenn Myatt, the ATC's consumer marketing manager, Asia. "Working with Warner to identify leading artists and build a relationship between them and Australia which will carry forward through the three-year life of the campaign provides tremendous opportunities."

"This is not a campaign which uses an established song as a jingle. It is much, much more. We worked

closely with Warner Music to develop music which not only had to be commercially viable but music which also captured the free-spirited [Australian] personality," says Myatt.

Calvin Wong, president of marketing, Southeast Asia, for Warner Music, says that the promotion was the first of its kind for the music company.

"As a global company, we are always striving to have our music reach as many people as possible, and this is just one of the ways. The concept of the entire campaign fits perfectly with the image of our artists... free-spiritedness with a very youthful vibe. Music is all about taking people on a journey, helping to convey a sense of relaxation and

freedom," he says.

The songs—on CD and in video clips—will be released to coincide with the launch of the campaign in Hong Kong, Taiwan, and Singapore. A range of joint promotions, including competitions for consumers, radio promotions, and "making of" specials, will broaden the exposure of the artists, songs, and the campaign itself.

"Joint marketing opportunities will unfold as we embark on the three-year life of the campaign, particularly as we head towards the Olympic Games in Sydney," Myatt says. "Matched with Australian imagery, the songs provide a compelling message for our target audience."

GOLDEN BOOKS

(Continued from page 56)

Bunny" Christmas book, which is due this year, but says the next video will not be released this year.

"We want to give the first one its due," she says. "Our hope is that the property is strong enough that it can sustain itself through that release until the end of the year."

To raise awareness for "Pat The Bunny—Sing With Me," Golden put together a marketing campaign that dovetails with the recent launch of oversized "Pat The Bunny" touch-and-play cards.

"We are timing the video launch to coincide with corporatewide efforts to raise excitement about the franchise," says Bressler. "The goal here is not for this video to be a one-off but [to] be the first in a series of 'Pat The Bunny' videos that may or may not be tied directly to one of the

books."

Each video will contain a coupon for a free portrait from Lifetouch Portrait Studios and a \$1 discount off any "Pat The Bunny" book. Golden also is staging a cross-promotion with Foxy Lettuce. "We are trying to open up the grocer channel further for video," Bressler notes.

Beginning in June, the company will launch a 12-city mall tour featuring a set, costumed characters, and performances, as well as a "day-care outreach program" that will send copies of the tape to 10,000 day-care centers in the top 20 markets.

The three tapes that will inaugurate the "Poky And Friends" series in July each feature five five-minute animated stories starring Poky, the Saggy Buggy Elephant, and Scuffy

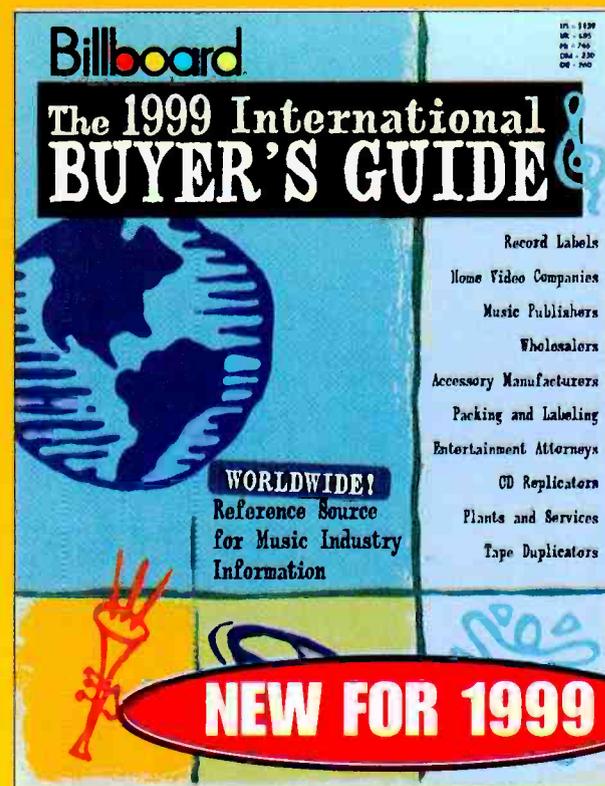
The Tugboat. Bressler says the five-minute format was selected both because it works well for short attention spans and also jibes with the broadcast world.

"We are trying to introduce a lot of secondary characters that will appear in new books and videos and grow that into a series as well," she says.

As for any effects of operating under financial duress, Bressler maintains that the division is keeping its efforts focused on new products and marketing initiatives. "It is clear the Golden Books brand continues to remain high in people's minds—none of that has changed," she says. "With respect to video, we continue to forge ahead on our mission that began in '98, which is to grow through original product."

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INTERNATIONAL RETAILERS REPORT A GRIM FIRST QUARTER

(Continued from page 6)

teenagers are becoming more selective about their purchases."

With their emphasis on chart titles, French hypermarkets—representing approximately 60% of music sales—were particularly hit by the lack of superstar product during the quarter.

Although no figures are available, Sony Music France VP Olivier Montfort says that "most of them reported a drop of 10% to 20% in January and February." Montfort insists that retailers can help themselves, however, by being more proactive. "They have to create events around releases."

Nevertheless, he concedes that "the industry has to consider the rhythm of its release schedule."

AUSTRALIA: ROADWORK HELPS

In Australia, the first quarter was flat, but not painfully so. A lack of superstar product was offset by the period coinciding with Australia's summer tour schedules and well-attended festivals.

Retailers report that the biggest sellers came on the back of visits by Shania Twain, Korn, the Bee Gees, Silverchair, and the Offspring. It was particularly busy for dance retailers.

"Summer is stronger for clubbers than winter," reports Morgan Williams, GM of the Central Station chain.

However, Australian retail is still coming to terms with the arrival of parallel imports six months ago. Some record labels are now offering better trading terms and value-added releases, while others slashed their co-op advertising budgets. Most dealers have stayed with local suppliers.

Consumers became more price-conscious during the parallel

imports issue, "but they're more attracted to better service, so retailers have needed to respond to that," says George Davias, GM of Sound World, with three outlets in New South Wales.

This has led to a rise in online sales, says Davias. "We're getting a lot of international orders from our Web page; 60% to 70% of these are for hard-to-get Australian releases."

'Nobody can sustain this level of discounting'

CANADA: A TOUGH MARCH

Canadian retailers are downright unhappy with a first-quarter downturn in their business. According to SoundScan, there was a 9% sales drop-off between January and March, to 11.8 million units, compared with the same time frame in '98.

"January and February were good for us, but March was a really tough month," says Roger Whiteman, VP of purchasing for HMV Canada, with 97 stores nationally. "I don't know if it was because there were only a few

good releases to entice people into stores or if it was because of the general malaise of the population."

Cam Mitchell, buyer with Roblan Distributors, which operates 65 Sam the Record Man stores, says, "There weren't really any strong releases [in the first quarter] until March 16, when Silverchair and Ginuwine were released; and then March 23, when Andrea Bocelli and Elton John arrived. Without big releases, it's been a really tough quarter. However, Britney Spears has been great. She's been our No. 1 seller."

"Thank you, Britney Spears," echoes Tim Baker, buyer with the Ontario-based, 33-store Sunrise Records. "That's the only [new] record in the first quarter which did anything for us."

However, Lane Orr, buyer with the 16-store A&B Sound, who reports "decent sales" for Spears and Cher, insists that retailers cannot rely on such light, pop-styled product to boost sales overall.

Again, the majors' release schedules come under criticism. "Over the past two years, it seems that the strong new releases don't start hitting until March," says Mitchell. "Then there's a lag until May or June."

Baker also partly blames the

slowness during the first three months of the year on the Universal/PolyGram merger, saying, "Universal hardly released anything in the first quarter."

NETHERLANDS: SLIDING SINGLES

In the Netherlands, Juan da Silva, GM of Free Record Shop (with 160 outlets, the local market leader), says, "Our turnover has gone up [dur-

'The market only got back on track in mid-March'

ing the first quarter]. And despite the current downward spiral in the business in general, CD sales have increased. Singles sales have gone down, which is due to a number of factors, including a price increase for two-track singles [from approximately 4.50 euros (\$4.80) to 5.50 euros (\$5.86)], piracy, and home copying through CD burners."

However, Da Silva notes that recent local research clearly shows that "record buyers don't care about prices as much as they do for hits.

They want hits no matter what they cost. The problem is that in the first three months, hardly any blockbuster albums were released. Andrea Bocelli's 'Sogno' [Sugar/Polydor] was the first one, although the debut album by Ilse DeLange [Warner Bros.] has remained a steady seller."

Other local acts, he adds, that helped boost sales with new albums in March were Golden Earring (CNR/Arcade) and Blof (EMI).

Free Record Shop bolstered its first-quarter sales with a number of campaigns, including a two-day discount spree that saw it lop 20% off the price of all titles. "Needless to say," Da Silva adds, "that pulled in masses of people."

However, he cautions, "at the moment, it's hard to say whether the campaign will prove to have been profitable, as you obviously lose a lot of margin on your product."

This story was prepared by Tom Ferguson in London; Steve McClure in Tokyo; Wolfgang Spahr in Hamburg; Rémi Bouton in Paris; Christie Eliezer in Melbourne, Australia; Larry LeBlanc in Toronto; and Robert Tilli in Amsterdam.

ALLIGATOR SET REUNITES VETS OF GULF COAST BLUES

(Continued from page 13)

the Texas/Louisiana region: Long John Hunter, Phillip Walker, and Lonnie Brooks.

Hunter and Brooks, who are both signed to Alligator, and Walker, who records for Alligator-distributed, New Orleans-based Black Top Records, cut the album with an all-star backup band in Austin, Texas. Two of the album's 15 tracks also feature Ervin Charles, a little-recorded guitarist who was a legend in the Texas Gulf Coast towns of Port Arthur, Beaumont, and Port Acres in the early '50s.

Alligator president Bruce Iglauer—who co-produced the album with Tary Owens and Jon Foose—says, "I was hesitant to call it 'Lone Star Shootout,' because it's as much [about] a Louisiana tradition as it is a Texas tradition. But I got word that if I called it 'Gulf Coast Shootout,' everybody would imagine three or four retired people under a beach umbrella, throwing maraschino cherries at each other from their drinks in coconut shells."

The album brings together four musicians who played the same joints in Texas and Louisiana nearly 50 years ago.

According to Hunter, it was Charles—who later played with Hunter in the Hollywood Bearcats—who, in 1952 or '53, paid \$1.50 so that Hunter could attend a Beaumont club show by B.B. King, which inspired him to pick up the guitar.

Hunter says, "That dollar and a half that he paid, I just paid him back, I guess about eight months ago. I got it on tape. I got photos of me payin' him that dollar and a half back. That's the honest-to-God truth!"

Brooks says he looked up to local musicians like Hunter: "To get close to Long John, I went and bought a

guitar and brought it to him, asked him to tune it for me . . . He was a big star in that neighborhood."

Walker recalls, "I hung around and listened to Lonnie Brooks, Long John Hunter, Lonesome Sundown, and Ervin Charles—and finally I jumped in there, and I was the youngest thing in the bunch."

Iglauer says the idea to unite the three bluesmen was sparked by a club date in Austin three years ago

'The combination of all these people should really boost sales'

that featured Brooks, Hunter, and C.J. Chenier (whose father, the late zydeco legend Clifton Chenier, employed both Brooks and Walker in his band). Brooks and Hunter had not played together since the '50s.

Iglauer adds, "Then Lonnie went over to Holland . . . to be a guest with Long John's band at the Utrecht Festival. That would have been a little over a year ago. Then Tary came to me the best part of a year ago and suggested getting all these guys together, along with Ervin Charles."

"Lone Star Shootout" surveys virtually every style heard in the Gulf Coast musical melting pot.

Says Brooks, "'Round Texas and Louisiana, zydeco was real strong, and blues was real strong, and then rock'n'roll came in and got real strong. You had to make ends meet; you had to learn to play a little bit of everything, just about."

The musicians perform material

either originated by or inspired by Clifton Chenier (and his guitarist Clarence "Bon Ton" Garlow), swamp-blues stars Lonesome Sundown and Lightnin' Slim, fret-hot-shot Guitar Slim, Texas bluesman Lightnin' Hopkins, swamp-pop hit-maker Rod Bernard, and big-band blues luminaries T-Bone Walker, Bobby "Blue" Bland, and Clarence "Gatemouth" Brown.

The album ends with a nostalgic version of Muddy Waters' "Still A Fool," called "Two Trains Running," which Hunter and Charles, who duet on the track, popularized at their club appearances.

The sessions, cut at Arlyn Studios, featured such crack Austin players as drummers Frosty Smith and Mike Buck, guitarist Derek O'Brien, and saxophonist Mark "Kaz" Kazanoff; pianist Marcia Ball guests on three cuts.

Walker says of the dates, "There were some nice intense moments there, us . . . tryin' to out-pick each other, sayin', 'Hey, I'll get mine done before you will' and stuff like that. It was kind of intense, but it was so much fun."

Iglauer hesitates to compare "Shootout" to Alligator's 1985 hit "Showdown!," a duel featuring Albert Collins, Johnny Copeland, and Robert Cray; it has become one of the label's top three sellers.

"I think this is going to be a very successful record, but I don't want to set that kind of goal," he says. "I simply wanted to make the best record that these three guys, plus Ervin, could make together."

Key to promoting "Shootout" will be selected festival dates featuring Brooks (who is managed by Alligator), Walker (managed by Tom Radai of Blues Management Group), Hunter (managed by Holly Bullam-

ore), Charles, and Kazanoff, with Brooks' rhythm section as the backup band. The package, booked by Piedmont Talent in Charlotte, N.C., has confirmed dates at the Apple River Blues Festival in Somerset, Wis. (June 26); the Washington, D.C., Blues Festival (Sept. 4); and the San Francisco Blues Festival (Sept. 18).

Additionally, the album will be heavily promoted at the Chicago Blues Festival in early June. Iglauer says, "We're buying a lot of space at the Best Buy tent at the Chicago Blues Festival, and even though these guys aren't appearing at the Chicago Blues Festival, it will be featured in all of our displays there."

He adds, "All the blues magazines are fascinated by this, of course. Since there aren't a lot of live dates, we'll be supporting with advertising."

Alligator sales and advertising director Kerry Peace says the company will be placing "Shootout" in several listening post programs. "We'll be doing national stuff," Peace says. "And, given the regional strength that each of these artists holds, we'll be doing regional stuff as well, in Texas, Louisiana, Chicago—because of the Brooks connection—and probably something out L.A. way as well, since that's where Phillip Walker has been based out of for so many years."

Allen Larman, blues/roots music buyer at Rhino Records' retail store in L.A., sees bright prospects for "Shootout."

"It is a supergroup, and we've done quiet well with Long John Hunter in the past," Larman says. "The combination of all these people should really boost sales. It should get a lot of press and public radio attention."

RED ANT

(Continued from page 6)

As for the renewed financial backing from Wasserstein Perella, Phillips says the commitment is "not less than \$10 million."

Townsend Ziebold, managing director of New York-based Wasserstein Perella, says, "Red Ant has great management and great music, and the label continues to have our commitment."

As part of the new commitment, Los Angeles-based Red Ant has cut overhead by closing its New York office and letting go eight staffers, according to sources.

Phillips acknowledges that Red Ant streamlined staff "where we had duplicate functions on the East and West [coasts]. It was in instances where we might have had marketing functions on the East and West Coast, but now it is all being done out here."

Red Ant was founded in July 1996 by former MCA Music chief Al Teller, with the financial backing of Wasserstein Perella. But after merging with Alliance Entertainment Corp., the label almost was liquidated as part of the wholesaler's Chapter 11 reorganization in July 1997. An 11th-hour effort by Wasserstein Perella saved the label, with the result that Phillips, who already was president, was named the top executive of the label, replacing Teller, who stayed with Alliance.

WORLD MUSIC ENJOYS BOOM WITH U.S. AUDIENCE

(Continued from page 1)

Albums chart in the April 17 issue is one bold indicator of the explosive nature of today's world music market.

While Bocelli's music—a melding of classical, pop, and world elements—is sui generis, the swift ascent of the tenor's new Polydor album is a striking measure of U.S. consumers' current embrace of world sounds.

Tom Schnabel, ex-PD at NPR outlet KCRW Santa Monica and host of the station's weekly show "Cafe L.A.," says the first spurt of interest in world music—which led to the chart success of Nigerian bandleader King Sunny Ade's 1982 U.S. debut, "Juju Music," and the popularity of South African compilations like "Township Jive"—was fired by a quest for fresh sounds on the part of listeners already in tune with Jamaican music.

"Some heads were already opened up because of [Bob Marley and reggae]," says Schnabel, who recently authored a book of world music profiles, "Rhythm Planet" (Universe Publishing). "People were looking for the next thing . . . and I think King Sunny Ade was sort of it."

INTEREST STOKED

Since that era, Schnabel says, a number of cross-cultural factors—Peter Gabriel's WOMAD Festivals and recording projects mating American and world performers, from Paul Simon's "Graceland" (1986) to Nusrat Fateh Ali Khan and Michael Brook's "Night Song" (1996) and Ry Cooder's all-star Cuban session "Buena Vista Social Club" (1997)—have stoked new interest. "Hopefully, if [listeners are] curious, they'll go a little bit further," he says.

Consumers have gone quite a bit further, observers say.

Randi Mayrent, merchandise manager for the 250-store Borders Books & Music in Ann Arbor, Mich., notes, "There's been growth not only in the number of releases but in the quality of artistry and types of releases coming out, as well as a tremendous growth in the awareness level on the part of the general public."

Bellwether L.A. retailer Rhino Records has gradually become a major world music emporium, carrying nearly 4,000 titles, according to store GM Dave Crouch: "We went from two rows of vinyl [in the '80s] to five or six bins of world music."

Dan Storper—who founded Putumayo World Music, one of the leading compilers of offshore sounds, in 1993—has seen a leap in his label's sales. "Our total sales the first year were small, about \$350,000," Storper says. "Our sales last year were about \$6.7 million, and we're projected at about \$9 million this year."

Storper adds, "When I first started in '93 . . . if there was an album that sold 50,000 copies, it was considered kind of a world music hit. Now you're seeing a batch of titles selling over 100,000 copies. We've had probably five or six ourselves that have sold over 100,000 copies."

The audience for world music is generally thought to be an older one, but some believe the consumer picture may be changing.

Bruce Warren, PD of public station WXPX Philadelphia, says the station's "World Cafe," which is carried in 110 U.S. markets, programs world music as about 15% of its eclectic cross-genre mix. "This is music that appeals to 35-year-olds, upper-demo, educated, high-income," he says.

RCA Victor VP of marketing and artist development David Neidhart—whose label releases the Chieftains and distributes Paddy Moloney's Wicklow Records—says the company saw analogies between the classical and world listenerships.

Neidhart says, "What BMG Classics and RCA Victor have been doing for years is servicing an adult audience with music, and it seemed like a natural progression that, as we moved beyond just classical music and classical crossover, there were similarities demographically . . . [with] this kind of music."

But, he adds, "that's not to say that the world audience is only an older audience."

Recalling her days as a DJ spinning world music at university parties in the Chicago area, Borders' Mayrent says, "That opened my eyes to the fact that college kids are involved in it . . . I think that because it gets played on [college stations], there's just a greater awareness."

SPECIALTY SHOWS

Crouch says that increased airplay on specialty shows at noncommercial L.A.-area stations like KCRW, public outlet KPFFK, and Loyola Marymount University's KXLU has "absolutely, 100%" led to greater sales of world music at Rhino.

Putumayo is catering to its audience directly with its own radio program, "The Putumayo World Music Hour"; co-hosted by Storper and triple-A KFOG San Francisco air personality Rosalie Howarth, the weekly show will be airing in 23 U.S. markets by late May.

Tours—a rarity in the past—have put world performers in the public eye. "That's something that's always been lacking," Mayrent says. "Now a lot more acts are touring. They're really getting a lot more exposure."

Observers also view compilations by labels like Putumayo, Luaka Bop, and Ellipsis Arts; the wider availability of world sounds at retail listening posts; and the presence of international music everywhere from TV commercials to Starbucks as growth factors.

Among world sub-genres, Celtic music is clearly the current front-runner. The Chieftains' "Tears Of Stone" and Loreena McKennitt's platinum "The Book Of Secrets" (Quinlan Road/Warner Bros.) are long-running hits, while albums by such artists as John McDermott, Anthony Kearns & Ronan Tynan, Frank Patterson, Gaelic Storm, and Solas have charted on Billboard's world music chart in recent weeks.

Observers say that such phenomena as the "Riverdance" touring show and PBS special, Michael Flatley's "Lord Of The Dance" stage show/album, the "Braveheart" and "Titanic" soundtracks, and precu-

sors like Clannad and Enya have driven the market.

Specialist labels like the 23-year-old, Danbury, Conn.-based Green Linnet Records have gotten a lift from the craze. Label president Wendy Newton says, "I think people have heard 'Riverdance' and said, 'Hmm, where does this come from?' and have found us in that way. Our gross is growing every year."

Cuban music is the other best-selling sub-genre. Much of the sales action—and, some maintain, even the recent U.S./Cuban cultural exchange Music Bridges—has been spurred by the World Circuit/Nonesuch set "Buena Vista Social Club," which remains a Top World Music Albums fixture after 83 weeks. The album has sold more than 300,000 units in the U.S., according to SoundScan.

Jack O'Neil, whose Huntington, N.Y.-based Blue Jackel Entertainment issued a four-CD boxed set, "Cuba: I Am Time," in July 1997, recalls that not long ago, people doubted the potential of the music. "We started the Cuba box back in '95, and there were many people who said, 'What the hell are you doing that for?'"

"Buena Vista" has spawned a cottage industry by itself, as most of its participants have issued solo albums in the U.S.: Pianist Rubén Gonzalez will issue a second solo set on World Circuit/Nonesuch this fall; singer Ibrahim Ferrer releases his solo debut, produced by Cooder, on the same label June 8; *armónico* player Compay Segundo's "Lo Mejor De La



U.K.'S KINGFISHER, ASDA TALK MERGER

(Continued from page 1)

than 17.3 billion pounds (\$27.8 billion).

Kingfisher says the merger would deliver cost savings of approximately 100 million pounds (\$166 million) a year, with about half coming in the first year. However, Kingfisher chief executive Geoffrey Mulcahy claims this is not the main reason behind the deal. "It's not necessarily being driven by cost savings per se," he says. "It's being driven by the idea of driving additional growth."

In addition to the 786-outlet Woolworths, Kingfisher owns the specialist music and video chain MVC, wholesaler Entertainment UK (EUK), and music, video, and book publishing group VCI, which includes the distributor Disc.

The move is partly being seen as a move to head off the threat posed by Wal-Mart, which has begun expanding in Europe by recently acquiring businesses in Germany and was thought to be eyeing Asda. However, industry sources suggest that Wal-Mart is now targeting Safeway, the U.K.'s fourth-largest supermarket.

The prospect of the creation of a company with such a large slice of the home entertainment business has alarmed some music label executives, but it seems to have been greeted

Vida" was issued by Nonesuch last year; lute player Barbarito Torres' "Havana Cafe" arrived in March on Atlantic-distributed Havana Caliente; and guitarist Eliades Ochoa's "Sublime Ilusion" is due from Higher Octave World June 29.

These titles are just part of a flood of Cuban records being issued by U.S. labels or imported from abroad.

However, Nonesuch senior VP David Bither realizes that such booms in a world sound are often transitory.

Bither says, "In the world music area in general, something happens . . . that captures people's attention because it sounds new, it sounds dif-

ferent, it has somehow escaped the general staleness of what people are hearing in the air musically. But once that novelty has passed, it's sort of, 'What's the next thing?'"

Nonesuch is banking on a resurgent world music trend: On June 1, Nonesuch will issue "Livro," the most recent album by Brazilian *tropicalia* innovator Caetano Veloso.

Most observers see Brazilian music—a constant in the U.S. market since bossa nova hit in the '60s—as a reborn genre, thanks in large part to renewed interest in *tropicalia* masters like Veloso and Tom Zé and reissues of the '60s *tropicalia* band Os Mutantes (Billboard, March 6, April 24).

The popularity of rhythmic Cuban music could lead to explosions of

danceable sounds from other countries, according to Viola Galloway, sales manager at distributor/importer French Trading Co. in L.A.

"Now everybody's dancing," she says. "Other than Cuban, we're selling a lot of Colombian music already, and that's, I think, the next thing."

O'Neil says that Puerto Rican music, now blowing up in the New York market, has also gained heat from the Cuban craze.

Galloway and Mayrent both have seen increasing interest in French rap, and Mayrent says French pop is also a growing area of sales.

The sound that started it all remains a marketplace factor, Galloway

maintains: "Right now, people are saying that African music is not happening. We think that's not true—there's just a new type of African music that's coming up that is a little bit more sophisticated."

Mel Puljic, sales and product manager at label/importer Stern's Music in New York, says that while the African market is more competitive than it was 15 years ago, high-profile albums like Baaba Maal's 1998 Palm Pictures set, "Nomad Soul," have been good for business.

Puljic says, "If someone comes with a big budget that we don't have and is able to put huge amounts of money into breaking an act like Baaba Maal, it can only be good for us. It legitimizes what we do."

with a degree of calm in the video business.

One sales director at a major music label says that "the power it would put into the hands of EUK on a negotiating level is huge" and expresses the fear that failure to come to terms with the distributor could have a catastrophic effect on a record company's ability to market its products. "EUK would have a much larger input into what their retailers support, and we could lose a large percentage of the market."

The merger, this executive adds, could also affect some of EUK's other customers. "I'm sure that [supermarket chain] Tesco will be looking to go direct, but that's difficult at present unless they get staff with music experience at the store level." Tesco refuses to comment on the merger, citing confidentiality agreements with its suppliers.

Another industry insider says that the power potentially in EUK's hands could have a detrimental effect on other retailers.

"We have to protect the core business of the HMVs, the Virgins, and the independents," the executive says. "My long-term view of supermarkets is that they are not going to break acts, and we have to protect those retailers that do."

However, he also suggested that the merger was in some ways preferable to the entrance of Wal-Mart into the U.K. business: "Wal-Mart works on such low margins, it would put a lot of pressure on the market, which is already in the throes of price wars."

Video distributors appear less concerned. One senior managing director says that although he expects the merger to result in an expansion of Asda's entertainment offering, EUK already supplies Asda, so "in percentage terms it is not going to make much of a difference."

However, Ben Keen of the film and video research company/publication Screen Digest says the merger would have an impact among the Hollywood majors. "The studios never like to have any one customer get too strong, as they have on the rental-video side with Blockbuster," he says. "This creates something comparable on the sell-through side."

The terms of the proposed merger would see each Asda share exchanged for 0.2263 of a Kingfisher share, resulting in an equity split of 66.33% to Kingfisher shareholders and 33.67% for Asda shareholders.

Kingfisher's Mulcahy would head up the new group, with Asda chief executive Allan Leighton as his deputy. Leighton would also act as chief executive of an enlarged Food and General Merchandising Division comprising Asda, Woolworths, and the Superdrug chain.



AFTER SPLASHY BOW, V2 CHARTS STEADY GROWTH

(Continued from page 1)

noises made at its start-up.

London-based CEO Jeremy Pearce says he can understand if observers have felt that the company hasn't had a market impact commensurate with its high-profile launch.

But, he stresses, what those outside the company may not be aware of is the comprehensive infrastructure that has been built by the company, which was founded and funded by Branson with a boost from an early injection of \$73 million from leisure conglomerate McCarthy Group (Billboard, June 28, 1997).

"We've got about 70% of the world market covered with our own affiliate companies," Pearce states. "The only major territory where that isn't the case is Japan, where we have a joint venture with Sony, but it's still a V2 company."

It's this rush to plant a flag in key territories that has aroused so much interest from the industry.

The infrastructure built by V2—which also encompasses a publishing arm, V2 Music Publishing, run by chief executive Maria Forte—puts it neither in the major nor the indie camp in today's increasingly globalized and consolidated business. It looks more like the "mini-majors" that existed at the turn of the decade, such as Virgin, A&M, Island, and Chrysalis.

Comparisons have been drawn between V2's approach and the approaches of Chrysalis founder Chris Wright and Island's Chris Blackwell in their returns to the business. Their new vehicles—Echo Records and Islandlife, respectively—remain small, A&R-focused businesses. By comparison, in the words of one well-placed observer, "V2 built a massive overhead before they had anything to put through it."

Doing things the unconventional way, however, is part of the philosophy, says Pearce. "In fact, we decided not to do it the majors' way quite a lot," he comments.

"Firstly, we had quite a lot of money to spend, so we didn't have to sign acts just to make money straight away. The second is that we didn't have anybody saying to us, 'It's always been done this way.' That meant we could put in the systems and infrastructure that was best for us, instead of inheriting something that nobody wanted."

The result, says Pearce, is that the label is "the only independent that can say to our acts, 'We'll give you a global release, including America'—and mean it."

Says V2 North America president Dan Beck, "With the constrictions and contractions in the business, it's been a great time for us to launch. We're going against the grain, trying to be in there for the long haul where the business has gotten quarterly driven."

Adds group GM David Steele, "We've been signing long-term artists and building a catalog. It's taken us a long time because that's the way we want to go. We're not interested in a typical pop hit. We're not going to spend loads of money just to have a single on the chart."

"Our splash will come as we get into second albums from bands. Some acts are already at that second stage, and they are ready to deliver."

Recent successes have seen the Welsh rock band the Stereophonics hit No. 1 in the U.K. with its second album, "Performance And Cocktails." That set has sold 380,000 at home, with 55,000 sales in Japan, 25,000 in France, and 15,000 in Sweden, according to the label.

Underworld's "Beaucoup Fish" hit No. 2 in the U.K. and had a global resonance, selling 100,000 units in the U.S., 120,000 copies in Japan,

65,000 in Germany, and 80,000 elsewhere in Asia.

The Underworld album came in through one of V2's several joint ventures. Notable labels are Gee Street, to which the Jungle Brothers and P.M. Dawn are signed, and Big Cat, which has Junior Delgado and Addict and has signed the German act Blumfeld (Billboard, Feb. 27).

Underworld's deal is through JBO, a joint venture with the indie label Junior Boy's Own. Steve Hall, managing director of JBO, says of its partner, "They've been quite indulgent with us. The company runs as it always did but with the difference of some financial support."

V2's Int'l Approach Stresses Flexibility

A novel approach to international operations is something that V2 believes will ultimately give it an advantage in the global marketplace.

V2 has most key territories covered either with its own company or, as is the case in Japan, a joint venture with Sony Music.

Much of Asia is covered through a partnership with Timbuktu, a London-based independent that has, over the past eight years, developed trading relationships and license deals with a network of other indies in the region. V2 bought a controlling stake in Timbuktu last year, and the latter firm's GM, Mark Bond, is leading the joint venture in Asia and some other markets.

Spain and South America are currently handled by BMG.

V2 has licensees in other markets, but CEO Jeremy Pearce states V2 has retained the power to dictate label priorities. "The reason we were able to do that is that we didn't ask for advances," he says. "Consequently, we have the right to say what we want to release. The money that licensees would have expected to pay us in advances can now be used for staff and for marketing."

"We always have a person who reports to us. There is always a V2 label manager," he adds.

V2's GM, David Steele, says that, unlike some longer-established companies, V2 works out its promotion plans internationally. The setup helps the label take talent from one country and break it in another without going through traditional label structures.

V2—a true child of the digital age—is also using technology to bind its geographically diverse offices into one global operation. The middle point is its London head office, and the computer system there can be accessed from all parts of the world. When affiliates log on, they can see all information relevant to each act, including worldwide marketing plans.

At the core of the company's operations are its international product managers based in London. These five executives each handle six or seven bands—taken from V2's total roster of 60 acts—and oversee all aspects of international marketing, promotion, and touring.

DOMINIC PRIDE
and JEFF CLARK-MEADS

ARTIST-FRIENDLY APPROACH

The size, structure, and flexibility of V2 are among the things endearing it to artists.

French rapper Passi says he joined V2 because French managing director Thierry Chassagne "offered [me] a small structure but a strong will to break as a solo artist and the possibility to develop other projects."

Boyd Steemson of On Management is more than happy with the approach the company has taken with his act, the alternative group Tin Star (Billboard, Oct. 19, 1998).

Tin Star embarks on a series of dates in the U.S. this month. That market, along with Germany, has been more receptive to its music than its home country.

"They can organize things globally," says Steemson of V2.

The band's programmer, Tim Gordine, believes the much-discussed lack of major signings by V2 and its willingness to build a roster from the ground up has been advantageous. "They have been quite brave in not signing big bands," he says.

Stereophonics' success was followed by the emergence of Mercury Rev. Steele and Pearce cite Scott 4, Younger Younger 28s, Grandaddy, and young pop singer Billy Crawford as some of the acts expected to break through this year.

Indeed, Pearce says that, purely on the strength of current sales, V2 is expected to break even by the end of next year.

Yet the acid test of any label's success is its credibility at retail, something determined by its support for releases.

Steve Kincaid, commercial director at Virgin Megastores, says, "They've obviously had a lot of success in recent months with Stereophonics, Underworld, and Mercury Rev. Over the last couple of years, they've had a quite aggressive and diverse signing policy. [S]ome of the acts they've signed over the past couple of years . . . are starting to come good."

Expectations were high, adds Kincaid. "Because it was Richard Branson's label, people thought it was going to yield immediate success. But I think if you're going to build a long-term policy, it's better to get your signings right over a period of time and work them properly."

Assistance in preparing this story was provided by Tom Ferguson in London, Cécile Tesseyre in Paris, and Paul Verna in New York.

V2's International Affiliates

V2 JAPAN

Established: June 1, 1998.

Location: Tokyo.

GM: Shigeki Ouchi.

Number of employees: 11.

Local roster: No acts at present; looking to sign acts this fiscal year.

Notable successes: Underworld's album "Beaucoup Fish" reached No. 17 on the Oricon album chart.

Distribution: Sony Music Entertainment Intermedia. (V2 Japan is a joint venture with Sony Music.)

STEVE McCLURE

V2 RECORDS (CANADA) INC.

Established: June 1998.

Location: Toronto.

Director of marketing and label operations: Alison Mercer, previously a seven-year veteran of BMG, most recently as manager of artist marketing.

Number of employees: Two.

Local roster: None at present, though "very interested in signing Canadian acts."

Distribution: BMG Music Canada.

LARRY LeBLANC

V2 MUSIC SCANDINAVIA

Established: 1997.

Location: Headquarters in Stockholm with one GM in Oslo, plus label managers at distributor MNW in Copenhagen and Helsinki.

Managing director: Helen McLaughlin, former international marketing manager at Sony Music Sweden's licensed repertoire division (now SINE).

Number of employees: 12 in Sweden.

Local roster: Sweden: Black Moses, which blends jazz, hip-hop, rock, and spoken word; Psycore, a hardcore metal act gaining respect throughout Europe; Caroline Af Ugglas, a female singer/songwriter whose album "Ida Blue," released in '97, has sold 4,200 copies in Sweden; and Kwame, a rock/soul duo.

Plans: May look to open an office in Denmark next year. The Swedish company is also working with two singles-oriented acts: Starlight and King George. Starlight is due soon with a disco remake of Depeche Mode's "Just Can't Get Enough," while King George soon will deliver a Fatboy Slim-like song, "Funky Kind Of Groove."

Distribution: MNW Distribution in the Nordic region. KAI R. LOFTHUS

V2 RECORDS BENELUX

Established: 1997.

Location: Hilversum/Brussels.

Managing director: Henk Eigenbrood, who worked at EMI from 1989 in Holland, the U.S., the U.K., and Germany; he has a finance background.

Number of employees: Eight staffers in Holland; four in Belgium.

Local roster: Postmen, a hip-hopping reggae trio (licensed from production company/label TopNotch); Mainfact, a male R&B quintet; and Peplab, a Norman Cook-endorsed dance outfit (licensed from the production company/label Mr. Cheng's Quality Tunes).

Notable successes: "Cocktail," the first single by Postmen, reached No. 12 on the Mega Top 100 chart, with 20,000 units sold. The group's album "Documents" has sold more than 25,000 units and it is still selling, according to the label.

Notable local achievements: First signing Postmen received many awards over the past year, such as the Heineken Crossover Award, the industry prize Zilveren Harp, and the music TV station TMF's award for best local rap act. Releases are under way in France, Germany, Scandinavia, and Italy.

Distribution: PIAS.

ROBERT TILLI

V2 FRANCE

Established: 1997.

Location: Paris.

Managing director: Thierry Chassagne, formerly deputy managing director of Sony Music France's alternative imprint S.M.A.L.L.

Number of employees: 20.

Local roster: Rap acts: Passi, Faf Larage, and Bisso Na Bisso; *chanson*/pop acts: Isabelle Boulay, Zeze Mago, Melville, Marc Em, and FFF; electronica: Alex Gopher, Superdiscount, and rinôçérôse, a French group signed to V2 U.K.

Notable local achievements: The label says Passi's first album, "Les Tentations" (Temptations), entered the album chart at No. 3, with 420,000 sold (380,000 in France and 40,000 abroad), as well as 500,000 singles sales across four titles. The label's best sales to date have been for the AIDS charity album "Ensemble" (Together). This album, featuring many important French acts, has sold 700,000 copies.

Distribution: Sony Music.

RÉMI BOUTON

(Continued on page 80)

WEALTH OF ELLINGTON MUSIC DUE

(Continued from page 13)

Ellington. Some favorites, like "Mood Indigo," have been in print for nearly 70 years.

However, Ellington, even with all his honors and accolades, including the Presidential Medal of Honor in 1969, wasn't always seen by the Establishment as the genius he was, even at his zenith. A few weeks ago came the news that the Pulitzer Prize committee had finally awarded Ellington a posthumous award for his contributions (Billboard, April 24), but it's important to remember that the same body had rejected his nomination in 1965 because it didn't deem him serious enough to merit the award.

Even beyond the serious legacy of his music, it's also important to remember that for 50 years Ellington made his art with a most unwieldy canvas—a traveling orchestra with brilliant but often grumbly and sometimes dysfunctional veteran members. He was somehow able to cajole and charm them to put aside the weariness of decades of endless one-nighters and the unimaginable hassles of discrimination to focus, for a few hours at a gig or in the studio, on the music.

For that feat alone—unimaginable today—perhaps he deserves another posthumous Pulitzer.

Today the world knows that Ellington, who died in 1974 at the age of 75, was one of the pre-eminent composers of 20th-century music. The timbral colorings of his arrangements, never really duplicated, have nevertheless influenced those who followed, such as Charles Mingus, Gil Evans, and Carla Bley. His piano style also was an influence on many modernists. He did it all—from Cotton Club "jungle music," to still-played pop tunes, to jazz standards, to multi-movement suites—with equal aplomb.

Leading the Ducal reissue parade is "The Duke Ellington Centennial Edition: The Complete RCA Victor Recordings 1927-1973," a mammoth boxed set from RCA Victor Jazz. It is a 24-CD herculean effort by a team of veteran producers and remastering engineers, led by coordinating producer Orrin Keepnews.

The set contains 462 tracks, representing virtually all of the Duke's work for RCA and its subsidiary labels, and it includes a handsome, 121-page book.

The 24 CDs in the Ellington package are arranged as follows:

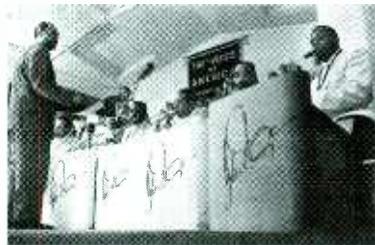
- "The Early Recordings, 1927-1934" (seven CDs), the pivotal music played at the legendary Cotton Club.
- "The Early Forties Recordings, 1940-1942" (six CDs), the full output of the band that featured Ben Webster and Jimmy Blanton and all of the small-group recordings, including alternate takes.
- "The Complete Mid-Forties Recordings" (three CDs).
- "The All Star Sessions From The Mid Forties And The 1952 Seattle Concert" (one CD).
- "The Three Sacred Concerts (1965/1968/1973)" (three CDs).
- "The Last Recordings, 1966-1973" (four CDs), which include Duke's "Far East Suite," "The Strayhorn Suite," and the Tanglewood recordings.

Keepnews says that because of strides in digital remastering, he and his team remastered most of the

material, even material released in the late '80s (much of the pre-'50s work comes from pre-tape sources such as acetates and metal record-manufacturing parts). "The experience was exhausting," he admits, "but gratifying—24 discs wore me out, but I wouldn't have missed it for the world. Duke has been one of my idols all my life."

The massive set, due in stores Tuesday (27), carries a suggested retail price of \$407.52.

In Duke's hometown, Tower D.C.



Pictured, photo at left, is Duke Ellington conducting at the 1956 Newport Jazz Festival; center, with Count Basie; and right, with Jimmy Stewart during the filming of "Anatomy Of A Murder" in 1959.

on Pennsylvania Avenue is having a cake and ice cream party on the 27th to celebrate the arrival of the package, and, reflecting the plans of most deep-catalog chains, it will have the album on sale in the \$350 range.

Daedalus, the direct-mail and Internet book and music house (800-395-2665), is offering the set for \$300 flat in its new catalog. "We wanted to put the set on our front page

and offer our customers a break," explains BMG, however, is also offering consumers a midpriced single-CD alternative to the huge set—an 18-track "The Best Of Ellington Centennial Edition," which includes some of the

work about the black experience in the Americas, featuring Mahalia Jackson's moving reading of "Come Sunday."

• "Black, Brown And Beige" (35 minutes of new music). The 1958 recording of Ellington's major, six-part

set titled "The Duke," with a tentative release date of July 13.

The five initial CDs are completely remastered and feature more than 210 minutes of unreleased Ellington music. They are:

• "Black, Brown And Beige" (35 minutes of new music). The 1958 recording of Ellington's major, six-part

work about the black experience in the Americas, featuring Mahalia Jackson's moving reading of "Come Sunday."

• "Anatomy Of A Murder" (30 minutes of new music). The 1959 recording of Ellington's only motion picture soundtrack leading his own orchestra.

Engineers, going back to the master tapes, have eliminated the "Columbia reverb" that plagued so many of that label's LPs from that era.

• "First Time! The Count Meets The Duke" (20 minutes of new music). The 1961 date captures the historic encounter between the two jazz bandleaders and their bands. The music, with full-length restorations and alternate takes, glimmers.

• "Such Sweet Thunder" (25 minutes of new music). In this set, recorded from 1956 to 1957, the Duke



encounters his own longtime favorite, the Bard. Tracks were inspired by Shakespeare plays such as "Othello," "Henry V," "Romeo And Juliet," and "Hamlet." Ten of the 22 tracks are either previously unreleased or not generally available in the U.S. It's also a first-time stereo release.

• "Ellington At Newport 1956—Complete" (more than 100 minutes of new music). This one recaptures

for the first time in stereo the aural evidence of July 7, 1956, when Duke and his main tenorman Paul Gonsalves took the nighttime crowd of 7,000 Newport festivalgoers to the brink of a riot (see story, this page).

There are new liner notes for the

sets by Wynton Marsalis, Phil Schaap, and former Ellington band members. Original liners are included as well.

While the RCA Victor Jazz and Sony Legacy releases lead the Ellington parade, there is a lot more Duke out there. The list of all available Ellington recordings is extensive, to say the least—the encyclopedic Schwann catalog lists hundreds. Following is a sampling:

From 1953 to '55, Ellington cut five albums for Capitol Records, ranging from full-band dates to especially revealing small-group and trio work.

All of the music from those dates, released and unissued, is available on a two-CD boxed set from Mosaic Records (35 Melrose Place, Stamford, Conn. 06902-7533), and several of the albums from that set have been reissued by Capitol.

After leaving Capitol, Duke was urged by fellow ex-Capitol artist Frank Sinatra to sign with his fledgling Reprise label for nine albums during the '60s. The best-known now are the still-in-print Sinatra/Elling-

'Twenty-four discs wore me out, but I wouldn't have missed it for the world. Duke has been one of my idols all my life'

ton band collaborations.

After leaving Reprise in the late '60s, the Duke took his music from label to label. Highlights include 21 still-in-print albums for Pablo, Prestige, Riverside, and Fantasy. Some other top-notch late Ellington albums are available on the excellent MusicMasters and Red Baron indie labels.

Ellington also sat down at the piano throughout the '50s and early '60s for a few dates on still-available Verve albums—usually on his own band members' sessions. Verve also offers a luxurious boxed set of the Ellington band with Ella Fitzgerald at the 1966 Cote D'Azur jazz festival.

There is also the 1963 matchup with modern sax giant John Coltrane on the rejuvenated Impulse! label, as well as a one-off recording in 1962 on United Artists that pairs the Duke with Mingus and Max Roach, now on Capitol. Rhino-Atlantic Jazz also offers several albums, including Ellington's "New Orleans Suite" from 1971.

Unissued studio dates from the '50s and '60s are available on the Saja label, and some of Ellington's pre-RCA work from the mid-'20s can be found on Classics, two labels that have licensed tracks to Customdisc.com, which is offering fans a chance to sample and "build" their own customized 12-track Ellington albums via the Internet.

Bringing up the reissue rear guard is Avenue Jazz, which in October will release a 1956 album Duke cut for Bethlehem Records, "Ellington Presents," and another Duke album for that label in the new year.

Ellingtonia Reborn In Remastered Stereo

Among the treasures on the 24-CD "Duke Ellington Centennial Edition" from BMG is a sonic near-miracle: a stereo version of a "Mood Indigo/Hot And Bothered/Creole Love Call" medley.

Underwhelmed? Well, check this out: The session took place as the Ellington Orchestra sat down to play this medley on April 6, 1932. Two decades before stereo tape recorders.

What gives? Steve Lasker, the veteran remastering engineer and self-confessed Ellington freak, explains. Years ago, he says, he bought a French pressing of the Ellington record and noticed it had different disc matrix numbers from the well-known U.S. version. When he would play the two records, it was obvious that the performance was the same, but, he adds, "the sound perspective was slightly different—the drums were more pronounced on one than on the other, for example."

Curiosity finally got to him as he began working on the huge centennial set, and he linked up the two recordings in the studio. *Voilà!* "There it was—stereo imaging!"

Deciphering the codes of the

matrix numbers and letters gave Lasker a hint that when Ellington arrived at the studio 67 years ago, there were apparently two teams of engineers with two sets of equipment and mikes set up.

Lasker says no files now exist to explain why. "I can only surmise they were testing out different pieces of recording equipment to compare them." Why one of the mixes was used for the U.S. release and the other for the European release is still a mystery.

For modern ears accustomed to the flat sound of 78-era discs, the sonic depth of the serendipitous stereo is a jaw-dropper—like being exposed to a widescreen, color print of, say, "Casablanca."

Sony Music also has a sonic surprise for listeners with its "Ellington At Newport 1956—Complete," Duke's most well-known (and best-selling) album, one of several presented for the first time in stereo.

It has been in print since its initial release 43 years ago, and its success can be ascribed to a now-famous 27-chorus blues solo by Ellington tenorman Paul Gonsalves on a composition titled "Diminuendo And Crescendo

In Blue," a fervid jam that drove the crowd into a frenzy.

But there was a little problem with Columbia's mono recording: Gonsalves had walked up to the wrong mike, so his long solo has always been off-mike.

The recent discovery at the Library of Congress of a separately recorded mono tape, taped that night by the Voice of America (VOA) for a later overseas broadcast, changed all that.

As it turned out, Gonsalves had been playing into the VOA's mike. So when Sam Brylawski and Larry Appelbaum from the Library offered the tape to the label for its upcoming release of the concert, reissue producer Phil Schaap knew he had something special. Schaap was able to sync up the two tapes (recorded at slightly different speeds) on the two original hardware of the mastering control room.

The resultant stereo "Diminuendo," now even more powerfully exciting, is one more unexpected gift from the heavens for Ellington fans old and new.

BILL HOLLAND

LABELS, ARTISTS CLASH OVER MP3

(Continued from page 1)

and Morissette also declined to comment.

Industry insiders say that MP3.com, which plans to file for a public stock offering this summer, stands to gain more credibility in the music and financial industries from the high-profile tour.

MP3.com's sponsorship of the Morissette tour comes as the five major music companies continue to publicly shun the unprotected MP3 format. Yet Morissette is interested in working with the technology to reach her fans, according to a source.

The site may include digitally downloaded music from the tour in the MP3 format. While the music companies can't stop MP3.com from sponsoring the tour, they're reinforcing control over the digital distribution rights of their artists.

Executives from Maverick and joint-venture partner Warner Bros. Records Inc. held an emergency meeting April 16 to discuss Morissette's pairing with MP3.com.

"The label executives are under an enormous amount of pressure," says a source close to Morissette. "The A&R people that work directly with artists would love to be doing this, but there are corporate policies that prevent them . . . How bad can it be to experiment with this stuff? Why not try to deal with this consumer phenomenon, which is now at critical mass?"

A spokeswoman for Maverick says that the label adheres to Warner Music Group's "30-second rule," which prohibits its artists from placing any song samples online that exceed 30 seconds.

The development follows an awkward exchange between Warner and musician Petty, who in March placed a free MP3 version of his single "Free Girl Now" on MP3.com.

Warner Bros. asked the site to take down the track, but Petty later teamed with MP3.com again for a promotion that invited fans to submit cover songs of Petty tracks in the MP3 format.

In response to the development, Warner Bros. Records Inc. issued this statement: "While we are happy that MP3.com has found a way to work cooperatively with Tom Petty & the Heartbreakers to promote the legitimate sale of their music, Warner Bros. Records Inc. does not endorse the dissemination of its copyrights through any unsecured digitally distributed format."

BYPASSING THE LABELS

In the extreme, some established artists are bypassing the major labels entirely to offer their music direct to fans via the Internet. Early proponents of direct artist-to-consumer Web commerce—such as Todd Rundgren and Thomas Dolby—have recently been joined by more contemporary acts as digitally downloaded music continues to flow into mainstream culture.

After a decade-long association with Def Jam/Columbia, rap act Public Enemy turned to the Al Teller-headed online music company Atomic Pop for its latest release, "There's A Poison Goin On" (Billboard, April 24).

"If the majors could sell Brillo

pads with a slice of cheese, they would do it; they give less a fuck about the music," says Public Enemy front man Chuck D. "This gets music across to the people, and the business is irrelevant. I'm happy to be a contributor to the bomb. The three Rs [radio, retail, and record companies] aren't fucking with me anymore."

In some cases, artists aim to strengthen their online following by bypassing label concerns in favor of giving fans what they want—unreleased and rare tracks that aren't available at traditional retail.

The Beastie Boys have been playing a game of "cat and mouse" with Capitol Records by placing MP3 files of rare songs on their official site before being asked by the label to take them down.

The act—whose label, Grand Royal Records, is licensed to Cap-

itol—recently promised to place another round of MP3 rarities on its official site, but a Grand Royal spokesman says that these tracks may not be available for undetermined reasons. The Beastie Boys declined comment.

LABEL EXECs MIXED ON MP3

Many new-media and promotion executives are frustrated about music company policies that prevent them from working with controversial technologies, such as MP3 and Microsoft's Windows Media Technologies 4.0.

"A number of label executives would love to be able to use these opportunities to break artists, but the majors would prefer to stop dealing with unauthorized streaming and download solutions until they decide what to do in this space," says ARTISTdirect/Ulti-

McKEEHAN, GAITHER FORM NEW LABEL

(Continued from page 1)

people, the new youth-oriented worship label will be a joint venture between Gaither and Gotee Records, the label McKeehan owns with Todd Collins and Joey Elwood.

Sam Chappell has been named president of 40 Records. He currently manages Gotee artists Out Of Eden and the Katinas and previously served as legal counsel for both Gaither and de Talk. Attorney and former Myrrh Records A&R exec Mark Maxwell will be 40's GM.

The first act signed is Three Strand, a trio from New Song Chris-



GAITHER

tian Fellowship in Nashville featuring Kara and Scott Williamson and Aimee Joy Weimer. 40 will release Three Strand's debut single in late June, with an album to follow in August.

40 will be distributed to the Christian market through EMI Christian Music Group's Chordant Distribution, and select releases will go to the mainstream through EMI Music Distribution. The label will be housed at Gotee's offices outside Nashville.

"He's always been a mentor of mine," McKeehan says of Gaither. "There's always been a desire in each of our hearts to get together and do something to bridge generations, especially as far as making music for the church. This, to me, seems like the perfect fit."

Gaither admits that his partnership with McKeehan has caught some people by surprise because they come from very different musi-

cal worlds. "I think it's cool," he says. "It's great, and I think it makes a statement that I have felt strongly about from the beginning. I have friends all over the spectrum on age . . . I've always been against age segregation. I feel there's a lot both sides can contribute."

"It's a perfect example that things sometimes don't come in the packages we expect," says Gotee president Elwood of the Gaither/Gotee alliance. "On a creative level, we're going to lean heavily on Bill, especially for events and with artists. He is a man who is constantly willing to check out the boundaries . . . and he's been one of those pioneers at pushing those boundaries. That's what we're buying into with Bill."

McKeehan says he first met Gaither when he and fellow de Talk members Kevin Max and Michael Tait were students at Liberty University; Gaither auditioned Tait for a slot in his famed Gaither Vocal Band.

"We were just doing small gigs around campus," says McKeehan. "Gaither heard about Michael Tait and offered him a tryout for the Gaither Vocal Band. I remember Kevin and I sitting in the mall saying, 'If Mike goes with Gaither, are we still gonna do de Talk?' We decided that we would. Then a couple weeks later we found out Mark Lowry got the gig. So Tait stuck with us."

McKeehan and Gaither have recorded a song together that features Gaither reading Psalm 40 over a groove with McKeehan rapping. Elwood credits Maxwell with the idea for the record. The cut will be used in radio ad spots to introduce the new label, which is discussing the possibility of releasing it as a single.

The genesis for 40 was a conversation between Elwood and a youth pastor in which the pastor praised Gotee's efforts at reaching young people but urged him to create music they could sing in church. McKeehan says when they approached Gaither with the idea of creating worship music for the younger generation, he "got it

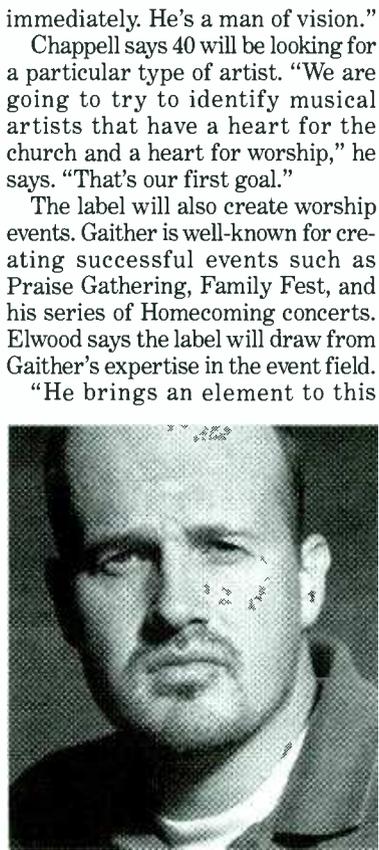
immediately. He's a man of vision." Chappell says 40 will be looking for a particular type of artist. "We are going to try to identify musical artists that have a heart for the church and a heart for worship," he says. "That's our first goal."

The label will also create worship events. Gaither is well-known for creating successful events such as Praise Gathering, Family Fest, and his series of Homecoming concerts. Elwood says the label will draw from Gaither's expertise in the event field.

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ELWOOD

with the church and with events that we just don't have," says Elwood. "Churches don't tend to take our phone calls as much as they do Bill Gaither's. I think instantaneously we can create events that both the parents and the kids will want to go to."

Chappell agrees. "I think the partnership between Gotee and Gaither is very significant in that Gotee Brothers [has] significant credibility with the youth, and Bill Gaither has such significant credibility with the church itself," he says.

Gaither has had tremendous success in the video arena with his "Homecoming" series of Southern gospel videos. When asked if there will be videos forthcoming from 40, Gaither responds, "It wouldn't be a bad idea."

"We'd be crazy not to," says McKeehan, "and we look forward to learning from him."

Moreover, when the major labels declined to give content to Microsoft to support the April launch of its Windows Media Technologies 4.0, the technology giant went directly to artists and their management companies.

For example, Microsoft-delivered music content was made available from Metallica and Reba McEntire through their official artist Web sites rather than the label-controlled Web sites. The Rolling Stones, Nine Inch Nails, and the Smashing Pumpkins are among the acts that declined to participate in the high-profile event, according to sources.

"The technology companies—MP3.com, Launch, and ARTISTdirect—have the community, and they have the money to move things forward. It's frustrating, because we just want to break our bands," says a new-media label exec about the growing tensions between record companies and Internet companies.

CHANGES AHEAD

While the major music companies are generally sticking together to avoid working with many technologies, there are signs that the industry may soon loosen some of its restrictions, especially in terms of developing acts, according to another major-label new-media executive.

"Who is going to hear about [a developing artist] when he isn't getting played on the radio or MTV?" asks the executive. "The Internet is the only place they will get exposure—and we are limited in what we can do."

One label president has plans to offer a full-length release by a developing act in the MP3 format in the coming weeks.

"The band is thrilled with the idea," says the executive, who declined to mention the act. "This record never had a chance to be heard when it was originally released, because it was shut out by radio. Making it free won't lose us any money, because there is no money to make on the record. But it will enable us to build interest in the next release."

Some labels, such as Capitol and Virgin Records, now routinely post full-length streaming songs on their official label sites as a way to both promote music and offer a legitimate alternative to the proliferation of pirated MP3 files available on the Internet.

"We know that we can't stop piracy online, but at least this way we have some control over how our artists' music is played," says one new-media executive at a label. "I'd rather have the music fans get it from our site than elsewhere."

In some cases, acts and even labels are using the controversy surrounding MP3 to their advantage.

"We can get publicity just by placing a song up for a day in MP3 before it gets taken down," says a band member in one major-label act.

Assistance in preparing this story was provided by Michael Paoletta in New York and Eileen Fitzpatrick in Los Angeles.

Judge Drops Key Elements Of PPX's Hendrix Suit

BY IRV LICHTMAN

NEW YORK—A New York Supreme Court judge has removed key elements from a suit by PPX Enterprises against MCA Records and Experience Hendrix, the entity representing the estate of Jimi Hendrix.

The action by PPX Enterprises, filed in 1995, is one of several that the company has filed through the years against other parties seeking royalty payments on product featuring the seminal rock performer (*Billboard Bulletin*, April 22). These actions center on a three-year deal PPX says it made in 1965 with Hendrix in which he produced recordings for assignment by PPX for release by others. Hendrix died in 1970.

In a summary judgment April 8, Judge Ira Gammerman stated that PPX had failed to show that MCA had released material that Hendrix

recorded under PPX's 1965 deal with the artist. Gammerman dismissed PPX's causes of action against the Hendrix estate and MCA in their entirety.

In addition, Gammerman ruled that a request for discovery made by PPX was "made after the deadline for completion of all discovery had passed" and that such demands "were served by improper means by counsel."

MCA received rights to release Hendrix recordings in 1993; the material had previously been released through Warner Bros. since 1968.

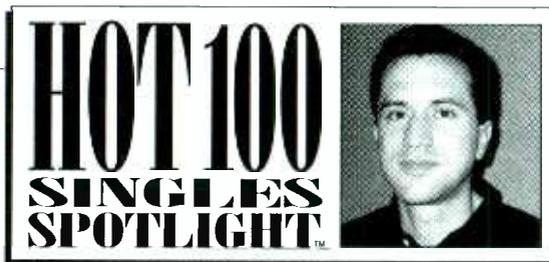
Warner Bros. entered into the PPX/Hendrix picture in 1967, when it agreed to release product by Hendrix, by then a rock'n'roll icon. Hendrix made a deal, while his relationship with PPX was still in effect, with Yamata Company Ltd., which

assigned its rights to Warner Bros.

In 1968, after PPX had filed suits in New York and London, an agreement was reached that provided that in exchange for the release from its contract for the services of Hendrix, PPX would receive royalties from Warner for all recordings issued by Warner prior to July 10, 1972.

Gammerman's decision addressed that arrangement, ruling that it did not factor into the MCA situation because, "as previously determined, Warner does not own but rather holds a license to the master recordings. This license has expired [in 1992]. It has not been assigned to the MCA defendants, as [the] plaintiff has previously speculated."

At press time, PPX owner Ed Chalpin indicated from Switzerland that Gammerman's decision would be appealed.



by Silvio Pietroluongo

ASLIGHT ADJUSTMENT: When the Billboard Hot 100 was overhauled five months ago (*Billboard*, Dec. 5, 1998) to include airplay-only songs, our intention was for the new formula to yield an overall ratio of 75% radio points and 25% retail points. A couple of factors that have arisen since that time have caused the ratio to shift in the past several weeks to 70% radio and 30% sales. This is a result of unit increases among the top-selling singles combined with more titles being made available to retail (*Billboard*, April 10). The shift also reflects a downsizing of our radio panel during the chart year from 756 stations on Dec. 5 to 744 stations this issue.

In order to once again arrive at the desired 75/25 ratio, we will be changing the divisor for the SoundScan sales charts from nine to 12, effective this issue. All other elements of our formula, Broadcast Data Systems and small-market radio play, will remain the same.

The immediate result of this change will be a higher ranking for almost all airplay-only songs and a slight descent for roughly half of the retail-available singles. The average number of titles driven more by sales than by radio audience remains in the 15-20 range. This issue, there are 18 such titles. For those afraid that we are devaluing the impact of sales on the Hot 100, remember that despite the chart's overall ratio, one unit sold is the equivalent of more than 830 listeners, which means sales are still a vital ingredient on this chart.

We will continue to monitor the ratio of sales to airplay on a weekly basis, as well as changes in the overall market. Further adjustments will be made when appropriate.

LIVIN' LARGE: Ricky Martin earns the Greatest Gainer/Airplay award for a second consecutive week with "Livin' La Vida Loca" (C2). The track's audience increase of more than 15 million listeners, coupled with street-date violation sales of 7,100 units, vaults "Loca" into the top 10, 32-8. With a full week of sales counting toward next issue's chart, "Loca" is shaping up to be the first serious challenger to TLC's reign atop the Hot 100. But that group's "No Scrubs" (LaFace/Arista) continues to extend its record audience numbers, which makes topping it a daunting task.

BACKSTREET'S BACK: The Backstreet Boys make the largest jump on the Hot 100 this issue, moving 38 places to No. 34 with "I Want It That Way" (Jive), from their forthcoming album, "Millennium." A 14.5 million gain in audience impressions is the catalyst for the move and would normally be enough for a Greatest Gainer/Airplay award. However, rival heartthrob Ricky Martin bests them by a slight margin to snag the honor.

TOP 10 TIM: Tim McGraw moves 17-10 this issue and earns Greatest Gainer/Sales honors with "Please Remember Me" (Curb). "Remember" thus becomes the first country radio single to reach the top 10 since we revamped the Hot 100. Unlike Shania Twain's pop-fueled top 10 hit "From This Moment On," all the airplay points for "Remember" come from country stations.

LATIN CONFERENCE

(Continued from page 6)

law-abiding vendors.

Among the most anticipated panels of the three-day conference, which is the longest-running of its kind, was "Who's No. 1?," a chart panel moderated by Billboard's director of charts, Geoff Mayfield.

One record executive in the audience challenged a revision made earlier this year by Broadcast Data Systems (BDS) in which a chart-topping position initially recorded by BDS for his artist Olga Tañón was later overturned in favor of a single by Sony Discos artist Shakira.

"This is very difficult for us as a company to have the thrill of victory at 9 o'clock and the agony of defeat at 12 o'clock," said Fernando Beltrán, national promotion director at WEA Latina.

Linda Johnson, an account representative from BDS, which monitors radio airplay, said Shakira overtook Tañón because a number of suspect spins that initially had not been credited to Shakira were reinstated.

Johnson said a number of labels regularly attempt to "trick the system" by paying for partial spins, typically two-minute spots, the day before the charts are posted on Tuesdays. Only songs aired for a minimum of three minutes are counted as legitimate spins, she explained.

The retail panel, titled "Maxing Latino Music Penetration," touched off a lively exchange between music buyers at mainstream retailers and Latino record executives. Retailers got an earful about how to court Latino consumers, while Latino executives received pointers on how to make inroads into the crossover market via Anglo chains.

The quartet of panelists—representing Warehouse, Borders, Best Buy, and Trans World—suggested adopting a retailer-friendly return policy, bar-coding merchandise, and notifying retailers of new releases six to eight weeks in advance.

The conference was capped by Billboard's Latin Music Awards, slated to be televised May 16 on U.S. Spanish TV network Telemundo.

newsletter...

CLOSE TO a dozen staffers were laid off at Island Black Music on April 21. It is believed this paves the way for Island Black Music to be folded into Def Jam, which will be the home for many of the acts on the Island/Def Jam roster. The layoffs come a month after Hiram Hicks resigned his post as president of Island Black Music (*Billboard*, April 3). Sources, meanwhile, have confirmed that the Island Mercury Music Group—already being referred to by many staffers as Island Def Jam—will soon be officially renamed the Island Def Jam Music Group, encompassing Island, Mercury, Def Jam, and Def Soul. The imminent renaming is believed to be keyed to pending completion of Def Jam's sale to Universal. A Universal Music Group spokesman had no comment.

MELINDA NEWMAN and CARLA HAY

BORDERS CEO Philip Pfeffer resigned April 21 amid a management shake-up. Chairman Robert DiRomualdo, a former Borders CEO, was named president/CEO on an interim basis, the company said in a statement.

ONLINE PROMOTION is going to be an increasingly vital marketing tool for labels, according to Jordan Rost, Warner Music Group's senior VP of new technology, speaking April 21 at Warner Music International's (WMI) worldwide managing directors' conference in Hong Kong (see story, page



44). With 2,500 albums a year released by the major record companies, there is not enough in promotional budgets to publicize all, he said, noting that MTV can play only 10% of all music videos made. Rost also outlined the advantages for labels of E-commerce, noting that most U.S. music retail outlets carry 5,000-8,000 titles, while

E-commerce is expected to have 200,000 titles in place. This would also eliminate the 20% rate of music store customers who fail to buy, saying either that the title is out of stock or could not be found. Among the guests at the Hong Kong conclave, which ran April 19-22, was ex-PolyGram Music Group president Roger Ames, who is expected to shortly join WMI as president (*Billboard*, March 20).

OWEN HUGHES

THE APRIL 20 shootings at Columbine High School in Littleton, Colo., are having ripples for the music business. Jacor Communications has postponed an April 30 concert in the Denver area featuring Marilyn Manson. Denver Mayor Wellington Webb claimed he appealed to Jacor—the parent of local rock radio station KBPI, which was mounting the show at Red Rocks Amphitheatre—to cancel the show in respect for the victims of the massacre. A spokesman for Webb says the mayor believes Manson is "involved in this death-and-destruction culture." Jacor VP/GM Don Howe says he had no discussions with the mayor's office about the show. "We had made the decision before he had any opportunity to grandstand," says Howe, adding that Manson's management was "fully supportive" of the decision. In response to reports linking Manson's music to the tragedy, Manson issued a statement April 21 that said, "It's tragic and disgusting anytime young people's lives are taken in an act of senseless violence. My condolences go out to the students and their families." In response to the media attention—which also included reports that lyrics from the now-defunct band KMFDM were quoted on a Web site operated by one of the suspects in the shootings—Hilary Rosen, president/CEO of the Recording Industry Assn. of America, said in a statement released April 21, "In the coming days, we may find out more about the cause of this tragedy, but we do know that music does not drive teenagers to violent despair, nor does it put guns and weapons in the hands of children. It's too easy to make music a scapegoat."

CHRIS MORRIS

FEDERAL COMMUNICATIONS COMMISSION (FCC) Chairman Bill Kennard has rebuffed calls to relax ownership rules to allow companies to own more radio stations. "Our ownership rules reflect core values of competition and diversity that are still in our regulatory scheme," he said April 20 at the National Assn. of Broadcasters (NAB) spring convention in Las Vegas. At the same time, Kennard told broadcasters he favors modernizing his agency's structure. Kennard also defended his low-power FM (LPFM) plan, saying community groups have a right to the airwaves. But NAB president Eddie Fritts said the FCC is "rushing headlong" into LPFM, which he claims will create interference with existing stations. Sen. John McCain, R-Ariz., chairman of the powerful Commerce Committee and a Republican presidential candidate, also attacked LPFM, saying would-be broadcasters could create a Web page or lease cable-TV time. Reps. Michael Oxley, R-Ohio, and Cliff Stearns, R-Fla., have also fired off a letter to Kennard, telling him to "carefully consider the implications" of LPFM before making any decisions.

CHUCK TAYLOR

LUCENT TECHNOLOGIES is teaming with Texas Instruments and e.Digital for a non-MP3 portable music device, due in stores in December. No pricing has been announced for the player, which will be compatible with the forthcoming portable-music standard in development by the Secure Digital Music Initiative.

BRETT ATWOOD

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



MAY 1, 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 ▶						
1	1	—	2	NAS COLUMBIA 68773* (11.98 EQ/17.98)	I AM...	1
2	2	2	8	TLC LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
3	3	1	14	BRITNEY SPEARS JIVE 41651 (10.98/16.98)	...BABY ONE MORE TIME	1
4	6	6	76	SHANIA TWAIN MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
◀ GREATEST GAINER ▶						
5	12	11	23	CHER WARNER BROS. 47121 (10.98/17.98)	BELIEVE	5
6	5	3	8	EMINEM WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
7	9	18	3	SOUNDTRACK MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
8	7	4	3	ANDREA BOCELLI POLYDOR 547222 (10.98/17.98)	SOGNO	4
9	8	5	22	THE OFFSPRING COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	2
◀ HOT SHOT DEBUT ▶						
10	NEW	1	1	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. 47294* (10.98/17.98)	ECHO	10
11	4	—	2	KRAZIE BONE MO THUGS/RUTHLESS 1671/RELATIVITY (19.98/23.98)	THUG MENTALITY 1999	4
12	20	24	5	SOUNDTRACK ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	10
13	10	8	34	LAURYN HILL RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
14	14	13	29	EVERLAST TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES	9
15	15	10	64	DIXIE CHICKS MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	4
16	13	12	5	B*WITCHED EPIC 69751 (10.98 EQ/16.98)	B*WITCHED	12
17	16	9	56	'N SYNC RCA 67613 (11.98/17.98)	'N SYNC	2
18	11	7	3	VARIOUS ARTISTS IMMORTAL 69904*/EPIC (11.98 EQ/16.98)	FAMILY VALUES TOUR '98	7
19	18	15	35	KORN IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
20	17	14	25	98 DEGREES MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	14
21	19	16	29	JAY-Z ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
22	22	22	24	JUVENILE CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	16
23	21	20	17	DMX RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
24	27	33	6	BAZ LUHRMANN CAPITOL 57636 (16.98 CD) HS	SOMETHING FOR EVERYBODY	24
25	24	17	14	SUGAR RAY LAVA/ATLANTIC 83151*/AG (10.98/16.98)	14:59	17
26	23	19	5	GINUWINE 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	5
27	30	43	23	112 BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
28	46	58	15	GODSMACK REPUBLIC 53190/UNIVERSAL (8.98/12.98) HS	GODSMACK	28
29	25	29	18	BUSTA RHYMES FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
30	33	31	92	SARAH MCLACHLAN ARISTA 18970 (10.98/17.98)	SURFACING	2
31	28	28	21	2PAC AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
32	26	30	48	DMX RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
33	37	35	81	CREED WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
34	38	41	18	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	34
35	41	59	14	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	35
36	63	82	16	KID ROCK LAVA/ATLANTIC 83119/AG (10.98/16.98) HS	DEVIL WITHOUT A CAUSE	36
37	31	23	88	BACKSTREET BOYS JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
38	35	25	15	VARIOUS ARTISTS KOCH 8803 (9.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	10
39	32	34	16	ORGY ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS	32
40	42	46	31	RICKY MARTIN SONY DISCOS 82653 (9.98 EQ/14.98)	VUELVE	40
41	29	26	4	BLACKSTREET LIL' MAN 90274*/INTERSCOPE (11.98/17.98)	FINALLY	9
42	39	27	35	FIVE ARISTA 19003 (10.98/16.98) HS	FIVE	27
43	34	21	73	WILL SMITH COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
44	40	44	34	ROB ZOMBIE GEFEN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
45	36	36	18	TYRESE RCA 66901* (10.98/16.98) HS	TYRESE	17
46	45	45	4	SILK ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	21
47	60	61	22	WHITNEY HOUSTON ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
48	49	75	55	SOUNDTRACK WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
49	50	37	45	BRANDY ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
50	44	32	30	GOO GOO DOLLS WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
51	47	42	5	CHARLOTTE CHURCH SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
52	61	38	7	GEORGE STRAIT MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	6
53	53	70	6	VAN MORRISON POINTBLANK 47148/VIRGIN (12.98/17.98)	BACK ON TOP	28
54	59	56	10	COLLECTIVE SOUL ATLANTIC 83162/AG (10.98/16.98)	DOSAGE	21

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)						
55	48	40	23	R. KELLY JIVE 61625* (19.98/24.98)	R.	2
56	55	48	22	MARIAH CAREY COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4
◀ PACESETTER ▶						
57	114	119	6	CHER GEFEN 24509/INTERSCOPE (10.98/16.98)	IF I COULD TURN BACK TIME — CHER'S GREATEST HITS	57
58	62	49	22	JEWEL ATLANTIC 82950*/AG (10.98/17.98)	SPIRIT	3
59	52	—	2	SOUNDTRACK HOLLYWOOD 62216 (17.98 CD)	10 THINGS I HATE ABOUT YOU	52
60	56	50	57	LIMP BIZKIT FLIP 90124*/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	22
61	70	64	111	MATCHBOX 20 LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
62	54	77	6	SELENA EMI LATIN 97886 (11.98/17.98)	ALL MY HITS TODOS MIS EXITOS	54
63	58	39	40	MONICA ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
64	NEW	1	1	BRUCE SPRINGSTEEN COLUMBIA 69476* (11.98 EQ/17.98)	18 TRACKS	64
65	77	71	49	LENNY KRAVITZ VIRGIN 45605 (10.98/16.98)	5	36
66	NEW	1	1	MO B. DICK NO LIMIT 50721*/PRIORITY (10.98/16.98)	GANGSTA HARMONY	66
67	96	137	3	SOUNDTRACK WORK 69851/EPIC (11.98/17.98)	GO	67
68	68	78	49	GARBAGE ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
69	69	63	25	DRU HILL UNIVERSITY/ISLAND 524542/MERCURY (10.98/17.98)	ENTER THE DRU	2
70	75	68	72	ANDREA BOCELLI PHILIPS 539207 (10.98/17.98) HS	ROMANZA	35
71	51	53	4	SOUNDTRACK NO LIMIT 50053*/PRIORITY (11.98/17.98)	FOOLISH	32
72	72	62	13	DAVE MATTHEWS/TIM REYNOLDS BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
73	67	52	4	SAMMY HAGAR AND THE WABORITAS MCA 11872 (10.98/16.98)	RED VOODOO	22
74	57	55	8	THE ROOTS MCA 11948* (10.98/16.98)	THINGS FALL APART	4
75	73	72	21	METALLICA ELEKTRA 62299*/EEG (18.98/24.98)	GARAGE INC.	2
76	64	47	25	VARIOUS ARTISTS POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98)	NOW	10
77	NEW	1	1	CAEDMON'S CALL ESSENTIAL 10486/JIVE (10.98/16.98)	40 ACERS	77
78	84	79	29	SHERYL CROW A&M 540959/INTERSCOPE (10.98/17.98)	THE GLOBE SESSIONS	5
79	81	65	22	GARTH BROOKS CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
80	NEW	1	1	MIKE NESS TIME BOMB 43524/ARBERT (10.98/16.98)	CHEATING AT SOLITAIRE	80
81	82	81	13	JESSE POWELL SILAS 11789/MCA (10.98/16.98)	'BOUT IT	63
82	80	76	29	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
83	71	67	13	SILKK THE SHOCKER NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
84	65	54	4	VARIOUS ARTISTS WU-TANG RECORDS PRESENTS: WU-CHRONICLES WU-TANG 51143/PRIORITY (10.98/16.98)	WU-TANG RECORDS PRESENTS: WU-CHRONICLES	25
85	66	57	6	C-MURDER NO LIMIT 50035*/PRIORITY (11.98/17.98)	BOSSALINIE	2
86	89	60	4	VARIOUS ARTISTS ROCKET 524628/ISLAND (11.98/18.98)	ELTON JOHN AND TIM RICE'S AIDA	41
87	86	80	8	BLONDIE BEYOND 78003 (10.98/16.98)	NO EXIT	18
88	103	100	52	FAITH HILL WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
89	74	51	10	VARIOUS ARTISTS GRAMMY/ELEKTRA 62381/EEG (11.98/17.98)	1999 GRAMMY NOMINEES	8
90	93	96	7	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
91	79	74	4	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE EPIC 65873/LEGACY (11.98 EQ/17.98)	THE REAL DEAL: GREATEST HITS VOLUME 2	53
92	76	83	29	OUTKAST LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
93	NEW	1	1	UNDERWORLD V2 27042* (16.98 CD)	BEAUCOUP FISH	93
◀ HEATSEEKER IMPACT ▶						
94	105	123	8	LIT RCA 67775 (9.98/13.98) HS	A PLACE IN THE SUN	94
95	95	90	51	DAVE MATTHEWS BAND RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
96	99	95	5	VARIOUS ARTISTS COLUMBIA/EPIC 69879/EPIC (11.98 EQ/18.98)	THE ALL TIME GREATEST MOVIE SONGS	82
97	100	105	9	SIXPENCE NONE THE RICHER SQUINT 7032* (10.98/15.98) HS	SIXPENCE NONE THE RICHER	97
98	NEW	1	1	YANNI PRIVATE MUSIC 82167/WINDHAM HILL (7.98/11.98)	LOVE SONGS	98
99	NEW	1	1	SAMMY KERSHAW MERCURY (NASHVILLE) 58889 (10.98/16.98)	MAYBE NOT TONIGHT	99
100	98	92	59	MADONNA MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
101	87	69	5	JOEY MCINTYRE C2 69856/COLUMBIA (11.98 EQ/17.98)	STAY THE SAME	49
102	92	89	5	SILVERCHAIR EPIC 69816 (11.98 EQ/16.98)	NEON BALLROOM	50
103	90	98	18	VARIOUS ARTISTS ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98/16.98)	DJ CLUE? THE PROFESSIONAL	26
104	94	104	19	REDMAN DEF JAM 558945*/MERCURY (10.98/16.98)	DOC'S DA NAME 2000	11
105	111	107	6	THE CORRS 143/LAVA 83164/AG (10.98/16.98) HS	TALK ON CORNERS: SPECIAL EDITION	72
106	107	109	74	CELINE DION 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
107	85	94	5	VARIOUS ARTISTS ATLANTIC 83158/AG (10.98/17.98)	THE ABSOLUTE HITS	75

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	TITLE	PEAK POSITION
108	109	101	23	NEW RADICALS ● MCA 11858 (10.98/16.98) HS	MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
109	83	73	4	USHER LAFACE 26059/ARISTA (11.98/17.98)	LIVE	73
110	102	121	4	VARIOUS ARTISTS FULLY LOADED 47109/VIRGIN (12.98/16.98)	BET — BEST OF PLANET GROOVE	102
111	78	66	6	MASE PRESENTS HARLEM WORLD ● ALL OUT/50 SO DEF 69503/COLUMBIA (11.98 EQ/17.98)	THE MOVEMENT	11
112	88	88	12	FOXY BROWN ▲ VIOLATOR/DEF JAM 558933*/MERCURY (10.98/16.98)	CHYNA DOLL	1
113	106	84	43	SOUNDTRACK ▲ ³ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
114	97	99	4	VARIOUS ARTISTS PRIORITY 51111 (12.98/19.98)	THE N.W.A. LEGACY VOLUME 1 1988-1998	77
115	142	171	16	SOUNDTRACK WARNER SUNSET/REPRISE 47140/WARNER BROS. (10.98/17.98)	PRACTICAL MAGIC	36
116	NEW	1	1	LORRIE MORGAN BNA 67763/RLG (10.98/16.98)	MY HEART	116
117	104	86	3	SOUNDTRACK HOLLYWOOD 62170 (10.98/17.98)	THE P.J.'S	86
118	125	146	29	DEBORAH COX ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	72
119	108	97	80	EVERCLEAR ▲ ⁷ CAPITOL 36503* (10.98/16.98)	SO MUCH FOR THE AFTERGLOW	33
120	101	87	41	BARENAKED LADIES ▲ ³ REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
121	163	—	2	T.D. JAKES ISLAND 524630 (10.98/16.98) HS	SACRED LOVE SONGS	121
122	119	116	28	CAKE ● CAPRICORN 538092/MERCURY (10.98/16.98)	PROLONGING THE MAGIC	33
123	91	102	3	BOOTLEG RELATIVITY 1726 (10.98/17.98) HS	DEATH BEFORE DISHONESTY	91
124	117	111	32	HOLE ▲ DGC 25164/INTERSCOPE (10.98/16.98)	CELEBRITY SKIN	9
125	140	129	24	BEE GEES POLYDOR 559220/UNIVERSAL (10.98/17.98)	ONE NIGHT ONLY	72
126	110	126	22	METHOD MAN ▲ DEF JAM 558920*/MERCURY (11.98/17.98)	TICAL 2000: JUDGEMENT DAY	2
127	130	152	53	ANDREA BOCELLI ● PHILIPS 462033 (10.98/17.98)	ARIA — THE OPERA ALBUM	59
128	112	103	24	ALANIS MORISSETTE ▲ ³ MAVERICK/REPRISE 47094*/WARNER BROS. (10.98/17.98)	SUPPOSED FORMER INFATUATION JUNKIE	1
129	113	85	4	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	85
130	116	115	18	MYSTIKAL ▲ NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	5
131	131	—	2	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98) HS	TATTOOS & SCARS	131
132	124	147	6	SHANICE LAFACE 26058*/ARISTA (10.98/16.98)	SHANICE	56
133	151	142	98	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	2
134	120	106	4	AVALON SPARROW 51687 (10.98/16.98)	IN A DIFFERENT LIGHT	81
135	122	139	24	TOTAL ● BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	39
136	135	118	57	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
137	126	112	4	PATTY LOVELESS EPIC (NASHVILLE) 69809/SONY (NASHVILLE) (10.98 EQ/16.98)	CLASSICS	99
138	146	—	2	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!	138
139	115	93	24	SOUNDTRACK ▲ INTERSCOPE 90181 (10.98/17.98)	THE RUGRATS MOVIE	19
140	149	188	6	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	140
141	121	110	10	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	62
142	NEW	1	1	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	142
143	129	128	40	BEASTIE BOYS ▲ ³ GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
144	138	138	23	U2 ● ISLAND 524613/MERCURY (11.98/17.98)	THE BEST OF 1980-1990	45
145	137	141	28	PHIL COLLINS ● FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
146	152	170	21	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	63
147	118	91	4	COOL BREEZE ORGANIZED NOIZE/A&M 90159*/INTERSCOPE (10.98/16.98)	EAST POINTS GREATEST HITS	38
148	141	108	5	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 60641/WALT DISNEY (10.98/16.98)	MANNHEIM STEAMROLLER MEETS THE MOUSE	89
149	139	150	35	THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	44
150	133	136	25	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
151	43	168	18	VARIOUS ARTISTS TIME LIFE 80401/MADACY (17.98/19.98)	SONGS 4 LIFE — FEEL THE POWER!	43
152	128	—	2	BUCKCHERRY DREAMWORKS 50044*/INTERSCOPE (8.98/12.98) HS	BUCKCHERRY	128
153	123	113	7	SOUNDTRACK VIRGIN 47174 (12.98/17.98)	CRUEL INTENTIONS	60

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
154	153	157	75	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
155	127	131	31	SOUNDTRACK ▲ DEF JAM 558663*/MERCURY (11.98/17.98)	RUSH HOUR	5
156	134	117	8	THE CHIEFTAINS RCA VICTOR 68968 (10.98/16.98)	TEARS OF STONE	56
157	147	114	26	VARIOUS ARTISTS ▲ SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
158	162	153	38	MARK WILLS ● MERCURY (NASHVILLE) 536317 (10.98/16.98) HS	WISH YOU WERE HERE	74
159	161	145	31	SHAWN MULLINS ● SMG 69637/COLUMBIA (10.98 EQ/16.98) HS	SOUL'S CORE	54
160	166	144	12	JIM BRICKMAN WINDHAM HILL 11396 (10.98/16.98)	DESTINY	42
161	187	—	2	SOUNDTRACK JAVA 98505/CAPITOL (10.98/17.98)	NEVER BEEN KISSED	161
162	172	154	8	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	91
163	157	159	8	VARIOUS ARTISTS EMI CHRISTIANWORD 43125/MERIT (17.98/19.98)	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	94
164	148	164	31	MARILYN MANSON ▲ NOTHING 90273*/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS	1
165	NEW	1	1	JAMES INGRAM PRIVATE MUSIC 82174/WINDHAM HILL (10.98/16.98)	FOREVER MORE (LOVE SONGS, HITS & DUETS)	165
166	155	196	8	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98) HS	NUESTRO AMOR	155
167	150	162	51	MYA ▲ UNIVERSITY 90156*/INTERSCOPE (10.98/16.98)	MYA	29
168	169	133	30	DC TALK ● FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4
169	175	189	21	ELVIS CRESPO ● SONY DISCOS 82634 (8.98 EQ/14.98) HS	SUAVEMENTE	147
170	168	155	6	BETH ORTON HEAVENLY/DECONSTRUCTION 19038*/ARISTA (10.98/16.98) HS	CENTRAL RESERVATION	110
171	145	124	45	EVE 6 ▲ RCA 67617 (10.98/16.98) HS	EVE 6	33
172	182	180	45	VARIOUS ARTISTS ● RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	112
173	NEW	1	1	STAIN D FLIPELEKTRA 62356/EEG (7.98/11.98) HS	DYSFUNCTION	173
174	143	120	4	BLUR FOOD 99129/VIRGIN (12.98/16.98)	13	80
175	158	163	4	CASSANDRA WILSON BLUE NOTE 54123/CAPITOL (10.98/16.98) HS	TRAVELING MILES	158
176	174	161	8	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	70
177	167	176	21	BONE THUGS-N-HARMONY ● RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	32
178	144	130	10	VARIOUS ARTISTS GRAMMY/ELEKTRA 62380*/EEG (11.98/17.98)	1999 GRAMMY RAP NOMINEES	54
179	184	193	26	JONNY LANG ● A&M 540984*/INTERSCOPE (10.98/16.98)	WANDER THIS WORLD	28
180	173	135	37	EAGLE-EYE CHERRY ▲ WORK 69434/EPIC (10.98 EQ/16.98) HS	DESIRELESS	45
181	136	—	2	LIAM HOWLETT XL 128/BEGGARS BANQUET (10.98/16.98)	PRODIGY PRESENT THE DIRTYCHAMBER SESSIONS VOLUME ONE	136
182	132	127	5	BLACK MOON DUCK DOWN 50039*/PRIORITY (10.98/16.98)	WAR ZONE	35
183	192	190	49	JOHN MELLENCAMP ▲ MERCURY 536738 (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
184	RE-ENTRY	68	68	SOUNDTRACK ◆ ¹⁰ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
185	165	125	24	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	16
186	176	172	5	JEFF BECK EPIC 67987 (11.98 EQ/17.98)	WHO ELSE!	99
187	177	140	34	VARIOUS ARTISTS ▲ TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	20
188	164	166	63	SOUNDTRACK ▲ ² MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
189	NEW	1	1	RICK SPRINGFIELD PLATINUM 9561 (10.98/16.98)	KARMA	189
190	154	134	6	SOUNDTRACK JIVE 41671 (11.98/17.98)	THE CORRUPTOR	44
191	156	149	11	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYDNDALAZDAYZ	18
192	189	195	23	GEORGE MICHAEL ▲ EPIC 69635 (15.98 EQ/19.98)	LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL	24
193	NEW	1	1	LIL' TROY SHORT STOP 2008/ME & MINE (11.98/15.98) HS	SITTIN' FAT DOWN SOUTH	193
194	171	156	21	SOUNDTRACK ▲ AMERICAN 69377/COLUMBIA (11.98 EQ/17.98)	CHEF AID: THE SOUTH PARK ALBUM	16
195	193	187	48	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
196	RE-ENTRY	78	78	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
197	194	177	43	THE BRIAN SETZER ORCHESTRA ▲ ² INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
198	159	132	14	SOUNDTRACK ▲ HOLLYWOOD 62177 (10.98/17.98)	VARSITY BLUES	19
199	181	173	23	VARIOUS ARTISTS ● POLYGRAM TV/DEF JAM 565668/MERCURY (10.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	46
200	180	179	4	CARMAN SPARROW 51704 (10.98/15.98)	PASSION FOR PRAISE VOLUME ONE	179

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|---|--|--|---|---|--|---|---|

JIVE COUNTS DOWN TO THE BACKSTREET BOYS

(Continued from page 13)

the track moves 30-14 on Airplay Monitor's Mainstream Top 40 airplay chart. It also hops No. 70-34 on The Billboard Hot 100. Most programmers are calling it an out-of-the-box smash.

"After just one spin, 'I Want It That Way' became our No. 1 most-requested song, and it's stayed there ever since," says Erik Bradley, music director at WBBM (B-96) Chicago. "People are still at the point where they just can't get enough of this group. The great thing about this single is that it sets them up for the future. There's nothing trendy about it."

Bolstered by a videoclip directed by Wayne Isham, "I Want It That Way" will not be released commercially, which some retailers believe will provide added consumer interest in the album. "Not that the album will need a boost," says Tim Devin, GM of Tower Records in New York. "There's already tremendous interest in it."

In marketing "Millennium," Jive will attempt to make the Backstreet Boys omnipresent media figures. They've already completed an extensive run through Europe that leaned heavily on TV appearances. "They're tireless," says Kurt Thiel, managing director of Rough

Trade, which distributes the act's releases in Germany—the territory where it first broke four years ago. "Without exaggeration, they worked from early morning until late at night the entire time we had them here."

Steve Jenkins, managing director of Jive U.K., agrees. "The response they received here recently was brilliant. There's no doubt in my mind that 'I Want It That Way' will be at least a top three hit here. They're not just sustaining interest here; they're building upon it."

In the days surrounding the release of the album, the Backstreet Boys—A.J. McLean, Howie Dorough, Kevin Richardson, Nick Carter, and Brian Littrel—will hit stateside TV and radio. The act will host a live satellite radio Q&A session May 13 that will originate from New York for broadcast to several hundred stations worldwide.

TV appearances on "The Rosie O'Donnell Show" (May 20), "The Tonight Show With Jay Leno" (May 24), and "Saturday Night Live" (May 15) have been confirmed. Additionally, MTV will offer a "Backstreet Weekend," May 15-16, which will include an episode of "FAN-atic," clip packages, and three hours of live programming. Also, the act will

appear May 18 on MTV's "Total Request Live," which will have a New Year's Eve party theme.

"We're treating the time leading up to the release of this album as if it were the countdown to the real millennium," says Janet Kleinbaum, VP of artist marketing at Jive (U.S.), adding that the radio and TV commercials for the album will have a "countdown" feel.

Adding to the New Year's party theme of the album's release, Jive will air a 30-minute Backstreet Boys special on the Astro-Vision screen in New York's Times Square May 18. The label is seeking an Internet partner for the event.

Before embarking in late May on the European leg of its global concert tour, the act will put the finishing touches on a one-hour special for the Disney Channel, scheduled to air in July. The tour will be booked by David Sedig at Renaissance. A stateside trek is slated to begin in the early fall.

KEEPING THE PACE

Despite the Backstreet Boys' hec-

tic promotional pace, their managers, Michael Green and Jeff Kwatinetz of the Firm, say that every step is taken carefully. "We don't want to burn them out. We're investing in their future, and that means saying no to a lot," says Green.

Green adds that the act's focus in the coming months will be strengthening its songwriting skills and possibly developing a movie. "But we will not move forward unless it injects credibility into their music," Green says. "Our prototype is Madonna. When she first broke, she was a phenomenon. She's endured because she evolved into being a trendsetter. That's our benchmark."

That management philosophy agrees with the members of the group, who have been itchy to stretch out creatively after six years together. Says Richardson, "We're ready to test ourselves and see what we're made of—as songwriters and as singers."

For "Millennium," Richardson penned the acoustic-framed ballad "Back To Your Heart" with Gary Baker and Jason Bloom, producing

the tune with Lipson. "It was a little intimidating at first to step out like that," he says. "But Steven was so supportive, and that freed me to let my ideas flow."

While "Millennium" offers more of the act's signature blend of smooth pop/funk and dewy slow jams, there are also signs of growth. Among the standout cuts is "The Perfect Fan," written and sung by Littrel.

"It's one of our favorite songs on the album," says Dorough. "He wrote it for his mom, and we decided that we'd dedicate it to all of our moms. It's a beautiful song with a strong gospel feel that I think will surprise people who think they have us pegged."

Jive president Barry Weiss himself views "The Perfect Fan"—a likely future single—as a pivotal cut on "Millennium."

"Not only does it sound like a smash, it's a career track. It'll encourage people to view the group differently. They're not just the best of the boy-group phenomenon. They are fine young men with a future far beyond trends."

RAP EXECUTIVES FACE POLICE INVESTIGATIONS

(Continued from page 3)

CEO of Universal parent Seagram, which has a stake in Interscope, after the arrest "to apologize on behalf of the corporation." A BMG spokesman confirms that Zelnick placed the call.

Two other men were reportedly involved in the attack on Stoute. Paul Offord, identified by Bad Boy as one of Combs' bodyguards, surrendered to New York police on April 20 and was charged with assault and criminal mischief. At press time, the New York Police Department was looking for the other suspect.

Interscope executives would not confirm reports that the assault was videotaped by a security camera.

Stoute, Universal, and Columbia representatives were unavailable for comment.

LAPD Lt. Al Michelena, who is currently heading the Notorious B.I.G. investigation, tells Billboard, "It's safe to say that Knight is a suspect in the [Notorious B.I.G.] murder case. Why he's a suspect has to remain confidential, but we recently received a number of leads which prompted us to serve those search warrants. Do we have a trigger man

identified? No. We're still gathering evidence in this case, and I can't say if [Knight] will be charged."

Knight's attorney, David Kenner, declined comment.

Death Row has remained in operation since Knight's imprisonment in 1996. Death Row is scheduled to release the double-album "Chronic 2000: Still Smokin'" on May 4 though a distribution affiliation with Priority Records.

Death Row's most recent title to chart on The Billboard 200 was 2Pac's "Greatest Hits" (Amaru/Death Row/Interscope).

LAUNCH GOING PUBLIC

(Continued from page 6)

Launch before the offering, and the prospectus says that Sony has agreed to purchase additional Launch stock valued at \$1 million.

NBC owned 15.9% of the company prior to the offering, and Intel held a 10.2% stake.

Co-founded by chairman/CEO David Goldberg and president Robert Roback, Launch will trade under the symbol LAUN on Nasdaq.

Meanwhile, Musicmaker.com was preparing at press time to go public in coming weeks.

A provider of customized CD compilations online, Reston, Va.-based Musicmaker.com was offering 3 million shares at an estimated price of \$7-\$9, according to its prospectus, which would raise at least \$21.1 million. The underwriters are Ferris, Baker, Watts and Fahnstock & Co.

V2'S INTERNATIONAL AFFILIATES

(Continued from page 72)

V2 RECORDS ITALY

Established: 1997.

Location: Milan.

Managing director: Willy Ehmman, who's half-German and half-Italian, was formerly marketing director and deputy GM of Epic Germany.

Number of employees: 10.

Local roster: SuperB, a pop group from Pisa; Puerto Rico, a lounge act with a female lead singer; ATPC, a pop/rap duo; Nightvibe, a pop/dance group; and Medea, a female pop/R&B group from Rome.

Notable local achievements: SuperB's single "Amore Desperato" (Desperate Love) reached No. 17 on the FIMI/Nielsen singles chart. Its album "SuperB" is the biggest-selling set from a local signing so far, with sales at 15,000 copies, according to the label. Nightvibe is due to release its first single, "You Got Me Burning," on Saturday (1). It will be the first V2 Italy project to get a worldwide release.

Distribution: Universal Music Italy for most product; Self for 12-inch vinyl releases. MARK DEZZANI

V2 GROUP/V2 RECORDS U.K.

Established: 1997.

Location: West London.

Managing director: Jeremy Pearce, former managing director of Sony Music U.K.'s licensed repertoire division (now SINE) and former head of Sony Music Publishing.

V2 U.K. GM: David Steele.

Number of employees: 85, comprising V2 Group (31); V2 International (19); V2 Records U.K. (30); and V2 Publishing (five).

Local roster: The Welsh rock band Stereophonics, the alternative dance/rock crossover act Tin Star, the techno trio Underworld (via a joint venture with Junior Boy's Own), and the High Llamas, a loungecore act with a cult following.

Notable local achievements: U.K. No. 1 position for Stereophonics' "Performance And Cocktails"; No. 2 peak for Underworld's "Beaucoup Fish."

Distribution: 3MV/Pinnacle.

DOMINIC PRIDE

V2 RECORDS NORTH AMERICA

Established: V2 launched in North America in February 1997 with a small staff led by president

Dan Beck in New York.

Location: The operation has since increased to offices in Los Angeles and Toronto.

Staff: Besides Beck, who left a senior marketing post at Epic Records, key staffers include GM Richard Sanders, head of radio promotion Matt Pollack, head of sales Bob Cahill, head of media relations Sandy Sawotka, head of business affairs Melinda Cody, head of design David Calderley, head of product management Caron Veazey, and head of tour marketing and artist relations Jezz Harkin. Kate Hyman is head of A&R for the V2 label in North America, while Steven Abbott splits duties as head of international and head of A&R for the V2 group, which includes the Gee Street and Big Cat labels.

Roster: Includes Mercury Rev, N'Dea Davenport, Billy Crawford, Chocolate Genius, Alice Temple, Grandaddy, 12 Rods, Giant Sand, Sheena, Kathleen Wilhoite, Spirit Nation, Those Bastard Souls, and Moby (for North America only).

Label pacts: V2 has a distribution arrangement with Delicious Vinyl for catalog, a joint venture with Push

Records for the U.S. and Canada that includes Blessid Union Of Souls, a distribution deal with Push that includes Hall & Oates and Paul Hardcastle, and licensing and equity deals with Gee Street and Big Cat.

The Gee Street roster includes RZA—V2's biggest seller to date, with the gold album "RZA As Bobby Digital In Stereo"—P.M. Dawn, the Gravediggaz, the Jungle Brothers, Ky-Mani, OLU, Afu-Ra, Tragedy Khadafi, Yankee B, and Stone Love. The Big Cat roster includes Irish singer/songwriter Mary Coughlan, U.K. rock band Addict, and U.K. hard rock act One Minute Silence.

Distribution: BMG and Wasabi.

PAUL VERNA

V2 GERMANY

Established: 1997.

Location: Berlin.

Managing director: Patrick Orth, formerly head of JPK, the label of Die Toten Hosen; earlier, A&R manager for Virgin Germany.

Number of employees: 25.

Local roster: Ian Pooley, a DJ and techno artist; Miles, a group blending early-'90s U.S. rock with '60s English pop; DJ Hell, aka

Helmut Geier, whose album "Munich Machine" is a blend of pop, disco nostalgia, and techno; and Gautsch, a 24-year-old student from Munster whose self-titled album merges hip-hop, lo-fi, and new wave.

Notable successes: Touch & Go's "Would You" hit No. 21 on the singles chart in February and has sold 150,000 units.

Distribution: Rough Trade.

WOLFGANG SPAHR

V2 RECORDS AUSTRALIA

Established: 1997.

Location: Sydney (branch offices in Melbourne and Adelaide).

GM: Greg Johnson (former Sony Music Australia exec and ex-journalist).

Number of employees: Eight.

Local roster: No acts signed yet.

Distribution: Sony Music.

TO OUR READERS

Between the Bullets will return next week.

START-UP LABELS RESPOND TO DEMAND FOR WORSHIP MUSIC

(Continued from page 1)

However, as the millennium approaches, the pendulum seems to be swinging back in the direction of the church, with a trend toward creating new worship music—often built on cutting-edge sounds—for the younger demographic.

The annual Gospel Music Week convention here kicked off April 18 with “Love God? Love Your Neighbor,” a worship event featuring Smith, Darlene Zschech, Bishop T.D. Jakes, Rita Springer, and other artists. The event was further testimony to the strong undercurrent that worship music has in the flood of product in the Christian marketplace today.

While praise and worship music for adults has always been a strong force, there is a new emphasis evident in creating music that will appeal to youth.

Several labels have been launched with this exact goal in mind. Among them are Integrity's Vertical Records, EMI Christian Music Group's Worship Together; and, most recently, 40 Records, a joint venture between Bill Gaither and dc Talk's Toby McKeehan (see story, page 1).

“I wouldn't really credit the record companies as much as I would the kids out there in the churches,” says Gotee Records president Joey Elwood, who owns the label with McKeehan and Todd Collins. “Kids are demanding it, and we're just reacting to that demand.”

Elwood attributes that demand to Christian youth wanting more than entertainment. “While Christian music is a wonderful vehicle, and they love it, it's only half of what they really want. It's the entertainment side

of what they want.”

Elwood adds, “Other than Rich Mullins leading people in ‘Awesome God’ and all the beautiful songs he crafted, I don't think the younger generation has had songs from contemporary artists that they could actually participate in [in] concert, and I think kids are hungry for that.”

Labels have been attempting to



THE KATINAS

feed that hunger with music clearly targeted to the younger demo, such as Rocketown Records' “Exodus,” a multi-artist release that won this year's Dove Award for special event album of the year. There's also a slate of albums coming out this spring and summer that combine pop and/or modern rock musical elements with worship-oriented lyrics.

Worship Together has a new release by Matt Redman. Vertical is launching Lincoln Brewster. Even labels that aren't strictly worship-oriented are issuing worship records.

Curb Records just bowed “Be Still My Soul,” an album of hymns by the trio Selah. Word is introducing a new pop group, foreverafter. Gotee is having success with Sonic Flood's new self-titled album and has just released the Katinas project, which has worship elements.

“There's deeper hunger for God in the music,” says Danny McGuffey, senior VP/GM of the Integrity label group. “Most people have a real desire to worship . . . and none of the companies have really provided that component for kids. Now that is being served up in their language, it's like a light bulb has gone off.”

“We are leading worship constantly,” says foreverafter's Jamey Lyons. (The group has traveled extensively for six years and released four independent albums before signing with

Word.) “Our goal is to be worship leaders for this generation.

“People usually think of slow organ music on a Sunday when they think of worship music, but it's so not like that,” Lyons continues. “It is everything good about pop music that we love—hooky melodies, easy-to-sing songs you can't get out of your head—but it's worship to God.



FOREVERAFTER

“Since we're reaching youth, in churches and public schools, we know that our package has to be different,” Lyons adds.

Combining innovative sounds with worship is attracting an enthusiastic new audience.

“A guy came up and said, ‘You totally changed my idea of what worship is,’” says Sonic Flood's Jeff Deyo. “When we set out to do this, we didn't set out to fill a gap. We just felt a need to express ourselves in songs to God, not about God . . . We wanted to take what is in our hearts musically and blend that with our desire to worship.”

Selah took a different approach on its Curb album by reviving Christian music's classic hymns in contemporary arrangements that are helping introduce the music to a new generation, many of whose members were not familiar with songs like “Be Still My Soul,” “Great Is Thy Faithfulness,” and “His Eye Is On The Sparrow.”

“Within the past 10 years, churches are either very conservative or they've swung all the way to the other side where they don't want to do the hymns at all anymore,” says Selah's Nicol Smith. “I have a lot of friends who didn't grow up in church and are discovering hymns for the first time. These are well-crafted songs, and there's so much richness to them theologically. I think what really appeals

to young people is that there is a realness to so many of the hymns.”

Realness and honesty are pervasive qualities of worship music.

“It's a heart condition that people have,” says Vertical artist Brewster, who originally moved to Nashville to pastor a church. “The Bible says, ‘Out of the abundance of the heart the mouth speaks’ . . . So what's in your



SONIC FLOOD

heart is what you're going to sing about.”

Many people consider worship music more of a lifestyle than a musical genre. “The Katinas album I wouldn't consider specifically praise and worship, but I think because the Katinas live that lifestyle—a worshipful lifestyle—I think people are going to be drawn to them in that way,” says Elwood.

The Samoan brothers grew up in a home where their parents would wake their 12 children each morning at 6 a.m. to spend time in worship. “To us, worship is not a style but a way of life,” says Sam Katina. “As we worship in concert, whether it's a fast song or slow song, we feel the walls coming down and our burdens lifted.”

RESONATING AT RETAIL

Retailers are supporting this new trend toward youth-oriented worship and see these artists meeting a need. “The kids are looking for something newer, something that speaks their language,” says Jeremy Potter, music, book, and Bible buyer for the Lemstone chain. “These new projects are trying to do that.”

“I really like the Lincoln Brewster release,” says Rick Anderson, buyer for the Berean chain. “I hear Sonic Flood is awesome . . . I expect the Delirious? release, ‘Mezzamorphis,’ to do very well. The new Matt Redman release should do well. Darrell Evans has done very well with ‘Freedom.’

“I do think that the labels are finally getting the picture that their focus needs to be on worship-oriented music,” he adds. “The reason that younger people are responding is that we are finally presenting music with a worship focus in a style they can relate to.”

ANTHONY NEWLEY DIES

(Continued from page 10)

in “Stop The World—I Want To Get Off.”

It opened in the West End that year; with Newley in the lead role, to mixed critical reaction but played to standing-room-only audiences for 16 months before transferring to Broadway, where it ran for more than 500 performances. Its songs included “What Kind Of Fool Am I,” “Gonna Build A Mountain,” and “Once In A Lifetime.”

Newley charted at No. 36 in the U.K. in the summer of 1961 with his version of “What Kind Of Fool Am I.” The song has been covered many times, including a 1962 hit in the U.K. and the U.S. for Sammy Davis Jr., who starred in the 1978 movie of the show.

The next major Newley/Bricusse work was “The Roar Of The Grease-

paint—The Smell Of The Crowd” in 1964. They followed that in 1972 with “The Good Old Bad Old Days.”

They also wrote effectively for the movies, contributing the lyrics for the James Bond “Goldfinger” theme sung by Shirley Bassey and the music and lyrics for “Willy Wonka And The Chocolate Factory,” a 1971 movie version of Roald Dahl's story. Davis' 1972 recording of “The Candy Man” from the film sold more than a million copies.

Newley contracted cancer of the kidney in 1985 but was in remission until the illness recurred and spread last year. He is survived by his partner, Gina Fratini, and four children from his three marriages, including two by actress/author Joan Collins.

This Week's
Billboard
online
<http://www.billboard.com>

Exclusive Album Reviews

- Astral Project
“VooDooBop”
(Compass)
- Big Sugar
“Heated”
(Capricorn)
- Gentle Waves
“The Green Fields of Foreverland”
(Jeepster)

News Updates Twice Daily
Hot Product Previews
Every Monday

A new **Billboard Challenge** begins
every Thursday.
This week's winner is Tony Bucci of
Jeopardy Records, Phoenix, Ariz.

News contact: Julie Taraska
jtarska@billboard.com

Worship knows no geographical boundaries. Delirious? started its own label, Furious Records, in the U.K. and has done a licensing deal with Sparrow to market and distribute its music in North America. The band has a new modern rock record due June 8, which will also be released on Virgin Records to mainstream audiences.

Australia's Zschech was presented with the Gospel Music Assn.'s (GMA) international award during the recent GMA Convention. Her song “Shout To The Lord” has become one of praise and worship music's most popular anthems.

Marketing worship music is different than other styles of music, executives say. “You're going directly to the churches more,” says Elwood. “You're putting your efforts toward the youth pastors and worship leaders.”

One of the ways Worship Together is hitting that market is via the Internet. “We are doing an LP tentatively titled ‘Cyberonic Song Source,’ which will be a quarterly CD to present new songs,” says Steve Rice, senior VP of EMI Christian Music Publishing. “It's an enhanced CD with sheet music that will only be available on the Internet.”

Live events are also integral to reaching the consumer. Rice says EMI has formed a “Worship Together Band” that will lead worship this summer at the Christian Artists Seminar in Estes Park, Colo., as well as at worship events at churches.

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Billboard To Hit Web In Spanish, Portuguese

Billboard Online has linked with StarMedia Network, the leading online network across Latin America, to create Spanish- and Portuguese-language Web pages for Latin music fans throughout the U.S. and Latin America. Through the StarMedia deal, Billboard will be able to offer music coverage and charts to a non-English-speaking online audience for the first time.

StarMedia will present two separate Billboard areas—Billboard en Español and Billboard Brasil—for the Spanish and Portuguese-speaking communities, respectively. Both will contain daily music news, album reviews, artist features, charts and chart commentary, and access to the Billboard Music Group's database of worldwide concert tours.

Nine different charts will be represented each week, including The Billboard 200, The Billboard Latin 50, and the Hot Latin Tracks charts - each presented in a Spanish and Portuguese context. All of the content will be edited for music fans with a taste for "insider" information about artists and musical trends.

"We believe the Billboard area on StarMedia will become an important new vehicle for music companies to market their artists and tours to the Latin market-

place," says Ken Schlager, editorial director of Billboard Online and director of strategic development for Billboard Music Group. "This is an exciting extension of Billboard's already strong commitment to the Latin music marketplace."

The sites will be edited by Karl Ross, a regular Billboard contributor based in San Juan, Puerto Rico, with input from John Lannert, Billboard's bureau chief for Caribbean/Latin America. Coverage will include translations and adaptations of stories from Billboard and Billboard Online. There also will be original daily and weekly content from Billboard's correspondents in Latin America, as well as such fertile ground as Miami, San Antonio, Texas; and Madrid, Spain.

StarMedia already has content partnerships with such media and Internet powers as Ziff-Davis, Reuters, Fox Networks, USA Networks, and CDNow. The StarMedia Network reaches throughout Latin America and the U.S.: 67% of StarMedia users are between the ages of 18 and 34.

The Billboard sites—which will be launched in the coming weeks—will be linked from the StarMedia home pages at www.starmedia.com and www.starmedia.br. They also will be linked from www.billboard.com.

Billboard's Nunziata Tackles Web Issues At NARAS Confab

The New York chapter of the National Academy Of Recording Arts & Sciences will explore the myriad issues involved in Internet music sales during its Downloadable Music conference. Slated for Saturday, April 24 at New York's Webster Hall, the conference will include a panel entitled "Can Everybody Win?" moderated by Billboard's managing editor Susan Nunziata.

The session will explore the creative, business, and legal issues involved in the digital downloading of music. Panelists include recording artist Thomas Dolby, president/CEO of Headspace, Inc.; Stephen Marks, executive VP of

the Recording Industry Assn. of America; Mark Morgenstern, senior VP of strategic development, ASCAP; Jeffrey Patterson, president of IUMA; Michael Robertson, president/CEO of MP3.com; and Charles Sanders, VP of the National Music Publishers Assn.

The conference will also include a panel of executives from Lucent Technology, a2b music, CD Now/N2K, MP3.com, RioPort.com, and Liquid Audio discussing the latest technical developments. Marc Schiller, co-founder of Electric Artists will moderate the technical panel. For more information, contact 212-245-5440 ext. 360.



Q: When Do 6 Weeks Feel Like 'Forever'?

ONLY THREE SONGS in the last 20 years have been No. 1 on Hot Country Singles & Tracks for as long as six weeks. Tim McGraw & Faith Hill did it in 1997 with "It's Your Love," and McGraw repeated the feat in 1998 with "Just To See You Smile." The third title to reach the six-week mark at No. 1 is the current occupant, "How Forever Feels" by Kenny Chesney (BNA). To find another song with as lengthy a reign at No. 1, you'd have to go back to May 1977, when Waylon Jennings ruled for six weeks with "Luckenbach, Texas (Back To The Basics Of Love)."

If Chesney can remain No. 1 just one more week, he'll have the longest-running chart-topper of the last 32 years. You'd have to go back to the end of 1966 to find a song that topped the country chart for seven weeks, when Jack Greene did it with "There Goes My Everything." And if Chesney ties Greene, he'd then have to stay at No. 1 for nine weeks to tie David Houston's "Almost Persuaded" from the summer of 1966.

Chesney's activity isn't the only thing newsworthy on Hot Country Singles & Tracks this issue. Two covers of pop songs enter the chart: Alabama's remake of 'N Sync's "(God Must Have Spent) A Little More Time On You" (RCA) at No. 62 and Dwight Yoakam's interpretation of Queen's "Crazy Little Thing Called Love" (Reprise) at No. 65. The latter could easily be a pop hit, too, given its use in TV commercials for the Gap.

SHE WHO HAS 'NOTHING': Madonna's 42nd chart entry is also the lowest-debating song of her career. "Nothing Really Matters" (Maverick/Warner Bros.) is new at No. 99 on The Billboard Hot 100. Of course, it's

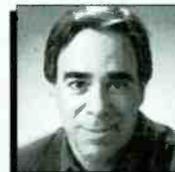
not where you start, it's where you finish—and No. 99 is also where Cher's "Believe" debuted, and we all know what happened to that single.

Before "Nothing," the lowest debut for a Madonna single was the No. 91 entry of "Love Don't Live Here Anymore" in April 1996. The release of a commercial single for "Nothing" comes so long after its airplay peak in March that it's unlikely that this will be one of Madonna's greatest hits. However, it is the first time that there have been four Hot 100 entries from one Madonna album since "Bedtime Stories" in 1994. That set gave us "Secret," "Take A Bow," "Bedtime Story," and "Human Nature."

Whatever the fate of "Nothing," look for Madonna to be back on the chart soon with "Beautiful Stranger" from the soundtrack to "Austin Powers: The Spy Who Shagged Me." And while it may not be a single, her duet with Ricky Martin from his forthcoming album could also garner enough airplay to chart.

RICK'S BACK: After an 11-year absence, Rick Springfield is back on The Billboard 200. "Karma" (Platinum), new at No. 189, is the first Springfield album to chart since "Rock Of Life" in 1988.

BELIEVABILITY: Cher's "Believe" (Warner Bros.) returns to No. 1 on Hot Dance Music/Maxi-Singles Sales. With an aggregate total of 21 weeks on top, the title ties "The Boy Is Mine" by Brandy & Monica as the longest-running No. 1 in the chart's history. Cher could set the all-time record if she can fend off Madonna, who rises 37-3 with "Nothing Really Matters."



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	1998	1999
TOTAL	216,285,000	216,371,000 (UP 0.04%)
ALBUMS	179,187,000	189,683,000 (UP 5.9%)
SINGLES	37,098,000	26,688,000 (DN 28.1%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1998	1999
CD	143,005,000	158,729,000 (UP 11%)
CASSETTE	35,762,000	30,498,000 (DN 14.7%)
OTHER	420,000	456,000 (UP 8.6%)

OVERALL UNIT SALES THIS WEEK
13,616,000
LAST WEEK
14,097,000
CHANGE
DOWN 3.4%
THIS WEEK 1998
14,079,000
CHANGE
DOWN 3.3%

ALBUM SALES THIS WEEK
11,899,000
LAST WEEK
12,179,000
CHANGE
DOWN 2.3%
THIS WEEK 1998
11,399,000
CHANGE
UP 4.4%

SINGLES SALES THIS WEEK
1,717,000
LAST WEEK
1,918,000
CHANGE
DOWN 10.5%
THIS WEEK 1998
2,680,000
CHANGE
DOWN 35.9%

	TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE		
	1998	1999	CHANGE
CHAIN	104,076,000	108,720,000	UP 4.5%
INDEPENDENT	26,311,000	28,999,000	UP 10.2%
MASS MERCHANT	47,409,000	48,997,000	UP 3.3%
NONTRADITIONAL	1,390,000	2,966,000	UP 113.4%

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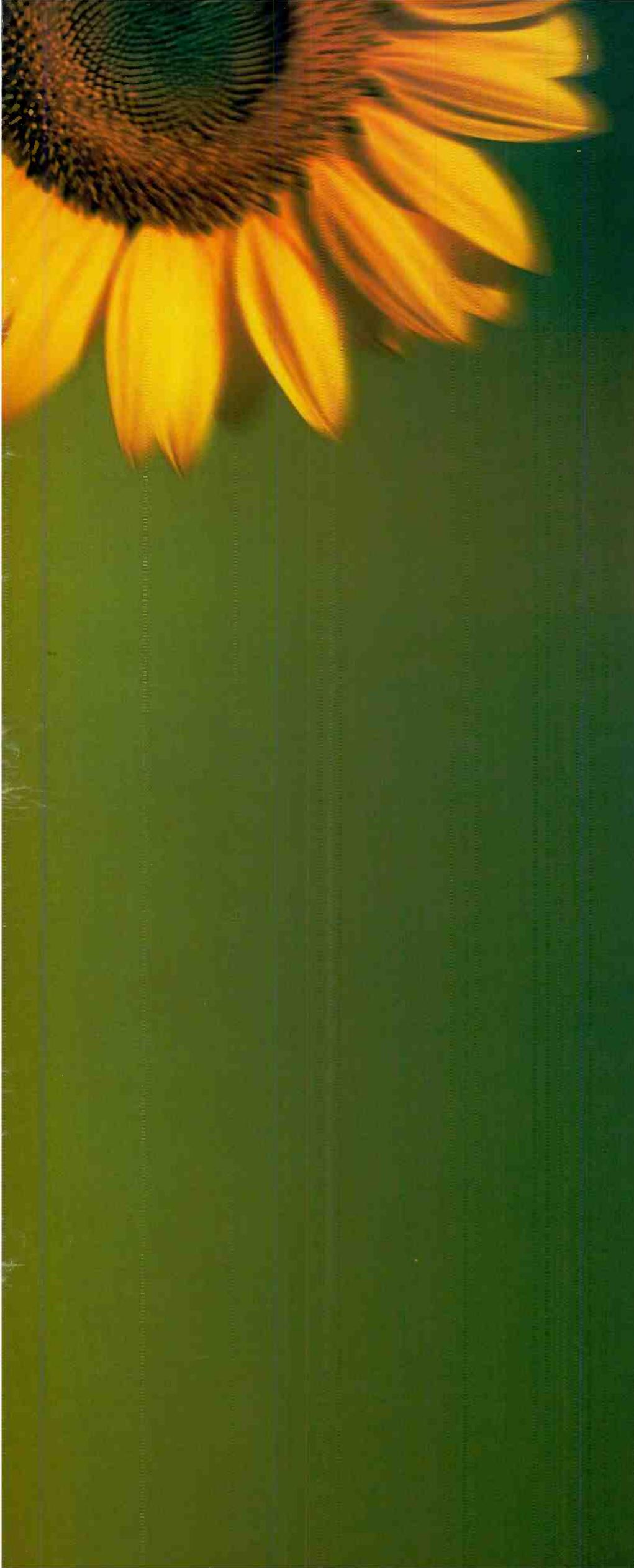
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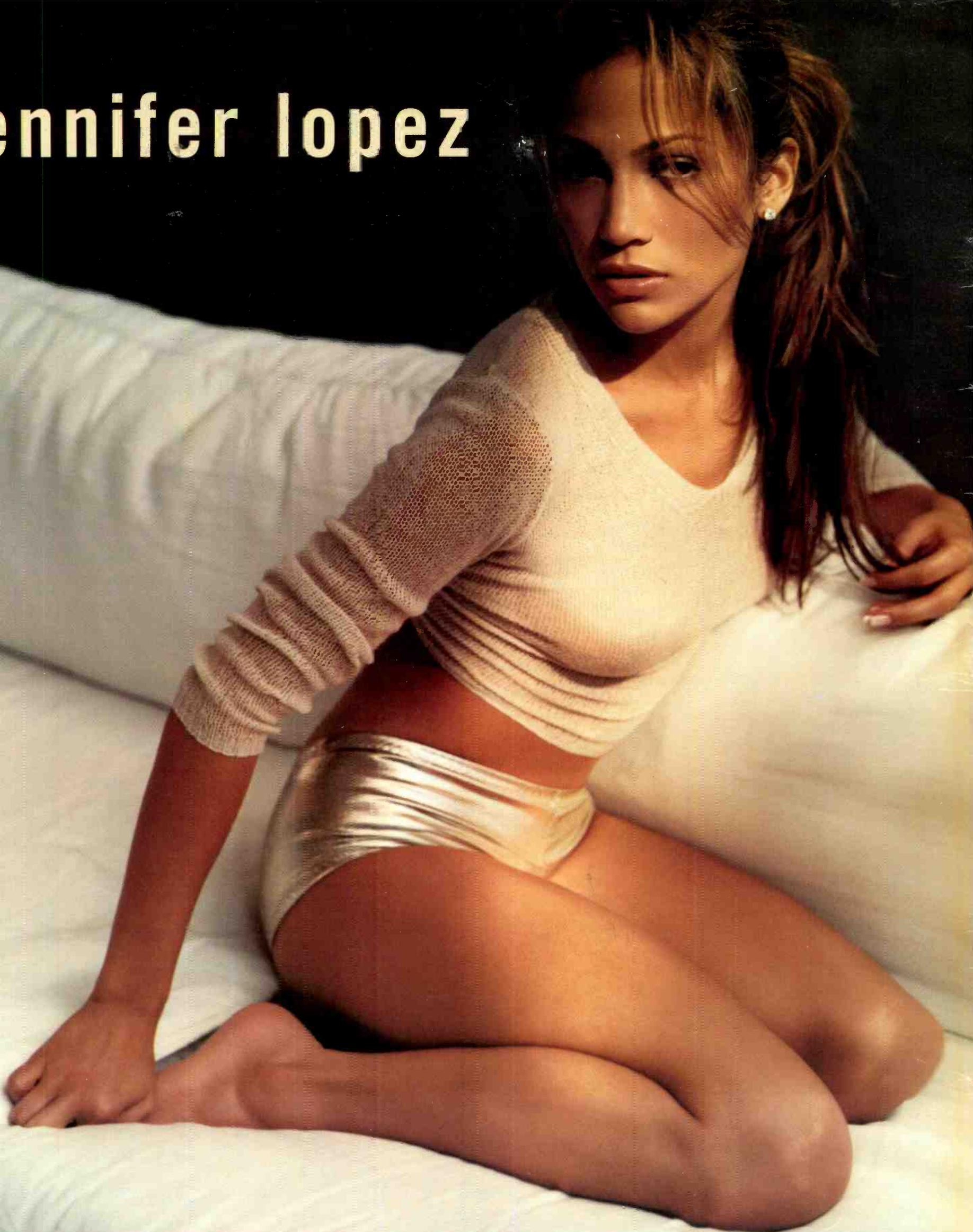
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jennifer lopez



On the 6 the debut album featuring the hit singles "if you had my love" and "no me ames" in stores june 1st

executive producers: Cory Rooney and Jennifer Lopez. management: Benny Medina/Handprint Entertainment

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