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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

MAY 15, 1999

What's Behind Soaring Ticket Prices?

BY MELINDA NEWMAN and LARRY FLICK

NEW YORK—When fans line up to buy tickets for the summer concert season, they'll need to dig a little deeper into their wallets for those ducats, which, on average, have doubled in price in the last 10 years.

Prices for most of the major tours this season range from \$30 to \$125. However, some superstars—established and budding—command much more for prime seats. For example, while the majority of tick-

ets on the Rolling Stones' No Security tour are \$39.50, fans who want to be close enough to see Mick Jagger sweat will have to shell out \$300. Additionally, the top price on Andrea Bocelli's limited U.S. arena tour is a whopping \$500. Conversely, Garth Brooks has always kept his tickets below \$20. The first two rows of seats at every concert are given away by the crew to people with the worst seats in the venue.

Then there are the add-ons, which can add up quickly: an average of a \$4 Ticketmaster service charge (which can go much higher depending on the event); up to \$3.50 for a facility fee, often charged to con-

sumers by amphitheaters; and a few bucks for parking, which in many cases is added on to the ticket price instead of being collected per car.

Nobody likes paying more money for anything, of course, and so some complaints are being heard. However, many promoters, managers, and venue operators say top-tier talent will pull in audiences nonetheless.

"As long as you're giving the audience what they want and charging them what they're willing to pay, everything should be all good," says Allen Kovac, CEO of the Left Bank Organization. Left Bank manages Blondie, whose tickets this summer are going for between \$25

and \$50, and the Cranberries, whose tickets range from \$25 to \$35.

Yet many people in the industry are concerned that loyal fans may pass on certain high-priced shows—or, worse, that would-be fans of an act won't become converts by having the irreplaceable experience of seeing it perform live.

"Regardless of how or why, prices are getting dangerously high," says a marketing executive at a major label. "I have an artist going out this

(Continued on page 86)



KWATINETZ



KOVAC

Billboard Bows Web Sales Chart

In acknowledgement of growing interest in sales generated by Web sites, this issue Billboard adds a new chart to its weekly menu: Top Internet Album Sales.

The chart, based on data from SoundScan, will accompany Brett Atwood's Sites + Sounds column, which this issue moves to a weekly schedule (see page 71).

The Internet chart will also be posted on Billboard Online.

The panel supplying data for Top Internet Album Sales includes most of the big-name E-commerce music sellers, including CDnow (and Music Boulevard, which will soon be folded into CDnow), Total E.com, CD Universe, and Soundstone Entertainment.

(Continued on page 89)

Fans Await Newman's 'Love'

DreamWorks Bow Marks Return To Traditional Work

BY JIM BESSMAN

NEW YORK—Not counting his many theatrical and film projects, there hasn't been a new Randy Newman album since 1988's "Land Of Dreams." But the drought ends June 1, when DreamWorks releases "Bad Love," the singer/songwriter's first album for the label following his departure from long-time home Reprise.

"It is a long time between records," Newman says, "though I've

always considered 'Faust' [his star-studded 1995 music version of the classic German morality play] to be 'a Randy Newman record,' even though it had Bonnie Raitt and Elton John and Don Henley and Linda Ronstadt. It was still a collection of pop songs."

Since the two-year "Faust" recording project and theatrical presentation, Newman has busied himself with film soundtrack work.

(Continued on page 90)



NEWMAN

More Retailers Join Online Fray

BY EILEEN FITZPATRICK

LOS ANGELES—The online music retail landscape is changing again, with three companies offering new—or improved—sites with snazzy features or bargain prices.

Virgin Entertainment Group and Buy.com are the new players on the scene, while Wherehouse Entertainment is retooling its existing site.

CDnow, meanwhile, will consolidate its recently acquired N2K genre sites—Music Boulevard, Jazz Central

(Continued on page 90)

Majors Ramp Up For Online Distrib. By Year's End See Page 5

GLOBAL MUSIC PULSE 'SWING' AROUND THE WORLD: PAGE 10

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Jake Andrews "Time to Burn"

Turning countless heads with electrifying guitar playing and soulful singing, Jake Andrews has been front & center on the Austin scene for more than half of his 19 years. Steeped in the Texas blues tradition of Johnny Winter and Stevie Ray Vaughn, "Time to Burn's" mix of guitar pyrotechnics, fiery vocals and powerful new songs confirms that Jake Andrews is already blazing new paths with the torch he's been passed.

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- Top 10 playlist at KDKB Phoenix, KQRS Minneapolis, KLPX Tucson, WEGR Memphis, WROV Roanoke, #12@WNEW
- Top 5 phones KLBX Austin / WDHA Dover, NJ / WROQ Greenville, SC

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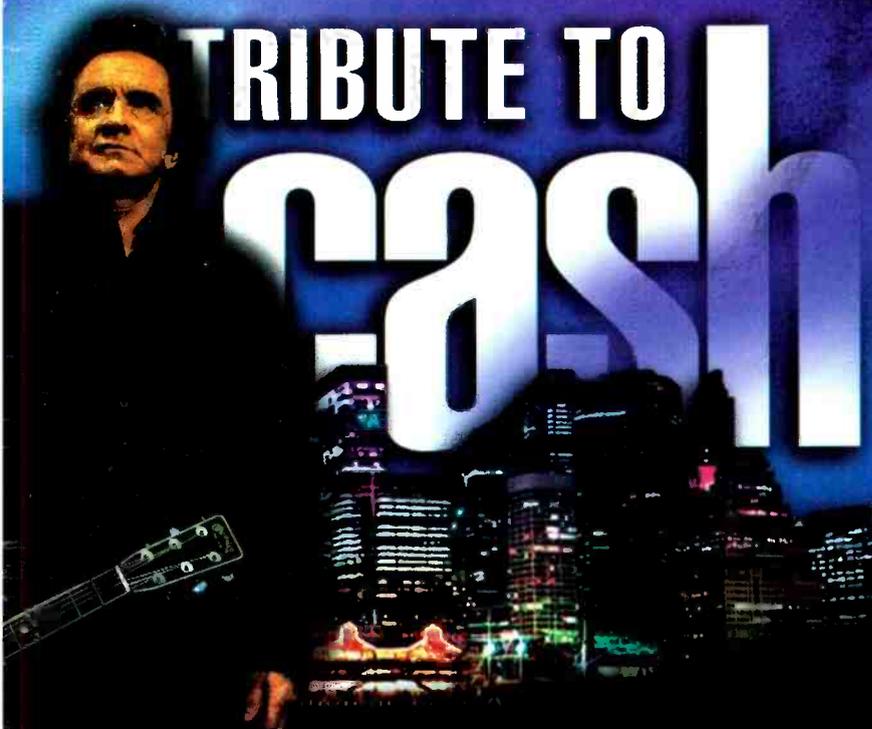
—The New York Times

"Kris Kristofferson and Trisha Yearwood joined to perfect effect! Lyle Lovett is sublime! Bob Dylan and Bruce Springsteen were touching."

—Orange County Register

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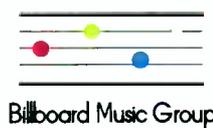
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Three Majors Plan Digital Dist. By Year-End

UMG, BMG, And Sony Preparing Their Own Solutions For Rollout

BY BRETT ATWOOD

LOS ANGELES—Digitally delivered music from Universal Music Group (UMG), BMG, and Sony Music will be available for promotion and purchase by the end of the year, as three of the five major music companies put the final touches on their plans to roll out their own preferred digital distribution solutions.

While specific plans for Sony Music and BMG remain unannounced, UMG will use digital rights management technology from Sunnyvale, Calif.-based InterTrust to build new electronic commerce systems and data services (Billboard, May 8). UMG will use the technology to offer digitally downloaded music by the end of the year, according to Larry Kenswil, who heads UMG's new electronic commerce and technology group.

The UMG announcement is the first sign that major music companies may be ready to break their silence on their digital distribution plans. However, the moves don't mean they've broken ranks with the formalized Secure Digital Music Initiative (SDMI), which continues to work toward an industry-approved framework for digital music distribution. Rather, it's a signal that they're unwilling to sit on the sidelines until SDMI is complete.

"Waiting won't work for us," says Kenswil. "This is moving so quickly that if we wait to move forward until after the SDMI process is completed, we'll miss the opportunity."

While UMG has not detailed all of the specifics of its alliance with InterTrust, the music company will use InterTrust's DigiBox technology to securely offer its content to multiple Internet sites, including leading music retail and information sites, as well as offering it through its own sites.

In addition to Internet-distributed music, UMG will use DigiBox to deliver content through set-top boxes, portable music devices, audio CDs, and DVD audio discs, according to Kenswil. For example, Kenswil says, UMG plans to place hidden "extra" tracks on many audio CDs that can only be unlocked when the consumer either registers the disc or purchases the tracks via the Internet.

It is anticipated that InterTrust's technology will be integrated into a wider digital distribution initiative supported by both UMG and BMG, which are currently partnered in the E-commerce venture Get Music.com. Both music companies may team with AT&T Corp. and Matsushita Electric Industrial Co. for a new digital delivery platform, code-named "Nigel," according to a source.

BMG and UMG collectively control more than 40% of the music market. The companies are likely to use that muscle to help establish "Nigel" as a de facto digital-download music standard.

AT&T Corp. is expected to contribute some back-end security technology to the deal, as well as distribution via its large cable system holdings.

Matsushita, which makes consumer electronics products under the brand Panasonic, would likely serve as a hardware manufacturer for portable digital music devices that are compatible with the new standard.

The expected UMG and BMG alliance differs from the digital music strategy of Sony Music, which has been expected to use Sony Corp.'s own proprietary technology, known as SuperMagicGate. While

Sony Music has not officially committed to using SuperMagicGate, the company is expected to announce its plans to use a new protected digital distribution system in mid-May, according to sources.

Details of Sony's digital distribution plan remain unknown, but a source says Sony Music may ultimately endorse a technology other than SuperMagicGate or InterTrust. Sony has already announced its intentions to offer its own technologies MagicGate and OpenMG to IBM's Electronic Music Management System (EMMS) (Billboard Bulletin, April 19).

All five major music companies continue to participate in the EMMS trial, commonly referred to as the Madison Project, which is now scheduled to begin by June in San Diego.

SDMI AND THE MUSIC INDUSTRY

Some observers say of the latest rash of announcements that the music companies

are eager to counteract recent technology-company announcements in support of MP3 but that they also must be careful to reinforce the message that they are still supporting the SDMI.

UMG's announced intentions to work with InterTrust precedes any official SDMI framework, but the timing of the partnership was necessary to keep pace with a fast-moving marketplace, according to UMG's Kenswil.

Kenswil, who emphasizes that UMG is actively working with the SDMI, says that he's confident that the InterTrust technology will be compliant with the forthcoming SDMI framework.

The alliance between UMG and InterTrust is likely to thrust new industry attention on InterTrust, which recently formed partnerships with Microsoft and Diamond Multimedia.

(Continued on page 87)

RealNetworks, Thomson Products Open Mainstream Door To MP3

BY BRETT ATWOOD

LOS ANGELES—The unprotected MP3 format, which is already the most widely searched word on many Internet search engines (see Sites + Sounds, page 71), is likely to leap further into the mainstream, following significant product announcements from RealNetworks and Thomson Multimedia.

RealNetworks has moved aggressively into the MP3 space with the digital-download and CD-copying software RealJukebox, which is being promoted to 60 million registered users of streaming multimedia software RealPlayer.

Consumer electronics giant Thomson Multimedia is entering the portable download music player market with the LYRA, which will be marketed under the RCA brand in the U.S. and Canada and the Thomson brand in Europe.

RealJukebox, which was announced May 3 at the RealNetworks Conference in San Francisco, enables consumers to copy their CDs to either MP3 or RealNetworks' G2 digital music format, which was previously used only for streaming (Billboard, May 8). While RealJukebox is not the first CD-copying software, the wide reach of RealNetworks is expected to bring CD copying to a larger audience, including computer users who might not normally copy their CDs.

RealJukebox copies CDs while users are listening, but the software is able to finish copying the entire disc at a speed three to five times faster than it would take to hear the entire disc.

The product also allows consumers to download music via a "Get Music" button that serves as a portal to legally downloaded music from participating labels and artists. Users are able to organize CD-copied music alongside digitally downloaded music into customized playlists, which can then be played back from a computer hard drive or transferred to a portable music device.

RealNetworks is also integrating full MP3 compatibility into an upgraded version of RealPlayer G2. The software company's anticipated move to embrace

MP3 was based on strong demand from users, according to RealNetworks senior VP Phil Barrett.

Barrett acknowledges that RealNetworks' support of MP3 has become a "competitive necessity," following recent moves by Microsoft and Apple to integrate MP3 compatibility into their music players.

Still, with the exception of the major-affiliated DreamWorks, no major music companies are supporting RealJukebox at its launch.

The situation is similar to the challenge faced by Microsoft, which found major-label opposition to its Windows Media Technologies 4.0. That technology was shunned because its security features are optional to end users. In addition, Microsoft is continuing to support MP3 in its player, despite concerns from some in the music industry (Billboard, April 17).

To address such concerns, RealJukebox contains a Serial Copyright Management System that is automatically enabled when installed. The feature limits distribution of the initial music recording by limiting playback to the original hard drive that the software is installed on. Consumers who choose to disable the security feature are shown a pop-up window informing them that they might violate copyright laws.

In response to RealJukebox, Sony Music issued the stern statement: "We do not support any application that enables music to be distributed in an unsecured format."

Some major-label new-media execs say that they were unaware of the CD-copying functionality of the RealJukebox prior to its debut.

"We were shocked by that," says one such executive. "They didn't inform our label heads about it, which is a sign that they knew it would be controversial."

LABEL SUPPORTERS

However, the product also has supported... (Continued on page 87)

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CONTEMPORARY CHRISTIAN ★ THE NU NATION PROJECT • KIRK FRANKLIN • GOSPO CENTRIC / INTERSCOPE
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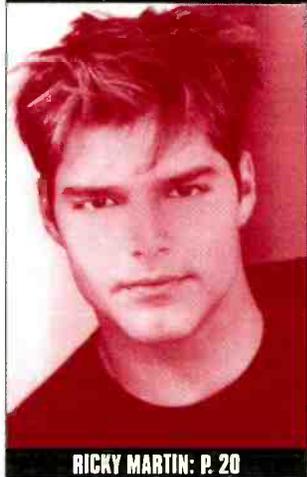
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GUEST COMMENTARY

Artists Can Use MP3 To Boost Bottom Line

BY CHRISTINE LAVIN

It's no coincidence that stories about Alanis Morissette and Tori Amos teaming with MP3.com were on the front pages of Billboard, USA Today, and other publications recently. And it's no coincidence that *artists*, not record labels, are the first to embrace this new technology.

For the first time ever, there could be a major leveling of the playing field in the music business. It is commonplace for artists to receive only a small piece of the profits their albums generate through traditional selling methods, *if* they receive any monies at all. For many artists, these royalties are but a fraction of what they earn in a year, since concert performing is their main source of income.

I have been making my living for 15

years as a performing singer and songwriter and can estimate that my royalty income from record store sales is 5%-10% of my yearly income. My best-sell-



Singer/songwriter Christine Lavin, who has recorded 10 albums for independent labels and produced seven compilations, last year launched her own label, christinelavin.com records.

ing albums are in the 40,000 range, and I perform to audiences mostly in the 300- to 600-person range. I wouldn't be sur-

prised if this ratio (royalty income vs. concert income) is similar for artists at a higher level, too.

MP3 allows your work to be available to a much larger audience. If your work is good, it will generate more interest in your live concerts, and that's where you will make *way* more money anyway. Music available through MP3 is a boost not only to niche artists who have trouble getting discs on store shelves, but ultimately to all worthy artists working today. Tori and Alanis know this.

Yes, the record companies should be worried. The music business as we have known it is over. That's not a bad thing; change is good. The technology is here. Like cloning, we had better figure out how to make it work for us, or we are all

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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.

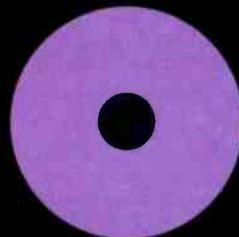
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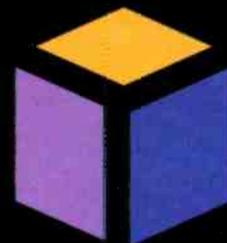
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Entertainment Violence Is Topic Of Hill Hearing

BY BILL HOLLAND

WASHINGTON, D.C.—Two U.S. Senate lawmakers say that unless the video game, movie, and music industries take steps to better ensure that violent adult fare is not marketed and sold to children and teenagers, they may ask the Federal Trade Commission or the Justice Department to investigate their marketing practices.

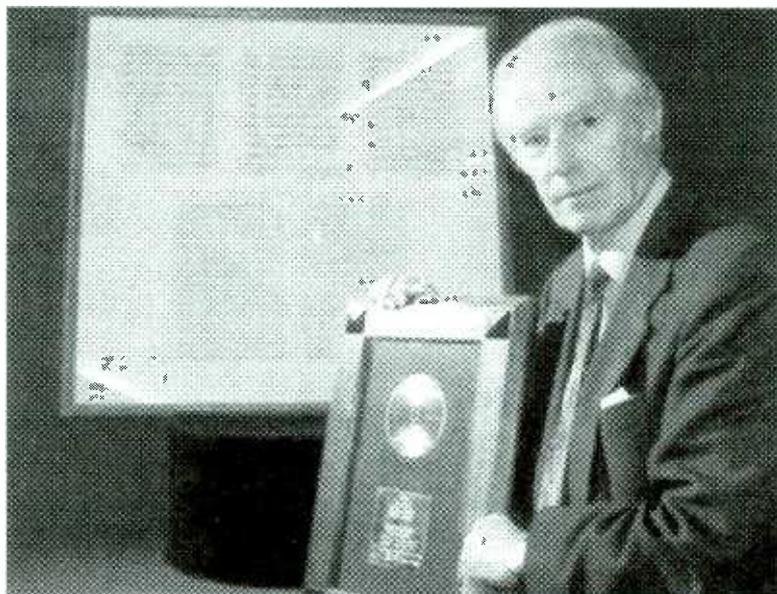
Sens. Orrin Hatch, R-Utah, and Joseph Lieberman, D-Conn., testified May 4 before the Senate Commerce Committee at a hearing on the "marketing of violence to children." They said they have clear evidence that violent video games, teen-sploitation/slasher films, and rap and "shock rock" recordings are created for and marketed to a teen audience despite rating systems that are supposed to discourage sales to minors.

Hilary Rosen, president/CEO of the Recording Industry Assn. of America, who declined an invitation to appear at the hearing panel, dis-

misses the allegation. "We don't do that," she says.

Hatch also said he is "considering an enforcement mechanism for the current rating system" of music, movies, and video games if he cannot gain voluntary support from industry leaders to upgrade enforcement.

However, Hatch said after his
(Continued on page 97)



A Piece Of History. At Sotheby's in London, Sir George Martin stands by his manuscript score for Elton John's "Candle In The Wind 1997" and the British Phonographic Industry's award certifying the single's 33 million sales worldwide. Both will be auctioned May 21 in London to raise money for three music-related charities, including the Nordoff-Robbins Music Therapy Centre and the British Record Industry Trust. Martin called the hand-notated instrumental score "a piece of English history." The two items are hoped to raise more than \$75,000.

Sony, Warner End E-Commerce Talks With Rosen

BY ED CHRISTMAN

NEW YORK—Negotiations to bring Fred Rosen aboard to head up E-commerce joint-venture initiatives between Time Warner and Sony Corp. have ended, according to sources.

Last month, Rosen was named a consultant for Total E, an online retail site launched by Columbia House, the record club that is jointly owned by the two majors. At the time, Columbia House representatives declined to comment on whether Rosen would be tapped for a more significant role in the future (Billboard, April 24).

Since that appointment, the two companies had been negotiating with Rosen to take a position geared to creating strategic E-commerce opportunities, sources say. With the growing power of the Internet, Sony and the Warner Music Group are looking for ways to maximize their power base. The combined U.S. market share of the two companies totaled 31.5% at the end of the first quarter, according to SoundScan, as compared with the 26.7% held by Universal Music Group, the market share leader.

"Rosen was going to head up a big E-commerce push for Sony and Warner," says one source familiar with the negotiations. "How do you do that? Well, the plan is to use Columbia House as the anchor."

The negotiations are said to have faltered over contract terms.

Executives at Warner Music, Sony Music, and Columbia House declined to comment. Rosen was unavailable to comment by press time.

Parallel Imports Stir Debate In EU

Sweden Supports Lifting Ban, U.K. Investigates, And Commission Waits

BY JEFF CLARK-MEADS

LONDON—The European Union is still trying to decide whether to open its front door to allow parallel imports into the EU. While it thinks about it, the British are trying to find the keys to the back door—and the Swedish are trying to burn down both doors.

At the end of April, politicians in London and Brussels put the spotlight back on the issue of parallel

imports with separate hearings on the matter.

However, action on the European level is currently bogged down in the political turmoil that continues to affect the European Commission. In addition, EU member states appear unwilling to rush into a decision without lengthy consideration. In the meantime, the U.K. Parliament is conducting its own independent inquiry.

Though the U.K. isn't allowed by European rules to go it alone on this issue, its investigation adds to the head of steam being built up by Sweden, where ministers are eager to persuade the EU to lift current barriers to parallel imports.

The latest round in the EU's deliberations came in the last week of April, when two meetings were held. In one, the EU committee looked into the parallels issue; in the other, the Commission heard statements from the industries that would be affected.

One body giving testimony to that Commission hearing was the International Federation of the Phonographic Industry. Stefan Krawczyk, its Brussels-based senior adviser of international trade, says the body explained the music business's long-standing arguments against parallels to the Commission.

Principally, these are that parallels reduce consumer choice by undermining labels' ability to invest in local talent, that parallel imports do not necessarily lead to lower prices for consumers, and that the international flow of goods engendered by parallel imports often masks the movement of pirate product.

The meetings could influence politicians and civil servants when they present their views to the EU's Internal Market Council in June (Billboard, March 13). Krawczyk feels, however, that the debate will go well beyond the summer.

One reason, he notes, is that each commissioner is currently occupying his or her post on an interim basis until a new Commission is put in place in the coming weeks. Because of this, the Commission is not adopting policy positions at the moment but is taking a neutral approach to the presentation of information.

In addition, says Krawczyk, "I don't think anything special will happen at the June meeting. A number of member states will see the need to have more scrutiny of the issues involved. Certain aspects need to be looked at in more depth, such as the expected impact on employment."

'Certain aspects need to be looked at in more depth, such as the expected impact on employment'

Sweden, though, has already taken a stance. Minister of Trade Leif Pagrotsky has stated publicly that he believes parallel imports will reduce labels'

production costs, will create a more dynamic market in Europe, and will put downward pressure on CD prices.

Pagrotsky's political adviser, Niklas Johansson, says, "There is a problem with record companies manufacturing too many copies of their CDs. By allowing parallel imports, it's easier for labels in, for instance, the U.S. to get rid of their overstock, instead of scrapping it."

Such cheap imports would reduce prices for Swedish consumers, Johansson suggests.

Pagrotsky's views were presented in April and will be made again at the Internal Market Council meeting. The strength of those views is evidenced by Johansson's dismissal of record industry arguments.

He comments, "We're a bit skeptical about statements from record companies when they say, 'Please let us make more money, and we will spend it on more local productions.' I shall make sure that both the Commission and my colleagues in EU member states are informed of the results of our analysis. I hope that

(Continued on page 89)

CDnow Eyes Future Efficiencies

NEW YORK—CDnow Inc., which posted a net loss of \$19.1 million, or 96 cents per share, on sales of \$22.8 million in its first quarter ending March 31, expects to realize savings of \$20 million-\$25 million in operating efficiencies this year, thanks to the completion of the integration of N2K, which it acquired on March 17, into its operations.

The loss included \$1.4 million in amortization and write-offs due to costs incurred in the merger. On an earnings before interest, taxes, depreciation, and amortization basis, the company posted a loss of \$23.1 million.

For the period, the company posted a 128% increase in sales over 1998's first-quarter revenue. Only two weeks of sales from N2K are included in the company's results. If the results of the two companies for the entire first quarter are combined, CDnow posted a loss of \$38.2 million on sales of \$36.3 million.

Despite the continued losses, gross profit improved dramatically to 21.3% from 14.6% in the same period last year.

Jon Diamond, chairman of the company, says reasons for the gross profit improvement include a decrease in the use of free shipments as a promotional item, a change in product-pricing strategies, and supply-side savings.

Jason Olim, president/CEO, says he believes an increase in cooperative advertising funds and advertising revenues from the company's content sites will contribute further to the gross profit situation. Already, advertising revenues from content sites make up 5% of revenues.

Moreover, he says, he expects the company to realize greater savings as it more efficiently uses suppliers in product fulfillment.

At the end of the quarter, the company had about \$62 million in cash, which would be reduced by \$24 million as the company fulfills accrued merger costs and other accrued expenses.

But Diamond says the company shouldn't have a cash problem this year, thanks to a reduction in cash burn as the company realizes cash savings from the operating efficiencies created by the merger.

Also, the company anticipates further improvements in gross profit due to increases in advertising revenue.

Olim adds, "There are a number of options available for raising cash," should it be needed.

Asked if those options included press reports that Time Warner and other majors have had talks about buying the company, Olim declines to comment.

ED CHRISTMAN

USTR Targets Piracy Spots

BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. trade representative (USTR) has released the latest Special 301 trade policy list of countries where copyright infringement and piracy is a major concern for U.S. copyright industries.

The USTR placed 17 countries on the top-level Priority Watch List released April 30, including two in which endemic piracy is severely affecting the interests of U.S. record companies.

Ukraine and Israel present the

most serious piracy problems, in the view of the Recording Industry Assn. of America (RIAA), says Neal Turkewitz, RIAA executive VP, international. "The Ukraine has taken the place of Bulgaria as the world's largest non-Asian producer of pirate materials," he says.

"In Israel," he adds, "piracy has jumped from 15% of the marketplace two years ago to 40%. The

situation there is a real smorgasbord—pirates are producing product for export; others are importing

(Continued on page 96)

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RIAA Strikes 1st Pact For Web Radio License

BY IRV LICHTMAN

NEW YORK—The Recording Industry Assn. of America (RIAA) has reached its first Web site licensing agreement under terms of the new Digital Millennium Copyright Act (DMCA), which mandates performance fees for labels and artists for recordings played by digital radio.

The pace-setting agreement is with musicmusicmusic.com for its RadioMoi.com Internet radio station (Billboard *Bulletin*, May 5). The DMCA, enacted last October, establishes a statutory license that permits Web-casters and other digital audio services to obtain public performance licenses. The DMCA does not pertain to analog radio broadcasts.

According to Steven Marks, the RIAA's senior VP/director of business affairs, the pioneering arrangement is the first of several now in the negotiation stage. Though he won't reveal the monetary statutory rate negotiated in the RadioMoi agreement, he says it will provide "a model" for others to follow. Marks says that in reaching an agreement, in negotiation since Dec. 1, 1998, there were "a lot of complex issues to work with."

Marks notes that in addition to payment of royalties, musicmusicmusic.com will provide "in-depth performance information on artists and recordings."

Since 1995, cable and satellite radio services have been obligated by law to pay royalties for digital transmissions. Marks says that actual payments were made last year retroactive to 1995 and that some figures might be made public in the future.

As for RadioMoi.com, it's been in business for 3½ years, with administrative offices in Toronto and its server located in Buffalo, N.Y.

A spokesman for the company says it has converted some 15,000 recordings to MP3. "Our people have programmed the best [pop] music of the last 50 years." He adds that the company is looking to make a deal with Canadian-government-owned CBC

Records, with its huge catalog of classical recordings.

According to RadioMoi.com, many independent labels have signed "interactivity agreements" with musicmusicmusic.com, including V2, Ultra, Moonshine, World Domination, Epitaph, Tuff Gong, and Del-Fi.

"We are very proud of this historic agreement, which landmarks the delivery of music on the Internet,"

The pioneering arrangement is the first of several now in the negotiation stage

says Wolfgang Spegg, president of musicmusicmusic.com.

Spegg, who says that the initial agreement carries through 2000, notes that RadioMoi can provide tracking that includes a

demographic breakdown of listeners, as well as information about a song, such as the album from which it's taken and the country of origin.

He also reports that the company plans to go public on the Berlin Exchange in June. Spegg reports annual revenue "in excess of \$2 million."

Women Dominate ACM Awards

Faith Hill, Dixie Chicks Expected To Pick Up Big Sales Boosts

BY CHET FLIPPO

LOS ANGELES—Although Garth Brooks was lionized as artist of the decade and nailed entertainer of the year honors for the second straight year, women ruled at the 34th annual Academy of Country Music (ACM) Awards show, held May 5 at the Universal Amphitheatre here.

Women won all but two of the music awards for which they were eligible (besides Brooks' entertainer honor, Steve Wariner won for song of the year with "Holes In The Floor Of Heaven"). Faith Hill garnered four awards from her six nominations, and Dixie Chicks, with three honors, cemented their position as country's front-runners.

"Women are sounding great, looking great, and have a great attitude," noted Shania Twain, who received a double-diamond award at the show. "They're setting a good example."

"It's because women have been focusing on the music the past three years," Brooks said backstage after the show. "If I have a suggestion to them, it would be to not compete with each other outside the music. That's hurt the men in country music."

Brooks was making an apparent reference to subtle jockeying among



DIXIE CHICKS



HILL

male artists in which a great deal of effort is devoted to to image-building, at the expense of their music. Devotion to music is a subject he has remarked upon before.

"For us," said Dixie Chick Natalie Maines after the show, "I think we've succeeded because we're real; we're not singing or dressing or acting the way somebody is trying to tell us to. We're us. This is a good time for little girls to be influenced by girl groups and to learn to play instruments."

"As a country music fan," said Hill, "I can tell you there are a number of great women artists, and they all sound different. It's the diversity that is so appealing."

The event and its attendant activities also pointed toward a growing trend in country music. Apart from the expected sales bounce after such a major televised awards show, the country music industry is increasingly becoming event-oriented, centering releases, tours, and campaigns around industry events.

ACM president and personal manager Scott Siman—whose artist Tim McGraw won male vocalist of the year honors and shared the top vocal event award with his wife, Hill, for the song "Just To Hear You Say That You Love Me"—says, "The ACM Awards show is like the hub of a wheel. We're fortunate in country to have two major awards shows, and the year revolves around those and other events. Besides the traditional holidays, Valentine's Day and Easter are now big seasons for country music sales, especially for younger artists."

In McGraw's case, Siman says, "We timed his new album to be released the day before the show, and we had the single charting in time.

He's out on the road touring now and is on TNN and is CMT artist of the month.

"This week also marks the 100th week that his album 'Everywhere' has charted [on Top Country Albums], so we planned an eight-week campaign around that and the album and tour, with the ACM show as the peg."

The fast-paced awards show again relied on its no-host format, with more than 100 artists making it to the stage. "We actually prefer to call it a 'multi-host format,'" notes Siman. "We want to see as many artists as possible on that stage, and we want to feature as many new artists as we can, in addition to paying tribute to veteran artists."

The show is heavily related to retail, Siman says, with such accounts as Sam Goody, Wherehouse, Wal-Mart, and Musicland setting up displays relating to the show. "We have point-of-purchase materials and highly visible displays," says Siman.

According to Paul Bailey, country music buyer for Tower Records in Brea, Calif., Tower is closely tied to the awards show. "It especially helps newer artists. And, as we expected, even before the show, the Dixie Chicks are benefiting from our end-caps. And we know they'll win at least one award," he said before the show.

Dixie Chicks won for album of the year, as well as the group and new group trophies. Jo Dee Messina was named new female vocalist; Mark Wills took the male award. Hill won for video and single, both for "This Kiss," as well as female vocalist and vocal event. Glen Campbell received the Pioneer Award.



American Song. Hillary Rodham Clinton joined Warner executives recently at the kickoff event for "Sing America," an all-star album to benefit the organization Save America's Treasures. Shown, from left, are Phil Quartararo, president of Warner Bros. Records; Vic Faraci, senior VP of sales/special projects at Warner Bros. Records; David Altschul, vice chairman of Warner Bros. Records; Clinton; Dave Mount, chairman/CEO of WEA Inc.; and Andy Schuon, executive VP/GM of Warner Bros. Records.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Universal/Motown Records Group appoints Michael L. Reinert senior VP of business and legal affairs in New York. He was VP of business affairs for PolyGram Holdings Inc.

Steve Friedman is promoted to VP of international benefits and Mary Moriarity is promoted to VP of retirement plans at Sony Music Entertainment in New York. They were, respectively, benefits counselor/director of compensation and director of retirement plans for Sony Music.

Rhino Records in Los Angeles promotes Dave Newberg to VP/controller. He was controller.

Bob Anderson is promoted to VP



REINERT



FRIEDMAN



MORIARITY



NEWBERG



ANDERSON



HUSNEY



MORRIS



CLOWER

of national sales at Jive Records in New York. He was senior director of national sales.

Owen Husney is appointed GM of K-tel International (USA) Inc. in Minneapolis. He owned an independent consulting company.

Aimee Morris is appointed pub-

licity director at Gee Street Records in New York. She was director of urban publicity at Virgin Records.

Donna Clower is named associate director of special markets at Arista Records in New York. She was an independent consultant for Capitol Records.

Sam Thompson is named VP of business affairs at 143 Records in Santa Monica, Calif. He was a trial judge.

PUBLISHERS. Dennis Lord is promoted to executive VP of business affairs at SESAC in Nashville. He

was VP of business affairs and writer/publisher relations.

RELATED FIELDS. Bruce Friend is named senior VP of international research and planning for MTV Networks in Santa Monica. He was VP of research and planning at Nickelodeon.

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LATIN MUSIC 6 PACK III - Issue Date: June 26 • Ad Close: June 1

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T.S. Monk Aims For A Wide Fan Base With N-Coded Release

BY CHRIS MORRIS

LOS ANGELES—T.S. Monk views his new N-Coded Music album, "Crosstalk," due May 18, as an opportunity to reach all sectors of the jazz audience.

The irrepressible drummer says, "Particularly with my pop credentials and my jazz credentials and my zany, 'snake-oil salesman' personality and delivery, I betcha I can get a smooth-jazz person and a straight-ahead person in the same room on the same night and feel good about each other while they're doing it."

"Crosstalk" is Monk's first release since 1997's "Monk On Monk," a homage to his father, the late, revered pianist/composer Thelonious Monk (Billboard, May 10, 1997). That set was released on N2K Encoded Music, which has been revived and refocused as the new N-Coded Music (Billboard, March 27).

Fred Cohen, owner of the Jazz Record Center in New York, believes Monk's new album could prove successful in light of jazz fans' response to "Monk On Monk." Cohen says, "It

was very popular. It [raised his profile] from 'son of Monk' to someone who could do worthwhile interpretations."

Monk says he cut "Crosstalk" in an



MONK

attempt "to [home] in on this elusive 'jazz crossover' creature."

He adds, "I looked at my mentors, like Herbie [Hancock] and Wayne [Shorter] and Chick [Corea], who have done the crossover and sort of seesawed back and forth [between fusion and straight-ahead jazz], and I said, 'Nobody's ever tried to be in

both places at once. Is that possible?"

Eight of the 10 tracks on "Crosstalk" are straight-ahead instrumentals featuring Monk's working group—trumpeter/arranger Don Sickler, saxophonists Bob Porcelli and Willie Williams, bassist Gary Wang, and pianist Ray Gallon.

Monk also takes two vocals. He solos on Oscar Brown Jr.'s "Somebody Buy Me A Drink" and duets with Patricia Barber on "Just A Little Lovin'," memorably performed by Dusty Springfield on her 1969 album, "Dusty In Memphis."

Monk says of Brown, "To me, Oscar is such an unsung hero. I have the greatest respect for all the wonderful jazz lyricists and vocalists I've heard over the years, but, in my humble opinion, Oscar stands head and shoulders over everyone."

Monk says that Chicago pianist/vocalist Barber—whose album "Modern Cool" was a hit last year (Billboard, June 20, 1998)—was a late addition.

"We were planning to do this with

Diana Krall, and our schedules just got too crazy, and we couldn't put it together," he recalls. "My manager, Ed Keane, sent me Patricia's CD. We said, 'Let's give it a shot.' And when we got to the studio, we just clicked like crazy. She is just a consummate professional, and she has such a fabulous voice and style."

N-CODED MUSIC

While N-Coded Music has already serviced "Crosstalk" to traditional and contemporary jazz radio, it sees fresh opportunities for the duet.

VP of artist and product development Sandra Trim-DaCosta says, "The promotion department is very excited about that combination, so we're looking forward to acceptance

from the NAC format."

She adds that the label plans to set up promotions in yet-to-be-determined U.S. markets, in which young vocalists will be able to audition for a duet appearance with Monk at a local show. "The grand prize would be a performance in New York at a major venue when he does an event in the fall," Trim-DaCosta says.

Monk, who is also booked by Keane, completed a week of European dates in early May and will tour extensively in support of "Crosstalk."

Confirmed dates include the New Jersey Performing Arts Center in Newark (Thursday-Saturday [13-15]); the Kennedy Center in Washington, D.C. (May 26); the Knitting Factory in New York (June 5); and festival gigs in the U.S. and Canada through June and July.

Word To Issue Multi-Artist 'Streams' Set

BY DEBORAH EVANS PRICE

NASHVILLE—Much has been said and written about the impact of music on peoples' lives, and often the focus has been on the negative.

Word Records' new multi-artist album, "Streams," is an example of the positive power music can have as a hopeful, healing force.

Subtitled "A Soundtrack Of Hope," the June 1 release features Clannad's Maire Brennan and Michael McDonald singing Peter Gabriel's "Don't Give Up," 4HIM and

Jon Anderson from Yes doing Brent Bourgeois' "The Only Thing I Need," and Amy Grant joining British band Delirious? on "Find Me In The River."

Other artists featured are Cindy

Film Orchestra.

The album is being released and promoted in tandem with Zondervan Publishing's new edition of L.B. Cowman's classic devotional book "Streams In The Desert" and will be bolstered by a direct-response TV campaign spearheaded by Epic, which distributes Word product in the mainstream

marketplace.

While working on the new "Streams" book, noted author Jim (Continued on page 93)



4HIM



POINT OF GRACE

Morgan, Sixpence None The Richer, Burlap To Cashmere, Michelle Tumes, Chris Rodriguez, Point Of Grace, Jaci Velasquez, and the Irish



Sixpence Heatseekers. The members of pop/rock group Sixpence None The Richer pose with their Billboard Heatseekers T-shirts in celebration of their self-titled album reaching No. 1 on the Heatseekers chart. The album (on Squint Records) rose to the chart's top spot in the April 10 issue. Attention for "Sixpence None The Richer" has grown with the success of the single "Kiss Me," which has been a top 10 hit on The Billboard Hot 100. The band is currently on a U.S. tour. Upcoming concert dates include Friday (7) in Memphis, and shows in Seattle and San Francisco as part of Lillith Fair. Shown, from left, are band members Matt Slocum, Dale Baker, Leigh Nash, Justin Cary, and Sean Kelly. (Photo: Chuck Pulin)

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Def Leppard Delivers 'Euphoria'

Mercury Set Marks Band's Return To Uninhibited '80s Sound

BY LARRY FLICK

NEW YORK—Def Leppard makes no apologies for revisiting the anthemic, often over-the-top pop/metal sound of its '80s heyday on its forthcoming Mercury set, "Euphoria."

"Larger-than-life rock'n'roll is our signature, and we're actually quite proud of it," says front man Joe Elliott of the sound dominating this collection, due in stores June 15. "If anything, our mistake was briefly venturing away from it."

Elliott is referring to 1996's "Slang," the band's valiant attempt at forging a more mature, less bombastic style. Despite its impressively executed blend of psychedelic music and melancholy lyrics, the set was largely ignored by its fans—who instead continued to support the previous year's best-of collection, "Vault," which has sold 1.8 million units, according to SoundScan. In fact, "Vault" has sold 7,000-8,000 copies a week for the past year.

"The signal could not have been more clear," says guitarist Phil Collen. "People have decided what they want from this band, and that's just fine with us. We enjoy making



DEF LEPPARD

records like 'Euphoria.'

Elliott agrees, but he also believes that Def Leppard was due for a "fall from public grace," regardless of the band's creative direction. "It was our turn. The tide of the world and the music industry had turned away from bands like Def Leppard. We could've made 'Sgt. Pepper' at the time of 'Slang,' and it would've failed."

Has the tide turned back in the band's favor? "Absolutely," Elliott says. "Look at the charts. People are getting bored to tears with alternative whining. They want big-time rock'n'roll stars again. They want excitement."

Thus, the unabashedly bombastic

tone of "Euphoria," on which Def Leppard reunites with famed producer/songwriter Robert John "Mutt" Lange, who helmed the band's '80s-era epics "Pyromania" and "Hysteria." Lange worked on three tunes—including the first single, "Promises," which is due May 24. The remaining 10 tracks were produced by the band with Pete Woodroffe.

"This album picks up where 'Hysteria' left off," says Livia Tortella, product manager at Mercury. "And (Continued on next page)



Working It. Capitol has begun to work "Until You Loved Me," the first single from the hotly touted U.S. debut by the Moffatts, "Chapter 1: A New Beginning." Serviced to top 40 and AC stations, the track is one of four cuts produced by Glen Ballard. The album will be in stores June 8. Pictured, from left, are Scott Moffatt, Dave Moffatt, Ballard, Clint Moffatt, and Bob Moffatt.

Vertical Horizon Moves Up With RCA Debut 'Everything'

BY JIM BESSMAN

NEW YORK—Having self-released three albums since forming in 1991, Vertical Horizon gained both self-awareness and a work-



VERTICAL HORIZON

ing understanding of the music business—knowledge that now comes in handy with its major-label debut.

The melodic, Boston-based rock quartet, whose RCA Records

debut album, "Everything You Want," comes out June 15, also used its formative years in amassing a grass-roots fan base responsible for 70,000 combined units sold of its three indie releases, according to the label.

At the start, though, Vertical Horizon was an acoustic duo comprising lead vocalist/guitarist/ chief songwriter Matt Scannell and vocalist/guitarist Keith Kane, both Georgetown undergrads.

"It was just two guys, so it was easy to walk into a club and pay the rent each month," says Scannell. "Then we thought we'd make a record and pressed 1,000 copies, figuring that we'd have many left over to give away when we were 85 years old. But people started buying them, so we printed another 1,000, figuring to give these to

(Continued on page 17)

Martin's Success May Signal That Men Are Back; Support Columbine The Right Way

HAS THE TIDE TURNED? Is Ricky Martin a mirage or does his arrival at the top of The Billboard Hot 100 signal the end to the long drought for solo male acts on the pop chart?

Martin, whose career is on an upward trajectory the likes of which we've seldom seen, reached No. 1 with his breakthrough English hit, "Livin' La Vida Loca." He's the first solo male to capture the spot since Will Smith's "Gettin' Jiggy Wit It" went to No. 1 in March '98.

In the last four years, a number of R&B- and rap-oriented solo male artists have made tremendous strides on the Hot 100. Conversely, few solo males in the pop/rock genre have been able to really break through on a sustainable level. Atlantic has done very well with Edwin McCain ("I'll Be") and Duncan Sheik ("Barely Breathing"), but neither artist has converted the success of those songs into multimillion album sales yet. There's been no solo male equivalent of an Alanis Morissette, Lauryn Hill, or even a Britney Spears.

We think that's about to change.

In the May 8 issue, there were 21 solo males representing a number of genres in the top 50 of the Hot 100 (I included solo acts even if their current single is a duet, such as Busta Rhymes' "What's It Gonna Be?!" with Janet). That compares with 14 for the corresponding issue last year, in which each of the acts was R&B- or rap-based. Even with a methodology change that allows songs with no commercial release to chart, that's a hell of an increase.

Success breeds success, and as each solo male ratchets higher on the chart, that bodes well for his successors. It's too hard to tell whether some of the artists on the chart (Eagle-Eye Cherry, Joey McIntyre, Jordan Knight) will develop careers or become one-hit wonders, but we're tremendously encouraged by the comeback Lenny Kravitz is experiencing with "Fly Away" and by the strides that rapper-turned-rocker Everlast and hard-rock rapper Kid Rock are making.

Most promising is Robbie Williams, who scored a hat trick at this year's Brit Awards. His album "The Ego Has Landed" came out May 4 in the U.S., led by first single "Millennium," a pop slice of life that is climbing Airplay Monitor's Mainstream Top 40 Airplay chart and should soon be leaping up the Hot 100.

We also predict that more country males will ride the crossover wave started by LeAnn Rimes, Faith Hill, and, of course, Shania Twain. Tim McGraw cracked the top 10 of the Hot 100 a few weeks ago with "Please Remember Me," but that was on the strength of country airplay, not crossover action. While Garth

Brooks' "To Make You Feel My Love" scored well on the Adult Contemporary chart last year, most top 40 stations are reluctant to play him. That might not be the case with material from his next album, coming out June 29, "Garth Brooks In 'The Life Of Chris Gaines.'" The album features pop material and is being billed as the "prequel" to the soundtrack to "The Lamb," a movie Brooks is producing about a pop superstar named Chris Gaines.

JUST DON'T: One of the most talked about songs in the country right now isn't anywhere on the Hot 100;

it's "Friend Of Mine," a song written by Jonathan Cohen and Stephen Cohen, brothers who survived the shooting at Littleton, Colo.'s Columbine High School (Billboard, May 8). The song, which is now available for sale (with proceeds going to the families of those killed in the massacre), is flying out of the stores in Colorado and is getting

airplay nationwide. One Colorado DJ we saw interviewed said his station was receiving more than 400 requests per day for the track.

We can just see it now: Some enterprising A&R exec signs the Cohen brothers and uses their song as the marketing hook to sell their debut album, all the while protesting that the label isn't exploiting the tragedy. We're begging you not to. Unless a label is going to donate to charity all proceeds from every subsequent recording the Cohens make, we believe some actions should begin and end with the circumstances that dictated them.

While we're at it, we've been amazed at the number of artists who have publicized their efforts to support Columbine. Perhaps many people publicize the deed in hope that others will follow their example, but we fear it's more a matter of believing a good deed hasn't really happened until the press release touting it goes out.

We applaud those artists who have made a donation, sung at a memorial service, or aided in countless other ways and haven't felt the need to broadcast their efforts. On the karmic tote board, no public announcements are necessary.

STUFF: Following the massive restructuring in the wave of the Universal/PolyGram merger, Island Def Jam senior VP/head of A&R Steve Greenberg has decided to leave his post. He's received a number of offers from other labels and is expected to announce his new plans shortly... Motley Crue is still looking for a drummer following Tommy Lee's departure April 29. Guns N' Roses drummer Matt Sorum, who was approached about touring with the band, had already committed to playing with the Cult, who have reunited.



by Melinda Newman

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Rod Morgenstein

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Columbia's Kula Shaker Mixes '60s, East Indian Styles On Its Second Set

BY JUNE JOSEPH

NEW YORK—"We don't want to be part of a British invasion that is based on hype. We want to be part of an effort based on going out there and playing—and having a good album."

So says Crispian Mills, lead singer/guitarist with U.K.-based psychedelic-rock outfit Kula Shaker, as the band prepares to hit the promotional circuit to tout "Peasants, Pigs & Astronauts," the Columbia follow-up to its 1996 debut, "K."

The sophomore effort finds the quartet—which also consists of keyboardist Jay Darlington, drummer Paul Winterhart, and bassist Alonza Bevan—further exploring its East Indian influences. Kula Shaker, which is published by Hit & Run in the U.K. and Warner/Chappell in the States, has also delved deep into the musical ethos of the '60s for inspiration.

As a result, "Peasants" is awash with swirling Hammond organ, jangly guitar riffs, and, from the East, traditional instruments like tablas, the *shehai*, and *sarangi*, while evoking melodies reminiscent of the Beatles, the Doors, and other guitar-driven bands of that ilk.

"It just happened very naturally and continuously," says Mills. "We're this Hammond-driven guitar band that has been influenced by Indian music, as well as songwriters from the '60s and all that. We're all over the shop. You can't really nail down the sound."

Mills, the son of actress Hayley Mills, explains. "What was interesting for us, with 'K' we started off doing things like 'Govinda' and some of the other Indian-influenced stuff

and didn't realize it, but we were on the cusp of a wave that was coming over and influencing a lot of artists in the West."

When the album was released in March in the U.K., it received mixed reviews—with some critics saying that the set's Eastern influence, an integral part of the band's identity, was for novelty value.

"People were saying, 'Is this next album going to have it on there?,' as if we were doing it for publicity," says Mills. "But it's really part of our sound. If we took it out of our sound, we really wouldn't be Kula Shaker anymore. We'd probably split up. In doing that, we've got to work with some really cool Indian musicians that we really admired. We wanted to express [the music] in a way that was really true to the art form."

In addition to working with East Indian musicians to attain an authentic Eastern sound, the British-based band, which is currently without management, enlisted the services of veteran producer Bob Ezrin, as well as Rick Rubin, to work on tracks for the 12-song opus, which hits stores June 22.

The quartet recorded the album in the houseboat studio of former Ezrin protégé Dave Gilmore. Says Mills of Ezrin, "He has done some fine concept albums; some very impressive, atmospheric, ambitious albums. We were kind of coming from the same place, and Bob spurred us on . . . We had never really tried to use the studio and hadn't been given the opportunity yet. We're just a live band, who'd go in there and press a record

and do a few overdubs. On this album, we'd actually think about recording before we'd even started."



KULA SHAKER

As principal producer, Ezrin retained the band's signature "live" feel while bringing a level of experimentation to the proceedings, as he did for the likes of Peter Gabriel and

Kiss. Along with traditional guitars, drums, and bass, the band wasn't averse to the intrusion of studio technology, though it wanted the inclusion of sound effects to be as subtle as possible without detracting from its core sound.

As Darlington explains, "We were afraid of sounding too produced; we wanted to retain that live feel, and we got that. Bob was brilliant."

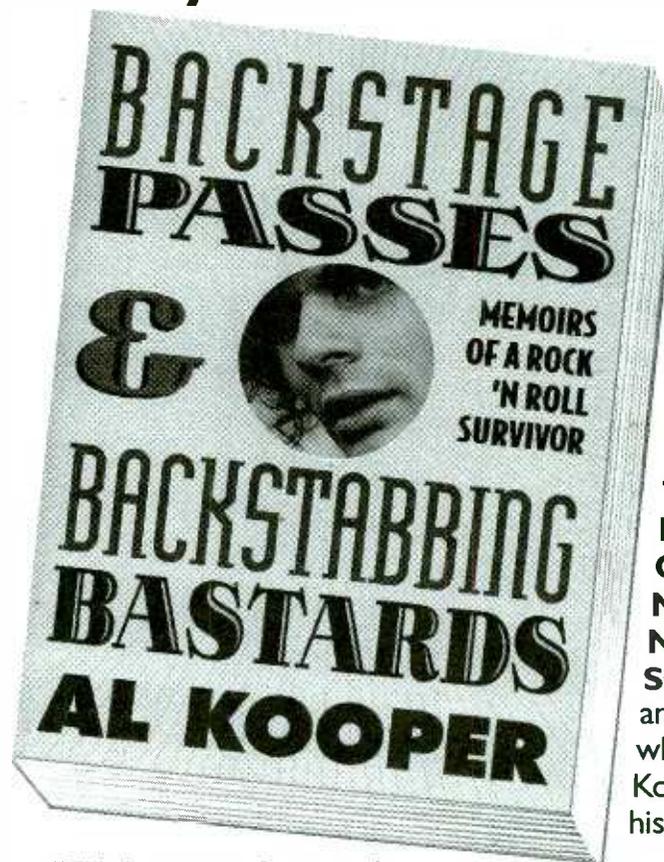
According to Tom Corson, Columbia's senior VP of marketing, the label is high on the act's esoteric roots. "Kula Shaker's album is a terrific potpourri of styles. They have produced a great record that is very radio-friendly and more than just single-driven.

"I don't think the Indian influence makes the record inaccessible," Corson continues. "People understood artists like Enigma and Madonna [when they] picked up on Indian rhythms, and people didn't have trouble getting it, either."

The label plans to put the band, which is booked by Marty Diamond, on a headlining club tour throughout the States this summer, with an eye toward attaching it to a large-scale tour later in the season.

Says Corson, "They've proved not only can they produce a great record, but they can go out there and play live. They are a live band. Only a few bands can really do that, and Kula Shaker is definitely one of them."

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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DEF LEPPARD DELIVERS 'EUPHORIA'

(Continued from previous page)

the continued sales of 'Vault' indicate that people want an album like this. They want big anthems with well-crafted pop songs at the core."

But do they? Retailers don't completely agree. "I do have my doubts," says Tim Devin, GM of Tower Records in New York. "They were so huge, and some of those fans are still around. Still, I'm not sure that it'll be as huge as 'Pyromania.'"

Ironically, indie retailers are higher on the project. "The hardcore metal kids who might never have gotten into the alternative thing are going to support this big time," says Marlon Creaton, manager of Record Kitchen, an outlet in San Francisco. "I think the momentum will build from there."

As with previous Def Leppard recordings, touring will be a primary component in marketing "Euphoria." Booked by QBQ, the band will begin what is expected to be a yearlong world tour July 16. They'll spend the summer doing state fairs throughout the U.S. before moving on to large indoor venues in the fall.

Prior to that, the band will temper the standard round of press, radio, and television appearances with its first-ever in-store appearances at two Wal-Marts on the album's day of

release. First, they'll visit the store in San Antonio and then go to Kansas City, Mo.—home of the largest Wal-Mart in the U.S. "We're calling it the biggest in-store ever," Tortella says.

A satellite press conference will be held at the Kansas City Wal-Mart, reaching several hundred radio and television stations around the world. The label will also sponsor several radio contests prior to the album's release, and it will fly the winners to the in-store events.

Shortly after the release of "Euphoria," the band is tentatively due to shoot an edition of VH1's "Storytellers." Meanwhile, the network continues periodically to air the Def Leppard episode of "Behind The Music."

All of this activity suits the band, which is managed by Cliff Burnstein at Q-Prime. Cullen says it's the perfect complement to the "fun but quiet time" they spent in Elliott's home in the U.K. cutting "Euphoria."

"It was a family-like experience," he says. "We'd already done and grown tired of the insanely expensive sessions in places like Jamaica. Doing the album at Joe's was like hanging with your mates and having a laugh while making what we think is a damn good album."

RIAA Gives Double-Diamond To Billy Joel In April Certifications

BY CHRIS MORRIS

LOS ANGELES—Diamonds were forever in April, as Billy Joel's "Greatest Hits Volume I & Volume II" was certified double-diamond, and three other albums were recipients of Recording Industry Assn. of America (RIAA) awards for certified sales in excess of 10 million.

Joel's 1985 two-CD hits compilation for Columbia was certified at 20 million, signifying sales of 10 million, since the RIAA computes totals in multiples of discs. The title's double-diamond distinction is shared by only one other two-CD set, Pink Floyd's "The Wall" (Columbia, 1979).

Shania Twain's "Come On Over" (Mercury Nashville, 1997), Phil Collins' "No Jacket Required" (Atlantic, 1985), and Bob Marley & the Wailers' "Legend" (Island, 1984) all were certified diamond.

Twain's triumph is particularly noteworthy, as the country thrush becomes only the second artist to reach diamond status with two consecutive studio albums; her "The Woman In Me" is certified at 11 million. Mariah Carey is the other artist with back-to-back diamond sets to her credit.

Dixie Chicks' "Wide Open Spaces" (Monument/Sony Nashville) vaulted past the 5 million mark in April. The female trio's collection joins three other albums as the best-selling album by a country duo or group; Alabama's "Mountain Music" and "Greatest Hits" and Brooks & Dunn's "Brand New Man" are the others.

Logging their first platinum albums last month were gospel act Fred Hammond & Radical For Christ (Verity), jazzy hip-hop unit US3 (Capitol), Latin fireball Ricky Martin (Sony Discos), rapper Eminem (Web/Aftermath/Interscope), the late reggae star Peter Tosh (Columbia), girl group B*Witched (Epic), rap maniacs Insane Clown Posse (Island), rapper Juvenile (Cash Money/Universal), R&B singer Kelly Price (T-Neck/Island), and country vocalist Jo Dee Messina (Curb).

Reaching gold-album status for the first time were Tosh, B*Witched, Eminem, hip-hop unit the Roots (Geffen), director-turned-mixmaster Baz Luhrmann (Capitol), ex-New Kid On The Block Joey McIntyre (Columbia), hard rocker Kid Rock (Atlantic), teen classical sensation Charlotte Church (Sony Classical), and rock unit Godsmack (Republic/Universal).

A complete list of April RIAA certifications follows.

MULTI-PLATINUM ALBUMS

Billy Joel, "Greatest Hits Volume I & Volume II," Columbia, 20 million.

Phil Collins, "No Jacket Required," Atlantic, 10 million.

Shania Twain, "Come On Over,"

Mercury Nashville, 10 million.

Bob Marley & the Wailers, "Legend," Island, 10 million.

Tom Petty & the Heartbreakers, "Greatest Hits," MCA, 8 million.

Sarah McLachlan, "Surfacing," Arista, 6 million.

Dixie Chicks, "Wide Open Spaces," Monument/Sony Nashville, 5 million.

Phil Collins, "Serious Hits . . . Live!," Atlantic, 4 million.

Sade, "Best Of Sade," Epic, 4 million.



JOEL

Richard Marx, "Repeat Offender," EMI, 4 million.

Fiona Apple, "Tidal," Work/Sony, 3 million.

Ted Nugent, "Double Live Gonzo," Epic, 3 million.

Eminem, "The Slim Shady LP," Web/Aftermath/Interscope, 2 million.

Beach Boys, "20 Good Vibrations: The Greatest Hits," Capitol, 2 million.

Rob Zombie, "Hellbilly Deluxe," Geffen, 2 million.

Stevie Ray Vaughan & Double Trouble, "Greatest Hits," Epic, 2 million.

Cher, "Believe," Warner Bros., 2 million.

Ozzy Osbourne, "Ozzmosis," Epic, 2 million.

PLATINUM ALBUMS

Fred Hammond & Radical For Christ, "(Pages Of Life) Chapters I & II," Verity, their first.

The Clash, "The Story Of The Clash, Volume I," Epic, its third.

US3, "Hand On The Torch," Capitol, its first.

Willie Nelson, "Super Hits," Columbia, his 11th.

Ricky Martin, "Vuelve," Sony Discos, his first.

Eminem, "The Slim Shady LP," Web/Aftermath/Interscope, his first.

Charlie Daniels Band, "Super Hits," Epic, its sixth.

Peter Tosh, "Legalize It," Columbia, his first.

Shania Twain, "Shania Twain," MCA Nashville, her third.

B*Witched, "B*Witched," Epic, its first.

Insane Clown Posse, "The Great Milenko," Island, its first.

Silkk The Shocker, "Made Man," No Limit/Priority, his second.

Beach Boys, "20 Good Vibrations: The Greatest Hits," Capitol, their fourth.

Juvenile, "400 Degreez," Cash Money/Universal, his first.

Kelly Price, "Soul Of A Woman," T-Neck/Island, her first.

George Strait, "Always Never The Same," MCA Nashville, his 24th.

Sammy Kershaw, "Labor Of Love," Mercury Nashville, his third.

Jo Dee Messina, "I'm Alright," Curb, her first.

GOLD ALBUMS

Various artists, "The Doo Wop Box," Rhino.

Stevie Nicks, "Enchanted," Atlantic, her seventh.

Bob Dylan, "Live At Budokan," Columbia, his 24th.

The Clash, "The Story Of The Clash, Volume I," Epic, its fifth.

The Clash, "Sandinista!," Epic, its fifth.

Johnny Cash, "Super Hits," Columbia, his 10th.

David Allan Coe, "Super Hits," Columbia Nashville, his second.

Michael W. Smith, "Live The Life," Reunion, his seventh.

Tony Bennett, "Snowfall—The Christmas Album," Columbia, his fourth.

The Roots, "Things Fall Apart," MCA, its first.

Eminem, "The Slim Shady LP," Web/Aftermath/Interscope, his first.

Various artists, "1999 Grammy Nominees," Elektra.

Baz Luhrmann, "Something For Everybody," Capitol, his first.

Diamond Rio, "Greatest Hits," Arista/Nashville, its sixth.

Janis Joplin, "18 Essential Songs," Columbia Legacy, her sixth.

Mase Presents Harlem World, "The Movement," All Out/So So Def/Columbia.

Peter Tosh, "Legalize It," Columbia, his first.

Peter Tosh, "Equal Rights," Columbia, his second.

Various artists, soundtrack, "Varsity Blues," Hollywood.

Jaci Velasquez, "Jaci Velasquez," Word, her second.

Boston, "Greatest Hits," Epic, its fifth.

Joey McIntyre, "Stay The Same," Columbia, his first.

B*Witched, "B*Witched," Epic, its first.

Various artists, soundtrack, "World Wrestling Federation, WWF The Music Volume 2," Koch.

C-Murder, "Bossalinie," No Limit/Priority, his second.

Silkk The Shocker, "Made

Man," No Limit/Priority, his second.

Kid Rock, "Devil Without A Cause," Lava/Atlantic, his first.

Various artists, "Elton John And Tim Rice's Aida," Rocket.

Beach Boys, "20 Good Vibrations: The Greatest Hits," Capitol, their 18th.

Various artists, "Family Values Tour '98," Epic.

Usher, "Live," LaFace/Arista, his second.

Louis Armstrong, "All Time Greatest Hits," MCA, his third.

George Strait, "Always Never The Same," MCA Nashville, his 24th.

Various artists, soundtrack, "Foolish," No Limit/Priority.

Charlotte Church, "Voice Of An Angel," Sony Classical, her first.

Godsmack, "Godsmack," Repub-

lic/Universal, its first.

GOLD SINGLES

Orleans, "Dance With Me," Asylum, their first.

Orleans, "Still The One," Asylum, their second.

Busta Rhymes Featuring Janet, "What's It Gonna Be?!", Elektra, his fourth.

Sugar Ray, "Every Morning," Atlantic, its first.

Silk, "If You," Elektra, its first.

Jordan Knight, "Give It To You," Interscope, his first.

TLC, "No Scrubs," LaFace/Arista, its eighth.

Elton John & LeAnn Rimes, "Written In The Stars," Rocket, their first.

Assistance in preparing this story was provided by Carrie Bell.

amusement business					
					BOXSCORE
					TOP 10 CONCERT GROSSES
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ANDREA BOCELLI	Hollywood Bowl Los Angeles	April 24	\$2,260,864 \$500/\$45	17,086 sellout	Princeton Entertainment Concerts West Andrew Hewitt Bill Silva Presents
METALLICA PANTERA MONSTER MAGNET	Foro Sol Mexico City	April 30	\$1,833,025 (17,413,740 pesos) \$84.21/\$12.63	53,737 sellout	Ocesa Presents/CIE
RIS FRANZINI	Foro Sol Mexico City	April 24	\$1,438,008 (13,660,975 pesos) \$84.21/\$12.63	44,811 sellout	Ocesa Presents/CIE
ANDREA BOCELLI	KeyArena Seattle Center Seattle	April 22	\$1,281,690 \$500/\$45	12,853 sellout	Princeton Entertainment Concerts West Bill Graham Presents
EL ULTIMO CONCIERTO DEL SIGLO: NOELIN, JORDI, MOO, LOS TRI-O, FRANCO DE VITA, YOLANDA MONTE, CARLOS PONCE, EBERTHA MAZARIO, RICARDO MONTANER, ROCIO DURCAL, MARCO ANTONIO SALLS, SHARON, CHRISTINA, OLGA TORON, MARG ANTHONY, BENJIFER LOPEZ	Madison Square Garden New York	April 30	\$988,735 \$100/\$75/\$65/\$55	15,186 18,452	Cardenas/Fernandez & Associates Spanish Broadcasting System
BILLY JOEL	America West Arena Phoenix	April 12	\$687,865 \$39.50	16,911 sellout	Evening Star Prods.
JOHN MELLENCAMP	Assembly Hall Indiana University Bloomington, Ind.	April 24	\$458,506 \$33/\$28	14,998 sellout	Sunshine Promotions IU Union Board
KORN ROB ZOMBIE VIDEODROME	Arizona Veterans Memorial Coliseum Phoenix	April 20	\$390,403 \$29.50	13,294 sellout	Universal/Silva-Hewitt New Century Media
'N SYNC BLACQUE TAYYANA ALI SUGARHILL GANG	Arrowhead Pond Anaheim, Calif.	April 18	\$369,675 \$35/\$25	13,480 sellout	Niederlander Organization
'N SYNC	KeyArena Seattle Center Seattle	April 24	\$353,885 \$28.50	12,417 sellout	Universal Concerts

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Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

HANGING WITH THE BOYS: Shannon Harris will never be mistaken for a poetry-writing "Lilith Fair" wannabe. Despite the innately cerebral, pro-woman stance of her lyrics, the enigmatic belter of San Francisco quartet **Spike 1000** clearly enjoys exploring her masculine side—occasionally bouncing from female to male perspective within the space of one verse. In fact, she whips through the metallic punk of the band's essential self-titled EP with such guttural fury that her voice often mutates into a gender-bending caterwaul.



SPIKE 1000

More than anything, Harris seems bent on proving that she can comfortably hang in the testosterone-dominant clique of bands like **Korn**, **Tool**, and **Rage Against The Machine**. If cuts like the frenetic, downright vengeful "Manwhore" and the funk-laden "Favor" (on which she

makes **Courtney Love** look timid) are an accurate indicator, she's well on the way to achieving her goal—and she's doing so without resorting to the bimbo tactics that women infiltrating hard-rock circles in the '70s and '80s utilized. Despite her charismatic presence, she doesn't use her face or body as a tool.

Rounded out by the deft musicianship of **Bill Thompson** (guitars), **Jeff Jones** (drums), and **M. Fat** (bass), Spike 1000 has become a popular fixture on the Frisco club circuit over the past two years. With its growing national press and college radio visibility, the band has already drawn the interest of several major labels.

For further information, contact **Bill Cutler**, 415-931-8780.

SOWING SEEDS: If you combine the best elements of **Hootie & the Blowfish** and **matchbox 20**, you'd get something mighty close to **Silkenseed**—a Portland, Ore., outfit that glides through its fine self-made disc, "Hurry Home," with equal parts strumming acoustic-soul and aggressive modern rock.

At the core of the band is **Hamilton Sims**, the primary singer/tunesmith, who possesses a worldly baritone that belies his youth. He's particularly strong on the hitworthy "Dead Letter," waxing poetic in the best troubadour tradition. Elsewhere, tunes like "Benchwarming" and "The Well-Adjusted Horse" have the kind of instant, concise pop hooks and tight guitar/rhythm interplay that mainstream rock radio has begun to embrace.



SILKENSEED

Having honed its live chops in clubs for several years now, Silkenseed—whose lineup also includes **Edwin Paroissen** (guitar), **Carlos Marcelin** (guitars), **Monica Arce** (flute), **Randy Montgomery** (bass), and **Eric Flint** (drums)—has an earthy, free-form vibe that cult followings are made of. For further information, contact **Marc A. Margolis** at 510-420-1776.

ROCKIN' HARD: This could very well be the best of times for **Eric Knight**. As the tide shifts in favor of metallic rock, the South Florida-based artist is plugging away at drawing deserved support for his band.

Since issuing a slammin' eponymous disc on his own 28 Records late last year, Knight and bandmates **David Poole** (bass), **Rick Valero** (guitar), and **Jwani** (drums) have been aggressively working the club circuit and local radio. Their efforts have paid off, given the play they've gotten on local college radio stations. They have been tapped to open for the **Dave Matthews Band** this month at the Coral Sky Amphitheatre in West Palm Beach. Finally, they've just secured a deal with the local Arcadia Entertainment for gig bookings. Next stop? A major-label deal, which appears imminent.

For further information, call Knight at 305-829-8142.

VERTICAL HORIZON MOVES UP WITH RCA DEBUT 'EVERYTHING'

(Continued from page 14)

our grandchildren. But people kept buying them, so we made another record."

Vertical Horizon's first album, "There And Back Again," came out in 1992 and was followed in 1995 by "Running On Ice," which featured additional instrumental accompaniment. Drummer Ed Toth and bassist Sean Hurley joined in 1996, and a live set, "Live Stages," was released in 1997.

"I'd been in electric bands, so the live album brought me back to my electric roots," says Scannell. "It was also fairly calculated, in that we wanted the fan base who knew us as an acoustic band to have a bit of a transition project to help them move with us into the next record—which ended up being the RCA record. We hope to gain new fans now with a little harder sound."

But Scannell, whose songs are published by Maverick Music (ASCAP), continues to adhere to the founding duo's original tenet of "writing songs that mean something to us and not worrying about fitting into styles or categories," he says. "I've always respected songwriters who move forward and branch out and create new styles for themselves—and that's important for us. As a songwriter myself, I also try to have a feeling of honesty or sincerity in the music. Sean was watching MTV last night, and some band was on and there was no real feeling there. We don't want kids to come to our shows and think we're selling them a bill of goods."

Scannell's "overriding concern," he continues, "is to sing lyrics that mean something." For example, he cites a Tuscaloosa, Ala., interviewer's reaction to the new album track "Best I Ever Had (Grey Sky Morning)," about a failed relationship. "She said, 'That song is my life,' and I'm most interested in people applying my songs to their lives by tapping into the feelings everybody feels—without getting too specific. I really love lyricists who leave the door open a bit for interpretation—which Melissa Etheridge does very well."

Characterizing Vertical Horizon's first album as a "folkier project," Scannell notes that "Everything You Want" "goes back to my roots as a rock-based music writer," and that the record enjoys the full support of the band's new label. "People outside the company have come up and asked if this is what we wanted to do, but RCA just told us to make a record and then got completely behind our direction. But we've played the game awhile and know what it takes to make a record that we believe in and can really stand by."

Vertical Horizon's experience has greatly contributed to RCA's enthusiasm. "They came to us in

the rather unique situation of having three indie records which sold over 70,000, total," says Kaja Gula, senior director of marketing and artist development at RCA, which reissued the band's three indie albums in January. "They brought a fan base established through hard work and touring, and a knowledge of the marketplace which they worked on their own for several years."

Gula's goal is to reactivate Ver-

tical Horizon's fan base, then increase it "exponentially" through grass-roots marketing, primarily around the group's Northeast, Southeast, and Southwest tour bases (the band, booked by Monterey Peninsula Artists, is currently on an East Coast swing). She says that on April 26 RCA shipped the first radio single, "We Are," to modern rock, mainstream rock, triple-A, and modern adult formats, with shipment to the top 40 and hot AC formats depending on the song's impact at the initial targets.

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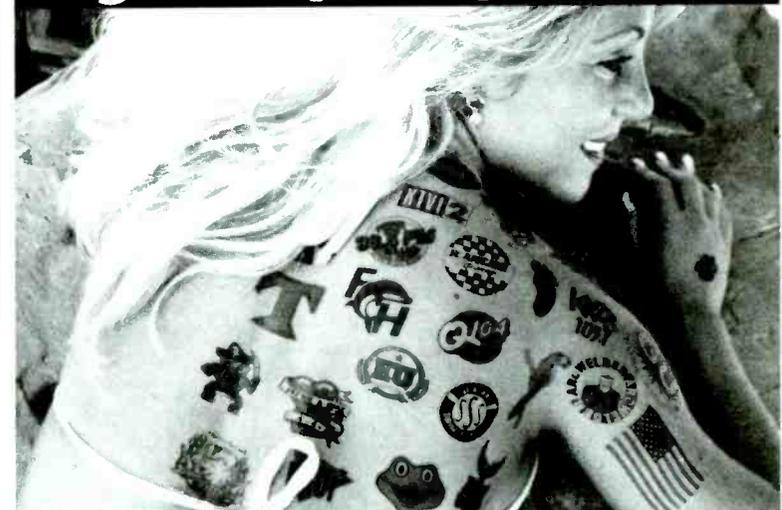
Vertical Horizon, of course, has long been embraced by the indie

retail community, and Gula notes that the band will be performing June 20 at City Stages in Birmingham, Ala., an annual event involving the Coalition of Independent Music Stores. "We want to allow [indie stores] to continue supporting the band because of their strong support from the beginning," she says, "but we're also looking to expand beyond." To this end, the label will be active in "cutting-edge Internet marketing opportunities" and a press campaign focusing first on tour dates and aimed at both mainstream and alternative music publications.

Citing the "depth" of Vertical Horizon's music, Gula adds that "Everything You Want" has been shipped to programmers with the single, "since this is not a single-driven act but an album-driven one [with an album] that you can enjoy from start to finish—which is rare these days." Scannell notes that the band, managed by Metropolitan Entertainment Group, met with several labels, but that RCA's interest "came through instantly"—from the top down.

"They've made it feel like a big indie rather than Big Brother," says Scannell. "We were very scared of letting go any control which we felt we'd earned in our time in the trenches, and we didn't want to get lost in anyone else's definition of success. The important thing we've learned is to have a good team—management company, publisher, and record company—and we feel good about everyone we have on board."

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			MAY 15, 1999	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	1	4	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (1.98 CD)	THE PARTY ALBUM!
2	5	4	BUCKCHERRY DREAMWORKS 50044/INTERSCOPE (8.98/12.98)	BUCKCHERRY
3	4	4	T.D. JAKES ISLAND 524630 (10.98/16.98)	SACRED LOVE SONGS
4	6	4	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
5	3	4	LIL' TROY SHORT STOP 12008/ME & MINE (11.98/15.98)	SITTIN' FAT DOWN SOUTH
6	12	12	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98)	NUUESTRO AMOR
7	14	5	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/COLUMBIA (7.98 EQ/13.98)	HOW TO OPERATE WITH A BLOWN MIND
8	8	3	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
9	10	55	ELVIS CRESPO ● SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
10	9	8	BETH ORTON HEAVENLY/DECONSTRUCTION 19038*/ARISTA (10.98/16.98)	CENTRAL RESERVATION
11	7	2	ANOINTED MYRRH/WORD 69616/EPIC (10.98 EQ/16.98)	ANOINTED
12	13	6	CASSANDRA WILSON BLUE NOTE 54123/CAPITOL (10.98/16.98)	TRAVELING MILES
13	11	3	STAIN'D FLIP/ELEKTRA 62356/EEG (7.98/11.98)	DYSFUNCTION
14	15	34	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/MERCURY (10.98/16.98)	JUST WON'T BURN
15	17	32	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
16	NEW ▶		OLD 97'S ELEKTRA 62373/EEG (7.98/11.98)	FIGHT SONGS
17	23	9	TITO ROJAS M.P. 56250/SONY DISCOS (9.98 EQ/14.98)	ALEGRÍAS Y PENAS
18	16	32	SHAKIRA ● SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
19	18	36	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
20	19	27	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
21	NEW ▶		GUSGUS 4 AD 47313/WARNER BROS. (16.98 CD)	THIS IS NORMAL
22	26	38	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
23	22	42	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
24	NEW ▶		DJ SCREW JAM DOWN 1010 (11.98/15.98)	ALL WORK NO PLAY
25	31	6	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD

26	27	2	VICKIE WINANS CGI 5325/PLATINUM (10.98/16.98)	LIVE IN DETROIT II
27	20	3	LIAM HOWLETT XL 128/BEGGARS BANQUET (10.98/16.98)	PRODIGY PRESENT THE DIRTCHAMBER SESSIONS VOLUME ONE
28	37	14	MARCO ANTONIO SOLIS FONOVISA 0516 (10.98/16.98)	TROZOS DE MI ALMA
29	24	14	ROY D. MERCER VIRGIN (NASHVILLE) 46854 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 5
30	25	27	DIVINE PENDULUM 12325/RED ANT (10.98/16.98)	FAIRY TALES
31	47	6	TRAIN AWARE 38052/COLUMBIA (11.98 EQ CD)	TRAIN
32	40	9	SONICFLOOD GOTEE 2802 (1.5.98 CD)	SONICFLOOD
33	41	2	OLEANDER REPUBLIC 53242/UNIVERSAL (12.98 CD)	FEBRUARY SON
34	36	2	LA MAKINA J&N 83033/SONY DISCOS (8.98/13.98)	PAL BAILADOR
35	28	6	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
36	RE-ENTRY		VICENTE FERNANDEZ SONY DISCOS 82713 (8.98 EQ/14.98)	ENTRE EL AMOR Y YO
37	30	14	MARVELOUS 3 HIF/ELEKTRA 62375/EEG (10.98/16.98)	HEY!ALBUM
38	21	2	THE KATINAS GOTEE 72804 (10.98/15.98)	KATINAS
39	32	4	STATIC-X WARNER BROS. 47271 (11.98 CD)	WISCONSIN DEATH TRIP
40	35	3	PLUMB ESSENTIAL 10469/JIVE (10.98/16.98)	CANDYCOATEDWATERDROPS
41	29	10	PRINCE PAUL TOMMY BOY 1210* (11.98/16.98)	A PRINCE AMONG THIEVES
42	49	20	BURLAP TO CASHMERE SQUINT/A&M 541013/INTERSCOPE (8.98/12.98)	ANYBODY OUT THERE?
43	NEW ▶		FUGAZI DISCHORD 120* (8.98/10.98)	INSTRUMENT SOUNDTRACK
44	43	2	THE BROOKLYN TABERNACLE CHOIR ATLANTIC 83182/AG (10.98/16.98)	HIGH & LIFTED UP
45	RE-ENTRY		FFH ESSENTIAL 10498 (10.98/16.98)	I WANT TO BE LIKE YOU
46	46	3	PASTOR TROY MADD SOCIETY 8035 (10.98/15.98)	WE READY I DECLARE WAR
47	NEW ▶		DLG SONY DISCOS 82924 (9.98 EQ/14.98)	GOTCHA!
48	42	5	INFAMOUS SYNDICATE RELATIVITY 1653 (10.98/16.98)	CHANGING THE GAME
49	45	20	JENNIFER KNAPP GOTEE 3832 (9.98/11.98)	KANSAS
50	50	18	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98)	HOW YOU LUV THAT? VOL. 2

POPULAR UPRIISINGS

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

BETA BAND'S BEGINNINGS: The Beta Band is a rock group in the simplest sense of the term, but the act's music stylings also exude a much wider variety of influences, from calypso to



Swimming Upstream. New York-based band Swimmer is named after "a mildly psychedelic Burt Lancaster film," according to the group's record company bio. Swimmer's debut album, "Surreal" (Maverick Records), features the first single "Dirty Word," which is already getting spins on such mainstream rock stations as WTZA Miami and KUPD Phoenix. The band regularly plays clubs in the New York area and is expected to tour this year.

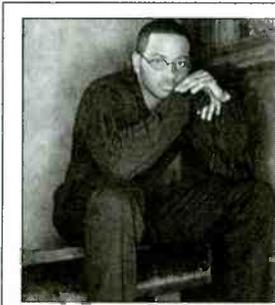
electronica. The group, formed in Scotland and now based in London, is gearing up to win over U.S. fans with the release of its self-titled album, due June 15 on Astralwerks.

"The Beta Band" technically isn't the group's official U.S. debut album. In January, Astralwerks released the Beta Band's "The 3 EPs," a compilation of three previously released EPs (1997's "Champion Sounds" and 1998's "The Patty Patty Sound" and "Los Amigos Del Beta Bandidos") that are out of print. "The 3 EPs" collection has sold 5,900 copies to date, according to SoundScan.

"The Beta Band" was originally supposed to be a double album, but shortly before its release, the group decided to make it a single album. Beta Band lead singer **Stephen Mason** explains, "We just withdrew one-half of the album due to it not being ready. We didn't want to put out something we weren't satisfied with. We decided to rerelease the songs later."

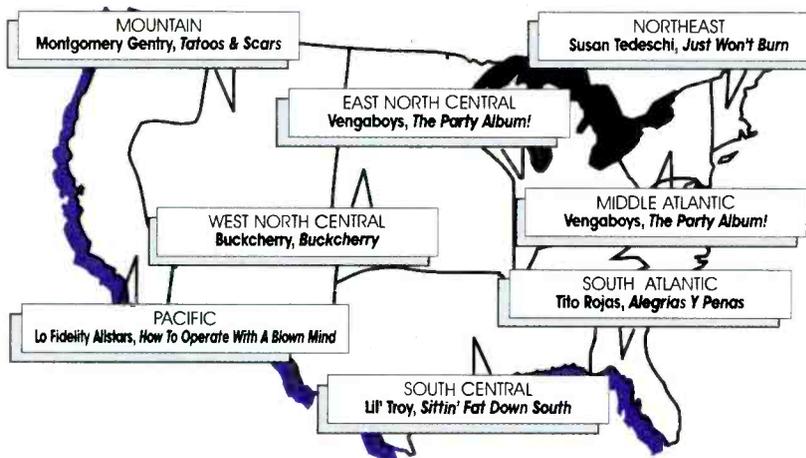
The group's lineup is rounded out by bass player **Richard Greentree**, drummer **Robin Jones**, and **Jon McClean**, who handles decks and samples.

In June, the Beta Band will embark on a mini-tour of



Craving Dorsey. R&B singer Marc Dorsey is gaining recognition at radio for his single "If You Really Wanna Know," which is getting airplay on such R&B stations as WDTJ Detroit, WILD Boston, and WAMO Pittsburgh. The song is featured on his debut album, "Crave," due June 29 on Jive Records.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Lo Fidelity Allstars, <i>How To Operate With A Blown Mind</i>	1. Lil' Troy, <i>Sittin' Fat Down South</i>
2. Los Tri-o, <i>Nuestro Amor</i>	2. DJ Screw, <i>All Work No Play</i>
3. Elvis Crespo, <i>Suavemente</i>	3. A.B. Quintanilla Y Los Kumbia Amor, <i>Familia Respeto</i>
4. GusGus, <i>This Is Normal</i>	4. Andy Griggs, <i>You Won't Ever Be Lonely</i>
5. Beth Orton, <i>Central Reservation</i>	5. Montgomery Gentry, <i>Tattoos & Scars</i>
6. Vengaboy, <i>The Party Album!</i>	6. Roy D. Mercer, <i>How Big'A Boy Are Ya? Volume 5</i>
7. Mac Mall, <i>Illegal Business? 2000</i>	7. David Lee Garza y Los Musicales, <i>Nadie Como Yo</i>
8. Shakira, <i>Donde Están Los Ladrones?</i>	8. E.S.G. Shinin' N' Grindin'
9. Cassandra Wilson, <i>Traveling Miles</i>	9. Old 97's, <i>Fight Songs</i>
10. Los Originales De San Juan, <i>Naci Con Suerte Del Rey</i>	10. Buckcherry, <i>Buckcherry</i>

the U.S. in support of the album. Tour dates are June 22, Bowery Ballroom, New York; June 24, the Roxy, Los Angeles; June 26, Bimbo's, San Francisco; and June 28, AeroSpace, Seattle. The band is expected to return for another U.S. tour this fall.

SECTION 8 SELECTION: It's been five years since hip-hop group **Section 8 Mob's** 1994 album, "Controlled Dangerous Substance," debuted at its peak position of No. 98 on Billboard's Top R&B Albums chart. Since then, the act's label, Dark City, has signed a distribution deal with Tommy Boy Records, and Section 8 Mob's new album, "Guilt By Association," is due May 18 on Dark City/Tommy Boy. The video for album track "Repercussions" has already received exposure on BET.

LATINA LAZZ: Lazz is a budding female salsa singer whose debut album, "Completamente Tuya," is set for release June 8 on WEA Caribe/WEA Latina. Songs on

the album were written by such noted Latin music songwriters as **Rudy Perez** (who has written hits for **Cristian** and **Jerry Rivera**) and **Jorge**



Don't Call Them Hanson. The Moffatts are creating a buzz among the teen set. The Canadian quartet consists of four teenage brothers, three of whom are triplets. The Moffatts' U.S. debut album, "Chapter 1: A New Beginning," is due June 8 on Capitol Records. The album features songs produced by hit-maker Glen Ballard. "The difference between Hanson and the Moffatts," says a Capitol spokeswoman, "is that the Moffatts are a self-contained band. They don't use backup musicians."

Luis Piloto, whose song "Lo Que Es Vivir" won an ASCAP award for tropical/salsa song of the year in 1993.

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Quinn Bishop
CACTUS RECORDS, Texas

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I salute you.

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COLUMBIA RECORDS, NY

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John Boulos, Sr VP, Promotions
WARNER BROS. RECORDS, NY

The reviews were right on the money.

Walter Hollop
STRAWBERRIES, Boston

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ISSUE DATE: NOVEMBER 27 • AD CLOSE: OCTOBER 25

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The Billboard
WEATHERBUREAU SPRING 1999
AN INDUSTRY FORECAST FOR DEVELOPING ARTISTS AND THE NEW MUSIC CLIMATE

Current Conditions:
The latest news on the developing-salent front, reported by Billboard's global staff

Stormchasers:
Key retailers track the latest consumer trends in their stores.

Jetstream:
Reviews and previews of prevailing releases

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

ORIGINAL CAST RECORDING

Parade
PRODUCER: Jeffrey Lesser
RCA Victor 9026
Though it ran little more than two months after its premiere at New York's Lincoln Center last December, "Parade" has been nominated for nine Tony Awards, including best musical. The story is a tragically true one: the eventual lynching of Leo Frank, a Northern Jew living in the South who was wrongfully convicted in 1913 of murdering one of his young female employees. Its musical representation, with lyrics and music by Jason Robert Brown, could benefit from a more focused melodic sense, but otherwise it's full of passion and features an eclectic, if ironic, representation of pop sounds of the day. Of great impact are the fine performances by the leads, Brent Carver and Carolee Carmello, and the orchestrations of Don Sebesky.

WORLD MUSIC

PANDIT SHIV KUMAR SHARMA
Sampradaya
PRODUCER: John Leckie
Real World 70876-13254
The word *sampradaya* means "passing on the tradition from master to disciple," and here, *santoro* (Indian hammered dulcimer) virtuoso Shiv Kumar Sharma duets with his youngest son, Rahul. Each of the album's three 20-minute works is calm and meditative, with the textured sound of the santoro brought out in all its many colors. Sure to appeal not only to fans of Northern and Southern Indian musics but also to admirers of American and Celtic dulcimer traditions. Distributed in the U.S. by Narada.

JAZZ

► **LINCOLN CENTER JAZZ ORCHESTRA WITH WYNTON MARSALIS**
Live In Swing City: Swingin' With Duke
PRODUCERS: Rob Gibson, Steve Rathe
Columbia 69898
Even with all the great reissues to mark Duke Ellington's centennial this year, there's still room for a tribute as infectious as this. Led by trumpeter extraordinaire Wynton Marsalis, the Lincoln Center Jazz Orchestra is the world's finest purveyor of Ellingtonia. This live set relays the music from the group's turn on PBS' "Great Performances," as the orchestra made a group of dancers swing and raised the roof doing so. It's all faithfully rendered on disc, with the great train number "Happy Go Lucky Local" and the exotic "Chinoiserie" two highlights. And, typically, Marsalis' clarion solo on "Portrait Of Louis Armstrong" does full justice to the memories of subject and composer. With the band on a world tour, this disc should fly out of the shops.

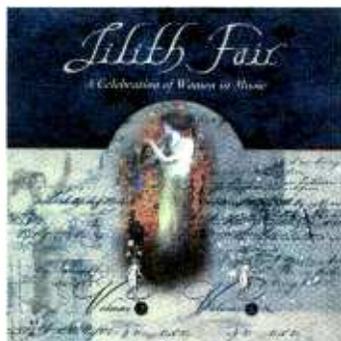
COUNTRY

► **TIM MCGRAW**
A Place In The Sun
PRODUCERS: Byron Gallimore, James Stroud, Tim McGraw
Curb 77942
Tim McGraw's fifth album—his first in two years—finds him still balancing his successful mix of soft ballads and boisterous rockers. Though McGraw doesn't write, he elicits some of Music Row's best songs. The rocker "Seventeen" begins with "Back seat of her daddy's car," and

ALBUMS:

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

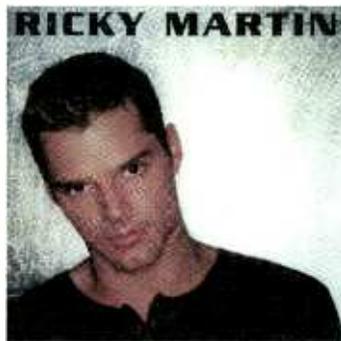
SPOTLIGHT



VARIOUS ARTISTS
Lilith Fair: A Celebration Of Women In Music, Volumes 2 & 3
PRODUCER: Tim Oberthier
Arista 19079; 19081
If the first volume of live Lilith Fair recordings was a fun souvenir of the concert, these two follow-ups—packaged separately—make up a truly fabulous document reflecting the maturation of the event, the later depth of its lineup, and the focused intensity of each act. Indeed, there are no faint tracks on these two fine CDs, which together aptly make for a 28-track tour de force. "Volume 2" opens with Sinéad O'Connor's fiercely beautiful "Fire On Babylon" and then flows into the potent force of mood of Angélique Kidjo's "Never Know," Queen Latifah's bittersweet "Life," and Heather Nova's lovely "Island." By the time Shawn Colvin has sung a pensive, poetic "New Thing Now," Sarah McLachlan has dueted with Emmylou Harris on a soaring "Angel," Bic Runga has done its lovely "Sway," and Tracy Bonham has leapt into the powerful "Meat Hook," the artistic might throughout is fully manifest. Morcheeba, Lisa Loeb, Natalie Merchant, Cowboy Junkies, Holly McNarland, and Wild Strawberries are just as excellent. On "Volume 3," you get Me'Shell Ndegocello's funk-hop "Soul Record," a sinuous "Never Said" from Liz Phair, a giddy "Kiss Me" from Sixpence None The Richer, an exquisitely sad "Luka" from Suzanne Vega, a beautiful "Black & White" from McLachlan, a compelling "Not An Addict" from K's Choice, a poignant "Little Black Girl" from Rebekah, and a scary "Deeper Well" from Harris. Plus more peaks from Luscious Jackson, Holly Cole, N'Dea Davenport, Chantal Kreviazuk, Bonnie Raitt, and the exhilarating Indigo Girls. Essential listening, all.

you know what's coming in this surging tenor anthem. "Something Like That" is another saga of 17-year-old love. "Somebody Must Be Praying For Me" is a tender tear-jerker in the vein of his 1994

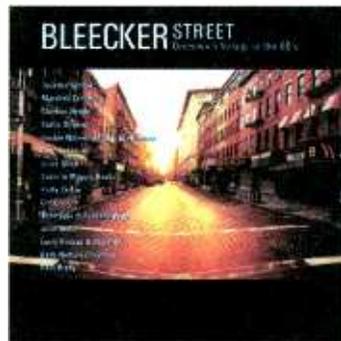
SPOTLIGHT



RICKY MARTIN
PRODUCERS: Desmond Child, Robi Rosa, George Noriega, Jon Secada, Walter Afanasieff
C2/Columbia 69891
It looks like we finally have a solo male pop star for the latter part of the decade—and just in time, huh? As former Menudo star Ricky Martin's first full-on English-language single, "Livin' La Vida Loca," rides the No. 1 rail on The Billboard Hot 100, this glorious top 40-aimed album covers all the bases; the question here is, What's not a hit? With Martin conjuring equal parts Jon Secada and George Michael with his own brand of bravado and overt sensuality, it's not difficult to forecast this title topping the album chart. The label has coupled the 27-year-old with some of the best producers in the biz, including Desmond Child, Emilio Estefan Jr., Walter Afanasieff, and Secada—all destined for a Grammy nomination—and songwriters Eric Bazilian and Diane Warren. Then, of course, there's that last-minute William Orbit-produced duet with Madonna, a lovely Spanish guitar-inflected dollop of cool sherbet. Other best bets among the 14 tracks include the No. 1-destined ballad "She's All I Ever Had" (also in Spanish, as "Bella"); the sing-along rock/Latin-spiced booty-trembler "Shake Your Bon-Bon"; the funky and resplendent slow jam "I Am Made Of You"; and the Latin dance hall-ready "Love For A Day." Also included are previous releases "The Cup Of Life" and a Spanglish version of "Maria." Sounds like Elton John isn't the only male diva in town anymore.

breakthrough, "Don't Take The Girl"; "My Best Friend" carries similar emotional weight. "Senorita Margarita," as you would expect from the title, is a summertime drinking song from the tequila wing of country songwriting. The album's standout is the Will Jennings-Rodney Crowell song "Please Remember Me," currently atop the Billboard Hot Country Singles & Tracks chart. Overall, McGraw epitomizes top-notch contemporary country.

SPOTLIGHT



VARIOUS ARTISTS
Bleeker Street: Greenwich Village In The 60's
PRODUCERS: Stewart Lerman, Stuart Smith, Peter Galloway
Astor Place Recordings 4012
No one will argue that Greenwich Village is still the center of musical civilization, as it appeared to be in the early to mid-'60s. However, there remains a vital scene in New York's once-thriving folk mecca, thanks to a number of talented artists who are keeping the heritage alive. This one-disc compilation honors the singers and songwriters who started the folk revival—Pete Seeger, Bob Dylan, Simon & Garfunkel, Phil Ochs, Judy Collins, Leonard Cohen, and the other usual suspects—with covers of songs written by and/or associated with them. The participants range from "neo-folk" figures like Jonatha Brooke, Suzanne Vega, Loudon Wainwright III, and Iris DeMent to rockers Chrissie Hynde, Black 47, and Marshall Crenshaw. Highlights include the Wainwright/DeMent duet "Pack Up Your Sorrows" (originally by Richard & Mimi Fariña), Black 47's feisty reading of the Ochs anthem "I Ain't Marchin' Anymore," Ron Sexsmith's version of Tim Hardin's "Reason To Believe," and John Cale's take on Cohen's "So Long, Marianne," which features vocals by Vega. A contemporary look at one of this country's most important musical movements. Contact: www.astorplace.com.

RAP

VARIOUS ARTISTS
Ruffhouse Records: Greatest Hits
PRODUCERS: Various
Ruffhouse/Columbia 69854
This Philadelphia-based independent label has rolled out more hip-hop boom shots with international pop impact than most majors. If you're not tempted by a retrospective gleaning of Ruffhouse's best, you could also pop this CD in your computer for free unlimited Internet access for 30 days, courtesy of CEOs/producers Chris Schwartz and Joe "The Butcher" Niccolo. But fancy new millennium marketing ploys aren't necessary to move this disc. Most of the tracks reached No. 1 or No. 2 on Billboard's Hot Rap Singles or Hot 100 Singles & Tracks charts, and many have yet to wear out their welcome in today's dance clubs. Cypress Hill leads with the opulent and driving "How Could I Just Kill A Man"; juvenile duo Kris Kross acquits itself surprisingly well with "Jump" and another No. 1, "Tonight's Tha Night"; the Fugees contribute "Fu-Gee-La" and "Killing Me Softly," and group members Lauryn Hill and Wyclef Jean contribute solo tracks from their respective hit albums ("Doo Wop [That Thing]" and "Gone Till November," respectively); Tim Dog's "Fuck Compton" evokes

memories of the early-'90s coastal battles; and Nas proves himself a hip-hop prodigy with his first hit: "Halftime," from the "Zebra" soundtrack. Ruffhouse's well-deserved pat on the back underscores the appeal of a well-orchestrated compilation—all winners, no filler.

LATIN

YOLANDITA MONGE
Siento
PRODUCER: Ricardo Eddy Martínez
Ariola/BMG Latin 66977
As her daughter Noelia stays parked in the upper reaches of The Billboard Latin 50 with her pop debut, savvy torch stylist Yolandita Monge drops a pleasantly predictable label bow replete with the kind of bittersweet love songs that generally find open arms from PDs at big-audience recurrent stations in New York, Miami, and her native Puerto Rico. Experienced studio hand Ricardo Eddy Martínez maps out a lush, familiar soundscape complete with tinkly piano fills for Monge to exhibit her naturally expressive mezzo on appealing entries such as a dramatic account of self-realized independence "Libre"; a gospel-tinged take on a warm relationship, "Vibraciones Positivas"; and a stomping dance ode to personal triumph over external adversity, "Mala Sangre (No Podrán Conmigo)."

CLASSICAL

★ **JOHN TAVENER**
Tears Of The Angels
PRODUCERS: Andrew Keener, Clio Gould, Lindsay Pell, Philip Hobbs
Linn 085
English composer John Tavener's new Harmonia Mundi disc with the Academy Of Ancient Music, "Eternity's Sunrise," is a big hit in the U.K., and it should prove nearly as popular in North America as well. But this audiophile album from the Scottish Linn label shouldn't be overlooked. Featuring spitfire violinist Clio Gould and her BT Scottish Ensemble, the set comprises three new Tavener works, including the touching title track for violin and strings (which is an instrumental version of "Song Of The Angel" on the Harmonia Mundi album). The moving, 25-minute "Depart In Peace" stars Gould with bell-toned soprano Patricia Rozario, while "My Gaze Is Ever Upon You" is a pastoral feature for solo violin and tape. Distributed in the U.S. by Allegro.

GOSPEL

★ **BOBBY WOMACK**
Back To My Roots
PRODUCERS: Bobby Womack, Patrick Moten
The Right Stuff 72434-98584
In his 40-year-plus career, Womack has become an icon of R&B, rock, and pop music as a hit artist, songwriter, and guitarist. This 12-song collection is his first full-fledged foray into gospel since his early teens as one of the five Womack Brothers. Still in top form in all departments, Womack delivers a comprehensive and compelling self-portrait, as moving and inspiring as it is entertaining. Convincing as ever in the expanse of genres he's always called home, Womack clearly takes special delight in this journey back to his origins. The gospel of Womack runs from fresh, funky, backbeat-driven R&B to '60s soul and unvarnished, traditional quartet takes on classic hymns. Easily one of the most important works in the life of an artist who continues to prove himself a vital part of the landscape of American music. Distributed by EMI.

SINGLES

EDITED BY CHUCK TAYLOR

POP

► **WILL SMITH** *Wild Wild West* (4:01)
 PRODUCER: Rob Fusari
 WRITERS: W. Smith, S. Wonder, R. Fusari
 PUBLISHERS: Treyball Music/Black Bull Music/Jobete Music/June-Bug Alley/Warner-Chappell, ASCAP
Overbrook/Interscope/Columbia 40827 (CD single)
 First things first. It's a hit. A big one that will saturate the airwaves for months to come. It will also provide a perfect marketing vehicle for Smith's forthcoming movie of the same name and its soundtrack (based on the now-camp William Conrad series from the '60s). That said, there's a certain sameness about Smith's recent string of hits that's beginning to sound more than redundant. For one, as is customary, the song's structure—its rhythmic reason for becoming a hit—is taken from somebody else's timeless composition, this time Stevie Wonder's "I Wish." Enough already, Will and Puff Daddy. Fortunately, the lyric here is clever enough to hold attention, in typical "Big Willie Style" posturing. He tells the tale of he and partner Artemis Gordon as they try to tame the West while enrapturing the ladies. Smith usually works well on the majority of top 40 stations; the formula will score for him again.

► **SMASH MOUTH** *All Star* (3:35)
 PRODUCERS: Daniel Papalexis, Rami Yacoub, Josef Larossi
 WRITERS: R. Yacoub, D. Papalexis
 PUBLISHERS: Sijemark Publishing/Arcade Music/PSO Ltd., ASCAP
 REMIXER: Eric "E-Smooth" Miller
Epidrome 41642 (CD single)
 Oh, yeah! Here's one of the songs that will likely forever remind us of the summer of 1999. It's a worthy step away from the wonderful '70s kitsch of "Walkin' On The Sun" from last year and all the more playful and manically catchy. It's driven by sing-songy verses and a fun little chorus that you'll have memorized in a quick minute and instrumentation that features a great center-of-the-song breakdown with a tinkle-tinkle toy piano. This is summer in a song and an all-out first-listen add.

► **B*WITCHED** *Rollercoaster* (3:05)
 PRODUCER: Ray "Madman" Hedges
 WRITERS: B*Witched, Hedges, Brannigan, Ackerman
 PUBLISHERS: Sugar Free Music/Bucks Music/Songs of PolyGram, BMI; 19 Music Ltd./BMG Music, PRS; Chrysalis Songs/BMG Music, ASCAP
Epic 41003 (CD single)
 Following the top 10 success of "C'est La Vie," U.K. smash act B*Witched returns with another side dish of ultra-youthful bubble gum fixings. While clever, quippy, and spirited, this song will appeal primarily to stations that lean very young, preferring 'N Sync over '98. Still, unlike the group's previous effort, the little-girl vocal doesn't quite have the same immediate pizzazz and stick-in-your-head hook. Eight- to 12-year-olds will probably love this cut from the group's self-titled debut album, but "Rollercoaster" doesn't seem to provide the total nourishment that most stations need for a runaway hit.

► **JOHN WILLIAMS** *Duel Of The Fates From Star Wars Episode 1, The Phantom Menace* (4:14)
 PRODUCER: John Williams
 WRITER: John Williams
 PUBLISHER: Bantha Music, BMI
Sony Classical 5776 (CD single)
 Composer John Williams, who took the original orchestral "Star Wars (Main Title)" to No. 10 in 1977, returns with "Duel Of The Fates" from the forthcoming "The Phantom Menace," a movie whose pre-release hype has reached hysterical levels. It's appreciable that Sony Classical is giving radio a chance to get in on the action, but there is nothing commercial in nature about this track. Yes, it has run-

ning themes and there's no question of its beauty, but unlike the original "Star Wars" theme, or even the score of "Titanic," this isn't exactly hummable, and its dramatic pauses will be a turnoff for programmers. Still, who can really complain? This soundtrack is likely destined for greatness. But radio? Slim chance, unless somebody somewhere adds dialogue to the mix, à la Celine Dion's "My Heart Will Go On" from "Titanic" or Dennis DeYoung's Gulf War tribute "Desert Moon."

R & B

► **GINUWINE** *So Anxious* (3:58)
 PRODUCER: Timbaland
 WRITERS: T. Mosley, S. Garrett, B. Bush
 PUBLISHER: Timbaland Music
550 Music 40559 (CD single)
 As the scintillating cover of Ginuwine's recently released album "100% Ginuwine" makes ever so clear, the blossoming R&B solo artist is one of those performers whose mission is clear: to provide the ladies with a little late-night companionship. With the able accompaniment of producer Timbaland, Ginuwine recognizes that his lady is as "anxious" as he is to entertain with a little bump and grind. The slow, moody melody here rolls along with a suggestive, wind-swept rhythm that will heat the airwaves into a sweaty lather. No question: "So Anxious" works all the way around and will hit the core of mainstream R&B right where it counts.

COUNTRY

► **CHAD BROCK** *Lightning Does the Work* (3:36)
 PRODUCERS: Norro Wilson, Buddy Cannon
 WRITERS: C. Brock, J. Hadley, K. Garrett
 PUBLISHERS: McSpadden Music/Bluesabilly Music/Sony/ATV Songs/John Hadley Songs, BMI
Warner Bros. 9711 (CD promo)
 After his debut single, "Evangeline," faltered at No. 51 on Hot Country Singles & Tracks last August, Brock made a healthy rebound with his sophomore single, "Ordinary Life," which peaked at No. 3 last month. Brock follows that stellar performance with a rowdy uptempo cut complete with thundering percussion, lively steel guitar accents, and well-placed sound effects. Brock co-wrote the clever lyric, about the importance of substance over flash, and delivers it with style and panache. He has an engaging, energetic vocal presence that should make this a favorite with summertime radio listeners.

► **SHERRIE AUSTIN** *Never Been Kissed* (3:36)
 PRODUCERS: Ed Seay, Will Rambeau
 WRITERS: S. Austin, G. Barnhill, W. Rambeau
 PUBLISHERS: Reynsong Publishing/Lucky Ladybug Publishing/Bayou Boy, BMI; Chrysalis Music/Audacity Music, ASCAP
Arista 3140 (CD promo)
 Austin has charted with four previous singles—"Lucky In Love," "Put Your Heart Into It," "One Solitary Tear," and "Innocent Man"—but the perky Australian has yet to latch onto a song capable of giving her that big boost up the career ladder:

► **SKY** *Love Song* (3:37)
 PRODUCERS: Euro-Syndicate
 WRITERS: Antoine, James
 PUBLISHERS: Sky Publishing/EMI-Blackwood (Canada), SOCAN
Arista 3644 (CD single)
 Styled somewhere between Savage Garden and Go West, Canadian duo Sky aims for U.S. success with its first release, "Love Song," a midtempo slice of pop bliss peppered with electric guitars, a shuffling beat, and dazzling harmonies. These guys certainly know how to work a hook with this uplifting track, which scores radiantly after just a couple of spins and shows a bit more pop grit than much of what we've heard recently. Things are pretty straightforward here, letting a catchy melody, solid production, and fine vocals do the job without the aid of gimmicky bells and whistles. All in all,

NEW & NOTEWORTHY

► **CLEDUS T. JUDD (NO RELATION)** *Everybody's Free (To Get Sunburned)* (4:18)
 PRODUCER: Scott Rouse
 WRITERS: Judd, Clark, Burch, Rouse, Campbell
 PUBLISHERS: Cledus Crap Anthems/Foray Music, SESAC; Of Music, ASCAP; Care Taker/Shabloo/Heidi Campbell Music, BMI
Razor & Tie 79301 (CD single)

► **BUZZ LUNGMANN** *Free To Get Paid* (4:17)
 PRODUCER: Craig Bevan
 WRITERS: C. Bevan, B. Zeger
 PUBLISHERS: Big Generic, BMI; Charles Farley Music, ASCAP

Low Frequency Recordings (CD single)
 It was bound to happen. Baz Luhrmann's novelty smash "Everybody's Free (To Wear Sunscreen)" gets the full parody treatment in these two kitschy, ultra-irreverent takeoffs. First in line is a hardy-har-har red-neck reworking from country jokester Cledus T. Judd, "Everybody's Free (To Get Sunburned)." There's little to say here that the lyric can't say itself: "Keep your old love letters, especially the dirty ones . . . Maybe you'll marry, hopefully you won't. But if you do, one thing's for sure, you will be divorced and broke and homeless . . . Abuse your body. Pierce and tattoo every imaginable orifice you can . . . Dance, preferably in a strip bar, you'll make a heck of a living." Buzz Luhrmann's version, "Free To Get Paid"—featuring edgy stand-up comedian Marc Maron—is much more racy, with lines like "Wear sunglasses, indoors . . . Wear fur, it feels good . . . Live in New York City once and be sure to visit all the hot strip clubs. Live in northern California once, but leave before it makes you gay . . . Eat veal, it tastes good." Both versions ably mimic the shuffle beat and laid-back vocal of the original, and the production quality is A-level. For radio station morning shows looking for a worthy chuckle, either of these is a guaranteed attention-grabber. The latter (contact: 201-420-9396) is probably a better bet for top 40 and rock, the former for country stations not afraid of shaking the heart and soul of political correctness. Radio has always been quick to react to these kinds of tasty (or is that tasteless?) novelties, even if just for a minute. Given the rapid burn of the original, this will likely have listeners applauding appreciably. File both under "guilty pleasure."

Radio has flirted with acceptance but not yet given Austin that big smack. She previews her forthcoming Arista album (due Aug. 10) with this lively little number she wrote with Greg Barnhill and producer Will Rambeau. The lyric has a lightheart-

NEW & NOTEWORTHY

a humble pie that's worth a serious listen. Look for the group's debut album, "Piece Of Paradise," at the end of June.

► **SCOTT HOWARD** *Running In The Rain* (no timing listed)
 PRODUCER: William "Prez" Bush
 WRITERS: S. Howard, J. Sayer
 PUBLISHER: Scott Howard Music, ASCAP
PBP Productions 0691 (CD promo)
 Newcomer Scott Howard hits the ground galloping with this melodramatic epic that not only reaches for the sky but jettisons through the clouds and into a thunderous downpour (literally). "Running In The Rain" proves the New York-based baritone to be quite an adept storyteller, as he spins the tale of a girl he has taken in who is lost in an overnight storm. There's a clever catch revealed

ed feel perfectly suited to Austin's feisty, playful performance, and the production gives her vocal personality plenty of room to shine. She's only one good song away from being the next female act to break through. It all depends on whether radio is willing to pucker up to this one.

DANCE

► **NALIN & KANE** *Beachball* (no timing listed)
 PRODUCERS: A. Nalin, H. Cane
 WRITERS: A. Nalin, H. Cane, S. Mims, A. Kanta
 PUBLISHERS: GZM/Warner-Chappell
 REMIXERS: DJ Icey, Tall Paul, George Acosta, Ariel Baumd
Ultra 7016 (CD single)

For the average citizen, "Beachball" will mean absolutely nothing; for the average clubgoer, "Beachball" will mean everything. Originally released in 1997 in the U.K., "Beachball" was immediately embraced by global club punters who couldn't resist its hypnotic bassline, beautifully dark synth patterns, and angelic vocals. For its U.S. debut (following in the footsteps of "Talkin' About"), "Beachball" features a mix by DJ Icey, who injects the track with signature Miami bass overtones. Radio could easily eat this up, especially those stations embracing Razor-N-Guido's "Do It Again." More adventurous programmers—well, those who proudly played Robert Miles' "Children"—would do well to give some serious consideration to Tall Paul's remix and George Acosta and Ariel Baumd's previously unavailable Shadow Lounge mix. Rarely does it get as texturally rich as this. Wouldn't it be fab if, by summer's end, "Beachball" meant absolutely everything to absolutely everybody? Contact: 212-343-2200.

AC

► **JERRY REED** *My Priscilla* (3:32)
 PRODUCER: Thom Bresh
 WRITER: J. Reed
 PUBLISHERS: Sixteen Stars Music/Vector Music, BMI
Southern Tracks Records 0108 (CD promo)
 Here's one that comes from way out in left field—we're talking *way*. Reed is best known for his '70s honky-tonk purebred country, including his two crossover top 10 hits, "When You're Hot, You're Hot" and "Amos Moses." Well, you can forget any preconceptions with this gorgeous, tea-time instrumental serenade, which casts Reed as an acoustic guitar-strumming Jim Brickman. Directed straight toward late-night AC programming and new age stations, this is the kind of music one accompanies with a relaxing massage or within a quiet, closed-windows moment of peace during the long ride home. Production is particularly crisp, with a touch of well-placed male background voices adding all the more luster. The meandering melody is also absolutely enchanting. "My Priscilla" is accompanied on the CD promo with the more uptempo, ever-so-slightly country "My Gypsy Heart," another fine piece of instrumental bliss reminiscent of Emmylou Harris' 1980s remake of "Mr.

Sandman" and further demonstrates that the still-vital Reed hasn't missed a trick in his years out of the spotlight. Please search this one out. Contact: 404-325-0832.

ROCK

► **ALL STAR UNITED** *Welcome To Our Big Rock Show* (1:48)
 PRODUCER: Neill King
 WRITERS: Eskelen, McKelvey, Clo
 PUBLISHER: Bridge Building Music, BMI
Reunion/Essential 2341 (CD promo album)
 This Christian rock band's album "International Anthems For The Human Race" is quite a ride, from gritty guitar-slinging romps to midtempo almost-ballads to fun-loving ticklers packed with kitschy elements from '50s beach music. "Welcome To Our Big Rock Show" is closest to the real rock thing here, slinging out a lyric so frantic and electric that it's just about impossible to follow along without the lyrics in hand. Too bad, because they're awfully amusing: "Hey kid, pit mosh/ Please avoid the flashpot/Yeah, it's really funny till an eyebrow gets singed off/Your mother's got nothing here to fear or dread/Our abrasive is gentle on a baby skin head." There's a message here, too, buried near the end, when we hear, "Like postmen through the snow/Got a cryptic coder/On the microphone/Find the secret message/Buried in our big rock show." That, of course, is the band championing its faith. It should be of no matter to programmers, whose listeners will simply bang their heads in appreciation, because the song is as festive as R.E.M.'s "It's The End Of The World As We Know It (And I Feel Fine)." All Star United is also working the much more tranquil "Thank You, Goodnight" to pop radio, though the tracks "Everything Will Be Alright" and "If We Were Lovers" might have been better choices. Overall, it's an album worth investigating, and "Welcome" is a rock single that radio should embrace.

► **SONIC JOYRIDE** *You'll Never Know* (3:02)
 PRODUCER: Chris Hobler
 WRITER: C. Hobler
 PUBLISHER: not listed
Anomaly 74701 (CD promo)
 With guitars licking hungrily at the verses of this mod rock romp, about telling off the one who "will never know what could have been," this track is set apart from the pack with a heavier helping of guitars throughout, on top of what might have otherwise been passed off as yet another sound-alike track from the long list of young bands vying for a spot on rock playlists. While the tempo is decidedly unhurried, mainstream rock may also want to take a listen to this promising track from New England-based trio Sonic Joyride.

RAP

► **701 SQUAD** *We're Taking It All* (3:27)
 PRODUCER: Just Blaze
 WRITER: not listed
 PUBLISHER: F.O.B. Beats, BMI
Tommy Boy TB3642 (CD promo)
 We love all-star, tag-team tracks. And while this track won't likely garner classic status like LL Cool J's "4-3-2-1," "We're Taking It All" comes pretty close—especially when you consider that the artists on this track are not quite stars yet. Diamonds In Da Ruff, Strick, Cover, Forbidden, and Royce The 5-9 are all set to release albums later this year, and in pseudo-Wu-Tang style, they've released a tightly produced and thematically sound single to introduce themselves to the world. This song sounds a bit like Jay-Z's "If I Should Die Tonight." The lyricists rhyme with the same urgency, and the breakdown is similar as well. If this is what Tommy Boy has on its roster for the new millennium, programmers should take note and keep an eye on the solo offerings to come from these talented rappers. In the meantime, play this track in your "battle of the beats" contests. The 701 Squad will be taking it all, and your listeners will let you know why.

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.)

Reviews & Previews



POP UP VIDEO: THE '80s

MTV Home Video/SMV
60 minutes, \$12.98

For this video, MTV has spiced up its pop-culture-in-a-bubble program with additional commentary. Interestingly enough, much of the tape is about the early days of the music network, which was launched in August 1981 with the Buggles' "Video Killed The Radio Star." That track is one of 11 featured clips on the tape. Beyond inflating its own ego, MTV provides info-bytes and footage of '80s symbols Ronald Reagan, Dan Quayle, Jim and Tammy Faye Bakker, Charles and Di, Ivan Boesky, etc. There's also some noteworthy commentary from the creative team behind "Pop Up Video," whose members share stories of how they come up with some of the trivia used on the show. The song selection is a meaty '80s recipe that includes Wang Chung, Culture Club, the Fixx, Peter Gabriel, Poison, Night Ranger, and Robert Palmer, whose "Addicted To Love" was one of MTV's most overplayed clips of the '80s.

THE PARIS CONCERT FOR AMNESTY INTERNATIONAL

Image Entertainment
120 minutes, \$19.98 VHS, \$29.99 DVD
December 1998 marked the 50th anniversary of the Declaration of Human Rights, which provided the stage for another grand concert—a pay-per-view event—to benefit Amnesty International. Many of Amnesty's longtime supporters in the entertainment industry were on hand, including Peter Gabriel, Bruce Springsteen, and Tracy Chapman. Other supporters include Youssou N'Dour, Alanis Morissette, Radiohead, Jimmy Page and Robert Plant, Shania Twain, Guadeloupean band Kassav, and the Asian Dub Foundation. There are even a few words from the Dalai Lama. As with most benefit concerts, the event sparkles with high-energy performances and some interesting covers and collaborations, such as Gabriel, Chapman, Springsteen, and N'Dour opening the show with a cover of Bob Marley's "Get Up, Stand Up."

MOMS: A CELEBRATION OF REAL MOTHERS

Acorn Media
56 minutes, \$19.95
There are lots of books out these days showing and telling the stories of real mothers and their children. People who like this kind of stuff will absolutely soak up "Moms," a poignant portrait of motherhood in all its glory. Matriarchs from various walks of cultural and socioeconomic life talk straight about child bearing, discipline, separation, and the chaos that comes along with the territory. The video is more complex than the difficulties of juggling soccer games and carpool, with the overriding theme being the sometimes hard-won joy of being a mother. Among the more compelling interviews are one with a mother of a mentally retarded boy who found joy in the most unexpected of places and another with a recovering alcoholic struggling to rebuild a relationship with her son. Mothers watching will find themselves nodding in agreement, furrowing a brow, and laughing out loud. "Moms" is airing on selected public television stations in celebration of Mother's Day. Contact: 800-474-2277.

THE POKY LITTLE PUPPY

Golden Books Family Entertainment
24 minutes, \$9.98

The charming canine from Golden Books' popular "Poky" series comes to life for the first time in three animated inaugural

titles in the new "Poky & Friends" video line. Poky stars in five mini-adventures in which he is joined by some familiar characters as well as some new friends. One of the new characters is a chatty parrot who introduces each vignette and provides a bite-sized summary about its main theme. The story lines deal adeptly with issues that will ring true to their preschool audience, including making new friends, turning a bad day into one filled with fun, learning not to be afraid of the dark, and sharing things that are dear. The series also includes "Saggy Baggy Elephant" and "Scruffy The Tugboat."

ENTER*ACTIVE BY BRETT ATWOOD

SEGA DREAMCAST

Sega
Already a hit in Asia, the next-generation hardware gaming console Dreamcast is expected to be one of the hottest sellers in the U.S. when it officially bows here Sept. 9. This 128-bit set-top console packs a powerful graphics punch that brings much of Sega's arcade prowess to the home screen.

The console, which will retail for \$199 in the U.S., is already being supported by most third-party game makers. Expect several A-list titles, including "Sonic Adventure," "Blue Stinger," and "Virtua Fighter 3" to bow simultaneously with the Dreamcast launch. We have had extensive game time with these titles through an independently acquired Asian import of the console—the verdict? Believe the advance spin. The 3D graphics are phenomenal. For example, gameplay on "Sonic Adventure" often resembles that of a comput-

er-generated movie, such as Disney's "A Bug's Life." The difference is that the environment is completely interactive. Equally impressive is the adventure/shooter "Blue Stinger," which also immerses the player in a stunning visual environment that has to be seen to be believed. A forthcoming basketball title contains realistic 3D renditions of well-known players, including a frightening likeness of former Los Angeles Laker Dennis Rodman. The only downside to the new console is that it will soon be overshadowed by the superior Sony PlayStation 2, which is expected to bow sometime next year. Still, Sega's yearlong head start on the next-generation console market should help the company redeem itself after the Saturn failure.

REALJUKEBOX

RealNetworks
After much industry speculation, RealNetworks has finally unveiled its CD-to-MP3 copying and playback technology, known as RealJukebox. This product's strongest selling point is its simplicity. That feature will likely result in CD copying among a much larger mainstream audience and create more anxiety for the music industry. From a user perspective, RealJukebox offers a simple way to organize and store both copied and downloaded music files into user-defined playlists. In addition, a "get music" area encourages users to download promotional singles from participating indie labels, such as Sub Pop and Rykodisc. RealJukebox is an improvement over first-generation CD encoding programs, which often have geeky interfaces that are far from user-friendly. Here the average CD-to-digital file-conversion time ranges from one to five times the speed of real-time listening, and potentially, an entire CD could be copied before the user is finished listening to the third song on the disc. Users can choose between download formats MP3 and RealNetworks' own G2. RealJukebox may be a pain for much of the music industry, but it is a winner for Web users who want to have more control over Internet-delivered and CD-copied music.

IN PRINT

JUMP FOR JOY: JAZZ AT LINCOLN CENTER CELEBRATES THE ELLINGTON CENTENNIAL

Edited by Veronica Byrd, James Ty Cumble, Tiffany A. Ellis, and Rob Gibson
Jazz at Lincoln Center
160 pages; \$25 (softcover)

THE DUKE ELLINGTON READER

Edited by Mark Tucker
Oxford University Press
536 pages; \$17.95 (softcover)

It would be hard to underestimate the contribution of Edward "Duke" Ellington to American musical culture—or the contribution of American culture to Ellington's music. In all their beautifully pluralistic cacophony and grand repose, the sounds in his art are the sound of 20th-century America. So the centennial of his birth on the eve of the next century is the perfect time to investigate his peerless legacy of "rhythm and tune" and to set the tone for its continued celebration.

Beyond listening to the wonderful new reissues of Ellington's greatest music by RCA Victor and Columbia/Legacy, the ideal way to acquaint yourself with Ellingtonia and all for which it stands is by getting ahold of two fine collections of writing devoted to the man. Published by New York's Jazz at Lincoln Center program, the new "Jump For Joy" is a colorful introduction to Ellington in word and image, as well as a reflection of the good fight Jazz at Lincoln Center fights on behalf of his soulful message.

The sharply designed "Jump For Joy" brims with dozens of period photos and quotes from Ellington and his contemporaries, as well as insightful essays by Albert Murray, Stanley Dance, Stanley Crouch, and Ralph Ellison. There is also an interview with Jazz at Lincoln Center artistic director, star trumpeter/composer, and Ellington devotee Wynton Marsalis, for whom Duke's flavorful music is like "a big hot pot of good gumbo."

Another illustrative section of "Jump For Joy" is given to Richard O. Boyer's "The Hot Bach,"

excerpted from a 1944 New Yorker piece. The story not only points out the similar fecundity and profundity of Johann Sebastian and the Duke but relays a host of touching anecdotes about Ellington's great appetite for daily life—which included marathon dining sessions of jaw-dropping proportions, as well as around-the-clock collaborations with his longtime co-arranger/composer, Billy Strayhorn.

"Jump For Joy" also includes a select Ellington discography and a list of centennial events, such as the Jazz at Lincoln Center Orchestra's current Ellington world tour with Marsalis.

recent commentary by the likes of jazz scholar Dan Morgenstern and Village Voice critic Gary Giddins. And a further idea of where Ellington fits in the jazz pantheon is indicated by the fact that Giddins' own award-winning book from late last year—"Visions Of Jazz: The First Century" (Oxford University Press, \$35)—devotes three full chapters to him. No other artist, not even Louis Armstrong or Miles Davis, receives such royal treatment.

Ellington resonates throughout other valuable collections of writing on jazz. From 1996, "Reading Jazz" (Pantheon, \$45)—edited by former New Yorker editor Robert Gottlieb—is full of firsthand remembrances and period commentary that touch on Ellington and his influence. And there is much that is dual among the 35 wide-ranging essays collected in "The Jazz Cadence Of American Culture" (Columbia University Press, \$19.50). Edited by Robert G. O'Meally, Zora Neale Hurston professor of American Literature at Columbia University, the book includes the full version of the Marsalis/O'Meally "gumbo" interview excerpted in "Jump For Joy."

Marsalis is an admirer of Ellington the composer/bandleader/pianist in his entirety—from early "jungle" anthems like "Black & Tan Fantasy" and perennial hits like "Sophisticated Lady" to the extended "Afro-Eurasian Eclipse" suite and the film score to "Anatomy Of A Murder." And he offers an apt simile for the richness and reality of Ellington's art over more ephemeral sounds. "[Duke's music] opens you up to a world of beauty that perhaps you didn't know existed. It's as though you were eating at McDonald's, and I brought you to my house, and my mama fixed you some of that gumbo. You'd say, 'Oh, I didn't know that this is what eating was about!'"

BRADLEY BAMBARGER



(The book is available at Barnes & Noble shops and its Web site, as well as via www.jazzatlincolncenter.org.)

It may not be as coffee-table-ready as "Jump For Joy," but Oxford University Press' "Duke Ellington Reader," astutely edited by Mark Tucker, is a true bench mark for Ellingtonia in print. The 1993 tome surveys the artist's life in his own words and those of others, ranging from the Ellington autobiography "Music Is My Mistress" and recollections of veteran Ellington band members to a variety of criticism over the years, pro and con. (Luckily, Billboard was pro as early as 1925, writing that Ellington's shows at Harlem's Kentucky Club were "deserving of all the superlatives in the English language.")

"The Duke Ellington Reader" also includes excellent, more

AUDIOBOOKS BY TRUDI MILLER ROSENBLUM

CHOW MEN HAVE BABIES

By Alan Thicke
Read by the author
Audio Partners Publishing Group
2 hours (abridged), \$18
ISBN 1-572-70-108-0

For the nervous dad-to-be who is intimidated by the stack of pregnancy books his wife has amassed, this audiobook is invaluable. In a reassuring, highly comic tone, the former "Growing Pains" star explains exactly what's going on inside the mom-to-be's mind and body. The tape is packed with plenty of useful information in between jokes such as how to choose a pediatrician, how to assist in the birth, and other helpful hints. With a man-to-man, "hey, I've been there, pal" style, Thicke sympathizes with the stresses a man faces during his wife's pregnancy, such as feeling as if he is being left out of the experience, worrying about his ability to provide for a growing family, and coping with mood swings. While not as laugh-out-loud funny as Paul Reiser's "Babyhood," this audio does have its share of amusing one-liners. "They tell you that your wife will experience cravings. They don't tell you one of the things she'll be craving is a divorce," is one example. Thicke's delivery is not quite as spontaneous as other actor/comedians experienced in the audiobook medium, but his voice is friendly and easy to listen to.



The Next Step For Violator. Violator Management has added Arista recording act Next to its management roster. Shown at the Soul Train Music Awards celebrating the signing, from left, are group members Tweet (with son Lil' Tweet) and T-Low; Mona Scott, president of Violator Management; group member R.L.; and Chris Lighty, CEO of Violator Management.

Motown Set Salutes Gaye's 60th Current Crop Of R&B Stars Covers Icon's Signature Tunes

BY MICHAEL PAOLETTA
NEW YORK—If Marvin Gaye were alive today, he would turn 60 on April 2. To honor this occasion, on June 22 Motown Records will issue "Marvin Is 60," a tribute album dedicated to the influential singer/songwriter. "Marvin Gaye means so much to me and many others," says Kedar Massenburg, president/CEO of Motown. "It's such a tremendous feeling to be part of a label that Marvin once called home. There are even times when it feels like he's still with us. Perhaps that's because his spirit

continues to thrive and live through his music—which is why we titled the album in the present tense."

Gaye was shot to death by his father following an argument on April 1, 1984.

"Marvin Is 60" spotlights contemporary R&B singers injecting new vibes into signature Gaye recordings. The 13-song collection begins and ends with classic Gaye duets, "Your Precious Love" and "If This World Were Mine," as seen through the eyes of neo-soulsters Erykah Badu and D'Angelo and Grenique and Tony Rich, respectively.

Nestled between these artists are Brian McKnight ("Distant Lover"), Will Downing ("You Sure Love To Ball"), Jon B. ("Mercy Mercy Me [The Ecology]"), Profyle ("What's Going On"), Zhané ("Got To Give It Up"), Montell Jordan ("I Want You"), Gerald Levert ("Let's Get It On"), El DeBarge ("Sexual Healing"), Joe ("Soon I'll Be Loving You"), Chico DeBarge (" 'Til Tomorrow"), and Kenny Lattimore ("Just To Keep You Satisfied").

According to Massenburg, approximately half of the set's artists, including McKnight, Joe, and Lattimore, hand-picked their songs; the others were assigned a Gaye song to cover.

"Every artist we approached wanted to be involved with this project," says Massenburg. "We just had to be sure not to include only one type of artist over another: From the beginning, Bruce [Carbone, senior VP of marketing], Shante [Paige, director of A&R], Lynn [Scott, director of marketing], and I knew we had to have a variety of artists. Because let's face it, Marvin's music has influenced everybody."

Singer/songwriter Downing concurs. "Marvin's vocal style and persona set the standard for today's male vocalist," he says. "I always admired how he dealt with many issues like love, sexuality, and politics—as well as just having a good time. He was [so aware as] an artist. Without question, he was way ahead of his time."

Rene Neufville who, along with Jean Norris, is half of the duo Zhané, says Gaye's music formed the soundtrack to her youth. "His music was always being played in the house,"

Neufville says. "At the time, I may not have quite understood all his lyrics, but I could feel he was very honest, passionate, and intimate about the music he made."

"He was a true artist, a true creator," she continues. "He was both culturally and spiritually in touch with himself. He went way beyond being simply an entertainer. As a songwriter, he wore his vulnerability on his sleeve. And I admire that."

For "Marvin Is 60," Motown is utilizing a multifaceted lifestyle marketing plan, which began April 23 when the promo-only "You Sure Love To Ball" was shipped to R&B and adult R&B radio.

Cheryl Robinson, VP of marketing for Motown, says this will be followed

by the promo-only "Got To Give It Up" in early June. In addition to R&B radio, the label will service remixes of the track to club DJs.

As of now, Motown has no plans to release commercial singles from the album. "We want people to buy the album," admits

Robinson. "This is such a special project. It deserves to be heard in its entirety."

In addition to the single CD of "Marvin Is 60," Robinson says the label is issuing a limited-edition two-CD set (with an identical title, released the same day) that will feature the cover versions on one CD and

Gaye's original versions on the other.

Since the artwork for both sets will be the same, the label will make note of the two-CD set's limited-edition (75,000 units) status on the cover; it will also be numbered. Motown will price the single CD and dou-

ble CD at \$16.98 and \$24.98, respectively.

On April 30, during the taping of the Essence Awards at the Theatre at Madison Square Garden in New York, McKnight, Levert, Jordan, and special guest Nona Gaye performed songs from "Marvin Is 60." The Fox network is scheduled to air the show June 2.

Also in the works is a special "Marvin Is 60" concert scheduled to air during Black History Month, June, on BET. "It will feature performances by many of the artists on the album," promises Robinson.

(Continued on page 90)

No Regrets For Mase As He Leaves Music For God; Private Music Promotes Adult R&B

LOOKING FOR A SIGN: On the heels of his announcement that he is giving up his music career to devote himself to God, rapper Mase says he has no qualms about his life change. "I adored making this decision," he says. "Though I don't know what God's ultimate plan is for me, I will continue to strive for that."

In soft tones, Mase emphatically refutes the notion that his decision comes because he's fed up with the industry—or with Bad Boy chief Sean "Puffy" Combs. "People are so narrow-minded; everybody has been blowing this thing up all wrong," he says. "I'm not recording, not producing, not performing. But I can still sign autographs, go to radio stations, and speak to the kids. These young kids today need guidance; look at Littleton [Colo.]. Minority kids are being raised to be the best basketball player, the best rapper. There's more they can be."

His decision doesn't affect the already-planned June 15 release of his sophomore Bad Boy set, "Double Up." Its first single, "Get Ready," has already gone to radio. Based on Shalamar's "A Night To Remember," the song is a clean, lighthearted look at a day in his life.

Mase says his rebirth shouldn't shock his longtime fans. "From my very first interview, I always said I didn't see myself doing this for too long. This was just a phase," he says. "Now it's time for me to move on, to become a man and do something good. I may be young, but I'm as mature as a 50-year-old."

Mase, who is reportedly 22 but refuses to give his age, says he has no regrets. "I enjoyed the music and the fans. This album was already done . . . This isn't Mase doing a gospel album. But it is Mase at his best."

Mase wouldn't comment on questions regarding the status of his eight-album Bad Boy contract (six albums are left), except to say he'd worry if he was on another label. "Bad Boy is a family," he says. "Puff is supporting me, calling every day to make sure I'm doing OK."

Bad Boy senior director of marketing Marcus Logan says the label's campaign for the new album, which he describes as a "feel-good" project, is "just a matter of reinventing." Among the plans: tying in with radio stations on events for kids, including speaking forums at public schools in the top 10 markets.

Mase says he doesn't know yet if he'll make inspirational music; he says he just knows he has a higher calling now. "The Lord sends you messages when he's ready and not necessarily when we are."

ENCORE, ENCORE: Windham Hill imprint Private Music is jumping into adult R&B waters with a trio of releases by R&B masters James Ingram, Peabo Bryson, and Jeffrey Osborne. Ingram's set—"Forever More (Love Songs, Hits & Duets)"—was issued April 13 and features his greatest hits and some new tracks (AirWaves, Billboard, May 8). Bryson's "Unconditional Love" was released April 27 and includes the current single "Did You Ever Know." Osborne's as-yet-untitled set marks his return to recording after leaving Arista in 1994; it's slated for a mid-summer release.

Windham Hill Group president Steve Vining says the label's decision to target this adult R&B niche was a natural outgrowth of the label's expertise in marketing new age, smooth jazz, and mainstream AC. "These three have followings in both the mainstream and [R&B] communities," he says. "It just made perfect sense."

Addressing a dilemma faced by veteran R&B artists, Osborne says, "It's a little more difficult for mature artists to get record

deals today, because [labels] don't want to sign anyone but young kids. At one point I was thinking of doing my own label; then Windham Hill made me an offer."

Osborne says the new album stays true to his roots in ballads and midtempo tracks. But he realizes it's "a different market now, so I'll flavor some things to at least give radio a shot at playing something. That's the biggest obstacle: They'll play my old stuff before my new stuff."

Vining concurs. "It's not been the best of news for about the last six months in either [adult R&B] or mainstream AC," he says. "These two formats want to play records that are familiar to consumers already. So they're borrowing records from other formats. But we've got artists who are still vibrant; these oldies stations are limited by the kinds of things they can do."

Toward that end, the label is staging a Mother's Day giveaway promotion with adult R&B stations—including KJLH Los Angeles and WHUR Washington, D.C.—involving Bryson and Ingram. Bryson also stars in his own 90-minute BET special, "For Ladies Only," which debuts Saturday (8).

HELLO THERE: I'm now in place as Billboard's new R&B editor and looking forward to hearing from you. Reach me by phone at 323-525-2289, by fax at 323-525-2394, or by E-mail at gmitchell@billboard.com.



by Gail Mitchell



GAYE



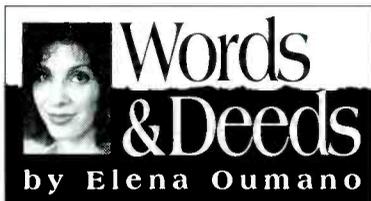
DOWNING

Defari Makes Hip-Hop For Everyday Folks

COMING INTO FOCUS: One of most overlooked releases from this past winter is "Focused Daily" from Los Angeles MC Defari.

His Tommy Boy debut, which came out Feb. 9, is about "the world of an L.A. city slicker, instead of the world of an L.A. gang-banger or the world of an artsy-fartsy L.A. person," explains the 28-year-old rapper/DJ/high school history teacher/basketball coach. "My sound is so refreshing because people have been operating off stereotypes," continues Defari (aka **Duane Johnson**). "An L.A. city slicker is an urbanite, just like in any big metropolis, and we pretty much carry on life in a similar fashion as people in New York or Chicago."

"Focused Daily" is not the type of

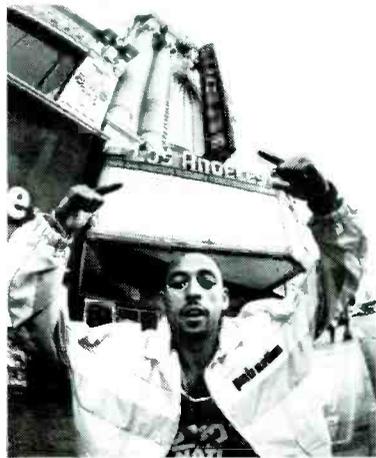


album engineered to scorch its way to the top of the sales charts—at least not immediately. Response to the album has been building steadily, thanks to the set's return to old-school tenets—lean, propulsive beats—plus Defari's masterful storytelling and Tommy Boy's grass-roots approach. According to SoundScan, "Focused Daily" has sold 17,000 units.

Defari's back-to-basics credo also guides his kinetic live show, which requires nothing more than a DJ, a pair of turntables, a backup MC, and the enthusiastic participation of his audience. "I'm from the **Likwit** crew, [which includes] **Tha Alkaholiks**, **Xzibit**, the **Barbershop MCs**, and the **Loot Pack**," he says. "The whole crew prides itself on live performance."

Always conscious but never didactic, "Focused Daily" covers a wide range of topics. The first single, "Never Lose Touch," is a heartfelt big up to a B-boy's mom. "These Dreams" offers another personal perspective that resounds deep within the listener. On the other hand, "Juggle Me" exudes pure, hardcore hip-hop battle energy, while "Lowlands Anthem, Pt. 1" and "405 Friday's" represent "how we chill in L.A.," says Defari.

"Lowlands Anthem" is the current single, released in March to college radio, mix shows, and R&B radio stations.



DEFARI

With two degrees—a bachelor's in sociology and a master's in history/education—Defari doesn't have to choose between hip-hop and street hustling, and there's little difference between his teaching and hip-hop missions. "I [taught] at Inglewood High School in the inner city of L.A., so it was an everyday struggle in educating youths who are really good kids and who are stereotyped otherwise," he says. "At the same time, I put out two singles, 'Bionic' and 'People's Choice.' My whole purpose was to teach black and brown children knowledge of self within the realm of the world history curriculum."

Defari worked as a DJ using his "huge vinyl collection" before he ever picked up a mike. He prepared himself by studying MC masters to understand the key elements that go into the art of rapping.

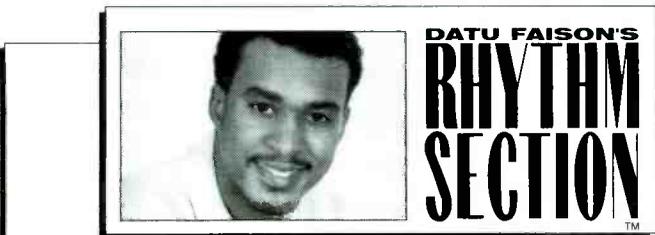
"You gotta have hot beats and a presence that's commanding; that lets the crowd know I'm here and I'm about to get busy," he says. "And then you can't separate yourself from those who feed you. People respect someone who's down to earth, who stops the music to holler, 'What's up?' for a quick minute, who lets them know 'I'm real like you; I'm no better

(Continued on next page)

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		ARTIST
				TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
NO. 1/GREATEST GAINER						
1	1	1	5	WHO DAT	JT MONEY FEATURING SOLE	3 weeks at No. 1
2	2	2	9	WHAT'S IT GONNA BE?! ●	BUSTA RHYMES FEAT. JANET	
3	3	3	11	IT AIN'T MY FAULT 2/SOMEBODY LIKE ME	SILKK THE SHOCKER FEAT. MYSTIKAL	
4	4	5	10	HOLLA HOLLA	JA RULE	
5	5	6	6	ONE-NINE-NINE-NINE	COMMON FEATURING SADAT X	
6	7	7	4	PLAYERS HOLIDAY	T.W.D.Y. FEAT. TOO SHORT & MAC MALL	
7	6	4	19	HARD KNOCK LIFE (GHETTO ANTHEM) ●	JAY-Z	
8	8	8	3	NASTY TRICK	GANGSTA BOO	
9	9	10	16	WOOF	SNOOP DOGG FEATURING MYSTIKAL AND FIEND	
10	16	15	9	GANGSTA! GANGSTA! (HOW U DO IT)	C. WEBB FEAT. KURUPT	
11	13	12	21	WATCH FOR THE HOOK	COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR	
12	14	16	19	MORE FREAKY TALES	TOO SHORT	
13	12	14	13	STAND UP	CHARLI BALTIMORE FEAT. GHOSTFACE KILLAH	
14	10	11	10	RESPIRATION	MOS DEF & TALIB KWELI ARE BLACK STAR FEAT. COMMON	
15	11	9	12	NANN	TRICK DADDY FEATURING TRINA	
16	15	13	12	NAS IS LIKE	NAS	
17	18	20	3	BOUNCE, ROCK, SKATE, ROLL	BABY DC FEAT. IMAJIN	
18	20	17	13	HERE I GO	INFAMOUS SYNDICATE	
19	17	18	5	HATE ME NOW	NAS FEATURING PUFF DADDY	
20	21	34	3	SHE'S A BITCH	MISSY "MISDEMEANOR" ELLIOTT	
21	25	21	10	WE BE PUTTIN' IT DOWN	BAD AZZ FEAT. SNOOP DOGG	
22	23	26	12	PH.D. (PLAYA HATA DEGREE)	TONY O FEAT. KEVIN GARDNER & REDWINE	
23	22	28	5	WHAT G'S DO 4 MONEY	LIL' RACHETT FEATURING LV	
24	32	27	5	QUIET STORM	MOBB DEEP	
25	24	19	26	GHETTO COWBOY ●	MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY	
26	19	23	25	WHO LET THE DOGS OUT?	CHUCK SMOOTH	
27	27	22	4	STREET TALKIN'	SLICK RICK FEATURING OUTKAST	
28	26	38	13	EVERY THING I WANT	TEE KEE FEATURING DA'IMON	
29	33	33	6	EVEN CHEAPER (CHEAPSKATE REMIX)	SPORTY THIEVZ	
30	34	29	28	JUST DON'T GIVE A F***	EMINEM	
31	30	24	27	THE REAL ONE	THE 2 LIVE CREW FEATURING ICE-T	
32	28	—	2	THE ANTHEM	SWAY & KING TECH FEAT. DJ REVOLUTION	
33	29	30	29	PUSHIN' WEIGHT ●	ICE CUBE FEAT. MR. SHORT KHOP	
34	37	35	34	INVASION OF THE FLAT BOOTY B*****	TOO SHORT	
35	31	32	20	FREE & SINGLE	B DA OUTTA SIGHT CHILD	
36	44	50	7	RYDE OR DIE	LOX, DMX, DRAG-ON & EVE	
37	36	37	28	DOO WOP (THAT THING) ●	LAURYN HILL	
38	42	46	11	HA	JUVENILE	
39	NEW ▶	—	1	COLD FEET	40K CREW	
40	39	41	17	DA GOODNESS	REDMAN	
41	40	43	8	YOU GOT ME	THE ROOTS FEATURING ERYKAH BADU	
42	49	49	10	MY NAME IS	EMINEM	
43	43	45	59	THROW YO HOOD UP	MR. MONEY LOC FEAT. ABOVE THE LAW	
44	41	47	8	BE FAITHFUL	FATMAN SCOOP & CROOKLYN CLAN FEAT. FAITH EVANS	
45	RE-ENTRY	—	8	N**** WHAT!!	WHIP	
46	50	36	6	R.E.C. ROOM	INSPECTAH DECK	
47	46	44	93	HOW DO U WANT IT/CALIFORNIA LOVE ▲	2PAC (FEAT. KC AND JOJO)	
48	RE-ENTRY	—	12	REMEMBER ME BALLIN	INDO G	
49	48	—	9	MONEY CASH HOES/JIGGA WHAT?	JAY-Z FEATURING DMX	
50	RE-ENTRY	—	31	SUPERTHUG (WHAT WHAT)	NOREAGA	

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.



HE'S FORTUNATE: Maxwell was at the top of his game on the R&B scene—until some fans caught a glimpse of his video "Luxury: Cococure" (Columbia), where a playful bathtub scene with a rubber ducky left a few fans scratching their heads. Now, with the release of "Fortunate" (Columbia), the first retail-available single from the "Life" soundtrack (Rock Land/Interscope), he has recaptured his original image and expanded his fan base. "Fortunate" jumps 7-1 on Hot R&B Singles & Tracks after a full week of sales. The song is the biggest of Maxwell's career, marking his first time at No. 1 on the R&B list and his first top 10 hit on The Billboard Hot 100, where it's at No. 9. With an audience of 37.6 million listeners, "Fortunate" has a 16 million lead over **JT Money's** "Who Dat" (Tony Mercedes/Freeworld/Priority), which is the closest contender for the top spot and the No. 1 seller at R&B core stores. "Who Dat" had a 10% increase at core stores and moves 3-2 on Hot R&B Singles & Tracks.

BIG BIRDS: In the April 17 issue, Rhythm Section mentioned two acts that responded to the TLC hit "No Scrubs" (LaFace/Arista) with answer songs. One artist, **Precise**, recorded a song called "No Rat" that aired on WGCI Chicago; it remained a station novelty for that market. The other rebuttal was "No Pigeons" (Ruffhouse/Columbia) by **Sporty Thievez**. Group member **King Kirk** says the track steps up for the males and gives women a dose of what guys don't need in their lives. Little did the Thievez know it would become a hit and revive their career.

"No Pigeons" was released independently and supported by WQHT New York DJ **FunkMaster Flex's** daily mix shows, getting play right behind TLC's chart-topper. The song later broke out into other markets, leading it to debut last issue at No. 54 on Hot R&B Singles & Tracks; it now earns Greatest Gainer/Airplay honors and lands at No. 36. It was also the most-added song on the Rap Airplay panel in the May 7 issue of our sister magazine, R&B Airplay Monitor. All that success led Sporty Thievez's label, Columbia, to renegotiate the act's deal; executives there had been considering dropping the group before "No Pigeons" was independently released.

RYDING HIGH: Armed with **Jay-Z**, **DMX**, the **Lox**, and other artists both new and established, the **Ruff Ryders'** compilation "Ryde Or Die Vol. 1" (Ruff Ryders/Interscope) garners enough national attention to move 283,000 units at the overall SoundScan panel, earning Hot Shot Debut at No. 1 on The Billboard 200. The set also wins Greatest Gainer in a 53-1 sprint on Top R&B Albums, after street-date violations placed it on last issue's chart. The song from that album garnering the most attention, Jay-Z's "Jigga," bows at No. 70 on Hot R&B Singles & Tracks with 5.7 million listeners. Meanwhile, two records touting the name of the collective—DMX's "Ruff Ryders Anthem" (Ruff Ryders/Def Jam) and **DJ Clue's** "Ruff Ryders Anthem Remix" (Roc-A-Fella/Def Jam)—served as early set-up tools, peaking at Nos. 33 and 47, respectively, on Hot R&B Singles & Tracks.

Billboard TOP R&B ALBUMS

MAY 15, 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/Greatest Gainer ◀						
1	53	—	2	VARIOUS ARTISTS RUFF RYDERS 90315*/INTERSCOPE (10.98/16.98) 1 week at No. 1	RUFF RYDERS: RYDE OR DIE VOL. 1	1
2	1	1	5	NAS COLUMBIA 68773* (11.98 EQ/17.98)	I AM...	1
3	3	2	7	SOUNDTRACK ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	2
4	4	3	10	TLC ▲ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
5	2	—	2	B.G. CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	2
▶ Hot Shot Debut ◀						
6	NEW	—	1	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
7	6	—	2	CASE SPOILED ROTTEN/DEF JAM 538871*/MERCURY (8.98/12.98)	PERSONAL CONVERSATION	6
8	5	5	26	JUVENILE ▲ CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	4
9	NEW	—	1	NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98)	NINETEEN NAUGHTY NINE NATURE'S FURY	9
10	7	7	32	TRICK DADDY ● SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	7
11	9	9	25	112 ● BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
12	12	8	36	LAURYN HILL ▲ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
13	13	11	6	SILK ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	8
14	8	4	4	KRAYZIE BONE ▲ MO THUGS/RUTHLESS 1671/RELATIVITY (19.98/23.98)	THUG MENTALITY 1999	2
15	10	6	10	EMINEM ▲ WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
16	11	10	20	DMX ▲ RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
17	14	14	32	JAY-Z ▲ ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
18	16	12	7	GINUWINE 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	2
19	15	13	20	BUSTA RHYMES ▲ E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)		2
20	17	15	25	R. KELLY ▲ JIVE 41625* (19.98/24.98)	R.	1
21	19	21	24	WHITNEY HOUSTON ▲ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
22	NEW	—	1	LIL SOLDIERS NO LIMIT 50038*/PRIORITY (10.98/16.98)	BOOT CAMP	22
23	20	20	31	TYRESE ▲ RCA 66901* (10.98/16.98) HS	TYRESE	6
24	23	22	27	DRU HILL ▲ UNIVERSITY/ISLAND 524542/MERCURY (10.98/17.98)	ENTER THE DRU	2
25	24	18	23	JESSE POWELL SILAS 11789/MCA (10.98/16.98) HS	'BOUT IT	15
▶ Pacesetter/Heatseeker Impact ◀						
26	30	30	18	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	26
27	21	17	6	BLACKSTREET LIL' MAN 90274*/INTERSCOPE (11.98/17.98)	FINALLY	4
28	22	23	50	DMX ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
29	25	25	23	2PAC ▲ AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
30	37	35	31	DEBORAH COX ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
31	18	—	2	WU-SYNDICATE WU-TANG RECORDS PRESENTS... MYALANSKY & JOE MAFIA IN WU-SYNDICATE SLOT TIME/WU-TANG 50056*/PRIORITY (10.98/16.98)		18
32	29	32	47	BRANDY ▲ ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
33	28	24	5	BOOTLEG RELATIVITY 1726 (10.98/17.98) HS	DEATH BEFORE DISHONESTY	18
34	31	26	5	SOUNDTRACK HOLLYWOOD 62170 (10.98/17.98)	THE P.J.'S	25
35	34	41	23	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	13
36	35	33	37	THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	8
37	43	40	8	SHANICE LAFACE 26058*/ARISTA (10.98/16.98)	SHANICE	15
38	33	29	32	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
39	44	38	6	COOL BREEZE ORGANIZED NOIZE/A&M 90159*/INTERSCOPE (10.98/16.98)	EAST POINTS GREATEST HITS	11
40	27	19	6	SOUNDTRACK ● NO LIMIT 50053*/PRIORITY (11.98/17.98)	FOOLISH	10
41	41	39	26	TOTAL ● BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	9
42	36	44	27	98 DEGREES ▲ MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	36
43	50	43	15	FOXY BROWN ▲ VIOLATOR/DEF JAM 558933*/MERCURY (10.98/16.98)	CHYNA DOLL	1
44	26	47	6	LIL' TROY SHORT STOP 12008/ME & MINE (11.98/15.98) HS	SITTIN' FAT DOWN SOUTH	26
45	38	31	16	SILKK THE SHOCKER ▲ NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
46	39	28	10	THE ROOTS ● MCA 11948* (10.98/16.98)	THINGS FALL APART	2
47	32	27	9	C-MURDER ● NO LIMIT 50035*/PRIORITY (11.98/17.98)	BOSSALINIE	1

48	48	37	20	VARIOUS ARTISTS ● ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98/16.98)	DJ CLUE? THE PROFESSIONAL	3
49	52	46	27	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
50	47	34	21	REDMAN ▲ DEF JAM 558945*/MERCURY (10.98/16.98)	DOC'S DA NAME 2000	1
51	42	—	2	ANT BANKS PRESENTS T.W.D.Y. THUMP STREET 9986 (10.98/16.98)	DERTY WERK	42
52	54	52	10	TEVIN CAMPBELL QWEST 47008/WARNER BROS. (10.98/16.98)	TEVIN CAMPBELL	31
53	49	42	31	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
54	46	45	21	MYSTIKAL ▲ NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	1
55	45	36	6	VARIOUS ARTISTS WU-TANG 51143/PRIORITY (10.98/16.98)	WU-TANG RECORDS PRESENTS: WU-CHRONICLES	16
56	64	62	13	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYNDALAZDAYZ	4
57	68	60	42	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
58	57	56	38	KELLY PRICE ▲ T-NECK/ISLAND 524516/MERCURY (10.98/16.98)	SOUL OF A WOMAN	2
59	61	57	10	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	32
60	60	51	24	MARIAH CAREY ▲ COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	6
61	56	58	12	GLENN JONES SAR 1001 (11.98/15.98)	IT'S TIME	56
62	NEW	—	1	DJ SCREW JAM DOWN 1010 (11.98.15.98) HS	ALL WORK NO PLAY	62
63	67	55	5	INFAMOUS SYNDICATE RELATIVITY 1653 (10.98/16.98) HS	CHANGING THE GAME	50
64	40	16	3	MO B. DICK NO LIMIT 50721*/PRIORITY (10.98/16.98)	GANGSTA HARMONY	16
65	51	50	6	USHER ● LAFACE 26059/ARISTA (11.98/17.98)	LIVE	30
66	80	69	6	VARIOUS ARTISTS RHINO 75681 (10.98/16.98)	THE TOM JOYNER MORNING SHOW OLD SCHOOL MIX	64
67	58	48	8	SOUNDTRACK JIVE 41671 (11.98/17.98)	THE CORRUPTOR	9
68	66	59	25	METHOD MAN ▲ DEF JAM 558920*/MERCURY (11.98/17.98)	TICAL 2000: JUDGEMENT DAY	1
69	59	49	8	MASE PRESENTS HARLEM WORLD ● ALL OUT/50 SO DEF 69503*/COLUMBIA (11.98 EQ/17.98)	THE MOVEMENT	5
70	62	53	7	BLACK MOON DUCK DOWN 50039*/PRIORITY (10.98/16.98)	WAR ZONE	9
71	72	63	4	PASTOR TROY MADD SOCIETY 8035 (10.98/15.98) HS	WE READY I DECLARE WAR	63
72	69	68	75	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
73	63	54	6	VARIOUS ARTISTS FULLY LOADED 47109/VIRGIN (12.98/16.98)	BET — BEST OF PLANET GROOVE	54
74	73	76	44	MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
75	78	75	3	MARVIN SEASE JIVE 41674 (10.98/16.98)	HOOCHIE MOMMA	75
76	65	61	10	YUKMOUTH RAP-A-LOT 46720/VIRGIN (11.98/19.98)	THUGGED OUT THE ALBULATION	8
77	70	65	6	VARIOUS ARTISTS PRIORITY 51111 (12.98/19.98)	THE N.W.A. LEGACY VOLUME 1 1988-1998	42
78	55	82	3	CHERELLE POWER 2000/PLATINUM (10.98/16.98)	THE RIGHT TIME	55
79	71	70	6	M.C. BREED POWER 5290/ROADRUNNER (10.98/16.98)	IT'S ALL GOOD	41
80	RE-ENTRY	—	4	SOUNDTRACK LIL' JOE 241* (10.98/15.98)	RINGMASTER	80
81	76	66	42	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
82	82	—	24	SOUNDTRACK ● DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	BELLY	2
83	NEW	—	1	PEABO BRYSON PRIVATE MUSIC 82169/WINDHAM HILL (10.98/16.98)	UNCONDITIONAL LOVE	83
84	77	64	23	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2	17
85	74	71	28	KENNY LATTIMORE COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	15
86	95	—	2	BY CHANCE PERSONA 1001 (8.98/14.98)	GOTTA GET THAT LOVIN'	86
87	89	73	29	HOT BOYS CASH MONEY 9614 (10.98/17.98) HS	GET IT HOW U LIVE!!	37
88	83	79	54	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	13
89	88	80	88	MASTER P ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
90	81	77	32	KEITH SWEAT ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	2
91	84	87	24	ICE CUBE ▲ PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. 1 (THE WAR DISC)	2
92	79	67	28	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98) HS	ON DA GRIND	34
93	RE-ENTRY	—	27	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE (10.98/16.98) HS	PLEASURES OF THE NIGHT	36
94	93	74	6	MAC MALL DON'T GIVE UP 2034/YOUNG BLACK BROTHA (10.98/15.98) HS	ILLEGAL BUSINESS? 2000	54
95	87	81	41	GERALD LEVERT ● EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
96	RE-ENTRY	—	9	THE COUP POLEMIC 4600/DOGDAY (10.98/14.98)	STEAL THIS ALBUM	51
97	92	89	23	BONE THUGS-N-HARMONY ● RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	12
98	RE-ENTRY	—	30	GANGSTA BOO HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	15
99	91	72	12	QUINCY JONES QWEST 46490/WARNER BROS. (24.98/29.98)	FROM Q WITH LOVE	31
100	97	84	11	MR. SERVON NO LIMIT 50045*/PRIORITY (10.98/16.98)	DA NEXT LEVEL	1

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

WORDS & DEEDS

(Continued from preceding page)

than you.' Then there's a more complex level: Can you convey complex thoughts with simple vocabulary? I can paint a complex picture for a man who may not have a college degree, and he'll understand everything."

The stripped-down-to-the-essentials production on "Focused Daily" also cleaves to pure hip-hop's emphasis on the beats. Helmed by mostly new West Coast names, the set also bears the imprint of Defari's active participation. "The only veteran is E. Swift of Tha Alkaholiks fame," he

says. "My core producer is Evidence of Dilated Peoples. I also used Alchemist from Soul Assassins, who is really on the rise, and Barbershop Drevin, who produced 'No Clue.'

"Defari represents where hip-hop is going in the future," says Chris Atlas McDaniel, director of A&R and rap promotion for Tommy Boy. "He is lyrically aggressive, and his topics vary in regards to education, everyday life, hanging with the fellas. He's not narrow like a lot of hip-hop out now. He's an everyday B-boy, and

hip-hop in general is looking for that essence, where it's about the beats, the rhymes, and the lifestyle."

Tommy Boy set off the grass-roots Defari hunger by releasing "Never Lose Touch" on a white-label 12-inch to core college, underground, and mix-show radio in late May '98. Next, "Likwit Connection," featuring Tha Alkaholiks and Phil Tha Agony, went out as a white-label 12-inch and in maxi-CD format last December.

Close to the album's Feb. 9 release date, the label held walk-throughs

and in-store appearances, as well as price-and-position campaigns and display contests with key chain stores and indie retailers on the West Coast. Defari is currently featured on a Tommy Boy tour headlined by Phife from A Tribe Called Quest and including Xzibit and Chocolate Tye and, on the turntables, Ralph M. from KPWR (Power 106) L.A. The tour kicked off April 16 and ends May 25.

Says Bobbito aka Cucumber Slice, a DJ on Columbia University's

WKCR New York, a columnist for Vibe magazine, and owner of Bobbito's Footwork record stores in New York and Philadelphia, "It's the type of album that will build by word-of-mouth, and, five years from now, kids will be searching for it and discovering it."

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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.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1						
1	1	13	NO SCRUBS	TLC (LAFACE/ARISTA) 9 wks at No. 1	38	34	7	MY FAVORITE GIRL	DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
2	3	16	WHAT'S IT GONNA BE?! BUSTA RHYMES FEAT. JANET (FLIPMODE/ELEKTRA/EEG)		39	39	4	LATELY	TYRESE (RCA)
3	4	10	FORTUNATE	MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)	40	36	9	MAKEDA	LES NUBIANS (MOTOWN/HIGHER OCTAVE/VIRGIN)
4	2	14	ANYWHERE	112 FEATURING LIL' Z (BAD BOY/ARISTA)	41	53	2	EVERYTHING IS EVERYTHING	LAURYN HILL (RUFFHOUSE/COLUMBIA)
5	5	22	YOU	JESSE POWELL (SILAS/MCA)	42	45	35	LOVE LIKE THIS	FAITH EVANS (BAD BOY/ARISTA)
6	6	24	SWEET LADY	TYRESE (RCA)	43	43	31	THESE ARE THE TIMES	DRU HILL (UNIVERSITY/ISLAND/DEF JAM)
7	7	23	EX-FACTOR	LAURYN HILL (RUFFHOUSE/COLUMBIA)	44	38	36	NOBODY'S SUPPOSED TO BE HERE	DEBORAH COX (ARISTA)
8	8	15	LIFE	K-CI & JOJO (ROCK LAND/MCA/INTERSCOPE)	45	41	17	WHEN I CLOSE MY EYES	SHANICE (LAFACE/ARISTA)
9	9	11	SITTING HOME	TOTAL (BAD BOY/ARISTA)	46	47	28	ANGEL OF MINE	MONICA (ARISTA)
10	13	15	IF YOU (LOVIN' ME)	SILK (ELEKTRA/EEG)	47	48	6	BEAUTY	DRU HILL (UNIVERSITY/ISLAND/DEF JAM)
11	11	8	HATE ME NOW	NAS FEATURING PUFF DADDY (COLUMBIA)	48	37	9	THUG MENTALITY	KRAYZIE BONE (MO THUGS/RUTHLESS/RELATIVITY)
12	10	16	GEORGY PORGY	ERIC BENET FEAT. FAITH EVANS (WARNER BROS.)	49	49	15	RUFF RYDERS ANTHEM (REMIX)	DU QUOI FEAT. DMX, JADAMIS STYLES, DRAGON & EVE (ROC-A-FELLA/DEF JAM)
13	20	5	WHERE MY GIRLS AT?	702 (MOTOWN)	50	51	20	THE LOVE WE HAD (STAYS ON MY MIND)	DRU HILL (UNIVERSITY/ISLAND/DEF JAM)
14	16	9	WHO DAT	JT MONEY FEAT. SOLE (FREEWORLD/TONY MERCEDES/PRIORITY)	51	57	4	FOR YOUR LOVE	TEVIN CAMPBELL (QWEST/WARNER BROS.)
15	15	12	GET INVOLVED	RAPHAEL SAAIDIQ & Q-TIP (HOLLYWOOD)	52	58	2	YESTERDAY	SHANICE (LAFACE/ARISTA)
16	17	24	WHEN A WOMAN'S FED UP	R. KELLY (JIVE)	53	54	5	I CAN'T	FOXY BROWN FEAT. TOTAL (DEF JAM)
17	12	20	ALL NIGHT LONG	FAITH EVANS FEAT. PUFF DADDY (BAD BOY/ARISTA)	54	50	8	YOU'Z A GANXTA	DJ QUIK (PROFILE/ARISTA)
18	18	14	JIGGA WHAT...	JAY-Z FEAT. BIG JAZZ (ROC-A-FELLA/DEF JAM)	55	63	2	FOLLOW ME NOW	JUVENILE (CASH MONEY/UNIVERSAL)
19	23	6	CHANTE'S GOT A MAN	CHANTE MOORE (SILAS/MCA)	56	59	16	I STILL BELIEVE/PURE IMAGINATION	MARIAH CAREY FEAT. KRAYZIE BONE & DA BRAT (COLUMBIA)
20	22	6	ALMOST DOESN'T COUNT	BRANDY (ATLANTIC)	57	—	1	JIGGA MY NIGGA	JAY-Z (RUFF RYDERS/INTERSCOPE)
21	14	24	HEARTBREAK HOTEL	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)	58	—	1	IF YOU HAD MY LOVE	JENNIFER LOPEZ (WORK/EPIC)
22	42	2	NO PIGEONS	SPORTY THIEVZ FEAT. MR. WOODS (AV8)	59	—	1	PLAY AROUND	LIL' Z FEAT. DMX, JAY-Z, HOMER AND MF BRISIA (QUEEN BE/CONZASAY)
23	27	17	DID YOU EVER THINK	R. KELLY (JIVE)	60	52	17	DA GOODNESS	REDMAN (DEF JAM)
24	24	14	NANN	TRICK DADDY FEAT. TRINA (SLIP-N-SLIDE/WARLOCK)	61	65	3	IF YOU REALLY WANNA KNOW	MARC DORSEY (JIVE)
25	29	6	SHE'S A BITCH	MISSY ELLIOTT (THE GOLD MIND/EASTWEST/EEG)	62	60	3	PARTY IS GOIN' ON OVER HERE	BUSTA RHYMES (FLIPMODE/ELEKTRA/EEG)
26	21	17	YOU GOT ME	THE ROOTS FEAT. ERYKAH BADU (MCA)	63	61	5	EYES BETTER NOT WANDER	NICOLE (THE GOLD MIND/EASTWEST/EEG)
27	30	15	IT'S NOT RIGHT BUT IT'S OKAY	WHITNEY HOUSTON (ARISTA)	64	62	2	STREET TALKIN'	SLICK RICK FEAT. OUTKAST (DEF JAM)
28	32	7	IT'S OVER NOW	DEBORAH COX (ARISTA)	65	55	13	ONE MORE TRY	DIVINE (PENDULUM/RED ANT)
29	33	9	HOLLA HOLLA	JA RULE (MURDER INC./DEF JAM)	66	66	4	I'M DIVINE AT BEING BAD	TLC (LAFACE/ARISTA)
30	25	16	WHAT'S SO DIFFERENT	GINUWINE (550 MUSIC/EPIC)	67	—	1	YOU WON'T SEE ME TONIGHT	NAS FEATURING AALIYAH (COLUMBIA)
31	19	12	GIRLFRIEND/BOYFRIEND	BLACKSTREET WITH JANET (LIL' MAN/INTERSCOPE)	68	—	1	NEVER GONNA LET YOU GO	FAITH EVANS (BAD BOY/ARISTA)
32	31	10	WHAT'D YOU COME HERE FOR?	TRINA & TAMARA (COLUMBIA)	69	67	3	PLAYERS HOLIDAY	T.W.D.Y. FEAT. TOO SHORT & MAC MALL (THUMP STREET)
33	28	6	YOU ARE EVERYTHING	DRU HILL (UNIVERSITY/ISLAND/DEF JAM)	70	56	9	SLIPPIN'	DMX (RUFF RYDERS/DEF JAM)
34	35	9	HAPPILY EVER AFTER	CASE (SPOILED ROTTEN/DEF JAM)	71	—	1	EVERYONE FALLS IN LOVE	TANTO METRO & DEVONTE (PENTHOUSE/VP)
35	40	7	808	BLAQUE (TRACK MASTERS/COLUMBIA)	72	68	5	JOHN DOE	PUBLIC ANNOUNCEMENT (UNOHOO)
36	26	29	FADED PICTURES	CASE & JOE (DEF JAM)	73	73	3	BREAK ME OFF	MEN OF VIZION (MJJ/WORK/EPIC)
37	44	5	SOMEBODY LIKE ME	SILK (THE SHOCKER FEAT. MYA (NO LIMIT/PRIORITY))	74	75	2	SHORTY (GOT HER EYES ON ME)	DONELL JONES (UNDOUBTABLES/LAFACE/ARISTA)
					75	—	2	LIVE OR DIE	NAUGHTY BY NATURE (ARISTA)

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

HOT R&B RECURRENT AIRPLAY

1	1	2	CAN I GET A...	JAY-Z FEAT. A.M.I. (OF MAJOR COINZ) & JA (DEF JAM)	14	19	7	THIS IS MY PROMISE	THE TEMPTATIONS (MOTOWN)
2	5	6	TOO CLOSE	NEXT (ARISTA)	15	11	3	MONEY, CASH, HOES	JAY-Z FEAT. DMX (ROC-A-FELLA/DEF JAM)
3	3	2	NOTHING EVEN MATTERS	LAURYN HILL FEAT. D'ANGELO (RUFFHOUSE/COLUMBIA)	16	7	9	ROSA PARKS	OUTKAST (LAFACE/ARISTA)
4	6	4	DOO WOP (THAT THING)	LAURYN HILL (RUFFHOUSE/COLUMBIA)	17	16	5	HAVE YOU EVER?	BRANDY (ATLANTIC)
5	10	8	SECRET LOVE	KELLY PRICE (T-NECK/ISLAND)	18	25	11	LEAN ON ME	KIRK FRANKLIN (GOSPO CENTRIC/INTERSCOPE)
6	4	2	HA	JUVENILE (CASH MONEY/UNIVERSAL)	19	—	2	SILLY HO	TLC (LAFACE/ARISTA)
7	—	1	IT'S ON	DU QUOI FEAT. DMX (ROC-A-FELLA/DEF JAM)	20	17	20	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC)
8	13	7	ANGEL IN DISGUISE	BRANDY (ATLANTIC)	21	21	14	THE FIRST NIGHT	MONICA (ARISTA)
9	9	7	TO ZION	LAURYN HILL FEAT. CARLOS SANTANA (RUFFHOUSE/COLUMBIA)	22	18	20	STILL NOT A PLAYER	BIG PUNISHER FEATURING JOE (LOUD)
10	8	6	TRIPPIN'	TOTAL FEAT. MISSY ELLIOTT (BAD BOY/ARISTA)	23	20	11	HOW DEEP IS YOUR LOVE	DRU HILL FEAT. REDMAN (UNIVERSITY/ISLAND/DEF JAM)
11	2	5	RUFF RYDERS' ANTHEM	DMX (RUFF RYDERS/DEF JAM)	24	23	15	GOTTA BE	JAGGED EDGE (SO SO DEF/COLUMBIA)
12	14	7	HOME ALONE	R. KELLY FEATURING KEITH MURRAY (JIVE)	25	15	20	GOD'S GRACE	TRIN-I-TEE 5.7 (B-RITE/INTERSCOPE)
13	12	20	ARE YOU THAT SOMEBODY?	AALIYAH (BLACKGROUND/ATLANTIC)					

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

R&B SINGLES A-Z

7	TITLE	(Publisher - Licensing Org.) Sheet Music Dist.
16	ALL NIGHT LONG	(Chyna Baby, BMI/WB) WBM
32	ALMOST DOESN'T COUNT	(Sushi Too, BMI/Hidden Pun, ASCAP/Warner-Tamerlane, BMI/Manuelli L.A., ASCAP) WBM
46	ANGEL OF MINE	(WB, ASCAP/Motown Tunes, ASCAP/Travon, ASCAP/PolyGram International, ASCAP/Rhettyrime, ASCAP) HL/WBM
8	ANYWHERE	(Kalinima, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
90	AS	(Black Bull, ASCAP/Jobete, ASCAP/EMI April, ASCAP)
59	BEAUTY	(North Avenue, ASCAP/Manuelli L.A., ASCAP/Philip Weatherpoon, ASCAP)
91	BOUNCE, ROCK, SKATE, ROLL	(Tarnopol, BMI/Dopefiend, ASCAP)
78	BREAK ME OFF	(Tallest Tree, ASCAP/WB, ASCAP/Zomba, ASCAP/Kiely, ASCAP)
97	BREAK UPS 2 MAKE UPS	(Wu-Tang, BMI/Careers-BMG, BMI/112 & Under, BMI/Slam U Well, ASCAP/Ah-choo, ASCAP) HL
24	CHANTE'S GOT A MAN	(Flyte Tyme, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI/Chante' 7, BMI)
100	COMPUTER LOVE	(Troutman, BMI/Saja, BMI)
69	DA GOODNESS	(Funky Noble, ASCAP/Famous, ASCAP/Duke Ellington, ASCAP/EMI Mills, ASCAP)
34	DID YOU EVER THINK	(Zomba, BMI/R. Kelly, BMI/Warner-Tamerlane, BMI/112 & Under, BMI/Slam U Well, ASCAP)
80	EVERYONE FALLS IN LOVE	(Shocking Vibes, BMI/Dub Vibe, BMI/Tony Kelly, BMI/Songs Of PolyGram Int'l, BMI/Greentree, ASCAP)
56	EVERYTHING IS EVERYTHING	(Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/Jermaine, ASCAP)
12	EX-FACTOR	(Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/Colgams-EMI, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL
75	EYES BETTER NOT WANDER	(Cavilicious, ASCAP/Herbalicious, ASCAP/Black Fountain, ASCAP)
30	FADED PICTURES	(Zomba, ASCAP/Kiely, ASCAP/Tallest Tree, ASCAP/WB, ASCAP) WBM
68	FOLLOW ME NOW	(Money Mack, BMI)
1	FORTUNATE	(Zomba, BMI/R. Kelly, BMI) WBM
6	FOR YOUR LOVE	(October 12th, ASCAP/Hit Co. South, ASCAP/Steven A. Jordan, ASCAP/WB, ASCAP)
89	GANGSTA! GANGSTA! (HOW U DO IT)	(C. Webb, ASCAP/Kump, ASCAP/Lord Maji, ASCAP/Warner-Tamerlane, BMI/T. Zhai's, BMI/Scuff-Rose, BMI/Alshamighy, BMI/PolyGram Int'l, ASCAP)
20	GEORGY PORGY	(Hudmar, ASCAP) WBM
23	GET INVOLVED	(Tony Toni Tone, ASCAP/PolyGram International, ASCAP/Jazz Merchant, ASCAP/Zomba, ASCAP/Warner-Tamerlane, BMI) HL/WBM
39	GIRLFRIEND/BOYFRIEND	(Donril, ASCAP/Zomba, ASCAP/Syeda, ASCAP/Mo Loving, ASCAP/Asjah, ASCAP/TVT, ASCAP/Blonde Rockwell, ASCAP) WBM
42	HAPPILY EVER AFTER	(Baby Spike, ASCAP/Gifted Source, ASCAP)
50	HARD KNOCK LIFE (GHETTO ANTHEM)	(Lil Lu Lu, BMI/EMI Blackwood, BMI/45, ASCAP/Instantly, ASCAP/WB, ASCAP/Helene Blue, ASCAP/MPL Communications, ASCAP) HL/WBM
18	HATE ME NOW	(Copyright Control/Hi Will, ASCAP/Zomba, ASCAP/Michael Moody's Universe, ASCAP) WBM
15	HEARTBREAK HOTEL	(Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Marshai, ASCAP/EMI April, ASCAP) HL
61	HOLLA HOLLA	(TVT, ASCAP/Di Ivi, BMI)
19	I CAN'T	(Pork, ASCAP/Chappell & Co., ASCAP/Lil Lu Lu, BMI/Shugar Diamond, BMI/EMI April, ASCAP)
58	I DON'T WANNA SEE	(2000 Watts, ASCAP/WB, ASCAP/Muhy Chapter, ASCAP/Steve Morales, BMI)
96	IF EVER	(ECAF, BMI)
88	IF I LOSE MY WOMAN	(Kenbo, ASCAP/Sony/ATV Tunes, ASCAP/Warner-Tamerlane, BMI/Bobbie And DJ, BMI)
72	IF YOU HAD MY LOVE	(EMI Blackwood, BMI/Rodney Jerkins, BMI/EMI April, ASCAP/LaShawn Daniels, ASCAP/Cori Tiffani, BMI/Sony/ATV Songs, BMI)
6	IF YOU (LOVIN' ME)	(2000 Watts, ASCAP/Kenny Flav, ASCAP/WB, ASCAP/Toni Robi, ASCAP/The Mother Chapter, ASCAP) WBM
76	IF YOU REALLY WANNA KNOW	(Slack A.D., ASCAP/Nate Love's, BMI/Basser, ASCAP/Big Mike, BMI/Tel. BM)
81	IT'S GOOD AT BEING BAD	(EMI April, ASCAP/Flyte Tyme, ASCAP/Ella & Gene's Son's, ASCAP/Grung Girl, ASCAP/J.N.I., ASCAP/Rick's, BMI/Budde, BMI/Sweet Summer Night, ASCAP)
47	I'M NOT READY	(Twisted, ASCAP/EMI April, ASCAP/Lil' Mob, BMI/Divided, BMI/Zomba, BMI) HL/WBM
85	I'M YOURS	(2 Big Prod., ASCAP/Hee Bee Dooinit, ASCAP/WB, ASCAP/Damon Terrell Carter, ASCAP/E.D. DUZ IT, BMI)
26	I STILL BELIEVE/PURE IMAGINATION	(Tom Sturges, ASCAP/Chrysalis, ASCAP/Colgams-EMI, ASCAP/Taradam, BMI) HL/WBM
25	IT AIN'T MY FAULT 1 & 2	(Big P, BMI)
40	IT'S NOT RIGHT BUT IT'S OKAY	(EMI Blackwood, BMI/Famous, ASCAP/EMI April, ASCAP/Pink Jeans, SESAC/Zomba, SESAC/McL. ASCAP/Rodney Jerkins, BMI/LaShawn Daniels, ASCAP) HL/WBM
37	IT'S OVER NOW	(Kei-3, ASCAP/WB, ASCAP/Soufinga, ASCAP/Notting Hill, BMI/Hitco, BMI/Intersect, BMI/DeMone, BMI)
53	I WANT U	(Mjac, BMI/Warner-Tamerlane, BMI/Vincent Herbert, ASCAP/June-Bug Alley, ASCAP/BRB, ASCAP)
70	JIGGA MY NIGGA	(Lil Lu Lu, BMI/Swiss Beat, ASCAP/Dead Game, ASCAP)
29	JIGGA WHAT...	(Lil Lu Lu, BMI/EMI Blackwood, BMI/Jazo, ASCAP/Virginia Beach, ASCAP) HL
87	JOHN DOE	(Smelzgood, ASCAP)
52	LATELY	(Penny Funk, BMI/Seven Summits, BMI/Zovektion, ASCAP/BMG, ASCAP)
17	LIVE OR DIE	(Naughty, ASCAP/WB, ASCAP/Big P, BMI/Bout It, ASCAP/Zomba, ASCAP/Zeon, ASCAP/Freejunkt, ASCAP/Len Freedman, ASCAP)
49	LOVE LIKE THIS	(Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Smokin' 4 Life, BMI/Bernard's Other, BMI/Warner-Tamerlane, BMI/Tommy Jym, BMI) HL/WBM
64	THE LOVE WE HAD (STAYS ON MY MIND)	(Chappell & Co., ASCAP/Butler, ASCAP)
51	MAKEDA	(EMI Blackwood, BMI/Delabel Editions, SARL)
92	MORE FREAKY TALES	(Zomba, BMI/Srand, BMI/Gruuevelyne Whooride, BMI)
11	MY FAVORITE GIRL	(Steven A. Jordan, ASCAP/WB, ASCAP/Di'Q, ASCAP/PolyGram International, ASCAP/C. Israel, ASCAP/Big On Blue, BMI/Warner-Tamerlane, BMI) HL/WBM
31	MY FIRST NIGHT WITH YOU	(Sony/ATV Songs, BMI/ECAF, BMI/Realsons, ASCAP) HL/WBM
28	NANN	(First N' Gold, BMI/Trick N' Rick, BMI/Funk So Rightous, BMI)
66	NAS IS LIKE	(Zomba, ASCAP/Hi Will, ASCAP/EMI April, ASCAP/Mr. Franklin, BMI)
54	NASTY TRICK	(Tefnoise, BMI/Lil' Joe Wein, BMI)
74	NEVER GONNA LET YOU GO	(Demis, ASCAP/E2, ASCAP/EMI April, ASCAP/EMI, BMI/Sony/ATV Songs, BMI)
48	NOBODY'S SUPPOSED TO BE HERE	(Wixen, ASCAP/Famous, ASCAP) HL
36	NO PIGEONS	(Sporty, ASCAP/Steal Burg, ASCAP/Commando Brabdo, ASCAP/Safe Cracker, ASCAP)
3	NO SCRUBS	(Shakeem Down, BMI/Hitco, BMI/Tam, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Kandacy, ASCAP/Tony Mercedes, ASCAP/Windswept Pacific, BMI) HL/WBM
21	ONE MORE TRY	(Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL
55	ONE-NINE-NINE-NINE	(Senseless, BMI/Text Gram, ASCAP)
77	PARTY IS GOIN' ON OVER HERE	(T. Zhai's, BMI/Warner Chappell, BMI/112 & Under, BMI/Slam U Well, ASCAP)
73	PLAY AROUND	(Undeas, BMI/Warner-Tamerlane, BMI/One Shot Deal, SESAC/Herve Pierre, BMI)
44	PLAYERS HOLIDAY	(Badass, ASCAP/Zomba, ASCAP/Rag Top, BMI/112 & Under, BMI/Slam U Well, BMI/Over Kill, BMI/Golden Withers, ASCAP/Hi-nappell, BMI) HL/WBM

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1						
1	1	5	WHO DAT	JT MONEY FEAT. SOLE (FREEWORLD/TONY MERCEDES/PRIORITY) 3 wks at No. 1	38	38	3	BOUNCE, ROCK, SKATE, ROLL	BAUBY DC FEATURING IMAJIN (SHORT/JIVE)
2	—	1	FORTUNATE	MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)	39	40	13	HERE I GO	INFAMOUS SYNDICATE (RELATIVITY)
3	—	1	WHERE MY GIRLS AT?	702 (MOTOWN)	40	36	33	NOBODY'S SUPPOSED TO BE HERE	DEBORAH COX (ARISTA)
4	5	6	808	BLAQUE (TRACK MASTERS/COLUMBIA)	41	37	5	HATE ME NOW	NAS FEATURING PUFF DADDY (COLUMBIA)
5	4	10	IF YOU (LOVIN' ME)	SILK (ELEKTRA/EEG)	42	42	6	I'M YOURS	QUINCY JONES FEAT. SIEDAH GARRETT & E. DEBARGE (QWEST/WARNER BROS.)
6	2	8	WHAT'S IT GONNA BE?! BUSTA RHYMES FEAT. JANET (FLIPMODE/ELEKTRA/EEG)		43	26			

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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	1	2	6	IT'S OVER NOW ARISTA 13656 †	DEBORAH COX
2 weeks at No. 1					
2	3	5	5	UNSPEAKABLE JOY NERVOUS 20358	KIM ENGLISH
3	4	8	5	GOT THE GROOVE GROOVILICIOUS 079/STRICTLY RHYTHM	S-M TRAX
4	5	10	7	GOT TO DANCE DISCO GROOVILICIOUS 076/STRICTLY RHYTHM	H.O.G. PRESENTS GROOVELINES
5	6	9	8	WHEN I GROW UP ALMO SOUNDS PROMO/INTERSCOPE	GARBAGE
6	2	1	8	STRONG ENOUGH WARNER BROS. 44644 †	CHER
7	8	18	5	SEXUAL (LI DA DI) TOMMY BOY 374	AMBER
8	13	20	5	LET IT RAIN JELLYBEAN 2550	SOUL SOLUTION FEATURING CAROLYN HARDING
9	16	25	5	SHE WANTS YOU VIRGIN 38658 †	BILLIE
10	7	3	16	YOU DON'T KNOW ME ARMED 002 †	ARMAND VAN HELDEN FEATURING DUANE HARDEN
11	18	29	4	ALL NIGHT LONG BAD BOY 79206/ARISTA †	FAITH EVANS FEATURING PUFF DADDY
12	15	19	7	THE FLAME TRAX 10082	ERIN HAMILTON
13	10	4	13	BODY TWISTED 55528/MCA †	FUNKY GREEN DOGS
14	17	28	4	MARIA LOGIC 78040/BEYOND †	BLONDIE
15	14	13	10	DARKNESS INC IMPORT/SONY	SATOSHI TOMIIE FEAT. ROBERT OWENS & CEVIN FISHER
16	12	11	9	RIGHT BEFORE MY EYES 4 PLAY 1022	NN'G FEATURING KALLAGHAN
17	11	6	11	STRANDED EPIC PROMO	LUTRICIA MCNEAL
18	23	27	6	MAMA SWEET LOGIC 3000 65680/LOGIC †	DA HOOL
19	9	7	12	BABY WANTS TO RIDE GROOVILICIOUS 067/STRICTLY RHYTHM	HANI
20	21	23	7	DREAMING TOMMY BOY SILVER LABEL 359/TOMMY BOY †	RUFF DRIVERZ PRESENTS ARROLA
21	27	30	5	TEARDROPS FRESH IMPORT †	LOVESTATION
◀ Power Pick ▶					
22	33	43	3	TESTIFY EPIC PROMO	M PEOPLE
23	32	38	3	IF YOU BUY THIS RECORD YOUR LIFE WILL BE BETTER JIVE 42594	THE TAMPERER FEAT. MAYA DAYS
24	22	16	10	THE MUSIK NERVOUS DOG 20353/NERVOUS	ORANG'E
25	20	12	11	DO YOU LOVE ME TOMMY BOY SILVER LABEL 349/TOMMY BOY	A GIFT OF LOVE FEAT. DEMI MOORE
26	30	36	3	JOY & PAIN (DON'T YOU BELIEVE ME) TOMMY BOY 372	MOA
27	19	15	9	RIDE THE TRIP JELLYBEAN 2545	PLASMIC HONEY
28	24	21	10	CAN'T TAKE MY EYES OFF OF YOU AM 0100	JEANIE TRACY
29	35	50	3	MY HOUSE CUTTING 436	68 BEATS
30	34	47	3	WANNA GIVE IT UP AFTERHOURS 112/UC	RALPHI ROSARIO WITH LINDA CLIFFORD
31	29	31	6	I WANT YOUR LOVE REDDLINE 249/WARLOCK	DA BUDDAH BANGAZ
32	41	—	2	SHOW ME LOVE '99 4 PLAY PROMO	ROBIN S.
33	31	33	6	HEAVEN GIANT STEP 69427/550 MUSIC	GLEN SCOTT
34	44	—	2	JUST DOIN' WHAT WE LOVE CHAMPION 333	CAROLE SYLVAN
35	43	—	2	PUT YOUR HANDS UP CLUB TOOLS IMPORT/EDEL	BLACK + WHITE BROTHERS
36	45	—	2	LET THE JOY RISE INTERHIT 54035/PRIORITY	ABIGAIL
37	47	—	2	THE SOUND VINYL SOUL 101/MUSIC PLANT	TERRY HUNTER
38	39	49	3	MOVE MANIA CONTAGIOUS PROMO	SASH! FEATURING SHANNON
39	36	32	7	THE SWISHER RAW NERVE 1001	SUMMER'S EVE
◀ Hot Shot Debut ▶					
40	NEW ▶	1	1	SHARE THE LOVE ARISTA PROMO †	ANDREA MARTIN
41	NEW ▶	1	1	MY FIRST NIGHT WITH YOU UNIVERSITY 97059/INTERSCOPE †	MYA
42	48	—	2	PUSH UPSTAIRS JBO PROMO/V2	UNDERWORLD
43	NEW ▶	1	1	STOP & PANIC MOONSHINE 88458 †	CIRRUS
44	NEW ▶	1	1	UNTIL WE MEET AGAIN MOTOWN PROMO/UNIVERSAL	DIANA ROSS
45	NEW ▶	1	1	BIG LOVE SUBLIMINAL 1&STRICTLY RHYTHM	PETE HELLER
46	28	26	10	STRUCK BY LOVE EIGHTBALL 132	LECTROLUV FEATURING ALVAUGHN JACKSON
47	49	—	2	TURN ME ON TWISTED 55527/MCA	DANNY TENAGLIA FEATURING LIZ TORRES
48	46	45	4	THE BEGINNING NITEGROOVES 97/KING STREET	MIKE SKI
49	25	17	15	JOY DEFINITY 004	KATHY BROWN
50	50	—	2	MUTUAL WHIRLING 0012	DAUBY

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/Greatest Gainer ▶					
1	1	—	2	LIVIN' LA VIDA LOCA (M) (T) (X) C2 79153/COLUMBIA †	RICKY MARTIN
2 weeks at No. 1					
2	2	1	25	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
3	3	2	13	BLUE MONDAY (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS. †	ORGY
4	5	4	22	WE LIKE TO PARTY! (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS
5	4	3	9	NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
6	6	5	7	MARIA (T) (X) LOGIC 78040/BEYOND †	BLONDIE
7	7	6	10	PRaise YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
8	8	7	15	HEARTBREAK HOTEL/IT'S NOT RIGHT BUT IT'S OKAY (T) (X) ARISTA 13613 †	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
9	11	8	41	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE †	FATBOY SLIM
10	10	10	50	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932 †	RICKY MARTIN
11	9	—	2	GIVE IT TO YOU (T) (X) INTERSCOPE 97052 †	JORDAN KNIGHT
12	12	9	13	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104 †	MARIAH CAREY
13	15	23	19	SKIN (T) (X) NERVOUS 20356 †	CHARLOTTE
14	13	11	32	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
15	16	13	3	MY FIRST NIGHT WITH YOU (X) UNIVERSITY 97059/INTERSCOPE †	MYA
◀ Hot Shot Debut ▶					
16	NEW ▶	1	1	IF YOU BUY THIS RECORD YOUR LIFE WILL BE BETTER (T) (X) JIVE 42594	THE TAMPERER FEAT. MAYA DAYS
17	14	12	17	C'EST LA VIE (T) (X) EPIC 79085 †	B*WITCHED
18	17	15	3	WINDOWLICKE (X) WARP 35007/SIRE †	APHEX TWIN
19	22	20	36	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
20	28	32	5	UNSPEAKABLE JOY (T) (X) NERVOUS 20358	KIM ENGLISH
21	19	17	12	PRETTY FLY (FOR A WHITE GUY) (X) TWIN SOUNDS/DOMINION 4261/K-TEL	THE OBSCURE
22	18	16	10	JACKIE'S STRENGTH (T) (X) ATLANTIC 84442/AG †	TORI AMOS
23	29	24	11	BODY (T) (X) TWISTED 55528/MCA †	FUNKY GREEN DOGS
24	30	30	7	WHAT'D YOU COME HERE FOR? (T) (X) COLUMBIA 79091 †	TRINA & TAMARA
25	20	18	15	ALL I HAVE TO GIVE (T) (X) JIVE 42563 †	BACKSTREET BOYS
26	23	19	23	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM †	VENGABOYS
27	33	25	5	ALL NIGHT LONG (T) BAD BOY 79206/ARISTA †	FAITH EVANS FEATURING PUFF DADDY
28	26	22	15	TAINTED LOVE (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
29	21	14	12	MIAMI (X) TWIN SOUNDS/DOMINION 4251/K-TEL	SLICK
30	24	21	51	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG †	BRANDY & MONICA
31	32	26	49	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
32	25	—	2	BODY MOVIN' (T) GRAND ROYAL 58740/CAPITOL †	BEASTIE BOYS
33	27	28	13	WHEN I'M GONE (T) (X) ROBBINS 72034	ROCKELL
34	35	29	39	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
35	31	27	15	I'M BEAUTIFUL (T) (X) WARNER BROS. 44586 †	BETTE MIDLER
36	34	31	5	MICKEY (REMIXES) (T) (X) RAZOR & TIE 80750 †	TONI BASIL
37	36	34	54	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822 †	MARIAH CAREY
38	NEW ▶	1	1	MY NAME IS (X) STREET BEAT 048	EMFACTOR
39	38	36	21	HORNY (T) (X) AMERICAN 79065/COLUMBIA †	MOUSSE T. VS. HOT 'N' JUICY
40	44	49	11	LET'S GO ALL THE WAY (T) (X) COLUMBIA 78958 †	REACT
41	40	37	15	SOMEONE TO HOLD (T) (X) H.O.L.A. 341082	VERONICA
42	RE-ENTRY	3	3	DREAMING (T) (X) TOMMY BOY SILVER LABEL 359/TOMMY BOY †	RUFF DRIVERZ PRESENTS ARROLA
43	NEW ▶	1	1	IT'S OVER NOW (T) ARISTA 13656 †	DEBORAH COX
44	37	38	46	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS. †	MADONNA
45	39	—	2	SWEET LADY (X) TWIN SOUNDS/DOMINION 4299/K-TEL	TORRID
46	42	35	32	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551 †	DEBORAH COX
47	NEW ▶	1	1	GOT THE GROOVE (T) GROOVILICIOUS 079/STRICTLY RHYTHM	SM-TRAX
48	50	46	32	LET ME GO...RELEASE ME (T) (X) H.O.L.A. 341070	VERONICA
49	NEW ▶	1	1	FIVE MINUTES OF FUNK (T) JIVE ELECTRO 42597/JIVE	WHODINI VS. DJ ICEY
50	RE-ENTRY	12	12	THIS JOY (T) (X) WELCOME WAX/GROOVILICIOUS 073/STRICTLY RHYTHM	VERNESSA MITCHELL

○ 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.

ATLANTIC BRINGS FALK'S GROOVES STATESIDE

(Continued from page 28)

Atlantic will rely heavily on a lifestyle marketing campaign. The label has hired New York-based independent promotion firm Strong Communications—just as it did with Dimitri From Paris—to help insure access to upscale hotels, fashion boutiques, trendy cafes/lounges, and hair salons.

"We are confident that this will be a strong word-of-mouth record," says Steve DeBro, senior director of associated labels at Atlantic Rec-

ords. "We're fairly certain that this album will start with trendsetters—clubgoers and the hip crowd—and spread from there. We see it initially impacting in markets like New York, Los Angeles, San Francisco, and Miami."

DeBro notes that the international story of "Quel Bordel" is currently being written. "A strong success story in Europe will only help our cause here," he admits. "The international market has tremen-

dous influence on major cities here."

The video for "Make It Right" aired on Swedish national television the week of April 19, confirms DeBro. On Sunday (9), Warner Music Sweden, along with Swedish national television, is scheduled to present a live concert by Falk, which will air the following night.

On July 9 and 10, Falk and selected singers from the album will perform at a music festival in Kalas, Sweden.

Falk is managed by Alex Strehl and Peter Swartling of Stockholm-based Lifeline Management. He is booked by Blixten Henriksson of Stockholm-based EMA Telstar.

As of now, Atlantic has no plans to bring Falk to the U.S. for a tour: "It's basically due to the number of artists involved," DeBro says. "But that's not to say an 'event concert' is out of the question. It could very well happen."

At the end of the day, Falk

achieved what he set out to do with "Quel Bordel."

"I wanted to create a warm and sweet atmosphere," says the artist. "And during the 12 months it took to complete, I was never quite sure if all the songs would work together. It always seemed like I was piecing together all these different landscapes. Fortunately, the finished product is cohesive. It's one solid vibe."

MICHAEL PAOLETTA

NASHVILLE MUSIC PUBLISHING

THE BILLBOARD SPOTLIGHT



LEADING PUBS DISCUSS MERGERS AND MARKETING, COSTS AND COPYCATS

Like weather forecasters, publishers in Nashville often sense coming change before other segments of the industry do. To see what the prognosticators in Nashville today are seeing on the horizon, Billboard's Chet Flippo and several publishing veterans sat down at a roundtable discussion to consider issues that face the business. Taking part were Sony/ATV Tree president/CEO Donna Hilley, Warner/Chappell Music executive VP/executive GM Tim Wiperman and EMI Music Publishing executive VP/GM Gary Overton.

Recent consolidation in the music industry and in radio has led to massive changes, most notably in compression

BY CHET FLIPPO

and downsizing. How does that affect publishing in Nashville?

Overton: I don't feel any immediate repercussions to us here. Unlike our counterparts at the record labels, who built multiple labels and really scaled up during the boom time, we didn't scale up then. The consolidation, though, hits us, as there are fewer artists and the mechanical incomes are being reduced.

Wiperman: That means fewer available positions for writer deals at the levels that they are at now.

Hilley: I think the mergers in many ways get us back to reality. It also hurts us here in

Nashville, because it takes away jobs, it takes away opportunities for songwriters to come in and hone their craft, because you'll have to get only writers who you know can hit the ground running, and you'll try to get them at a rate probably much less than they expect to receive, and that may cause some chaos. The biggest plus of the mergers is that the people who have the ability to think and act quickly and do not have to go through 19 layers of management approval will survive. I think they will spring up everywhere.

Overton: In immediate terms, locally, recent changes mean it's going to be harder for writers to get deals they can live with.

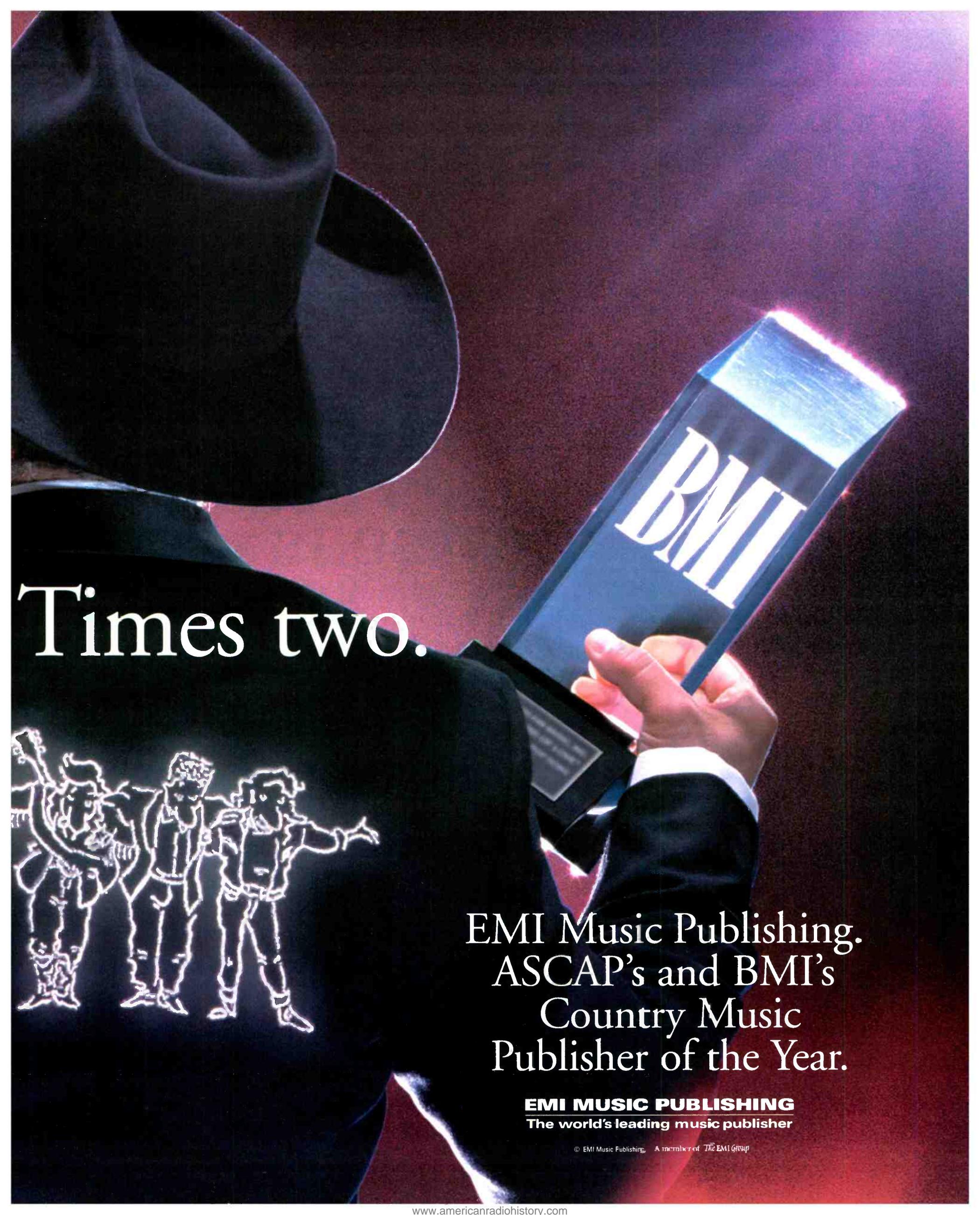
In recent boom years, the writer's draw—

Continued on page 36

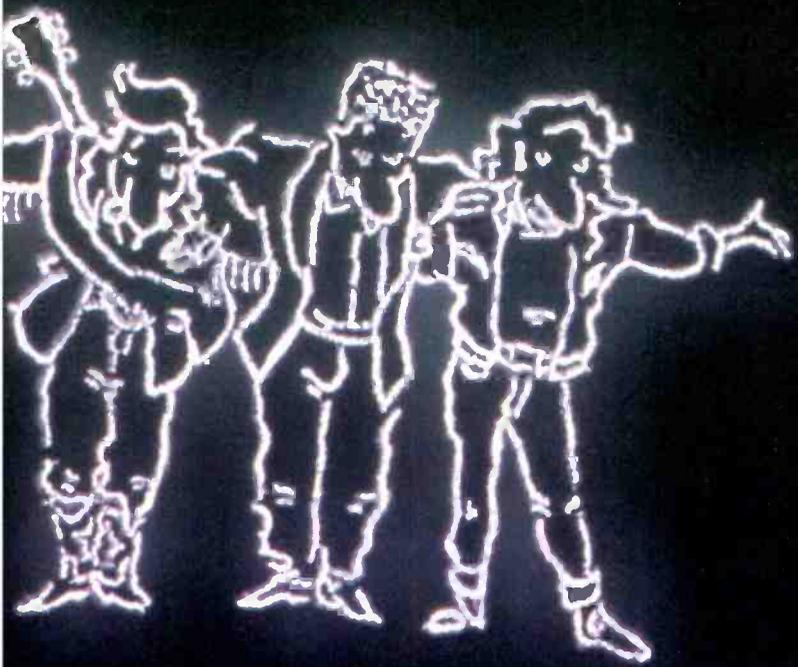


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NASHVILLE MUSIC PUBLISHING

PUBS DISCUSSION

Continued from page 31

the writer's annual advance against song royalties—really escalated, to the point where there were instances of writers drawing as much as \$150,000 a year. Was that at all realistic?

Hilley: My financial people gave me a look at what it takes, in terms of recorded songs, if a writer comes in and asks for \$40,000. It blows your mind.

Overton: When you sign a writer, whether it's a new writer or one with a track record, it takes a while to start a catalog and everything. So you're guaranteed to be at the end of your second year before you see any money. So divide up those two years of draw. It's tough for everybody.

Hilley: I think the draw deals are coming back to a sound reality. Periodically, a new publisher will come in here with astronomical deals and it hurts us all.

Wipperman: I did a study of mid-range acts—gold to platinum level acts, three to five years ago—and showed that the average amount that we made in 1995 off those acts was about \$50,000 per song. In 1998, it was \$24,000 from the same acts on a per-song basis. That's what we're looking at now.

Overton: Donna and Tim have been through the cycles in Nashville and have seen the gold rush, so, as publishers, didn't expand during the boom time. We don't have to cut

staff or writers now; we just have to be realistic. About two years ago, I was telling people, "Look, right now you may have the leverage to jack the deals up to levels that are unfavorable to us, but it's gonna spin around. You're gonna come back to me and say, "I lost my deal over there, I didn't have enough activity and they had to let me go, will you make me an offer?"

Wipperman: The sad part is that many writers got used to a lifestyle that wasn't sustainable. Some advances became exorbitant. Now you've got to go back to reality. Now you're dropped or your draw is lowered. They've bought the houses and the cars, and now they can't sustain the lifestyle.

Hilley: We're looking at deals with writers very carefully. If a particular writer isn't getting enough cuts to warrant the advance we're giving, we do one of two things: either drop that writer or say, "Look, here's your history and here's what you're making. We would like to make your draw a reasonable amount." A lot of writers here have redone their deals. It's becoming more of a partnership today. Another reason for watching roster size is that I only have five song-pluggers, and I don't believe any song-plugger should be given more than 10 writers. We once had so many writers that it took months to listen to all the demos. Now they're heard the next day. And the cost!

Wipperman: The cost of record-

ing a demo now is about \$600. Per song.

Overton: Multiply that by the number of songs per year times the number of writers. That's a lot of money.

Wipperman: Looking at the total investment in a particular song, considering the draw you give a writer, the overhead, the staff and the demo, you're talking about \$3,000 to \$5,000 you have invested in each song. Then, if you have a hundred songs being held by artists or producers or labels, that's a huge inventory.

What is the situation with "holds," now that Sony was the first company to institute a written policy about holds, with specific hold time periods?

Hilley: We have worked out agreements with every label now. There was some label resistance to our policy initially, but now everyone is happy. Mercury originally didn't want to do it, because they had never done any of the things others were doing that caused us to institute our policy. So I understood their frustration. But, everything's worked out. They weren't guilty. What was happening was that producers would each put 10 or more songs on hold.

Wipperman: You put 10 of my songs on hold, you've got \$50,000 of my inventory in your hands with no guarantee of any return. No businessman is going to allow that. No



Gary Overton, EMI Music Publishing



Donna Hilley, Sony ATV Tree

businessman with any brains.

Is this fairly dormant sales cycle in country music fading?

Overton: It's interesting that you'll hear some people say there just aren't enough great songs. I guarantee you, we all have plenty of great songs. We really do. It's just that the business is like a baseball player in a slump. Sometimes, you miss for a while, but you've got to

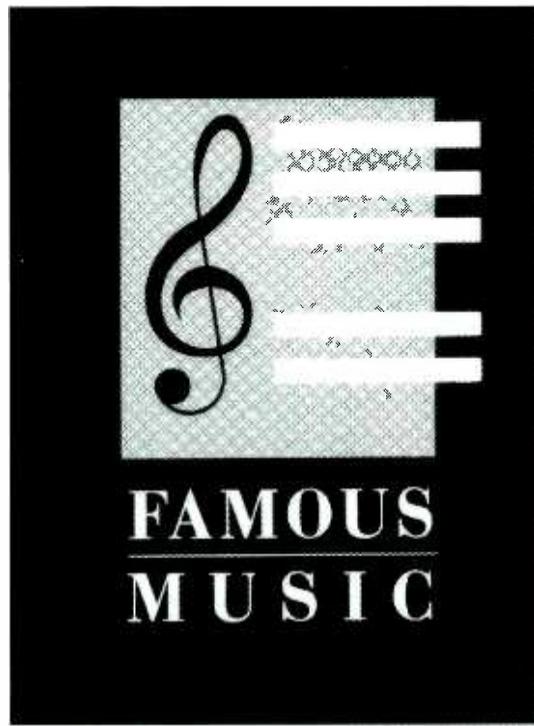
keep swinging.

Hilley: There's a saying: "It's the music, stupid." People buy great music. Look at the Dixie Chicks. I think we have it backwards in country music today. We should be making great music and then let the music dictate the marketing. Instead, we're letting the marketplace dictate what the music is. Great music will define the market. If the music's not great, it won't sell.

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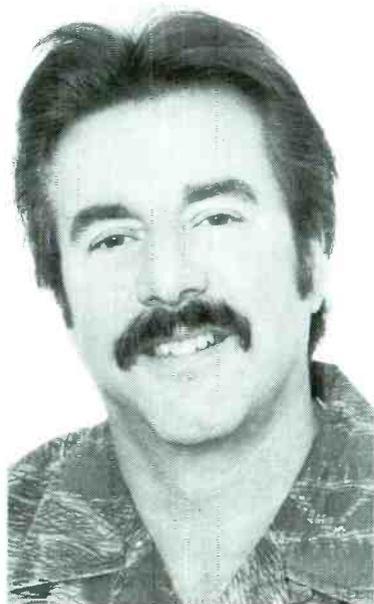
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Tim Wiperman, Warner/Clubb Music

we're telling them to like. Musically, you've got to find other things to regenerate it. Otherwise, that would be like us going only with our current hot writers and dropping everyone else.

Hilley: Another thing that's happened to us in country is that an artist whose first album sells well looks at the writers' royalties and decides they'll write everything themselves on the next album. And then the album goes in the toilet. That has happened in this town over and over. If you've got a great album because of great songwriters, go back to those songwriters and get great songs again.

Overton: And if you look at some of our great artists, many of them—Alan Jackson, Brooks & Dunn, Alan Jackson, going back to Conway Twitty—wrote most of their material at first, and, as their careers went on, they wrote less and less. They recognize great songs.

Hilley: Then there's the copycat factor. The Dixie Chicks hit, and now everybody wants a Dixie Chicks. It's too late now.

Overton: Same thing with Brooks & Dunn. Get us a duo! Deana Carter hits. Get us some songs of innocence! Shania hits. Get us some belly buttons!

Hilley: As an industry, we underestimate the intelligence of the general public. They know what's great. And kids today are smart. They know what's good. They want value for their dollar, and they will buy

what they really want. They're not as loyal to one format. They'll go in a record store and buy an Alanis Morissette, a Dixie Chicks and something else. I'm the same way.

Overton: An interesting study showed that T. Graham Brown's ratio of radio spins to album sales was only slightly behind that of the Dixie Chicks. He was getting very little airplay, but, where it was being played, it was selling. There are people today with top-10 hits who are selling nothing.

Hilley: One good thing is that we're breaking new acts again.

Wiperman: In 1998, there were 37 debut acts in country. Of those 37, only one had a top-five record and that was the Wilkinsons.

Overton: Well, we don't have a choice. This is what we do—we don't pack up and go home. We all believe we have great music. So we go on. Now, there's another factor today—the manager's role. In many cases, publishers sign and develop an act, get them a record deal and then take them to a manager, who says he can't afford this act: "I'm out of money; the label's out of money." Managers don't want to put money in.

Hilley: And we're not making a distinction between hit act and new act. We're just pitching to anybody who's recording. We've got enough songs, and any one of them can make a new act a superstar. There was a time in Nashville when we didn't do that; we held our A songs for A acts. Consequently, a lot of new

people are getting great songs.

Wiperman: And we're able to pitch some really great songs that people wouldn't record three years ago because songs being played then were uptempo and lighter. So we're able to mine some of those songs now.

Hilley: We have a Jamie O'Hara song called "A Cold Hard Truth" that is five or six years old. Several artists cut it, but none of them hooked it. George Jones just recorded it, and, man, he killed it. Who knows if radio will play George Jones? Songs like that will find a place somewhere to be heard, because it's such a great song.

Wiperman: Or take a song like the [Jon] Vezner song "You're Gone," a meaty, quality song, a song that, three years ago, would not have been cut. Diamond Rio took a chance on it, and it worked.

Hilley: When you hear a standard, no matter what genre it's in, it evokes genuine emotion. I think that's what we're going back to. It's coming back around.

Wiperman: We've seen the cycle before. The dynamic is a little different this time, because of the consolidation at radio, but the fundamental behind that dynamic is still the music. We saw the same thing happen pre-"Urban Cowboy," when there was a huge amount of complacency in the business. That happened again in Nashville, until about a year and a half ago, where we thought everything would stay at the

same level on and on. But life just doesn't work that way. We've seen this before, and we're in the corrective stage of the cycle.

Hilley: The other day, I decided I wanted the new George Stephanopolous book and the Monica [Lewinsky] book, so my husband ordered them for me on Amazon.com. I was watching the computer screen and the Trio album came up on the screen, and I said, "Oh, buy that, too." Then at a dinner the other night with six other women, it turned out that all of us had ordered those same three things from Amazon.com. That album is not being played on the radio, but it's selling. Things are changing.

Overton: I find it hard to understand record labels' opposition to the MP3 technology. With all genres of music, the first thing you have to do is get it through radio, or else you're dead. So, you have a hard time getting through radio, then when your gross dollar comes in, a piece goes to retail, a piece goes to wholesale, a piece goes to your own distribution company, so what are you left with? Then, here comes MP3, which will eliminate all those costs. No more warehousing. You can sell direct to the consumer. Remember, in the early days of the music industry, the record companies didn't want radio to get records, because then people could get them for free. Now, radio is getting paid to play them. I would be encouraging technology that takes it direct. ■

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WHEN TO HOLD 'EM

Continued from page 34

communication gets very convoluted. We are attempting to bring communication back between the copyright owner and the copyright user." Though he admits there was a little bit of resistance from some people initially, Bomar met and talked with them and worked everything out.

"I think the Arista A&R staff has always tried to maintain a positive relationship with all publishers and songwriters," says Steve Williams, senior director of A&R at Arista Records. "We have worked hard to get the great song first and tried not to fall into that game where songs get lost in the shuffle."

Williams says he felt that the written hold policy was geared toward people who were a problem, and the only thing he asked of Sony was to please not bog down his staff in paperwork.

CONSTANT COMMUNICATION

"Everybody has to come up with their own way of dealing with holds," says Julie Daniel, co-owner of Island Bound Music. "We don't have a set policy. It really is about the relationships we have with the people who are holding our songs, and we communicate with them on a very regular basis. We do play songs that are on hold, but we tell them that they are on hold. You just do the best you can and be honest with people."

"It's too early to tell whether it will have significant impact," says Chris Waters, songwriter ("You're Easy On The Eyes," recorded by Terri Clark) and producer (Tamara Walker for Curb). He agrees with Daniels that relationships are important. "There's no such thing as a hold—just the word of each party. The problem comes when people break their word."



Melanie Howard, Harlan Howard Songs

It's all about communication. It is the equal responsibility of the publisher, the artist rep and the songwriter to talk between the parties. If the status of the song changes, let the publisher know. This simple little paper is a way of helping to facilitate that communication."

"As much as I can appreciate why Tree has to do it, with the volume

they do, I still think it's a people business, and it comes down to who is putting your songs on hold," says Melanie Howard, partner in Harlan Howard Songs/Melanie Howard Music. "Are we [as a publisher] going to institute a similar policy? Probably not. Is there a need for a change in policy? Yes, the policy is abused."

"You just have to know who you're dealing with. If Tony Brown says he's gonna cut a song, you know he's



Steve Williams, Arista Records

gonna cut it. He's great about it. Every time he said he would cut something, he did. Harlan says you're just looking for one believer, and you may have to go through 99 to get to that one."

Byron Gallimore, producer of Tim

McGraw, Jo Dee Messina and Brooks & Dunn, also thinks the written policy probably was needed at Sony/ATV Tree because of the size of the company. "And it gives us an official statement that we have a hold on a song, and that should be positive," he says. "Being a writer and having a publishing company, I am sensitive to holding people's songs, and we try to get back to people as quickly as possible. I'm real happy with the existing [hold] system. We work as hard as we can to get with the artist after we've put a song on hold, to get an answer from them. We are in contact with these pluggers every week—maybe every other day—and they know where we stand if we like the song and it goes on hold. People are free to call us back on a daily basis if they want to see what we've heard from the artist."

"From a publishing standpoint," Gallimore continues, "I wouldn't go to the trouble of a written hold. I'd just pick up the phone and, if they ask for a hold, then we do it. We feel free at any moment to call and ask the status [of a pitch] and tell them we have another request. We give them everything we can and try not to hold them up."

Concludes Arista's Williams, "I think, in a nutshell, no matter what policy you have, it all comes down to the people hearing the songs and our responsibility to understand that, when we put something on hold, we are taking a song out of the system. If we abuse that, it hurts the songwriters and the publishers." ■

COUNTRY OVERSEAS

Continued from page 34

Chris Rodriguez, who is a Christian writer and artist. "He just released an album on Word," she notes, "but the pop version of that will be released on Epic. He also got a Nashville Music Award for backup singing behind Faith Hill and Vince Gill, and he tours with Kenny Loggins and Amy Grant. Chris went from Nashville to write with the group Aqua, the dance band from Denmark. Then, he went to write with Kenny Loggins for a children's album."

Another of her Nashville writers, Tommy Lee James, who scored big with the Reba McEntire-Brooks & Dunn single "If You See Her/If You See Him," has cuts on Cliff Richard's latest album. "Tommy went to write with the English writer Don Black, who wrote 'To Sir With Love,'" she says.

"And you can't forget Roy [Orbison]," she adds. "He's having a big hit in Brazil now with a Portuguese version of 'Crying.' A good song is a good song. You just have to have a lot of interest to expand your boundaries. It's not hard. You have to see that the world is getting very small. You get paid just the same there. As a publisher, you just need to buy a ticket and go. You also need a sense of humility—you say, 'Hey, I'm here to learn.' I have my 'H.O.W.' technique—you have to have humility, open-mindedness and willingness." ■

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New Columbia Duo Feted. New duo Montgomery Gentry was honored by its label, Columbia Records, with a party at the Nashville National Guard Armory. Shown in the back row, from left, are John Dorris of the Hallmark Direction Co., Sony Music Nashville senior VP of sales and marketing Mike Kraski, Eddie Montgomery, Troy Gentry, Sony Music Nashville president Allen Butler, and Columbia VP of national country promotion Ted Wagner. In the front row, from left, are Sony Music Nashville VP of A&R Blake Chancey, Sony Music Nashville senior VP of national country promotion Jack Lameier, and Johnny Dorris of Hallmark Direction Co.

Marty Stuart Becomes A 'Pilgrim'

MCA Nashville Mounts Ambitious Plan For Concept Album

BY CHET FLIPPO

NASHVILLE—The last time a major country artist recorded a concept album, the result was "Red Headed Stranger," which propelled Willie Nelson to superstardom.

While Marty Stuart doesn't have such aspirations for his forthcoming album, "The Pilgrim," he says he's just glad he was able to do it.

"You can always dream, though," says Stuart. "When I was a little kid, the only two dreams I had were to meet Johnny Cash and Flatt & Scruggs. As it turned out, the only two steady jobs I've ever had were with Johnny Cash and Flatt & Scruggs."

In fact, both Cash and Earl Scruggs appear on Stuart's latest album, due June 15 from MCA Nashville. And Lester Flatt would

have been on it, too, says Stuart, were it not for the fact that he died in 1979.

To record Cash for the album, Stuart flew with a sound engineer to Montego Bay, Jamaica, where Cash was wintering, and made a field recording of Cash reciting the Alfred Lord Tennyson poem "Sir Galahad." Other guests on the album include Ralph Stanley; Stuart's wife, Connie Smith; Flatt & Scruggs alumnus Josh Graves; Emmylou Harris; and Mike Campbell from the Heartbreakers.

Historic instruments used on the album include Hank Williams' 1939 Martin D-45 guitar; Mother Maybelle Carter's Fender Palomino, Don Rich's 1964 Fender Telecaster; Luther Perkins' 1955 Fender Esquire, Flatt's 1950 Martin D-28, Wayne Moss' 1964 Fender Jazzmaster; Bill Monroe's 1950 D-28 Martin, and Lloyd Loar's 1933 Lloyd Loar Gibson F-5 mandolin.

Stuart says the idea for the album came when he was driving on Lankershim Boulevard, Los Angeles' famed country music corridor.

"It hit me that the odyssey of country music is like a huge tapestry, with

everything tied together," says Stuart. "It's about all of human experience. I sketched out an actual tapestry, took it to [MCA Nashville president] Tony Brown, dropped it on the floor, and said, 'This is what my next album will sound like.'"

"I said, 'Cool!,'" says Brown. They then took the tapestry to MCA Nashville chairman Bruce Hinton, who said, "That's really cool." So Stuart embarked on his odyssey. "I think this is one of the finest albums MCA's ever put out. Ever," says Brown. "We were proud to do it," says Hinton.

The genesis of "The Pilgrim" song, says Stuart, which came to drive the album and the story, occurred when he was booked to record at the original Sun Records studio in Memphis. His original song plans were shelved when he got the news that bluegrass founder Monroe had died.

"I loved that old man, and I went out that night and walked the streets of Memphis and cried," Stuart recalls. "I came back and wrote four lines that became 'The Pilgrim.' The actual story of the album is about some people I knew who got into a complicated triangle, with a suicide as the result. This is about what happened to those people."

(Continued on page 41)

The Case For Johnny Cash's Lesbian Appeal; Brandt, Church Are Bosnia-Bound

PAGES: Johnny Cash as lesbian icon? Don't laugh. That's one of the subjects examined in academia's latest look at country music. Duke University Press has just published "Reading Country Music: Steel Guitar, Opry Stars, And Honky-Tonk Bars," edited by Cecelia Tichi, who is director of American and Southern Studies at Vanderbilt University.

One chapter that invariably catches the eye is "My Name Is Sue! How Do You Do?—Johnny Cash As Lesbian Icon." The author, freelance writer Teresa Ortega, presents her case in convincing fashion.

"As a lesbian icon," she writes, "Johnny Cash enjoys the attention of a particular dyke crowd who stand by their man for his notable contributions to the world of lesbian fashion. With his homely face, starkly cut hair, and unfashionable black clothes, Cash's star image is determinedly anti-aesthetic, a style that owes more to folksiness than to artiness. Cash's unapologetic self-presentation symbolizes many lesbians' view of their own relationship to ideals of physical beauty, both masculine and feminine. In addition, lesbians admire the particulars of Cash's wardrobe and the weathered but durable masculine persona his clothes define and project."

Cash's "Everyman look," she writes, "appeals to lesbians because of how easily his style can be adapted, transformed into the fashionable habit of Everydyke... All-black is the lesbian cross-dresser's dream outfit."

PEOPLE: "No matter what side of the fence you're on, it's important to support the troops over there," Reprise artist Paul Brandt tells Nashville Scene about his decision to visit Bosnia this month and entertain American and NATO troops there. His labelmate Claudia Church will perform on this USO tour May 17-22. "She'll get more attention than I will," Brandt says, "but I think it's important that country music address things like this. They can use a little diversion over there right now."

Brandt says they're taking along "the world's largest

greeting cards," signed by soldiers' family members in the U.S. "I'll be curious to see what people say about this visit," says Brandt. "It's a very touchy subject with people."

ON THE ROW: Groundbreaking ceremonies for the new Country Music Hall of Fame will be held June 17 in downtown Nashville. Approval of a \$2 million allocation from the city of Nashville allows construction to begin on the \$37 million hall, which will occupy a city block next to the Nashville Arena. Completion is scheduled for May 2001.

Vince Gill will inaugurate Denver's new Fillmore Auditorium, with shows May 20-21. The venue was built by Bill Graham Presents, which ran the Fillmores East and West for many years. Shows will benefit United Way's Healing Fund.

Danni Leigh, who was on the late Decca Records roster, signs with Monument Records.

Johnny Paycheck has returned home, after almost six months of hospitalization and recovery.

Lyle Lovett has been in to Seventeen Grand Recording to lay down vocals for Ali-Son Krauss' forthcoming album, "Forget About It."

COMING ATTRACTIONS: The second Black Music Festival will be held June 15 at the Majestic Theatre in Dallas, hosted by Clarence Gilyard of "Walker Texas Ranger" and Brenda Teele from "Positively Texas." Performers will include John Keaton, Al Downing, Marvel Allen, Avis Smoots, and the Federation Of Black Cowboys.

Country Radio Broadcasters will induct six DJs into the Country DJ Hall of Fame at a ceremony June 24 at the Crowne Plaza here. Inductees are Ted Cramer, Pappy Dave Stone, Cousin Ray Woolfenden, Rosalie Allen, Joe Rumore, and Gwyneth "Dandelion" Seese. Eddy Arnold will be presented with the Achievement Award.

PRaise BE: George Jones is back on country radio. Johnny Cash and Willie Nelson are charting albums again, as are Emmylou, Dolly, and Linda with "Trio II." Tell me there's not a God.



by Chet Flippo



'Twentieth Century' Proves To Be A Whirlwind For RCA's Alabama

BY DEBORAH EVANS PRICE

NASHVILLE—There's nothing like deadline pressure to get the creative juices flowing. Luckily, Alabama members Randy Owen, Teddy Gentry, Jeff Cook, and Mark Herndon work well under pressure.

When they went to record their upcoming album, "Twentieth Century," the band members planned to complete it at a leisurely pace. However, when RCA field reps began playing the first single, "God Must Have Spent A Little More Time On You," for radio programmers, key stations slyly made copies without the label staffers knowing, began airing it, and the next thing anyone knew the single was a hit, and the album release was rushed to meet demand.

"We were four or five weeks away from really wanting to drop this single, then somebody got a hold of it, and it spread like wildfire," says RCA VP of national country promotion Mike Wilson, who says the label downloaded the single to stations via DGS on April 19. "We're off to a real exciting start, and any time you have a major hit single, it sets the tone for the album."

Owen says he thought the album, which is the band's 22nd studio set,

would be a fall release. Then the date jumped to June 15. "This one took a lot out of me, and I don't mean that in a negative way," says Owen. "We put a lot into this project. Sometimes in your greatest hour of stress you can rise to a new level of creativity and make it better."

Does he feel the band works best under the gun? "Oh yes. If we didn't, we'd be out of business. We had two



ALABAMA

weeks to do 'Feels So Right,'" he says, recalling the band's 1981 album. "The whole album, pictures, and everything else. We held 'Mountain Music' [until the next project] and put 'Old Flame' on the 'Feels So Right' album. We recorded it on Friday, and the next Monday it was on the radio. That's how quick that one happened."

History seems to be repeating itself. "God Must Have Spent A Little More Time On You" entered Billboard's Hot Country Singles & Tracks chart at No. 62, jumped to No. 41, and this issue is at No. 33. "We've had to react quickly to the single," says RCA Label Group senior VP/GM Butch Waugh. "We are thrilled with the success we're having so far."

"N Sync already had a pop hit with the song when RCA Label Group

(Continued on page 41)

Billboard HOT COUNTRY SINGLES & TRACKS

MAY 15, 1999

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 154 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
No. 1						
1	2	5	9	PLEASE REMEMBER ME B. GALLIMORE, J. STROUD, T. MCGRAW (R. CROWELL, W. JENNINGS)	TIM MCGRAW (C) (D) (V) CURB 73080 †	1
2	1	3	17	WISH YOU WERE HERE C. CHAMBERLAIN (S. EWING, B. ANDERSON, D. MOORE)	MARK WILLS (V) MERCURY 566764	1
3	5	9	23	YOU WON'T EVER BE LONELY D. MALLOY, J. G. SMITH (A. GRIGGS, B. JONES)	ANDY GRIGGS (C) (D) RCA 65646 †	3
4	4	6	15	GONE CRAZY K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13155	4
5	8	8	21	HANDS OF A WORKING MAN B. GALLIMORE (D. V. WILLIAMS, JIM COLLINS)	TY HERNDON EPIC ALBUM CUT †	5
6	11	11	13	TWO TEARDROPS S. WARINER (B. ANDERSON, S. WARINER)	STEVE WARINER CAPITOL ALBUM CUT †	6
7	10	10	16	ANYONE ELSE P. WORLEY, B. J. WALKER, JR., C. RAYE (R. FOSTER)	COLLIN RAYE EPIC ALBUM CUT †	7
8	3	1	23	HOW FOREVER FEELS B. CANNON, N. WILSON (W. MOBLEY, T. MULLINS)	KENNY CHESNEY (C) (D) (V) BNA 65666 †	1
9	12	13	11	MAN! I FEEL LIKE A WOMAN! R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	9
10	13	16	10	WRITE THIS DOWN T. BROWN, G. STRAIT (D. HUNT, K. M. ROBBINS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT †	10
11	6	7	27	DRIVE ME WILD M. A. MILLER, M. MCANALLY (M. A. MILLER, G. HUBBARD, M. LAWLER)	SAWYER BROWN (C) (D) (V) CURB 73075 †	6
12	7	2	21	I'LL THINK OF A REASON LATER M. WRIGHT (T. MARTIN, T. NICHOLS)	LEE ANN WOMACK (V) DECCA 72076/MCA NASHVILLE	2
13	14	12	15	EVERYTIME I CRY K. STEGALL (B. REGAN, K. STALEY)	TERRI CLARK (V) MERCURY 566848 †	12
14	15	15	14	HILLBILLY SHOES J. SCAIFE (M. GEIGER, W. MULLIS, B. TAYLOR)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79115 †	14
15	9	4	28	ORDINARY LIFE N. WILSON, B. CANNON (B. BAKER, C. HARRINGTON)	CHAD BROCK (C) (D) (V) WARNER BROS. 17136 †	3
16	17	21	11	WHATEVER YOU SAY P. WORLEY, M. MCBRIDE (T. MARTIN, E. HILL)	MARTINA MCBRIDE (V) RCA 65730 †	16
17	19	20	16	WITH YOU M. SPIRO (M. HENDRIX, R. L. BRUCE)	LILA MCCANN (C) (D) ASYLUM 64052 †	17
18	18	17	16	I'M LEAVING P. MCMARKIN, A. TIPPIN (A. BARKER, R. HARBIN, L. D. LEWIS)	AARON TIPPIN LYRIC STREET ALBUM CUT	17
19	16	14	23	YOU WERE MINE P. WORLEY, B. CHANCEY (E. ERWIN, M. SEIDEL)	DIXIE CHICKS MONUMENT ALBUM CUT †	1
20	22	27	12	MAYBE NOT TONIGHT K. STEGALL (K. STEGALL, D. HILL)	SAMMY KERSHAW & LORRIE MORGAN (V) BNA/MERCURY 65729 †	20
21	25	28	11	STRANGER IN MY MIRROR J. STROUD, B. GALLIMORE, R. TRAVIS (S. EWING, K. WILLIAMS)	RANDY TRAVIS DREAMWORKS ALBUM CUT	21
22	26	32	7	TONIGHT THE HEARTACHE'S ON ME P. WORLEY, B. CHANCEY (M. W. FRANCIS, J. MACRAE, B. MORRISON)	DIXIE CHICKS MONUMENT ALBUM CUT	22
23	28	34	9	ONE HONEST HEART D. MALLOY, R. MCENTIRE (D. MALLOY, F. J. MYERS, G. BAKER)	REBA (V) MCA NASHVILLE 72094	23
24	23	24	29	UNBELIEVABLE M. D. CLUTE, DIAMOND RIO (A. ANDERSON, J. STEELE)	DIAMOND RIO (V) ARISTA NASHVILLE 13138 †	2
25	20	18	32	STAND BESIDE ME B. GALLIMORE, T. MCGRAW (S. A. DAVIS)	JO DEE MESSINA CURB ALBUM CUT †	1
26	30	33	8	HELLO L.O.V.E. G. FUNDIS (J. STEELE, D. WELLS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	26
27	29	31	10	A NIGHT TO REMEMBER D. COOK, L. WILSON (M. T. BARNES, T. W. HALE)	JOE DIFFIE (C) (D) EPIC 79118 †	27
28	27	29	15	YOUR OWN LITTLE CORNER OF MY HEART M. BRIGHT, T. DUBOIS (W. ALDRIDGE, B. CRISLER)	BLACKHAWK (V) ARISTA NASHVILLE 13158	27
29	31	30	13	SHE'S ALWAYS RIGHT D. JOHNSON, C. WALKER (P. BARNHART, E. HILL, R. MCDONALD)	CLAY WALKER GIANT ALBUM CUT/REPRISE †	29
30	32	35	12	LITTLE GOOD-BYES D. HUFF (K. OSBORN, J. DEERE, K. GREENBERG)	SHEDAISY (C) (D) (V) LYRIC STREET 64025 †	30
31	24	22	18	CAN'T GET ENOUGH E. GORDY, JR. (B. DALY, W. RAMBEAUX, K. BLAZY)	PATTY LOVELESS EPIC ALBUM CUT †	21
32	36	38	10	SINGLE WHITE FEMALE T. BROWN, B. CANNON, N. WILSON (S. SMITH, C. D. JOHNSON)	CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72092 †	32
33	41	62	3	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU D. COOK, ALABAMA (C. STURKEN, E. ROGERS)	ALABAMA RCA ALBUM CUT †	33
34	34	36	15	I WILL BE THERE FOR YOU B. GALLIMORE (R. BOWLES, J. LEO, T. SHAPIRO)	JESSICA ANDREWS (C) (D) (V) DREAMWORKS 59021 †	34
35	35	39	10	SLAVE TO THE HABIT D. HUFF (KOSTAS, T. KEITH, C. CANNON)	SHANE MINOR (C) (D) (V) MERCURY 538546 †	35
36	38	41	6	AMAZED D. HUFF (M. GREEN, A. MAYO, C. LINDSEY)	LONESTAR (V) BNA 65755	36
37	33	26	18	I CAN'T GET OVER YOU D. COOK, K. BROOKS, R. DUNN (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13152	5
38	39	40	14	WHO NEEDS PICTURES F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	BRAD PAISLEY (C) (D) (V) ARISTA NASHVILLE 13156 †	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	48	56	3	LESSON IN LEAVIN' B. GALLIMORE, T. MCGRAW (R. GOODRUM, B. MAHER)	JO DEE MESSINA CURB ALBUM CUT	39
40	43	49	5	THE GREATEST B. MAHER (D. SCHLITZ)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	40
41	37	23	18	LOVE AIN'T LIKE THAT B. GALLIMORE, F. HILL (T. GAETANO, A. J. MASTERS)	FAITH HILL WARNER BROS. ALBUM CUT	12
42	42	44	7	ANGELS WORKING OVERTIME D. CARTER, C. FARREN (M. DULANEY, M. LUNN)	DEANA CARTER CAPITOL ALBUM CUT †	42
43	49	59	4	THIS HEARTACHE NEVER SLEEPS M. WRIGHT (D. BURGESS, T. JOHNSON)	MARK CHESNUTT (V) MCA NASHVILLE 72090	43
44	47	46	8	I KNOW HOW THE RIVER FEELS M. D. CLUTE, DIAMOND RIO (S. D. JONES, A. POWERS)	DIAMOND RIO (V) ARISTA NASHVILLE 13153	44
45	50	55	5	YOU HAD ME FROM HELLO B. CANNON, N. WILSON (K. CHESNEY, S. EWING)	KENNY CHESNEY (V) BNA 65745	45
46	45	45	10	SOMETHIN' 'BOUT A SUNDAY R. E. ORRALL, J. LEO (C. WISEMAN, T. NICHOLS)	MICHAEL PETERSON (C) (D) (V) REPRISE 16995	45
47	46	48	7	FOOL, I'M A WOMAN N. WILSON, B. CANNON (S. EVANS, M. BERG)	SARA EVANS (V) RCA 65744	46
48	53	65	3	CRAZY LITTLE THING CALLED LOVE P. ANDERSON (F. MERCURY)	DWIGHT YOAKAM REPRISE ALBUM CUT †	48
49	44	42	19	MEANWHILE T. BROWN, G. STRAIT (J. F. KNOBLOCH, W. HOLYFIELD)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72084	4
50	51	50	8	BOY OH BOY T. HASELDEN, R. ZAVITSON, D. JOHNSON (S. WILKINSON, A. WILKINSON)	THE WILKINSONS (C) (D) (V) GIANT 16896/REPRISE †	50
51	52	51	6	ALMOST HOME M. C. CARPENTER, B. CHANCEY (M. C. CARPENTER, B. N. CHAPMAN, A. ROBOFF)	MARY CHAPIN CARPENTER (C) (D) COLUMBIA 79148 †	51
52	40	37	14	I WAS K. LEHNING (C. BLACK, P. VASSAR)	NEAL MCCOY (C) (D) (V) ATLANTIC 84456 †	37
53	58	63	4	SEVEN BRIDGES ROAD R. CHANCEY (S. YOUNG)	RICOCHET COLUMBIA ALBUM CUT †	53
54	55	61	3	SOUTH OF SANTA FE D. COOK, K. BROOKS, R. DUNN (K. BROOKS, P. NELSON, L. BOONE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13164 †	54
55	56	54	6	GIVE MY HEART TO YOU J. KELTON, K. STEGALL (W. ALDRIDGE, D. DIPIERO)	BILLY RAY CYRUS (V) MERCURY 870796 †	54
56	54	52	6	START THE CAR B. J. WALKER, JR., T. TRITT (J. COLE)	TRAVIS TRITT WARNER BROS. ALBUM CUT	52
57	75	—	2	THE SECRET OF LIFE B. GALLIMORE, F. HILL (G. PETERS)	FAITH HILL WARNER BROS. ALBUM CUT †	57
58	63	—	2	I'LL STILL LOVE YOU MORE T. BROWN, T. YEARWOOD (D. WARREN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72089 †	58
59	61	74	3	WATCHING MY BABY NOT COMING BACK D. COOK (D. BALL, B. PAISLEY)	DAVID BALL (C) (D) (V) WARNER BROS. 16982 †	59
60	62	64	4	MAKE UP IN LOVE W. WILSON, D. STONE (D. ORTON, T. RAMEY)	DOUG STONE ATLANTIC ALBUM CUT	60
61	65	60	5	SOMEONE ELSE'S TURN TO CRY J. TAYLOR (C. TENNISON, J. ROBINSON)	CHALEE TENNISON ASYLUM ALBUM CUT †	60
62	59	47	17	DON'T COME CRYING TO ME T. BROWN (V. GILL, R. NIELSEN)	VINCE GILL (V) MCA NASHVILLE 72085	27
63	60	58	18	WHAT'S THE MATTER WITH YOU BABY R. CROWELL (B. N. CHAPMAN, A. ROBOFF)	CLAUDIA CHURCH (C) (D) (V) REPRISE 17112 †	41
64	66	71	5	THAT'S THE TRUTH C. FARREN (P. BRANDT, C. FARREN)	PAUL BRANDT (C) (D) (V) REPRISE 16985 †	64
65	71	—	2	CHOICES K. STEGALL (B. YATES, M. CURTIS)	GEORGE JONES ASYLUM ALBUM CUT	65
Hot Shot Debut						
66	NEW	1	1	THE TROUBLE WITH NEVER B. GALLIMORE, J. STROUD, T. MCGRAW (T. MARTIN, M. NESLER)	TIM MCGRAW CURB ALBUM CUT	66
67	57	43	18	BETTER MAN C. FARREN (B. WARREN, B. WARREN, G. NICHOLSON)	THE WARREN BROTHERS (C) (D) (V) BNA 65670 †	32
68	67	66	17	SAY ANYTHING R. HERRING, M. BRIGHT (S. MCANALLY, R. HERRING)	SHANE MCANALLY CURB ALBUM CUT †	41
69	64	57	16	HORSE TO MEXICO C. HOWARD, A. SMITH (P. SEBERT, J. MCELROY)	TRINI TRIGGS (C) (D) (V) CURB 73066	53
70	NEW	1	1	SOMETHING LIKE THAT B. GALLIMORE, J. STROUD, T. MCGRAW (R. FERRELL, K. FOLLESE)	TIM MCGRAW CURB ALBUM CUT	70
71	69	70	18	BARLIGHT L. MAINES, C. ROBISON (C. ROBISON)	CHARLIE ROBISON (C) (D) LUCKY DOG 79061/COLUMBIA †	60
72	72	69	7	FROM THE INSIDE OUT J. STROUD, J. KING (M. BEESON, A. KASSET)	LINDA DAVIS DREAMWORKS ALBUM CUT †	60
73	NEW	1	1	MY BEST FRIEND B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER)	TIM MCGRAW CURB ALBUM CUT	73
74	70	73	11	SUNDOWN C. YOUNG, B. CHANCEY (G. LIGHTFOOT)	DERLY DODD COLUMBIA PROMO SINGLE	59
75	NEW	1	1	SEVENTEEN B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER, C. LINDSEY)	TIM MCGRAW CURB ALBUM CUT	75

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2,700 detections for the first time. Titles below the top 25 are removed from the chart after 20 weeks. † Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1999, Billboard/BPI Communications.

Billboard Top Country Singles Sales

MAY 15, 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	6	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
2	2	2	11	WITH YOU ASYLUM 64052/EEG	LILA MCCANN
3	4	10	5	SINGLE WHITE FEMALE MCA NASHVILLE 72092	CHELY WRIGHT
4	3	3	9	HILLBILLY SHOES COLUMBIA 79115/SONY	MONTGOMERY GENTRY
5	7	16	7	LITTLE GOOD-BYES LYRIC STREET 64025/HOLLYWOOD	SHEDAISY
6	5	5	11	YOU WON'T EVER BE LONELY RCA 65646/RLG	ANDY GRIGGS
7	6	4	12	I WILL BE THERE FOR YOU DREAMWORKS 59021/INTERSCOPE	JESSICA ANDREWS
8	17	20	4	A NIGHT TO REMEMBER EPIC 79118/SONY	JOE DIFFIE
9	8	6	26	FLY (THE ANGEL SONG) GIANT 17131/WARNER BROS.	THE WILKINSONS
10	9	7	13	DRIVE ME WILD CURB 73075	SAWYER BROWN
11	10	12	28	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
12	11	15	100	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
13	13	9	17	MEANWHILE/YOU HAVEN'T LEFT ME YET MCA NASHVILLE 72084	GEORGE STRAIT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	11	15	ORDINARY LIFE WARNER BROS. 17136	CHAD BROCK
15	12	8	15	HOW FOREVER FEELS BNA 65666/RLG	KENNY CHESNEY
16	16	19	3	ALMOST HOME COLUMBIA 79148/SONY	MARY CHAPIN CARPENTER
17	15	13	22	I DON'T WANT TO MISS A THING DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
18	18	14	20	SOMEBODY'S OUT THERE WATCHING EPIC 79064/SONY	THE KINLEYS
19	19	17	33	IF I LOST YOU WARNER BROS. 17152	TRAVIS TRITT
20	20	18	61	THIS KISS ▲ WARNER BROS. 17247	FAITH HILL
21	22	24	7	WHO NEEDS PICTURES ARISTA NASHVILLE 13156	BRAD PAISLEY
22	23	21	11	AMONG THE MISSING BNA 65645/RLG	MICHAEL MCDONALD & KATHY MATTEA
23	NEW	1	1	BOY OH BOY GIANT 16896/WARNER BROS.	THE WILKINSONS
24	21	22	8	WHAT'S THE MATTER WITH YOU BABY WARNER BROS. 17112	CLAUDIA CHURCH
25	24	25	62	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

GETTIN' DOWN ON THE FARM: In hopes of a chart-topping bow next issue with his new album, "A Place In The Sun" (Curb), **Tim McGraw** logs his ninth No. 1 on Hot Country Singles & Tracks (2-1), as "Please Remember Me" gains 259 detections. Although McGraw replaces **Mark Wills'** "Wish You Were Here" (Mercury) at the top, Wills' song gains 89 plays to bullet at No. 2.

"Please Remember Me" gets 4,926 spins to finish 74 plays ahead of "Wish You Were Here."

Although the top 10 of our radio chart hasn't exactly been crammed with bullets in recent weeks, nine of the top 10 titles on this issue's list show growth, the lone exception being **Kenny Chesney's** "How Forever Feels" (BNA), which slides 3-8 after dominating the chart for six consecutive weeks.

Each of McGraw's prior No. 1 singles has worn the crown for at least two weeks, and "Please Remember Me" has some solid ammunition to continue that streak next issue. Coupling the heightened consumer awareness provided by the Academy of Country Music Awards show with airplay for several other tracks from "A Place In The Sun," McGraw's presence on our radio and retail charts next issue will undoubtedly be stellar. He also was a multiple nominee and performer on the awards show.

Elsewhere on Hot Country Singles & Tracks, four other cuts from McGraw's new set collect 352 plays, including "The Trouble With Never," this issue's Hot Shot Debut at No. 66. On The Billboard Hot 100, McGraw's ballad holds at No. 11 after peaking at No. 10 two weeks ago.

WEAVING STRANDS OF GOLD: As the majority of country radio programmers continues a sustained posture of conservatism, resisting releases by new artists, several veteran acts are enjoying gains on Hot Country Singles & Tracks with new material after lengthy absences.

Steve Wariner, who ended a three-year absence from recording and touring with last year's Capitol comeback album, "Burnin' The Roadhouse Down," is gaining momentum. "Two Teardrops" gains 444 detections to jump 11-6 on the radio list. Wariner, who charted his first single in 1977, will see his new album, also titled "Two Teardrops," bow on Top Country Albums next issue.

Meanwhile, **Kenny Rogers** ends an eight-year hiatus from the chart with "The Greatest" (Dreamcatcher), which gains 365 plays to rise 43-40. And, in a remarkable scenario that began with bootleg copies making the rounds at radio prior to release date, **George Jones'** "Choices" gains 56 plays to rise 71-65, after Asylum scrambled to expedite the official release.

MEN IN GRASS HOUSES: Bluegrass torchbearer **Ricky Skaggs'** recent "Ancient Tones" (Skaggs Family) re-enters Top Country Albums at No. 46 with 3,000 scans during the early stages of an aggressive tour, including the April 30 Merlefest, which drew some 50,000 in Wilkesboro, N.C. His album was also featured April 26 on NPR's "Morning Edition."

'TWENTIETH CENTURY' PROVES TO BE A WHIRLWIND FOR RCA'S ALABAMA

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chairman Joe Galante had the idea for Alabama to cut the tune. "We fell in love with the song and knew with Randy's voice it would be magic," says Waugh. "The next step was, 'N Sync is part of RCA, so let's take it to the next level, and the [N Sync] guys were thrilled to do it with Alabama. Then with Randy's voice, he just nails it. It's an incredible country song."

"It's beautiful what they did," says Owen of 'N Sync's vocal contribution to the single. "These guys are good."

Most stations seem intrigued by the combination. "Alabama has long been one of our most popular bands on KNIX, and while I'm personally not a big fan of plucking music from other genres, especially the early teen market, we'll let our listeners decide whether it's a keeper or not," says Larry Daniels, VP/general program manager at KNIX Phoenix. "Alabama teamed up with Lionel Richie in '86 with 'Deep River Woman,' and it was a pretty big record. Musically [the new single] doesn't sound out of sync with some of the other sappy ballads we've been playing lately, and it sounds very much like an Alabama type of song."

For the album, Alabama culled songs from such Nashville songwriters as Don Schlitz, Chris A.T. Cummings (who penned the title tune), Mark Collie, Even Stevens, John Jarvis, and producer Don Cook. The project also contains some original Alabama songs. Owen and Gentry wrote "I'm In The Mood" and "Write It Down In Blue" with frequent collaborators Greg Fowler and Ronnie Rogers. Jeff Cook contributed "Mist Of Desire." Owen and Fowler wrote "Too Much In Love."

"Twentieth Century" marks the first time Owen has collaborated with hit songwriting duo Gary Baker and Frank Myers. The collaboration produced one of Owen's favorite songs, "I Love You Enough To Let You Go," about a parent letting a child leave home to become independent. They also wrote "Life's Too Short To Love This Fast."

The title cut is an integral part of RCA's marketing campaign. "The song walks you through the past century," says Waugh, "everything from model cars to cell phones to the Inter-

net. It's an amazing song. When the album comes out we will attack the retail accounts with different posters and things. We have a full campaign

'We were four weeks from wanting to drop this single, then it spread like wildfire'

set up based on the "Twentieth Century" slogan and based on different retail promotions."

Waugh says they also plan "an exclusive deal with KMart where there will be an Alabama medley on

MARTY STUART BECOMES A 'PILGRIM'

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The resulting album, says Dave Weigand, MCA Nashville's VP of sales and marketing, is a "unique concept for contemporary country music. There will be and already is a tremendous media buzz about this album. Media will be key to our campaign. We sent the album out to 200 key media outlets, along with Marty's track-by-track narration about the album. We'll blanket conventional country music media, along with triple-A and public radio, as well as a heavy Internet presence. We'll have an Internet contest, with clues on our Web site and Marty's."

The video for the first radio single, "Red Red Wine And Cheatin' Songs," will go to CMT May 19, Weigand says. "We'll also target guitar media for the use of the historic instruments on the album. Retail is very excited about this project."

Paul Bailey, country music buyer for Tower Records in Brea, Calif., says he is heartened by his first listen to "The Pilgrim" album. "If this were the last day of the year," says Bailey, "this would be my album of the year. It's guaranteed to be on top 10 lists this year. This album is what Marty Stuart is all about, and it's finally on one album. Marty has a great commercial opportunity with this

new package." Details were still being developed at press time.

Waugh says the marketing campaign will also include satellite radio and television tours in conjunction with the release. Then, on Oct. 12, the label will release Alabama's 1998 pay-per-view concert on video and DVD. "It's going to be part of a BMG launch of DVDs in the fourth quarter. It's 180 minutes of Alabama," Waugh says. "We'll also have November and December air dates on TNN of the pay-per-view."

Alabama is booked and managed by Dale Morris & Associates. Its publishing company is Maypop Music.

"They love what they're doing," says Waugh. "They are excited [that] people are still lining up in droves to buy their albums."

record—you don't even have to know who Marty Stuart is to appreciate it. There's commercial country singles on here, and there's songs that could work next to the Eagles on a soft rock format. I'm very optimistic about it."

David Haley, VP of national promotion for MCA Nashville, says country radio is responding favorably to advance listens of "Red Red Wine And Cheatin' Songs." "Radio loves Marty Stuart," Haley says. "He has a huge fan base at radio, and we feel this is finally the right material at the right time for him."

The label is putting together a Web-cast of a performance and will be tying in with Web site promotions with radio stations across the country. Non-reporting stations will be receiving four album cuts, including the country radio single "Red, Red Wine" and "The Greatest Love Of All Time." Haley adds, "We hear from radio that they're starting to miss the fact that there're no more outlaws in country music, and we feel that Marty and this project can fill that void."

Stuart is managed by Bonnie Garner Management and is booked by the William Morris Agency. His songs are published by Marty Party Music and administered by Warner-Tamerlane Publishing Corp. (BMI).

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

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

- 51 **ALMOST HOME** (Why Walk, ASCAP/Almo, ASCAP/BNC, ASCAP/Anwa, ASCAP) WBM
- 36 **AMAZED** (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silver Kiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
- 42 **ANGELS WORKING OVERTIME** (Michaelhouse, BMI/Ensign, BMI/WB, ASCAP/Lunmusic, ASCAP) HL
- 7 **ANYONE ELSE** (PolyGram International, ASCAP/St. Julien, ASCAP) HL
- 71 **BARLIGHT** (Warner-Tamerlane, BMI) WBM
- 67 **BETTER MAN** (Sony/ATV Tree, BMI/Gary Nicholson, ASCAP/MRB, ASCAP) HL
- 50 **BOY OH BOY** (Golden Phoenix, SOCAN/Kiayasons, SOCAN/Amadasongs, SOCAN/Chunk-It, ASCAP) WBM
- 31 **CAN'T GET ENOUGH** (Reynson, BMI/Kentucky Girl, BMI/Bayou Boy, BMI/Careers-BMG, BMI/A Hard Day's Write, BMI) HL
- 65 **CHOICES** (Music Corp. Of America, BMI/So Bizz, BMI/Hillbilly, BMI/Boondocks, ASCAP/Makin' Friends, ASCAP/Mac Wadkins, ASCAP) HL
- 48 **CRAZY LITTLE THING CALLED LOVE** (Queen, BMI/Beechwood, BMI) HL
- 62 **DON'T COME CRYING TO ME** (Vinny Mae, BMI/English-town, BMI) WBM
- 11 **DRIVE ME WILD** (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Cal IV, ASCAP/Cooter Moe, ASCAP)
- 13 **EVERYTIME I CRY** (BMG, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI) HL/WBM
- 47 **FOOL, I'M A WOMAN** (Sony/ATV Tree, BMI/Windswept Pacific, BMI/Wedgewood Avenue, BMI/Hillbilly, BMI) HL/WBM
- 72 **FROM THE INSIDE OUT** (EMI April, ASCAP/K-Town, ASCAP/Red Dove, SESAC/Purple Sun, SESAC) HL
- 55 **GIVE MY HEART TO YOU** (Rick Hall, ASCAP/Watertown, ASCAP/Sony/ATV Tree, BMI) HL/WBM
- 33 **GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU** (Music Corp. Of America, BMI/Bajun Beat, BMI) HL
- 4 **GONE CRAZY** (WB, ASCAP/Yee Haw, ASCAP) WBM
- 40 **THE GREATEST** (New Don, ASCAP/New Hayes, ASCAP)
- 5 **HANDS OF A WORKING MAN** (Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM
- 26 **HELLO L.O.V.E.** (Windswept Pacific, BMI/My Life's Work, BMI/Irving, BMI) WBM
- 14 **HILLBILLY SHOES** (Sixteen Stars, BMI) HL
- 69 **HORSE TO MEXICO** (Mike Curb, BMI/Rose Blue, BMI/Millhouse, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM
- 8 **HOW FOREVER FEELS** (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
- 37 **I CAN'T GET OVER YOU** (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
- 44 **I KNOW HOW THE RIVER FEELS** (Famous, ASCAP/Island Bound, ASCAP/Powers That Be, ASCAP) HL

- 58 **I'LL STILL LOVE YOU MORE** (Realsongs, ASCAP)
- 12 **I'LL THINK OF A REASON LATER** (Hamstein Cumberland, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM
- 18 **I'M LEAVING** (O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/MCA, ASCAP) HL
- 52 **I WAS** (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 34 **I WILL BE THERE FOR YOU** (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI/Sony/ATV Tree, BMI/Wenona, BMI) HL/WBM
- 39 **LESSON IN LEAVIN'** (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL
- 30 **LITTLE GOOD-BYES** (Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thunder, ASCAP/ICC, ASCAP/Sony/ATV Tree, BMI/Kent Green, BMI) HL
- 41 **LOVE AIN'T LIKE THAT** (LaLuna, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM
- 60 **MAKE UP IN LOVE** (MCA, ASCAP/O-Tex, BMI) HL
- 9 **MAN! I FEEL LIKE A WOMAN!** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
- 20 **MAYBE NOT TONIGHT** (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/It Dreams Had Wings, BMI)
- 49 **MEANWHILE** (J. Fred Knobloch, ASCAP/Waysong, ASCAP/Lebrun, ASCAP/Ingram, ASCAP)
- 73 **MY BEST FRIEND** (Careers-BMG, BMI/Silverkiss, BMI)
- 27 **A NIGHT TO REMEMBER** (Curb, ASCAP/Kinetic Diamond II, ASCAP/Rob 'N' Riley, ASCAP/Song Of Peer, ASCAP/Grammy, ASCAP) HL/WBM
- 23 **ONE HONEST HEART** (Starstruck Angel, BMI/Malloy's

- Toys, BMI/Dixie Stars, ASCAP/Zomba, ASCAP/Swear By The Music, ASCAP) HL/WBM
- 15 **ORDINARY LIFE** (Magnolia Hill, ASCAP)
- 1 **PLEASE REMEMBER ME** (Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI) HL/WBM
- 68 **SAY ANYTHING** (Mike Curb, BMI/CurbSongs, ASCAP) WBM
- 57 **THE SECRET OF LIFE** (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
- 53 **SEVEN BRIDGES ROAD** (Irving, BMI) WBM
- 75 **SEVENTEEN** (Careers-BMG, BMI/Silverkiss, BMI)
- 29 **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
- 32 **SINGLE WHITE FEMALE** (Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM
- 35 **SLAVE TO THE HABIT** (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Tokeo Tunes, BMI/Wacissa River, BMI/MRB, BMI) HL
- 61 **SOMEONE ELSE'S TURN TO CRY** (Sony/ATV Tree, BMI/WB, ASCAP/Good Apple, ASCAP) HL/WBM
- 46 **SOMETHIN' 'BOUT A SUNDAY** (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM
- 70 **SOMETHING LIKE THAT** (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Follow-zoo, ASCAP)
- 54 **SOUTH OF SANTA FE** (Sony/ATV Tree, BMI/Bufalo Prairie, BMI/Leilee, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 25 **STAND BESIDE ME** (Hamstein Cumberland, BMI) WBM
- 56 **START THE CAR** (EMI Blackwood, BMI/Coleision, BMI) HL
- 21 **STRANGER IN MY MIRROR** (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM
- 74 **SUNDOWN** (Moose, SOCAN) WBM

- 64 **THAT'S THE TRUTH** (Pollywog, SOCAN/Windswept Pacific, ASCAP/Catie Call, ASCAP) WBM
- 43 **THIS HEARTACHE NEVER SLEEPS** (EMI Blackwood, BMI/Burg-Isle, BMI/Tim Johnson, BMI) HL
- 22 **TONIGHT THE HEARTACHE'S ON ME** (Music City, ASCAP/EMI April, ASCAP/Southern Days, ASCAP) HL
- 66 **THE TROUBLE WITH NEVER** (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterish, BMI/Buna Boy, BMI)
- 6 **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
- 59 **WATCHING MY BABY NOT COMING BACK** (EMI Blackwood, BMI/Montcrest, BMI/EMI April, ASCAP) HL
- 16 **WHATEVER YOU SAY** (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM
- 63 **WHAT'S THE MATTER WITH YOU BABY** (Almo, ASCAP) WBM
- 38 **WHO NEEDS PICTURES** (EMI April, ASCAP/Plaid Paistey, ASCAP/Catie Call, ASCAP/Sea Gayle, ASCAP) HL
- 2 **WISH YOU WERE HERE** (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Belton Uncle, BMI) HL/WBM
- 17 **WITH YOU** (WB, ASCAP/Dreamin' Upstream, ASCAP/Big Red Tractor, ASCAP) WBM
- 10 **WRITE THIS DOWN** (Neon Sky, ASCAP/Irving, BMI/Colter Bay, BMI) HL/WBM
- 45 **YOU HAD ME FROM HELLO** (Acuff-Rose, BMI) WBM
- 28 **YOUR OWN LITTLE CORNER OF MY HEART** (EMI April, ASCAP/Waltz Time, ASCAP/Rick Hall, ASCAP) HL/WBM
- 19 **YOU WERE MINE** (Woolly Puddin', BMI/Bug, BMI) HL
- 3 **YOU WON'T EVER BE LONELY** (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL

Billboard TOP COUNTRY ALBUMS

MAY 15, 1999

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	1	1	78	SHANIA TWAIN ◆ ¹⁰ MERCURY 536003 (10.98/17.98) 31 weeks at No. 1	COME ON OVER	1
▶ GREATEST GAINER ◀						
2	2	2	66	DIXIE CHICKS ▲ ⁵ MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	1
3	3	3	9	GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
4	4	4	24	GARTH BROOKS ◆ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
5	5	6	9	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
6	6	5	54	FAITH HILL ▲ ² WARNER BROS. 46790 (10.98/16.98)	FAITH	2
7	7	7	3	SAMMY KERSHAW MERCURY 538889 (10.98/16.98)	MAYBE NOT TONIGHT	7
8	8	12	59	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
9	9	11	100	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	1
10	12	16	88	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
11	14	10	4	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
12	11	9	6	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
13	17	17	52	MARK WILLS ● MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE	8
14	10	8	3	LORRIE MORGAN BNA 67763/RLG (10.98/16.98)	MY HEART	8
15	13	13	6	PATTY LOVELESS EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	6
16	15	14	12	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	4
17	16	15	3	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
18	19	21	85	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
19	20	19	25	SOUNDTRACK ▲ ⁵⁵⁰ MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
20	21	18	10	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	5
21	22	20	50	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
22	23	24	35	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
23	26	25	30	AARON TIPPIN LYRIC STREET 65003/HOLLYWOOD (10.98/16.98)	WHAT THIS COUNTRY NEEDS	23
24	25	22	32	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
25	24	23	36	ALABAMA ▲ ² RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
26	28	27	9	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	10
27	29	28	40	DIAMOND RIO ● ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
28	27	26	27	SARA EVANS RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	11
29	33	37	38	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	16
30	31	30	48	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
31	37	36	6	JESSICA ANDREWS DREAMWORKS 50104/INTERSCOPE (8.98/12.98) HS	HEART SHAPED WORLD	31
32	18	52	4	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
33	41	51	38	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	33
34	34	32	50	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
35	30	29	38	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
36	38	38	86	LEANN RIMES ▲ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
37	35	34	88	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
38	36	35	28	TOBY KEITH ● MERCURY 558962 (10.98/16.98)	GREATEST HITS VOLUME ONE	5

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

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
39	32	31	14	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	13
40	39	33	12	MARK CHESNUTT DECCA 70035/MCA NASHVILLE (10.98/16.98)	I DON'T WANT TO MISS A THING	6
41	42	41	42	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
42	44	42	52	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
43	43	39	9	SARA EVANS/MARTINA MCBRIDE/MINDY MCCREARY/LORRIE MORGAN BNA 67791/RLG (10.98/16.98)	CMT ALL ACCESS — GIRLS NIGHT OUT	30
44	50	50	5	BROOKS & DUNN ARISTA NASHVILLE 18882 (4.98/9.98)	SUPER HITS	44
45	47	45	42	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
46	RE-ENTRY	10	RICKY SKAGGS SKAGGS FAMILY 1001 (9.98/15.98)	ANCIENT TONES	46	
47	46	43	29	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
48	58	58	4	ALAN JACKSON ARISTA NASHVILLE 18886 (4.98/9.98)	SUPER HITS	48
49	51	48	81	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
50	48	47	47	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
51	55	53	94	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
52	49	49	54	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
53	54	55	28	DEANA CARTER ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
54	40	40	9	KELLY WILLIS RYKODISC 10458 (6.98/11.98) HS	WHAT I DESERVE	30
55	59	59	48	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
56	52	54	75	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	1
57	53	57	88	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
58	64	56	45	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
59	60	60	54	STEVE WARINER ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
60	57	46	26	BILLY RAY CYRUS MERCURY 558347 (10.98/16.98)	SHOT FULL OF LOVE	32
▶ PACESETTER ◀						
61	72	72	15	NEAL MCCOY ATLANTIC 83170/AG (10.98/16.98)	THE LIFE OF THE PARTY	24
62	61	61	54	ROY D. MERCER VIRGIN 94301 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
63	45	44	9	STEVE EARLE AND THE DEL MCCOURY BAND E-SQUARED 1064 (10.98/16.98)	THE MOUNTAIN	19
64	69	64	5	VARIOUS ARTISTS MADACY 6808 (10.98/15.98)	BEST OF COUNTRY: 16 ORIGINAL COUNTRY HITS	50
65	62	63	52	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
66	70	68	35	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
67	67	69	42	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
68	66	66	80	ROY D. MERCER VIRGIN 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
▶ HOT SHOT DEBUT ◀						
69	NEW ▶	1	KENNY ROGERS CAPITOL 98755 (7.98/11.98)	A&E BIOGRAPHY: KENNY ROGERS	69	
70	65	67	12	TIM WILSON CAPITOL 98889 (7.98/16.98) HS	IT'S A SORRY WORLD	44
71	RE-ENTRY	13	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50	
72	RE-ENTRY	10	MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	69	
73	71	73	52	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
74	RE-ENTRY	77	SAMMY KERSHAW ▲ MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5	
75	56	62	3	MANDY BARNETT SIRE 31046 (10.98/16.98)	I'VE GOT A RIGHT TO CRY	56

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 15, 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	THE WOMAN IN ME	221
2	2	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	184
3	3	GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	193
4	4	HANK WILLIAMS, JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	256
5	5	KENNY ROGERS ▲ ⁴ CAPITOL 46106 (9.98/15.98)	TWENTY GREATEST HITS	191
6	7	TIM MCGRAW ▲ ³ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	266
7	6	JOHNNY CASH ● COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	100
8	9	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	486
9	11	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	224
10	8	SHANIA TWAIN ▲ MERCURY 514422 (7.98/11.98)	SHANIA TWAIN	131
11	13	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	243
12	12	PATSY CLINE ▲ ⁶ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	632
13	16	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	182

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	14	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	341
15	20	PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	21
16	18	HANK WILLIAMS MERCURY 536029 (7.98/11.98)	20 OF HANK WILLIAMS GREATEST HITS	81
17	15	DEANA CARTER ▲ ⁴ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	139
18	17	VINCE GILL ▲ ⁴ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	246
19	10	ROY D. MERCER VIRGIN 54781 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	104
20	19	LEANN RIMES ▲ ⁶ CURB 77821 (10.98/16.98)	BLUE	147
21	23	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	397
22	—	KENNY ROGERS REPRISE 26711*/WARNER BROS. (7.98/11.98)	20 GREAT YEARS	17
23	21	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	162
24	25	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	575
25	—	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	118

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

Songwriters & Publishers

ARTISTS & MUSIC

Bug Flies With Creative Administrating C'right Exposure On The Upswing With Effort From 4 Offices

BY IRV LICHTMAN

NEW YORK—As an administrator of copyrights—a notion on which the company was largely created—Bug Music pays out millions of dollars each year to its clients. But Bug Music, which will celebrate its 25th anniversary next year, is paying out lots of those dollars as a result of its own creative efforts.

Los Angeles-based Bug Music, with offices in Nashville, New York, and London, is now accelerating the creative pace with the elevation of Eddie Gomez from creative director to senior director of creative by owners Dan and Fred Bourgoise. Gomez, who has been with the company five years, is responsible for the creative efforts in all offices.

“Once thought of mainly as great administrators, we are now thought of as great administrators who incorporate a very proactive and aggressive team of [creative people] that gets results on a worldwide basis, whether it’s covers, co-writes, film, television, advertising, the Internet, etc.”

In working as an administrator and in pursuing the exposure of copyrights, Bug Music works on a two-tiered basis (Billboard, Sept. 17, 1994). There is a 10%-15% standard administration fee. If the company

gets exposure through its own efforts, the administration fee goes up to 25%.

Bug Music has hundreds of writers and publishers signed to administration deals with creative clauses. They include Stevie Ray Vaughan, Richard Thompson, Johnny Cash, Muddy Waters, Los Lobos, Iggy Pop,



GOMEZ

Townes Van Zandt, Marshall Chapman, Rosanne Cash, John Lee Hooker, Janis Ian, Marshall Crenshaw, Steve Forbert, T-Bone Walker, and the estate of Del Shannon.

Although Bug Music has made some co-publishing deals in the past, it is concentrating these days on administration deals with creative clauses.

Outside of the Los Angeles headquarters, where the company has made big strides in feature film and TV placements, the Bug presence in other offices is showing important impact.

In Nashville, the countdown includes a number of No. 1 hits, including “My Maria” by Brooks & Dunn, “Wide Open Spaces” and “You Were Mine” by Dixie Chicks,

and “I Just Want To Dance With You” by George Strait. In addition, there is a top-five hit out of Nashville with “I’m From The Country” by Tracy Byrd. Both the Strait and Byrd recordings were obtained through the Nashville office’s creative efforts.

According to Peter Cronin, who represents Bug in Nashville as creative director, the company, with a three-person staff, is also succeeding there with non-Music Row songs by John Prine, Jesse Winchester, Thompson, B.W. Stevenson, Robert Earl Keen, and Buddy & Julie Miller. Working with Cronin in Nashville are John Allen, creative manager, and Barbara Briggs, creative manager.

A New York office was opened in 1997, when Garry Velletri, who opened Bug’s Nashville office and remained there for 12 years, was called upon to establish the company’s presence here.

Mining the city’s urban music scene, Velletri is seeking out and taking administration for hip, ’70s-vintage, frequently sampled catalogs. He is credited with the DMX hit “It’s So Good,” which sampled heavily from the Bug-owned song “Heartbeat” by Kenny Nix. He also signed

(Continued on page 90)

‘THEY’RE PLAYING MY SONG’

WRITTEN BY DEBORAH EVANS PRICE

“I THINK I LOVE YOU”

Written by Tony Romeo
Published by Screens Gems-EMI Music Publishing (BMI)

There’s something about the passing of time that often lets artists make peace with their past. Such is the case with David Cassidy, who once chafed at his squeaky-clean Partridge Family image and the teen-idol status it thrust upon him. Now, after having proved himself a successful actor and vocalist in television and theater roles, he chose to revisit his Partridge Family days by including three previous Partridge hits on his current album, “Old Trick, New Dog.” Cassidy revives “I Can Feel Your Heartbeat,” “I Woke Up In Love This Morning,” and “I Think I Love You,” the TV group’s signature song, which was No. 1 on the Hot 100 for three weeks in the fall of 1970.

“The songs of mine that I think have had the most impact are ‘I Think I Love You,’ ‘I Woke Up In Love This Morning,’ and ‘I Can Feel Your Heartbeat,’” David

Cassidy says. “Those songs were a big part of my early musical career. I guess kind of like Clapton did with ‘Layla’ and Elton John has done with a couple of his songs, you rerecord them later on and sing them as a different guy, and they have a very different feel to them... They become different records and have a different life to them now.”

Cassidy admits his new take on “I Think I Love You” is a departure from the original. “We tried to turn the thing around a little bit,” he says. “I’ve been told it’s a lot sexier and I guess a little more soulful. I’d like to believe I’m a little sexier and a little more soulful, though I’m not so sure on either count.”

“As your career and your music evolve and life evolves, for me to go back and to embrace the past—having a musical present, it enables one to do that. I feel really blessed to have had success with those songs... The timing was right [to record them again]. I haven’t stopped working in the ’90s. When you have a present, it becomes very easy to go back and do it and not be in danger of being an oldies or nos-

talgia act, and that’s something I have no interest in. But doing something nostalgic in terms of what you’re doing in your present, contemporary show makes a lot of sense.

“I know if I went to see David Cassidy and he didn’t do some of the old hits, I’d be disappointed. And I like them. I think people’s perception for a while was that I didn’t want to do them and I didn’t like them. The truth was I just wanted to keep moving forward as opposed to going backward, but I love them. They are great songs.”

Now 48, Cassidy was 19 when he recorded “I Think I Love You” the first time, and he’s pleased the song has stood the test of time. “Great songs are great songs. They do stand up. That’s the essence of it—that if it’s a great song now, it will be a great song 20 or 30 or 40 or 50 years from now. That’s certainly true when you look at Gershwin, Cole Porter, Rodgers and Hammerstein, Lennon and McCartney. A lot of their songs are still being played and recorded. A great song doesn’t care what era it was written in.”



NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
THE HOT 100		
LIVIN’ LA VIDA LOCA	Robi Rosa, Desmond Child	A Phantom Box/BMI, Warner-Tamerlane/BMI, Desmophia/ASCAP, Polygram/ASCAP
HOT COUNTRY SINGLES & TRACKS		
PLEASE REMEMBER ME	Rodney Crowell, Will Jennings	Sony/ATV Cross Keys/ASCAP, Blue Sky Rider/BMI, Irving/BMI
HOT R&B SINGLES		
FORTUNATE	R. Kelly	Zomba/BMI, R. Kelly/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	A Phantom Box/BMI, Warner-Tamerlane/BMI, Desmophia/ASCAP, Polygram/ASCAP

Peermusic Digital Unit Makes Deals With Harry Fox, ASCAP, BMI

PEERMUSIC DIGITAL RIGHTS ‘EM UP: Peermusic’s digital distribution service, digitalpressure.com, has signed on with mechanical rights collection group the Harry Fox Agency (HFA) and has negotiated performing right licenses with ASCAP and BMI. The HFA agreement calls for the peermusic unit to submit regular reports to HFA, account for each song purchased, and remit the appropriate mechanical payments to HFA for distribution to its clients.

Digitalpressure.com offers music from contemporary acts such as the Butterclub, Insanity Wave, and Paul Quinn, along with older material that peermusic says is not widely available to

the public (Billboard, Dec. 12, 1998). These performances include Walter Becker and Donald Fagen’s soundtrack to “Walk It Like You Talk It” and punk-era standards by Kim Fowley and Venus & the Razorblades.

Users are able to download full-length singles in the Liquid Audio format. Digitalpressure.com is a service of peermusic’s Digital Distribution Group.

BMI CD GETS RESULTS: BMI has shipped the third volume of “Planet Stereo” to college radio. Created in 1997, the series introduces new and unsigned artists from the U.K. and continental Europe to the U.S. college market.

According to Christian Ulf-Hansen, BMI’s director of writer/publisher relations in London, “Planet Stereo” has featured more than 40 acts to date, resulting in such signings as the Getaway People from Norway (Columbia Records), Moa from Iceland (Tommy Boy), Locust from England (Sire), Thompson from Ireland (Velvet), Flak from England (Roadrunner), and Tam from Scotland (Roadrunner).

“Riverdance—The Show.” They are “The Heart’s Cry,” “Lift The Wings,” “Freedom,” “Home And The Heartland,” “Cloudsong,” “Shivna-Mad Sweeney,” and “Heal Their Hearts.” List price for each sheet is \$1.65.

Dublin-based Whelan has been a composer and producer who has done work with U2, Van Morrison, Kate Bush, Richard Harris, and Johnny Logan, among others. He has also worked with such folk artists as Andy Irvine, Patrick Street, Stockton’s Wing, Davy Spillane, and East Wind.

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

1. Metallica, “Garage Inc.”
2. “The Prince Of Egypt,” vocal selections.
3. Hole, “Celebrity Skin.”
4. Dave Matthews Band, “Before These Crowded Streets.”
5. “Jekyll & Hyde,” vocal selections.



by Irv Lichtman

Baker Joins Precision; Ramone To Advise For Lucent

ON THE MOVE: In the continuing story of staff turnover at some of the country's top mastering studios, Tom Baker has joined Precision Mastering after a brief stay at cross-town competitor Oasis Mastering, according to Precision owner Larry Emerine.

Baker will operate in the room once occupied by Precision stalwart Stephen Marcussen, who left the facility to open his own shop (Billboard, March 20).

Baker brings to Precision 13 years' experience in mastering, most of it spent at Future Disc Systems. His discography spans a wide range of popular music, from hard rock (Hole, Marilyn Manson, Ministry, Rob Zombie) to alternative rock (Luscious Jackson, Smashing Pumpkins, David Bowie, Babes In Toyland, Rickie Lee Jones) to hip-hop (Snoop Dogg, Beastie Boys, Ice-T, Cypress Hill, Warren G) to pop (Janet Jackson, Paula Abdul, k.d. lang).

Among Baker's first projects at Precision will be a new album by Nine Inch Nails, which he will master in a room outfitted with Tannoy 215 monitors with Genesis subwoofers; a Sontec six-channel, tube-based equalizer; a Pacific Microson-

ics HDCD processor; Weiss EQs and de-essers; Manley compressors and digital-to-analog converters; a dB Technologies A-to-D; an Apogee UV-22 processor; and a Sonic Solutions workstation.

"It's a happening room," says Baker. "It's 98% there. It's a good facility. I need to get to that next level of mastering, and Precision will fulfill that desire."

Baker is the second high-profile mastering engineer to join Precision, following the hiring of Rick Essig, formerly of Frankford-Wayne in New York. Emerine hints at further "musical chairs" in the mastering business. He says, "There's going to be more fallout."

Oasis owner Eddie Schreyer—who left Future Disc in 1996 to open Oasis—could not be reached for comment at press time.

LEGENDARY PRODUCER Phil Ramone has been named senior adviser to Lucent Technologies' Internet music initiative, according to a statement from the Middletown, N.J.-based company (*Billboard Bulletin*, April 21).

Lucent—which recently announced plans for a December



by Paul Verna

launch of a non-MP3 handheld flash-memory player developed with e.Digital and Texas Instruments—is a founding member of the Secure Digital Music Initiative. Lucent's player uses the Bell Labs-developed Enhanced Perceptual Audio Coder (EPAC), a codec that has been praised for its high sound quality by music producers such as Ramone and Frank Filipetti.

Ramone has been a proponent of EPAC since he was first exposed to the technology last year, according to a Lucent source. Last October, Ramone conducted a high-profile New York-to-Los Angeles Internet music demonstration of EPAC to key industry figures.

"Lucent brings a wealth of technical credibility to the downloadable music industry, and I firmly hold

that their solutions are second to none," says Ramone in a statement. "Producers in the music industry, as well as the average music lover, deserve the best listening experience possible when hearing music over the Internet. Lucent helps bridge the gap between where we are today and where we need to be in order to sustain a viable, Internet music business."

AFTER LESS THAN A YEAR as marketing director at Foster City, Calif.-based Otari Corp., industry veteran Mel Lambert has left the company to resume his career as an

independent consultant and marketing specialist.

Lambert says, "We parted on good terms. There's some consulting they want me to fulfill, and I will be helping them with strategic marketing."

Prior to joining Otari, Lambert ran his own firm, Media & Marketing, whose clients included Otari. Before Media & Marketing, Lambert was editor of Recording Engineer/Producer magazine and held numerous positions as contributing editor and freelance writer for pro-audio and multimedia publications.

Mega Studios In Paris Balances Music And Post-Production Work

BY DAN DALEY

PARIS—Thierry Rogen's current incarnation of Mega Studios is a long ways from his original facility. That one was in a World War II-era German Wehrmacht defense bunker in Paris' 16th Arrondissement, camouflaged with a residential facade.

The two-studio, Tom Hidley-designed facility did, however, have one feature that many urban studios might envy, says Rogen. "It had concrete walls which were two meters thick," he recalls. "It had very, very good sound isolation."

Rogen opened the first of what are now five rooms in two locations in Paris in January 1995, with the second one coming on line this year, featuring two music studios and a digital audio post-production suite.

The main-floor studio is a mix room fitted with a small but ambient studio area in a loft above and equipped with France's first Solid State Logic (SSL) Axiom-MT digital console, a 96-input model. In the same building is a large recording studio and an even larger control room, fitted with an 80-input SSL 9000J analog console.

Both control rooms have 5.1-channel monitoring capability using a monitoring system with TAD com-

ponents that Rogen himself designed. This has become a cottage-industry sideline for Rogen, who has installed similar monitoring arrangements in four other facilities in Paris.

Rogen, who gained a reputation as a mixer for music and film soundtracks in the course of his studio career and wants to expand his role as a producer, has been balancing music and post-production at his facilities. For work such as sound effects and voice-overs, the post room has Digidesign Pro Tools, an Akai DDR1500 hard-disc recorder (which has become the de facto standard media for post in Paris), and a Yamaha 02R digital mixer.

Music for film is mixed mainly in the MT digital control room and makes heavy use of the studio's multiple Sony 3348 digital multitrack decks. The music studios were designed by Peter Maurer of studio bauton in Los Angeles.

"Post-production work helps keep the revenues up, although we're getting pretty good rates on both sides," says Rogen. A surge in rap and hip-hop music in France is driving the Parisian studio business in general as Paris itself becomes a more multi-ethnic environment—a development that

(Continued on next page)

Producer/Writer Rodney Jerkins Travels The Fast Track To The Recording Studio

BY DAVID NATHAN

LOS ANGELES—His career may be a mere six years in duration, but at age 21, Rodney Jerkins has racked up an enviable number of major hits as a producer and songwriter.

Currently working at various studios in L.A. with Michael Jackson, Jerkins had his most recent success with Arista's Monica and her "Angel Of Mine" platinum single, hot on the heels of the Monica/Brandy duet "The Boy Is Mine," which logged 13 weeks at the top of The Billboard Hot 100.

Jerkins' credits include work with Whitney Houston, Deborah Cox, Kirk Franklin, Will Smith, Brandy, Mary J. Blige, BLACKstreet, Joe, and Tatyana Ali. The New Jersey native signed a worldwide production and label agreement with Sony Music in February for his Darkchild Records, with the first release from female quartet Plush due later this year (Billboard, Feb. 27).

Taking a break from cutting tracks at a Burbank studio for

Jackson's next album, Jerkins explains that his basic approach as a producer "is to really study who I'm working with. I try to know them before they get to the studio. When I worked with Whitney on her album ["My Love Is Your Love"], I listened to all her CDs. Same thing with Michael. I studied him so much that when he hears what I'm doing, it's a combination of the 'old' Michael with something new."

Jerkins' rise to working with some of music's biggest stars began "when I was about 12, working on tracks with my little keyboard and drum machine at home," he recalls. "By the time I was 14, I was trying to get into the industry, and a year later, I got my first break."

Jerkins made his own gospel album when he was 15 and says that "new jack swing" pioneer Teddy Riley was a major source of encouragement in his pursuit of a full-time career in the industry. Jerkins recalls how he made the 5½-hour drive to Riley's Virginia studio in 1992 "and just waited to see him. I owe him a lot of credit because he told a lot of people about me."

Warner Bros. A&R executive Peter Edge asked the teenager to produce two songs for female

artist Casserine for the label in 1993, and the same year, Jerkins got his first production deal through Mercury Records VP of A&R Bruce Carbone. He produced tracks on Gina Thompson for the label, "and the word got out that I was the youngest producer in town," he says. "Sean 'Puffy' Combs heard the material I did with Gina, and he wanted to sign me to his production company . . . but I wanted to prove that I could make it on my own."

Jerkins' breakthrough came after he met Blige. "I was in the studio doing a mix on Aaliyah's 'Everything's Gonna Be Alright' in 1995, and Mary was working next door," says Jerkins. "A mutual friend brought her in, and we set up a meeting so I could play her some of my songs."

The result was Jerkins' contributing five songs to Blige's quadruple-platinum 1997 album, "Share My World." "It was an honor to work with Mary," says Jerkins. "She had tracks on the record by people like [Jimmy] Jam and [Terry] Lewis, Mtume, and Babyface, and I was like the new guy. I got to pull out everything I got, to give my all to that project."

In short order, Jerkins co-wrote, arranged, and produced

(Continued on next page)

PRO FILE



Learning To Krall, With Verve. Verve artist Diana Krall takes a break from recording her forthcoming album, "When I Look In Your Eyes," at Avatar Recording Studios in New York. Shown at the sessions, from left, are producer and Verve Music Group chairman Tommy LiPuma, Krall, and engineer Al Schmitt. Due June 8, "When I Look In Your Eyes" will be the singer/pianist's debut for Verve following the recent consolidation between Verve and her former label, GRP.

PRODUCER/WRITER RODNEY JERKINS

(Continued from preceding page)

"Don't Want To Be A Player" for Joe, covered by Big Punisher in 1998; the song was also featured on the "Booty Call" soundtrack. Following a remix of "Just The Two Of Us" for Smith, Jerkins worked with BLACKstreet, Ali, and Franklin, co-writing the track "Revolution" for the gospel crossover artist's gold "Nu Nation Project" album.

Serving as executive producer for Brandy's sophomore project for Atlantic, "Never S-a-y Never," gave Jerkins his first chart-topper.

"I produced 11 songs on Brandy's album, and originally, 'The Boy Is Mine' was a solo track," explains Jerkins. "We thought it would be hot if we turned it into a duet with Monica because they were always being compared. It became an event record, and I had the feeling once it was finished that it would be big."

Jerkins says he tries to have "a reference or guide vocal on the tracks when I give them to an artist. I always write specifically for someone I'm working with and make sure that we have our style or stamp on the track."

Jerkins refers to his team of older brother Fred Jerkins, Lashawn Daniels, Harvey Mason Jr., and

Loren Dawson as "being involved in everything I do now. That really started two years ago when we did the Brandy album."

He agrees that working with Houston on her most recent project was a challenge: "I wanted to find out what she wanted to say, what she wanted the songs to be about. I think the music on her album is hip-

per than anything she's done before; it's a little 'harder,' so she's got a younger generation buying her records, which is

cool."

The Houston project gave Jerkins a chance to produce with Kenny "Babyface" Edmonds on the Diane Warren-penned tune "I Bow Out." He notes, "We come from two different worlds [as producers]: He's more laid-back; I'm more the 'let's make it happen' kind of guy. But we meshed together really well."

Jerkins' work with Jackson evolved as a result of a call from renowned songwriter Carole Bayer Sager, who invited him to write a song with her and Jackson.

"When I first met him, I was a little intimidated," Jerkins confesses. "I remember when I asked him to sing a melody one day, and I thought 'Wow, that's Michael Jack-

son!' It was the same when I was producing Whitney: I was looking at her in the booth, asking her to sing a part over. There have been times when I've woken up in the middle of the night to make sure this isn't all a dream."

Upcoming projects from Jerkins include tracks on albums by Chanté Moore, actress Jennifer Lopez (for her Sony Music debut), Spice Girls,

Toni Braxton, and former SWV lead vocalist CoKo.

After purchasing a building in Pleasantville, N.J., that will house the offices of his production company, Darkchild Productions, and his new Sony-distributed imprint of the same name, Jerkins is overseeing the construction of a recording studio with three state-of-the-art rooms.

Jerkins notes that he worked with engineers Brad Gilderman and Jean-Marie Horvat on specifications for the studios, due to be operational by late summer, and anticipates that the bulk of his production work will be done at the facility, including sessions with artists signed to Darkchild Records as well as other acts he will develop and produce under the Sony Music pact.

'I try to know them before they get to the studio'

MEGA STUDIOS IN PARIS

(Continued from preceding page)

has also been attracting U.S. engineers experienced in those genres.

At the same time, Mega has been attracting a growing international rock clientele—including work for producer Hugh Padgham and artists Roger Waters, Lenny Kravitz, and Sting—though Rogen notes that 90% of the studio's music work still comes from French artists.

SURROUND NOT YET A FACTOR

Rogen says there is more interest in surround music from French artists and producers, but he is skeptical of its usefulness outside of sound for picture.

"I don't think people are ready for surround music yet," he observes. "It works well for classical, but that's about it at the moment. It's not really great for rock or pop music. It's

still a developing art."

Mega reflects the evolving French recording industry. Rogen is effusive about how much he likes the SSL MT digital console and points out that Paris studios and post-production facilities embraced digital recording and mixing almost from the beginning. In fact, Mega has the 24-bit HR upgrade on three of his Sony 3348 decks. However, Rogen and many other producer/engineers in the country continue to prefer half-inch analog tape as a mix-down format.

MUSIC AND POST BALANCE

Many music studios in the U.S. have long envied the rates that post-production facilities charge clients, and some have added post to their list of services—but not always successfully, since the technical and the client service requirements of the two markets are often vastly different. For one thing, the technology tends to be virtually transparent in post-production, with clients choosing facilities based more on their personnel and range of services offered. Music studios, however, tend to promote technical advantages such as consoles,

media, and monitoring.

Striking a balance between the two has been tricky, Rogen admits, but it's also paid off economically, since post has hit a plateau in Paris in the last two years as the music market has expanded.

"Post is stable now, but it really isn't growing all that much," he says. "There is more business, but the budgets have gotten smaller for each production. There was a point when the rates for post were really crazy, very high, which is why some studios got into post. But that couldn't last. The advertising agencies felt it was excessive, so they lowered their budgets."

Rogen also sees larger profit potential from promoting himself as a producer and mixer. He has co-produced and mixed records for several French artists, including the most recent release from diva Patricia Kaas, which sold 4 million copies, a huge number by French record-industry standards.

"You don't get into this business for the money," he says of studio ownership. "But that doesn't mean that you can't pursue profit and still do what you love to do best: music."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 8, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	LIVIN' LA VIDA LOCA Ricky Martin/ Desmond Child (C2)	NO SCRUBS TLC/ K. Briggs (Laface/Arista)	WISH YOU WERE HERE Mark Wills/ Carson Chamberlin (Mercury Nashville)	ANGEL Sarah McLachlan/ Pierre Marchand (Arista)	HEAVY Collective Soul/ Ed Roland (Atlantic)
RECORDING STUDIO(S) Engineer(s)	THE GENTLEMEN'S CLUB (Miami Beach) Charles Dye, Nathan Malki Craig Lozowick, Jules Gondar	DARP (Atlanta) Carlton Lynn	SOUND EMPORIUM (Nashville) John Kelton	WILDSKY (Morin Heights, QUEBEC) Pierre Marchand	CRITERIA (Miami) Chris Carroll Jason Elgin
RECORDING CONSOLE(S)	Protools 24	SSL 6000	Otari MTR 90 Mark II	Helios	Neve 8078
RECORDER(S)	Protools 24	Studer A827	Trident Series 80B	Otari Radar System	Studer A827
MASTER TAPE	Protools 24	BASF SM900	Ampex 456	no tape used	Quantegy 499
MIX DOWN STUDIO(S) Engineer(s)	THE GENTLEMEN'S CLUB (Miami Beach) Charles Dye	DARP (Atlanta) Leslie Brathwaite	THE CASTLE (Nashville) John Kelton	WILDSKY (Morin Heights, QUEBEC) Pierre Marchand	ENCORE (Burbank, CA) Tom Lord-Alge
CONSOLE(S)	Protools 24	SSL 4000	SSL 4056 G	Helios	SSL 4056 G
RECORDER(S)	Protools 24	Otari DTR 900II	Sony 3348 HR	Studer A827	DAT
MASTER TAPE	Protools 24	Quantegy 499	Ampex 467	no tape used	Ampex 467
MASTERING Engineer	STERLING SOUND Ted Jensen	POWERS HOUSE OF SOUND Herb Powers	MASTERMIX Hank Williams	MASTERDISK Greg Calbi	STERLING SOUND Ted Jensen
CD/CASSETTE MANUFACTURER	Sony	BMG	PMDC/Cinram	BMG	WEA

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Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	6	CASSANDRA WILSON BLUE NOTE 54123/CAPITOL	No. 1 6 weeks at No. 1 TRAVELING MILES
2	NEW		JIM HALL & PAT METHENY TELARC 83442	JIM HALL & PAT METHENY
3	2	13	VARIOUS ARTISTS 32 JAZZ 32106	JAZZ FOR WHEN YOU'RE ALONE
4	NEW		DUKE ELLINGTON RCA VICTOR 63459	1927-73 THE BEST OF DUKE ELLINGTON
5	3	46	VARIOUS ARTISTS 32 JAZZ 32061	JAZZ FOR A RAINY AFTERNOON
6	4	35	VARIOUS ARTISTS 32 JAZZ 32097	JAZZ FOR THE QUIET TIMES
7	5	88	DIANA KRALL IMPULSE! 233/GRP	LOVE SCENES
8	6	26	VARIOUS ARTISTS 32 JAZZ 32101	JAZZ FOR THE OPEN ROAD
9	7	13	MILES DAVIS LEGACY 65853/COLUMBIA	LOVE SONGS
10	10	3	THE LINCOLN CENTER JAZZ ORCHESTRA COLUMBIA 69898	LIVE IN SWING CITY - SWINGIN' WITH THE DUKE
11	9	6	BRANFORD MARSALIS QUARTET COLUMBIA 69655	REQUIEM
12	8	28	HERBIE HANCOCK VERVE 557797	GERSHWIN'S WORLD
13	11	7	VARIOUS ARTISTS CONCORD JAZZ 5202/CONCORD	JAZZ AT NIGHT'S END
14	NEW		LOS HOMBRES CALIENTES BASIN STREET 201	LOS HOMBRES CALIENTES
15	13	94	VARIOUS ARTISTS GRP 9881	PRICELESS JAZZ SAMPLER
16	NEW		CHUCK MANGIONE CHESKY 184	THE FEELING'S BACK
17	18	56	VARIOUS ARTISTS RCA VICTOR 68987	FABULOUS SWING COLLECTION
18	15	9	DIANE SCHUUR ATLANTIC 83150/AG	MUSIC IS MY LIFE
19	16	6	CHARLIE HUNTER/LEON PARKER BLUE NOTE 99187/CAPITOL	DUO
20	20	75	SOUNDTRACK MALPASO 46829/WARNER BROS	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
21	17	12	DONALD HARRISON IMPULSE! 283/GRP	FREE TO BE
22	12	9	TERENCE BLANCHARD SONY CLASSICAL 60671	JAZZ IN FILM
23	14	24	JOSHUA REDMAN WARNER BROS. 47052	TIMELESS TALES (FOR CHANGING TIMES)
24	19	17	PATRICIA BARBER PREMONITION 741	MODERN COOL
25	21	3	JOHN MCLAUGHLIN VERVE 559945	REMEMBER SHAKTI

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	10	BONEY JAMES WARNER BROS. 47283	No. 1 10 weeks at No. 1 BODY LANGUAGE
2	2	2	JOE SAMPLE FEATURING LALAH HATHAWAY PRA 9956/GRP	THE SONG LIVES ON
3	3	6	DAVID SANBORN ELEKTRA 62346/EEG	INSIDE
4	4	76	KENNY G ARISTA 18991	KENNY G GREATEST HITS
5	5	13	QUINCY JONES QWEST 46490/WARNER BROS.	FROM Q WITH LOVE
6	7	31	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE	PLEASURES OF THE NIGHT
7	NEW		GATO BARBIERI COLUMBIA 69690	CHE CORAZON
8	8	27	KIRK WHALUM WARNER BROS. 47124	FOR YOU
9	NEW		MEDESKI MARTIN & WOOD BLUE NOTE 99503/CAPITOL	COMBUSTICATION REMIXES EP
10	13	3	VARIOUS ARTISTS HIGHER OCTAVE JAZZ 47186/HIGHER OCTAVE	SMOOTH GROOVES
11	9	26	NAJEE VERVE FORECAST 559062/VERVE	MORNING TENDERNESS
12	10	3	TOM SCOTT & THE L.A. EXPRESS WINDHAM HILL JAZZ 11379/WINDHAM HILL	SMOKIN' SECTION
13	15	65	DOWN TO THE BONE NU GROOVE 3004	FROM MANHATTAN TO STATEN
14	16	10	3RD FORCE HIGHER OCTAVE 47099/VIRGIN	FORCE FIELD
15	17	28	PETER WHITE COLUMBIA 69013	PERFECT MOMENT
16	12	101	BONEY JAMES WARNER BROS. 46548	SWEET THING
17	18	48	GEORGE BENSON GRP 9906	STANDING TOGETHER
18	11	4	BLUEZEUM TELARC 83432	PUT YOUR MIND ON HOLD
19	14	6	THE BRAXTON BROTHERS WINDHAM HILL 11405	NOW & FOREVER
20	20	3	ROGER SMITH MIRAMAR 23141	BOTH SIDES
21	24	26	KIRK WHALUM WARNER GOSPEL 47113/WARNER BROS.	THE GOSPEL ACCORDING TO JAZZ, CHAPTER 1
22	21	33	RICK BRAUN ATLANTIC 83141/AG	FULL STRIDE
23	22	47	FOURPLAY WARNER BROS. 46921	4
24	NEW		GALACTIC CAPRICORN 558842	CRAZYHORSE MONGOOSE
25	6	38	MEDESKI MARTIN & WOOD BLUE NOTE 93011*/CAPITOL	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 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. † indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

Artists & Music

'What It Is' Is Simply Terrasson, On Blue Note

TRUE SIMPLICITY: After an adventurous live trio date and an album of timeless duets with Cassandra Wilson, pianist Jackie Terrasson decided it was time to distill his music down to its most important elements. "I wanted to do a more personal album," he says. "People are used to me playing more of the hardcore, straight-ahead jazz and interpreting standards, but I felt it was time to do something different."

Terrasson is referring to "What It Is" (Blue Note, May 18), his fourth date as a leader. In addition to the live set, "Alive," and the Wilson duets album, "Rendezvous," Terrasson's Blue Note discography includes the 1995 set "Reach."

Of the new set, Terrasson says, "This record is about simple melodies and grooves. That's not to say that I didn't put a lot of thought into the compositional elements, but there was definitely an emphasis on writing the tunes quickly and getting the feel right." In fact, eight of the album's 10 compositions come from the pen of the 33-year-old, French-born pianist. As such, "What It Is" is perhaps Terrasson's most accessible release to date and his most personal statement. "The main difference here, to me, is the instrumentation," says Terrasson, referring to the assortment of electric and acoustic instruments that graces the album. "The treatment of the material is the same as when I am with my trio. When I play standards, I like to get into a groove and stay there for a while. When I listen to this album, I hear my focus getting clearer. The grooves are more defined, and the melodies are more prominent."

Still, Terrasson is not adverse to admitting that "it is important to have something familiar on the album, something that people can immediately identify and latch onto." For that reason, "What It Is" features two titles not written by the pianist, one being a slow, haunting take on Pink Floyd's classic rock song "Money."

"I have three older sisters, and as a teenager, I used to hear that record all the time," says Terrasson. "I always loved the bassline and a few years ago started playing around with it in more of a jazz context. I basically treated the song like it was a standard, which is to say I disguised it."

"It's important for people to hear you do your own version of a tune that they already know, because it gives them a better idea of who you are as an artist, and it lets them relate better to what you are doing."

For his own original material, Terrasson looked to the people who have touched his life. "Little Red Ribbon" is a dedication to a friend who died of AIDS, and "Toot-Toot's Tune" was inspired by his brother, while "Sam's Song" and "Baby Plum" are musical portraits of his 10-month-old son and his wife, respectively. "I'm extremely inspired by people," he says, noting

that "aspects of a person's personality offer great beginnings for any musical thought."

Terrasson will be touring throughout the spring with a quintet featuring electric and acoustic bassist Ugonna Okegwo, who appeared on "Alive," in addition to a drummer, harmonica player, and saxophonist.



by Steve Graybow

"The whole message of this album is one of simplicity," says Terrasson. "I don't want people to sit around for hours trying to figure out what's happening here. It's not a change of direction, just another door that I'm opening."

DENNIS THE MENACE ... JAZZ FAN? Running through May

30 at the Every Picture Tells a Story gallery in Los Angeles is a career retrospective of artist **Hank Ketcham**, creator of the Dennis the Menace cartoon character. Ketcham, a devoted jazz fan, has worked at his easel for his entire career while listening to jazz and has devoted the past 10 years of his life to painting such legendary jazz greats as **Duke**, **Satchmo**, and **Dizzy**. Both **Horace Silver** and **Gerald Wilson**, who are next on Ketcham's "to paint" list, attended the artist's opening. Have a look at www.everypicture.com.

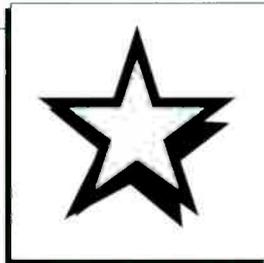
THEY'RE BACK: New from Koch Jazz are reissues from **Art Farmer** ("To Sweden With Love," 1964), **Vic Dickenson & Joe Thomas** ("Mainstream," 1958), **Phineas Newborn** ("Here's Phineas," 1956), **Woody Herman** ("Big New Herd At The Monterey Jazz Festival," 1959), **Gary Burton** ("Good Vibes," 1970), and **Billy Cobham** ("A Funky Side Of Things," 1975). All originally appeared on the Atlantic label and will be in stores May 18.

Top New Age Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			TITLE	ARTIST
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	3	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL	No. 1 3 weeks at No. 1 YANNI
2	3	14	DESTINY WINDHAM HILL 11396	JIM BRICKMAN
3	2	8	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 60641/WALT DISNEY	MANNHEIM STEAMROLLER
4	4	13	ONE WORLD GTSP 559673	JOHN TESH
5	5	77	PAINT THE SKY WITH STARS — THE BEST OF ENYA REPRISE 46835/WARNER BROS.	ENYA
6	6	2	DAWN OF A NEW CENTURY PHILLIPS 538838	SECRET GARDEN
7	7	66	GRAND PASSION GTSP 539804	JOHN TESH
8	8	78	TRIBUTE VIRGIN 44981	YANNI
9	10	27	PURE MOVIES GTSP 539779	THE JOHN TESH PROJECT
10	9	6	ADIEMUS III-DANCES OF TIME OMTOWN/HIGHER OCTAVE 46674/VIRGIN	KARL JENKINS
11	12	88	DEVOTION: THE BEST OF YANNI PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
12	13	90	NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI
13	11	14	ANDALUSIAN NIGHTS HIGHER OCTAVE 46930/VIRGIN	GOVI
14	14	58	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS WINDHAM HILL 11266	GEORGE WINSTON
15	17	30	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801	YANNI
16	15	16	SOUNDS OF WOOD & STEEL 2 WINDHAM HILL 11404	VARIOUS ARTISTS
17	16	12	TORCHED WINDHAM HILL 11394	MICHAEL HEDGES
18	19	27	CONVERSATIONS WITH GOD DISC 2 WINDHAM HILL 11382	VARIOUS ARTISTS
19	20	57	INSTRUMENTAL MOODS VIRGIN 45397	VARIOUS ARTISTS
20	24	12	LAND OF FOREVER REAL MUSIC 8801	2002
21	NEW		DESTINY ATLANTIC 83155/AG	GIOVANNI
22	23	49	PERFECT TIME WORD 69143/EPIC	MAIRE BRENNAN
23	21	3	BEST OF KITARO VOLUME 2 DOMO/NARADA 47110/VIRGIN	KITARO
24	NEW		O EARTHLY GODS EARTHTONE 7800/SONIC IMAGES	GOVINDA
25	RE-ENTRY		EL GRECO ATLANTIC 83161/AG	VANGELIS

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. † indicates past and present Heatseeker titles. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Classical KEEPING SCORE



This week's column was prepared by guest columnist Fred Child.

THE PIANO MEN: The hippest twentysomething crowd in New York last month turned out for, of all things, a classical piano recital. Twenty-six-year-old British-Korean pianist **Hyung-Ki Joo** is a smart, dashing performer with an industry buzz created as much by his charismatic presence as by his work at the keyboard. He threw back his head in eager ecstasy, reached toward the heavens for inspiration, brushed his hair from his brow with a flourish, and smiled an endearingly self-conscious smile. And that was just while speaking to the audience. The young and fabulous full house at Carnegie Hall's Weill Recital Hall gave Joo enthusiastic applause after each spoken introduction and did the same, with a mighty shout, after each piece. On the program were **Beethoven, Prokofiev, Borodin, Ravel, and Billy Joel**.

Yes, it was that Billy Joel—Billboard's 1994 Century Award winner for his long and distinguished rock'n'roll career. Joel's piece was "Soliloquy," a rhapsodic piano solo with hints of **Chopin**, bits of virtuosic embroidery, and the tuneful flair of, well, a great songwriter. Joel was in attendance and graciously acknowledged Joo's praise. "He is a phenomenal composer," said Joo. "The category is irrelevant. Rock, pop, classical, whatever; he's a great composer." So, what is going on here? The veteran rock'n'roll Piano Man writing for a young classical pianist? Exactly. After what he calls a "35-year affair" with rock'n'roll, Joel says he has finally returned to his first love, classical music. He stopped writing songs about six years ago and started writing for solo piano in a neo-Romantic style. Joel stresses that it isn't the great leap many might think.

"This was a natural evolution for me," Joel says. "I always wrote the music before the lyric anyway. This time, I just didn't write the lyric. Take, say, 'Uptown Girl,' give it an Alberti bass, and it sounds like **Haydn**." Joel says there is a clear lineage linking his musical worlds, "from **Mozart** to **Beethoven** to **Schubert** lieder to opera to operetta to Broadway to Tin Pan Alley to **Gershwin** to **Cole Porter** to **Leiber** and **Stoller** to **Lennon** and **McCartney** to me."

Although Joel is just now going public with his classical compositions, breaking down musical barriers has been a longtime goal. He convinced his childhood classical piano teacher that the **Beatles** were "good music" by playing **Joshua Rifkin's** orchestral arrangements of their songs for him. More recently, Joel considered writing a book urging both classical and rock fans to get over their fear of each other's music. "We use the same notes, the same scales, lots of the same harmonies," he says. "Give the other guys a listen!"

The relationship between Joel and Joo began six years ago in Vienna. Joo was studying with piano legend **Oleg Maisenberg** and joined a circle of young, eccentric classical musicians who occasionally jammed together, exploring a wide variety of music. **Alex Joel**, a respected Vienna conductor, was part of the gang. Alex's brother, **Billy**, came to visit and was immediately taken with the group's far-flung tastes and willingness to try anything. "They were this bohemian set, totally out of their skulls!" Joel says. "It was very romantic. It reminded me of my own apprentice days in rock'n'roll, when everyone was doing it for fun." Joo remembers Joel at their first encounter "asking lots of questions about **Beethoven, Schubert, classical har-**

mony. He wasn't like a rock star at all. He was just so passionate about music, wherever it came from."

Joo had no idea Joel had recently tried classical composition. Joel hadn't shared his first attempts with anyone and wasn't sure that this was the place to start. But brother Alex convinced him to go to the group a second time. "It was a spontaneous kind of thing in a Vienna coffeehouse," Billy says. "Everyone else was testing ideas, so I figured I'd try it. And these guys are brutally honest. They would tear up anything; they don't care where it comes from. And I wanted to know, 'Is this legit? Not just good for a rock guy; give me the real truth.'"

Joo laughs when he remembers the occasion: "Billy might have been shell-shocked by my honesty, but in the end, he liked it." Joo critiqued the piece, and Joel took his suggestions to heart, going back to work. Their friendship deepened over the next few years, and when Joo's recent recital was imminent, he called Joel to tell him about the program. Joel's first reaction was incredulity: "Prokofiev, Beethoven, and me? Aw, shit. No way." But Joo was adamant. "I like to play music by living composers, not just 'de-composers,'" he says. "I believe Billy's music is legitimate classical music, and I want to put it next to the greats." So, Joel consented, and the evening was on.

Joel isn't the only '70s rocker gone classical. **John Paul Jones**, once the bassist for **Led Zeppelin**, has written a pair of exquisite songs for **Andrew Lawrence-King's** early-music group, the **Harp Consort**. And **Karl Jenkins**, late of psychedelians **Soft Machine**, has gone back to his classical roots with "Palladio" (on the Sony Classical album "Diamond Music"), among other works. But **Paul McCartney** is the most visible of the converts. His "Liverpool Oratorio" and tone poem "Standing Stone" may have been critically panned, yet they met with sizable public approval—each topping the Billboard Top Classical Albums chart. McCartney continues to compose in a classical vein, with a highly touted set of chamber works due next from EMI Classics.

The classical world has given these former rockers a mixed reception. The old guard sees them as amateur dabblers, getting attention only because of their fame. Others are open to the possibility that their work might have merit. **Mark Mobley** is music producer for National Public Radio's "Performance Today." He says, "People doubted **Gershwin's** move to classical. Where would we be if the critics had won out? 'Standing Stone' may or may not be a great piece, but McCartney is one of the most influential musicians of the century. That alone makes it at least interesting. Why shouldn't we encourage pop musicians to try their hand at this music we all love? Besides, 'Pops' concerts suck. The real growth and excitement is in trying new things."

And that is what Joel has done. From 1993, "Soliloquy" is Joel's first attempt at classical composition—and in many ways, it sounds like it. The development is slight, as is the sense of forward momentum. It is really a collection of ideas stitched together with an occasional bravura flourish. Some of Joel's '70s songs ("Summer, Highland Falls," "Scenes From An Italian Restaurant," "She's Always A Woman") not only show his classical influence to better effect; they are more convincing as compositions. But Joel's deep musicality and fanatical devotion to quality suggest that he may progress into a true composer, in the classical sense.

Joel says he has about a dozen piano pieces finished, and according to Joo, the more recent pieces are much more sophisticated works. "Billy has been doing counterpoint exercises, writing little fugues," he says. "His evolution has been tremendous." For his part, Joel plans to try writing for piano and orchestra soon. No recording deals have been inked, but several top label executives were at the recital.

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



JOEL AND JOO

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	56	ANDREA BOCELLI ● PHILIPS 46203 (10.98 EQ/17.98)	NO. 1 ARIA — THE OPERA ALBUM
2	2	76	ANDREA BOCELLI ● PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO
3	3	4	VARIOUS ARTISTS EMI/VIRGIN 44890 (9.98/16.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
4	4	12	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
5	6	8	CECILIA BARTOLI/BRYN TERFEL DECCA 458928 (10.98 EQ/16.98)	CECILIA & BRYN: DUETS
6	5	8	VANESSA-MAE ANGEL 8082 (9.98/16.98)	THE ORIGINAL FOUR SEASONS
7	7	13	ANDRE RIEU PHILIPS 4557914 (10.98 EQ/17.98)	ROMANTIC MOMENTS
8	8	37	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
9	11	68	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
10	12	25	WYNTON MARSALIS SONY CLASSICAL 60804 (10.98 EQ/16.98)	CLASSIC WYNTON
11	9	18	DON CAMPBELL CHILDREN'S GROUP 84306 (8.98/15.98)	THE MOZART EFFECT: PLAYTIME TO SLEEPYTIME
12	13	41	DON CAMPBELL SPRING HILL 6501 (17.98 CD)	THE MOZART EFFECT: STRENGTHEN THE MIND
13	10	3	VARIOUS ARTISTS LONDON 460191 (10.98 EQ/17.98)	MOZART: ADAGIOS
14	14	27	DON CAMPBELL CHILDREN'S GROUP 84292 (8.98/15.98)	THE MOZART EFFECT-VOLUME 2
15	RE-ENTRY		RENEE FLEMING LONDON 458858 (16.98 EQ)	THE BEAUTIFUL VOICE

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	2	2	SARAH BRIGHTMAN NEMO STUDIO/ANGEL 56769 (9.98/16.98)	NO. 1 EDEN
2	1	7	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL
3	3	84	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA ● NEMO STUDIO/ANGEL 56511 (9.98/16.98)	TIME TO SAY GOODBYE
4	4	36	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (10.98 EQ/16.98)	BACK TO TITANIC
5	5	6	POPE JOHN PAUL II SONY CLASSICAL 61705 (10.98 EQ/16.98)	ABBA PATER
6	7	18	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (10.9 EQ/16.98)	STPMOM
7	6	6	VARIOUS ARTISTS SONY CLASSICAL 60569 (10.98 EQ/16.98)	JONATHAN ELIAS-THE PRAYER CYCLE
8	8	2	SOUNDTRACK DECCA 466098 (10.98 EQ/16.98)	A MIDSUMMER NIGHT'S DREAM
9	9	42	VANESSA-MAE VIRGIN 45443 (9.98/16.98)	STORM
10	12	28	VARIOUS ARTISTS LONDON 460600 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR THE CHILDREN OF LIBERIA
11	11	6	VARIOUS ARTISTS NONESUCH 79552-2* (16.97 CD)	STEVE REICH-REICH REMIXED
12	10	38	HELMUT LOTTI RCA VICTOR 63300 (10.98/17.98)	GOES CLASSIC
13	13	80	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
14	15	20	SOUNDTRACK LONDON 460796 (10.98 EQ/16.98)	ELIZABETH
15	NEW		CINCINNATI POPS (KUNZEL) TELARC 80498 (10.98/15.98)	ON BROADWAY

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. †† 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** GREAT PIANISTS: THE COMPLETE GUIDE PHILIPS
- 5 **VARIOUS** BACH FOR BABIES PHILIPS
- 6 **VARIOUS** ULTRASOUND: MUSIC FOR THE UNBORN RCA VICTOR
- 7 **VARIOUS** MOZART IN THE MORNING PHILIPS
- 8 **VARIOUS** MOZART FOR MEDITATION PHILIPS
- 9 **VARIOUS** ONLY CLASSICAL CD YOU NEED RCA VICTOR
- 10 **VARIOUS** MOZART FOR MOTHERS-TO-BE PHILIPS
- 11 **VARIOUS** PACHELBEL CANON RCA VICTOR
- 12 **ROYAL PHILHARMONIC ORCHESTRA** PRIDE MUSIC CLUB
- 13 **VARIOUS** BEETHOVEN AT BEDTIME PHILIPS
- 14 **VARIOUS** BABY NEEDS MOZART DELOS
- 15 **VARIOUS** BRIDE'S GUIDE TO WEDDING MUSIC ANGEL

TOP CLASSICAL BUDGET

- 1 **JOHN BAYLESS** BEATLES GREATEST HITS INTERSOUND
- 2 **VARIOUS** 20 CLASSICAL FAVORITES MADACY
- 3 **VARIOUS** CLASSIC LOVE MOODS MADACY
- 4 **VARIOUS** MOZART-GREATEST HITS REFERENCE GOLD
- 5 **VARIOUS** CLASSICAL MASTERPIECES MADACY
- 6 **VARIOUS** MOZART: SYMPHONY NOS. 40 & 41 MADACY
- 7 **VARIOUS** GERSHWIN: AN AMERICAN IN PARIS MADACY
- 8 **VARIOUS** TCHAIKOVSKY-GREATEST HITS REFERENCE GOLD
- 9 **VARIOUS** BACH'S GREATEST HITS REFERENCE GOLD
- 10 **VARIOUS** BEETHOVEN: GREATEST HITS REFERENCE GOLD
- 11 **VARIOUS** PIANO BY CANDLELIGHT VOX
- 12 **VARIOUS** MOZART: 25 FAVORITES VOX
- 13 **LUCIANO PAVAROTTI** OPERA CLASSICS MADACY
- 14 **VARIOUS** BEETHOVEN: PIANO SONATAS MADACY
- 15 **VARIOUS** 25 PIANO FAVORITES VOX

Martin's 'Livin'' Atop Four Charts

RICKY'S UNPRECEDENTED QUADRUPLE: Just when you thought Ricky Martin could not get any hotter, he turns up the heat. This issue, Martin becomes the first artist to simultaneously top the Hot Latin Tracks, Billboard Hot 100, Top 40 Tracks, and Hot Dance Music/Maxi-Singles Sales charts in the same week. His blockbuster "Livin' La Vida Loca" hit No. 1 on each chart.

Martin passed another milestone in April, as his Sony Discos smash "Vuelve" was certified platinum by the Recording Industry Assn. of America. "Vuelve" is his first platinum album. Also, Martin is the fifth artist to score a platinum disc for a full-length Spanish album, following Julio Iglesias, Luis Miguel, Selena, and Julio's son Enrique Iglesias.

Martin, by the way, has been named one of People magazine's 50 most beautiful people in the world, according to its 1999 list. Martin and his Sony labelmate Jennifer Lopez are the only two Latino recording artists to make the cut.

PROGRAM NOTE: Billboard's sixth annual Latin Music Awards is scheduled to air 8 p.m. May 16 on Telemundo.

SOUNDCAN ADDS REPORTERS: SoundScan, which compiles sales data used to assemble The Billboard Latin 50, has added 24 Latino indie retailers to its list of reporting stores. Since January, SoundScan has added 37 Latino indie outlets based primarily in Puerto Rico and on the East and West coasts.

In the next several weeks, another 12 Latino indies are expected to begin reporting to SoundScan.



by John Lannert

FONOVisa INKS MANZANERO: After scoring solid hits for Azteca Music with artists such as Lisset and Aranza, Mexico's esteemed composer/producer Armando Manzanero has signed a recording contract with Fonovisa.

Fonovisa is expected to release in the second half of 1999 a 20-song duets album with Manzanero and other Fonovisa artists as part of a tribute celebrating his 50 years in the music industry.

Further, Manzanero says he would like to produce famed labelmate Marco Antonio Solís as well as other regional Mexican acts. As at Azteca, Manzanero is producing a new artist, Alejandra Huitrón, who will open for him at his concert appearances.

LATIN MUSIC'S JAMES BROWN: Columbia crooner Julio Iglesias kicked off an extensive world tour April 23 at the Universal Amphitheater in Universal City, Calif., to support his album "My Life: The Greatest Hits." One day earlier, Columbia Records hosted a reception at the Wine Merchant in Beverly Hills, Calif., for the global idol, which was attended by recent Oscar winner James Coburn and Grammy recipient Diane Warren.

Incidentally, Iglesias performed in Mexico for the first time in 10 years when he appeared April 10 at a bene-

fit concert at Mexico City's 10,000-seat Auditorio Nacional. Iglesias said his absence was caused by his fear of no longer being a success in Mexico. His concert sold out.

GETTING CAUGHT UP: Oscar Galvan Sr., father of Fama members Javier, Edgar, and Oscar, died April 22 of natural causes in Houston. He was 52.

The face of Fonovisa star Marco Antonio Solís was stamped on the lottery tickets of Mexico's National Lottery Zodiac Drawing on April 26 as part of a tribute to Solís overseen by that country's National Public Lottery.

The seventh annual El Premio ASCAP is set for May 25 at the Hammerstein Ballroom in New York. Legendary *guarache*era Celia Cruz will be honored with the Premio A La Herencia at the ceremony, which fetes member writers and publishers.

Enrique Iglesias' first English-language single "Bailamos"—taken from the soundtrack to the forthcoming film "Wild Wild West"—is scheduled to be serviced to English radio in late May. Iglesias is being ardently courted by three big-name labels for his recording services.

Valerie Díaz has been named publicity and media director of Disa Records. She previously was East (Continued on page 50)



Tito Renews. Tito Rojas recently renewed his contract with MP/Sony for five albums. His current disc, "Alegrías Y Penas," has become a top 10 staple on The Billboard Latin 50. Pictured, from left, are Tony Moreno, president of MP; Rojas; and Carlos Páez, GM of MP.

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LATIN TRACKS A-Z

- 21 **AGUA** (Canciones Del Mundo, BMI/Warner Chappell, BMI)
- 9 **AMOR PLATONICO** (Flamingo, BMI)
- 30 **BUSCO UNA MUJER** (E.I.P.P., BMI)
- 38 **C'EST LA VIE** (Sugar Free, PPRS/Bucks, PPRS/19, PPRS/BMG, PPRS/BMG, ASCAP/Chrysalis, ASCAP/PolyGram, ASCAP)
- 16 **CREI** (Peer Int'l., BMI)
- 24 **DE QUE VALE SER UN REY** (Not Listed)
- 14 **DEJARIA TODO** (1998 Deep Music, BMI)
- 35 **DIME** (Milenio, ASCAP)
- 40 **EL DISGUSTO** (Not Listed)
- 4 **EL NIAGARA EN BICICLETA** (Karen, ASCAP)
- 39 **ENGANAME** (Rubet, ASCAP/MCA, ASCAP)
- 17 **ENTREGA TOTAL** (Not Listed)
- 37 **ESE** (Ventura, ASCAP)
- 5 **INEVITABLE** (E.I.P.P., BMI/Sony/ATV Latin, BMI)
- 1 **LIVIN' LA VIDA LOCA** (A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/PolyGram, ASCAP)
- 7 **LOCO** (Not Listed)
- 32 **LOS HOMBRES NO DEBEN LLORAR** (Edimusa, ASCAP)
- 10 **ME ESTOY ACOSTUMBRANDO A TI** (Intersong, ASCAP)
- 19 **ME ESTOY VOLVIENDO LOCO** (Fontana, ASCAP)
- 6 **ME VOY A QUITAR DE EN MEDIO** (Warner-Tamerlane, BMI)
- 8 **NECESITO DECIRTE** (Seg Son, BMI)
- 23 **NO ME AMES** (Not Listed)
- 34 **NO PUEDO OLVIDAR** (Ventura, ASCAP)
- 25 **NO SABES COMO DUELE** (New Edition EMOA, SESAC)
- 33 **NUNCA TE ROBO EL CORAZON?** (EMI April, ASCAP)
- 22 **PARA TODA LA VIDA** (2000 Amor, ASCAP)
- 31 **PERDEDOR** (Ser-Ca, BMI)
- 2 **PINTAME** (Sony/ATV Latin, BMI)
- 11 **POR MUJERES COMO TU** (Vander, ASCAP)
- 18 **QUE BONITO** (Pacific, BMI)
- 13 **QUIEN TE ROBO EL CORAZON?** (Peermusic, ASCAP/Warner-Tamerlane, BMI)
- 3 **SI TE PUDIERA MENTIR** (Crisma, SESAC)
- 28 **SI TU QUISIERAS** (Warner/Chappell)
- 36 **SOLO UNA PATADA** (Not Listed)
- 20 **SUBLIME MUJER** (Peermusic, BMI/Promociones Musicales HR. S.A., BMI)
- 29 **TIEMBLA MI PIEL** (Music RC/MCA, ASCAP)
- 12 **TU** (1998 Deep Music, BMI)
- 26 **UNA PAGINA MAS** (San Antonio Music, BMI)
- 15 **UNA VOZ EN EL ALMA** (JMC, ASCAP/MCA, ASCAP)
- 27 **VOLVERE** (Not Listed)

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
No. 1					
1	1	1	5	RICKY MARTIN C2/SONY DISCOS †	LIVIN' LA VIDA LOCA R. ROSA, D. CHILD (R. ROSA, D. CHILD)
2	2	7	3	ELVIS CRESPO SONY DISCOS	PINTAME E. CRESPO/R. CORA (E. CRESPO)
3	3	2	16	MARCO ANTONIO SOLIS FONOVisa †	SI TE PUDIERA MENTIR B. SILVETTI (M.A. SOLIS)
GREATEST GAINER					
4	5	39	3	JUAN LUIS GUERRA 440 KAREN/CAIMAN	EL NIAGARA EN BICICLETA J.L. GUERRA (J.L. GUERRA)
5	4	3	7	SHAKIRA SONY DISCOS †	INEVITABLE S. MEBARAK R., L. FOCHOA (S. MEBARAK R., L. FOCHOA)
6	9	12	42	VICENTE FERNANDEZ SONY DISCOS †	ME VOY A QUITAR DE EN MEDIO PRAMIREZ (M. MONTERROZAS)
7	11	—	2	ALEJANDRO FERNANDEZ SONY DISCOS †	LOCO NOT LISTED (MASSIAS)
8	8	10	17	CONJUNTO PRIMAVERA FONOVisa	NECESITO DECIRTE J. GUILLEN (R. GONZALEZ MORA)
9	13	13	8	LOS TUCANES DE TIJUANA EMI LATIN †	AMOR PLATONICO G. FELIX (M. QUINTERO LARA)
10	6	6	13	PEPE AGUILAR MUSART/BALBOA †	ME ESTOY ACOSTUMBRANDO A TI PAGUILAR (R. CERATTO)
11	10	5	5	TITO ROJAS M.P./SONY DISCOS	POR MUJERES COMO TU J. GUNDA MERCED (FATO)
12	16	8	11	NOELIA FONOVisa †	TU M. AZEVEDO (ESTEFANO)
13	14	11	5	EDNITA NAZARIO EMI LATIN †	QUIEN TE ROBO EL CORAZON? D. DEL INFANTE, R. BUCHANAN (C. BRANT, K. GIBRIAN)
14	17	15	27	CHAYANNE SONY DISCOS †	DEJARIA TODO ESTEFANO (ESTEFANO)
15	7	4	11	MILLIE EMI LATIN †	UNA VOZ EN EL ALMA R. PEREZ (R. PEREZ, G. MARQUEZ)
16	18	19	25	TIRANOS DEL NORTE SONY DISCOS †	CREI J. MARTINEZ (C. MONGE)
17	20	16	11	TIRANOS DEL NORTE SONY DISCOS †	ENTREGA TOTAL J. MARTINEZ (A. PULIDO)
18	19	21	28	LOS MISMOS EMI LATIN †	QUE BONITO LOS MISMOS (M.E. CASTRO)
19	12	9	8	JORDI FONOVisa	ME ESTOY VOLVIENDO LOCO M. FLORES (M. FLORES)
20	22	28	4	VICENTE FERNANDEZ SONY DISCOS	SUBLIME MUJER NOT LISTED (M.E. TOSCANO)
21	15	14	7	JARABE DE PALO EMI LATIN	AGUA J. DWORNIAK (JARABE DE PALO)
22	24	31	5	ROCIO DURCAL ARIOLA/BMG LATIN †	PARA TODA LA VIDA R. LIVI (R. LIVI)
23	NEW ▶	—	1	JENNIFER LOPEZ WORK/SONY DISCOS	NO ME AMES NOT LISTED (NOT LISTED)
24	33	—	2	JERRY RIVERA SONY DISCOS	DE QUE VALE SER UN REY NOT LISTED (NOT LISTED)
25	21	18	7	MARC ANTHONY RMM	NO SABES COMO DUELE J. LUGO (O. ALFANNO)
26	27	25	9	EZEQUIEL PENA FONOVisa	UNA PAGINA MAS E. PENA (R. GARCIA RAMIREZ)
27	NEW ▶	—	1	DLG SONY DISCOS	VOLVERE NOT LISTED (NOT LISTED)
28	NEW ▶	—	1	LUIS FONSI UNIVERSAL LATINO †	SI TU QUISIERAS A. ZEPEDA (A. MATHEUS)
29	25	20	8	JAVIER CAIMAN †	TIEMBLA MI PIEL R. MORALES (R. MORALES)
30	28	26	4	CARLOS PONCE EMI LATIN	BUSCO UNA MUJER K. SANTANDER (K. SANTANDER)
31	30	36	6	INTOCABLE EMI LATIN †	PERDEDOR NOT LISTED (M.A. PEREZ)
32	NEW ▶	—	1	BANDA MAGUEY RCA/BMG LATIN	LOS HOMBRES NO DEBEN LLORAR NOT LISTED (M. ZAN, PAVILA, PALMEIRA)
33	23	24	18	ENRIQUE IGLESIAS FONOVisa †	NUNCA TE OLVIDARE R. PEREZ-BOTIJA (E. IGLESIAS)
34	RE-ENTRY	—	12	MDO SONY DISCOS	NO PUEDO OLVIDAR A. JAEEN (A. TALAMANTEZ, A. GRULLON, T. TORRES)
35	NEW ▶	—	1	YOLANDITA MONGE ARIOLA/BMG LATIN	DIME NOT LISTED (G. GARCIA, L. REYES)
36	38	33	5	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE †	SOLO UNA PATADA R. AYALA, F. MARTINEZ (R. AYALA)
37	31	38	21	JERRY RIVERA SONY DISCOS	ESE R. SANCHEZ (A. JAEEN, W. PAZ)
38	RE-ENTRY	—	4	B*WITCHED EPIC/SONY DISCOS †	C'EST LA VIE R. HEDGES (B*WITCHED, R. HEDGES, BRANNIGAN, ACKERMAN)
39	35	—	3	OLGA TANON WEA LATINA	ENGANAME R. PEREZ (R. PEREZ)
40	NEW ▶	—	1	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO ARIOLA/BMG LATIN	EL DISGUSTO NOT LISTED (NOT LISTED)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
18 STATIONS		21 STATIONS		62 STATIONS	
1	RICKY MARTIN C2/SONY DISCOS LIVIN' LA VIDA LOCA	1	ELVIS CRESPO SONY DISCOS PINTAME	1	CONJUNTO PRIMAVERA FONOVisa NECESITO DECIRTE
2	SHAKIRA SONY DISCOS INEVITABLE	2	JUAN LUIS GUERRA 440 KAREN/CAIMAN EL NIAGARA...	2	LOS TUCANES DE TIJUANA EMI LATIN AMOR PLATONICO
3	MARCO ANTONIO SOLIS FONOVisa SI TE PUDIERA MENTIR	3	RICKY MARTIN C2/SONY DISCOS LIVIN' LA VIDA LOCA	3	VICENTE FERNANDEZ SONY DISCOS SUBLIME MUJER
4	CONJUNTO PRIMAVERA FONOVisa DEJARIA TODO	4	TITO ROJAS M.P./SONY DISCOS POR MUJERES COMO TU	4	ALEJANDRO FERNANDEZ SONY DISCOS LOCO
5	EDNITA NAZARIO EMI LATIN QUIEN TE ROBO EL CORAZON?	5	MARC ANTHONY RMM NO SABES COMO DUELE	5	EZEQUIEL PENA FONOVisa UNA PAGINA MAS
6	MILLIE EMI LATIN UNA VOZ EN EL ALMA	6	EDNITA NAZARIO EMI LATIN QUIEN TE ROBO EL CORAZON?	6	PEPE AGUILAR MUSART/BALBOA ME ESTOY...
7	JUAN LUIS GUERRA 440 KAREN/CAIMAN EL NIAGARA...	7	JERRY RIVERA SONY DISCOS DE QUE VALE SER UN REY	7	LOS MISMOS EMI LATIN QUE BONITO
8	VICENTE FERNANDEZ SONY DISCOS ME VOY A QUITAR...	8	SHAKIRA SONY DISCOS INEVITABLE	8	INTOCABLE EMI LATIN PERDEDOR
9	ELVIS CRESPO SONY DISCOS PINTAME	9	DLG SONY DISCOS VOLVERE	9	MARCO ANTONIO SOLIS FONOVisa SI TE PUDIERA MENTIR
10	NOELIA FONOVisa TU	10	CARLOS PONCE EMI LATIN BUSCO UNA MUJER	10	BANDA MAGUEY RCA/BMG LATIN LOS HOMBRES NO...
11	JORDI FONOVisa ME ESTOY VOLVIENDO LOCO	11	B*WITCHED EPIC/SONY DISCOS C'EST LA VIE	11	TIRANOS DEL NORTE SONY DISCOS CREI
12	JARABE DE PALO EMI LATIN AGUA	12	GRUPOMANIA SONY DISCOS NINA BONITA	12	TIRANOS DEL NORTE SONY DISCOS ENTREGA TOTAL
13	ROCIO DURCAL ARIOLA/BMG LATIN PARA TODA LA VIDA	13	LUIS FONSI UNIVERSAL LATINO SI TU QUISIERAS	13	VICENTE FERNANDEZ SONY DISCOS ME VOY A QUITAR...
14	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO SI TU QUISIERAS	14	JARABE DE PALO EMI LATIN AGUA	14	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE SOLO UNA...
15	PEPE AGUILAR MUSART/BALBOA ME ESTOY...	15	LA MAKINA J&N/SONY DISCOS ME VAS A LLORAR	15	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO ARIOLA/BMG LATIN EL DISGUSTO

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

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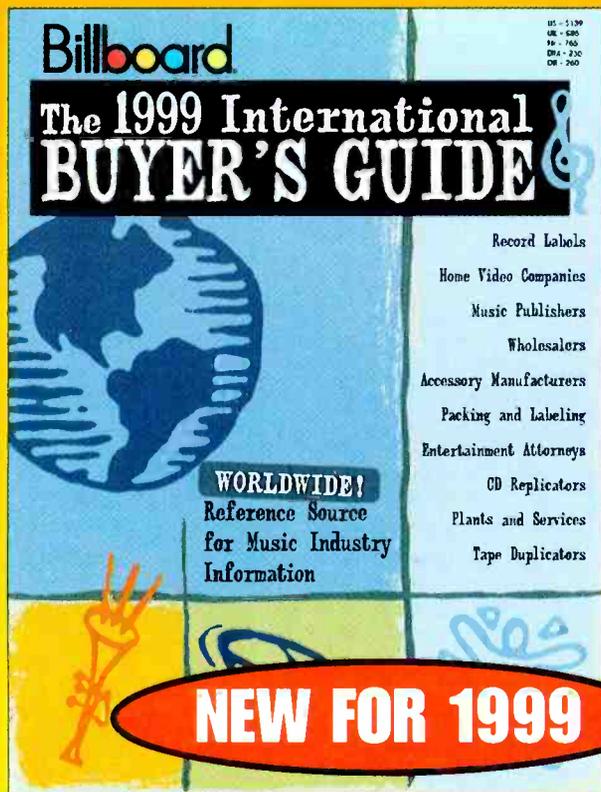
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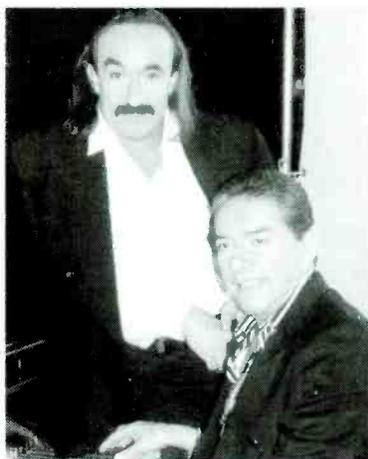
(Continued from page 48)

Coast promotions manager of Fonovisa. Díaz will be based in Disa's new office in Miami Beach.

Sony Discos flashy *merenguera* Ashley has taped a radio spot for a Coors Light promotional campaign set to begin in June in the northeast U.S.

Public relations veteran Ted Faraone and Randolph Nader, owner of several entertainment concerns, including photo syndication firm Nader Group International and Carbide Records, have formed Ingenio, a marketing/management/public relations firm designed to break Latin artists to crossover record consumers. The company is based in Miami, with offices in New York and Los Angeles.

SHOWBILL, U.S.: The Kennedy



Maestro Con Maestro. Ariola/BMG recording artist Raúl Di Blasio, left, and Mexican singing legend Marco Antonio Muñoz take a pause during the filming of the video for Di Blasio's current single, "El Despertar/Escándalo," which features a vocal appearance by Muñoz. The single is taken from Di Blasio's latest album, "Desde México El Piano De América." The video, directed by Fernando De Garay, was filmed recently at Mexico City's Metropolitan Theater.

Center's "African Odyssey" series continues, with its two-day *Expresiones Latinas* bill of shows set to begin May 7. Scheduled to perform that day are Cuban stars **Ricardo Lemvo** and **Mákina Loca** and **Cachao**. Brazilian icon **Daniela Mercury** is booked to appear Saturday (8).

Alicia Villareal, lead vocalist of Universal Latino *grupo* **Límite**, gave birth to a daughter April 10. Her name is **Melanie Aídee Carmona Villareal**. Límite kicks off a U.S. tour May 29 at Houston's 20,000-seat Convention Center.

The Washington Performing Arts Society features an appetizing lineup of Latin American artists for D.C. music fans in the next year. There are scheduled performances by Brazilian troubadour **Gilberto Gil** (Sept. 15), Cuba's redoubtable ensemble **Irakere** (Oct. 29), and esteemed purveyors of Mexican *son* styles **Mono Blanco** and **Chuchumbé** (Feb. 12, 2000). Slated to play Nov. 8 is the **Paco De Lucía Sextet**, which features ace saxophonist **Jorge Pardo**.

De Lucía also will be appearing Nov. 5 at the San Francisco Jazz Festival, slated to run Oct. 20 to Nov. 6.

Scheduled to play on the final day of the event is **Buena Vista Social Club's** renowned vocalist **Ibrahim Ferrer** and standout Cuban pianist **Rubén González**.

Marco Antonio Solís, **Olga Tañón**, and **Shakira** are among the big names slated to perform Dec. 31 at Madison Square Garden as part of a concert grandiosely dubbed "The Last Great Concert Of Latin Music Of The Century At The Garden." Also booked to appear are **Los Tri-O**, **Noelia**, **Cristian Castro**, **Franco de Vita**, **Rocío Dúrcal**, **Carlos Ponce**, **Ricardo Montaner**, **Ednita Nazario**, **MDO**, **Jordi**, and **Yolandita Monge**. Producing the event is **Cárdenas, Fernández & Associates**.

CHART NOTES, RADIO: Despite an 867,000 drop in audience detections and the loss of five radio stations, **Ricky Martin's** "Livin' La Vida Loca" (Sony Discos) remains comfortably atop Hot Latin Tracks with 16.4 million audience impressions.

On the genre charts, **Conjunto Primavera's** "Necesito Decirte" (Fonovisa) retains top ranking for the seventh consecutive week on the regional Mexican chart, with 9.3 million audience impressions.

"Livin' La Vida Loca" notched 13.9 audience impressions on the pop genre chart, where the smash single has ruled for the fifth successive week.

Elvis Crespo's No. 2 title on Hot Latin Tracks, "Píntame" (Sony Discos), stays saddled in the top rung of the tropical/salsa genre chart for the second week running, with 13.8 million audience impressions.

Vicente Fernández's "Me Voy A Quitar De En Medio" (Sony Discos) has now spent 42 weeks on Hot Latin Tracks, which ties the chart longevity record established in 1998 by "Si Tú Supieras," recorded by Vicente's labelmate and son, **Alejandro Fernández**.

Jennifer Lopez makes her bow on Hot Latin Tracks this issue at No. 23 with "No Me Ames" (Work/Sony Discos).

CHART NOTES, RETAIL: Sales of titles charting on The Billboard Latin 50, unpublished this issue, came in at 158,000 units, up slightly from 156,500 pieces last issue.

Little changed at the top of the chart, as **Ricky Martin's** "Vuelve" (Sony Discos) and **Selena's** "All My Hits—Todos Mis Éxitos" (EMI Latin) came in No. 1 and No. 2, respectively, for the sixth week in a row.

"Vuelve" remains planted at No. 1 on the pop genre chart for the 10th straight week, though slipping 5% in sales to 27,000 units. It drops 44-55 on The Billboard 200.

Meanwhile, sales of Selena's greatest-hits set stayed put at 18,000 pieces, allowing her set to reign over the regional Mexican chart for the eighth week running. However, "All My Hits" eases down 67-72 on The Billboard 200.

Los Tri-O's No. 3 title on The Billboard Latin 50, "Nuestro Amor" (Ariola/BMG Latin), pops a 7% increase in sales to 7,500 units, moving the title

up 178-166 on The Billboard 200.

One week before dropping his sure-fire hit set "Píntame," **Elvis Crespo** holds tight at 7,000 units with "Suavemente" (Sony Discos), his 1998 blockbuster that has now retained the throne on the tropical/salsa genre chart for 23 of the last 24 weeks.

Salsa stalwart **Tito Rojas** reaches the highest chart position ever on The Billboard Latin 50 for himself and his label, MP/Sony Discos. His "Alegrías Y Penas" ratchets up 6-5 with a bullet on sales of 5,000 pieces.

Likewise, Puerto Rican merengue quartet **La Makina** earns its loftiest spot on the chart with "Para El Bailador," which migrates 10-8. A 3,500-unit seller this issue, "Para El Bailador" scores the uppermost posi-



Sony Discos Gets Luna. Sony Discos recently acquired Luna Music. The deal includes Luna's record catalog of more than 300 titles and its roster of more than 30 acts, including **Banda Arkangel**, **R15**, **Los Caminantes**, **Banda Pachuco**, and **Banda Lagos**. As part of the deal, Luna owner **Abel de Luna** has been appointed senior VP/GM of Sony's regional Mexican and Tejano division. Shown in the back row, from left, are **Steven J. Eyre**, legal council for Luna Music Corp.; **Jorge Meléndez**, VP of finance and operations, Sony Discos; and **Barry Fidel**, director business affairs at Sony Music International. Shown in front, from left, are de Luna and **Oscar Lord**, president of Sony Discos.

tion attained by **J&N/Sony Discos**.

Making an auspicious chart splash this issue at No. 19 is "Siento" by **Yolandita Monge** (BMG Latin), who attains her highest position on The Billboard Latin 50. Monge's daughter **Noelia** is on the chart at No. 25 with her eponymous disc on Fonovisa, so the pair become the first mother-daughter duo to chart simultaneously on The Billboard Latin 50.

SALES STATFILE: The Billboard Latin 50: this issue: 158,000 units; last issue: 156,500 units; similar issue last year: 95,000 units.

Pop genre chart: this issue: 63,500 units; last issue: 67,500 units; similar issue last year: 32,500 units.

Tropical/salsa genre chart: this issue: 37,500 units; last issue: 35,000 units; similar issue last year: 28,000 units.

Regional Mexican genre chart: this issue: 49,000 units; last issue: 46,500 units; similar issue last year: 28,000 units.



Will Smith was on to something when he rapped, "Ain't no city in the world like this" in his recent paean to the city. Sound-wise, it's a haute spot again.

By **HOWARD COHEN**

No event better tells the story than the recent sight of thousands upon thousands of shirtless men gathered bicep to buttock in a steaming-hot South Beach club called Salvation for the opening night of Winter Party, a fundraiser for the city's Dade Human Rights Foundation. The men and, to be sure, a surprising number of grandmas and grandpas, were in the house to catch a 1:45 a.m. set from Bette Midler, who, while not on tour, decided Miami was the place to be to return to her raunchy roots—at age 53 no less—and to plug her latest album, the gold-certified "Bathhouse Betty."

"What is a legendary screen siren such as myself doing in such an unsavory environment?" the Divine One cracked, after performing her recent No. 1 Club Play anthem, "I'm Beautiful." Midler's choice of Miami to make a rare promotional stop, however, helps illustrate the kind of music town Miami is becoming. Energy is a big thing here; it comes free: pouring in taps next to those marked for Cuban coffee and mocha cappuccino. We love our star sightings, and the major labels are increasingly sending their biggest names to this tropical haute spot for rest, recording and raucous clubbing.

"What a town!," enthused Warner Bros.' Liz Rosenberg after a Miami Beach dignitary proclaimed a toasty March Sunday Bette Midler Day in the city. As senior VP of publicity for the label, Rosenberg lists among her clients Midler, Madonna and Cher, all of

Continued on page 54

MIAMI

Local Noise

Acts To Watch

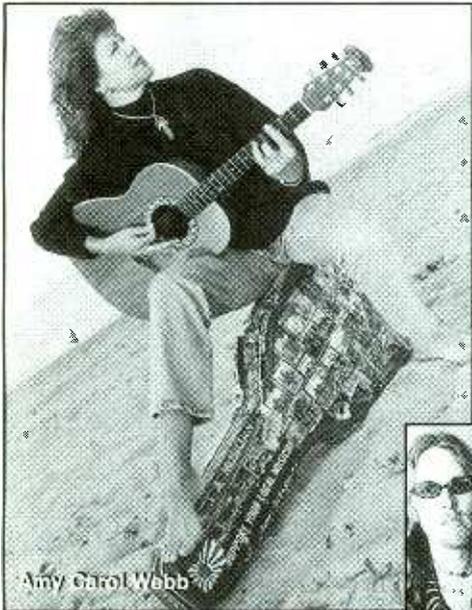
BY SANDRA SCHULMAN

AMY CAROL WEBB: Vehicular Songweaver

Taking up the road where Carole King, Janis Ian and Joni Mitchell have trod, songwriter Amy Carol Webb has become South Florida's folk/pop/blues darling.

Starting out in Oklahoma, the daughter of a pianist/composer father and a mother who sang live radio commercials, Webb was playing guitar and writing by age 14. Touring with her own band and with such groups as the New Christy Minstrels kept her on the road up to 45 weeks a year.

After taking time off to have two



Amy Carol Webb



Backlive



The Goods



Matt Kramer



Volumen Cero

sons, Webb recorded the 10-song CD "Songweaver" on her own Zebra Productions label. She released it to critical acclaim from local media last fall. On the strength of the tracks "I Come From Women" and "Daddy, Don't Let Go," Webb was named the 1998 Songwriter Of The Year at the South Florida Folk Festival. She has since been a featured performer at Miami's ASCAP sponsored Songwriters In The Round, the Florida State Folk Festival and at Miami's Tobacco Road blues bar.

"I love the songwriting and performing," says Webb, "but the songwriting is dear to me because I can write in genres that are not necessarily suited for my performing style. But, of course, I like the recognition for both. The CD was really my first ticket for both airplay and as a vehicle to push the songs."

BACKLIVE: Classic B-Boys

The rap on hip-hop band Backlive is totally grassroots, for this is one duo that is taking the ultimate indie initiative. Lyricist Gil Green and producer/spinner Mellow D grew up together in Miami, breakdancing during elementary school, freestyle-battling in junior high and selling tapes of their home-brewed mixes in the halls of high school.

Mellow D took the school route further, becoming a studio-engineering major at Miami Dade Community College. Green attended college in Washington, D.C., and produced an underground show for WVAU, eventually becoming urban-music direc-

tor. His interest in music video led him to interning for BET's "Rap City" show. He eventually transferred to NYU Film School. For his graduate thesis, Green took over a train yard and filmed a video of his song "1000 MCs," which knocks the number of MC "wannabes" on every corner.

With no record deal or product (other than a tape and poster of the song that the band gives away), the video for "1000 MCs" was played on BET, "Yo MTV Raps" and M2 and became a Box Breaker. Invitations to NYU's Hip Hop Conference, the John Lennon Songwriting Contest (which the band won) and various showcases followed.

"Our main message is one of B-Boysism," says the effusive Green. "We want to get back to the original hip-hop ways of just being creative with graffiti art, breakdancing and solid songs. It's about getting back to the live element. The stuff out there now is just some capitalist fantasy."

MATT KRAMER: Hard-Edged Solo Kick

With his distinctive vocal style and leonine looks, singer/songwriter Matt Kramer had an early taste of the big time. Signing a deal in the late '80s with Atlantic Records as the lead singer of Saigon Kick, Kramer earned a gold single and a hit MTV video

and toured Europe and Japan from 1989 to 1993.

His second band, the L.A.-based Coma, had a harder-edged sound and a lineup that included Harry Cody of Shotgun Messiah and Jimmy Griffin from Kingofthehill. The alive-and-kicking Coma ran from 1994 to 1997 and had a single, "Conscience," in heavy rotation on Miami's WZTA. The band toured with Live in 1995 and played showcases from Miami's Chili Pepper to L.A.'s Viper Room.

After almost 10 years of touring and working as part of a band, Kramer returned to Miami in 1997. He took a year off to write, penning songs that combine rock with his newfound love of jazz. Testing the waters again with his new material, Kramer began playing at local benefit concerts and this year's Miami Super Bowl Concert sponsored by local radio stations, and appearing at the Miami Songwriters In The Round.

With a strong five-song demo called "Powdered Blue Skies," Kramer has found a new manager in old friend and supporter Neal Mirsky. Mirsky is program director of Philadelphia's WYSP (he had been a PD in Miami) and plans to shop the demo and set up national showcases for Kramer.

This time, the project is simply

the Matt Kramer Band, although Phil Varone, Kramer's drummer pal from Saigon Kick, has signed on for some recording and upcoming showcases.

THE GOODS: Strong Songs And Non-stop Energy

When you name your band the Goods, you better be prepared to deliver. This pop-rock group has been, for years.

After playing Miami's local scene, issuing two band-produced albums (that won raves from national press) and honing their live show, the Goods are ready to take the next big step. They've signed with Omega Records and hooked up with manager Jack Utsick and producer Tom Dowd (Eric Clapton, Aretha Franklin).

With Dowd on board, the band (singer Jim Camacho, keyboardist John Camacho, drummer Kasmir Kujawa, bassist Tony Oms and guitarist Groovey) had the luxury of shaping the songs before and

during the studio time. The result was the band's late-'98 PolyGram album, "Good Things Are Coming," which shows the band's vocal strength, songwriting sense and non-stop energy.

The band members produced an hour-long documentary, "Good Things Are Happening," detailing their history. It includes several music videos from the new album and interviews with Marilyn Manson (who opened for the Goods the first time he ever played) and Adam Gaynor from Matchbox 20. The rockumentary ran last fall on MuchMusic and VH-1. Summer plans include a national tour with the Goo Goo Dolls.

VOLUMEN CERO: Melodic And Mono-Cultural

While the rock scene in Miami for American bands has wilted the last few years, the city is fertile ground for the growth of Latin rockers. Ironically, the band Volumen Cero (Zero Volume) sang in English for five years, under a different name and slightly different lineup. Reforming, they tried a Latin sound, played one gig and got a deal. The presence of TV station Telemundo in Miami, along with MIDEM's Latin American conference, played a big part in the group's rapid rise.

Formed in early 1997, the band—Chilean/American Luis Tamblay on vocals and bass,

Chilean Cristian Escuti on guitar, Albert Howard on drums and Peruvian Martin Chan on guitar—exemplify a new sound in Latin rock. Taking its cue from such influences as the Smashing Pumpkins and New Order, Volumen Cero keeps the guitars and vocals front and center, concentrating on mood and melody.

They were discovered while playing a "Buscando Bandas" (Searching For

Bands) showcase sponsored by Latin TV network Telemundo. As Southeast regional winners, Volumen Cero came to New York for an internationally broadcast final round. There it began a relationship with New York-based Grita! Records that was finalized with a deal when the band played during Miami's MIDEM conference.

An 11-track album, "Andromeda," was released last May. In just under a year, the group had two videos on MTV Latin America, MuchMusic, Univision and The Box; were the subject of feature stories in major American and Latin publications; and played shows in New York, Colombia (for 80,000 people) and Austin (at SXSW). The CD has earned airplay in the U.S., Puerto Rico, South America and Germany.

"Although we sing in Spanish," says guitarist Chan, "we consider ourselves an American band, not multi-cultural, but mono-cultural. We're going for a bigger audience, and our next CD may be in more than one language." ■

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MIAMI

HAUTE-SPOT CITY

Continued from page 51

whom have ties to Miami. The latter two live (or, in Cher's case,

Walkmans on. Even during Super Bowl week, it was astounding—the music vibe coming from club to club.”

And so we have the indefatigable Cher signing copies of her platinum album, “Believe,” at the recent grand-opening of the latest Virgin Megastore in South Miami. There, again, it's Cher, singing at 2 a.m. at South Beach's hottest nightclub, Liquid, while ex-boyfriend Gene Simmons of Kiss, flanked by two long-limbed lasses,



one of Miami's newest residents, LARAS, the Latin division of NARAS. LARAS plans to award its first Latin Grammys, in September 2001, from—where else?—scenic Miami. LARAS opened its offices in Miami Beach's restored Albion Hotel about a year ago.

It has become evident, musically, that the city resides at the center of what some people expect to be the next musical movement: the crossover of Latin artists into the mainstream Anglo market.

BLACKFACE

BREAKING GROUND WITH SUPPORT FROM RADIO



MIAMI - Yet another Hip Hop artist is breaking ground.

Blackface offers his strongest, most commercially viable single since Sessions featuring Fat Joe (produced by Showbiz). The single “Get Ready” with its intensively party flavor and crowd pleaser is currently creating a buzz throughout the South.

Given the right amount of promotional, TLC and support from radio “Get Ready” can become this season's equivalent to WILL SMITH'S multi-format smash “Miami”.

Q Entertainment is working vigorously to obtain additional

support from radio stations in the southeast region. Although Blackface is fortunate to receive support from radio stations in the South, he continues to promote heavily in order to receive 100% support from all the stations.

With the current believers and more support from additional key radio stations. “Get Ready” has the potential to become the next radio hit to spread throughout the country. Below, is list of radio station helping to develop the career of the next rap superstar.

On behalf of Q entertainment and Blackface we'd like to thank the radio stations below for their continuous support.

- WKGN Thomas Henderson
- WFKX Kimberly Kaye
- WJIZ Paul Edwards
- WPOW Kidd Curry
- WOCQ Wookie
- WJHM AL Fiala
- WKXN Roscoe Miller
- WTLZ Long John

BLACKFACE Music Line
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MIAMI

HAUTE-SPOT CITY

Continued from page 54

demo recording and finding a manager.

“All the organizations and clubs are putting on workshops, and it seems everyone is leaning toward that educational side,” Hartigan says.

WE NOT BE CLUBBING

But this explosion hasn't come without some serious growing pains. While Miami is manna

Manager John Tovar, who discovered Marilyn Manson and the Mavericks, echoes Alvin's concerns, asking, “How can you expect to build a following?”

So locals have to get creative. Musician Matt Sabatella has helped create Miami's first 24-hour Internet radio station (www.slipstreampresents.com), where fans can download local artists' music for a fee and hear locally produced programs that regular radio wouldn't play.

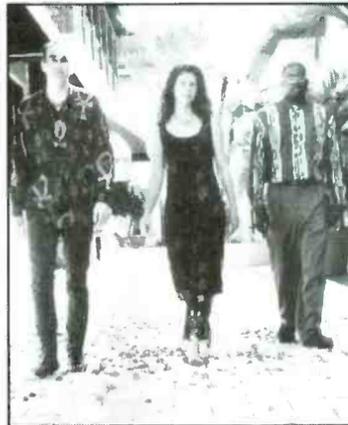
DIVERSITY REDEFINED

Folk singer-songwriter Amy Carol Webb performs at art festivals and bookstores and has launched her own Web site. “Any place can be conducive to performing if you are determined to perform,” Webb says. “The Worldwide Web is changing the music

the disco throwback “Body.”

One of the largest draws in Miami mirrors the national trend of merging gospel with hip-hop, à la Kirk Franklin, to reach younger listeners. It happens every Sunday morning in places like Bethel Full Gospel Baptist Church in the southwest region of Miami known as Richmond Heights, and deep in Miami's inner-city, at Liberty City's Church of God Tabernacle (True Holiness).

Aside from Webb, Miami is also home to any number of potential major-label pop acts: the Beatlesque Four O' Clock Balloon. Folk-rocker Diane Ward. The snarky Clambake 2000 rock band (whose “Oye Mamacita!” landed on MTV En Español). The quirky Amanda Green. Song stylist Beverly Hecht, daughter of resident songwriter Don (“Walkin'



From left: the Dashboard Saints, Friction Farm, Satellite Six

from heaven for established residents such as Enrique and Julio Iglesias, Gloria and Emilio Estefan, Jon Secada, and Barry, Robin and Maurice Gibb, struggling local musicians are feeling the squeeze. There doesn't seem to be anywhere for them to play. In the past two years, the last three clubs devoted to live rock music on Miami Beach shut down for good.

Gone: upstart club Stella Blue, as well as the venerable Roses and South Beach Pub. Sole survivors: Churchill's Hideaway and Tobacco Road (home of the annual Miami Rocks Fest in February), both in blighted corners of Miami; Power Studios, in Miami's up-and-coming Design District, hosts live music events on some weekends; the Chili Pepper in Coconut Grove's youth-magnet shopping complex, CocoWalk, has initiated a low-key Saturday evening concert series by local musicians. But that's about it. The crowds come to dance, not to hear unfamiliar acts.

“I call it the most chaotic music scene in the world,” says an angry Steve Alvin, co-founder of the Miami Rocks Fest and a staunch supporter of made-in-Miami music. “The musicians are all here, all very talented; there are just as many great groups as any other city. But it's very frustrating because there are very few outlets for them to play live in. They have to go outside here to tour and [get noticed.] There are the brave ones—Amanda Green, Rene Alvarez, the Butterclub—who, without anyone's help, pack themselves into vans and head up to New York, Gainesville or wherever to play. Sometimes they get ripped off or don't get paid. They are a bunch of great musicians in it for the love of music.”

business dramatically, democratizing it. You can live in Miami, Nashville, Tulsa or Toronto and be virtually anywhere in seconds.”

Lately, Miami has begun taking tentative steps toward true diversity. And that means more than just Latin music. “The whole stigma of Miami just being the Miami Sound Machine has changed,” says Miami rocker Eric Knight. Sure enough, there's the ascent of rapper Trick Daddy and Funky Green Dogs, who have had one of the hottest dance songs in the country with

After Midnight”) Hecht; pop-rock duo the Dashboard Saints, and Tovar's latest discoveries, Friction Farm and Satellite Six.

Madonna sums up the city's music scene rhapsodically. “Whether it's the intoxicating combo or mambo or the pulsating throb of house music in a nightclub,” she enthuses, “Miami is a melting pot of passion, energy, rhythm, youth culture and Latin flavor. It's a place to be nostalgic and frivolous. A place to drink from the cup of life.” ■

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Vital STATISTICS

BY SANDRA SCHULMAN

Miami is now a certifiable music boom-town. According to an industry profile compiled by the Office Of Arts, Culture And Entertainment of Miami Beach, music and its support services account for 30% of the entertainment industry here now, passing fashion (18%) and TV (14%). The great thing about the music industry here, says Dennis Layva, Entertainment Industry Liaison for the city, is not only how quickly it's grown, but that the companies coming here employ more people, use bigger office space and need more types of services, such as recording studios, performance venues, radio support and retailers. Here's a look at the local music-business infrastructure.



As Miami becomes a major music-convention destination for MIDEM Of The Americas, Impact R&B Conference, Billboard's Latin Music Conference & Awards and the Winter Music Conference, the venue scene has tailored itself to large-scale performances. Gone are the small clubs that once dotted the beach. In their place are large dance clubs that double as showcase venues: **Liquid**, **Crystal Nightclub**, **Salvation** and the **Warsaw Ballroom**.

The most ambitious multipurpose venue is **Amnesia**. This large, airy space (a former synagogue) has an open-atrium dance floor that has been the site of several music videos. Latin bands held showcases there during the Billboard conference, while **Mojitos**, a new, smaller club within Amnesia,

opened in late April. Co-owned by Amnesia's Gino Falso and the recently defected Cuban singer Delia Diaz De Villegas, Mojitos will be a true Cuban/Latin showcase venue. Also housed within Amnesia is **Cafe Tabac**, an indoor/outdoor eatery partly owned by Roman Jones.

Outdoor venues have become popular with televised performances, such as Shania Twain's recent show at **Bayfront Park** that also featured Elton John, and MTV's Fashionably Loud production that featured musical guest Jay Z in Miami Beach's Lummus Park.

The avant-garde bastion is **Power Studios**, a combination art gallery and performance space. Its most popular night is the monthly Songwriters In The Round series, partly organized by promoter Chrystal Hartigan and songwriter/

label head Desmond Child. Now in its third year, the series has featured writers Glen Ballard, Kim Richey, Eric Bazilian and locals Diane Ward and Graham Drouot of Iko Iko.

The 85-year-old **Tobacco Road** still presents the blues at two indoor stages and hosts a yearly blues fest in its spacious outdoor parking lot. The **Hard Rock Cafe** hosts locals, including Eric Knight on the weekends. The **Miami Arena** and the **Orange Bowl** set the stage for groups such as Maná and Julio Iglesias. **Billboard Live** plans to open its newest club in South Beach by the year 2000.



While Miami has long housed retailers such as **Spec's**, **Peaches**, **Best Buy** and **CD Warehouse**, the newest player is the **Virgin Megastore** in the

South Miami Shops at Sunset Place. A splashy grand-opening featured in-store appearances by Cher and Sandra Bernhard. Locals nights are held on Saturdays. The funkier dance, techno and locals outlet is **Uncle Sam's** on South Beach.



Criteria, Miami's best-known studio (Eric Clapton, Julio Iglesias, Aerosmith), was recently purchased by New York's Hit Factory. It is being remodeled and renamed **The Hit Factory at Criteria Studios**.

Another new player is **Elysian Fields**, owned by John Henry, chairman of the Marlins baseball team. LL Cool J, Lenny Kravitz and a slew of indie locals have already laid down tracks there.

Chris Blackwell's **South Beach Studios** continues to attract an A-list of acts (U2, NIN), while Gloria and Emilio Estefan record at their **Crescent Moon** studio.



Radio particularly reflects the fragmented nature of Miami's music scene. Stations that play Latin and urban music (hip-hop, dance), such as **WAMR**, **WEDR** and **WHQT**, are abundant. Light jazz and pop rank next (**WRMA**), while rock stations **WZTA** and **WVUM** play for the young and restless set. Country's lone hold-out is **WKIS** in Davie.



While a slew of fashion and lifestyle magazines have come and gone in recent years, the main sources of entertainment information in Miami are

still the **Miami Herald** and the newly revamped Spanish version, **El Herald**. The alternative voice is provided by the **Miami New Times**. Statewide music magazines **Jam** and **Rag** continue to cover the beat.

MOVERS AND SHAKERS

A new wave of Miami promoters and music-makers has had a big impact in the past year.

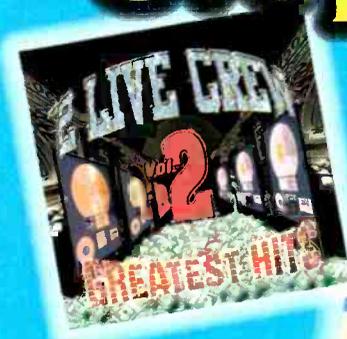
Angela Rodriguez is also a promoter and publicist of crossover acts. Recent clients include El Reencuentro (former Menudo members), in conjunction with megapromoter SFX; actor Fernando Carillo (who co-stars with Thalia in a top-rated TV show) and Cuban diva Delia Diaz. Rodriguez has also worked with recent Grammy winner Ricky Martin and Julio Iglesias and was talent coordinator for the hurricane-relief TV show, "Hope For The Hemisphere."

Chrystal Hartigan, a founder of Songwriters In The Round, promotes South Florida's music community in many ways. She heads Hollywood East Music Group, a publishing, management and distribution company and also organizes the yearly LoveFest concerts that feature more than 100 acts at 21 venues, to benefit local artists.

Debbie Ohanian, a clothing designer/restaurateur, has vaulted her local Friday night salsa party into a show called "Salsa, Mambo, Cha Cha Cha" that will open next year at Radio City Music Hall in New York. ■

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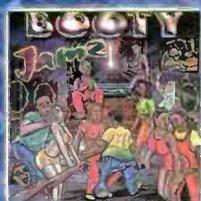
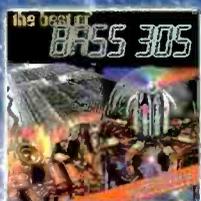
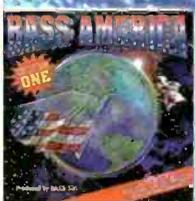
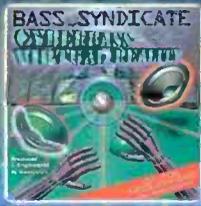


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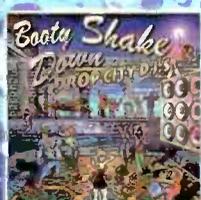
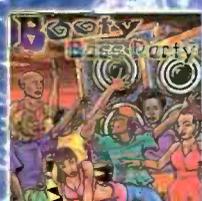
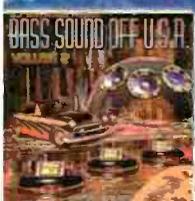
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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

EMI's Southgate Sees Stabilization In Asian Markets

BY STEVE MCCLURE

TOKYO—Asia, once touted as the savior for a stagnant world record market, may have bottomed out after last year's economic meltdown, but there remain no signs of a full recovery.

Such is the view of EMI Group chairman Sir Colin Southgate, interviewed exclusively by Billboard here while touring the region's markets. Southgate says he feels that a new stability has been reached, but that it is not yet ready to bloom into a revival.

"I think Asia's flat," Southgate says. "It's not going down any lower. That's my overall assessment. I think it's stabilized, but I don't necessarily see any pickup."

As for EMI's Asian priorities, Southgate says the company's current priority is to invest in local, particularly Chinese, repertoire.

"There's no doubt that in any economic crisis, the stronger the local base you have, the better you can ride out the crisis," he states. "The international business is the first that falls off—you see that here in Japan."

Southgate's stopover in this country during a tour of the region coincided with the announcement that



SOUTHGATE

Toshiba-EMI artist Hikaru Utada's debut album, "First Love," had become Japan's all-time top-selling album, with shipments of 6 million copies. That capped a recent string of successes for the label, which in the past two years has been hard-pressed to come up with some hits.

He says a major reason for Toshiba-EMI's recent turnaround was EMI's decision in June 1997 to "jump a generation" and appoint Masaaki Saito as the label's president at the relatively young age (for Japanese companies) of 49. "Masasaki has done a very good job," Southgate says. "He had to do some very tough things [such as downsizing the label's staff]. We gave him all the support and all the encouragement to do that."

Before visiting Tokyo, Southgate held informal talks in Beijing with Chinese Culture Ministry officials about anti-piracy efforts in the territory. Southgate, who is chairman of the U.K.'s Royal Opera House, was in Beijing to see a performance of the Royal Ballet. "I think the best thing that could happen to the music industry is if the Chinese allow us to go in and set up our own distribution and production, and I think that will be the first step in cracking the piracy problem," Southgate says. "The worry to me about piracy in Asia is that it's now gone from 10% to over 60% in Hong Kong, and it's now over 50% in Malaysia. And you never had

that before. I think it's a battle that's got to be won throughout the region."

Southgate says the record industry is also under threat in India, although he adds that, in that country, there are signs of improvement. Confirming that EMI has recently been eyeing a buyout of Los Angeles-based Windswept Pacific Music, as well as possibly taking a stake in affiliate Fujipacific Music, Japan's biggest publisher (Billboard, May 1), Southgate emphasizes the increasingly important role he sees publishers playing in the region.

"It's going to be quite important to anybody in the Asian market, in my view, that publishing interests go beyond their own shores, because

Asian artists are beginning to travel locally in the region more than they used to, say, five years ago," he says, citing EMI acts Dreams Come True and Faye Wong as examples. "You're going to see a lot more of

that, and obviously how you handle your publishing rights is going to become important for everybody. It's

not very easy to stay a national publisher without good arrangements elsewhere in the region.

"We're the first people to have done a deal in China; we're in Taiwan; we've done a deal in Korea; and we've always been in Japan," Southgate says, noting the difficulty for

Western publishers to break into local publishing in Japan.

Southgate also confirms that Peter Buckleigh, formerly EMI's resident director in Japan but still a director of Toshiba-EMI, will not be replaced once he retires this summer.

"With Masaaki having grown up in the music business, his English being so good, and his having a good relationship with the head office, the role that Peter played is no longer needed," Southgate says. Instead of having a director permanently assigned to Toshiba-EMI, he says, EMI will send experts to Tokyo on a rotating basis to assist the label in various areas, as it does in other territories.

(Continued on page 80)

Australian Radio Getting New Quotas Revised Code Puts Emphasis On Recently Recorded Tracks

BY CHRISTIE ELIEZER

SYDNEY—Under a revised quotas code brokered by the Federation of Australian Radio Broadcasters (FARB) and the Australian Record Industry Assn. (ARIA), Australian radio will be required by law to play more new domestic music.

The new code, likely to come into force in June, results from yearlong negotiations. ARIA executive director Emmanuel Candi emphasizes that the code is not just about sparking record sales. "It's more to do with cultural imperatives—making sure that the Australian public is aware of current Australian recorded music culture and not [that] from the '70s and '80s."

Australia is one of a small number of countries where music quotas are a fact of life for the record and broadcasting industries. Others include Canada and France. In the latter country, broadcasters recently began lobbying the government for reforms to the quota regulations (Billboard, May 8).

Under the previous Code of Practice set out by the Australian Broadcasting Authority (ABA), a government body, pop/rock and album-oriented rock formats were obliged to play no less than 25% domestic music. Under the new code, this remains, but

News/talk, easy listening, and country increase their quota from 10% to 15%, while niche formats such as jazz and big band increase Australian content from 5% to 10%. Regional stations, which had a 10% quota, will have it increased to 25%. However, what percentage of new music these quotas will include remains undecided.

The code is enforceable by the ABA. First-time offenders are asked to supply details of a strategy showing how they plan to maintain their quota. Repeat offenders face license cancellation.

Tim Prescott, managing director of BMG Australia, argues that "radio's still the most potent force in breaking acts in this market. This is particularly so because there's limited video exposure, which means a limited concentration of specific tracks except in the pop genre."

Many observers hope the additions will be from the vibrant alternative scene. However, Brad March, group managing director of Austereo (which owns the country's two largest radio networks), is anxious about finding adequate material. "We're going to have to dig deep," he says. "In the case of rock formats, it's difficult. There's a lot of alternative music around, but by the very nature of the word 'alternative,' it is not what the wider audience wants."

Equally important is the requirement for easy listening and AC formats to play more new music, says entertainment lawyer Warren Cross, whose clients include AC acts Grace Knight, the Seekers, and Yothu Yindi.

"The AC market has been totally decimated because these acts get no

(Continued on page 64)



Royal Recognition. Recording Industry Assn. of Malaysia chairman Tony Fernandes, right, is honored for his work on behalf of the country's music business by His Royal Highness Sultan Salahuddin Abdul Aziz Shah, the Sultan of Selangor. Fernandes received the title of Setia Mahkota Selangor at the ceremony, which took place at the official residence of the Sultan. He is the first person in the Malaysian music industry to be so honored, with his role in the development of the country's AIM Awards and its official charts, among other contributions, recognized. Fernandes also serves as Warner Music's regional managing director for the Assn. of Southeast Asian Nations.

Filipino Industry Sets New Mechanical Rate

BY DAVID GONZALES

MANILA, Philippines—Local record companies look set to pay mechanical royalties for the first time. Labels are due to settle accounts for 1997 and '98, and an agreement for this year is under negotiation.

According to Danilo Olivares, president of the Philippines Assn. of the Recording Industry (PARI), a retroactive mechanicals agreement to cover the whole of '97 and '98 has been hammered out by

PARI and the five major publishers based in Hong Kong. In addition, the record companies will be required to pay publishers represented by the Filipino Society of Composers, Authors and Publishers (FILSCAP), which includes U.S. body the Harry Fox Agency, at the same rates agreed to with the majors. That agreement fixes the mechanical rate at 2.7% of the published price to dealer.

An agreement for 1999 and beyond has not yet been reached, Oli-

varas says, as the mechanical rate is still being negotiated. However, he estimates that it is likely to be between 2.7% and 5.4%.

According to Olivares, attempts were made beginning in 1979 to reach an agreement with various bodies concerning mechanical royalties, but the negotiations became intensive only in 1995. He says, "It's a very good development to have the mechanical license agreement. It makes everything legitimate."

Zomba Starts Up Business In Australia

BY DOMINIC PRIDE

Zomba's new Australian company has shipped its first product, putting the Britney Spears album "... Baby One More Time" and the Backstreet Boys' single "I Like It Like That" in Australian stores.

The releases come in spite of legal wrangles between the new operation's managing director, Scott Murphy, and his previous employer, Mushroom Records (Billboard, April 24).

The Spears album was in Australian stores May 2, and Zomba says it shipped 55,000 units, surpassing gold status (30,000). Jive has already sold more than 200,000 copies of the single of the same name, which has spent nine weeks at No. 1 there.

Zomba Records Australia, to be based in Melbourne (with an office in Sydney), will handle national A&R, marketing, sales, and promotion, with Sony Music taking on distribution and other functions. The new company's official bow will be May 24, when it combines parties for the Backstreet Boys with housewarming celebrations at both its offices.

ONGOING EXPANSION

The opening of an Australian company marks another milestone in the expansion of Zomba Group. In the last three years it has accessed the German, Swiss, Austrian, and Benelux markets with the purchase of the Rough Trade distribution operations there, along with a majority stake bought in U.K. distributor Pinnacle. Zomba has set up its own companies in Germany, Austria, Sweden, and the Netherlands. New record companies will bow in France (July 1) and Canada (Oct. 1), says the company, which already has labels in the U.K. and Belgium and a European headquarters in the Netherlands.

Murphy, a highly regarded executive in Australia who built up Mushroom Distribution Services (MDS) from scratch, says he estimates the new company will have sales of some \$16 million Australian (\$10.2 million) in the first year.

"But there's no reason why we shouldn't grow to \$25 million [\$16 million] within a short space of time," he says. "That would make us a sizable player in this market."

After doing things his own way at Mushroom, moving into the orbit of a growing major player in the music business will not be such a leap, says Murphy. "There's no template for the Zomba companies. All the companies have their own personalities. What's really nice is to have the corporate backbone there."

A move into Australian A&R is also on the slate for Zomba, which says it will have three labels: for dance (to be called Scientifik), alternative (Transit), and rock (as yet unnamed). Murphy admits the new operation will be bidding in a competitive market for talent. "If you're a half-decent band with a reputation, you're likely to get picked up on."

Murphy says Zomba chairman/CEO Clive Calder wants to sign Aus-

tralian acts for global exploitation. Further down the line, Zomba will also look to license acts and labels for the Australian market.

Murphy's move to set up Zomba has caused ripples in the Australian industry. Local estimates say that Jive and Zomba represented close to 40% of Mushroom's business. In April, a court granted Mushroom an injunction against Zomba, preventing it from soliciting Mushroom staff or labels it distributes. Mushroom says it has lost 13 staffers to Zomba. A judgment is expected May 15.

While Zomba currently has 31 employees—21 in Melbourne and 10 in Sydney—senior management is from a variety of places.

GM of the new company is Paul Paoliello, who comes to the operation from heading Zomba's Southeast Asian operations in Singapore and has previously worked in South Africa. Being an outsider to the Australian music business will not pose problems, says Murphy, as Paoliello has traveled there "and has experience in promo-

tion and marketing. He's basically the guy who knows the Jive side of things."

A&R director will be Karl Richter, formerly Australian artists product manager at MDS, and sales manager is ex-BMG staffer Will Heine. Sydney-based retail marketing director Dave Layton is from PolyGram.

The Jive label, which forms the bulk of sales for Zomba, with acts such as Spears and the Backstreet Boys, will have most of its marketing team in Sydney.

Murphy says he chose to do the distribution deal with Sony "because they're the biggest and financially they offered us the best deal in terms of add-ons such as TV merchandising and access to their [in-store marketing machinery]. They'll look after us in a 'big brotherly' fashion."

A short-term New Zealand licensing deal is in place with BMG, although Murphy says it may open an office there after a year or so. "We'd be working with BMG there anyway if we did," he says.



Scott Murphy, left, managing director of Zomba Records Australia, cements a distribution deal with Denis Handlin, chairman/CEO of Sony Music Entertainment Australia.

Changes Mark Sweden's MNW Exec Departures Follow Capital Share Purchase

BY KAI R. LOFTHUS

STOCKHOLM—Swedish-based indie the MNW Records Group is undergoing the most comprehensive transformation in its 30-year history as it celebrates the first anniversary of its flotation on the Stockholm Stock Exchange.

The latest change at the company sees the departure of Torgny Sjö, the Malmö-based managing director for its licensed labels arm MNW Independent Label Representation (ILR).

Observers suggest that a recent spate of departures is evidence of a major ideological change at the determinedly independent company, whose output since its 1969 launch has demonstrated a sympathy for left-wing politics, notably through the championing of outspoken genres like punk and new wave.

Sjö, 45, an MNW veteran of 20 years, left a couple of months after the exits of two other long-serving executives, Stockholm-based MNW Records Group president/CEO Jonas

Sjöström and head of international John Cloud (Billboard, March 13).

Says MNW Records Group chairman Dag Haeggqvist, "Torgny originally assured us that he intended to stay at the company, so it's sad that he has chosen to leave us."

The departures come on the heels of investment firm Traktor AB's acquisition of the majority of the share capital in MNW Records Group, which has been cited as a factor in Sjöström's and Cloud's exits. The share price of MNW has varied extensively so far this year, from a high of 42 Swedish kronor (\$4.96) to a low of 27.50 Swedish kronor (\$3.25). On April 30, the shares closed at 31 Swedish kronor (\$3.66).

For MNW, Sjö negotiated and managed Scandinavian rights to labels like Mute, XL, Rykodisc, Palm Pictures, Beggars Banquet, and 4AD. Despite the arrival of new faces among the upper tier of executives—including a new board of directors—the group has seemingly succeeded in

(Continued on page 64)

newsline...

THREE FORMER MEMBERS OF SPANAU BALLET had a claim for alleged unpaid royalties dismissed by a London court April 30. Tony Hadley, John Keeble, and Steve Norman had claimed that Gary Kemp, songwriter/guitarist in the '80s hit band, owed them several hundred thousand pounds in royalties—going back to 1988—as a result of an alleged verbal agreement. In a 68-page written judgment, Mr. Justice Park said that "the plaintiffs have not succeeded in establishing the existence of the oral agreement." The judge also dismissed the three's claim that Kemp and his company, Reformation, were not the sole owners of the band's songs and that other members of the group were in fact joint owners. Hadley, Keeble, and Norman—each of whom faces an estimated legal bill of 100,000 pounds (\$161,000)—claimed that in 1980-81 Kemp agreed to hand over five-twelfths of his publishing income to the other four group members and manager Steve Dagger, but that he had made no payments since 1988.

ROGER PEARSON

WARNER MUSIC LATIN AMERICA PRESIDENT André Midani will become the second recipient of the Nesuhi Ertegun Person of the Year trophy at the MIDEAM Americas trade fair June 23 in Miami. Last year's honoree was Eduardo Bautista, president of Spain's authors' body SGAE. Midani was chosen for his "contribution to Latin music's shining performance" and "for over three decades supporting the Latin music industry," according to Xavier Roy, chief executive of event organizer Reed Midem Organisation. Midani joined Warner in 1976 as managing director of Warner Music Brazil; he is currently chairman of Latin American music federation FLAPF.

EMMANUEL LEGRAND

THE BRITISH PHONOGRAPHIC INDUSTRY (BPI) has turned to the TV industry for its new director of legal affairs, Andrew Yeates, who joins the labels' body in July from national commercial broadcaster Channel 4. Yeates, currently corporation secretary and head of rights at the TV station, will be returning to the music industry after an absence of 11 years; he had previously been company lawyer at rights body Phonographic Performance Ltd. He will report to BPI director general John Deacon.



YEATES

TOM FERGUSON

ARCADE MUSIC SWEDEN'S NEW MANAGING DIRECTOR, Clas Dahlén, is to refocus the label's dance-oriented local A&R strategy to embrace a wider variety of genres. Dahlén, formerly marketing manager of international repertoire at PolyGram Sweden, will take up his new job Aug. 1 and will report to Arcade Music Group president/CEO Nico Geusebroek. Dahlén's initial goals are increasing Arcade's 5.35% market share in 1998 to above 7% and "at least getting a [Swedish Grammy] within two years." "My assignment is to see that we put an even stronger effort into A&R, primarily on long-term A&R to create a balance with quick dance hits," he says. Arcade Sweden sales/marketing manager Ulf Waldecrantz will remain interim managing director until the end of July.

KAI R. LOFTHUS

IT RECORDS, THE NEW U.K. INDIE LABEL launched by Sir Andrew Lloyd Webber's Really Useful Group, has named its initial staff lineup. The label's managing director is former EMI A&R director Tris Penna; other staffers include A&R manager Phil Barton, who previously had a similar role at Parlophone, and GM Tracey Connolly (ex-EMI marketing director). Bob Stanley, a member of U.K. group Saint Etienne, will serve as A&R consultant. The label will release its first single, "It's A Girl Thing" by U.K. band My Life Story, June 7. That act, formerly with Parlophone, likely will be distributed by Vital; one of the label's other initial acquisitions is veteran chanteuse Marianne Faithfull, for whom a separate distribution deal is being finalized, with an album due in mid-June.

PAUL SEXTON

THE NEW COMMERCIAL DIRECTOR OF WARNER MUSIC GERMANY, effective May 1, is Udo Lauen, currently sales director for WEA Germany. Gerd Gebhardt, president of central and northern Europe, says that, in the newly created role, Lauen will be responsible for all Warner Music Germany sales activities and trade relations and will report to Gebhardt. He will continue to act as sales director of WEA.

WOLFGANG SPAHR

THE NORDOFF-ROBBINS MUSIC THERAPY CHARITY is to benefit to the tune of 120,000 pounds (\$194,000) as a result of a soccer-themed fund-raising evening organized by retailer HMV. Held April 22 at London's Grosvenor House hotel, the HMV Football Extravaganza dinner and auction is now in its fourth year and was attended by some 1,100 guests from the music industry and soccer. Pictured with prime mover Brian McLaughlin, managing director of HMV Europe, left, is the evening's Lifetime Achievement Award winner, English soccer legend Nat Lofthouse OBE.



TOM FERGUSON

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THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	HEAVEN'S DRIVE L'ARC-EN-CIEL K/00N	1	1	FLAT BEAT MR. OIZO F COMMUNICATIONS/CONNECTED	1	1	SWEAR IT AGAIN WESTLIFE RCA	1	1	... BABY ONE MORE TIME BRITNEY SPEARS
2	NEW	TSUKI TO TAIYO TSUKI TO CISCO MOON ZETIMA	2	3	SIE SIEHT MICH NICHT XAVIER NAIDOO EPIC	2	NEW	WHY DON'T YOU GET A JOB? THE OFFSPRING	2	3	AU NOM DE LA ROSE MOOS MERCURY/UNIVERSAL
3	1	LOVE-DESTINY AYUMI HAMASAKI AVEV TRAX	3	2	MFG (MIT FREUNDLICHEN GRUSSEN) DIE FANTASTISCHEN VIER FOUR MUSIC/COLUMBIA	3	9	NO SCRUBS TLC LAFACE/ARISTA	3	2	TU M'OUBLIERAS LARUSSO ODEON/EMI
4	NEW	BELIEVE (12-INCH) MISIA BMG	4	4	... BABY ONE MORE TIME BRITNEY SPEARS	4	2	RIGHT HERE RIGHT NOW FATBOY SLIM SKINT	4	5	STRONG ENOUGH CHER WEA
5	2	BAMBINA TOMOYASU HOTEI TOSHIBA-EMI	5	5	JIVE/ROUGH TRADE	5	3	PERFECT MOMENT MARTINE MCCUTCHEON INNO-CENT/VIRGIN	5	6	LA VIE NE M'APPREND RIEN LIANE FOLY VIRGIN
6	NEW	HIMAWARI TUBE SONY	6	6	MARIA BLONDIE BEYOND/RCA	6	5	RED ALERT BASEMENT JAXX XL	6	4	BOOM, BOOM, BOOM, BOOM! VENGABOYS SCOR-PIA/UNIVERSAL
7	5	BELIEVE YUKO YAMAGUCHI MERCURY	7	13	SIMARIK TARKAN MOTOR/UNIVERSAL	7	8	TURN AROUND PHATS & SMALL MULTIPLY	7	7	FLAT BEAT MR. OIZO F COMMUNICATIONS/PIAS
8	3	JYUKA NO ITO COCCO VICTOR	8	NEW	NO SCRUBS TLC ARIOLA	8	4	IN OUR LIFETIME TEXAS MERCURY	8	11	REQUIEM POUR UN FOU LARA FABIAN & JOHNNY HALLYDAY POLYDOR/UNIVERSAL
9	12	LET YOURSELF GO, LET MYSELF GO DRAGON	9	7	IT TAKES TWO SPIKE POLYDOR/UNIVERSAL	9	NEW	BEAT MAMA CAST POLYDOR	9	10	KING OF MY CASTLE WAMDUE PROJECT PRIVATE/SONY
10	6	BELIEVE YOUR SMILE V6 AVEV TRAX	10	9	A LIFE SO CHANGED BLUE NATURE INTERCORD	10	6	WHAT'S IT GONNA BE? BUSTA RHYMES FEATUR-ING JANET ELEKTRA/WEA	10	9	BISSO NA BISSO BISSO NA BISSO V2/SONY
11	7	SAYONARA JYA NAI SOMETHING ELSE TOSHIBA-EMI	11	8	BOOM, BOOM, BOOM, BOOM! VENGABOYS MOTOR/UNIVERSAL	11	7	BYE BYE BABY TQ EPIC	11	12	NO SCRUBS TLC ARIOLA
12	10	RESPECT THE POWER OF LOVE NAMIE AMURO	12	14	NIE WIEDER SARA RCA	12	10	WITCH DOCTOR CARTOONS EMI	12	8	BIG BIG WORLD EMILIA UNIVERSAL
13	4	DANGO SAN KYODAI KENTARO HAYAMI ETC. PONY CANYON	13	11	CAN I GET A ... JAY-Z FEATURING AMIL & JA RUL MERCURY/UNIVERSAL	13	13	YOU GET WHAT YOU GIVE NEW RADICALS MCA	13	14	YOU ARE NOT ALONE MODERN TALKING HANSA/ARIOLA
14	9	MIND GAMES ZARD B-GRAM	14	10	CHANGES 2PAC JIVE/ROUGH TRADE	14	12	THANK ABBA FOR THE MUSIC VARIOUS ARTISTS EPIC	14	NEW	MA BAKER '99 BONEY M ARIOLA
15	13	STILL FOR YOUR LOVE RUMANIA MONTEVIDEO GIZA STUDIO	15	20	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING	15	NEW	KOREAN BODEGA FUN LOVIN' CRIMINALS CHRYSALIS	15	15	PARISIEN DU NORD CHEB MAMI & K-MEL VIRGIN
16	NEW	BARAIRO NO JINSEI MITSUHIRO OIKAWA TOSHIBA-EMI	16	16	ICH WILL RAUS (SEHNSUCHT '99) KAMI & PUR-PLE SCHULZ EMI	16	11	MY NAME IS EMINEM INTERSCOPE	16	16	YOU DON'T KNOW ME ARMAND VAN HELDEN BARCLAY/UNIVERSAL
17	NEW	BELIEVE (8-INCH) MISIA BMG	17	18	SOUNDTROPOLIS MEMBERS OF MAYDAY RCA	17	15	... BABY ONE MORE TIME BRITNEY SPEARS JIVE	17	18	PROTECT YOUR MIND DJ SAKIN & FRIENDS A-R-PLAY/UNIVERSAL
18	11	MY FIRST LOVE TAKAKO UEHARA TOY'S FACTORY	18	12	JAVA (ALL DA LADIES COME AROUND) QCONNEC-TION RCA	18	NEW	LOVE OF A LIFETIME HONEYZ 1ST AVENUE/MERCURY	18	13	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA
19	14	HARU SPRING HYSTERIC BLUE SONY	19	NEW	WE CAN LEAVE THE WORLD SASHA WEA	19	1	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT	19	20	L'AME-STRAM-GRAM MYLENE FARMER POLYDOR/UNIVERSAL
20	15	EYES ON ME FAYE WONG TOSHIBA-EMI	20	17	GIVE A LITTLE LOVE MR. PRESIDENT WEA	20	2	INVISIBLE TILT HOJ CHOONS	20	19	HEARTBREAK HOTEL WHITNEY HOUSTON ARISTA
1	NEW	DREAMS COME TRUE THE MONSTER TOSHIBA-EMI	1	NEW	WHAT IT'S LIKE EVERLAST EASTWEST	1	1	ALBUMS	1	1	ALBUMS
2	1	HIKARU UTADA FIRST LOVE TOSHIBA-EMI	2	NEW	ALBUMS	2	5	ABBA GOLD—GREATEST HITS POLYDOR	2	2	FRANCIS CABREL HORS SAISON COLUMBIA
3	2	EVERY LITTLE THING EVERY BEST SINGLE + 3 AVEV TRAX	3	1	DIE FANTASTISCHEN VIER 4:99 COLUMBIA	3	2	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT	3	3	THE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL
4	5	CUBIC U PRECIOUS TOSHIBA-EMI	4	2	ROSENSTOLZ ZUCKER UNIVERSAL	4	8	CATATONIA EQUALLY CURSED AND BLESSED BLANCO Y NEGRO	4	11	MYLENE FARMER INNAMORAMENTO POLYDOR/UNI-VERSAL
5	NEW	ULFULS STUPID & HONEST TOSHIBA-EMI	5	3	THE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL	5	4	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	5	13	RED AXELLE TOUJOURS MOI VIRGIN
6	7	VARIOUS ARTISTS NOW BEST TOSHIBA-EMI	6	4	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	6	6	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EA/WEST	6	7	ANDREA BOCELLI SOGNO SUGAR/POLYDOR/UNIVERSAL
7	3	SOPHIA MATERIAL TOY'S FACTORY	7	12	FREUNDESKREIS ESPERANTO COLUMBIA	7	13	THE CORRS FORGIVEN, NOT FORGOTTEN 143/LAVA/ATLANTIC/EA/WEST	7	4	CHER BELIEVE WEA
8	6	AMI SUZUKI SA SONY	8	10	TOM WAITS MULE VARIATIONS EPITAPH/CMV	8	10	THE CORRS FORGIVEN, NOT FORGOTTEN 143/LAVA/ATLANTIC/EA/WEST	8	8	ANDREA BOCELLI SOGNO SUGAR/POLYDOR/UNIVERSAL
9	8	HYSTERIC BLUE BABY BLUE SONY	9	5	TARKAN TARKAN UNIVERSAL	9	NEW	TOBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS/EMI	9	5	SUPERTRAMP IT WAS THE BEST OF TIMES EMI
10	4	TAKAHIRO MATSUMOTO KNOCKIN' "T" AROUND ROOMS	10	17	BRUCE SPRINGSTEEN 18 TRACKS COLUMBIA	10	3	ELECTRONIC TWISTED TENDERNESS PARLOPHONE	10	8	LARA FABIAN LIVE POLYDOR/UNIVERSAL
11	11	TLC FANMAIL BMG	11	11	CHER BELIEVE WEA	11	11	REEF RIDES SONY S2	11	17	MANAU PANIQUE CELTIQUE POLYDOR/UNIVERSAL
12	NEW	BLACKMORE'S NIGHT UNDER A VIOLET MOON PONY CANYON	12	7	DEINE LAKAIEN KASMODIAH COLUMBIA	12	12	THE CARDIGANS GRAN TURISMO STOCKHOLM/POLYDOR	12	12	LIANE FOLY ACOUSTIQUE VIRGIN
13	9	GLOBE FIRST REPRODUCTS AVEV TRAX	13	6	TLC FANMAIL ARISTA	13	14	STEPS STEP ONE EBU/JIVE	13	9	MODERN TALKING ALONE (THE 8TH ALBUM) HANSA/ARIOLA
14	10	SPITZ KA CHOU HUU GETSU POLYDOR	14	20	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ROUGH TRADE	14	15	NEW RADICALS MAYBE YOU'VE BEEN BRAIN-WASHED TOO MCA	14	6	MANU CHAO CLANDESTINO VIRGIN
15	NEW	BEN FOLDS FIVE THE UNAUTHORIZED BIOGRA-PHY OF REINHOLD MESSNER EPIC	15	8	MASSIVE TONE UBERFALL EASTWEST	15	16	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	15	10	HELENE SEGARA COEUR DE VERRE ORLANDO/EA/WEST
16	NEW	VARIOUS ARTISTS DORA THE BEST SYOGAKUKAN	16	13	TOM PETTY & THE HEARTBREAKERS ECHO WEA	16	7	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA	16	15	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
17	16	VARIOUS ARTISTS DANCEMANIA X2 TOSHIBA-EMI	17	14	SASHA DEDICATED TO ... WEA	17	RE	THE CRANBERRIES BURY THE HATCHET ISLAND/MERCURY	17	15	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
18	12	CHARLOTTE CHURCH VOICE OF AN ANGEL SONY	18	15	ALANIS MORISSETTE SUPPOSED FORMER INFAT-UATION JUNKIE MAVERICK/WEA	18	RE	THE CRANBERRIES BURY THE HATCHET ISLAND/MERCURY	18	10	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
19	17	DRAGON ASH BUZZ SONS VICTOR	19	18	EVERLAST WHITEY FORD SINGS THE BLUES EAST-WEST	19	19	THE OFFSPRING AMERICANA COLUMBIA	19	16	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
20	NEW	KENJI HAYASHIDA MABOROSHI VICTOR	20	9	ANDREA BOCELLI SOGNO SUGAR/POLYDOR/UNIVERSAL	20	17	MADONNA RAY OF LIGHT MAVERICK/WEA	20	19	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
1	NEW	I WANT IT THAT WAY BACKSTREET BOYS JIVE/BMG	1	1	ABSOLUTE BEGINNER BAMBULE MOTOR/UNIVERSAL	1	1	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE	1	1	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
2	13	LIVIN' LA VIDA LOCA RICKY MARTIN C2/SONY	2	2	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	2	2	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS EPIC	2	2	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
3	1	SQUEEZE TOY THE BOOMTANG BOYS VIRGIN/EMI	3	5	WE'RE GOING TO IBIZA! VENGABOYS ZOMBA	3	2	WHY DON'T YOU GET A JOB? THE OFFSPRING	3	3	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
4	4	LOVE SONG SKY EMI	4	3	IF YOU BELIEVE SASHA WARNER	4	4	NO SCRUBS TLC BMG	4	4	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
5	2	GOODBYE SPICE GIRLS VIRGIN/EMI	5	NEW	NO SCRUBS TLC BMG	5	5	WHY DON'T YOU GET A JOB? THE OFFSPRING	5	2	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
6	3	THE ANIMAL SONG SAVAGE GARDEN COLUMBIA/SONY	6	6	TARZAN & JANE TOY-BOX EDEL	6	6	... BABY ONE MORE TIME BRITNEY SPEARS	6	NEW	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
7	6	BELIEVE (IMPORT) CHER WARNER	7	4	I WANT IT THAT WAY BACKSTREET BOYS	7	4	JIVE/ZOMBA	7	NEW	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
8	7	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MER-CURY/UNIVERSAL	8	10	BYE BYE BABY TQ EPIC	8	10	... BABY ONE MORE TIME BRITNEY SPEARS	8	9	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
9	5	KISS ME SIXPENCE NONE THE RICHER SQUINT/COLUMBIA/COLUMBIA	9	7	... BABY ONE MORE TIME BRITNEY SPEARS	9	7	JIVE/ZOMBA	9	6	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
10	9	BLUE MONDAY ORGY ELEMENTREE/REPRISE/WARNER	10	8	POCO LOCO POCO LOCO GANG CNR	10	7	FLAT BEAT MR. OIZO PIAS	10	16	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
11	8	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULE/VIRGIN/EMI	11	14	BETTER OFF ALONE DJ JURGEN ZOMBA	11	8	BETTER OFF ALONE DJ JURGEN ZOMBA	11	13	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
12	14	WRITTEN IN THE STARS ELTON JOHN & LEANN RIMES CURB/ROCKET/MERCURY	12	NEW	NEVER NOOIT MEER GORDON & RE-PLAY CNR	12	12	NEVER NOOIT MEER GORDON & RE-PLAY CNR	12	10	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
13	15	2 FUTURE 4 YOU ARMAND VAN HELDEN NUMUZIK	13	9	CRAZY WAY ABOUT YOU RENE FROGER DINO	13	13	CRAZY WAY ABOUT YOU RENE FROGER DINO	13	8	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
14	11	GIVE IT TO YOU JORDAN KNIGHT INTERSCOPE/UNIVERSAL	14	11	DIEP IN MIJN HART FRANS BAUER & CORRY KON-INGS KOCH	14	19	DIEP IN MIJN HART FRANS BAUER & CORRY KON-INGS KOCH	14	7	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
15	20	HARD KNOCK LIFE (GHETTO ANTHEM) REMIXES JAY-Z ROC-A-FELLA/DEF JAM/MERCURY	15	16	STRONG ENOUGH CHER WARNER	15	10	STRONG ENOUGH CHER WARNER	15	20	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
16	10	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU 'N SYNC RCA	16	NEW	THINKING OF YOU 'N SYNC BMG	16	NEW	THINKING OF YOU 'N SYNC BMG	16	12	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
17	19	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	17	NEW	WHY DON'T YOU GET A JOB? THE OFFSPRING	17	NEW	WHY DON'T YOU GET A JOB? THE OFFSPRING	17	14	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
18	NEW	THAT DON'T IMPRESS ME MUCH (IMPORT) SHA-NIA TWAIN NUMUZIK	18	12	THANK ABBA FOR THE MUSIC VARIOUS ARTISTS	18	18	THANK ABBA FOR THE MUSIC VARIOUS ARTISTS	18	NEW	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
19	16	YOU DON'T KNOW ME (IMPORT) ARMAND VAN HELDEN FEATURING DUANE HARDEN NUMUZIK	19	NEW	WONDERFUL LIFE MATILDE SANTING EPIC	19	11	WONDERFUL LIFE MATILDE SANTING EPIC	19	NEW	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
20	12	PROMISES THE CRANBERRIES ISLAND	20	20	WILL YOU STILL LOVE ME FABIENNE EMI	20	17	WILL YOU STILL LOVE ME FABIENNE EMI	20	11	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
1	NEW	THE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL	1	1	MARIA BLONDIE BMG	1	2	MARIA BLONDIE BMG	1	NEW	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
2	4	ANDREA BOCELLI SOGNO LONDON/PHILIPS/UNIVERSAL	2	3	ALBUMS	2	1	VENGABOYS GREATEST HITS ZOMBA	2	4	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
3	2	VARIOUS ARTISTS PURE DANCE NO. 4 UNIVERSAL	3	2	ABBA 25 JAAR NA "WATERLOO" POLYDOR/UNIVERSAL	3	3	ABBA 25 JAAR NA "WATERLOO" POLYDOR/UNIVERSAL	3	NEW	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
4	3	TLC FANMAIL LAFACE/ARISTA/BMG	4	4	ILSE DELANGE WORLD OF HURT WARNER	4	4	ILSE DELANGE WORLD OF HURT WARNER	4	1	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
5	1	SHANIA TWAIN COME ON OVER MERCURY	5	5	BLOF BOVEN EMI	5	5	BLOF BOVEN EMI	5	5	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
6	5	THE OFFSPRING AMERICANA COLUMBIA/SONY	6	6	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL	6	6	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL	6	2	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
7	8	SOUNDTRACK THE MATRIX MAVERICK/WARNER	7	7	RUTH JACOTT VALS VERLANGEN DINO	7	7	RUTH JACOTT VALS VERLANGEN DINO	7	NEW	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
8	NEW	VARIOUS ARTISTS RUFF RYDERS: RYDE OR DIE VOL. 1 RUFF RYDERS/INTERSCOPE/UNIVERSAL	8	8	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	8	8	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	8	8	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
9	7	CHER BELIEVE WARNER	9	10	CHER BELIEVE WARNER	9	10	CHER BELIEVE WARNER	9	10	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
10	9	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/BMG	10	11	THE CRANBERRIES BURY THE HATCHET ISLAND/MERCURY	10	11	THE CRANBERRIES BURY THE HATCHET ISLAND/MERCURY	10	11	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
11	11	RICKY MARTIN VUELVE SONY DISCOS/SONY	11	9	TLC FANMAIL BMG	11	15	TLC FANMAIL BMG	11	10	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
12	NEW	EDWIN ANOTHER SPIN AROUND THE SUN EPIC/SONY	12	12	MATILDE SANTING & THE OVERSOUL 13 TO OTH-ERS TO ONE EPIC	12	10	MATILDE SANTING & THE OVERSOUL 13 TO OTH-ERS TO ONE EPIC	12	16	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
13	13	EMINEM THE SLIM SHADY LP WEA/AFTERMATH/INTERSCOPE	13	NEW	TOM WAITS MULE VARIATIONS EPITAPH	13	NEW	TOM WAITS MULE VARIATIONS EPITAPH	13	12	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
14	10	NAS I AM ... COLUMBIA/SONY	14	13	JANTJE SMIT JANTJE SMIT MERCURY/UNIVERSAL	14	NEW	JANTJE SMIT JANTJE SMIT MERCURY/UNIVERSAL	14	12	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
15	12	VARIOUS ARTISTS FAMILY VALUES TOUR '98 IMMORTAL/EPIC/SONY	15	18	ANOUK TOGETHER ALONE DINO	15	RE	ANOUK TOGETHER ALONE DINO	15	13	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
16	NEW	SOUNDTRACK SONGS FROM DAWON'S CREEK COLUMBIA	16	19	THE OFFSPRING AMERICANA COLUMBIA	16	16	THE OFFSPRING AMERICANA COLUMBIA	16	9	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
17	NEW	TOM WAITS MULE VARIATIONS EPITAPH	17	14	EMMA SHAPPLIN CARMINE MEO EMI	17	14	EMMA SHAPPLIN CARMINE MEO EMI	17	15	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
18	14	VARIOUS ARTISTS MASSIVE 2000—THE MILLEN-NIUM PLR/EMI	18	16	GOLDEN EARRING PARADISE IN DISTRESS CNR	18	16	GOLDEN EARRING PARADISE IN DISTRESS CNR	18	17	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
19	20	VENGABOYS THE PARTY ALBUM! DEP INTERNATIONAL	19	15	TQ THEY NEVER SAW ME COMING EPIC	19	18	TQ THEY NEVER SAW ME COMING EPIC	19	14	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
20	RE	FATBOY SLIM YOU'VE COME A LONG WAY, BABY VIRGIN/EMI	20	17	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ZOMBA	20	11	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ZOMBA	20	18	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
1	NEW	I WANT IT THAT WAY BACKSTREET BOYS JIVE/BMG	1	1	WE'RE GOING TO IBIZA! VENGABOYS ZOMBA	1	1	NO SCRUBS TLC BMG	1	1	

HITS OF THE WORLD

CONTINUED

EUROCHART (MUSIC & MEDIA) 05/15/99

THIS WEEK	LAST WEEK	SINGLES
1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE
2	2	FLAT BEAT MR. OIZO F COMMUNICATIONS
3	6	NO SCRUBS TLC LAFACE/ARISTA
4	3	BOOM, BOOM, BOOM, BOOM! VENGABOYS VIO-LENT/JIVE
5	4	STRONG ENOUGH CHER WEA
6	NEW	WHY DON'T YOU GET A JOB? THE OFFSPRING COLUMBIA
7	7	MARIA BLONDIE BEYOND/RCA
8	8	MFG (MIT FREUNDLICHEN GRUSSEN) DIE FANTASTISCHEN VIER COLUMBIA
9	10	SWEAR IT AGAIN WESTLIFE RCA
10	5	CHANGES 2PAC AMARU/JIVE
ALBUMS		
1	1	THE CRANBERRIES BURY THE HATCHET ISLAND/MERCURY
2	2	ANDREA BOCELLI SOGNO SUGAR/POLYDOR
3	4	CHER BELIEVE WEA
4	3	TOM WAITS MULE VARIATIONS EPITAPH
5	5	THE OFFSPRING AMERICANA COLUMBIA
6	NEW	DIE FANTASTISCHEN VIER 4:99 COLUMBIA
7	6	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE
8	7	BRUCE SPRINGSTEEN 18 TRACKS COLUMBIA
9	RE	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT/EPIC
10	8	ABBA GOLD—GREATEST HITS POLAR

MALAYSIA (RIM) 04/27/99

THIS WEEK	LAST WEEK	ALBUMS
1	1	VENGABOYS THE PARTY ALBUM! MUSIC STREET
2	NEW	VARIOUS ARTISTS NOW 5 EMI
3	3	SCORPIONS EYE TO EYE WARNER
4	2	MARIAH CAREY #1'S SONY
5	4	VARIOUS ARTISTS MTV FANTASTIC FEMALES SONY
6	9	VARIOUS ARTISTS VENGADANCE MUSIC STREET
7	10	THE OFFSPRING AMERICANA SONY
8	5	MICHAEL & VICTOR FEEL LIKE SEEING YOU ROCK
9	6	VARIOUS ARTISTS GRAMMY NOMINEES (POP ROCK GOLD) WARNER
10	RE	SITI NURHALIZA & NORANIZA IDRIS SERI BALAS SUWAH

IRELAND (IRMA/Chart-Track) 04/29/99

THIS WEEK	LAST WEEK	SINGLES
1	1	SWEAR IT AGAIN WESTLIFE RCA
2	10	NO SCRUBS TLC LAFACE/ARISTA
3	4	PERFECT MOMENT MARTINE MCCUTCHEON INNO-CENT/VIRGIN
4	2	WITCH DOCTOR CARTOONS EMI
5	4	MY NAME IS EMINEM INTERSCOPE
6	5	... BABY ONE MORE TIME BRITNEY SPEARS JIVE
7	6	THANK ABBA FOR THE MUSIC VARIOUS ARTISTS EPIC
8	8	YOU GET WHAT YOU GIVE NEW RADICALS MCA
9	7	TURN AROUND PHATS & SMALL MULTIPLY
10	9	WE LIKE TO PARTY! VENGABOYS POSITIVA
ALBUMS		
1	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 42 EMI/VIRGIN/POLYGRAM
2	2	ABBA GOLD—GREATEST HITS POLYDOR
3	3	VENGABOYS THE PARTY ALBUM! POSITIVA
4	5	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS
5	6	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT
6	7	THE CHIEFTAINS TEARS OF STONE RCA
7	4	THE CRANBERRIES BURY THE HATCHET ISLAND
8	8	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA
9	9	STEREOPHONICS PERFORMANCE AND COCKTAILS V2
10	NEW	TOM WAITS MULE VARIATIONS EPITAPH

AUSTRIA (Austrian IFPI/Austria Top 40) 04/29/99

THIS WEEK	LAST WEEK	SINGLES
1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/ROUGH TRADE
2	2	MFG (MIT FREUNDLICHEN GRUSSEN) DIE FANTASTISCHEN VIER SONY
3	3	FLAT BEAT MR. OIZO EMI
4	4	MARIA BLONDIE BMG
5	5	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY
6	6	A KLANA INDIANA A KLANA INDIANA EMI
7	7	NIE WIEDER SARA BMG
8	9	WE CAN LEAVE THE WORLD SASHA WEA
9	8	BOOM, BOOM, BOOM, BOOM! VENGABOYS UNIVERSAL
10	RE	HOW WILL I KNOW JESSICA JIVE/ROUGH TRADE
ALBUMS		
1	NEW	DIE FANTASTISCHEN VIER 4:99 SONY
2	1	THE OFFSPRING AMERICANA SONY
3	2	KURT OSTBAHN & DIE KOMBO 50 VERSCHILLENDE JAHRE IM DIENSTE UNIVERSAL
4	7	CLAUDIO JUNG FÜR IMMER EMI
5	8	THE CRANBERRIES BURY THE HATCHET UNIVERSAL
6	3	BRUCE SPRINGSTEEN 18 TRACKS SONY
7	NEW	TOM WAITS MULE VARIATIONS EPITAPH/EMI
8	4	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ROUGH TRADE
9	5	FALCO THE FINAL CURTAIN—THE ULTIMATE BEST OF EMI
10	6	ANDREA BOCELLI SOGNO UNIVERSAL

SPAIN (AFYVE/ALEF MB) 04/24/99

THIS WEEK	LAST WEEK	SINGLES
1	1	SALOME CHAYANNE COLUMBIA
2	7	FLAT BEAT MR. OIZO VALE
3	5	MARIA BLONDIE BEYOND/ARIELA
4	9	IN OUR LIFETIME TEXAS MERCURY
5	3	DESCONOCIDA (REMIXES) MARTA SANCHEZ MERCURY
6	8	LA ULTIMA CARTA (REMIXES) LOS CUCAS COLUMBIA
7	6	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON ARIOLA
8	NEW	AL ESTE DEL EDEN QUERIENDOTE VIRGIN
9	10	NO SCRUBS TLC ARIOLA
10	4	PROMISES THE CRANBERRIES ISLAND/MERCURY
ALBUMS		
1	NEW	THE CRANBERRIES BURY THE HATCHET ISLAND/MERCURY
2	1	CHAYANNE ATADO A TU AMOR COLUMBIA
3	2	HEVIA TIERRA DE NADIE HISPAVOX
4	3	CARLOS NUNEZ OS AMORES LIBRES ARIOLA
5	4	LA OREJA DE VAN GOGH DILE AL SOL EPIC
6	6	EL CHAVAL DE LA PECA EL CHAVAL DE LA PECA WEA
7	5	CHER BELIEVE WEA
8	NEW	ANDREA BOCELLI SUENO POLYDOR
9	8	CARLOS CANO LA COPLA: MEMORIA SENTIMENTAL EMI
10	7	ALEJANDRO SANZ MAS WEA

HONG KONG (IFPI Hong Kong Group) 04/25/99

THIS WEEK	LAST WEEK	ALBUMS
1	2	A-MEI CHANG FEEL A-MEI EMI/FORWARD
2	4	VARIOUS ARTISTS GREATEST HITS '99 GO EAST
3	1	EDMUND LEUNG GREAT FUN AT ALL TIMES—EDMUND LEUNG CAPITAL ARTISTS
4	3	EKIN CHENG TOGETHER! BMG
5	5	LEO KU LEO KU EMI
6	9	GALLEN LO NEVER GIVE UP NICE TRACK
7	8	SHINO SHINO AVEX TRAX
8	10	ANDY HUI ULTIMATE BEST OF THE BEST—ANDY HUI CAPITAL ARTISTS
9	NEW	VARIOUS ARTISTS ULTRAMAN DYNA CARTOON EP EEG/FITTO
10	6	ANDY HUI FAITH IN LOVE GO EAST/DECCA

BELGIUM (Promuvi) 05/07/99

THIS WEEK	LAST WEEK	SINGLES
1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/ZOMBA
2	2	FLAT BEAT MR. OIZO F COMMUNICATIONS/PIAS
3	3	PUMP IT UP BLACK & WHITE BROTHERS NEWS/BMG
4	5	WE'RE GOING TO IBIZA! VENGABOYS BREAKIN'/ZOMBA
5	8	NARCOTIC LIQUIDO VIRGIN
6	NEW	SONG FOR KOSOVO VARIOUS ARTISTS CNR/ARCADE
7	NEW	HOUSE OF DOOM NUNCA ANTLER/SUBWAY/EMI
8	4	STRONG ENOUGH CHER WARNER
9	6	TU M'OUBLIERAS LARUSSO EMI
10	9	LET'S GO TO THE PARTY POCO LOCO GANG ARCADE
ALBUMS		
1	1	FRANCIS CABREL HORS SAISON SONY
2	2	CHER BELIEVE WARNER
3	4	MYLENE FARMER INNAMORAMENTO POLYDOR/UNIVERSAL
4	3	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ZOMBA
5	6	AXELLE RED TOUJOURS MOI VIRGIN
6	5	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL
7	NEW	MACKENZIE FEATURING JESSY ANGEL ANTLER/SUBWAY/EMI
8	NEW	TOM WAITS MULE VARIATIONS EPITAPH/PIAS
9	NEW	THE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL
10	7	DEUS THE IDEAL CRASH ISLAND/UNIVERSAL

SWITZERLAND (Media Control Switzerland) 05/09/99

THIS WEEK	LAST WEEK	SINGLES
1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/MUSIKVERTRIEB
2	2	MFG (MIT FREUNDLICHEN GRUSSEN) DIE FANTASTISCHEN VIER SONY
3	5	SIMARIK TARKAN UNIVERSAL
4	4	FLAT BEAT MR. OIZO MUSIKVERTRIEB
5	6	SIE SIEHT MICH NICHT XAVIER NAIDOO SONY
6	3	CHANGES 2PAC JIVE/MUSIKVERTRIEB
7	8	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY
8	10	A LIFE SO CHANGED BLUE NATURE EMI
9	7	MARIA BLONDIE BMG
10	RE	WE CAN LEAVE THE WORLD SASHA WARNER
ALBUMS		
1	NEW	DIE FANTASTISCHEN VIER 4:99 SONY
2	1	THE CRANBERRIES BUY THE HATCHET UNIVERSAL
3	3	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/MUSIKVERTRIEB
4	2	ANDREA BOCELLI SOGNO UNIVERSAL
5	4	KISHA KISHA BMG
6	5	CHER BELIEVE WARNER
7	6	GOLA UT U DERVO SOUND SERVICE/PHONAG
8	8	THE OFFSPRING AMERICANA SONY
9	NEW	FREUNDESKREIS ESPERANTO SONY
10	9	GOTTHARD OPEN BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

While the Brian Setzer Orchestra and other bands are enjoying the swing revival in the U.S., acts in Europe are reviving the genre with a youthful twist. Others are finding a renewed popularity after years of touring. As young adults seek refuge from club culture and potential partners in rock 'n' roll and ballroom dancing, the music is being reinvented.

Here, Global Music Pulse takes a look at some of the acts giving new momentum to swing.

the Conservatory for Jazz and Pop Music in Mannheim. The group presents original tunes, sung in English and written and arranged by its members in the tradition of



SWINGVERGNÜGEN

KING PLEASURE & THE BISCUIT BOYS are finding that the world is catching up with their approach to swing. The band's sixth album, "Smack Dab In The Middle," on Birmingham, England-based Big Bear Records, conveys only some of the attraction of its live show, which the band has honed after 12 years. "Smack Dab" takes a uniquely British look at the music, featuring such titles as "Fat Sam From Birmingham." With

mostly new material, the act has a contemporary take on the genre, says bandleader King Pleasure, aka Mark Skirving. "Everybody thinks of it as this lovely old music, but with jazz and blues musicians, in their day it was all about young

blokes going out there and kicking ass." Touring has built the act a following, and KP and the boys are currently on a Scandinavian tour. While other British swing acts, such as the Bigtown Playboys and Ray Gelato's Joints, also tour, King Pleasure has been plowing a similar furrow and arousing keen industry interest, not least after playing the Music Publishers' Assn. Tin Pan Alley Ball April 20.

DUTCH VETERAN ROCKER Herman Brood's new set takes in five Mose Allison covers and two takes on Willie Dixon, putting the album "Back On The Corner" (Ariola/BMG) firmly in the swing camp. Of the 16 tracks, arranged and produced by Edwin Schimscheimer, only one is a Brood original, a remake of his 1978 hit single "Saturday Night." The clever relaunch has reintroduced the painting pianist to the top 10, but he's not jumping on the swing bandwagon, says Henkjan Smits, BMG Holland A&R chief. "He is a vintage bluesman who now is coming full circle with material he played at the beginning of his career," Smits says. To the artist himself, "swing" is nothing but jazz. "I look at jazz as a direction, so inventive, so anti-routine, so untouchable," Brood says. "To me, jazz is exactly what the word sounds like." So far, 25,000 fervent jazz cats have bought "Back On The Corner," which came out March 4.

THE HEIDELBERG, GERMANY-BASED band that calls itself the Swingvergnügen (the Pleasure Of Swing) got together at the beginning of this year. The nine members come from the ranks of Germany's leading ska band, the Busters, plus jazz musicians from

the Swing Era big bands. The band members—whose average age is 30—play songs with such titles as "Hepcat Rhyme," "Chevy," "Lotta Money," and their own tribute to "Sir Duke," which includes interludes reminiscent of Duke Ellington's "Caravan." The debut album, "Road Rage," came out April 26 on ska and jazz label Dogsteady Records, a division of Hannover-based SPV. Peter Quintern, producer and manager of the band, has summer jazz festivals lined up, along with a club tour planned for the fall. SPV is promoting the set via ballroom dancing schools all over Germany and has a May 30 TV performance slated for "Fernsehgarten," which is on Germany's national terrestrial station ZDF.

THE SEATSNIFFERS are one of the Belgian bands active on the live circuit, offering what they call "American roots-based, rock 'n' roll-influenced punk blues." "I know it sounds complex, but that's what it is," says band manager Bart De Houwer. Whereas their 1997 self-titled debut album was pure rock 'n' roll, the band sought broader musical horizons on "All Of This" in 1998. Both albums were released on Rowyna Music. Their swinging "Bo Diddley meets the Cramps"



THE SEATSNIFFERS

approach resulted in impressive live sets and concerts in Holland and France. The band went on a promo tour in Scandinavia last year, and a new concert tour is set for this fall. "I admit that the biggest problem was to crack our own market," says De Houwer, "because the band virtually played every stage in the country. Abroad, we have the two albums as a reference, and we get the right start." The band's debut album sold more than 5,000 units, according to Jeron Mulders, managing director of Rowyna Music. That amount is better than the usual target, considering the genre. The group, founded in 1995, has secured distribution deals in the U.S. (with HepCat) and Holland (with Sonic Rendezvous).

New 'Turn' For Canada's Great Big Sea

BY LARRY LeBLANC

TORONTO—After a frenzied 12 months on the road, it must have been something of a relief to Newfoundland roots-based band Great Big Sea that the only conflicts it had over its third WEA album, "Turn," centered on fitting its recording into a crammed tour schedule—and whittling down a lengthy song list.

"It's been a hectic year," concedes lead singer Alan Doyle, who also plays guitar and mandolin. "We've been touring extensively in the U.S.; performed in Denmark, Germany, and England in January; and made a new record."

That new record, "Turn," is due for release here June 22. Co-produced by the band and Los Lobos saxist Steve Berlin, it was recorded in a breakneck 20 days in February. Each Great Big Sea member had been writing on the road, and each also had been hoarding traditional tunes he wanted recorded. In all, says Doyle, 20 songs were demoed, and, after much debate, 13 made the final cut.

"We've had conflicts in the past, but this [choosing songs] was the toughest," he says.

The other members of Great Big Sea are vocalist Darrell Power (also on bass and harmonica), Sean McCann (bodhrán, guitar, tin whistle), and Bob Hallett (accordion, fiddle, mandolin). Backup support for the new album was provided by the Chieftains (with whom Great Big Sea toured last year), Al Cross (drums), Ryan MacNeil (cabasa), and Fergus O'Byrne (banjo).

Berlin came aboard after he was approached by Warner Music Canada executives while in Toronto last year producing the Tragically Hip. Listening to the band's previous WEA albums, he was tremendously impressed.

"I found many parallels between Great Big Sea and Los Lobos in the way they both weave traditional [music] into modern," says Berlin.

"Their previous recordings sounded great, so major surgery wasn't in order. However, I felt it was time to broaden their scope a bit."

Great Big Sea's members were delighted with Berlin's production direction. "With one foot in the roots world and one in the pop world, Steve was the obvious guy to produce us," says Doyle. "We wanted to make a different kind of record. We weren't concerned about taking



GREAT BIG SEA

songs from [pop and traditional] genres and trying to fit them into [being] Great Big Sea songs. We let the songs live in whatever world they felt like."

The band members were also happy that Seattle-based Berlin, who has produced fellow Canadians Crash Test Dummies and Stephen Fearing, was eager to record in Canada again. "Canada is a much healthier environment for making music than America these days," says Berlin.

Doyle agrees. "Canada has, perhaps, the most open music scene in the world. With the exception of Ireland, there's not another country that respects its roots-oriented music as Canada does. But you don't hear much traditional music on the radio in Ireland, whereas [Celtic-based acts] Natalie MacMaster, Ashley MacIsaac, and [Inuit performer] Susan Aglukark are [played] next to Our Lady Peace and Alanis Morissette on Canadian radio. That's unheard-of elsewhere."

Great Big Sea's members met at college in St. John's, Newfoundland. Doyle had been performing solo and in a comedy duo, and the other three had been in an Irish pub band. Two months following its first performance, the band recorded its debut album, released in August 1993. According to manager Louis Thomas, the eponymous set sold 17,000 copies in Canada as an independent release and a further 31,000 units after being reissued on WEA in 1995.

Incessant touring across Canada drove sales of the band's first WEA album, "Up," in 1995. According to Thomas, it has sold 270,000 units in Canada to date. Canadian radio's enthusiasm for Great Big Sea began with its 1997 "Play" album. It debuted at No. 9 on SoundScan Canada's retail albums chart and has scanned 260,000 units to date, boosted by the success at top 40 and AC stations of the set's singles "When I'm Up (I Can't Get Down)" and "Ordinary Day."

"Up" and "Play" were both issued in Europe by London-based Cooking Vinyl, but Thomas is seeking another label to issue "Turn" in Europe next year, when Sire Records will release the album in the U.S.

The new set's lead single, "Consequence Free," is being serviced to Canadian radio May 24. "It's going to be the summer party song of '99," predicts Randy Stark, VP of marketing and promotion at Warner Music Canada. "The band's base is very solid at CHR [top 40] and hot AC."

A video of "Consequence Free" will be serviced to Canadian outlets June 8.

To launch "Turn" initially in Canada, Great Big Sea co-headlines an eight-date, three-weekend tour with labelmates Blue Rodeo, kicking off June 25 at historic Fort Henry in Kingston, Ontario. With a promotional tie-in to music channel CMT Canada and sponsorship by retailer HMV Canada, the tour will be promoted by three weeks of national TV spots on CMT Canada, MuchMusic, and MuchMoreMusic, beginning the week of the album's release.

Retailers are looking forward to the release with a confidence based on experience. "We've always done quite well with Great Big Sea," says Tim Baker, buyer with Sunrise Records, which operates 30 stores in Ontario.

Great Big Sea will gain further national exposure as the featured act in a "Molson Canadian Rocks" national TV and print promotion, which begins May 31 and runs until late July.

Following its annual Great Big Picnic festival dates in Summerside, Prince Edward Island (July 30); Mount Pearl, Newfoundland (31); and Halifax, Nova Scotia (Aug. 1); Great Big Sea embarks on a 34-date Canadian tour Oct. 15 in Thunder Bay, Ontario, finishing up Dec. 10 in St. John's.

Canada's Great Big Sea Seeps Into The U.S.

BY LARRY LeBLANC

TORONTO—Great Big Sea has devoted much of the past 18 months to seeking a foothold outside Canada, particularly in the U.S.

Its 14-track "Rant & Roar" album, released in the U.S. by Sire Records last June, is a compilation of the group's previous two Canadian albums, "Up" (1995) and "Play" (1997), which lead singer Alan Doyle describes as "a fine snapshot of the band." According to SoundScan, the album has sold 11,000 units in the States.

Boosted by a U.S. tour with the Chieftains and Sinéad O'Connor in June of last year, then U.S. dates with Squeeze as well as its own club and festival appearances, Great Big Sea has, according to Sire, built a significant base of support in such markets as Boston; Washington, D.C.; New York; Philadelphia; Denver; Cleveland; Chicago; Seattle; Portland, Maine; and Portland, Ore.

The album's rousing leadoff single, "When I'm Up (I Can't Get Down)," a hit last year in Canada, was released to U.S. radio last September. It has since achieved significant airplay, according to Sire, at 15 U.S. triple-A stations, including WBOS and WXRV Boston; WXPB Philadelphia; KINK Portland, Ore.; and KMTT Seattle.

"We're picking up [triple-A] stations one at a time," says Sire product manager Steven Savoca. "All we have to do now is close up the middle of the country, and we're on our way. The band has been extremely successful as a live act. They've been doubling their audiences wherever they've gone."

"By the phone calls we've received requesting 'When I'm Up' and the people who've called when we've played it, Great Big Sea has a big following here," says Amy Brooks, music director at WBOS. "They sound great."

AUSTRALIAN RADIO GETTING NEW QUOTAS

(Continued from page 59)

airplay," he says. "More and more artists are seeing the need to move offshore. Radio airplay is crucial for their live work."

The negotiations were sparked by threats from the minister for arts, Sen. Richard Alston, that he would reintroduce legislative standards if stations did not review their self-regulatory quotas.

Initial talks between radio and labels (attended by the ABA) were not positive. Radio executives were aggrieved by longtime criticisms from record companies that they did not support new local music—and also with labels' lack of concern for ratings pressure and a lack of advertising support.

MUTUAL UNDERSTANDING

The most contentious issues were the quota (ARIA initially wanted 30%), the definition of new music (ARIA suggested records made within the previous six months; radio wanted two years), and a requirement that new music should be played between 6 a.m. to midnight. However, by the end, a mutual understanding emerged.

BMG's Tim Prescott says he has had a change of heart about radio commitment to local acts. "I guess Australian radio has always been supportive of Australian music. It's just that in the past they've been restricted in the amount of new acts they can break. Record companies survive on breaking new acts, so maybe the pressure point built up. We now understand their concern that there be enough quality releases to fit their formats, and they understand our need for our newly recorded music to be exposed."

One independent-label head

agrees, saying, "I can understand major radio's reluctance not to take too many risks so as not to alienate their listeners and advertisers. Female-orientated formats are doing all right, because the upper end of the singles charts are full of teen dance/pop. But the modern rock formats would find it hard to justify lower ratings and an older demographic to potential advertisers."

However, David Williams, chairman of the independent Shock Music Group, says alt-rock does not have to be a dirty word. "Sure, many of our releases won't fit in with their formats," he says, "but we will certainly be endeavoring to show them that some of our acts can."

COMMITTEE AGENDA

Radio and the labels have agreed to set up the Australian Music Development Committee to meet quarterly to discuss overall initiatives and issues. The code is in draft form and awaits public comment before being registered by the ABA, but it is expected to be ratified by that body and come into force in June.

Associations like the International Managers Forum remain unimpressed. Its co-chairman, Russell White, says, "Two things specifically concern us. Under the draft, FARB can ask for the quota to be lowered if they feel there isn't enough Australian music to fit, but there is no provision for the music industry to ask for that quota to be increased if the alternate proves the case."

"Secondly, 12 months is too short a time to designate as new music," he continues. "We wouldn't want an album's third or fourth single to be disqualified because it goes outside the time frame."

CHANGES MARK SWEDEN'S MNW

(Continued from page 60)

maintaining the confidence of the group's artists, labels, and business partners. No artists or international labels have announced any dissatisfaction with the new structure.

Göran Thureson, the new managing director at MNW ILR, who previously was business support manager at the group's Stockholm-based MNW Distribution arm—was instrumental, along with Sjö, in setting up the original MNW structure in Scandinavia.

"A little uncertainty evolved over the new ownership and Jonas' exit, but I think we have managed to sort those things out," says Thureson.

He dispels any notion of cutting down the number of labels—currently more than 50—handled by MNW ILR. "We are currently evaluating every label we're working with," he says, "but we're not in a situation where we will take a new look at

which labels we work with."

MNW Records Group has also purchased the Dolores label, previously distributed by MNW. Last year Dolores became a part of the label group Underground Technology (UT), headed by MNW Records Group president/CEO Peter Yngen.

Under the agreement, Dolores founder Klas Lunding becomes local A&R manager at MNW. The MNW board of directors is expected to meet shortly to discuss whether to bring UT, with Haeggqvist as chairman, into the group.

Says Thureson, "The biggest difference [between the former and the current management structure] is that we want to take a firmer grip on the record company side of MNW and strengthen the A&R department. To cut a long story short, we want to make better records."

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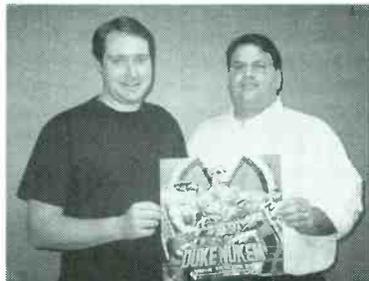
GTI/RED Meld Music, Game Industries With 'Nukem' Album

BY STEVE TRAIMAN

LOS ANGELES—When GT Interactive (GTI) previews its Nintendo 64 (N64) version of "Duke Nukem: Zero Hour" at the Electronic Entertainment Expo show, to be held May 12-16 at the Los Angeles Convention Center, it will highlight a companion enhanced CD soundtrack for the entire "Duke Nukem" game franchise.

With an accelerating trend of top music acts providing both tracks and full soundtracks to video and computer games, GTI negotiated a record deal with RED Interactive to help promote the new game and earlier versions of it for the PC and Sony PlayStation (PSX) platforms.

The enhanced audio CD-ROM, "Duke Nukem: Music To Score By," will be released in late July, just before the N64 game hits stores. "We're currently planning national



Paul DeGooyer, left, marketing/A&R director at RED Ink, and Mitch Wolk, VP at RED Interactive, hold up the "Duke Nukem" poster that comes with the game. (Photo: Steve Traiman)

radio promotions, and we're in discussions with MTV to promote the album and all the 'Duke Nukem' game titles," says Tony Kee, GTI marketing director.

For Mitch Wolk, VP of RED

Interactive and CFO for parent RED Ink—both subsidiaries of Sony Music—the launch of the game music division last August has been a labor of love; Wolk is a devotee of Id Software's "Quake," one of the game industry's megahits. "Howie Gabriel, the head man here at RED Ink, used to work with Tony Kee, and we got together on the idea for a soundtrack for the whole 'Duke Nukem' lineup before we really knew the video game industry," Wolk recalls. "We didn't know how difficult it would be to clear the rights with the game developer and publisher to put the game tracks on an album." As an example of that difficulty, RED Interactive was unable to make a deal with Id Software for Geffen's Rob Zombie on "Quake 2."

Despite the problems, Wolk emphasizes that the combination of

the music and game industries is a potent one. "We tend to be evangelists in explaining that the core demographic that is buying games is also buying music," he says. "What a great way this game and soundtrack combination is to cross our two worlds to create a much bigger marketplace."

Adds Paul DeGooyer, RED Ink marketing/A&R director, "We started with the idea of creating a more compelling, definitive soundtrack than the previous game efforts."

There has been a growing num-

ber of such efforts, including soundtracks for "N2O" by Crystal Method, "Mortal Kombat" with music from the Immortals, and "Wing Commander 5" by Cobalt 60.

Other games have soundtracks by multiple artists. Examples include "Road Rash 3D" with Sugar Ray, CIV, Full On The Mouth, Kid Rock, the Mermen, and the Tea Party. Also, "Gran Turismo" PSX version had an album in the U.K. with Garbage, David Bowie, Ash, and Blur.

A number of other acts have pro-
(Continued on page 67)

Sam Goody Hits Seaport With Concert Series

BY JIM BESSMAN

NEW YORK—The Musicland Group is teaming with Time Warner Cable and South Street Seaport, in lower Manhattan, in presenting the "Home Before Midnight" free outdoor concert series.

The series—which will be overseen by the Sam Goody division of Musicland in conjunction with the company's Request magazine—runs from May to September, mostly on Fri-

day nights, with occasional weekday lunchtime shows and Saturday-afternoon concerts. Among the acts lined up so far are the Blue Rags, which launched the series with an afternoon show May 4, Pound, Black Tape For A Blue Girl, Julia Darling, Mulber-

ry Lane, Joydrop, and Steve Wariner—though his midday appearance, slated for June 22 and co-presented by country station WYNY (Y107) New York,

isn't being listed as a concert performance.

Additionally, a May 21 "Cropduster Records Revue" will showcase label artists

including the Health & Happiness Show, Julia Greenberg, Birdy, Chris Merola, Bob Perry, and the Other 99, while Motown will present a celebration of Marvin Gaye's 70th birthday June 17-18.

"Sam Goody is coming up on 45 years of serving the people of

New York City," says Chris Nadler, New York-based senior divisional advertising coordinator of the Musicland Group, which has 63 stores in the New York area.

"This series at the Seaport is an awesome opportunity to give something to the people of New York and, at the same time, give visitors to the city opportunities to experience performances by new, developing, and established artists."

Nadler is also looking to book local bands for opening spots and hopes to create a mix of music "in the spirit of old FM radio," he says, suggesting a scenario in which the Ahn Trio would open with a classical set, followed by a

(Continued on next page)

Christian, Gospel Music Grows In RIAA's '98 Survey

ONE OF THE SURPRISES in the Recording Industry Assn. of America's (RIAA) Consumer Profile for 1998 was the startling rise in gospel music.

The RIAA says that 6.3% of the surveyed consumers bought a gospel recording during the year. That was up from 4.5% the year before. Moreover, the genre's percentage has more than doubled in just three years (it was cited by 3.1% of music buyers in 1995).

For the profile, the RIAA lumps together traditional gospel and contemporary Christian music.

The Christian market is booming, retailers say, in large measure because of the cross-over appeal of many of its leading artists. In gospel there's the

top-selling Kirk Franklin, whose music has a strong R&B appeal, and in contemporary Christian, there are acts like

Jars Of Clay, whose music sounds like alternative pop/rock.

Strategic Record Research, a unit of the Left Bank Organization, has put together a demographic profile of the Christian music buyer, from data obtained through telephone surveys last year of 10,000 consumers. Following are some of the results.

The survey breaks out gospel, which was cited by 1.2% of all people polled as the kind of music they buy, and contemporary Christian, named by 4.7%.

Looking at contemporary
(Continued on next page)

BUYING TRENDS



by Don Jeffrey



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SAM GOODY HITS SEAPORT WITH CONCERT SERIES

(Continued from preceding page)

swing band.

Most shows, Nadler adds, will include a promotion whereby winners can party with the band after its set at one of the restaurants at the Seaport, which is situated on Pier 17, just below the Brooklyn Bridge and underneath the FDR Drive, which runs along the East River—within walking distance of City Hall and the Wall Street financial district.

"It's one of the very few places you can legally drink beer outside," says Nadler. "So it's not a sterile atmosphere—and on Friday nights, people come to party. That's a key selling point for some bands."

Laurie Baker, marketing coordinator at the South Street Seaport, which is owned and managed by the Columbia, Md.-based Rouse Co., says of the series, "We are building the old feeling of a hangout for the outdoor pier shows. We want people to come and drink a beer and enjoy a sense of place."

The Seaport, which houses more than 100 businesses, including a Sam Goody outlet, attracts some 10 million-12 million visitors a year. Baker says the Sam Goody concert series is one aspect of a multi-pronged strategy to bring people to the Seaport to listen to music.

In addition, the Seaport will house the Bell Atlantic Jazz Festival June 3-13, as well as host a series of tropical Latin jazz concerts on Wednesday nights. Moreover, the Seaport's third-floor atrium has been converted to a concert hall and will feature a series of paid-admission shows. "It's really a good year for the Seaport as far as music is concerned," says Baker. "Outside on Friday night, Sam Goody will feature new and upcoming artists for free, and simultaneously we will have world-caliber artists on the inside in paid shows" at the third-floor atrium.

Cheryl Valentine, who does

rock/alternative promotion at Tommy Boy Music, says that the label placed Joydrop in the series "to get them in front of actual



JOYDROP

record buyers in New York City. Whenever we do showcases, it's attended by label people, retailers, and radio programmers. This gives them a chance to

play in front of real people."

Valentine adds that in the past she has seen events at the Seaport

'We are building the old feeling of a hangout for the outdoor pier shows'

that featured developing acts. "When it's nice out, [the Seaport] has a good flurry of activity," she says. "Even unknown bands playing there have drawn a good crowd of 250 people."

BUYING TRENDS

(Continued from preceding page)

Christian, you see that the genre is favored more by females (62.3%) than males. The most enthusiastic group for the music is 35- to 44-year-old females: 24.4% said they buy the recordings, although they make up only 13.4% of the total sample.

Because much of the music is rock-leaning, it's not surprising that 80.5% of its fans are white.

As for regional preferences, the South Central states (such as Kentucky, Louisiana, and Texas) show the highest percentage for the music: 22.4%. Residents of this region made up 17.1% of all respondents.

In the matter of retail prefer-

The idea for the concert series was placed before labels in mid-March at a Nadler-led presentation at Seaport eatery Gators



POUND

Southern Seafood, which was attended by some 75 labels, distributor, radio, and media reps and featured a performance by Darling. Labels will support the series with cooperative advertising funds, according to Nadler, while co-sponsor Time Warner Cable will promote it on its cable channels. Also,

the series will be extensively advertised in The Village Voice.

The Friday-night shows will further be supported in all area Sam Goody stores, with larger displays going up in a dozen or so higher volume outlets, as well as listening station postings and in-store play.

In addition to the concert series, Sam Goody will repeat last year's initial trial participation on board the Circle Line's weekly summer jazz and Latin concert cruises, which depart from the Seaport. During the cruises, the retailer will operate a table for selling product by the performing artists, and after the show, for the artist to use for signings.

ences, the survey says that 44.3% of those who said either "other" or "no preference" were contemporary Christian fans. That indicates that they are probably buying much of their music from specialty Christian stores. After that come discount/department stores, cited by 17.9% of the genre's buyers.

For gospel music, the demographics are different. For one thing, it's even more female (74.3%). And again it's the 35- to 44-year-old females who are most enthusiastic: 24.8% are gospel buyers, although they are just 13.4% of the total population. But females 45-54 also show up strongly for this genre: (24.1%).

Racially, the breakout is the opposite of contemporary Christian. Gospel's purchasers are 62.1% black.

Regionally, gospel buyers are most likely to be in the South Central states (37.8%) and in the south Atlantic, which includes states like Florida and Georgia, as well as the District of Columbia (36.3%).

Asked about where they shop for music, these consumers cited "other" or "no preference" more than any other category: 27.5%. But discount/department stores are not far behind (19.7%).

EXECUTIVE TURNTABLE

HOME VIDEO. Robert Scott is named VP of sales for MPI Home Video in Orland Park, Ill. He was national sales director for York Inc. in Chicago.

Chris Valentini is promoted to senior VP of production at Unapix Entertainment Inc. in New York. He was VP of production for the North American division.

Dale Moyer is named VP of sales, sell-through, for Artisan Home Entertainment in Los Angeles. He was national accounts manager at Columbia TriStar Home Video.

Macrovision Corp. in Sunnyvale,

Calif., appoints Carol Flaherty VP of the video copy protection business unit and promotes Mark Nelinsky to senior VP of new business development. They were, respectively, director of business development and national account sales, Western U.S., for Digital Link and VP of the video copy protection business unit.

RELATED FIELDS. Scott Harvey is named VP/GM of Tukaiz Creative Services in Brentwood, Tenn. He was senior director of national accounts for Provident Music Distribution.

Christian Retailers Tackle The Future

Internet, EDI, Cassette Issues Dominant Themes At Convention

BY PATRICIA BATES

NASHVILLE—Christian music and video retailers are advancing in technology, but many still have to decide what to do specifically about the Internet, electronic data interchange (EDI), and cassettes. These topics and others (see story, this page) were dis-

ussed at the annual Christian Music & Video Retailers Convention, held here April 18-21.

Christian labels are optimistic about the Internet, although the percentage of Christian and gospel music being sold online is likely only in the single digits, according to such Gospel

Music Assn. panel members as Eric Jewett of the Owen Graduate School of Management at Vanderbilt University in Nashville. There are currently no Christian industry charts tracking Internet sales, and extensive research has yet to be done by independent marketers.

But Bill Conine, president of Diamante Music Group, said Generation X customers are increasingly turning to such mainstream Web sites as Amazon and CDnow as well as Christian sites Crosswalk.com, Power&Glory.com, and Firstnet.com because of the availability of everything from alternative Christian rock to urban contemporary gospel.

This year alone, Provident Music Distribution will have about 100 new releases from Benson, Essential, Brentwood, Reunion, and Diadem, making it even more important for vendors to know their customers, said Brian Mitchell, Provident's VP of marketing.

Christian merchants also must be tuned into emerging Christian and gospel artists and keep stores stocked with their releases, because "as a retailer, I'd be more concerned that I'm driving them to the Internet" if product isn't available, said Conine. "If

(Continued on page 70)



The Christian Music & Video Retailers (CMVR) steering committee got together at the convention to discuss how the seminars are working out with convention delegate Rick Bowles, director of marketing for the Christian Music Trade Assn. in Nashville. Pictured, from left, are Ed Leonard, president of Daywind Music Group in Nashville; Michael Wall, an associate of the Bible Book Store & Solid Rock in Billings, Mont.; Darrell Hodges, an associate at Mardel in Oklahoma City; Bill Simmons, director of operations for the Bible Factory Outlet in Albertville, Ala./chairman of CMVR; Bowles; Brian Mitchell, VP of marketing for Brentwood, Tenn.-based Provident Music Distribution; and Tammy Bennett, owner of Bennett's Events in Hermitage, Tenn.

Merchandising, Splintering Genres Still Hot Retail Topics

BY PATRICIA BATES

While many attending the annual Christian Music & Video Retailers (CMVR) Convention April 18-21 in Nashville as part of Gospel Music Week were concerned about what impact the Internet would have on their businesses (see story, this page), such perennial issues as the growing popularity of new sub-genres and in-store merchandising were also topics of discussion.

Bill Simmons, CMVR chairman/director of operations for Bible Factory Outlets, said that in planning this year's convention agenda, "we wanted CMVR to be about the music this year instead of about the record labels and distributors. We still have product presentations in the day and [Gospel Music Assn. (GMA)] showcases at night."

This year, CMVR had a total registration of 455, surpassing the 419 from 1998, with more participation by front-line store employees.

CMVR began with a radio/retail artist reception April 18. "We probably aren't working together enough with the Christian Radio Seminar," said Simmons. "We could

be sharing numbers with them, but we haven't done that yet."

Christian label executives said they want to see point-of-purchase (P-O-P) materials being displayed in Christian Booksellers Assn. (CBA) stores. This was emphasized in the "Grow New Customers Through Creative P-O-P Merchandising" session.

"I would hope that every endcap of yours would have a [music sampling device] with P-O-P," said Robert Brenner, VP of sales for Integrity Music. "You are selling sound, and so it must be heard."

The three partners for the new "WOW Worship 1999" album—Integrity Music, Marantha Music, and Vineyard Music—will launch a \$250,000 marketing campaign in June. About one-fifth of the budget will go toward P-O-P materials, said Rich Thompson, manager of field promotions at Integrity. There will be a \$40 charge to retailers for displays like flats and stand-ups.

Christian major labels do not bill for about 90% of P-O-P, which is

(Continued on page 70)

GTI/RED MELD MUSIC, GAME INDUSTRIES WITH 'NUKEM' ALBUM

(Continued from page 65)

vided title or other tracks for even more games. Included are Trent Reznor of Nine Inch Nails on "Quake," Geffen's Rob Zombie on "Quake 2," KMFDM on "Prey," and Poe on "Apocalypse." That track is due on the group's next album, and the music video is based on the game. Also, Fear Factory had music on the "Messiah" video game and on "Test Drive 5," where it was joined by Gravity Kills, Junkie XL, KMFDM, and Pitchshifter. Similarly, the Chemical Brothers and Prodigy had their music placed on "Wipeout XL," Ultraspank was on "Xtreme 3," and Cypress Hill contributed to "King Pin." Also, the "Big Air" game featured multiple songs from such artists as Blink 182, Diesel Boy, Limp, Leather Face, and Snuff.

In coming up with music for the "Duke Nukem" game, "we looked for talent that would typify the 'Duke Nukem' action hero character," DeGooyer recalls. "The music content has to be compelling for the buyer and has to be compatible with the concept of the game."

Just before the "Duke Nukem: Time To Kill" PSX version was ready for release, GTI was looking for background music for the game's opening film. RED came up with Columbia's Stabbing Westward, which did a special edit of "The Thing I Hate" to fit the PSX film. The track also became the key music cue for all GTI's TV and radio ads.

"The PlayStation commercial

helped a lot of people in both our businesses understand the importance of music as a cross-marketing tool," Wolk notes. Sony Computer Entertainment America, the PlayStation division, is working closely with third-party developers like GTI to maximize exposure for all its games.

Other acts contributing to RED's "Duke Nukem" soundtrack include Capitol's Megadeth, whose "New World Order" was rerecorded to cover the "Duke Nukem" theme and will appear on the band's new album, and Loud/BMG's Wu-Tang Clan, which contributed the multi-platinum "It's Young." In addition, there is Columbia's Corrosion Of Conformity with "Land Of The Free Disease"; and Roadrunner's Type O Negative and Coal Chamber, whose "Blisters" is a cover version of Neil Young's "Cinnamon Girl," remixed by Charlie Clovser of Nine Inch Nails.

For the "Duke Nukem: Music To Score By" album, a major cross-marketing campaign is being put together by GTI and RED. In addition to the national radio and MTV promotions noted by GTI's Kee, all packaging and print ads will note, "Soundtrack available on RED Interactive."

Demo samplers for retail play and giveaways are under consideration, as are music and videoclip downloads from both the GTI and RED Web sites. There will also be exclusive co-promotions with such key accounts as Best Buy, a major retail-

er of both game and music hardware and software.

As an enhanced CD-ROM, the album itself will have about 50 minutes of music with 12 tracks that can be played as a music CD on any audio unit. The bonus 30 megabytes of exclusive gaming content include an interactive strategy guide, screen savers, exclusive artwork, Web links, and E-mail links.

Album artwork will offer red and blue covers as foldout posters in the jewel box, with special game content on the reverse side. The price will be \$16.98 suggested list, and RED would consider bundling the CD-ROM with hardware partners in the future.

The next game project for RED already is under way, with a projected fourth-quarter release of a soundtrack to accompany Sony's own "Gran Turismo II" sequel to its megahit PSX racing game. "We're deep into the licensing process now," Wolk says. "If everything goes as we hope, gold, platinum and multi-platinum artists will be involved, and this could really be the one [game soundtrack] that takes off."

As a final note, he observes, "In the music business, radio and TV are becoming so segmented that we need more creative outlets to get our music heard. With more than 30,000 locations in multiple retail channels selling—and renting—games, our music buyers will be exposed to a lot more game music in the future."

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Merchants & Marketing

Forget Wall Street, Music Stocks Are Still Undervalued

LAST ISSUE, when Retail Track focused on the Internet, I commented that Wall Street had the "vastly incorrect perception that digital downloading will force all record stores to close within a couple of years." I said that misguided logic has resulted in music stocks being undervalued.

In the wake of that column, I received a well-thought-out E-mail from a former executive of one of the major music companies, who questioned whether the stocks of music retailers are undervalued.

"I don't see a reason to own them [the music retailers' stock]," he wrote. "In short, while I agree with you that in comparison to Amazon.com, the market caps [capitalizations] are laughable, logic doesn't have anything to do with it. The fundamentals may be on the side of your argument, but the psychology of the market isn't."

But that is exactly the point that I was making. I believe that the Musicland Group and Trans World Entertainment Corp. are undervalued because they are both going to have record-breaking years and because the psychology of the market is wrong.

First, the fundamentals are on my side. In that column, in my haste I incorrectly estimated the combined financials of the two chains for this year. To update, I project that the two chains will have combined sales of about \$3.3 billion; earnings before interest, taxes, depreciation, and amortization of about \$300 million;

and net income of about \$165 million. Yet their combined stock market capitalizations are worth about \$1.15 billion, as of May 4.

Second, sooner or later a reality check will show that the psychology of the market is wrong. No matter what Wall Street believes, record stores will be a part of the equation for a long time to come. You only have to look at

the relationship between movies, TV, cable pay-per-view, and video to prove it.

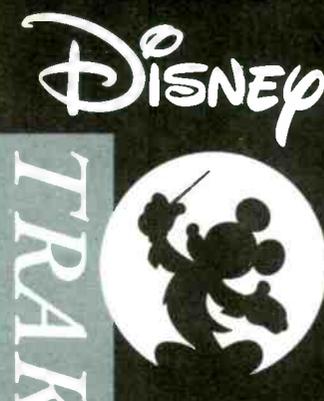
The only question that remains is, What part of

the equation will stores play? And that, I would submit to you, is a question investors won't have to worry about for at least five years—the time that it will take for enough homes to install equipment to receive broadband delivery of music, according to estimates from digital-download-technology suppliers. Given that time frame, I reiterate my claim that music stocks are undervalued.

MAKING TRACKS: Ron Colinear, formerly East Coast regional sales representative at MCA, is now national director of sales at King Biscuit Entertainment... Brad Tait, formerly president of three franchising operations at Grow Biz international, including its used-CD store concept, Disc Go Round, is seeking opportunities. Tait, who previously was VP of marketing and merchandising at the Musicland Group, can be reached at 612-470-1503.

RETAIL TRACK

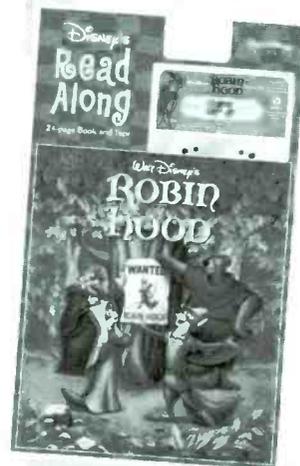
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Matador Renews Indie Identity With Exclusive DNA Pact

ALL INDIE, ALL THE TIME: New York-based Matador Records is re-entering the indie community on a full-time basis: The company has sealed an exclusive distribution deal with Distribution North America (DNA) in Woodland, Calif., according to sources (*Billboard Bulletin*, April 30).

The new pact is expected to be in effect within a week, following the formal conclusion of Matador's relationship with Capitol Records (*Billboard*, April 3). The first major release set for distribution through DNA will be **Pavement's** "Terror Twilight," due June 8.

On April 28, Matador officially confirmed its split with Capitol; **Gerard Cosloy** and **Chris Lombardi**, who co-founded the label in 1989, have bought back the 49% of Matador purchased by Capitol in 1996 as part of the joint-venture deal and now control 100% of the firm. As *Billboard* previously reported, Matador will retain its masters and artists, except for **Liz Phair**, who will remain at Capitol.

For six years, Matador has had its feet in both the indie and major-label camps. Before hooking up with Capitol in '96, the label enjoyed a three-year relationship with Atlantic Records, which, unlike Capitol, had no equity stake in the company. However, at the same time the major-label deals were in effect, much of Matador's product was still independently distributed, through companies like Alternative Distribution Alliance (ADA), Caroline, Revolver, Dutch East India Trading, and some boutique indie-rock operations.

Matador's arrival will bring a potent roster of international indie-rock talent, including the **Jon Spencer Blues Explosion**, **Yo La Tengo**, **Bardo Pond**, **Belle & Sebastian**, **Cornelius**, **Guitar Wolf**, **Pizzicato Five**, and **Mogwai**, to DNA, which has probably been better known in the past for its large slate of niche-genre labels than for its commitment to cutting-edge rock. The Matador deal and DNA's recent pact with Flydaddy Records, which also subdistributes other indie-rock imprints (*Declarations of Independents*, *Billboard*, Feb. 27), reflects an increasing commitment to modern rock by the distributor.

It may also be appropriate to note that Matador has opted to throw its chips in with DNA, which is operated by Valley Media, rather than with any of the major-operated indie distribution firms like ADA, RED, and Caroline. (Sources have indicated that Matador talked to those firms as the label was severing its ties with Capitol.) It appears that Cosloy and Lombardi are making a renewed stand with indiedom, which is where they started when Matador signed on 10 years ago with its premiere release, a **Teenage Fanclub** album.

MP3 MADNESS: Chicago-based indie-rock distributor Rotz Records will be offering MP3 downloads from all 12,000 titles (comprising 180,000 individual tracks) in its catalog on its



by Chris Morris

Internet site (www.rotz.com) by July. Before anyone gets all excited by this ploy, it should be stated that Rotz will be using the MP3 downloads as a promotional device only. The tracks available on the site will be 20-second bites of songs, offered in mono for faster downloading.

Rotz president **Kai Dohm** believes that copyright violation is not an issue in this case, since the MP3 downloads are being used solely to pitch consumers on buying the complete albums. Though the company says that its 500 labels have been supportive of the strategy, Rotz has agreed to remove samples if a distributed label requests it.

FLAG WAVING: Miles Kurosky, singer for San Francisco's **Beulah**, calls the group's current album, "When Your Heartstrings Break," on Chicago's Sugar Free Records, "a homage to everything we've ever liked."

The album's very first track, "Score From Augusta," gives the listener some idea of how much terrain



BEULAH

that notion covers. Kurosky's vocals, redolent of **Brian Wilson** and **Mike Love** of the **Beach Boys**, are backed by cooing parts torn from the **Beatles'** songbook. But the tune is supported by a keyboard part in the manner of the **Velvet Underground's John Cale**, and at one point a distorted guitar wail in the style of **William Reid** of the **Jesus & Mary Chain** chain-saws through the melody.

"We love the Velvet Underground equal to the Beach Boys and the Beatles," says Kurosky, explaining the multitude of musical homages. "Also the band **Love**... [But] you've got some **Jesus & Mary Chain**, and you might hear some **Pavement** or some **Stereolab**."

Beulah's confluence of styles had its genesis in 1994, when Kurosky

and the band's future guitarist/trumpeter, **Bill Swan**, were working together in a mailroom in San Francisco's TransAmerica Tower. The pair's sometimes combative association ended when Kurosky went on disability in 1995 but was taken up again later in the year when Kurosky decided to make a record and recalled that Swan owned a 4-track tape machine.

The band is rounded out by bassist **Steve LaFollette**, drummer/guitarist **Pat Noel**, and drummer **Steve St. Cin**. On the lush "Heartstrings," the group is augmented by 18 other musicians—string and wind players, brass, and even an accordionist and tabla player. "A lot of [the musicians] we didn't know," Kurosky says. "They

were friends of friends. A lot of 'em, we had to beg, really plead [with them] to help us out."

The making of the album consumed four months, and Kurosky describes the process as "a little arduous." The group was on the earn-while-you-learn program ("It was trial and error," Kurosky admits) and wasn't even recording in a studio but instead in the band's rehearsal space, some offices, and even in the members' homes.

After the album was completed, the band came under the wing of the **Elephant 6** collective, a loosely knit group of pop-conscious bands that includes **Olivia Tremor Control** and **the Apples In Stereo**. Unlike those bands, whose members knew each

other from shared residencies in Athens, Ga., and Denver, Beulah's admission to the E6 set came when the Apples' **Robert Schneider** (a former **Flag Waver**) and **Hilarie Sidney** became taken with "Heartstrings."

Kurosky says of E6, "It's not a collective in the communal sense of the word... It's more of an aesthetic collective. There might be people we don't even know who are part of **Elephant 6**."

He acknowledges the retro-pop roots of the groups but adds, "I see it as '90s music... They're bands that are just more conscious of the past."

Beulah wrapped a U.S. tour on May 6 but expects to be out on the road again this summer, probably with the **Apples In Stereo**.

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CHRISTIAN RETAILERS TACKLE THE FUTURE

(Continued from page 67)

you don't have the product, you'll just get them there faster."

Bill Hearn, president/CEO of EMI Christian Music, said, "We don't want the Internet to just become the Christian record club of the new millennium. We're developing our strategy for it within EMI."

Roland Lundy, president of Idea Entertainment, thinks that the piracy problem the Internet poses for music labels is similar to what Christian publishers went through with the photocopying of sheet music years ago. He said laws on regulating music over the Internet must be enacted soon because "downloading is a concern for all of us."

While the Internet has become a reality that all segments of the music industry must deal with, the Christian Booksellers Assn. (CBA) is also concerning itself with another technology issue—EDI. Although many CBA retailers are moving toward EDI communications with suppliers, most have yet to make uniform the automatic ordering of product under codes through Christian distributors.

Chordant Distribution has been using EDI since 1997; Idea Entertainment hopes to be EDI-compatible by fall. While the Daywind Music Group has adapted to EDI, some music buyers like to order under SPC, ISBN, and other letter/number codes, said Ed Leonard, president of the company.

While many at the convention were completely focused on where the industry is heading, others noted that the Christian sector has some old issues to deal with. In particular it was noted that while cassette sales are way down for the main-stream music industry, the Christian sector doesn't consider them obsolete yet.

Leonard noted, "We know that sales of CDs have not met our expectations in any way, shape, or form." Daywind has about 1,800 vocal tracks on its backlist, and all but 20 titles are on cassette. "Some of it is because people are not accustomed to CDs, but it's also because ministers of music may not have the technology."

Diamante's Conine pointed out that the health of the cassette format depends on the music genre. For example, he said, cassettes are needed for black gospel but not for punk titles.

Depending on the genre, he said, the industry might experience an 80% overstock on cassettes.

Despite the growing returns problem, EMI's Hearn said he wouldn't send cassettes to the bargain bins yet. "We don't know how soon they'll die," he said. In the next five years, he noted, the audio and video quality of DVD will probably transform the movies, but "we don't know how evolutionary it will be for music."

Beginning July 1, Chordant will increase the price of its tapes to \$11.98. "This addresses what we are going to do about returns," said Hearn. "There's too much over-ordering."

Others, however, are not raising cassette prices to discourage over-ordering. Executives at Provident Music Distribution, Diamante Music Group, Word Entertainment, Daywind Music Group, and Pamplin Music said they will keep their cassettes at \$10.98 or less, which is necessary for vocal accompaniment tracks and Southern and black gospel.

"I've seen tapes diminish, usually going for \$9.98 to \$8.98 in the mainstream," said Leonard of Daywind. Provident Music Distribution has "no plans to raise ours, even though we all know they are on their way out for consumers," said president Jim Van Hook. "The manufacturing costs are the least of the issue—it's the artists' fees and royalties" that add up, he said.



With point-of-purchase materials being a hot topic at the convention, some attendees illustrated their point with the "Shout To The Lord" display. Pictured, from left, are Tim Shirley, an associate of Betterway Christian Store in Stockbridge, Ga.; Rick Thompson, manager of field promotions for Integrity Music; Robert Brenner, VP of sales for Integrity Music; and Kris Shoemaker, music manager at the Lifeway Christian Store in downtown Nashville. (Photo: Patricia Bates)

MERCHANDISING, SPLINTERING GENRES STILL HOT RETAIL TOPICS

(Continued from page 67)

automatically shipped with initial orders, said Brenner. "If people think they can get something for nothing, then it becomes worthless to them," he said. "Suppliers pay so much money for P-O-P that we want them to be used."

Christian stores could hire an intern from the graphics department at a local university to make the P-O-P displays, said Brenner. The majority of Christian labels do not have college field reps, he added.

Nonetheless, "I definitely think

there is more marketing than there was just four years ago," said Simmons. While label sales executives used to be the only retail contact, all the major labels now have retail promotions directors, he said.

With CMVR members saying they would like more field representatives from the labels to do promotions in stores, Chordant Distribution, in a seven-figure investment, will hire 12 field reps by Aug. 1 to add to its existing 15-member team, said Bill Hearn, president/CEO of

EMI Christian Music Group.

At the convention, it was noted that the Christian sector lost out on a key merchandising opportunity when the GMA decided to syndicate the telecast of the Dove Awards, which meant that the show didn't air on the same night in all cities. "There wasn't one nationwide promotion like there was in years past," said Simmons. "GMA did that to expose more people to Christian music, but the ratings will determine if they do it again."

In another merchandising move, the Diamante Music Group introduced the first "Urban Street" listening center at CMVR. This will contain everything from Christian rap to R&B for fans, and it will have new CDs ranging from actor Deezee D (from the NBC series "ER") to the Kenolys.

Getting back to the music, Larry Blackwell of Central Music Gospel Sales South in Nashville noted that urban gospel is a "sleeping giant" at retail. It has a devoted audience and an extended shelf life, he added.

That concept is not lost on Provident Music Distribution, which will deliver "Bridges" on July 13, a traditional black gospel and Christian music album featuring 24 artists. "We will do cross-promotions on radio to each market and floor displays to endcaps in stores," said Brian Mitchell, VP of marketing for Provident Music Distribution. Other black gospel albums anticipated from Provident are by Virtue (Verity), due May 18, and Fred Hammond & Radical For Christ (Verity), whose release is planned for September.

In other genre news, Judeo-Christian projects were announced by at least two distributors at CMVR, including one from City Of Peace, which will have a full-length Christian feature film, "Peace Process," in 2000 and an album, "No Turning Back."

CMVR also saw variations on Celtic music, such as Celtic Roman and Celtic jazz, and everything from British to Australian Christian rock. With all this diversity, more Christian acts are starting their own labels. This year, Bill Gaither and Toby McKeehan of dc Talk have partnered in 40. They'd like to duplicate the success of Rocketown Records for Michael W. Smith and Crystal Lewis' Metro One Records.

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MERCHANTS & MARKETING

Sorting Out Myths And Facts About MP3

Everyone's Talking About It; Here's A Guide To What's True, What's Not

THE MUSIC WORLD has changed considerably since Billboard first printed an early warning about the serious implications of a then obscure technology, known as MP3. A review in the Jan. 18, 1997, issue of an early MP3 hub site (www.mpeg3.com), reads, "Music executives who want to 'get a clue' about the real implications of the electronic distribution of music should immediately surf to this site."

Two and a half years later, the industry definitely "has a clue" about MP3. Indeed, it would be almost impossible to ignore it amid the current media frenzy surrounding anything MP3-related.

Everyone is talking about MP3 and its potential impact on the music industry. Yet, despite the numerous articles touting the latest twists and turns of this technology, there is still an amazing degree of confusion over some basic facts about MP3.

To help sort things out, here is a simple guide to the myths and facts surrounding MP3:

MYTH: MP3 technology is illegal and is used only by music pirates.

FACT: MP3 technology is completely legal. However, it does not contain any form of built-in security feature that protects copyrighted content. As a result, it has become used by many in the Internet population to download and distribute pirated music. However, there is also a growing number of legal MP3 music files on the Web. Many developing acts, and even established acts that are not signed by the major music companies, are using MP3 to build a following and, in many cases, sell their music.

MYTH: MP3 is going to ruin the music industry. Major music companies will topple as widespread



Internet piracy prevents any legitimate digital music-distribution business from emerging.

FACT: While widespread music piracy is a very real concern, many observers believe that MP3 will ultimately end up helping the music industry to grow. Some observers compare music industry reaction to the MP3 phenomena to that of the movie industry in the '70s, which

MYTH: Large music companies will never support MP3 technology.

FACT: While the five major music companies are publicly shunning MP3, there is growing evidence that some major labels are starting to re-examine the potential business opportunities offered by MP3. Many industry executives say that they soon plan to use MP3 for limited offerings that promote full-length CD releases. Many major-label acts, including the Beastie Boys and Tom Petty, are working to offer MP3—even without the public support of their labels. Some label execs, including one prominent label president, say they are anxious to start promoting developing acts in the format.

MYTH: MP3.com competes with Microsoft, RealNetworks, and other digital distribution companies.

FACT: MP3.com is a leading music Web site that happens to have a very valuable Internet domain name based on the MP3 name. The site does not own any proprietary MP3-based player or encoding technology. However, it is generally credited as a key portal to the MP3 and digital-download music community.

Several technology companies aim to overtake MP3 as the de facto music delivery standard for the Internet. The site MP3.com, which is expected to file to go public this summer, competes with other leading MP3-heavy music Web portals, such as Tunes.com and UBL.com.

MYTH: MP3 is likely to be surpassed by the newer, better, faster music format MP4.

FACT: The term MP4 has been claimed as a brand name by Santa Monica, Calif.-based technology and music promotion company Global Music Outlet (GMO). In early 1999, GMO promoted the proprietary format's introduction, which bowed with an exclusive offering from rap act Public Enemy. The company is probably benefiting from confusion among Web music fans who seek an upgrade to MP3.

While GMO's own MP4 technology does offer improved compression and audio over the popular MP3 standard, it is not the official successor to MP3. That title goes to the MPEG-4 audio standard developed by the International Standards Organization.

The MPEG-4 standard, which was completed in October 1998, is an object-based format that encompasses much more than music. It also addresses the next generation of digitally delivered multimedia, including video and 3D applications.

Interestingly, the domain MP4.com has also been registered by MP3.com, while various other companies have seized the opportunity to register MP5.com, MP6.com, etc.

Top 10 Search Words On The Internet

1. mp3 6.67%
2. sex 5.74%
3. hotmail 3.92%
4. yahoo 2.67%
5. warez 2.67%
6. pokemon 2.11%
7. n64 roms 2.01%
8. chat 1.82%
9. pamelanderson ... 1.51%
10. playboy 1.41%

Data courtesy of Blast Interactive/SearchWords.com (www.searchwords.com).

bitterly opposed the introduction of videocassette recorders. Twenty years later, the movie industry has expanded its revenue base significantly as a result of home video sales. Many MP3 proponents argue that the music industry may soon evolve into a larger business as new commerce models emerge from MP3 and other digital distribution technologies.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	1	METALLICA	NO. 1	403
2	3	3	BOB MARLEY AND THE WAILERS	LEGEND	515
3	2	2	SHANIA TWAIN	THE WOMAN IN ME	218
4	4	4	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS	236
5	8	8	THIRD EYE BLIND	THIRD EYE BLIND	108
6	7	7	SUBLIME	SUBLIME	142
7	11	11	DEF LEPPARD	VAULT — GREATEST HITS 1980-1995	132
8	5	5	KORN	KORN	112
9	14	14	JIMMY BUFFETT	SONGS YOU KNOW BY HEART	428
10	6	6	BARRY WHITE	ALL TIME GREATEST HITS	3
11	12	12	PINK FLOYD	DARK SIDE OF THE MOON	1154
12	10	10	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS	266
13	16	16	SAVAGE GARDEN	SAVAGE GARDEN	107
14	13	13	GUNS N' ROSES	APPETITE FOR DESTRUCTION	413
15	15	15	METALLICA	...AND JUSTICE FOR ALL	473
16	20	20	CELINE DION	FALLING INTO YOU	164
17	9	9	KORN	LIFE IS PEACHY	75
18	17	17	BEASTIE BOYS	LICENSED TO ILL	396
19	18	18	DAVE MATTHEWS BAND	CRASH	157
20	21	21	QUEEN	GREATEST HITS	309
21	19	19	BARRY WHITE	GREATEST HITS VOLUME 1	11
22	22	22	AC/DC	BACK IN BLACK	259
23	24	24	PINK FLOYD	THE WALL	525
24	27	27	THE OFFSPRING	SMASH	125
25	30	30	CREEDENCE CLEARWATER REVIVAL	CHRONICLE VOL. 1	298
26	—	—	ZAPP & ROGER	ALL THE GREATEST HITS	30
27	23	23	ELTON JOHN	LOVE SONGS	92
28	29	29	ALANIS MORISSETTE	JAGGED LITTLE PILL	201
29	32	32	VAN MORRISON	THE BEST OF VAN MORRISON	425
30	28	28	SPICE GIRLS	SPICE	117
31	25	25	TOOL	AENIMA	131
32	31	31	FLEETWOOD MAC	GREATEST HITS	347
33	37	37	SOUNDTRACK	GREASE	310
34	35	35	JAMES TAYLOR	GREATEST HITS	444
35	34	34	METALLICA	MASTER OF PUPPETS	438
36	33	33	ELTON JOHN	GREATEST HITS	452
37	40	40	AEROSMITH	BIG ONES	135
38	38	38	METALLICA	RIDE THE LIGHTNING	414
39	26	26	BLONDIE	THE BEST OF BLONDIE	44
40	—	—	STYX	GREATEST HITS	6
41	39	39	MADONNA	THE IMMACULATE COLLECTION	266
42	44	44	JEWEL	PIECES OF YOU	168
43	42	42	EAGLES	HELL FREEZES OVER	218
44	50	50	ALAN JACKSON	THE GREATEST HITS COLLECTION	176
45	—	—	JOURNEY	JOURNEY'S GREATEST HITS	466
46	49	49	AC/DC	LIVE	76
47	36	36	RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE	184
48	43	43	AL GREEN	GREATEST HITS	48
49	48	48	AEROSMITH	AEROSMITH'S GREATEST HITS	308
50	45	45	SARAH MCLACHLAN	FUMBLING TOWARDS ECSTASY	232

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 2 million units (Multi-Platinum). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatsseeker title. ©1999, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
1	1	1	NO. 1	
1	—	1	BURY THE HATCHET	THE CRANBERRIES
2	—	1	MULE VARIATIONS	TOM WAITS
3	—	1	THE UNAUTHORIZED BIOGRAPHY OF REINHOLD MESSNER	BEN FOLDS FIVE
4	—	1	ECHO	TOM PETTY AND THE HEARTBREAKERS
5	—	1	THE MATRIX	SOUNDTRACK
6	—	1	BELIEVE	CHER
7	—	1	FANMAIL	TLC
8	—	1	COME ON OVER	SHANIA TWAIN
9	—	1	SOGNO	ANDREA BOCELLI
10	—	1	YOU'VE COME A LONG WAY, BABY	FATBOY SLIM

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 2 million units (Multi-Platinum). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatsseeker title. ©1999, Billboard/BPI Communications, and SoundScan, Inc.

Distributors Call For Copy-Depth Reform

Report Issued At NAVD Conference On Lackluster Industry

BY EILEEN FITZPATRICK

INDIAN WELLS, Calif.—After seeing 1998 sales drop by \$63 million, video distributors are calling for an overhaul of copy-depth programs, which they say have dramatically increased administration costs and mostly erased already slim margins.

One after another, wholesalers attending the annual National Assn. of Video Distributors (NAVD) conference, held April 18-20 here, reported the sobering facts about their business. It's not a pretty picture, even compared with other years when association members struggled on a low-net diet.

A survey of nine NAVD wholesalers concluded that a record 2,117 stores went out of business in 1998, representing 10% of total storefronts. Meanwhile, sales and administrative expenses that NAVD attributes directly to copy-depth maintenance increased by \$7 million; total gross margin decreased by \$2.5 million; and overall operating income sagged 28%. NAVD's report did not include DVD sales.

"No one's crying wolf anymore, and we know that this isn't going to get fixed right this minute," says NAVD executive director Bill Burton. "This report confirms what everyone already knows."

What everyone knows is that keeping track of the numerous free goods, buy-back, and revenue-sharing schemes, which lower the unit cost of videos to retailers in order for them to better compete with Blockbuster and Hollywood Video, has come at a high price to distributors.

A year ago, when studio maneuvers had just gotten under way (Billboard, April 25, 1998), NAVD registered the same complaints and asked for financial relief—to no avail. Nothing has changed, members say.

"I don't think that supply has seen the negative impact of the reduced number of retailers and the decrease in the amount of full-priced goods being sold," says Video Products Distributors (VPD) president Tim Shannahan, who says he lost 248 store accounts in 1998. Closed retailers represented a sales loss of \$499,000 a month, or nearly \$6 million a year.

"The only sane solution is to reduce the cost of goods to the mid-\$30s [per tape] with no sales goals," says Ingram Entertainment senior VP Vern Fross. Other distributors

echoed the action, but few expected the studios to follow suit.

"There's not a snowball's chance in hell that studios are going to lower their prices and eliminate sales goals," says one wholesaler who did not want to be identified.

Copy depth is one of several hits wholesalers have taken over the past several years. Profits crumbled as more studios bypassed distributors to sell directly to large chains and mass merchants. But the combination of store closures and the continuing cost of copy-depth management is a double whammy unusual even for this

trade group.

"I don't think the business is that healthy," says Major Video Concepts president Doug Meadows. "A lot of grocery stores are getting out of rental, but their customers aren't going to Blockbuster. We're losing transactions because it's just not as convenient to rent a video. There are fewer stores."

Meadows predicted that an additional 30% of independents could shut their doors if the current economic crisis isn't resolved. "That's 30% less volume, and that would make it very difficult for everyone," Meadows argues. "It's frustrating that we can't figure this out."

Some do see a break in the clouds.

Ingram president David Ingram is optimistic that distributors and suppliers will soon modify existing copy-

depth plans.

"The programs need to be simplified, and if I don't see something within 30 days after this conference I'd be surprised," he maintains. "Both suppliers and distributors have to work out a compromise. In our meetings, the studios are not turning off and saying 'no way,' so that's a good start."

Sight & Sound senior VP of sales John Jump agrees that the impossibility of administering the plans augers improvements. "It's not a matter of admitting failure, but we're all admitting there is confusion," he says. "There has to be a better way." Revenue sharing shouldn't be considered a better way, however, distributors caution.

Ingram has its own revenue-sharing venture serving 800 stores. It's functioning but isn't expandable across the board. "Revenue sharing is a marketing tool," Fross continues. "It's not a way for stores to run their business because on a full-scale it doesn't work."

Major Video Concepts, which has

about 100 stores committed to its in-house revenue-sharing program, agrees. "It's the worst scenario of the bunch," Meadows says flatly.

The bottom line will remain unattractive until administrative expenses are back under control. Ingram says his 1998 rental revenue was down \$40 million-\$50 million—all the more reason for distributors to praise DVD.

Ingram's disc revenue during the first quarter of 1999 was up 200% from the same period last year, (Continued on page 75)



Staying In 'Toon. The April 20 release of the Disney/Pixar feature "A Bug's Life" was feted at a Jitterbug Dance Marathon and Costume Contest held in Los Angeles. On the beat, from left, are Michael Johnson, president of Buena Vista Home Entertainment Worldwide; producer Kevin Reher; "News Radio's" Dave Foley; producer Darla Anderson; "Frasier's" David Hyde Pierce; and "Spin City's" Richard Kind. Foley, Pierce, and Kind voiced three of the bug leads.

Manufacturer Deals Helping NetFlix Thrive; 'Ghostbusters' Packs In The Special Features

RENT'N'GROW: Year-old NetFlix.com has set up shop at the juncture of two crowded roads: DVD and the Web. President and founder **Marc Randolph** says the shop is thriving.

Most of his DVD business is generated via the agreements NetFlix has struck with hardware manufacturers that pack free rental coupons inside player cartons. These deals—soon to be expanded from Toshiba, Sony, and Pioneer—now account for "probably more than 50%" of NetFlix revenue, says Randolph, who won't provide sales data. He estimates that "70% to 80% try us and then come back."

The offer has been sweetened. NetFlix currently gives away as many as 15 free rentals, and Randolph expects plenty of redemptions throughout 1999. "It's going to be a great year," he predicts, adding that the industry "should be pretty close" to an installed base of 4 million players. DVD, found in about 1.1 million homes in January, showed no signs of letup in the first quarter, as manufacturers strove to keep retailers stocked. Toshiba's **Steve Nickerson**, consistently bullish about DVD's acceptance, says supply and demand won't be comfortably balanced for several months yet.

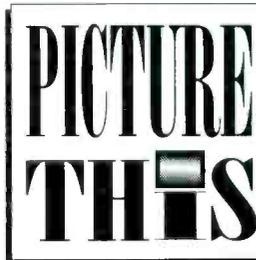
DVD-ROM looms large, Randolph confirms. But compared with computer pros, such as Gateway's **David Obelcz** (Billboard, April 10), he's not nearly as optimistic about PC owners renting DVD-ROMs.

"Unfortunately, they don't watch a lot of movies on their monitors," Randolph says. For one thing, he argues, that isn't a cost-effective use of a \$3,000 PC. Randolph thinks the benefits are down the road. "The great thing about DVD-ROM," he says, "is that it introduces people to DVD without having to buy a player." If not immediately, machine purchases likely will come later, when machine prices drop to the \$250 range toward the end of the year.

NetFlix, meanwhile, continues to build its library. It has about 3,000 titles in stock, ranging from a few dozen copies of some films to 6,000 of MGM Home Entertainment's "Ronin," a hot DVD-ROM release. The discs, some of which have already made 50 round trips, are shipped and returned in a specially designed sleeve, not the Amaray box that dominates retail. "We've had no problems," Randolph notes. "Titanic," due in September, will guarantee record shipments—provided other E-retailers don't drive the sell-through price into the

ground, as they did with the cassette version. If the title drops much below \$10, Randolph says, he doubts the company will bother with it.

That aside, E-commerce, already in his view a "dream business," got even better after NetFlix discovered that it could easily conduct statistically valid E-mail surveys about prices and customer satisfaction. "Now we're addicts," Randolph says. The Los Gatos, Calif.-based company has 110 employees working to the max. "We're growing almost as fast as we can."



by Seth Goldstein

OPTIONBUSTERS: Want an idea of how many extras have been packed into the "Ghostbusters" DVD? The description of the special features takes up almost three pages of the nearly four-page news release. And the plot? It's related in seven lines on the bottom of the third page.

Which is about right for a movie that has become part of the *Zeitgeist* ("Who ya gonna call? Ghostbusters!"). DVD viewers want the options, plot be damned. For \$24.95 suggested list, they get a staggering array of features, in addition to the feature: a commentary as long as the movie, deleted scenes, a split-screen comparison of the film and storyboards, a DVD-ROM Web link, and more. Sounds promising—and an improvement on "The Big Chill," currently an options favorite.

EVERY LITTLE BIT HELPS: And then there were two. Paramount Home Video has joined Rentrak's payer-transaction (PPT) revenue-sharing program. Only two of the six major studios—Warner and Columbia TriStar—are not PPT partners, although they have experimented with revenue sharing as a way to get rental retailers to stock titles in greater depth.

In the old days, Rentrak was shy about identifying programming participants. Even now, Universal Studios Home Video, a longtime provider, has never been officially acknowledged. But going public changed all that. The Securities and Exchange Commission requires full disclosure of significant events, and Rentrak can use the positive spin. Except for a brief run-up to \$10 a share in 1997, its stock has languished at less than \$3 during the past year. The Paramount announcement on May 3 spiked the price to 4 9/16 before ending the day at 3 27/32, up 13.9%. Rentrak's first three Paramount titles, available to 9,000 PPT stores, are "A Simple Plan," "Varsity Blues," and "Payback."

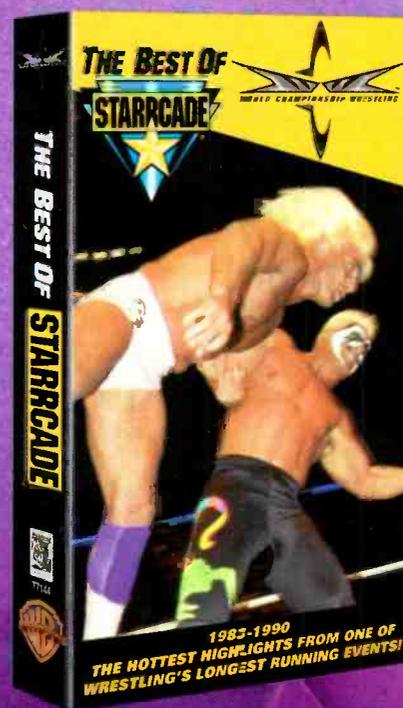
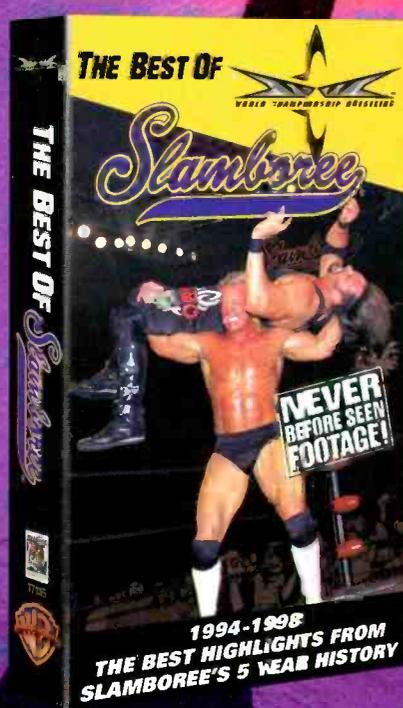
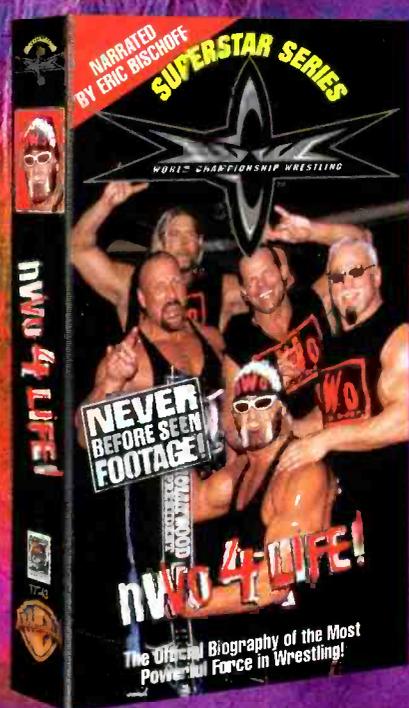
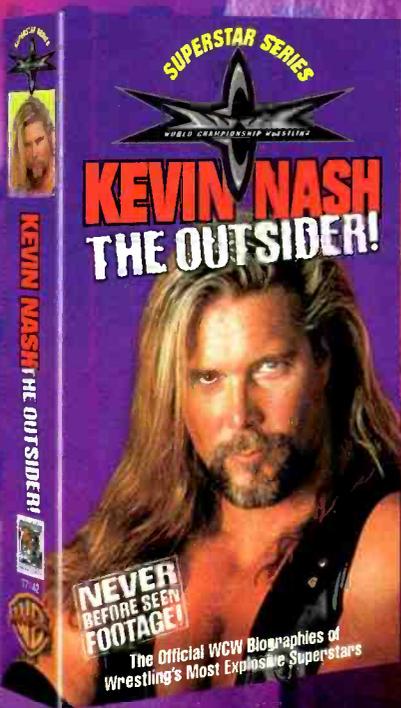
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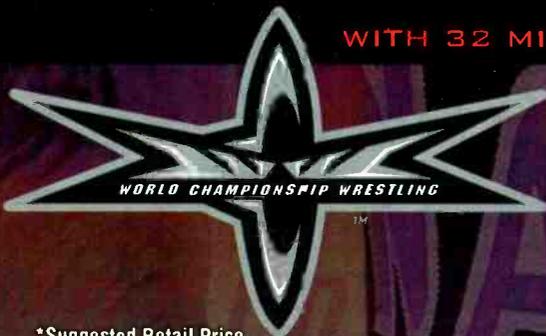
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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	1	16	TAE-BO WORKOUT	Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
2	2	5	THE RUGRATS MOVIE	Nickelodeon Video Paramount Home Video 33399	Animated	1998	G	26.95
3	4	13	MULAN	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated	1998	G	26.99
4	3	9	EVER AFTER: A CINDERELLA STORY	FoxVideo 0392	Drew Barrymore Anjelica Huston	1998	PG-13	19.98
5	5	5	MIGHTY JOE YOUNG	Walt Disney Home Video Buena Vista Home Entertainment 12746	Bill Paxton Charlize Theron	1998	PG	24.99
6	7	61	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
7	6	89	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 15797	Animated	1961	G	26.99
8	8	12	ANTZ	Dreamworks Home Entertainment Universal Studios Home Video 83668	Woody Allen Sharon Stone	1998	PG	26.99
9	12	2	A BUG'S LIFE	Walt Disney Home Video Buena Vista Home Entertainment 15653	Dave Foley Kevin Spacey	1998	G	26.99
10	9	4	FAMILY VALUES TOUR '98	Epic Music Video Sony Music Video 50188	Various Artists	1999	NR	19.95
11	10	21	THE WEDDING SINGER	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore	1997	PG-13	14.98
12	11	8	JANET JACKSON: THE VELVET ROPE TOUR-LIVE IN CONCERT	Eagle Rock Entertainment Image Entertainment 5517	Janet Jackson	1999	NR	19.98
13	13	17	CADDYSHACK: SPECIAL EDITION	Warner Home Video 17215	Chevy Chase Rodney Dangerfield	1980	R	19.98
14	16	12	CITY OF ANGELS	Warner Home Video 16320	Nicolas Cage Meg Ryan	1998	PG-13	19.98
15	15	6	JIMI HENDRIX: LIVE AT THE FILLMORE EAST	MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	1999	NR	14.98
16	14	6	CRUNCH: TAE BOXING WORKOUTS	Anchor Bay Entertainment 10813	Billy Blanks	1998	NR	14.98
17	18	6	POKEMON: THE MYSTERY OF MOUNT MOON	Viz Video Pioneer Entertainment 0002D	Animated	1999	NR	14.98
18	17	24	'N THE MIX WITH 'N SYNC ▲	BMG Video 65000	'N Sync	1998	NR	19.95
19	20	8	DARK CITY	New Line Home Video Warner Home Video N4730	Rufus Sewell Kiefer Sutherland	1998	R	14.98
20	22	6	PLAYBOY'S PLAYMATE PAJAMA PARTY	Playboy Home Video Universal Music Video Dist. PBV0840	Various Artists	1999	NR	19.98
21	19	14	PLAYBOY'S GIRLFRIENDS	Playboy Home Video Universal Music Video Dist. PBV0837	Various Artists	1999	NR	19.98
22	21	5	THE BIG LEBOWSKI	PolyGram Video 4400565393	Jeff Bridges John Goodman	1997	R	19.95
23	29	4	FUGAZI: INSTRUMENT	Dischord 17980	Fugazi	1999	NR	24.95
24	26	2	PLAYBOY'S TALES OF EROTIC FANTASIES	Playboy Home Video Universal Music Video Dist. PBV0841	Various Artists	1999	NR	19.98
25	27	7	APHEX TWIN: WINDOWLICHER	Sire Records Warner Home Video 35005	Aphex Twin	1999	NR	3.99
26	23	11	MTV: CELEBRITY DEATHMATCH ROUND 1	MTV Home Video Sony Music Video 51619	Various Artists	1999	NR	12.98
27	25	12	GREAT EXPECTATIONS	FoxVideo 4492	Ethan Hawke Gwyneth Paltrow	1998	R	14.98
28	24	2	SCOOBY-DOO'S GREATEST MYSTERIES	Cartoon Network Video Warner Home Video H3867	Animated	1999	NR	14.95
29	34	5	USHER: LIVE	BMG Video 25738	Usher	1999	NR	14.95
30	28	44	ANDREA BOCELLI: A NIGHT IN TUSCANY ▲	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
31	32	27	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
32	33	10	PLAYBOY VIDEO CENTERFOLD: THE DAHM TRIPLETS	Playboy Home Video Universal Music Video Dist. PBV0838	Various Artists	1999	NR	19.98
33	35	10	MTV: CELEBRITY DEATHMATCH ROUND 2	MTV Home Video Sony Music Video 50038	Various Artists	1999	NR	12.98
34	30	14	BJORK: VOLUMEN	Elektra Entertainment 40199	Bjork	1998	NR	19.98
35	RE-ENTRY		THE PARENT TRAP	Walt Disney Home Video Buena Vista Home Entertainment 1055	Dennis Quaid Natasha Richardson	1998	PG-13	22.99
36	RE-ENTRY		SOUTH PARK: 3-PACK VOLUME 2	Rhino Home Video Warner Home Video 36562	Animated	1998	NR	39.98
37	31	2	THE BEST OF THE SIMPSONS: VOL. 4	FoxVideo 0296	The Simpsons	1999	NR	24.98
38	37	2	PENTHOUSE: PET OF THE YEAR & FRIENDS	Penthouse Video WarnerVision Entertainment 57035	Various Artists	1999	NR	19.98
39	38	14	NOSFERATU THE VAMPIRE	Anchor Bay Entertainment SV10641	Klaus Kinski Isabelle Adjani	1978	R	14.98
40	36	20	TORI AMOS: THE COMPLETE VIDEOS 1991-1998 ●	Atlantic Video 83154	Tori Amos	1998	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

Distributors Take To The Web

COMING ATTRACTIONS: Two distributors are launching Web sites to help consumers find out when new movies are coming out on video.

Major Video Concepts has put up VideoETA.com, which lists two months of releases from major studios and independents. The Web site also has a search feature that allows consumers to punch in the name of a movie and learn the street date or estimated time of arrival if the title hasn't been announced.

The site is supported by non-video advertising, in addition to the product of several vendors that have agreed to use the location to promote their titles. A 13-second spot on VideoETA.com features titles from Artisan Entertainment, Sterling Home Entertainment, PM Entertainment, York Entertainment, and Avalanche Home Entertainment.

Meanwhile, Flash Distributors is taking its year-old 800-Video411

phone service to the Internet on 800Videoline.com. The site, which is still under construction, should be up in May. Like Video411, which lists cassette and DVD titles arriving in stores, the online site will also feature editorial content, contests, and other promotions.

SHELF TALK



by Eileen Fitzpatrick

OK CAPITOL: Capitol Records will enter the DVD market with the behind-the-scenes Radiohead tour film "Meeting People Is*." Discs and tapes will be available May 18, each for \$19.98.

The 95-minute documentary chronicles the band's world tour to support its 1998 Grammy-nominated album "OK Computer." The program was directed by Grant Gee, who also helmed the band's "No Surprises" music video from the same set.

Tour stops included on the video are Barcelona, Spain; Paris; New York; and Tokyo. Clips from three new songs are also part of the pack-

(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	A BUG'S LIFE (G) (34.99)	Walt Disney Home Video/Buena Vista Home Entertainment 10018	Dave Foley Kevin Spacey
2	NEW▶		STEPMOM (PG-13) (29.99)	Columbia TriStar Home Video 02852	Julia Roberts Susan Sarandon
3	2	2	THE SIEGE (R) (34.98)	FoxVideo 4111053	Denzel Washington Annette Bening
4	NEW▶		AT FIRST SIGHT (PG-13) (24.98)	MGM/UA Home Video/Warner Home Video 67447	Val Kilmer Mira Sorvino
5	4	4	MEET JOE BLACK (PG-13) (26.98)	Universal Studios Home Video 20531	Brad Pitt Anthony Hopkins
6	6	7	THE WATERBOY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10016	Adam Sandler
7	10	10	RONIN (R) (24.98)	MGM/UA Home Video/Warner Home Video 67439	Robert De Niro
8	7	9	RUSH HOUR (PG-13) (24.98)	New Line Home Video/Warner Home Video N4717	Jackie Chan Chris Rock
9	3	2	ARMAGEDDON (COLLECTOR'S EDITION) (PG-13) (49.99)	Touchstone Home Video/Buena Vista Home Entertainment 50100	Bruce Willis Ben Affleck
10	5	2	A NIGHT AT THE ROXBURY (PG-13) (29.99)	Paramount Home Video 33594	Will Ferrell Chris Kattan
11	9	4	AMERICAN HISTORY X (R) (24.98)	New Line Home Video/Warner Home Video N4739	Edward Norton Edward Furlong
12	12	9	SOLDIER (R) (19.99)	Warner Home Video 16958	Kurt Russell
13	14	6	PLEASANTVILLE (PG-13) (24.98)	New Line Home Video/Warner Home Video N4728	Tobey Maguire Reese Witherspoon
14	11	6	ANTZ (PG) (34.99)	Dreamworks Home Entertainment/Universal Studios Home Video 84199	Woody Allen Sharon Stone
15	15	19	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
16	13	4	I STILL KNOW WHAT YOU DID LAST SUMMER (R) (19.95)	Columbia TriStar Home Video 08549	Jennifer Love Hewitt Brandy
17	NEW▶		THE KING AND I (G) (24.98)	FoxVideo 20009	Yul Brynner Deborah Kerr
18	20	5	HELL FREEZES OVER (NR) (24.99)	Geffen Home Video/Image Entertainment 15529	Eagles
19	8	2	STAR TREK V: THE FINAL FRONTIER (PG) (29.99)	Paramount Home Video 320447	William Shatner Leonard Nimoy
20	19	3	APT PUPIL (R) (19.95)	Columbia TriStar Home Video 22309	Brad Renfro Jan McKellen

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COPY-DEPTH REFORM*(Continued from page 72)*

when the format generated sales of \$50 million-\$60 million. Catalog VHS sales, also up \$50 million-\$60 million, were another key factor.

DVD was one of few bright spots for distributors, each of which reported significant gains in revenue and accounts adopting the format. Baker & Taylor Distribution, for example, says that 30%-40% of its stores—400-500 of approximately 1,200 outlets—carry DVD. MS Distributing and Brooklyn, N.Y.-based Flash Electronics report that about 25% of their account bases stock the discs.

Outside urban areas, the attraction is less apparent, although that will change as titles like "Titanic" reach stores. VPD and Sight & Sound, with mostly rural outlets, believe that only 10% are participating.

One solution is to make DVD more dealer-friendly. Baker & Taylor, Major Video Concepts, Flash, and MS offer DVD starter kits that entice stores with extended billing, automatic replenishing, rental options, and free point-of-purchase materials.

Another solution: releasing more titles day-and-date with the VHS editions. "We don't see the delays that we did six months ago," says Baker & Taylor VP of marketing Bryan Smith, who figures that 75%-80% of releases are simultaneous in the two formats.

Smith says Hollywood needs to tout discs with special material and extras. "The top-tier titles with extras sell the best," he adds. "If studios promoted them more, we'd see more customers."

SHELF TALK*(Continued from preceding page)*

age.

CANDIDATES DEBATE: Ten candidates competing for three Video Software Dealers Assn. (VSDA) board seats will face off in a forum scheduled for Friday (14) at the Grand Slam Video Show in Biloxi, Miss.

VSDA secretary **John Nucifora** will moderate the session, which will cover a wide range of topics concerning the industry and the trade group. The event will be held at the Gulf Coast Convention Center.

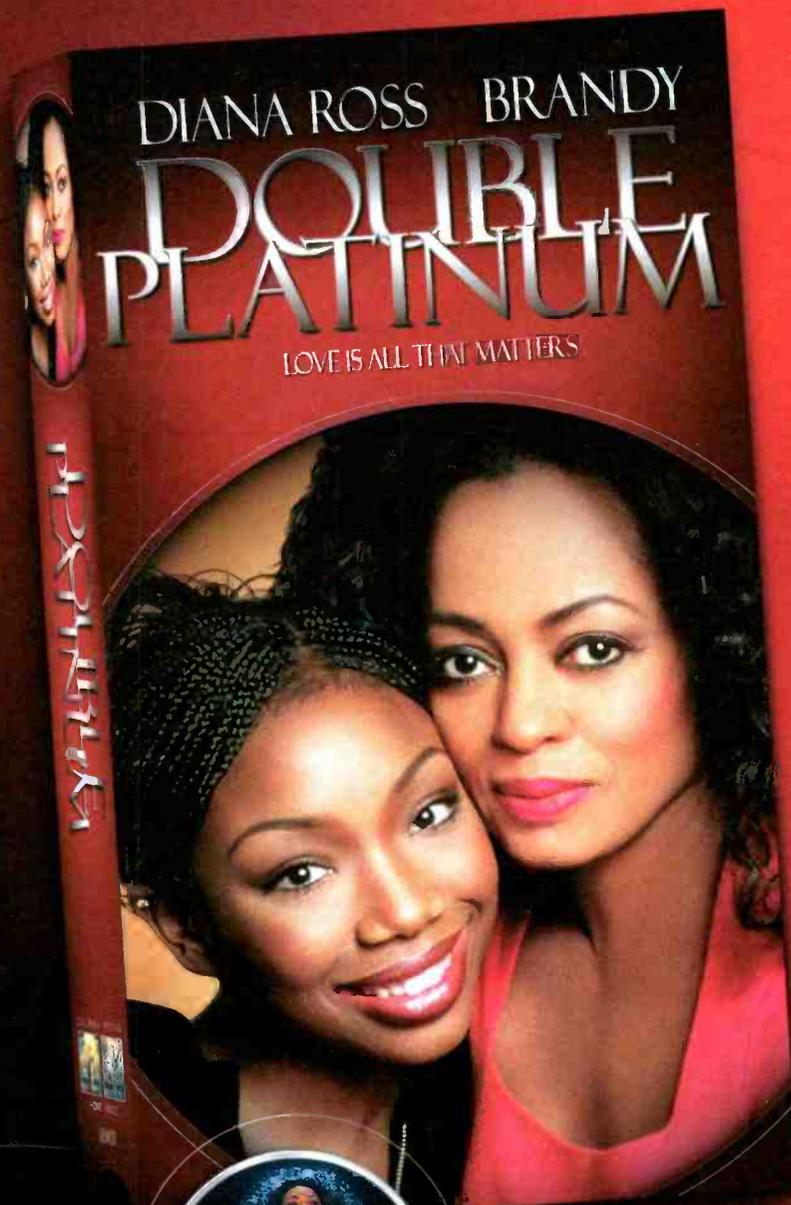
Candidates attending the forum are **Martha Dow, Peggy Lake, John Merchant, Wayne Mogel, Terri Sedenka, David Stevenson, Harvey Walker, Robert Webb, Monty Winters, and Richard Woodroof.**

VSDA ballots will be mailed out in mid-May and must be postmarked by June 23.

DVD RECORD: Online retailer DVD Empire broke its 3-month-old sales record in March, shipping 35,619 units to consumers. The new record breaks the one set in December by 3,425 discs. DVD Empire recently instituted a 30% discount policy on all titles except Buena Vista Home Video titles, offered 27% off list.

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- **DOUBLE PLATINUM** is ABC's blockbuster event for May sweeps and will be the subject of a huge all-media blitz creating millions of impressions!
- Diana Ross is one of the most successful female recording artists of all time! She is also an Oscar[®]-nominated actress who has starred in *Lady Sings The Blues*.
- Brandy's Grammy-nominated album *Never S-A-Y Never* just hit quadruple platinum! She is also the star of the popular TV show *MCESHA*, and co-starred in the hit film *I Still Know What You Did Last Summer* and the successful TV movie *Cinderella*.
- From the producers of the Emmy-nominated *Rodgers and Hammerstein's Cinderella* (receiving ABC's highest ratings in over a decade).
- Event TV movies prove that **DOUBLE PLATINUM** will pack a powerful profit punch in both sell-through and rental markets!

<i>Merlin</i>	834.2% ROI
<i>Cinderella</i>	661.8% ROI
<i>Moby Dick</i>	534.3% ROI

Source: VIDEO STORE MAGAZINE

Legendary recording artist and Oscar[®]-nominee Diana Ross stars with multi-platinum, Grammy Award winning singer and actress Brandy in this moving story of a mother driven to reach the heights of superstardom at the cost of abandoning her only child. The film sparkles with knockout vocal performances by both of its stars. DVD version will be DAY and DATE with VHS and features additional footage and music!

ORDER DATE: 6/17/99 STREET DATE: 7/20/99

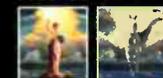
Available on VHS #03635 (\$13.95 M.A.P.)

and DVD #03786 (\$19.95 M.A.P.)

Approx. running time: 91 minutes

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AbleSoft Hops On Board For 2nd Rabbit Ears Relaunch

'RABBIT EARS' REDUX, REDUX: Rabbit Ears is back, again. The vendor, which pioneered the upscale children's entertainment market with its celebrity-narrated and scored kids' productions, evolved into the only supplier besides Disney with brand recognition before cutting back in the mid-'90s.

It was no secret that Rabbit Ears, which was founded in 1985 by Rowayton, Conn., husband-and-wife team Mark Sottnick and Doris Wilhousky, had fallen on hard times, due in large part to a Byzantine tangle of distributors. The company had a different one for each of its various themed series, making for an inconsistent retail presence, which hurt sales.

The \$19.95 price tag didn't help either, at a time when 30-minute videos perceived as high quality were going for \$14.95 or even \$12.95. And the programs' compar-

atively primitive dissolve animation, artful as it was, constituted another strike against Rabbit Ears.

Sottnick and Wilhousky sold Rabbit Ears in November 1995 to software manufacturer Millennium Media Group, which in turn sold it to MicroLeague Multimedia (Billboard, July 19, 1997). Micro-

League's plans for revitalizing Rabbit Ears included a \$9.95 price point, new packaging, and unified distribution.

In May 1997, MicroLeague released one new video and audio title, "The White Cat," narrated by Emma Thompson, along with seven catalog entries. But the major relaunch never materialized.

Now, finally, Rabbit Ears is getting off the ground. MicroLeague has become AbleSoft, headquartered in Pennsauken, N.J. Rabbit Ears brand manager Sherry Villanueva says the new venture specializes in "educational productivity



by Moira McCormick

tools, targeted toward teachers and students."

AbleSoft has retooled the existing Rabbit Ears catalog to fit its modus operandi. Five video-only "educational theme packs" have been released, each containing three full-length 30-minute Rabbit Ears stories, packaged with an activity guide for teachers and parents. Each guide provides elementary-school-age kids with activity ideas incorporating history, reading, writing, math, geography, music, and art.

The five titles are organized by educational themes. "American Heroes I" includes "Paul Bunyan," "Johnny Appleseed," and "Squanto And The First Thanksgiving." Part two has "Annie Oakley," "Davy Crockett," and "The Song Of Sacajawea."

"Classic Children's Literature" features "Thumbelina," "The Emperor's New Clothes," and "Rumpelstiltskin." In "African American Tradition," there are "John Henry," "Follow The Drinking Gourd," and "Koi And The Kola Nuts." Finally, "The Greatest Stories Ever Told" includes "Noah And The Ark," "David And Goliath," and "Jonah And The Whale."

AbleSoft recently signed a new distribution agreement with MadaCy Entertainment, which will bring Rabbit Ears into such mass-market retailers as Wal-Mart, Target, and Kmart. Villanueva says, "In the third quarter, we'll begin a total rerelease of the Rabbit Ears catalog, starting with the first 25 videos. The rest will be in circulation over the next year."

She adds, "We're now finalizing an extensive merchandising strategy for the fourth quarter, as well as a few key national and international premium programs."

SHILOH, YOU ALWAYS CAME: Warner Home Video follows up the 1.5 million-unit boy-and-his-dog theatrical title "Shiloh," based on the Newbery Award-winning book by Phyllis Reynolds Naylor, on Aug. 17 with "Shiloh 2."

Adapted from the second book in Naylor's "Shiloh" trilogy, the movie will be priced at \$19.96. Warner is launching a multimillion-dollar print and broadcast ad campaign and has cross-trailed "Shiloh 2" on "Batman Beyond: The Movie," "The King And I," and others. Warner Bros. Online is creating a dedicated Web site featuring games and contests. Both titles will be highlighted in national summer reading programs at schools, libraries, and bookstores.

'In the third quarter, we'll begin a total rerelease of the Rabbit Ears catalog'

Billboard® MAY 15, 1999

Top Video Rentals				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.	
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	12	THERE'S SOMETHING ABOUT MARY (R)	FoxVideo 0178	Ben Stiller Cameron Diaz
2	5	6	WATERBOY (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 159703	Adam Sandler
3	2	9	RONIN (R)	MGM/UA Home Video Warner Home Video M907439	Robert De Niro
4	3	3	MEET JOE BLACK (PG-13)	Universal Studios Home Video 83377	Brad Pitt Anthony Hopkins
5	4	7	WHAT DREAMS MAY COME (R)	PolyGram Video 4400582753	Robin Williams Cuba Gooding, Jr.
6	6	5	PLEASANTVILLE (PG-13)	New Line Home Video Warner Home Video N4728	Tobey Maguire Reese Witherspoon
7	8	3	AMERICAN HISTORY X (R)	New Line Home Video Warner Home Video N4739	Edward Norton Edward Furlong
8	7	6	BULWORTH (R)	FoxVideo 0511	Warren Beatty Halle Berry
9	9	10	SNAKE EYES (R)	Paramount Home Video 335413	Nicolas Cage Gary Sinise
10	10	3	I STILL KNOW WHAT YOU DID LAST SUMMER (R)	Columbia TriStar Home Video 03228	Jennifer Love Hewitt Brandy
11	NEW		A BUG'S LIFE (G)	Walt Disney Home Video Buena Vista Home Entertainment 15653	Dave Foley Kevin Spacey
12	15	13	RUSH HOUR (PG-13)	New Line Home Video Warner Home Video N4687	Jackie Chan Chris Tucker
13	12	10	PRACTICAL MAGIC (PG-13)	Warner Home Video 16322	Sandra Bullock Nicole Kidman
14	16	3	BELOVED (R)	Touchstone Home Video Buena Vista Home Entertainment 1596603	Oprah Winfrey Danny Glover
15	13	15	THE TRUMAN SHOW (PG)	Paramount Home Video 35597	Jim Carrey Laura Linney
16	11	11	ROUNDERS (R)	Miramax Home Entertainment Buena Vista Home Entertainment 159313	Matt Damon Edward Norton
17	14	11	ANTZ (PG)	Dreamworks Home Entertainment Universal Studios Home Video 83668	Woody Allen Sharon Stone
18	NEW		THE SIEGE (R)	FoxVideo 0173	Denzel Washington Annette Bening
19	18	8	EVER AFTER: A CINDERELLA STORY (PG-13)	FoxVideo 0392	Drew Barrymore Anjelica Huston
20	20	2	APT PUPIL (R)	Columbia TriStar Home Video	Brad Renfro Jan McKeelen

◆ 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.

Two retail merchandisers will be offered. One is designed for "Shiloh 2" in 18-, 24-, 36-, and 48-count unit configurations. The other is a "Shiloh"/"Shiloh 2" combo in 36- and 48-unit configurations. Order dates are July 13 for merchandisers and July 20 for single units.

KIDBITS: Family-oriented retailers should make a point of stocking "CPR: Learn To Save A Life," a 40-minute, \$19.95 title that covers cardiopulmonary resuscitation, rescue breathing, the Heimlich maneuver, and abdominal thrusts. It's from Safety Features in Valdosta, Ga.

Helping adolescent mall rats

make themselves useful is "TeenBiz: Money Making Teens" (60 minutes, \$39.95). It profiles five kids who founded their own successful businesses (one of them started at age 11). The teen-hosted title is a production of Mark James Direct TeenBiz in Santa Monica, Calif.

PBS' critically praised Mother's Day documentary special, "Moms," is available from Acorn Media in Bethesda, Md. The 50-minute program is priced at \$19.95.

Assistance in preparing this column was provided by Kim Cox.

Billboard® MAY 15, 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	13	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99		
2	2	25	LION KING II: SIMBA'S PRIDE Walt Disney Home Video/Buena Vista Home Entertainment 8804	1998	26.99		
3	8	5	THE RUGRATS MOVIE Nickelodeon Video/Paramount Home Video 33399	1998	26.95		
4	3	11	TELETUBBIES: NURSERY RHYMES Warner Family Entertainment/Warner Home Video B3750	1999	14.95		
5	4	178	LADY AND THE TRAMP Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	26.99		
6	6	35	TELETUBBIES: DANCE WITH THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3748	1998	14.95		
7	9	5	POKEMON: THE MYSTERY OF MOUNT MOON Viz Video/Pioneer Entertainment 0002D	1999	14.98		
8	5	147	101 DALMATIANS Walt Disney Home Video/Buena Vista Home Entertainment 15797	1961	26.99		
9	7	9	MARY-KATE & ASHLEY: YOU'RE INVITED TO A COSTUME PARTY Dualstar Video/WarnerVision Entertainment 454305	1999	12.95		
10	13	21	POKEMON: I CHOOSE YOU, PICKACHU Viz Video/Pioneer Entertainment 0001D	1998	14.98		
11	14	35	TELETUBBIES: HERE COME THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3747	1998	14.95		
12	10	21	BLUE'S CLUES: BLUE'S BIRTHDAY Nickelodeon Video/Paramount Home Video 838873	1998	9.95		
13	11	7	BARNEY: WHAT A WORLD WE SHARE Barney Home Video/The Lyons Group	1999	14.95		
14	12	9	MARY-KATE & ASHLEY: YOU'RE INVITED TO A MALL PARTY Dualstar Video/WarnerVision Entertainment 454304	1999	12.95		
15	16	25	POCAHONTAS II: JOURNEY TO A NEW WORLD Walt Disney Home Video/Buena Vista Home Entertainment 12743	1998	26.99		
16	18	53	ANASTASIA FoxVideo	1997	26.98		
17	15	25	MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519	1998	19.96		
18	22	183	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99		
19	21	47	THE RESCUERS Walt Disney Home Video/Buena Vista Home Entertainment 9459	1977	26.99		
20	17	15	BLUE'S CLUES: ABC'S AND 123'S Nickelodeon Video/Paramount Home Video 835743	1998	9.95		
21	19	63	HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99		
22	20	7	WINNIE THE POOH: SING A SONG WITH POOH BEAR Walt Disney Home Video/Buena Vista Home Entertainment	1999	12.99		
23	NEW		THE BEST OF THE SIMPSONS: VOL. 4 FoxVideo 0296	1999	24.98		
24	23	5	CATDOG VS. THE GREASERS Paramount Home Video 83581	1998	12.95		
25	24	31	SCOOBY-DOO ON ZOMBIE ISLAND Warner Family Entertainment/Warner Home Video H1424	1998	19.96		

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- Worker's compensation - investigation and reporting procedures
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- Entertainment industry experience is a definite plus!

Bachelors degree in business administration or equivalent; Certificate in Human Resources Development/Administration/Management from an accredited college or university program; Computer skills - Word, Excel, Internet, E-mail.

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GOOD WORKS

COUNTRY CARES: Vince Gill will donate \$1 for every ticket sold for his May 20 and 21 Denver concerts to the Healing Fund, established by the United Way to provide Columbine High School survivors and families with counseling and medical and funeral expenses. Contact: **Alison Auerbach** at 615-329-0025.

ROCK ON: RCA acts **Lit** and

EMI'S SOUTHGATE

(Continued from page 59)

ritories.

He says EMI's decision to release record and publishing financial data separately was due to "tremendous pressure" from the company's shareholders and the financial community. "Having now got the business out from under Thorn EMI and isolated it as a music business, which was the aim all along, there are more demands on you to provide more information in that one industry," he says. Southgate wouldn't be drawn out when asked what EMI's results, due May 25, would be.

Southgate, who in the EMI Group's 1998 annual report referred to the company having been the subject of "often very speculative and misleading comment and media coverage," says that he finds such coverage depressing. "If you listen to bullshit and read bullshit, you do get fed up with it," he says. "I've got myself to where I never read anything about EMI. Speculation that forces your shares up and down several percentage points is really bad."

And Southgate, who retires in July, reiterates that EMI is not for sale. "It never has been up for sale—not while I've been here," he says. "And I'm quite sure that [incoming EMI chairman] Eric Nicoli won't have it up for sale either. It's a great business. It doesn't need to be owned by anybody else."

Asked why EMI maintains EMI Records and Virgin Records as separate labels worldwide, Southgate replies, "It works. The competition is good, and it enables us, for instance, to give Geri Halliwell a different home when she left the Spice Girls. There's no doubt that if you have different types of creative teams, you're going to compete better in the market. They compete against each other; they don't make the same kind of music; you get a wider spread. That has worked in France, Germany, and the U.K. very satisfactorily, and therefore it's sensible to do that also in other markets, like Taiwan, where we want more local repertoire."

Southgate also cites EMI's recent decision to set up a Virgin label in Bombay, India, as an example of the flexibility offered by the two-label structure.

Eve 6 will perform benefit concerts at the House of Blues May 13 and 14 in Los Angeles to raise money for a Teen Room in the City of Hope Medical Center. The shows are part of the "Rock For Hope" concert series. Contact: **Michele Kawamoto** at 213-626-4611, ext. 6193.

NATURE COMPANY: Silver Wave Records will release **Michael Cusson's** score to the IMAX film "Wolves" June 9 and will donate \$1 from each unit sold to the National Wildlife Federation. The label will sponsor a screening May 21 at the Assn. for Independent Music Convention in Atlanta. The film is narrated by **Robbie Robertson**, who is on the soundtrack, as are **Joanne Shenandoah**, **Sacred Spirits**,

Bruce Cockburn, and **Mary Youngblood**. Contact: **Joanna Spindler** at 303-443-0877.

BABY LOVE: The National Academy of Recording Arts and Sciences Foundation and Mead Johnson Nutritionals (maker of Enfamil infant formula) have launched Smart Symphonies, a national program designed to raise awareness of the beneficial effects of classical music on infants. Mead Johnson is contributing \$3 million over the next three years. This year's funds will be used to provide 1 million "Smart Symphonies" CDs, containing pieces by **Beethoven**, **Bach**, and **Mozart**, to new moms leaving hospitals nationwide. Contact: **Rudi Simpson** at 310-392-3777, ext. 326.



A Jazzy Affair. The Henry Mancini Institute, the summer educational program for the American Jazz Philharmonic, raised more than \$100,000 at a benefit held April 17. Performers at the home of Carole and Hal Gaba included Ray Charles, Monica Mancini, Diane Schuur, Tony Martin, and Hal Linden. Avid supporter John C. Hall was honored for his contributions to the organization. Shown, from left, are host Hal Gaba; Mancini Institute board member Bobbi Elliott; board member/honoree Hall; host Carole Gaba; board member Ginny Mancini; and Jack Elliott, music director of the American Jazz Philharmonic.

CALENDAR

MAY

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, **Music Video Production Assn. Seminar Series: Visual Effects Wizardry At Work**, Post Perfect, New York. 212-636-9430.

May 11, **Trademark And Copyright Issues Workshop**, sponsored by California Lawyers for the Arts, Oakland, Calif. 510-444-6351.

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 16, **Faze Music Video Festival**, Cantor Film Center, New York. 212-219-3567, ext. 19.

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 24, **92.3 The Beat Celebrity Golf Tournament**, Braemar Country Club, Tarzana, Calif. 323-931-4519.

May 25, **Contract Basics For Film And Video Workshop**, sponsored by California Lawyers for the Arts, Oakland, Calif. 510-444-6351.

May 26, **New England Video Software Dealers Assn. Educational Forum And Trade Show**, Bentley College, Boston. 800-949-8732.

May 27, **AIDS Project Los Angeles Commitment To Life XI**, honoring Janet Jackson, Gucci designer Tom Ford, and Time Warner chairman/CEO Gerald Levin, Universal Amphitheatre, Universal City, Calif. 310-201-5033.

JUNE

June 1, **Music Video Production Assn. Seminar Series: Post 101 & Tricks In Telecine**, Post Perfect, New York. 212-636-9430.

June 4-6, **Words Into Pictures: The Film And Television Writers Forum**, sponsored by the Writers Guild Foundation, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 323-954-5858.

June 8, **An E-Commerce Primer: Doing Business On The Web Workshop**, sponsored by California Lawyers for the Arts, Oakland, Calif. 510-444-6351.

June 8-10, **REPLitech North America**, Moscone Convention Center, San Francisco. 914-328-9157.

June 9, **Multimedia Law For Artists Workshop**, sponsored by California Lawyers for the Arts, Fort Mason Center, San Francisco. 415-775-7200.

June 9, **30th Annual Induction Ceremony And Awards Dinner**, presented by the National 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 13-16, **Cable '99**, sponsored by the National Cable Television Assn., McCormick Convention Center, Chicago. 202-775-3669.

June 14-15, **StudioPro99: Emerging Technologies And The Future Of Audio Production**, presented by Mix, Universal City Hilton, Universal City, Calif. 510-653-3307.

June 14-19, **28th International Country Music Fan Fair**, sponsored by the Country Music Assn. and the Grand Ole Opry, Tennessee State Fairgrounds, Nashville. 615-244-2840.

June 19, **Run On The Row**, hosted by Black-Hawk, sponsored by Arista/Nashville, and benefiting the Frances Williams Preston Laboratories, Nashville. 615-846-9116.

June 19, **Vision Awards 1999**, Beverly Hilton Hotel, Beverly Hills, Calif. 818-992-0500.

June 19, **Your Backstage Pass To The Record Industry**, presented by Silver Lining Entertainment, LAX Marriott, Los Angeles. 888-836-8086.

June 22, **Working With Agents And Managers Workshop**, sponsored by California Lawyers for the Arts, Oakland, Calif. 510-444-6351.

June 22-25, **MIDEM Americas**, Convention Center, Miami. 212-370-7470.

June 26-28, **City Of Dreams Seminar**, New York. 212-391-5755.

JULY

July 8-10, **18th Annual Home Entertainment Conference**, sponsored by the Video Software Dealers Assn., Convention Center, Los Angeles. 818-385-1500.

July 10-16, **1999 Management Development Seminar For Television Executives**, Northwestern University, Evanston, Ill. 202-429-5347.

July 12, **Children's Hospital Of Los Angeles Celebrity Golf Classic**, North Ranch Country Club, Westlake Village, Calif. 323-669-5972.

July 14-16, **Billboard Dance Music Summit**, Sheraton Colony Square, Atlanta. 212-536-5002.

AUGUST

Aug. 6-7, **Fourth National Entertainment Industry Conference On The Technology, Art & Business Of Music**, produced by IMMEDIA!, ABC Radio Centre, Sydney. 61-2-9557-7766, www.immedia.com.au/tab.

Aug. 31-Sept. 3, **1999 National Assn. Of Broadcasters**, Orange County Convention Center, Orlando, Fla. 202-775-3511.

SEPTEMBER

Sept. 2-5, **Audio Engineering Society International Conference**, Villa Castelletti, Signa, Italy. 49-9131-776-303.

Sept. 24-26, **Focus On Video '99**, International Centre, Toronto. 416-531-2121, promex@sympatico.ca.

Sept. 24-27, **Audio Engineering Society Convention**, Jacob Javits Center, New York. 212-661-8528.

Sept. 25, **How To Start & Run Your Own Record Label Seminar**, New Yorker Hotel, New York City. 212-688-3504, www.outersound.com/revenge.

LIFELINES

BIRTHS

Boy, **Lucas James**, to **Patty and Van Fletcher**, April 3 in Nashville. Father is executive VP/GM of Virgin Records Nashville.

Girl, **Grace Sophia**, to **Camilla and Steve Ferrera**, April 12 in New York. Mother is a marketing executive at Newsweek. Father is head of A&R/staff producer at Angel Records.

Girl, **Catherine Isabella**, to **Patricia Feighery and Jerry Padian**, April 14 in New York. Mother is director of corporate communications for BMG Entertainment.

MARRIAGES

Roberta Spier to **Wayne Kladerman**, April 11 in Alpine, N.J. Bride is director of publishing at Memory Lane Music.

Kate Hyman to **Kevin Salem**, April

22 in Treasure Beach, Jamaica. Bride is an A&R executive for V2 Records. Groom is a musician/producer.

DEATHS

Darrell Sweet, 51, of a heart attack, April 30 in New Albany, Ind. Sweet was a drummer and founding member of Nazareth. The Scottish rock band was on a U.S. tour in support of its 1999 CMC release, "Boogaloo," at the time of his death. The group formed in 1969 and hit a career high in the '70s with a rock ballad version of "Love Hurts," which reached No. 8 on The Billboard Hot 100 and appeared on the platinum album "Hair Of The Dog." The act released nine albums in the '70s, including "Close Enough For Rock 'N' Roll" and "Play 'N' The Game." Sweet is survived by his wife, Marion; son Michael; and daughter Maxine. Funeral arrangements were not finalized at press time.

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By George. WNNX (99X) Atlanta recently welcomed former senior presidential adviser George Stephanopoulos to the "Morning X." He was in town promoting his new book, "All Too Human: A Political Education," and has been a friend of the morning crew for years. Pictured, from left, are Jimmy Baron, Stephanopoulos, and Leslie Fram. In back is Steve Barnes.

Back At Work And Living With AIDS

WSIX Nashville's Hoss Burns Returns To The Microphone

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

NASHVILLE—It was nearly four years ago when longtime WSIX Nashville midday host Hoss Burns retired shortly after publicly announcing he had AIDS, something he had kept a secret for 10 years.

Recently, Burns quietly returned to the station for weekends. Then earlier this month, he began hosting the weekday 1-3 p.m. shift.

Burns, who has previously survived a suicide attempt and a nervous breakdown, is now also surviving AIDS to his very great surprise.

"I retired four years ago with AIDS and intended to die," he says. "I bought two funerals [one in Nashville and one in Texas] and a casket, cashed in a bunch of life insurance, and traveled to Europe and Egypt."

But recently, he began to realize "I don't even have a head cold. I've been [HIV-positive] for 15 years now, and I don't get sick, knock on wood. So four years into [retirement], I woke up one morning, the money's just about gone, the two funerals and casket have been sold, and I'm going, 'I really need something to do to get me out of bed.'"

"The phone rang, and it was [SEAStar president] John King. He said, 'Hoss, I sure would love to hear you on the radio.' I teared up and said, 'Me too.'"

TO BE ON THE RADIO

At first, he says, "I was very nervous, because I've just been sitting at the lake doing a whole lot of nothing. I didn't know if I still had the brain power to make up words and be on the radio. So [King] let me work a month or two [part time] on the weekends to get my chops back. I think I called in sick twice, the first two Saturdays. I wasn't sick, of course, but I just didn't want to work and was

scared. When I finally did come in, it went well."

But soon he got an offer from "an opposing competitor across town," whom he declines to name. "It was a really good offer, but I couldn't do anything without talking to this station, because this is my home. I knew they didn't have any jobs, but [King] said, 'Don't do anything. I'll call you back in a half hour.' And they created a two-hour slot for me."

In addition to his weekday duties, Burns is still working Saturdays from 10 a.m. to 3 p.m., and there are plans in the works to utilize his considerable voice talent at other Capstar stations

and they wanted to make sure that I could just show up in the building every day for a week. And I did."

Besides, Burns says, "I don't really want a big welcome back. Just being here is enough of a treat."

'WHY I'M STILL HERE'

Partly because of the big send-off, Burns says, a few listeners have been puzzled by his return. He says the reaction has been "99% very glad to have me back, 1% going, 'I don't understand.'" Asked what they don't understand, Burns says, "The same thing I don't: why I'm still here, and why I didn't go on and part like I thought I was going to do."

"That's something I feel funny about," Burns admits. "When I left, it was such a tribute, such a big, wonderful, loving acceptance, and now I'm back, and I hate to sound crude, but I'm not dead. And a few of the callers have said everything but that."

"I hope I didn't jump the gun, but I planned the way the psychologists tell you to do. If I hadn't done what I did, I would have been told I was in denial. So I had to face my future. I did that, and in fact I grasped it, and I'm learning that plans really don't matter."

"I don't have any answers," Burns continues. "I'm like a 10-year-old kid. Every bit of ground I'm traveling now is new thought. I didn't think I'd be here for this long grace period."

'YOUR TABLE IS READY'

As a result, he says, "it's hard to sink my teeth into a world of CNN and school shootings and crazy people and corrupt government. All the things wrong with society and the world today are mirrored through me, and I'm going, 'Well, I'm still here, and I can either get real angry about all this stuff and be 'bitter, party of one, your table is ready,' or I can just put one foot in front of the other, and

(Continued on next page)

newsline...

STATION SOLD ON EBAY. The owner of country KDJR (K100) and sports KHAD De Soto, Mo., found an innovative way to cut out broker fees and complex haggling to sell his stations. Kim Schafermeyer sold the combo via eBay.com. With a minimum bid set at \$150,000, bidding quickly climbed to \$999,999, until two days later, when a winning bid of \$1 million was entered for item No. 91964998. Who won is still a mystery, although we'll find out their identity when paperwork is filed with the Federal Communications Commission.

FRANKIE BLUE UPPED TO CHANCELLOR VP. Frankie Blue, PD of dance WKTU New York, is promoted to VP of operations and programming for Chancellor Media. Blue was key in the station's worst-to-first station launch in 1996, making it the most-listened-to radio outlet in the nation. Over the past decade, he has won eight Billboard Radio Awards.



BLUE

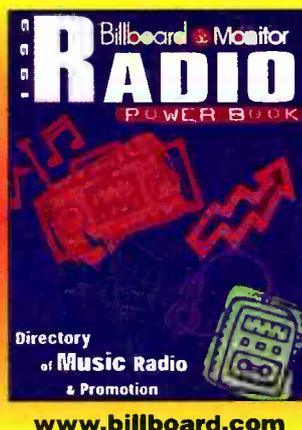


KISS CONCERT 20: THE BIG ONE. Top 40 WXKS-FM Boston, the king of the summer pop concerts, has announced the lineup for its 20th annual Kiss Concert, June 5 in Mansfield, Mass. On the roster are 98°, New Radicals, Britney Spears, Joey McIntyre,

Jordan Knight, Sixpence None The Richer, Rod Stewart, B*Witched, and Aerosmith's Steven Tyler and Joe Perry. Elton John will also appear.

CHANCELLOR COURTS INTERNET OFFERS. America Online (AOL) is negotiating to buy into Chancellor Media, according to Business Week, which says the deal will give AOL exclusive access to Chancellor stations' streamed audio; the company could invest \$250 million in Chancellor.

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Adult Contemporary

T. WK	L. WK	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				No. 1	
1	1	1	26	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN 11 weeks at No. 1
2	2	2	20	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA ALBUM CUT †	'N SYNC
3	4	10	4	YOU'LL BE IN MY HEART WALT DISNEY ALBUM CUT/HOLLYWOOD	PHIL COLLINS
4	3	3	12	BELIEVE WARNER BROS. 17119 †	CHER
5	6	6	8	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
6	5	4	36	FROM THIS MOMENT ON MERCURY 466450 †	SHANIA TWAIN
7	8	7	16	ANGEL OF MINE ARISTA 13590 †	MONICA
8	7	5	18	WRITTEN IN THE STARS CURE/ROCKET 56691/ISLAND †	ELTON JOHN & LEANN RIMES
9	9	9	14	ALL I HAVE TO GIVE JIVE 42562 †	BACKSTREET BOYS
10	10	12	70	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
11	14	19	66	YOU'RE STILL THE ONE MERCURY 568452 †	SHANIA TWAIN
12	16	18	15	FOREVER MORE (I'LL BE THE ONE) GTSF ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
13	13	14	16	I STILL BELIEVE COLUMBIA 79093 †	MARIAH CAREY
14	12	11	30	I'M YOUR ANGEL JIVE 42557 †	R. KELLY & CELINE DION
15	22	22	5	THAT DON'T IMPRESS ME MUCH MERCURY ALBUM CUT †	SHANIA TWAIN
16	15	13	18	LOVE OF MY LIFE WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. MICHAEL W. SMITH
17	11	8	18	FAITH OF THE HEART UNIVERSAL 56244	ROD STEWART
18	18	17	41	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT †	BACKSTREET BOYS
19	20	20	34	I'LL BE ATLANTIC 84191 †	EDWIN MCCAIN
20	21	23	7	LET ME LET GO WARNER BROS. ALBUM CUT †	FAITH HILL
21	25	—	2	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
22	24	24	7	LOVING YOU IS ALL I KNOW HOLLYWOOD ALBUM CUT	PRETENDERS
23	30	—	2	THE HARDEST THING UNIVERSAL ALBUM CUT †	98 DEGREES
				HOT SHOT DEBUT	
24	—	—	1	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
25	26	—	2	POETRY MAN NLP ALBUM CUT	NA LEO PILIMEHANA

Adult Top 40

T. WK	L. WK	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				No. 1	
1	1	1	21	EVERY MORNING LAVA 84462/ATLANTIC †	SUGAR RAY 6 weeks at No. 1
2	2	2	28	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
3	3	3	33	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
4	4	4	31	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC †	MATCHBOX 20
5	5	6	16	BELIEVE WARNER BROS. 17119 †	CHER
6	6	5	30	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
7	7	7	42	SAVE TONIGHT WORK ALBUM CUT/ERG †	EAGLE-EYE CHERRY
8	9	9	12	ANYTHING BUT DOWN A&M ALBUM CUT/INTERSCOPE †	SHERYL CROW
9	8	8	24	FLY AWAY VIRGIN ALBUM CUT †	LENNY KRAVITZ
10	11	11	8	DOWN SO LONG ATLANTIC ALBUM CUT †	JEWEL
11	12	14	13	WHAT IT'S LIKE TOMMY BOY ALBUM CUT †	EVERLAST
12	17	23	4	LIVIN' LA VIDA LOCA C2 79124 †	RICKY MARTIN
13	13	12	37	JUMPER ELEKTRA 64058/EEG †	THIRD EYE BLIND
14	14	15	15	RUN HOLLYWOOD SOUNDTRACK CUT/ATLANTIC †	COLLECTIVE SOUL
15	10	10	35	LULLABY SMG ALBUM CUT/COLUMBIA †	SHAWN MULLINS
16	20	25	7	THAT DON'T IMPRESS ME MUCH MERCURY ALBUM CUT †	SHANIA TWAIN
17	16	17	11	SPECIAL ALMO SOUNDS ALBUM CUT/INTERSCOPE †	GARBAGE
				AIRPOWER	
18	22	24	6	LIFE IS SWEET ELEKTRA ALBUM CUT/EEG	NATALIE MERCHANT
19	19	19	27	YOU GET WHAT YOU GIVE MCA ALBUM CUT †	NEW RADICALS
20	15	13	9	EVERYBODY'S FREE (TO WEAR SUNSCREEN) CAPITOL ALBUM CUT †	BAZ LUHRMANN
21	18	16	16	MARIA BEYOND 78040 †	BLONDIE
22	23	26	7	PRAISE YOU SKIN7/ASTRALWERKS 66254*/VIRGIN †	FATBOY SLIM
23	21	21	26	CRUSH RCA ALBUM CUT †	DAVE MATTHEWS BAND
24	25	34	6	I'M NOT RUNNING ANYMORE COLUMBIA ALBUM CUT †	JOHN MELLENCAMP
25	29	40	3	MILLENNIUM CAPITOL ALBUM CUT †	ROBBIE WILLIAMS

Compiled from a national sample of airplay supplied by Broadcast Data System. Radio track service. 72 adult contemporary stations and 74 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (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. Airpower awarded to songs which attain 400 adult contemporary detections or 900 adult top 40 detections for the first time. 1 Videoclip available. © 1999, Billboard/BPI Communications.

Radio

PROGRAMMING

WINTER '99 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1999, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	W '98	Sp '98	Su '98	Fa '98	W '99	Call	Format	W '98	Sp '98	Su '98	Fa '98	W '99
NEW YORK—(1)													
WLTW	AC	6.6	5.9	5.5	5.9	6.1	WUBT	R&B oldies	3.0	3.2	2.0	2.4	3.6
WQHT	R&B	5.5	5.6	5.8	5.3	5.7	WKQX	modern	3.0	2.8	3.4	3.9	3.4
WSKQ	Spanish	6.1	5.9	6.0	5.2	4.5	WLIT	AC	4.8	4.6	3.8	3.5	3.4
WHIT	top 40	4.7	5.1	4.6	4.5	4.4	WJMK	oldies	3.3	3.9	3.4	3.6	2.9
WXRK	modern	4.3	3.8	3.7	3.6	4.4	WUSN	country	3.4	3.9	4.2	3.5	2.9
WINS	N/T	3.6	3.2	3.6	3.5	4.1	WNND	AC	2.7	2.6	2.6	3.1	2.7
WKUT	top 40/rhythm	3.8	4.2	3.9	4.0	4.0	WLEY	Spanish	2.3	2.2	1.9	2.3	2.6
WRKS	R&B adult	4.2	4.3	3.6	3.8	3.6	WLUP	cls rock	1.6	1.7	2.1	2.0	2.6
WCBS-FM	oldies	4.6	4.6	4.2	4.7	3.5	WCKG	N/T	2.9	2.2	2.6	2.5	2.4
WTJM	R&B oldies	1.5	1.5	1.6	1.7	3.5	WOJO	Spanish	2.2	2.0	2.2	2.0	2.4
WBSL	R&B	2.5	2.7	3.3	3.7	3.3	WJRT	triple-A	2.6	2.5	2.3	2.6	2.3
WABC	N/T	3.0	3.2	3.3	3.0	3.2	WNAQ	N/T	2.3	1.7	2.0	2.2	2.0
WCBS-AM	N/T	2.8	3.0	2.8	3.0	2.9	WXCD	cls rock	2.6	2.7	2.2	2.6	2.0
WPAT-FM	Spanish	3.5	3.2	3.2	3.0	2.9	WNIB/WNIZ	classical	1.9	1.5	1.7	1.3	1.6
WQCD	jazz	3.2	2.8	3.1	3.1	2.7	WAIT	adult std	2.8	2.0	1.7	2.3	1.5
WOR	N/T	3.1	3.2	2.8	2.9	2.6	WSCR	sports	1.5	1.7	1.7	1.3	1.5
WQXR	classical	2.9	3.1	2.4	2.8	2.5	WFMT	classical	1.2	1.2	1.2	1.3	1.4
WFAN	sports	2.2	2.6	2.6	2.8	2.4	WGCI-AM	religious	1.2	1.1	1.2	1.3	1.1
WPLJ	AC	2.6	2.7	2.9	2.3	2.4	PHILADELPHIA—(5)						
WAXQ	cls rock	1.5	1.6	1.7	1.7	1.9	KYW	N/T	7.4	7.2	6.4	6.4	7.8
WADO	Spanish	2.4	2.4	1.6	1.6	1.8	WBEB	AC	5.8	7.2	6.2	5.9	6.3
WNEW	album	1.5	1.7	1.5	1.5	1.4	WYSP	album	5.4	5.1	5.4	5.6	5.9
WCAA	Spanish	0.6	0.9	1.7	1.5	1.3	WDAS-FM	R&B adult	6.4	6.2	5.8	5.9	5.8
WALK-FM	AC	0.9	0.9	0.9	0.9	1.0	WUSL	R&B	4.3	5.1	4.7	5.3	5.0
WNYW/WVZY/WVWY	country	0.9	0.7	1.0	0.9	1.0	WJIZ	jazz	5.1	4.5	4.1	4.2	4.9
LOS ANGELES—(2)													
KSCA	Spanish	5.4	5.8	6.0	6.9	6.0	WUOL	oldies	4.6	4.9	4.9	5.5	4.7
KLVE	Spanish	5.3	6.3	6.0	6.5	5.4	WWDB	N/T	5.1	4.0	5.0	4.4	4.6
KIIS	top 40	3.8	3.3	3.5	3.6	4.3	WIOQ	top 40	3.7	3.9	4.0	4.1	3.7
KPWR	R&B	4.0	3.9	3.7	4.1	4.3	WPEN	adult std	3.8	4.1	3.3	4.0	3.6
KKBT	R&B	3.9	3.8	4.0	3.8	3.8	WIP	sports	3.4	2.6	2.7	2.9	3.5
KROQ	modern	3.4	3.3	3.4	3.5	3.7	WXIU	country	4.2	4.3	4.7	4.2	3.4
KFI	N/T	4.4	3.9	3.4	3.9	3.6	WMGK	cls rock	3.9	4.1	4.1	3.9	3.2
KTWV	jazz	3.3	3.3	3.3	3.5	3.5	WYXR	AC	3.2	3.3	3.1	3.1	3.1
KLAX	Spanish	3.4	3.5	3.2	4.1	3.3	WMMR	album	3.1	3.0	3.6	3.6	3.0
KRTH	oldies	3.4	3.3	3.4	3.0	3.2	WPHI	R&B	3.5	3.4	3.1	3.3	3.0
KOST	AC	3.8	3.3	3.9	3.6	3.0	WPLY	modern	2.2	2.3	2.3	2.1	2.5
KYSR	AC	2.9	2.9	3.1	2.5	3.0	WXXM	AC	2.2	2.2	2.3	2.1	2.2
KCMG	R&B oldies	2.7	3.1	3.2	2.8	2.8	WHAT	N/T	1.1	1.1	1.2	0.8	1.6
KCBS	cls rock	2.5	2.4	2.4	2.3	2.6	WPST	top 40	1.3	1.3	1.5	1.4	1.3
KBIG	AC	3.0	2.6	2.6	2.4	2.5	WDAS-AM	religious	1.3	1.2	1.0	1.2	1.1
KNX	N/T	2.5	2.4	2.1	2.1	2.5	WKCW	N/T	1.0	0.9	0.9	1.3	1.1
KABC	N/T	2.6	2.9	2.8	2.4	2.4	WPHT	N/T	1.1	1.2	1.3	1.0	1.1
KLAC	adult std	2.2	2.2	2.1	2.3	2.3	DETROIT—(6)						
KBUE	Spanish	1.7	1.6	1.3	1.8	2.1	WNIC	AC	7.6	7.5	8.0	8.0	8.2
KKGO	classical	1.9	1.9	1.6	1.8	2.1	WJLB	R&B	8.1	7.7	7.1	6.8	6.6
KLOS	album	2.3	2.6	2.4	2.3	2.1	WOMC	oldies	5.9	5.6	6.6	5.6	6.2
KZLA	country	2.3	2.3	2.1	2.2	2.1	WWJ	N/T	4.9	5.1	5.3	4.7	6.0
KFWB	N/T	2.1	1.9	2.1	2.0	1.9	WJR	N/T	5.8	6.8	6.0	6.8	5.4
KLXS	N/T	2.4	2.2	2.5	2.4	1.9	WVWV	jazz	4.7	4.1	4.8	4.5	5.3
KSSE	Spanish	1.5	1.3	1.8	1.9	1.8	WCSX	cls rock	3.0	3.9	4.1	3.7	4.9
KTNQ	Spanish	1.8	2.2	1.9	1.7	1.6	WMDX	R&B adult	4.0	3.9	3.6	4.5	4.3
KACE/KRTO	R&B oldies	0.9	0.8	0.9	0.9	1.1	WRIF	album	4.1	3.4	3.5	4.1	4.1
KKHJ	Spanish	0.6	0.6	0.5	0.6	1.1	WDTJ	R&B	3.4	3.5	3.2	3.3	3.7
KJLH	R&B adult	1.2	1.5	1.3	1.2	1.0	WQKI	AC	4.1	4.3	4.6	3.5	3.7
KRLA	N/T	0.6	0.7	0.7	0.6	1.0	WDRQ	top 40	2.6	3.5	3.0	2.5	3.4
CHICAGO—(3)													
WGCI-FM	R&B	6.3	7.7	8.0	6.4	6.7	WXYT	N/T	3.4	2.8	3.1	3.4	3.2
WGN	N/T	6.6	5.8	6.6	6.6	5.8	WWWW	country	3.7	3.2	4.0	3.6	3.1
WBBM-FM	top 40/rhythm	4.4	4.8	5.3	4.8	5.4	WYCD	country	3.0	3.0	3.2	2.6	2.8
WLS	N/T	4.0	4.3	4.3									

My Friend Steve is not a boy band despite factors suggesting otherwise. The group is made up of five young, sensitive, cute guys. They call Orlando, Fla., home and churn out pop/rock songs that make you want to sing along. And probably more than half of their audience is made up of teenage girls.

But they don't dance, wear goggles, or play Disneyworld. And accounting for that teen audience is the fact that "Charmed," the first single from the act's Mammoth debut, "Hope & Wait," doubles as the theme for the WB's "Zoe, Duncan, Jack & Jane."

"The show's target teen market is a good chunk of who we imagined would be drawn to 'Charmed,'" explains singer/songwriter/guitarist Steve Burry.

"I prefer to think that our songs reach a wider audience, which is what radio play has proven. But we are indebted to this show for really helping get our name out there."



"We were concerned that we'd be known as that band that did that song for that show."
—Steve Burry, My Friend Steve

That isn't to say that the group immediately jumped at the chance to lend its music to a weekly sitcom with a laugh track. "We were concerned that we'd be known as that band that did that song

for that show. And we didn't want people to get tired of it. But they sent us the pilot, and we thought it was a neat show. I don't tune in regularly because it is hard to be religious about any show when you're on the road. In the end, we decided that we needed to utilize every tool we were offered to get our name out there."

So if Burry didn't write the song, which went to No. 38 on last issue's Modern Rock Tracks, specifically for the show, about four kids growing up in Manhattan, what is it about? A semi-charmed life, apparently. "It is about a guy I knew, a friend of a friend, who had really wealthy parents. This guy had everything, but then he got hooked on crack and blew it all. It seemed like such a waste."

Billboard®

MAY 15, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
			No. 1	
1	1	17	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
2	2	10	MAS TEQUILA RED VOODOO	SAMMY HAGAR MCA †
3	3	22	ONE MY OWN PRISON	CREED WIND-UP
4	5	8	LIT UP BUCKCHERRY	BUCKCHERRY DREAMWORKS †
5	4	17	WHISKEY IN THE JAR GARAGE INC.	METALLICA ELEKTRA/EEG †
6	6	13	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
7	7	16	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
8	10	8	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
9	8	26	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
10	9	30	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
11	11	13	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
12	15	9	FLY LOUDMOUTH	LOUDMOUTH HOLLYWOOD
13	12	44	FLY AWAY 5	LENNY KRAVITZ VIRGIN †
14	18	6	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
15	14	14	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA †
16	21	10	ANTHEM FOR THE YEAR 2000 NEON BALLROOM	SILVERCHAIR EPIC †
17	19	16	HEY HEY THE ORIGINAL BAD COMPANY ANTHOLOGY	BAD COMPANY ELEKTRA/EEG
18	13	11	DIZZY DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
19	16	12	ONLY A FOOL BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA †
20	20	13	VINTAGE EYES SECOND COMING	SECOND COMING CAPITOL †
21	17	9	FREE GIRL NOW ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
22	24	8	ALL THAT YOU ARE (X3) THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS †
23	25	4	ROOM AT THE TOP ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. †
24	26	5	I DON'T TRUST NOBODY HALF A BOY/HALF A MAN	GEORGE THOROGOOD AND THE DESTROYERS CMC INTERNATIONAL
25	22	17	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE †
26	27	7	TEMPLE OF YOUR DREAMS POWERTRIP	MONSTER MAGNET A&M/INTERSCOPE
27	29	32	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
28	30	33	UPSIDE DOWN SAME OLD LIFE	POUND ISLAND/MERCURY
29	31	29	JUST GO DYSFUNCTION	STAIN'D FLIP/ELEKTRA/EEG †
30	23	26	TURN THE PAGE GARAGE INC.	METALLICA ELEKTRA/EEG †
31	28	23	WANDER THIS WORLD WANDER THIS WORLD	JONNY LANG A&M/INTERSCOPE
32	32	6	ROCK IS DEAD MECHANICAL ANIMALS	MARILYN MANSON MAVERICK/NOTHING/INTERSCOPE †
33	37	2	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
34	34	35	ABOVE TIP	FINGER ELEVEN WIND-UP †
35	36	2	MEET VIRGINIA TRAIN	TRAIN AWARE/COLUMBIA
36	33	30	SHAKIN' AND A BAKIN' WHATCHA GONNA DO HONKY?	HONKY TOAST 550 MUSIC/ERG
37	NEW ▶	1	JESUS OR A GUN SUNBURN	FUEL 550 MUSIC/ERG
38	38	2	TIME TO BURN TIME TO BURN	JAKE ANDREWS JERICHO/SIRE
39	NEW ▶	1	GUARDIAN ANGEL SOULMOTOR	SOULMOTOR CMC INTERNATIONAL
40	RE-ENTRY	24	POWERTRIP POWERTRIP	MONSTER MAGNET A&M/INTERSCOPE †

Billboard®

MAY 15, 1999

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
			No. 1	
1	1	14	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
2	2	16	PRAISE YOU YOU'VE COME A LONG WAY, BABY	FATBOY SLIM SKINT/ASTRALWERKS/VIRGIN †
3	3	21	ONE MY OWN PRISON	CREED WIND-UP
4	6	11	BETTER DAYS (AND THE BOTTOM DROPS OUT) MOBILE ESTATES	CITIZEN KING WARNER BROS. †
5	4	24	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE †
6	7	17	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
7	8	10	NEW "GO" SOUNDTRACK	NO DOUBT WORK/ERG †
8	13	4	FALLS APART 14:59	SUGAR RAY LAVA/ATLANTIC
9	5	16	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA †
10	9	7	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY
11	11	13	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
12	10	11	DIZZY DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
			AIRPOWER	
13	27	2	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA
14	12	10	ANTHEM FOR THE YEAR 2000 NEON BALLROOM	SILVERCHAIR EPIC †
15	15	32	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
16	16	5	AWFUL CELEBRITY SKIN	HOLE DGC/INTERSCOPE
17	14	8	PROMISES BURY THE HATCHET	THE CRANBERRIES ISLAND/MERCURY †
18	36	2	ALL STAR ASTRALOUNGE	SMASH MOUTH INTERSCOPE
19	22	4	ARMY THE UNAUTHORIZED BIOGRAPHY OF REINHOLD MESSNER	BEN FOLDS FIVE 550 MUSIC/ERG †
20	18	29	CRUSH BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA †
21	23	5	BATTLE FLAG HOW TO OPERATE WITH A BLOWN MIND	LO FIDELITY ALLSTARS SKINT/SUB POP/COLUMBIA †
22	17	23	EVERY MORNING 14:59	SUGAR RAY LAVA/ATLANTIC †
23	31	3	LAST KISS	PEARL JAM EPIC
24	26	6	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
25	25	4	BOMBSHELL HELLO VERTIGO	PAPA VEGAS RCA
26	24	11	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
27	28	6	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
28	20	9	LET'S MAKE A DEAL DANGERMAN	DANGERMAN 550 MUSIC/ERG
29	33	3	WHEN I GROW UP VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
30	21	13	SHEEP GO TO HEAVEN PROLONGING THE MAGIC	CAKE CAPRICORN/MERCURY †
31	30	5	ROCK IS DEAD MECHANICAL ANIMALS	MARILYN MANSON MAVERICK/NOTHING/INTERSCOPE †
32	37	2	OPEN ROAD SONG EVE 6	EVE 6 RCA
33	35	4	STOLEN CAR CENTRAL RESERVATION	BETH ORTON HEAVENLY/DECONSTRUCTION/ARISTA
34	29	13	LEVEL ON THE INSIDE 001	DOVETAIL JOINT AWARE/C2 †
35	40	2	DON'T THINK TWICE CHEATING AT SOLITAIRE	MIKE NESS TIME BOMB
36	NEW ▶	1	JESUS OR A GUN SUNBURN	FUEL 550 MUSIC/ERG
37	32	19	FREAK OF THE WEEK HEY! ALBUM	MARVELOUS 3 HIFI/ELEKTRA/EEG †
38	39	2	DENISE UTOPIA PARKWAY	FOUNTAINS OF WAYNE SCRATCHIE/ATLANTIC
39	NEW ▶	1	LIT UP BUCKCHERRY	BUCKCHERRY DREAMWORKS †
40	34	25	MY FAVOURITE GAME GRAN TURISMO	THE CARDIGANS STOCKHOLM/MERCURY †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 111 mainstream rock stations and 69 modern rock stations are electronically monitored 24 hours a day 7 days a week. Songs ranked by number of detections. ◻ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. † Videoclip availability. © 1999, Billboard/BPI Communications.



HITS! IN TOKIO

Week of April 25, 1999

- ① No Scrubs / TLC
- ② Movin' On Without You / Hikaru Utada
- ③ Who's Been Sleeping / Swing Out Sister
- ④ The Animal Song / Savage Garden
- ⑤ Tender / Blur
- ⑥ Girlfriend/Boyfriend / Blackstreet
- ⑦ Nights Over Egypt / Incognito
- ⑧ Georgy Porgy / Eric Benét Featuring Faith Evans
- ⑨ Push Upstairs / Underworld
- ⑩ Believe / Misa
- ⑪ Life / K-Ci & Jojo
- ⑫ Get Involved / Raphael Saadiq And Q-Tip
- ⑬ I Really Like It / Harlem World
- ⑭ Believe / Cher
- ⑮ Everybody / Dede
- ⑯ Sukatonosuna / UA
- ⑰ Ainoshrushi / Spitz
- ⑱ Promises / The Cranberries
- ⑲ Let Yourself Go, Let Myself Go / Dragon Ash
- ⑳ Maria / Blondie
- ㉑ Souls / Bird
- ㉒ Canned Heat / Jamiroquai
- ㉓ Army / Ben Folds Five
- ㉔ Praise You / Fatboy Slim
- ㉕ As / George Michael With Mary J. Blige
- ㉖ Electricity / Suede
- ㉗ Hanarebanare / Kurumubon
- ㉘ ..Baby One More Time / Britney Spears
- ㉙ Little Bit Of Lovin' / Kele Le Roc
- ㉚ Sunny / Frayz
- ㉛ Psycho-Sam / Jeff Beck
- ㉜ Dans Une Station / Princess Erika
- ㉝ My First Planet / Toshihiko Mori
- ㉞ 70% - Yuugurenouta / Chara
- ㉟ She's So High / Tai Bachman
- ㊱ Heaven / Glen Scott
- ㊲ Changes / 2Pac
- ㊳ I Still Believe / Mariah Carey
- ㊴ Flying Saucer / United Future Organization
- ㊵ When I Close My Eyes / Shanice
- ㊶ Buses And Trains / Bachelor Girl
- ㊷ Jyukainoito / Cocco
- ㊸ Hate Me Now / Nas Featuring Puff Daddy
- ㊹ Crash! / Propellerheads
- ㊺ Down So Long / Jewel
- ㊻ Party With Fun Factory / Fun Factory
- ㊼ Nothing Really Matters / Madonna
- ㊽ You Don't Know Me / Armand Van Helden
- ㊾ Freak Of The Week / Marvelous 3
- ㊿ Back Together Again / Maxi Priest & Elisha La'Verne

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at:
<http://www.j-wave.co.jp>

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ON'S" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 TLC, No Scrubs
- 2 Busta Rhymes Feat. Janet, What's It Gonna Be?!
- 3 Faith Evans, All Night Long
- 4 Chante Moore, Chante's Got A Man
- 5 Whitney Houston, It's Not Right But It's Okay
- 6 Shanic, When I Close My Eyes
- 7 Brandy, Almost Doesn't Count
- 8 Eric Benet, Georgy Porgy
- 9 Dave Hollister, My Favorite Girl
- 10 JT Money, Who Dat
- 11 Jay-Z, Jigga What...
- 12 Divine, One More Try
- 13 K-Ci & JoJo, Life
- 14 Raphael Saadiq & Q-Tip, Get Involved
- 15 Backstreet W/Janet, Girlfriend/Boyfriend
- 16 Naughty By Nature, Live Or Die
- 17 Les Nubians, Makeda
- 18 Silk, If You
- 19 DJ Quik, You'z A Ganxta
- 20 Case, Happily Ever After
- 21 Blaque, 808
- 22 Deborah Cox, It's Over Now
- 23 Marc Dorsey, If You Really Wanna Know
- 24 Trick Daddy, Nann
- 25 Trina & Tamara, What'd You Come Here For
- 27 Ghetto Mafia, On Da Grind
- 28 Nas, Nas Is Like
- 29 Krayzie Bone, Thug Mentality
- 30 Juvenile, Follow Me Now

NEW ON'S
TQ, Better Days
Dave Hollister, Babymamadrama
The Roots, Next Movement
Gangstarr, Full Clip



COUNTRY MUSIC TELEVISION

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Collin Raye, Anyone Else
- 2 Kenny Chesney, How Forever Feels
- 3 Martina McBride, Whatever You Say
- 4 Tim McGraw, Please Remember Me

- 5 Steve Wariner, Two Teardrops
- 6 George Strait, Write This Down
- 7 Shania Twain, Man! I Feel Like A Woman!
- 8 Dixie Chicks, You Were Mine
- 9 Terri Clark, Everytime I Cry
- 10 Ty Herndon, Hands Of A Working Man
- 11 Andy Griggs, You Won't Ever Be Lonely
- 12 Lila McCann, With You
- 13 Faith Hill, The Secret Of Life *
- 14 Brooks & Dunn, South Of Santa Fe
- 15 Patty Loveless, Can't Get Enough
- 16 Montgomery Gentry, Hillbilly Shoes
- 17 Ricochet, Seven Bridges Road *
- 18 The Wilkinsons, Boy Oh Boy *
- 19 Clay Walker, She's Always Right *
- 20 Trio, After The Gold Rush *
- 21 Chely Wright, Single White Female *
- 22 Shedaissy, Little Good-Byes *
- 23 John Michael Montgomery, Hello L.O.V.E. *
- 24 David Ball, Watching My Baby Not Coming Back *
- 25 Trisha Yearwood, I'll Still Love You More *
- 26 Joe Diffie, A Night To Remember *
- 27 Kenny Rogers, The Greatest *
- 28 Deana Carter, You Still Shake Me
- 29 Bill Engvall, Hollywood Indian Guides
- 30 Allison Moore, A Soft Place To Fall
- 31 Wade Hayes, Tore Up From The Floor Up
- 32 Cedus T Judd, Did I Shave My Back For This?
- 33 Billy Ray Cyrus, Give My Heart To You
- 34 Jessica Andrews, I Will Be There For You
- 35 Linda Davis, From The Inside Out
- 36 Sons Of The Desert, What About You
- 37 T. Graham Brown, Happy Ever After
- 38 Sammy Kershaw & Lorie Morgan, Maybe Not Tonight
- 39 Shane Minor, Slave To The Habit
- 40 Great Divide, San Isabella
- 41 Bellamy Brothers, Some Broken Hearts
- 42 Chalee Tennison, Someone Else's Turn To Cry
- 43 Warren Brothers, Better Man
- 44 Chad Brock, Ordinary Life
- 45 Brad Paisley, Who Needs Pictures
- 46 Julie Reeves, It's About Time
- 47 South Sixty Five, No Easy Goodbye
- 48 Neal McCoy, I Was
- 49 Shania Twain, That Don't Impress Me Much
- 50 Diamond Rio, You're Gone

* Indicates Hot Shots

NEW ON'S

Chad Brock, Lighting Does The Work
Chris LeDoux, Life Is A Highway
Dwight Yoakam, Crazy Little Thing Called Love
Mary Chapin Carpenter, Almost Home
Sawyer Brown, Drive Me Wild
Vince Gill W/Patty Loveless, My Kind Of Woman/My Kind Of Man



Continuous programming
1515 Broadway, NY, NY 10036

- 1 TLC, No Scrubs
- 2 Busta Rhymes Feat. Janet, What's It Gonna Be?!
- 3 Ricky Martin, Livin' La Vida Loca
- 4 Brandy, Almost Doesn't Count
- 5 2Pac, Changes
- 6 Sugar Ray, Every Morning
- 7 Robbie Williams, Millennium
- 8 Sixpence None The Richer, Kiss Me
- 9 'N Sync, I Drive Myself Crazy
- 10 The Offspring, Why Don't You Get A Job?
- 11 Tyrese, Sweet Lady
- 12 Kid Rock, Bawitdaba
- 13 Jay-Z, Jigga What...
- 14 Lauryn Hill, Ex-Factor
- 15 Tairixide, Get Set
- 16 Monica, Angel Of Mine
- 17 Jewel, Down So Long
- 18 Shania Twain, That Don't Impress Me Much
- 19 Baz Luhrmann, Everybody's Free
- 20 Lit, My Own Worst Enemy
- 21 No Doubt, New
- 22 DMX, Slippin'
- 23 Fatboy Slim, Praise You
- 24 Whitney Houston, Heartbreak Hotel
- 25 Mya, My First Night With You
- 26 Korn, Freak On A Leash
- 27 Eminem, My Name Is
- 28 Ginuwine, What's So Different
- 29 Orgy, Blue Monday
- 30 Silkk The Shocker, Somebody Like Me
- 31 Jesse Camp, See You Around
- 32 R.E.M., At My Most Beautiful
- 33 Garbage, Special
- 34 Raphael Saadiq & Q-Tip, Get Involved
- 35 Godsmack, Whatever
- 36 Jordan Knight, Give It To You
- 37 Lenny Kravitz, Fly Away
- 38 Goo Goo Dolls, Dizzy
- 39 Marilyn Manson, Rock Is Dead
- 40 98 Degrees, The Hardest Thing
- 41 Maxwell, Fortunate
- 42 Rob Zombie, Living Dead Girl
- 43 Blur, Tender
- 44 Master P, Foolish
- 45 Jesse Powell, You
- 46 Metallica, Whiskey In The Jar
- 47 JT Money, Who Dat
- 48 Whitney Houston, It's Not Right But It's Okay
- 49 DMX, Ruff Ryders' Anthem
- 50 Britney Spears, ...Baby One More Time

NEW ON'S

Will Smith, Wild Wild West
Missy "Misdemeanor" Elliott, She's A Bitch
Britney Spears, Sometimes
Sheryl Crow, Anything But Down
R. Kelly Feat. Nas, Did You Ever Think
Ice Cube Feat. Korn, F-Dying
Tyrese, Lately



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Sixpence None The Richer, Kiss Me
- 2 Sugar Ray, Every Morning
- 3 Lenny Kravitz, Fly Away
- 4 Cher, Believe
- 5 Everlast, What It's Like
- 6 Ricky Martin, Livin' La Vida Loca
- 7 Whitney Houston, Heartbreak Hotel
- 8 Baz Luhrmann, Everybody's Free
- 9 Shania Twain, That Don't Impress Me Much
- 10 Cher, Strong Enough
- 11 Jewel, Down So Long
- 12 Goo Goo Dolls, Slide
- 13 Sheryl Crow, Anything But Down
- 14 Brandy, Almost Doesn't Count
- 15 John Mellencamp, I'm Not Running Anymore
- 16 Blondie, Maria
- 17 Matchbox 20, Back 2 Good
- 18 Sarah McLachlan, Angel
- 19 Elton John & LeAnn Rimes, Written In The Stars
- 20 Garbage, Special
- 21 Eagle-Eye Cherry, Save Tonight
- 22 R.E.M., At My Most Beautiful
- 23 Alanis Morissette, Uninvited
- 24 Natalie Merchant, Life Is Sweet
- 25 Shawn Mullins, Shimmer
- 26 The Black Crowes, Only A Fool
- 27 Robbie Williams, Millennium
- 28 Natalie Imbruglia, Torn
- 29 Eagle-Eye Cherry, Falling In Love Again
- 30 Goo Goo Dolls, Dizzy
- 31 Jewel, Hands
- 32 Third Eye Blind, Jumper
- 33 Green Day, Time Of Your Life
- 34 Shawn Mullins, Lullaby
- 35 Whitney Houston & Mary J. Blige, Ain't No Way
- 36 Sarah McLachlan, Adia
- 37 Barenaked Ladies, One Week
- 38 Brian Setzer Orchestra, Jump Jive An' Roll
- 39 Ben Folds Five, Army
- 40 Elton John & Tina Turner, The Bitch Is Back
- 41 Lenny Kravitz, Are You Gonna Go My Way
- 42 Natalie Merchant, Carnival
- 43 Madonna, Nothing Really Matters
- 44 Ben Folds Five, Brick
- 45 Sugar Ray, Fly
- 46 Janet, Together Again
- 47 Shania Twain, From This Moment On
- 48 Celine Dion, My Heart Will Go On
- 49 Goo Goo Dolls, Iris
- 50 Brandy, Have You Ever?

NEW ON'S

Sarah McLachlan, I Will Remember You
Tairixide, Get Set
Citizen King, Better Days

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 15, 1999.



music network

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOX TOPS

Deborah Cox, It's Over Now
TLC, No Scrubs
Five, Slam Dunk
Whitney Houston, It's Not Right But It's Okay
Usher, Bedtime (Live)
Trick Daddy, Nann
Nas F/Puff Daddy, Hate Me Now
JT Money, Who Dat
'N Sync, I Drive Myself Crazy
112 Feat. Lil'Z, Anywhere
Total, Sittin' Home
Ricky Martin, Livin' La Vida Loca
Jordan Knight, Give It To You
Korn, Freak On A Leash
Maxwell, Fortunate
Busta Rhymes Feat. Janet, What's It Gonna Be?!



Continuous programming
1515 Broadway
New York, NY 10036

NEW

Foxy Brown, I Can't
Harlem World, Cali
Rahzel, All I Know
Jimmy Eat World, Lucky Denver Mint
Ky-mani Marley, Dear Dad
Heather Nova, Heart & Shoulder



Continuous programming
299 Queen St West, M5V2Z5

Everlast, Ends (new)
Nas Feat. Puff Daddy, Hate Me Now (new)
Sky, Push (new)
London Symph. Orch. (Williams), Duel Of The Fates (new)
See Spot Run, Weightless (new)
The Moffatts, Untill You Loved Me (new)
Ben Folds Five, Army (new)
Freestylers, Here We Go (new)
Lit, My Own Worst Enemy (new)
Backstreet Boys, I Want It That Way
Britney Spears, Sometimes
The Offspring, Why Don't You Get A Job
Korn, Freak On A Leash
Eminem, My Name Is
Prozzak, Sucks To Be You
TLC, No Scrubs
Robbie Williams, Millennium
Fatboy Slim, Praise You
Sixpence None The Richer, Kiss Me
The Tragically Hip, Bobcaygeon



Continuous programming
Hawley Crescent
London NW18TT

TLC, No Scrubs
Mr. Oizo, Flat Beat
Britney Spears, ...Baby One More Time
The Offspring, Why Don't You Get A Job
Sasha, If You Believe
Fatboy Slim, Right Here Right Now
Destiny's Child, Get On The Bus
TQ, Bye Bye Baby
Eminem, My Name Is
Robbie Williams, Strong
Liquido, Narcotic
R. Kelly, When A Woman's Fed Up
2Pac, Changes
George Michael & Mary J. Blige, As
Shawn Mullins, Lullaby
New Radicals, You Get What You Give
Cher, Strong Enough
Phats & Smalls, Turn Around
Texas, In Our Lifetime
Geri Halliwell, Look At Me



24 hours daily
32 E 57th Street
New York, NY 10022

NEW

Ani DiFranco, Jukebox
Before Dark, Baby
Cha Cha, What Cha Gonna Do?
Cool Breeze, Cre-A-Time
Everlast, Ends
Heather Nova, Heart & Shoulder
Maxwell, Fortunate
Olu, Baby Can't Leave It Alone
Second Coming, Vintage Eyes
The Corrs, So Young
The Offspring, Why Don't You Get A Job
Trina & Tamara, What'd You Come Here For
Tyrese, Lately



Three hours weekly
216 W Ohio
Chicago, IL 60610

Cyclifly, Violet High
Chelle, Mia
Fun Lovin' Criminals, Big Night Out
Spy, Baby
Tairixide, Get Set
The Offspring, Why Don't You Get A Job
'Skunk Anansie, Charlie Big Potato
Dovetail Joint, Level On The Inside
My Friend Steve, Charmed
Fountains Of Wayne, Denise
Radiohead, Palo Alto
Lit, My Own Worst Enemy
Sleater Kinney, Get Up



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

Local H, All The Kids Are Right
Jimmy Eat World, Lucky Denver Mint
Finger 11, Above
Marvelous 3, Freak Of The Week
Gomez, Arrested
The Cranberries, Promises
Dovetail Joint, Level On The Inside
Second Coming, Vintage Eyes
The Corrs, So Young
Belle & Sebastian, Dirty Dream #2
Goido, To All The Lovely Ladies
Philip Steir F/Steppenwolf, Magic Carpet Ride
No Doubt, New
Eagle-Eye Cherry, Falling In Love Again
Len, Steal My Sunshine

Music Video PROGRAMMING

MVPA Giving Its NYC Chapter Higher Profile With Seminars

MVPA SEMINARS: The Music Video Production Assn. (MVPA) is headquartered in Los Angeles, but recently the organization has been striving to bolster the presence of its New York chapter.

The MVPA will be holding a series of music video seminars in New York for anyone interested in music video production. The first seminar, "Visual Effects Wizardry At Work," will be held Tuesday (11) and will focus on digital visual effects.

Another seminar, "Post 101 Tricks In Telecine," will be held June 1. The seminar will focus on the latest tools in post-production and colorist techniques in telecine.

In July, the MVPA plans to present two other seminars. One will focus on directors' cuts of filmed projects; the other will be on cell animation. Exact dates for the July seminars will be announced. Other seminars are being planned for the fall.

The MVPA's Dan Halperin, who has been organizing the New York chapter events, says, "We're hoping to have more general networking events for the New York chapter a few times a year. We want anyone who has an interest in music videos and film production to get involved."

The seminars, to be held at Post Perfect's location at 200 E. 42nd St., will be free and open to the public. The seminar times are 7-9 p.m. (Refreshments will be provided.) Because seating is limited, reservations are required. Call 212-316-1581.

AFFILIATE SWITCH: In a sudden turn of events, the Launch Red-Eye Network has changed TV affiliates, effective May 3. The network, which consists of a variety of local music videos shows, was originally launched April 5 on KOCE-TV Los Angeles, but the network has now switched to KDOC-TV L.A.

Red-Eye Network producer Stefan Goldby explains, "KOCE had several issues with [broadcasting] standards for the music videos. They could never really define where to draw the line. There were times when they approved a video to be broadcast, and then they would change their minds because they found something

objectionable about the video. We're pleased that we were able to find a new home at KDOC."

KOCE officials could not be reached for comment.

Following is the revamped schedule for the Red-Eye Network:

Mondays: "Planet Pop!" at 1 a.m.

Tuesdays: "California Country" at 1 a.m.

Wednesdays: pop/rock "Launch Top 21" at 1 a.m.

Thursdays: modern rock program "Music Link" at 1 a.m.

Fridays: modern rock program "Are-Oh-Vee" at 1 a.m.;

R&B/hip-hop "Urban Nights" at 1:30 a.m.; and dance/alternative "BPM" at 2 a.m.



by Carla Hay

ON THE MOVE: MTV Networks has promoted Bruce Friend to senior VP of international worldwide research and planning. He was previously Nickelodeon VP of worldwide research and planning.

VH1 has named Todd Schwartz director of current programming. He was previously Lifetime director of series and specials, East Coast.

Shooting Star Pictures has signed directors Thomas Trail and Jeff Kennedy.

LOCAL SHOW SPOTLIGHT: This week's spotlight is on R&B/hip-hop program "The Underground Video Show," which has been on the air since 1992.

TV affiliates: The program is on various affiliates throughout the Midwest and South, including WYCS-TV Louisville, Ky., WMKG-TV Muskegon Heights, Mich.; and Comcast Cable in Detroit.

Program length: 60 minutes
Time slot: various

Key staffer: Paul Billings, executive producer/host
Web site: members.aol.com/undervideo

Following are the top five videos for the episode that aired April 26:

1. Jay-Z, "Jigga What..." (Roc-A-Fella/Def Jam/Mercury).
2. TLC, "No Scrubs" (LaFace/Arista).
3. Eric Benet, "Georgy Porgy" (Warner Bros.).
4. Mac 10, "Let The Games Begin" (Priority).
5. Jesse Powell, "You" (Silas/MCA).

WHAT'S BEHIND SOARING TICKET PRICES?

(Continued from page 1)

summer for a ticket price of nearly \$100 in most major cities. At the end of the day, your common fan doesn't understand the finer details of mounting a tour. All they see is a high price on a show that they want to see, and that triggers the perception that the artist is being greedy—since most people think that the artist is getting all of the money.”

In fact, the “finer details” of the concert industry, circa 1999, reveal a confluence of factors influencing how and why ticket prices are at the level that they are. These include:

- Higher artist guarantees;
- Competition among promoters, partly fueled by the growing might of SFX Entertainment, which will produce nearly 20 national tours this summer;

‘All they see is a high price on a show and that triggers the perception the artist is greedy’

- The rising expenses of mounting a tour; and
- Increasing building construction and operating costs, which are passed on to consumers in the form of facility fees, restoration charges, or other add-ons.

Which factor is primary depends in large part on whom you ask.

“Talent costs drive the overall machine,” says Irv Zuckerman, president of SFX-owned Contemporary Productions, a St. Louis-based promoter. “No [act] is saying, ‘We’d play for so much less money’ [or] ‘We’ll play for \$100,000 instead of \$200,000.’ No one wants to stop the bidding-up process.”

While the ticket-pricing process does begin with the artists, they say that their costs are constantly increasing and, therefore, ticket prices must as well. In addition to the standard 15% off the top that goes to the act’s manager and the 10% that goes to the booking agency, acts must pay all the expenses for production, additional musicians, and their crew.

“We’ve seen our costs climb because we have the same people coming out with us; they’re full-time

employees, and they’re all getting raises, hospitalization, and retirements,” says Richard “Gus” Gusler, attorney for Hootie & the Blowfish.

Moreover, many artist representatives point back at venues and note big hunks of income—of which artists never see a cut—that venues can make from sponsorships and suites.

Often 2% of the manifested seats are held for the building’s corporate sponsor, with the act getting no revenue from the sponsorship money or the tickets.

Sponsorships, usually signed for a number of years, work in a variety of ways. Some facilities have an underwriter that sponsors all events at the building year-round. Others—primarily amphitheatres—will have a summer concert series sponsor. The venue sponsor—often a soft-drink firm, like Coca-Cola or Pepsi, or a regional food chain, like Hard-ee’s—generally pays the facility a seven-figure sum for significant signage at the venue (often onstage) and often has its name placed on advertising, on tickets, or wherever else it can negotiate.

Additionally, acts don’t receive money from seats in corporate boxes or suites. Combined, those can amount to hundreds of tickets that may be sold.

If artists received revenue from these additional streams, managers argue, chances are that ticket prices could decrease.

“This is all money that’s generated by the artist being in the venue,” says a tour manager. “If that were shared with the artist in some way, the ticket prices could be lower.”

Not getting paid for seats they’re aware of is one thing, but many artist representatives say that they always have to be on the lookout for money made by venues and promoters on seats they don’t know exist.

“This morning I was holding on the phone for someone at [an amphitheater], and I learned that the local radio station sells a \$100 lawn pass that’s good for 10 shows,” says the tour executive of an act on the road this year. “They may have discounted my ticket, and I don’t even know if I’m getting paid for that. You can’t tell if there are 1,000 more people on a lawn. And they might not show up as tickets, because if it’s a pass, even if you do a drop count [a count of the hard tickets sold], it won’t show up.”

“The shed is selling the venue to

sponsors but not giving any of that money to the artists. They’re giving away tickets to sponsors that the artist sees no money from. Then I have deals where the [arena] gets 2% of the manifested seats plus the suites and the box seats, and we get none of that money.”

“When I was a concert promoter, I was doing a sold-out show at a coliseum in the South in 1984 with Duran Duran,” says Gusler. “The tour accountant called in the building manager and asked him who were the people sitting in 64 seats in [a certain] corner of the building and why those tickets weren’t on the manifest. It turns out those seats weren’t supposed to exist. The arena manager paid him in full for the 64 seats. He said it was the first time anyone had ever questioned him

‘Everybody understands this is a partnership between artists, promoters, and venues’

about those seats.”

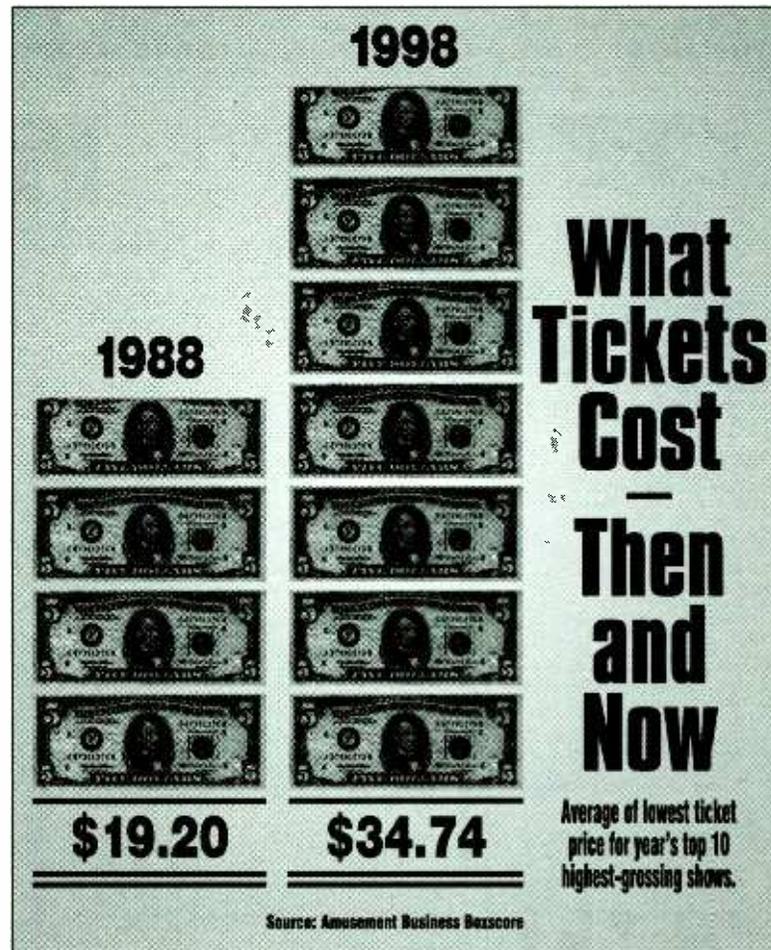
THE ADD-ONS ADD UP

If there’s a point on which managers and promoters do agree, it’s that a key factor in the rise in the prices paid by consumers to see shows is an increase in ancillary fees, such as facility fees and service charges for ordering tickets over the phone via companies like Ticketmaster. (There are no service fees if a patron opts to buy a ticket at the venue’s box office.)

While an act sees none of the money from these ancillary fees, those charges are often taken into consideration when the act sets ticket prices.

“We have a sheet that goes out to every promoter making an offer on the date, and [the promoters] had to list everything that is getting tacked on to the ticket, such as parking, [ticketing service charges], etc.,” says Gusler. “He has to send that to us before we’ll approve a ticket price.”

While some arenas charge facility fees, it’s usually amphitheatres that are tacking on that surcharge. Facility fees, such as those at Riverport



Amphitheatre in Maryland Heights, Mo., or Sandstone Amphitheatre in Bonner Springs, Kan., can be as high as \$4 per ticket.

“Facility fees are ridiculous,” says Jeff Kwatinetz, manager of Korn, Limp Bizkit, and the Backstreet Boys. “It’s a backdoor way that promoters and buildings are getting money outside the deal. It’s a drag, because it’s not going to the artist.”

But venue managers say increasing construction and operating costs have to be covered somehow.

“In 1999, everyone understands that this is a partnership between artists, promoters, and venues, and all of us are constantly looking for ways to reduce our annual losses,” says Tim Ryan, GM of Arrowhead Pond, an indoor arena in Anaheim, Calif. “Even as busy as we are at the Pond, we’re still not a facility that operates in the black.” However, the Pond doesn’t have a facility fee.

Facilities, along with Ticketmaster, also determine the concert service fee that will be charged by the

ticketing giant. The average fee for all Ticketmaster events—not just concerts—is \$4, according to the company. Concert service charges are generally higher than those for sporting events (where the arena is counting on repeat business) or family shows. The service charge usually absorbs the credit-card fee that accompanies each order.

COMPETITION SPURS PRICES

Promoters also can be held accountable for driving up ticket prices as they try to outbid one another on a show, observers note.

“Once we find out the date is available, we’ll make a stab,” says promoter Danny Zelisko, head of Phoenix-based Evening Star Productions. “We may guarantee them \$200,000, and someone else will guarantee them \$400,000, and in the blink of an eye you’ve gone from a \$40 ticket to \$75.”

The role of SFX in this escalation is a matter of debate. SFX, which

(Continued on next page)

Several Arenas Form Network To Promote Indoor Touring

BY MELINDA NEWMAN

LOS ANGELES—In an effort to become more competitive with amphitheatres, a number of indoor venues have formed ArenaNetwork with the aim of bringing concerts back inside.

“We want to balance touring—we’d like to see more tours going out in the winter, spring, and fall instead of just the summer, and we’d like to see them go into arenas,” says Pat Christenson, GM of the Thomas & Mack Center in Las Vegas and one of the founders of ArenaNetwork.

Close to 20 venues, including America West Arena in Phoenix and the Delta Center in Salt Lake City, are members of the web, which was formed in February. Christenson says the number could swell to 30 by the end of the summer.

ArenaNetwork has hired L.A.-based Concerts West to handle talent buying for the venues and is expected to hire a designated talent buyer by the end of May.

With the rise of the amphitheater, touring has become increasingly a summer-only venture over the last two decades, with some acts shunning arenas completely. While many indoor venues

have tried to be competitive by offering incentives to acts, such as lower rents, their efforts haven’t been very successful.

Additionally, since many of the sheds are owned by local promoters, arenas often take a back seat when the promoters are deciding where to place the show.

“The whole concept is to put in offers for our own buildings, and the talent buyer can go to the act or the booking agent and say, ‘You can play all these buildings, and here’s the deal,’” says Christenson. However, he adds that not all buildings are expected to participate in the bidding process for every tour.

Christenson says the idea of a network had been brewing for quite some time, but as SFX began snapping up more sheds, the urgency rose. “I think the SFX deals woke us up to the reality that we’re going to have to be committed to our own destinies,” he says.

Participating venues must have the ability to self-promote, although they can work with a local promoter if they choose. They also must have a strong marketing staff. “The buildings have to

(Continued on page 93)

WHAT'S BEHIND SOARING TICKET PRICES?

(Continued from preceding page)

has acquired enough promoters and amphitheaters to control a huge percentage of the touring box office for the summer, is seen by some observers as having helped propel an artist-guarantee situation that's ultimately trickling through the system to swell ticket prices. For example, the guarantee on this summer's Paul Simon/Bob Dylan show is \$500,000 in many markets, according to sources.

"As a [talent] buying organization, [SFX] has just gone out and thrown money at things," says one manager. "I don't think that's the best way to develop acts."

However, SFX has also arranged pre-show sponsorship for a "Levi's stage"

on the fairway outside the main venue at spring and summer shows to expose additional acts. SFX reportedly allows headliners to choose these pre-opening acts.

SFX could not be reached for comment by press time.

Even when acts try to keep ticket prices low for fans, promoters occasionally try to get them to raise them.

"When [Hootie & the Blowfish] went out in 1995, the promoters were saying, 'Everyone else is

charging more than you're charging. There's a lot of demand for the tickets, and people would be willing to pay significantly more,' " says Gusler. "But we didn't raise them."

THE FAN FACTOR

Other managers make a point to factor fans into the calculation.

"We set our ticket prices based on a long-term view," says Kwatinetz. "I'm building acts for the future, not just milking the audience."

Other managers set prices based

on market research. "We ask audiences what environment they want to see an act in and what they'd be willing to pay," says Kovac.

"[Former client] John Mellencamp's a

great example of the price coming back higher than I thought it would for his theater tour," he adds.

Seeking to arrange a seven-market re-entry into touring after his recovery from a 1994 heart attack, Mellencamp did a March-April 1997 "theater tour" to promote his album "Mr. Happy Go Lucky." Venues in each market were theaters ranging in size from 2,600 to 5,200 seats, each chosen for its intimacy, sight lines, and ambience. Ticket prices ranged from \$38 to \$100, with the top price

'We ask audiences what environment they want to see an act in and what they'd be willing to pay'

REALNETWORKS, THOMSON PRODUCTS COULD OPEN MAINSTREAM DOOR TO MP3

(Continued from page 5)

porters in the music industry, including indies Rykodisc and Sub Pop.

"This is an important product that pushes forward the digital music experience," says Lars Murray, director of new media for Rykodisc. "Any CD-copying tool is a concern, but this is not the first product to do that. What is significant is that this also contains built-in links to legitimate digital-download offerings."

Other companies supporting the launch include CDuctive, Goodnoise, and Sputnik7.

One major-label new-media executive says RealJukebox's "Get Music" area may hasten the mainstreaming of digitally downloadable music.

A recent Amazon.com promotion for Sarah McLachlan's new album, "Mirrorball," which offers two free digital downloads, is also credited by

the executive as an influential milestone in the mainstreaming of digital downloading (Billboard, April 17).

Amazon approached McLachlan directly. Similarly, in the absence of major-label approval, RealNetworks is approaching some artists and managers directly for music to support the product's launch. Downloaded content from Public Enemy and the Offspring was coordinated through

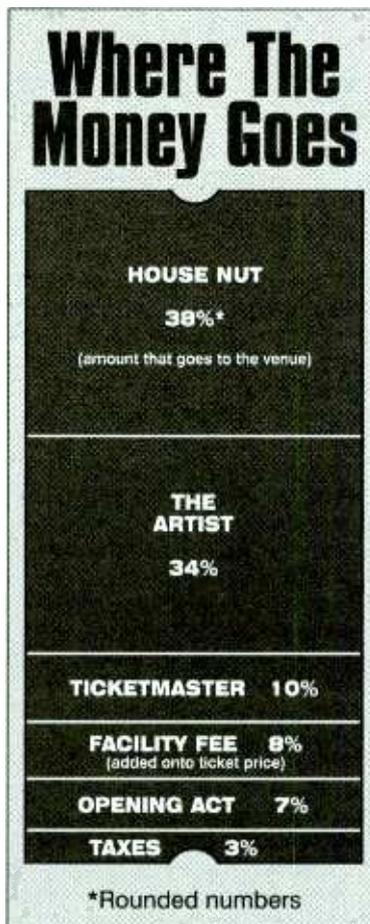
for front-row or box seats. The shows featured opening acts the Why Store (from Mellencamp's Indiana base) and singer Amanda Marshall. Mellencamp and his band did a two-hour show, with a set focusing on songs requested by fans. The tour was kicked off with a record-breaking "Tickets First" promotion with VH1 and Ticketmaster (Billboard, Feb. 22, 1997) that sold 30,000 choice seats on the air in less than three hours. That intimate tour is considered to have influenced other shows—such as Neil Young's current acoustic tour, in which the top price for front-row seats is \$125.

"The fans were willing to pay a different price than if they were seeing [Mellencamp] in an arena or stadium," Kovac adds. "The problem is the promoters are all guessing, and they argue passionately without talking to their audience."

It's not all altruism on the artists' part, counter promoters.

"Every act starts out being really sensitive," says Evening Star's Zelisko. "But it ends up, somehow, that they want to charge the maximum they can without looking like pigs."

Then, Zelisko says, there is the issue of scalping. "A band may say, 'If we price our tickets for \$50, and the brokers are going to get \$100 and \$150, why don't we charge that?' The problem is that you put out a signal if you go with that high a ticket to a certain class of your ticket-buying public, and they can't afford that ticket in a million years."



The above example is from a Hootie & the Blowfish date at an amphitheater. The numbers are the percentages claimed of the \$39 paid by consumers: \$32 for the ticket plus a \$4 Ticketmaster fee and a \$3 facility fee.

THE INDOOR OPTION

Many managers feel amphitheater fees are much too high. Therefore, they're turning more often to indoor arenas.

"The summer business is outdoors, but we're going indoors nine times this summer and will continue to go indoors because of the deals," says a tour manager. "In one city, we're playing indoors because the deal is more competitive. My ticket prices are \$50 and \$37.50. If I'd gone outdoors, I would have had to charge \$55, \$45, \$30, and \$22.50, including the facility fee. I went indoors because the house nut [i.e., labor costs, rent, staffing, advertising, etc.] was much cheaper." He estimates that the house nut for amphitheaters ranges from \$75,000 to \$110,000, with most arenas at a lower rate.

In the end, while insiders debate the nuts and bolts of ticket prices and their consistent rise, others are more interested in simply ensuring that the shows themselves are strong enough to warrant any price.

Jerry Ade, president of the New York-based Famous Artists booking agency, says, "Everything is more expensive than it used to be, and people understand that. If people want to see an artist, it doesn't matter what the ticket price is."

"The bottom line is that you can't give away tickets to a bad show, and you can't keep great seats in the box office for a hot artist with a \$75 ticket price."

COMMENTARY

(Continued from page 6)

in trouble.

Let me use a personal example to show how some of us artists are "making it work" for ourselves.

After 13 years of recording for established indies, I looked to Ani DiFranco for inspiration and last year started my own label. My second disc, "The Stealth Project—music under the radar," comes out in June and features 16 artists from 15 labels.

So what? So, this album will not be in traditional stores for at least 16 weeks; all the artists will be selling it at their shows and some on their Web sites. But the real hook is that we have struck an exclusive pact for a 16-week MP3 promotion with online site songs.com.

Each week for 16 weeks a different song from the album will be made available as a free download. Yes, a patient person could theoretically get the entire album for

free in four months' time. But since the point of this project is to interest the listener in obtaining each artist's solo work and attending his or her concerts (that information is listed in the liner notes and on the Web site), that's a risk we are willing to take.

We also know we will not receive any royalties for these downloaded songs. But we are confident this process ultimately will increase our concert revenues over time—which is where we've always made a bigger paycheck anyway.

Additionally, to get the free download, an E-mail address must be given. This will then be used to advise downloaders of the availability for sale through the site of both the album containing that track and other albums by the featured artist.

The result: Songs.com builds its database; the downloaded artist

wins thousands of new fans who had never before heard of him or her; more copies of the artist's own albums and the group compilation are sold, which now promotes the other 15 artists on the disc; more of their albums are sold; new fans are won; concert audiences for all of us grow; the quality of music in the air rises.

Our is just one example of the potential that exists for artists—and the music industry—to harness these new technologies in ways that will help us all. More approaches are doubtless being devised—and tested—by countless artists, I am sure, even as you read this.

Because have no doubt: More artists are going to embrace MP3 very soon. And more will start their own labels. As I said before, the music business as we have known it is over.

Change is good.

a2b Music, which offers a download music plug-in for RealJukebox.

"We wanted to do something that allowed us to directly interact with our audience," says Dexter Holland, lead singer of the Offspring. "MP3 and the Internet have been a real eye-opener for us . . . I guess we really decided to do this after reading that we were the No. 1 most-pirated band on the Internet. It's almost as if there is a new global radio station called the Internet. This is just a good way to get our music across to kids who want to hear it."

THOMSON'S LYRA

To assist those kids in playing back the music, Thomson Multimedia will offer two models of the LYRA in the third quarter. The low-

est-price model will sell for less than \$200, according to Thomson spokesman Dave Arland. A price has not yet been determined for the higher-end model, which will contain a memory card with more storage space and other extras.

Both models support the MP3 format, as well as RealNetworks' G2. In addition, both will be bundled with RealJukebox.

The product will compete with existing portable players, such as Diamond Multimedia's Rio.

As competition grows among the portable digital music players, the average price continues to drop. For example, the Rio can now be found for sale as low as \$118, following a price reduction and a \$50 rebate from Diamond.

THREE MAJORS PLAN DIGITAL DISTRIBUTION

(Continued from page 5)

Some industry observers say InterTrust is gaining an inside edge in the race to win over music companies with technology that enables the secure digital distribution of music.

"We think it's a strong solution, but we haven't made any commitment to using it yet," says a new-media executive at another major music company.

InterTrust's technology has several competitors, including Microsoft, Liquid Audio, IBM, and Softlock.

The newest competition comes from digital security software com-

pany MusicMarc, which announced May 4 a new security solution that employs copyright protection for digitally downloaded music in multiple platforms, including MP3 (Billboard *Bulletin*, May 5). MusicMarc plans to offer labels and retailers the technology, which requires consumers to register with a retailer of their choice before downloading promotional or purchased music.

The technology tracks authorized downloads while protecting the identity of users through a proprietary tracking technology known as SurferID.

Music Bridges Around The World Sponsors Havana Exchange



N'Dea Davenport and Michael Franti participate in an impromptu music circle in the streets of Havana.

The Music Bridges Around the World organization recently organized a songwriting exchange trip to Havana for more than 40 songwriters and performers. The artists, including Montell Jordan, Jimmy Buffett, Indigo Girls, Lisa Loeb, Me'Shell Ndegéocello, Gladys Knight, and Don Was, wrote songs with Cuban artists during the nine-day event, which culminated in a party at the palace of Fidel Castro and a closing-night concert at Havana's Karl Marx Theater.



Shown celebrating before the closing-night concert, from left, are bassist Phil Chen, Bonnie Raitt, Todd Smallwood of Music Bridges Around the World, and Alan Roy Scott, founder of Music Bridges Around the World.



Cuban jazz pianist Chucho Valdes performs with his group Irakere.



Shown standing, from left, are Lisa Loeb, Ray Guerra, and Mark Hudson. Seated is Burt Bacharach.



Taking a break from songwriting, from left, are Lisa Loeb, Me'Shell Ndegéocello, Brenda Russell, and Joan Osborne.



Shown in concert, from left, are Dave Koz and Yosuanni Terry.



Shown, from left, are Emily Saliers of Indigo Girls, Yosuanni Terry, and Amy Ray of Indigo Girls.

newsline...

SIMON BURKE, chief executive of the London-based Virgin Entertainment Group, resigned his post May 6, according to sources, apparently to head up Hamley's, the renowned London toy store. Burke has been with Virgin for 12 years. At press time, it was unclear if Virgin would replace him. Virgin executives could not be reached at press time.

ED CHRISTMAN

THE SEAGRAM CO. LTD. posted better-than-expected results for the third fiscal quarter, including gains for the Universal Music Group (UMG). Pro forma music earnings before interest, taxes, depreciation, and amortization (EBITDA) were \$106 million, up 25% from pro forma EBITDA for the same period last year. UMG revenue for the quarter rose 4% to \$1.26 billion. Cited as strong sellers during the period were Andrea Bocelli, DMX, Jay-Z, George Strait, and Shania Twain. In addition to music, Seagram saw gains in its spirits and recreation divisions and losses in its film arm. The company as a whole posted a net loss for the quarter of \$199 million, or \$0.50 per share, vs. a net loss of \$21 million during the same period last year. For the nine months to March 31, UMG's EBITDA was \$208 million, up from \$72 million in the same period the year before. Seagram's total actual EBITDA fell 21% to \$769 million. "We expect our momentum to continue," said president/CEO Edgar Bronfman Jr. in a statement accompanying the results, which were released May 6. "In music, we foresee a solid release schedule next quarter. We are also confident in our ability to achieve our annual savings target of \$300 million by fiscal year 2001 and to achieve our announced target of \$850 million of pro forma EBITDA for this fiscal year." Seagram's stock closed May 6 up 1.4% to \$59.75.

Seagram

AS EXPECTED, Viacom is putting Blockbuster back into public ownership. The media giant has registered with the U.S. Securities and Exchange Commission for a proposed offering of Blockbuster Class A common stock. Viacom took Blockbuster private when it acquired the 6,500-store chain. Salomon Smith Barney and Bear Stearns are the underwriters.

SETH GOLDSTEIN

LOOK FOR the Creative Artists Agency (CAA) to become the exclusive agent for Chrysalis Music Publishing's operations in Nashville. While the Chrysalis Music Publishing name remains, the operation will shift to CAA offices in the city, where CAA agent Clay Myers will be responsible for the Chrysalis catalog and that of CAA. The new arrangement, in which Chrysalis Music becomes CAA's only publishing client, is an outgrowth of novel publishing ties between Los Angeles-based Chrysalis Music and CAA, the powerhouse L.A. agency, wherein Chrysalis can sign co-publishing or administration deals with talent in the CAA stable (*Billboard Bulletin*, Jan. 5). It was in talks with Chrysalis Music president Leeds Levy that Myers, formerly with Reba McEntire's publishing operation, became a key figure in bringing the Chrysalis Music/CAA deal to fruition.

IRV LIGHTMAN

DENON RECORDS in the U.S. will link with Atlantic Records for distribution, according to sources. In addition to Denon, the line includes Savoy Jazz Records and a new pop entity whose name was not available at press time. Denon's current distributor is Portland, Ore.-based Allegro.

IRV LIGHTMAN

EDEL MUSIC is continuing talks with Velvel Records to acquire certain assets of the New York indie, sources say. Velvel president Bob Frank began talks with edel after Velvel founder Walter Yetnikoff was unable to secure new financing and made plans to close the label. If the negotiations are successful, Yetnikoff is expected to exit.

ED CHRISTMAN

NATIONAL RECORD MART posted a comparable-store sales increase of 6.3% for April, compared with the same time period last year. Total sales for April increased 28.1% to \$9.3 million, up from \$7.3 million. The company also has opened five stores recently, bringing its store count to 179, according to a company statement. The company's stock closed at \$10.25 on May 6, down 12.5 cents from the previous day's close of \$10.375.

ED CHRISTMAN

DIGITAL MUSIC DISTRIBUTION technology company Liquid Audio is aiming to raise \$60 million in its initial public offering (IPO), registered May 5 with the Securities and Exchange Commission. The Redwood City, Calif.-based company, which will trade under the symbol LQID, is expected to go public in late June or early July. According to its filing, the company had a net loss of \$8.5 million on revenue of \$2.8 million in 1998. The company has an accumulated deficit of \$20.2 million as of March 31. The IPO will be managed by Lehman Brothers, BancBoston Robertson Stephens, and U.S. Bancorp Piper Jaffray.

BRETT ATWOOD

BILLBOARD BOWS WEB SALES CHART

(Continued from page 1)

ment, as well as Web sites maintained by brick-and-mortar merchants like Trans World Entertainment and Best Buy.

Currently missing from the reporting pool is Amazon.com and the Web site operated by Tower Records. Although Tower's stores do report to SoundScan, its Web sales are absent due to a programming incompatibility that will likely be resolved. Amazon.com chooses not to report its sales.

Dedicated artist sites also report to the chart, including ones for Beck, Korn, Marilyn Manson, Slayer, and Soul Coughing, as well as label Web sites, such as those maintained by Interscope, Mammoth, Grand Royal, and House of Blues.

Internet sales have long been incorporated in SoundScan's all-stores charts. The new chart solely reflects albums shipped to consumers' homes, with sales recorded

by ZIP code as orders are fulfilled.

The first No. 1 on Top Internet Album Sales belongs to the new Cranberries album, "Bury The Hatchet," which also bows at No. 13 on The Billboard 200. The Cranberries' chart-topping start illustrates that the new chart, with its specialized constituency of consumers, will provide a different picture from Billboard's incumbent charts. Two new albums start on The Billboard 200 with higher ranks than "Bury The Hatchet": The various-artists "Ruff Ryders: Ride Or Die Vol. 1" enters at No. 1, while the "Dawson's Creek" soundtrack enters at No. 7.

Unlike most charts in Billboard, catalog titles (albums older than 2 years old) are eligible to appear on Top Internet Album Sales, although none show up in this issue's 10-position list. Catalog titles are also eligible to appear on the SoundScan-generated Top Kid Audio list.

PARALLEL IMPORTS STIR DEBATE IN EU

(Continued from page 8)

these results can lead to more EU countries understanding the negative effects of restrictions on parallel imports for European consumers."

In the U.K., the Parliament's Trade and Industry Select Committee is continuing its hearings into the effect on a number of industries of allowing in parallel imports.

The committee's interest in the issue has been aroused by the clothing, motor, and pharmaceutical sectors, but music is an area that has attracted its interest. As a result, the British Phonographic Industry (BPI) was invited to give evidence to a committee hearing on April 30.

The delegation consisted of BPI director general John Deacon and council members Martin Mills and John Kennedy. The presence of Mills, founder and chairman of the indie company Beggars Banquet, was piquant, because a main plank of the BPI's arguments is that the indie sec-

tor would be hit first and hardest by allowing parallel imports into the EU (Billboard, Dec. 8, 1998).

Deacon comments, "The arguments peculiar to the record industry were expressed succinctly and concisely by John Kennedy and Martin Mills. The British record industry is an innovative and financially successful creative industry. We strongly believe that the introduction of [parallel imports] would lead to job losses, a decline in local investment, and a reduction in royalty income for musicians and tax income for the government."

The committee hearing was held while BPI chairman Rob Dickins was with a government delegation in China (see story, this page) seeking to find new markets for British music. "There is an irony to that," Dickins notes.

Dickins fears that the government's disquiet with the alleged

The sales total that places the Cranberries on top of the Web chart represents less than 2% of its opening-week sales total.

"Although the Internet still represents a small part of the music industry's pie, the sector's future role is much anticipated by labels, distributors, competing merchants, and Wall Street," says Geoff Mayfield, Billboard's director of charts. "Top Internet Album Sales will allow our readers to track this fledgling marketplace and the ways it compares with and contrasts to sales in the overall music market."

The chart starts in Billboard at 10 positions deep without sales bullets. "As the E-commerce market grows and SoundScan adds more reporting sites, we will consider running the Internet chart deeper," says Mayfield. "When that expansion in volume occurs, it will make more sense to add bullets to the chart."

restrictive practices of other industries may be so strong that it presses for a lifting of restrictions on parallel imports that would have a profound—though somewhat unintended—effect on the music industry.

"The worry is that they will throw out the baby with the bath water," Dickins says.

However, the U.K., like Sweden, is restricted to using its influence to secure action on a pan-European level.

A decision last year from the European Court of Justice, the so-called Silhouette ruling, confirms that only the EU as a whole and not individual member states can make a decision on parallel imports. The Silhouette ruling takes its name from an Austrian sunglasses manufacturer that asked for the court to make a decision.

Assistance in preparing this story was provided by Kai R. Lofthus in Oslo.

China Studies U.K. Model For Music Biz

BY JEFF CLARK-MEADS

LONDON—China is looking to the U.K. for inspiration in building its music business, according to Rob Dickins, chairman of the British Phonographic Industry (BPI).

In so doing, he feels, this massive market should become more accessible to Western companies.

Dickins accompanied U.K. Culture Secretary Chris Smith during the politician's visit to China April 27-May 6. Also represented in the delegation were leaders of the British movie industry and the BBC.

Dickins notes that during the visit, officials from China's Ministry of Culture and Copyright Bureau asked to visit the BPI in London during the summer.

"They are fascinated by the British model," he states. Dickins says this fascination stems from the growth of the U.K. industry from modest beginnings to an interna-

tional force during the BPI's 25-year history.

Unlike the longer-established U.S. business, the British industry built an infrastructure in a relatively short time and, says Dickins, the Chinese are eager to learn from

'There's definitely a generation in waiting'

this. There are, he feels, advantages for Western companies in that enthusiasm.

"For us to be able to sell music there, they have to be an international record business," Dickins comments. He says he was encouraged by the political climate in China.

"The copyright laws there are the same as ours, they've signed the

Berne Convention, and they are very aware of [the World Intellectual Property Organisation]," he says. "The problem they have is the piracy in Macao, which is not yet under their jurisdiction."

The biggest barrier to trade with China is that the authorities there refuse to allow Western companies to operate freely in the country. Dickins, though, says he senses slow but steady improvement in the situation. "I don't feel the current situation will last forever," he says.

However, he adds, "nothing happens fast in China. Our delegation was another drip of water onto the stone."

In market terms, he says, he detects relatively rapid changes. "I took some pop and some classical CDs with me, and every official and politician we met said he had a son or daughter who liked the pop CDs. There's definitely a generation in waiting."

FANS AWAIT RANDY NEWMAN'S 'LOVE'

(Continued from page 1)

which has netted him numerous Academy Award nominations. Last year, he got three for "Pleasantville," "A Bug's Life," and "Babe: Pig In The City."

"I've actually been very busy over the last 10 years—more so than the 10 years before—but doing this album has made me think that this is probably what I do best and should do more often," says Newman. "It used to be that I earned my living equally from records and movies. Now movies are bigger—and records, well, 'Faust' was a luxury. I made more money when I had a paper route."

Newman's new album, he says, is titled "Bad Love" because many of its songs relate to that concept.

BUG MUSIC

(Continued from page 43)

such writers as Arto Lindsay, Cheri Knight, Jenifer Jackson, and Kramer. Working with Velletri is creative manager Jeff Pachman.

Through Bug Ltd., the London office, Bug has established a worldwide presence under creative director Paul Jordan that the company says has enabled it to keep up with Europe's "fickle music scene, with transatlantic song-plugging becoming almost a daily activity."

Gomez, like most creative publishing people, has lots of stories to tell on the origins of important covers: "T Bone Burnett pulls out an unfinished song, 'Killing Zone,' that he and Roy Orbison were working on for Roy's project. He [then] pulls in Bob Neuwirth to finish the song. I pitch it to k.d. lang and her producer Craig Street. They change the title to 'Till The Heart Caves In,' and it ends up on k.d.'s 'Drag' album.

"[On the same] album, I speak with my writer David Barbe and tell him that k.d. wants a song that alludes to 'smoking and addiction' and the 'addiction of love,' and he custom-crafts the beautiful song 'Your Smoke Screen,' which also ends up on the album. Before I heard of the k.d. lang project, these songs did not exist."

MOTOWN SET SALUTES GAYE'S 60TH

(Continued from page 23)

For retailers, Motown is creating special lithographs of the album artwork. These will be signed by some of the featured artists, says Robinson, who adds that "listening stations and in-store play will be major components in creating awareness about this project."

Vinnie Birbiglia, merchandise manager of music for Albany, N.Y.-based Trans World Entertainment, is anxiously awaiting the arrival of "Marvin Is 60."

"Marvin is Marvin. He's a legend," says Birbiglia. "The success of this album will depend on how the songs have been interpreted. This set could be huge if the artists involved have done justice to the original recordings."

"Inner City Blues," another Gaye

"It's consistently thematic," he says. "'I Miss You' is written to my ex-wife—love at the wrong place at the wrong time with the wrong person. 'I'm Dead' is about self-love; 'Great Nations Of Europe' is about the love of Western civilization as opposed to the rest of the world. There is such a thing as bad love, and that's why I wrote the album."

While Newman reunites at DreamWorks with his longtime producer and previous-label executive Lenny Waronker (now a top DreamWorks exec), "Bad Love" was produced by Mitchell Froom and Tchad Blake.

"Lenny suggested I listen to some of their productions, and I listened to Los Lobos and the Latin Playboys and Bonnie Raitt and thought they'd be good for me," says Newman. "They're good in what I'm not interested in—like basic tracks. I'm more interested in orchestras than what drums sound like, and drum sound is the basis of making records."

So pianist Newman handled the orchestra, Froom and Blake took care of the basics (with musicians including guitarist Gregory Cohen, bassist Steve Donnelly, drummer Pete Thomas, pedal-steel guitarist Gregory Leisz, and Froom on keyboards), and the result "might be the best record I've ever made," says Newman.

"People hang on to 'Sail Away' and 'Good Old Boys,' and I feel the same about 'Trouble In Paradise,' but I think this is better," adds Newman, whose song are published by Randy Newman Music (ASCAP). "There are really good songs like 'The World Isn't Fair,' 'I Miss You,' 'I'm Dead.' They're as good a bunch of songs as on 'Sail Away,' with no signs of deterioration—but I'm looking."

Bob Douglas, music merchandising director for Amazon.com, seconds Newman's assessment.

"It's a brilliant return to form," says Douglas, "a throwback to my favorite records of his—and probably his other fans'—like 'Sail Away.' This record is like that in terms of serious content and witty songs. I've longed for a Randy Newman album like this for years."

According to DreamWorks senior

executive Bruce Tenenbaum, the label's charge is to let Newman's fan base know that there's a new album out there and that it's his first collection of regular studio songs in more than a decade.

"We were going to put it out in the fall, but he'll be working on the soundtrack to 'Toy Story 2,' so he'll be unavailable to us from July to September," says Tenenbaum. "So we'll put the record out now, with the main goal to hit people who know Randy Newman and communicate that the record is out and then spend the summer broadening the base and have him back in the fall to hit that expanded audience."

Newman, who is managed by Cathy Kerr and booked by Monterey Peninsula, has shows scheduled in May and the first two weeks in June, including stops in Atlanta; New Orleans; Palm Beach, Calif.; Los Angeles; San Francisco; and Nashville. He is also slated to play a public radio station convention during this period, and DreamWorks is particularly targeting that format.

"His audience is educated adults, and [they] probably have a little more

money in their pocket than a regular audience, so to reach them we're first going to NPR stations," says Tenenbaum.

"We're creating a sampler—as opposed to going with a single—and also servicing it to other formats, probably triple-A and possibly AC," he continues. "But we're also servicing the whole album."

Norm Winer, programming VP at triple-A station WXRT Chicago, feels that "Bad Love" is full of lines and musical moments that stand up next to previous Newman masterpieces.

"After going away as the soundtrackmeister, we've got him back dealing with the world as he sees it," says Winer. "And no one sees the world quite the way he does, in dealing with patriotism laced with irony and the absurd and full of such rich characterizations."

Tenenbaum obviously looks to capitalize on Newman's three Oscar nominations from last year and his upcoming work on "Toy Story 2."

"A lot of people are aware of him because they love singer/songwriters, while others know him because of his soundtracks or saw him and Peter

Gabriel do 'Babe: Pig In The City' on the Oscars. So we're trying to reach that audience. And if you listen to this album, it's like a soundtrack to a movie, without the movie. You have to provide your own visuals, and we're trying to capture that in the marketing."

DreamWorks expects to promote the album heavily online and is piggybacking on Newman's recently issued Warner Archives/Rhino boxed set, "Guilty: 30 Years Of Randy Newman," which contains cards announcing "Bad Love." Additionally, the label plans on getting heavy exposure on broadcast and cable TV, including an appearance on "The Tonight Show With Jay Leno" already slated for the week of release.

"So we're getting it out now while he's available for touring and media opportunities, and then we'll build over the summer and take advantage of more opportunities when he returns in the fall to give us a running start toward Christmas," says Tenenbaum.

"But this isn't Korn we're dealing with here or a hip-hop group that has to be of the moment," he adds. "Randy's an adult artist with a lengthy career and a lot of followers, and we can take time [to reach]... an audience who may not run out to the record store the first week of release because they have jobs and families."

ONLINE RETAIL ARENA GROWS

(Continued from page 1)

Station, Classical Insites, Rocktropolis, and online magazine Allstar—into one new supersite May 18.

Touting "the lowest prices on earth," Buy.com is offering every title on The Billboard 200 for \$9.95, excluding two-CD sets and boxes.

The Aliso Viejo, Calif.-based company officially opened its music store May 5, adding to its mix of computers, software, books, videos, and games (*Billboard Bulletin*, May 5).

A spokeswoman for the company says the pricing strategy will continue indefinitely.

Other titles among Buy.com's 180,000 on offer are priced between \$12.95 and \$13.95, excluding shipping and handling.

On Monday (10), Virgin enters the E-commerce space with the debut of virginmega.com in the U.S. market.

"Our business plan is to roll out the site to the U.K., Europe, and Japan by the end of the year," says Virgin E-Commerce president Glen Ward. "Those territories are a few years behind the U.S. Internet market."

Ward says the company will attempt to tailor its sites according to the tastes and trends of each territory.

At launch, the Virgin site will offer 300,000 music titles, a number expected to expand to 1 million when the international sites are up and running.

In addition, the site has 70,000 video titles and 3,000 DVD titles. In the U.S., fulfillment will be handled by Woodland, Calif.-based Valley Media.

Ward says the site won't initially offer downloads or Webcasts.

Other features of the site include a 12-channel radio station called Radio Free Virgin. Six of the stations will be programmed by in-store DJs in Virgin's London, Paris, Tokyo, New York, Los Angeles, and San

Francisco brick-and-mortar stores.

Keeping with its regional theme, when visitors click on each city station, they will be given a sample of the latest music trends in that area. Six will be genre stations, and all stations will include "instant buy" buttons.

Visitors to the site will also be able to E-mail Virgin store personnel for recommendations and new-release information through the "VIP Lounge" area.

Consumers who purchase product will be able to rack up "Megapoints" good toward discounts on future purchases. The Megapoints plan will be extended to Virgin's brick-and-mortar locations later this year.

"Our plan is to integrate the stores on the online site and cross-promote," says Ward, "because all the research shows that consumers shop both online and at traditional retail."

'ON DEMAND' FEATURE

Wherehouse also sets up its Web shop on Monday (10) with wherehousemusic.com.

Features on the Wherehouse site include an "On Demand" custom-CD area where consumers can build a 12-song CD for \$15.99, plus shipping and handling.

At launch, more than 1,000 tracks from labels Fat Possum, Beggars Banquet, Del-Fi, and 4AD are available.

Wherehouse VP of Internet services Jason Fiber says the company is negotiating to add more labels to bring the total number of tracks available up to 100,000.

The CDs will be manufactured by amplified.com and shipped within 24 hours of ordering.

All other fulfillment for the site will be handled by Alliance Enter-

tainment.

A "Lost And Found" feature will scour Wherehouse's extensive inventory of used CDs to find out-of-print titles. Used CDs are priced at \$15-\$16.99 and will be shipped with new packaging.

Most of the titles on the Wherehouse site are priced from \$11.99 to \$13.99, and a competitive list of video and DVD titles is also available.

Both Virgin and Wherehouse acknowledge that arriving behind established leaders such as Amazon.com and CDnow presents a challenge.

"We didn't want to launch a minimal E-commerce site a few years back just because it was in vogue," says Fiber. "We were cautious because we knew we had to be a player and didn't just want to play catch-up."

Since acquiring Blockbuster Music last year, Wherehouse has expanded into a national chain and recently placed Wherehouse Music signage on all Blockbuster Music stores. Fiber says the move will give Wherehouse more name recognition.

While name recognition isn't a problem for Virgin, Ward says its entry into the Internet will be perceived as late.

"We've been keeping a close eye on the development of E-commerce," says Ward, who joined the company nine months ago. "But there's been a major expansion on the brick-and-mortar side [getting online], so you can say we're late in the market."

Both say they won't sell product under cost to gain market share.

"The experience we're demonstrating on our site is our passion for entertainment retailing and merchandising," says Ward. "It's a personal touch that will win out."

WORD TO ISSUE MULTI-ARTIST 'STREAMS' SET

(Continued from page 13)

Reiman approached Word Entertainment president Loren Balman last year about partnering to release an album, as they had done in 1995 for the devotional book/album "My Utmost For His Highest."

Word Records VP/GM Elisa Elder feels the record will have major impact. "There are great records, and there are profound records," she says. "Streams' is a profound record. When you listen to it, you are so moved to a vulnerability, and you can't even stop it from taking you there."

Balman co-wrote the album's opening cut, "Job," with Word singer/songwriter Cindy Morgan. "We worked together a little bit, and she came back with something that became the center stone," he says.

UNIFIED FEEL

Often multi-artist projects wind up having a disjointed feel, but "Streams" avoids that pitfall.

"One of my red flags about doing a record like this is that they never seem to sound like one record," says Bourgeois, Word's VP of A&R, who produced the album with Balman. "It's like, 'There's that group and their song, and this group and their song.' Nothing ever seems to tie it together. I was determined from the beginning to make this thing flow like a record."

Bourgeois says utilizing the same people in various roles helped the flow. "One thing I tried to do was keep it cohesive with the same players, as much as I could," he says.

Says Point Of Grace's Shelly Breen, "It was such a pleasure to work on a project whose concept is solely to remind people of the healing touch of Christ, and how he can really make a difference, especially when you're hurting."

"We meet so many people on the road who need to be reminded that

no matter how dry and desert-like their life or their problems seem, God's word and God's promises are like streams," Breen continues. "I hope the concept, above anything, comes through, and people really will

'It's a healing album for people who are hurting, whether they are believers or not'

be touched and blessed by it."

Many artist/writers who wrote songs for the project ended up recording someone else's work. Tumes cut Bourgeois and Morgan's "Hold On." Velasquez recorded "I Will Rest In You," penned by Bourgeois and Tumes. Rodriguez recorded "Sanctuary," written by Balman, Michael W. Smith, and 4HIM's Mark Harris. Sixpence lead vocalist Leigh Nash co-wrote "Breathe" with Tumes and John Mallory.

"Musically, I think it's amazing," says Rick Anderson, buyer for the Cincinnati-based Berean chain. "I particularly enjoy the 4HIM/Jon Anderson song."

Harris hopes the album will have broad appeal. "It's a healing album for people who are hurting, whether they are believers or not. Once they listen to the album, it will draw them in," he says.

"This album is for people who hurt," Harris continues, "and I think its timing is perfect... It's a very significant album for people, because

ARENAS

(Continued from page 86)

be able to deliver all the services," Christenson says. "We have to make sure that an agent doesn't look back after booking a date and say, 'Why did we do this?' Our goal is to be seen as promoters, not just buildings."

Christenson declined to say how much the buildings pay to participate in ArenaNetwork. "I don't want to get into that, but it was a flat fee to join because we had to come up with a budget. Our expenses include the talent buyer and an assistant buyer. We're also subscribing to SoundScan and are holding meetings and workshops."

Weekly conference calls among the participating buildings start Tuesday (11).

Reducing the rent will not necessarily be part of a package deal, says Christenson. "Our hope is that we don't have to cut our rates," he says. "We're in a position to do other creative things. Many of these buildings have sports franchises, so we have information on season ticket holders that could help us sell advance tickets. We've all established a database of people used to coming to the arena for other events."

Christenson says there are no specific tours ArenaNetwork is targeting; however, a number of the buildings did purchase the Bad Company tour, which is being produced nationally by Concerts West.

not everybody will say, 'Hey, I'm a believer,' but everybody says, 'Hey, I hurt.' This album wasn't written lyrically the way most of us approach writing for Christian radio."

Bourgeois says the songs were written to have broad appeal and are not just targeted to the Christian audience.

WIDE CAMPAIGN

Thus the marketing campaign will be directed at both mainstream and Christian music consumers, with Word distributing the project to the Christian market and Epic taking it to mainstream retail. Details on the book tie-in were still being worked out at press time.

"This is the first time we've partnered with Epic to do a [direct-response] campaign in advance of a record release," says Elder. "That's so huge for us—to get the millions of TV impressions on the front end of the record before it releases... It's a very classy, high-end TV buy campaign. They'll be doing buys within mainstream TV shows and Christian TV shows. The one-minute spot tells the story of 'Streams' and that it's about healing and hope."

Elder says the label has also secured "prime real estate with all major accounts" and has a variety of point-of-purchase materials, including shelf talkers, flats, posters, postcards, banner boards, an endcap kit, and a floor display, which will hold CDs, cassettes, and books. There will be a "merch pack" that includes a "making of 'Streams'" video loop,

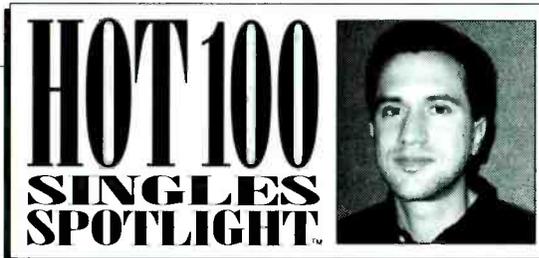
laminates, and posters. There is also a 30-minute electronic press kit available, as well as a nine-minute version.

"We are doing a big feature on 'Streams,'" says Jeremy Potter, music, book, and Bible buyer for the Wheaton, Ill.-based Lemstone chain. "A good various-artists album is valuable because it drives customers back to look for more music from the artists featured on the project. Not all of the compilations out there are so great, but in my opinion 'Streams' is a solid piece."

"The 4HIM/Jon Anderson cut has 'radio hit' written all over it, and it has great lyrical value as well," he continues. "Maire Brennan and Michael McDonald do a great rendition of Peter Gabriel's 'Don't Give Up,' and the Sixpence song has such a powerful driving force behind it that I am moved every time I hear it. [Lead singer] Leigh Nash's vocals are simply beautiful."

The first single, Tumes' cut "Hold On," is already gaining strong support at Christian radio. Elder says Word and Epic are discussing whether to release a single to mainstream radio. There will also be a syndicated radio special on the project serviced to Christian stations.

Word presented a concert featuring most of the artists performing their cuts from "Streams" during the recent Gospel Music Week convention. Balman, Morgan, Brennan, Tumes, and several others also performed a "Streams" concert May 4 in Jerusalem, and additional shows in the U.S. are under discussion.



by Silvio Pietroluongo

DEJA VIEW: The top seven songs on this issue's Billboard Hot 100 are a carbon copy of last issue's chart. Only one song posts a point gain this issue, and that is the one at the top, **Ricky Martin's** "Livin' La Vida Loca" (C2). Martin earns the Greatest Gainer/Airplay award for the fourth consecutive week with a gain of more than 12 million audience impressions. Although he still trails **TLC's** "No Scrubs" (LaFace/Arista) and **Sixpence None The Richer's** "Kiss Me" (Squint/Columbia) on Hot 100 Airplay, Martin leaps by those records to reach No. 1 on the top 40-specific Top 40 Tracks.

JORDANESQUE: **Jordan Knight** earns the first solo top 10 of his career, as "Give It To You" (Interscope) jumps 13-10. A sales increase of 10% pushes "Give" to No. 3 on Hot 100 Singles Sales. The radio side of the equation continues to build, as "Give's" audience impressions rise by 2.6 million this week. "Give" is the No. 1-ranked song at WWSR Charleston, W.Va., and WAEZ Johnson City, Tenn.

RED STAR SPECIALS: Two songs make large jumps this issue due to impressive first-week sales numbers. **Maxwell** earns his first top 10 single on the Hot 100, as "Fortunate" (Rock Land/Interscope/Columbia) vaults 38-9. "Fortunate," which appears on the soundtrack to the **Eddie Murphy/Martin Lawrence** film "Life," moved 40,900 units this week to debut at No. 7 on Hot 100 Singles Sales. Hot on Maxwell's heels is the band **702** with "Where My Girls At?" (Motown/Universal), which scanned 38,900 units to debut at No. 11 on Hot 100 Singles Sales.

"Girls" is the biggest mover on the Hot 100, as it jumps 54 spots to No. 15. "Girls," which was written and produced by **Missy "Misdemeanor" Elliott**, is the first single from 702's self-titled sophomore album, which will be in stores June 15. It's a good week for Elliott, as she also debuts at No. 90 with her own recording "She's A Bitch" (The Gold Mind/EastWest/EEG).

BIRD WATCHIN': The Hot Shot Debut this issue at No. 80 is "No Pigeons" by **Sporty Thievs Featuring Mr. Woods** (Ruffhouse/Columbia). Upset at the characterization of men in **TLC's** "No Scrubs" (see the Rhythm Section, page 24), the Thievs have responded with their thoughts on the female equivalent of a "scrub," termed a "pigeon." The song is taking off at R&B radio and is already top 10 at WERQ Baltimore, WAMO Pittsburgh, WVEE Atlanta, WJHM Orlando, Fla., WLLD Tampa, Fla., and KBMB and KSFM Sacramento, Calif.

FOR THE RECORD: Last issue, I inadvertently listed the wrong song in regard to an item on **Ricky Martin**. The song that sold 329,000 units the week of June 27, 1998, was "The Boy Is Mine" by **Brandy & Monica** (Atlantic). Also, contrary to an indication on the Hot 100, **Jay-Z Featuring Big Jaz's** "Jigga What..." (Roc-A-Fella/Def Jam/Mercury) was already available at retail prior to last issue's tracking week.

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THE Billboard 200

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MAY 15, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				◀ No. 1/Hot Shot Debut ▶		
1	NEW	1		VARIOUS ARTISTS RUFF RYDERS 90315*/INTERSCOPE (10.98/16.98) 1 week at No. 1	RUFF RYDERS: RYDE OR DIE VOL. 1	1
2	1	2	10	TLC ▲ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
3	2	1	4	NAS ▲ COLUMBIA 68773* (11.98 EQ/17.98)	I AM...	1
4	3	4	78	SHANIA TWAIN ◆ ¹⁰ MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
5	5	3	16	BRITNEY SPEARS ▲ ³ JIVE 41651 (10.98/16.98)	...BABY ONE MORE TIME	1
6	4	5	25	CHER ▲ ² WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
7	NEW	1		SOUNDTRACK COLUMBIA 69853 (11.98 EQ/17.98)	SONGS FROM DAWSON'S CREEK	7
8	7	9	24	THE OFFSPRING ▲ ³ COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	2
9	10	8	5	ANDREA BOCELLI ▲ POLYDOR 547222 (10.98/17.98)	SOGNO	4
10	6	6	10	EMINEM ▲ ² WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
11	12	15	66	DIXIE CHICKS ▲ ⁵ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	4
12	8	7	5	SOUNDTRACK MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
13	NEW	1		THE CRANBERRIES ISLAND 524611 (10.98/17.98)	BURY THE HATCHET	13
14	16	17	58	'N SYNC ▲ ⁶ RCA 67613 (11.98/17.98)	'N SYNC	2
15	14	14	31	EVERLAST ▲ ² TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES	9
16	13	16	7	B*WITCHED ▲ EPIC 69751 (10.98 EQ/16.98)	B*WITCHED	12
17	11	12	7	SOUNDTRACK ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	10
18	15	13	36	LAURYN HILL ▲ ⁵ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
19	18	20	27	98 DEGREES ▲ ² MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	14
				◀ Greatest Gainer ▶		
20	26	36	18	KID ROCK ● LAVA/ATLANTIC 83119/AG (10.98/16.98) HS	DEVIL WITHOUT A CAUSE	20
21	23	22	26	JUVENILE ▲ CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	16
22	NEW	1		NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98)	NINETEEN NAUGHTY NINE NATURE'S FURY	22
23	21	21	31	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
24	9	—	2	B.G. CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	9
25	NEW	1		ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25
26	19	19	37	KORN ▲ ² IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
27	17	18	5	VARIOUS ARTISTS ● IMMORTAL 69904*/EPIC (11.98 EQ/16.98)	FAMILY VALUES TOUR '98	7
28	25	27	25	112 ● BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
29	28	25	16	SUGAR RAY ▲ LAVA/ATLANTIC 83151*/AG (10.98/16.98)	14:59	17
30	NEW	1		TOM WAITS EPITAPH 86547* (10.98/17.98)	MULE VARIATIONS	30
31	24	23	19	DMX ▲ ² RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
32	29	28	17	GODSMACK ● REPUBLIC 53190/UNIVERSAL (8.98/12.98) HS	GODSMACK	28
33	22	11	4	KRAZIE BONE ▲ MO THUGS/RUTHLESS 1671/RELATIVITY (10.98/23.98)	THUG MENTALITY 1999	4
34	33	—	2	CASE SPOILED ROTTEN/DEF JAM 538871*/MERCURY (8.98/12.98)	PERSONAL CONVERSATION	33
35	NEW	1		BEN FOLDS FIVE 550 MUSIC 69808*/EPIC (11.98 EQ/16.98)	THE UNAUTHORIZED BIOGRAPHY OF REINHOLD MESSNER	35
36	35	35	16	TRICK DADDY ● SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	35
37	20	10	3	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. 47294* (10.98/17.98)	ECHO	10
38	30	42	37	FIVE ▲ ARISTA 19003 (10.98/16.98) HS	FIVE	27
39	27	24	8	BAZ LUHRMANN ● CAPITOL 57636 (16.98 CD) HS	SOMETHING FOR EVERYBODY	24
40	34	30	94	SARAH MCLACHLAN ▲ ⁶ ARISTA 18970 (10.98/17.98)	SURFACING	2
41	36	33	83	CREED ▲ ³ WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
42	40	37	90	BACKSTREET BOYS ◆ ¹⁰ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
43	31	26	7	GINUWINE 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	5
44	38	32	50	DMX ▲ ³ RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
45	32	29	20	BUSTA RHYMES ▲ FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
46	39	34	20	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	34
47	37	31	23	2PAC ▲ ² AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
48	46	47	24	WHITNEY HOUSTON ▲ ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
49	45	46	6	SILK ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	21
50	42	44	36	ROB ZOMBIE ▲ ² GEFENN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
51	48	49	47	BRANDY ▲ ⁴ ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
52	49	52	9	GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	6
53	41	39	18	ORGY ● ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS	32
54	43	45	20	TYRESE ▲ RCA 66901* (10.98/16.98) HS	TYRESE	17

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
55	44	40	33	RICKY MARTIN ▲ SONY DISCOS 82653 (9.98 EQ/14.98)	VUELVE	40
56	47	43	75	WILL SMITH ▲ ⁶ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
57	52	38	17	VARIOUS ARTISTS ▲ KOCH 8803 (9.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	10
58	51	50	32	GOO GOO DOLLS ▲ ² WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
59	72	63	42	MONICA ▲ ² ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
60	55	54	12	COLLECTIVE SOUL ● ATLANTIC 83162/AG (10.98/16.98)	DOSAGE	21
61	59	58	24	JEWEL ▲ ³ ATLANTIC 82950*/AG (10.98/17.98)	SPIRIT	3
62	54	53	8	VAN MORRISON POINTBLANK 47148/VIRGIN (12.98/17.98)	BACK ON TOP	28
63	53	48	57	SOUNDTRACK ▲ ⁵ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
64	50	41	6	BLACKSTREET LIL' MAN 90274*/INTERSCOPE (11.98/17.98)	FINALLY	9
65	60	61	113	MATCHBOX 20 ▲ ⁸ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
66	56	55	25	R. KELLY ▲ ⁴ JIVE 61625* (19.98/24.98)	R.	2
67	73	94	10	LIT RCA 67775 (9.98/13.98) HS	A PLACE IN THE SUN	67
68	68	70	74	ANDREA BOCELLI ▲ ² PHILIPS 539207 (10.98/17.98) HS	ROMANZA	35
69	58	56	24	MARIAH CAREY ▲ ³ COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4
70	65	—	2	SARAH BRIGHTMAN NEMO STUDIO 56769/ANGEL (10.98/17.98)	EDEN	65
71	62	65	51	LENNY KRAVITZ ▲ VIRGIN 45605 (10.98/16.98)	5	36
72	67	62	8	SELENA EMI LATIN 97886 (11.98/17.98)	ALL MY HITS TODOS MIS EXITOS	54
73	57	51	7	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
74	64	68	51	GARBAGE ▲ ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
75	70	69	27	DRU HILL ▲ ² UNIVERSITY/ISLAND 524542/MERCURY (10.98/17.98)	ENTER THE DRU	2
76	66	75	23	METALLICA ▲ ⁴ ELEKTRA 62299*/EEG (18.98/24.98)	GARAGE INC.	2
77	63	60	59	LIMP BIZKIT ▲ FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	22
78	76	78	31	SHERYL CROW ▲ A&M 540959/INTERSCOPE (10.98/17.98)	THE GLOBE SESSIONS	5
79	78	79	24	GARTH BROOKS ◆ ¹² CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
80	NEW	1		LIL SOLDIERS NO LIMIT 50038*/PRIORITY (10.98/16.98)	BOOT CAMP	80
81	83	90	9	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
82	69	72	15	DAVE MATTHEWS/TIM REYNOLDS ▲ BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
83	86	88	54	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
84	91	102	7	SILVERCHAIR EPIC 69816 (11.98 EQ/16.98)	NEON BALLROOM	50
85	77	73	6	SAMMY HAGAR AND THE WABORITAS MCA 11872 (10.98/16.98)	RED VOODOO	22
86	74	67	5	SOUNDTRACK WORK 69851/EPIC (11.98/17.98)	GO	67
87	87	81	15	JESSE POWELL SILAS 11789/MCA (10.98/16.98)	'BOUT IT	63
88	79	—	2	VONDA SHEPARD JACKET 2222 (11.98/16.98)	BY 7:30	79
89	75	57	8	CHER GEFFEN 24509/INTERSCOPE (10.98/16.98)	IF I COULD TURN BACK TIME — CHER'S GREATEST HITS	57
90	88	95	53	DAVE MATTHEWS BAND ▲ RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
91	85	82	31	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
92	71	59	4	SOUNDTRACK HOLLYWOOD 62216 (17.98 CD)	10 THINGS I HATE ABOUT YOU	52
93	82	76	27	VARIOUS ARTISTS ▲ POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98)	NOW	10
94	110	107	7	VARIOUS ARTISTS ATLANTIC 83158/AG (10.98/17.98)	THE ABSOLUTE HITS	75
95	84	83	15	SILKK THE SHOCKER ▲ NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
96	89	97	11	SIXPENCE NONE THE RICHER SQUINT 7032* (10.98/15.98) HS	SIXPENCE NONE THE RICHER	89
97	80	74	10	THE ROOTS ● MCA 11948* (10.98/16.98)	THINGS FALL APART	4
98	96	96	7	VARIOUS ARTISTS COLUMBIA/EPIC 69879/EPIC (11.98 EQ/18.98)	THE ALL TIME GREATEST MOVIE SONGS	82
99	81	105	8	THE CORRS 143/LAVA 83164/AG (10.98/16.98) HS	TALK ON CORNERS: SPECIAL EDITION	72
				◀ Heatseeker Impact ▶		
100	118	140	8	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	100
101	95	92	31	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
102	92	87	10	BLONDIE BEYOND 78003 (10.98/16.98)	NO EXIT	18
103	93	108	25	NEW RADICALS ● MCA 11858 (10.98/16.98) HS	MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
104	112	118	31	DEBORAH COX ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	72
105	61	—	2	WU-SYNDICATE SLOT TIME/WU-TANG 50056*/PRIORITY (10.98/16.98)	WU-TANG RECORDS PRESENTS... MYALANSKY & JOE MAFIA IN WU-SYNDICATE	61
106	113	99	3	SAMMY KERSHAW MERCURY (NASHVILLE) 538889 (10.98/16.98)	MAYBE NOT TONIGHT	99
107	132	136	59	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	98	91	6	STEVE RAY VAUGHAN AND DOUBLE TROUBLE EPIC 65873/LEGACY (11.98 EQ/17.98)	THE REAL DEAL: GREATEST HITS VOLUME 2	53
109	105	138	4	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!	105
110	108	106	76	CELINE DION ▲ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
111	101	103	20	VARIOUS ARTISTS ● ROC-A-FELLA/DEF JAM 558891/MERCURY (10.98/16.98)	DJ CLUE? THE PROFESSIONAL	26
112	90	84	6	VARIOUS ARTISTS WU-TANG 51143/PRIORITY (10.98/16.98)	WU-TANG RECORDS PRESENTS: WU-CHRONICLES	25
113	99	89	12	VARIOUS ARTISTS ● GRAMMY/ELEKTRA 62381/EEG (11.98/17.98)	1999 GRAMMY NOMINEES	8
114	97	85	8	C-MURDER ● NO LIMIT 50035/PRIORITY (11.98/17.98)	BOSSALINIE	2
115	103	100	61	MADONNA ▲ 3 MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
116	116	112	14	FOXY BROWN ▲ VIOLATOR/DEF JAM 558933/MERCURY (10.98/16.98)	CHYNA DOLL	1
117	134	133	100	TIM MCGRAW ▲ 3 CURB 77886 (10.98/16.98)	EVERYWHERE	2
118	115	113	45	SOUNDTRACK ▲ 4 COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
119	114	101	7	JOEY MCINTYRE ● C2 69856/COLUMBIA (11.98 EQ/17.98)	STAY THE SAME	49
120	138	132	8	SHANICE LAFACE 26058/ARISTA (10.98/16.98)	SHANICE	56
121	104	104	21	REDMAN ▲ DEF JAM 558945/MERCURY (10.98/16.98)	DOC'S DA NAME 2000	11
122	109	109	6	USHER ● LAFACE 26059/ARISTA (11.98/17.98)	LIVE	73
123	122	117	5	SOUNDTRACK HOLLYWOOD 62170 (10.98/17.98)	THE PJ'S	86
124	121	146	23	DJ QUIK PROFILE 19034/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	63
125	127	120	43	BARENAKED LADIES ▲ 3 REPRIS 46963/WARNER BROS. (10.98/16.98)	STUNT	3
126	128	127	55	ANDREA BOCELLI ● PHILIPS 462033 (10.98/17.98)	ARIA — THE OPERA ALBUM	59
127	137	152	4	BUCKCHERRY DREAMWORKS 50044/INTERSCOPE (8.98/12.98) HS	BUCKCHERRY	127
128	94	71	6	SOUNDTRACK ● NO LIMIT 50053/PRIORITY (11.98/17.98)	FOOLISH	32
129	131	121	4	T.D. JAKES ISLAND 524630 (10.98/16.98) HS	SACRED LOVE SONGS	121
130	147	157	28	VARIOUS ARTISTS ▲ SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
131	123	122	30	CAKE ● CAPRICORN 538092/MERCURY (10.98/16.98)	PROLONGING THE MAGIC	33
132	125	98	3	YANNI PRIVATE MUSIC 82167/WINDHAM HILL (7.98/11.98)	LOVE SONGS	98
133	153	154	77	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
134	139	135	26	TOTAL ● BAD BOY 73020/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	39
135	126	119	82	EVERCLEAR ▲ 2 CAPITOL 36503* (10.98/16.98)	SO MUCH FOR THE AFTERGLOW	33
136	117	115	18	SOUNDTRACK WARNER SUNSET/REPRIS 47140/WARNER BROS. (10.98/17.98)	PRACTICAL MAGIC	36
137	100	64	3	BRUCE SPRINGSTEEN COLUMBIA 69476* (11.98 EQ/17.98)	18 TRACKS	64
138	141	125	26	BEE GEES ● POLYDOR 559220/UNIVERSAL (10.98/17.98)	ONE NIGHT ONLY	72
139	156	131	4	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98) HS	TATTOOS & SCARS	131
140	111	110	6	VARIOUS ARTISTS FULLY LOADED 47109/VIRGIN (12.98/16.98)	BET — BEST OF PLANET GROOVE	102
141	130	134	6	AVALON SPARROW 51687 (10.98/16.98)	IN A DIFFERENT LIGHT	81
142	119	111	8	MASE PRESENTS HARLEM WORLD ● ALL OUT/ISO DEF 69503*/COLUMBIA (11.98 EQ/17.98)	THE MOVEMENT	11
143	120	114	6	VARIOUS ARTISTS PRIORITY 51111 (12.98/19.98)	THE N.W.A. LEGACY VOLUME 1 1988-1998	77
144	133	124	34	HOLE ▲ DGC 25164/INTERSCOPE (10.98/16.98)	CELEBRITY SKIN	9
145	154	145	30	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
146	102	86	6	VARIOUS ARTISTS ▲ ROCKET 524628/ISLAND (11.98/18.98)	ELTON JOHN AND TIM RICE'S AIDA	41
147	150	149	37	THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	44
148	149	129	6	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	85
149	106	93	3	UNDERWORLD V2 27042* (16.98 CD)	BEAUCOUP FISH	93
150	158	150	27	FAITH EVANS ● BAD BOY 73016/ARISTA (10.98/17.98)	KEEP THE FAITH	6
151	165	158	40	MARK WILLS ● MERCURY (NASHVILLE) 536317 (10.98/16.98) HS	WISH YOU WERE HERE	74
152	144	116	3	LORRIE MORGAN BNA 67763/RLG (10.98/16.98)	MY HEART	116
153	145	144	25	U2 ● ISLAND 524613/MERCURY (11.98/17.98)	THE BEST OF 1980-1990	45
154	107	77	3	CAEDMON'S CALL ESSENTIAL 10486/JIVE (10.98/16.98)	40 ACRES	77

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
155	124	193	3	LIL' TROY SHORT STOP 12008/ME & MINE (11.98/15.98) HS	SITTIN' FAT DOWN SOUTH	124
156	155	137	6	PATTY LOVELESS EPIC (NASHVILLE) 69809/SONY (NASHVILLE) (10.98 EQ/16.98)	CLASSICS	99
157	148	147	6	COOL BREEZE ORGANIZED NOIZE/AM 90159*/INTERSCOPE (10.98/16.98)	EAST POINTS GREATEST HITS	38
158	181	172	47	VARIOUS ARTISTS ● RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	112
159	136	130	20	MYSTIKAL ▲ NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	5
160	151	128	26	ALANIS MORISSETTE ▲ 3 MAVERICK/REPRIS 47094*/WARNER BROS. (10.98/17.98)	SUPPOSED FORMER INFATUATION JUNKIE	1
161	RE-ENTRY	8	SOUNDTRACK DREAMWORKS 50033/GEFFEN (17.98 CD)	A NIGHT AT THE ROXBURY	95	
162	143	143	42	BEASTIE BOYS ▲ 3 GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
163	129	80	3	MIKE NESS TIME BOMB 43524/ARBERT (10.98/16.98)	CHEATING AT SOLITAIRE	80
164	146	123	5	BOOTLEG RELATIVITY 1726 (10.98/17.98) HS	DEATH BEFORE DISHONESTY	91
165	161	159	33	SHAWN MULLINS ● SMG 69637/COLUMBIA (10.98 EQ/16.98) HS	SOUL'S CORE	54
166	178	166	10	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98) HS	NUESTRO AMOR	155
167	176	183	51	JOHN MELLENCAMP ▲ MERCURY 536738 (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
168	142	126	24	METHOD MAN ▲ DEF JAM 558920*/MERCURY (11.98/17.98)	TICAL 2000: JUDGEMENT DAY	2
169	167	168	32	DC TALK ● FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4
170	166	160	14	JIM BRICKMAN WINDHAM HILL 11396 (10.98/16.98)	DESTINY	42
171	175	167	53	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	29
172	196	—	2	LO FIDELITY ALLSTARS SKIN/SUB POP 69654/COLUMBIA (7.98 EQ/13.98) HS	HOW TO OPERATE WITH A BLOWN MIND	172
173	160	141	12	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	62
174	163	142	3	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	142
175	157	139	26	SOUNDTRACK ▲ INTERSCOPE 90181 (10.98/17.98)	THE RUGRATS MOVIE	19
176	135	—	2	ANT BANKS PRESENTS T.W.D.Y. THUMP STREET 9986 (10.98/16.98)	DERTY WERK	135
177	174	169	23	ELVIS CRESPO ● SONY DISCOS 82634 (8.98 EQ/14.98) HS	SUAVEMENTE	147
178	152	148	7	MANNHEIM STEAMROLLER AMERICAN GRAMOPHONE 60641/WALT DISNEY (10.98/16.98)	MANNHEIM STEAMROLLER MEETS THE MOUSE	89
179	179	162	10	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	91
180	169	156	10	THE CHIEFTAINS RCA VICTOR 68968 (10.98/16.98)	TEARS OF STONE	56
181	NEW	1	THE ROBERT CRAY BAND RYKODISC 10479 (11.98/16.98)	TAKE YOUR SHOES OFF	181	
182	180	177	23	BONE THUGS-N-HARMONY ● RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	32
183	170	163	10	VARIOUS ARTISTS EMI CHRISTIANWORD 43125/VERITY (17.98/19.98)	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	94
184	183	—	16	JOHN MELLENCAMP ● COLUMBIA 69602* (11.98 EQ/17.98)	JOHN MELLENCAMP	41
185	173	155	33	SOUNDTRACK ▲ DEF JAM 558663*/MERCURY (11.98/17.98)	RUSH HOUR	5
186	182	171	47	EVE 6 ▲ RCA 67617 (10.98/16.98) HS	EVE 6	33
187	172	—	2	VARIOUS ARTISTS FAT WRECK CHORDS 585* (3.98 CD)	LIFE IN THE FAT LANE FAT MUSIC VOL. IV	172
188	192	196	80	BROOKS & DUNN ▲ 2 ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
189	162	164	33	MARILYN MANSON ▲ NOTHING 90273*/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS	1
190	197	185	26	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	16
191	164	170	8	BETH ORTON HEAVENLY/DECONSTRUCTION 19038*/ARISTA (10.98/16.98) HS	CENTRAL RESERVATION	110
192	195	184	70	SOUNDTRACK ◆ 10 SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
193	159	—	2	ANOINTED MYRRH/WORD 69616/EPIC (10.98 EQ/16.98) HS	ANOINTED	159
194	184	180	39	EAGLE-EYE CHERRY ▲ WORK 69434/EPIC (10.98 EQ/16.98) HS	DESIRELESS	45
195	171	153	9	SOUNDTRACK VIRGIN 47174 (12.98/17.98)	CRUEL INTENTIONS	60
196	187	—	45	NATALIE MERCHANT ▲ ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
197	RE-ENTRY	74	METALLICA ▲ 3 ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1	
198	199	176	10	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	70
199	194	—	26	POINT OF GRACE ● WORD 69456/EPIC (10.98 EQ/16.98)	STEADY ON	24
200	198	191	13	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYNDALAZDAYZ	18

Chrysalis Group Inches Toward Black

BY JON HEASMAN
and TOM FERGUSON

LONDON—The Chrysalis Group is moving slowly but steadily toward the break-even point, according to interim six-month figures released May 5.

Chrysalis revealed pretax losses of 642,000 pounds (\$1.04 million) for the six months that ended Feb. 28; however, the group's losses were 894,000 pounds (\$1.45 million) for the same period 12 months ago. Group sales were up from 59.9 million pounds (\$97 million) during the prior-year period to 61.1 million pounds (\$98.8 million) for the same period this year.

As it released the figures, Chrysalis Group also unveiled its new managing director, Richard Huntingford, who until now had the same title at Chrysalis Radio. Huntingford replaces Philip McDanell, who has resigned.

McDanell, a former CFO and senior VP at MTV Networks Europe, joined Chrysalis in 1996. No details are yet available of his plans; McDanell could not be reached for comment by press time.

A replacement for Huntingford will be announced shortly.

Chrysalis chairman Chris Wright says that Huntingford "has demonstrated, in building the radio division, his ability to create a significant business from a start-up

situation, and has installed top-quality management within that division to carry it into the future."

The 459,000 pound (\$743,580) pretax loss sustained by the music division is largely due to the performance of Chrysalis' label operations rather than the publishing side.

Wright insists the group 'is performing in line with expectations'

At the Echo label, a change of senior management last September and a review of the label's roster were intended to put it back on track toward profitability, although Chrysalis says it is "unlikely" that any new albums will be released before early fall. The group's Hit Label imprint has enjoyed recent U.K. success with LeAnn Rimes.

Although separate figures for the publishing arm are not broken out in the results, its strength is reflected in its recent performance, notching up successive U.K. No. 1 singles (Billie and B*Witched) during the period, which also saw it acquire the catalog of Global Music.

The company's radio division

moved narrowly into profit for the first time during the period. A 51% increase in sales to 13.5 million pounds (\$21.9 million) compared with a year ago led to a pretax loss of 835,000 pounds being turned into a 10,000 pound (\$16,200) profit. The group says this was largely due to "significant contributions" from its two Heart-branded AC stations.

Pretax profits were down at Chrysalis' visual entertainment division (due mainly to an uneven output schedule) from 2.2 million pounds (\$3.5 million) to 1.5 million pounds (\$2.4 million), but they were up at its expanded media products division, which incorporates the group's recently acquired book publishing interests, from 507,000 pounds (\$821,000) to 641,000 pounds (\$1.04 million).

It had originally been expected that 1999 would be the year Chrysalis moved into profit. Profitability is now not expected to be achieved until the middle of next year, following the start-up costs of its Galaxy FM regional dance station in northeast England and the acquisition last year of dance-formatted Choice FM in Birmingham, England. Wright insists, however, that "the group is performing in line with expectations."

Wright notes that Chrysalis will shortly be making moves into new media, which will form the company's "fifth leg."

BETWEEN THE
BULLETS™



by Geoff Mayfield

THE CENTURY MARK: Prior to SoundScan, which Billboard first employed in May 1991, an album debuting at No. 1 was a rare feat, accomplished by just six titles. With the faster and more accurate information provided by the point-of-sale-based system, it became easier—although still a laudable accomplishment—for an album to start in the pole position.

Six weeks after The Billboard 200 switched to the new methodology, Skid Row's "Slave To The Grind" became the first album in the SoundScan era to debut at No. 1 (Billboard, June 29, 1991). A week later, Van Halen's "For Unlawful Carnal Knowledge" followed suit. By the end of the year, seven albums began their chart lives at No. 1, more than had done so in preceding Billboard history. It was a detail that enhanced the credibility of the albums chart in the eyes of retailers, who were accustomed to seeing hot new releases top their weekly sales reports.

This issue, "Ruff Ryders: Ryde Or Die Vol. 1," a compilation featuring DMX, Jay-Z, Jermaine Dupri, Mase, and other rappers, becomes the 100th album to debut at No. 1 in the SoundScan era. It also becomes the first various-artists title, aside from soundtracks, to top The Billboard 200 during the '90s.

With 283,500 units, "Ruff Ryders" has the third-largest one-week sum scored by any 1999 album. It stands more than 100,000 units over runner-up TLC (174,500 units), which sees a 3% decline after topping the page last issue.

OBSERVATION DECK: The fast takeoff by the "Dawson's Creek" soundtrack exceeded Columbia's expectations. The TV project, which includes songs from Shawn Mullins, Sophie B. Hawkins, Sixpence None The Richer, and Paula Cole's signature "I Don't Want To Wait" track, opens at No. 7 with 89,000 units . . . Credit BET's "Girls Night Out" special, which first ran April 24, for bullets earned by three divas from the Arista family: Monica (72-59, a 23% gain), Deborah Cox (112-104, a 10% gain), and Shanice (138-120, a 12% gain). "Girls," which will repeat often on the cable channel through June, also helps Faith Evans to an 8% gain (158-150) . . . All titles start with their first chart week on our new Top Internet Albums chart (see story, page 1, and the chart, page 71). But if the prior week's sales were considered, each of the top three albums would be listed as a new entry . . . We're getting into a hot release schedule. The soundtrack to the "The Phantom Menace," the much anticipated epic in the "Star Wars" series, will be a big debut on next issue's chart, as will the new set by Tim McGraw. The following chart features a hot battle between Ricky Martin and Snoop Dogg, with both streeting Tuesday (11). May 18 brings the Backstreet Boys and Eightball & MJG to stores. Insane Clown Posse looks big on the May 25 slate, which also includes JT Money and Jordan Knight.

NOW AND THEN: Two acts in new label homes get off to slower starts than we've seen from them in the past. The Cranberries begin at No. 13 with 66,000 units on The Billboard 200; their sophomore album began at No. 12 with 80,000 copies in 1994, while their third album debuted at No. 4 with first-week sales of 184,000 units. Naughty By Nature enters at No. 22; its first album began at No. 17 and peaked at No. 6 in 1991, while its second and third albums each opened at No. 3. The Naughty crew has moved to Arista from Tommy Boy, while the Cranberries have segued from Island to the newly configured Island/Def Jam.

Meanwhile, a veteran artist and a younger act have the biggest chart week of their lives. Tom Waits, whose independently distributed Epitaph album has gotten lots of ink, bows at No. 30 (40,000 units), by far the highest rank in a career that dates back to the mid-'70s. His previous peak came when "Small Change" rose to No. 89 in 1976. And, with 38,000 pieces, Ben Folds Five has the biggest sales week in its brief career, entering at No. 35. Its first album peaked at No. 42 in 1997, and its second album peaked at No. 94.

JUST WONDERING: During a recent quick trip to New York, two sharp executives—one of whom works at Arista and another who runs one of its major competitors—opined that TLC's "Fanmail" saw a 16,000-unit gain on last issue's chart because stock was running out on the group's hot "No Scrubs" single, which was released in limited quantities. Indeed, the album saw this 9.7% rise in the same week that diminished availability caused the single to drop by 36%, from 106,000 units to 67,500.

So, my question of the week, is, If that's true, how come this week, when the single is even more scarce, the album sees its sales dip? "No Scrubs" slides 2-10, as its units decline by 42%, to a sum of 39,000. Although the song is still white-hot—it is by far the largest song on Hot 100 Airplay, with an audience exceeding 136 million, down less than 1% from last issue's radio sum, and the video remains the most-seen clip at MTV for a third straight week—the album sees a 6,000-unit decline.

USTR TARGETS PIRACY SPOTS

(Continued from page 8)

pirate discs."

Further, Turkewitz says, "the industry's been forced to deal with this growing problem ourselves, since we've received no support from the Israeli government, which has basically told us that if we have a problem, go stand in line."

Russia has been placed on the Priority Watch List again. While not

downplaying the problem, Turkewitz says that the longstanding piracy in Russia is primarily aimed at its own domestic market.

The RIAA also supports the USTR's decision to place 36 nations on the next-tier Watch List, including newcomers like Poland, where, Turkewitz says, "there is a dramatic increase in the level of sound-record-

ing piracy."

Also on the Watch List are pirate-nation veterans such as Taiwan and the Commonwealth of Independent States, which consists of former Soviet Union republics.

The U.S. has a new tool for trade action—including retaliatory measures and withdrawal of benefits—in the World Trade Organization (WTO).

If there is no attempt by the cited countries to combat piracy by closing down factories or retooling or enforcing copyright laws by January 2000, the U.S. is now able to launch a WTO trade action against offending nations, which could result in losses of WTO privileges.

"Such cases could have grave political and economic consequences," Turkewitz says.

Hong Kong is also a major infringer because of its pirate export manufacturers, he says. "Hong Kong is experiencing the greatest growth in optical media manufacture ever seen, and present [product] capacity bears no relationship to legitimate demand."

As a result of the growth, the USTR has called for a quicker, out-of-cycle review of the Hong Kong government's actions to stem its piracy problems.

Worldwide, optical piracy—the manufacture of bogus CDs and CD-ROMs, as well as Video CDs and DVDs—is on the rise, swiftly replacing cassette piracy.

"The piracy now tends to be transnational in scope, well-funded and organized, and frequently controlled by organized crime," Turkewitz says.

Ukraine Overtakes Bulgaria As Top Music-Piracy Nation

BY JEFF CLARK-MEADS

LONDON—There is a new name in the world piracy hall of infamy: Ukraine. The country has overtaken Bulgaria as the world's biggest pirate producer, but the people behind the problems in the two countries are, in large measure, the same.

Mike Edwards, director of operations at the International Federation of the Phonographic Industry (IFPI), notes that the new government in Bulgaria has finally taken effective action against the country's formerly huge pirate industry. Indeed, the climate has become so difficult for the illicit trade there that those orchestrating it have looked for friendlier pastures.

"Some plants in Bulgaria were dismantled and moved to Ukraine, and some new plants were established there," Edwards says.

"There are now five pirate plants we know of in Ukraine and possibly six. Between them, they have a capacity for 50 million CDs a year, which is close to the total output of Bulgaria at the height of the problems there."

The backers of the plants in both Bulgaria and Ukraine are, says Edwards, the same groups—"Russian organized crime." Russia remains the largest market for the pirate product produced in Ukraine—just as it was with the Bulgarian-made discs and tapes—but there have been major effects in other countries. "It's caused havoc in the Polish market," Edwards notes.

The problems in Israel are longer established and have been of concern to the U.S. and the European Union for two years. Latest worries center on two plants in the Palestinian area of jurisdiction.

ENTERTAINMENT VIOLENCE IS TOPIC OF HILL HEARING

(Continued from page 8)

hearing appearance, "We want to work with the industry leaders—we don't want to go that way if possible." He also said that he will offer a floor amendment during debate on the pending youth-crime bill, the Repeat Offender Accountability and Rehabilitation Act, S. 254, that would direct the administration to investigate the marketing of violent music and video games to children.

While Hatch, Lieberman, and the committee members made it clear in their statements that the teen-violence dilemma is the result of complex factors and stems from parenting problems, they added that entertainment options can and do play a role. "Accumulative weight of this entertainment media violence is contributing to the recurring nightmare of youth violence we are caught up in now," Lieberman said.

"The evidence we have strongly suggests that Joe Camel has sadly not gone away but has been adopted by the entertainment industry instead," he added.

Said Hatch, "I'm willing to bet that there aren't many adults who are huge fans of teen slasher movies or the music of Cannibal Corpse or Marilyn Manson. At some point, you have to ask, 'What's going on here?'"

During the hearing, video game makers took most of the heat from lawmakers—from the committee members' expositions of the violent content of the games, the provocative magazine ads that allegedly target young teens, and growing

perception that the video game industry's rating system is not "enforced or even taken seriously," as Hatch said.

By contrast, unlike hearings in 1997 and '98, the music industry and violent and misogynistic lyrics were not the major focus this time,

'We want to work with the industry leaders'

although Hatch reported that a 12-year-old boy had bought a Marilyn Manson album from a local store "even though it was rated for adult content. Ironically, the warning label on the disc was covered by the price tag, which signals to me that these record warnings are not taken seriously," he said.

Holly Rosum, director of membership and member services for

the National Assn. of Recording Merchandisers, said that organization executives want to review the hearing testimony, but she added that "a reminder" to members about the importance of the music industry's parental advisory label would be forthcoming, as well as participation in discussions on teen violence and support of research on the problem.

The voluntary, industrywide parental-advisory labeling program was instituted in 1985 after high-profile industry criticism by, among others, the National Parent Teacher Assn.; Al Gore, then a Tennessee senator; and Gore's wife, Tipper, one of the founders of the Parents' Music Resource Center.

The emphasis this time on the video game industry reflected the initial findings of the investigation of the Columbine High School massacre, which showed that the two teen suspects were obsessive players of the ultra-violent video game

"Doom."

Still, the low-key statements about the music industry came as a surprise to some in light of the decision by Rosen not to take part in the hearing.

The chief executives of BMG, Time Warner, Seagram/Universal, and Sony also declined invitations to testify (*Billboard* Bulletin, May 3), as did as CEOs and presidents of Viacom, Sega, Nintendo, and Hasbro.

The only direct comment on those decisions not to appear came from Sen. Sam Brownback, R-Kan., who had called the hearing and chaired it. "It is disappointing that multi-billion-dollar communications companies have no one on staff willing to communicate with us on this important issue," he said.

Jack Valenti, president/CEO of the Motion Picture Assn. of America, was the only entertainment industry executive to attend the three-panel hearing.

In a wide-ranging statement, Valenti focused on better home controls and behavioral "early warning" protections to stem teen violence. He said the home, church, and school are the "three pillars which support the rostrum which springs the conduct of youngsters."

Valenti acknowledged the obligations of filmmaker "creative teams" to "examine their work for gratuitous violence, language, or sensuality" and admitted that "when many movies are made, some of them are bound to be slovenly conceived," adding that "some few in my judgment cross a smudged, illuminated line where the acceptable becomes unsuitable, and I'll have no part of them."

When asked by *Billboard* why she turned down the invitation, Rosen replied, "Sen. Brownback on TV the last couple of days said repeatedly that the purpose of the hearing was to try to embarrass the industry. I decided that artists had had their share of scapegoating already this week, and I didn't need to provide him with any more political theater."

Rosen has accepted an invitation to attend a White House summit on the causes of teen violence and says she will continue to offer to participate in other "forums for real discussion" of the teen-violence problem, including congressional forums, but will not be willing "to be political fodder."

Christian Music In Demand In Colo.

BY PATRICIA BATES

NASHVILLE—In the wake of the April 20 school shootings in Littleton, Colo., people have apparently been turning to Christian music for solace, according to specialty retailers in the region.

Income was up as much as 25% through April 30 for Christian Booksellers Assn. (CBA) retailers in the Denver area. Among titles seeing major spikes is the song "Christ Remains" by Phil Driscoll. Other artists being sought out in bins include Amy Grant and Michael W. Smith, merchants report.

The three artists performed before a crowd of 70,000 at a state memorial service April 25 at Bowles Crossing in Littleton.

"No one could have been ready for this week. We have talked about every human emotion there is—grief, anger, blame—to [people coming into the store]," says Wanda Snyder, manager of the Family Christian Store in South West Commons Shopping Center, about eight blocks from Columbine High School, where the shootings occurred. "We want to assist them in any way possible."

Can the hymns help heal? "Absolutely. I've been listening to them, and I just sit here and weep over certain ones," says manager Dick Fish at Berean Christian Store in Littleton. "Phil Driscoll has really ministered to me."

However, it is "Friend Of Mine"—written by brothers Jonathan and Stephen Coheren, who attend Columbine, and their minister, Andy Millar (*Billboard*, May 1)—that has become an anthem for Littleton.

"We just got in 500 copies of 'Friend Of Mine,' and they sold out in three hours on Friday afternoon [April 30]. We brought in another 400, and we expect them to be gone by tomorrow. I think the initial pressing was about 10,000," says Cody Dustin, floor manager at

Media Play, located near Columbine.

"We've also had several people looking for Phil Driscoll and also for Amy Grant CDs," says Dustin.

At the service, Grant did a rendition of "Somewhere Down The Road" from her "Behind The Eyes" album (Myrrh Records), while Smith performed "Friends" from his "Michael W. Smith: The First Decade" set (Reunion Records). Driscoll also excerpted "Christ Remains" from his "Different Man"

'I've been listening to [the hymns], and I just sit here and weep over certain ones'

album (Mighty Horn Ministries).

Steven Curtis Chapman, Rebecca St. James, Charles Billingsley, and others have donated CDs to the mourners. Since the three slayings in 1997 at Heath High School in Paducah, Ky., alumni Chapman has preached against violence. He sent 2,000 advance releases of "With Hope" (Sparrow Records) to Neighbors Who Care in Denver.

St. James forwarded 2,000 CDs of "Pray" to the Berean Christian Store for giveaways. "Her dad called me and said he wanted to give them to youth pastors," says Fish.

Billingsley sent for distribution copies of "Golden Streets" from his "Between Now And Then" album on Pamplin Music. Chordant Distribution has mailed a 62-CD set of "WOW 1999" and "WOW 1998"; Word Records plans to send 2,000 CDs of "Streams" (see story, page 13). Provident Music Group added 50 CDs of "Music You Can Believe In" to give to area residents.

"Everyone has been very generous," says Steve Tafoya, music

buyer for the Ark on Federal Boulevard in Denver. "Some of the Christian record labels, like those at Chordant Distribution, have offered to give us CDs for those in need."

Family Christian Stores sent more than 1,000 Bibles to the neighborhoods around Columbine. "We closed early the Tuesday [April 20] night after the shootings happened and for memorials on Wednesday and Thursday. But we have all been working extra hours since, because we have been so busy," says Snyder.

"The pastors, youth ministers, and workers are just overwhelmed," says Chuck Phillips, owner of the Ark in Littleton. "We knew right away that we wouldn't have enough music and books for healing, and so we called our suppliers on Tuesday [April 20] once we got the news."

The Ark also gave away "Parents In Pain" (InterVarsity Press) books by author John White and guest books for funerals.

LifeWay Christian Store was "undated with requests" since April 20 for vocal tracks like Michael W. Smith's "Friends" for the funerals, says its manager, Garry Garrison, at the Boulevard Shopping Center, near Columbine.

"We know that many of our customers are soul-searching, and so I called a meeting of our employees to talk about how we can listen to their needs," says Garrison.

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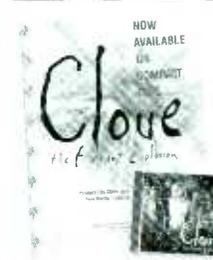
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Top Execs To Speak At Asian Music Conference

Keynote speakers, panelists and showcase artists are being finalized for the second annual MTV/Billboard Asian Music Conference, scheduled to take place May 20-21 at Singapore's Ritz-Carlton Millenia Hotel.

MTV Networks chairman/CEO Tom Freston will use the conclave to discuss how Internet-based technologies are impacting consumers' entertainment choices, and how these are affecting the music industry worldwide. He will also explain in detail MTV's "The Buggles Project," due to be launched in June. This site will offer MTV- and VH1-branded content, radio and video Webcasts, music news, chat and e-commerce, plus personalized radio from Webcast service Imagine Radio.

The potential of the Internet for finding, developing and marketing artists will be the central topic of discussion in "newmusic.com," one of four AMC panels on May 21. This will be moderated by Billboard Talent Net GM Andreas Wuerfel, with Johan Nawawi of Cybermusicasia and Tony Fernandes of Warner Music among the panelists.

Three leading figures from the advertising industry, including DDB Needham Worldwide chairman/CEO Keith Reinhard, will explore "The Selling Power Of Song," a panel devoted to music's burgeoning use in advertising. Senior ad agency executives Dave McCaughan and Chris Kyme from

McCann Erickson and FCB, respectively, will take part, as will Susanna Ng of EMI Music Publishing Asia; Reinhard will appear via a special video presentation.

The conference program includes four special "Re-Inventing The Future" discussions by Virgin Entertainment Group's Mike Inman, BMG's Michael Smellie, Grammy Entertainment's Visit Tantisunthorn, and Billboard's Timothy White. The development of recording artists not only as hitmakers but also as consumer "brands" will be the focus of a session entitled "Building A

B(r)and," with panelists including Steve Chu from Golden Harvest International, Stuart Watson from SWAT Marketing, and Amin Hussein from EMI Malaysia act KRU.

The event will also feature the presentation of this year's MTV/Billboard AMC Pioneer Award for outstanding contribution to the Asian music industry, and will close with showcase performances by KRU and, from the U.K., the Honeyz, at a reception sponsored by the U.S. National Music Publishers' Association.

Registration details are available at www.mtvasia.com, or by contacting Lois Teo at MTV Asia/Singapore, 65-420-7249; Connie Khong at MTV Asia/Hong Kong, 852-2313-8018; Amy Heller at Billboard, 212-536-5209; Matt Fendall at Billboard/London, 171-323-6686; and Linda Matich at Billboard/Sydney, 612-9440-7777.

Billboard Leads Clio Panel

Billboard is presenting a special music panel at the Clio Festival, the week-long celebration of the advertising industry's finest creative work. The festival runs May 17-21 at the Grand Hyatt Hotel in New York. The Billboard panel, titled "The Next Sound You Hear," will take place from 10 a.m.-noon on May 18. The session will give Clio Fest attendees an opportunity to hear top A&R experts discuss the international music trends that will help shape popular cul-

ture in the years to come.

Participating in the session will be David Bendeth, senior VP of A&R at RCA Records U.S.; Patrick Conseil, VP/international creative services, Warner/Chappell Music; Jonathan First, president of Edel America Records; and artist/producer/remixer Todd Terry. The panel will be moderated by Ken Schlager, director of strategic development for the Billboard Music Group. For more information, contact 800-946-2546.

Tune in to Telemundo on May 16 at 8 p.m. and catch Billboard's Latin Music Awards show.

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McGraw (Not Elvis) Is 'Everywhere'

IT LOOKS LIKE A CASE of all Tim McGraw, all the time. The Curb artist is the only person to debut on Hot Country Singles & Tracks this issue. In an unprecedented sweep, all four new entries on the country chart are by McGraw. They're all from his new album, which should comfortably debut at No. 1 next issue on Top Country Albums.

McGraw advances to No. 1 on the singles chart with "Please Remember Me," which is also No. 1 on Top Country Singles Sales. "Please" is bulleted at No. 11 on The Billboard Hot 100, although it has already spent one week in the top 10.

Meanwhile, McGraw's "Everywhere" album is bulleted at No. 9 in its 100th chart week.



by Fred Bronson

SCRUBBED: The Hot Shot Debut on the Hot 100 is a song that is not available for sale in any form. Current chart methodology allows airplay-only tracks to appear on the Hot 100, but those tracks are usually commercially available on an album. Not so for "No Pigeons," a satire of TLC's "No Scrubs." The parody, by Sporty Thieyz Featuring Mr. Woods (Ruffhouse), is new at No. 80.

"Pigeons" isn't the only track not available to the general public appearing on a Billboard chart this issue. On Modern Rock Tracks, the fan club-issued "Last Kiss" by Pearl Jam climbs 31-23 in its third chart week.

THREE LITTLE WORDS: Ricky Martin remains No. 1 on the Hot 100 with "Livin' La Vida Loca" (C2). William Simpson of Los Angeles points out this is the first chart-topper to have three non-English words in the title since Domenico Modugno went to No. 1 with

"Nel Blu Dipinto Di Blu (Volare)" in 1958. There have been a fair share of titles with two non-English words, however, including Color Me Badd's "I Adore Mi Amor," Los Lobos' "La Bamba," and Marty Robbins' "El Paso."

BATTLE OF THE NETWORK STARS: The WB is giving the Fox network a run for its money on The Billboard 200. The former has the second-highest-debuting album this issue with the soundtrack to the TV series "Dawson's Creek" (Columbia). In its first week, the "Creek" set is No. 7. That ties the peak position of the soundtrack to a Fox series: Vonda Shepard's "Songs From Ally McBeal" peaked at No. 7 in May 1998.

That puts "Dawson" and "Ally" ahead of other '90s TV soundtracks. "Touched By An Angel" rose to No. 16 last December. That same month, "Chef Aid: The South Park Album" also peaked at No. 16. The soundtrack to "Friends" went to No. 41 in December 1995, and "The PJ's" was at No. 86 just last month.

Of course, all these albums have a long way to go to match the No. 1 peaks of "Miami Vice" in 1985-86 and Henry Mancini's "Music From Peter Gunn" in 1959.

TRIBUTE: The passings of Roger Troutman and his brother Larry Troutman result in the album "Zapp & Roger" debuting on the Top Pop Catalog Albums chart at No. 26. Zapp was a group consisting of the four Troutman brothers: Roger, Larry, Lester, and Terry. Roger was nicknamed "Zapp" because as a baby he couldn't pronounce the name of his brothers' elementary school principal, Elza Sapp.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 5/2/99

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1998	1999	1998	1999
TOTAL	244,171,000	243,334,000 (DN 0.3%)	CD	161,035,000 178,255,000 (UP 10.7%)
ALBUMS	201,881,000	213,026,000 (UP 5.5%)	CASSETTE	40,367,000 34,255,000 (DN 15.1%)
SINGLES	42,290,000	30,308,000 (DN 28.3%)	OTHER	479,000 516,000 (UP 7.7%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,777,000	11,972,000	1,805,000
LAST WEEK	LAST WEEK	LAST WEEK
13,186,000	11,371,000	1,815,000
CHANGE	CHANGE	CHANGE
UP 4.5%	UP 5.3%	DOWN 0.6%
THIS WEEK 1998	THIS WEEK 1998	THIS WEEK 1998
14,228,000	11,638,000	2,590,000
CHANGE	CHANGE	CHANGE
DOWN 3.2%	UP 2.9%	DOWN 30.3%

	DISTRIBUTORS' MARKET SHARE (3/29/99 - 5/2/99)					
	UMVD	INDIES	WEA	SONY	BMG	EMD
TOTAL ALBUMS	26.1%	17.4%	16.3%	16.3%	13.6%	10.3%
CURRENT ALBUMS	26.2%	16.7%	14.4%	17.5%	16.9%	9.2%
TOTAL SINGLES	17.1%	7.3%	22%	23.2%	22.1%	8.3%

ROUNDED FIGURES

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

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Tommy Henriksen
Tommy Henriksen
Capitol 7243-4-94863-2-4

A richly textured, exciting blend of rock, pop and world music, the self-titled Capitol Records debut by singer/song writer and multi-instrumentalist Tommy Henriksen engenders the kind of listener excitement and enthusiasm that signifies the arrival of a major new artist. Henriksen, confident and assured without the veneer of arrogance or cockiness, epitomizes the street savvy of a musician who has survived the bumps and bruises of life in the world of rock'n'roll. Underneath the swirling rhythms and surreal atmospheric flavor of many of the cuts on "Tommy Henriksen" is the raw energy of a man for whom music is a lifelong passion.

BIO

Tommy worked with different L.A. bands until 1991, when he moved to New York and bought a 12-track Akai and gave himself two years to write songs without having to get a day job. A tape of five tunes made its way to the desk of Capitol A&R executive Steve Patch in the spring of 1998 and literally within days, Tommy signed a deal with the label. The result is a singular and highly distinctive record that defies comparison with any other music currently being made.

LINKS

[Tommy Henriksen videos, contests & more](#)
[Blast From The Past Soundtrack](#)

QUOTE

Henriksen on the album's diversity: "Well, 'I See The Sun' is about seeing someone's personality and character traits that may not always be wonderful. We all have those traits, we included. The song is about seeing past that to the real essence of who they are. 'Right Here By My Side' is a ballad that deals with grieving which is something I've been through myself with my mother and my grandfather. And 'Beyond Life' is asking that very question, because we'd all like to know what might be after it, me especially!"

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TRACKS/NOTES

1. I'd I Could
2. I See The Sun
3. Uneasy Street
4. One Voice
5. Fight Here By My Side
6. Tell Me Why
7. Beyond Life
8. Dreaming In Colors
9. When She Comes
10. Heaven Only Knows

SEE ALSO

"Tommy Henriksen's single 'I See The Sun' also appears on the 'Blast From The Past' Soundtrack."

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All of the artists' royalties and Warner Bros. Records' profits from this album will be donated to **Save America's Treasures** at the National Trust for Historic Preservation, a national effort led by First Lady Hillary Rodham Clinton to protect America's threatened historic landmarks, documents and artifacts.



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