

# Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

FEBRUARY 13, 1999

## Retailers Take Aim At Winter Doldrums

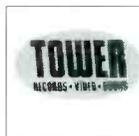
A *Billboard* international staff report.

NEW YORK—While the post-Christmas period marks a traditional low tide for music merchants and labels, retailers this year are faced with an even more daunting prospect: seeing their 1999 first-quarter performance swamped by comparison with the "Titanic" sales

generated during the same time frame in 1998.

Sales of the "Titanic" soundtrack, which was released by Sony Classical on Nov. 18, 1997, began to explode during the week following Christmas that year, and the title began churning out huge numbers during the first four months of 1998, before cooling down to normal industry-leading sales in May.

John Grandoni, VP of purchasing



at the 178-unit, Carnegie, Pa.-based National Record Mart (NRM), says that when planning for the first quarter, all retailers knew that "we would be up against the 'Titanic' phenomenon of last year. We knew we would be hard pressed to match those double-digit increases."

To help buoy early-'99 sales figures, Grandoni and other U.S. merchants say they are working this year to maximize label promotions tied to mid-

winter holidays such as Valentine's Day and St. Patrick's Day, as well as to Black History Month, the Grammy nominations, and other special events, and are initiating their own campaigns.

Some U.S. manufacturers have prepared promotions this year to help accounts counter the "Titanic" (Continued on page 115)

### Changes Abound At Universal, Other Labels In Australia

BY CHRISTIE ELIEZER

MELBOURNE, Australia—It's not just "Unigram" that has the phones buzzing Down Under:

Four leading record companies in Australia are undergoing executive or structural changes, ranging from the dramatic—such as the removal of two of

Universal Int'l Appointments; More News In U.S. . . . Page 113

PolyGram's label chiefs—to the expected. Among the majors, only BMG appears unaffected by the arrivals or departures.

Following are the latest developments:

- Mike Allen and Adam Holt, (Continued on page 112)



### WB's Starner Emerges

BY LARRY FLICK

NEW YORK—On her Warner Bros. debut, "From In The Shadows," 15-year-old newcomer Shelby Starner exudes an earthy, often startling maturity that boldly sets her apart from the army of toothy young popsters currently vying for top 40 attention.

Slated for worldwide release March 23, the rock-edged pop collection aims to be what many at the label describe as the darker, and perhaps more realistic, flip side to

the portrayal of young people in the ongoing teen artist phenomenon.

"There's no precedent for this project or this artist," says Joe McEwen, senior VP of A&R at Warner Bros. "These are honest, original songs about actual things that young people experience. As many of us recall, it wasn't always fun or pretty to be a teenager. You feel everything—including the growing pains—to the nth degree. This album represents that" (Continued on page 114)

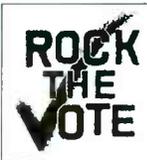


STARNER

### Rock The Vote Expands Its Efforts Beyond Elections

BY CARLA HAY

NEW YORK—Nonprofit organization Rock the Vote is hoping to get the music industry's attention with a new focus, a new president, and a new marketing campaign aimed at broadening its appeal.



GOOD WORKS

"Rock the Vote isn't the same organization people might think it is," says Rock the Vote president Seth Matlins, who joined the organization in mid-1998. "We're changing."

Instead of focusing mainly on getting young people to vote, (Continued on page 114)

#### INSIDE THIS WEEK'S BILLBOARD

Teen Singer Lila McCann Bowing Second Asylum Album ... P52



A Grammy Preview: Biz Preps For 1999 Awards... P33

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U.K. FOCUS

THE BILLBOARD SPOTLIGHT BEGINS ON PAGE 77

IN RETAIL NEWS

Musicland Is Pulling Out Of The U.K. Marketplace

See Page 12

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BusinessWeek  
Business Week  
Stars of Finance 1997

TIME  
Feature story,  
August 17, 1998

EUROMONEY  
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# ASCAP Congratulates Our

## Record of the Year

Walter Afanasieff  
Dallas Austin  
James Horner  
Robert John "Mutt" Lange  
Madonna  
Monica  
William Orbit (PRS)

## Album of the Year

Marius De Vries (PRS)  
Garbage  
Lauryn Hill  
Robert John "Mutt" Lange  
Patrick Leonard  
Madonna  
William Orbit (PRS)  
Tony Prendatt

## Song of the Year

Mary J. Blige  
Bono (PRS)  
James Horner  
Robert John "Mutt" Lang  
Crystal Lewis  
Diane Warren

## Best New Artist

Andrea Bocelli (SIAE)  
Backstreet Boys  
Dixie Chicks  
Lauryn Hill  
Natalie Imbruglia (PRS)

## Pop

Aerosmith  
Burt Bacharach  
Barenaked Ladies (SOCAN)  
The Brian Setzer Orchestra  
Jackson Browne  
Elvis Costello (PRS)  
Dave Matthews Band  
The Dust Brothers  
Eagle-Eye Cherry (STIM)  
Boy George (PRS)  
Lauryn Hill  
Natalie Imbruglia (PRS)  
Madonna  
Brian McKnight  
William Orbit (PRS)  
Bonnie Raitt  
Stevie Wonder

## Rock

Aerosmith  
Tori Amos  
Dave Matthews Band  
Fastball  
John Fogerty  
Garbage  
Judas Priest  
Kiss  
Lenny Kravitz  
John Mellencamp  
Metallica  
Alanis Morissette  
Jimmy Page  
Pearl Jam  
Robert Plant  
Propellerheads (PRS)  
Rammstein (GEMA)  
Joe Satriani  
Dan Wilson

## Alternative

Tori Amos  
Beastie Boys  
Radiohead (PRS)

## R&B

Erykah Badu  
Mary J. Blige  
Bono (PRS)  
D'Angelo  
Lashawn Daniels  
Lauryn Hill  
Norman "Keys" Hurt  
K-Ci & JoJo  
Crystal Lewis  
Maxwell  
Brian McKnight  
Monica  
Tony Prendatt  
Japhe Tejeda  
Usher  
Luther Vandross  
Stevie Wonder

## Rap

Beastie Boys  
Jermaine Dupri  
Lauryn Hill  
Wyclef Jean  
David Kennedy  
Mase  
OutKast  
Big Punisher  
A Tribe Called Quest  
Will Smith

## Country

Garth Brooks  
Beth Nielsen Chapman  
Dixie Chicks  
Emmylou Harris  
Dann Huff  
Robert John "Mutt" Lange  
Reba McEntire  
Nashville Bluegrass Band  
Annie Roboff  
Ricky Skaggs  
Randy Travis  
The Wilkinsons  
Lee Ann Womack  
Trisha Yearwood

## New Age

Clannad (IMRO)

## Jazz

George Duke  
Nnenna Freelon  
Bill Holman  
Marcus Miller  
Dianne Reeves  
Arturo Sandoval  
Yellowjackets

## Gospel

The Catherdals (SESAC)  
Bill & Gloria Gaither  
Point of Grace  
Della Reese  
Sixpence None The Richer  
Michael W. Smith  
Deniece Williams

## Arranging

George Duke  
Bill Holman  
Michel Legrand (SACEM)  
Rob McConnell (CASAC)  
Rob Mounsey  
Don Sebesky  
Stevie Wonder

## Production

Pierre Boulez (GEMA)  
Lauryn Hill  
Steve "Silk" Hurley  
Frankie Knuckles  
David Morales  
Esa-Pekka Salonen  
Roger Sanchez  
Robert Shaw  
Stanislaw Skrowaczewski

## Classical

Vladimir Ashkenzay (PRS)  
Pierre Boulez (GEMA)  
Horacio Ferrer (SADAIC)  
Evelyn Glennie (PRS)  
Oliver Knussen (PRS)  
Sir Charles Mackerras (PRS)  
Arvo Part (GEMA)  
Krzysztof Penderecki (GEMA)  
Andre Previn  
Robert Shaw  
Nicholas Simon (GEMA)

## Music Video

Aerosmith  
Harry Belafonte  
Bjork (STEF)  
Fastball  
Madonna  
Sir Mix-A-Lot  
Pearl Jam

## Traditional Pop

Michael Feinstein  
Maureen McGovern  
Patti Page

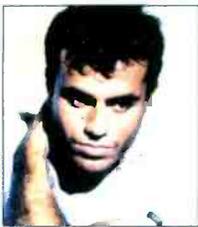
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# All GRAMMY Nominees.

### Latin

Ramon Ayala y Sus Bravos  
Del Norte (SACM)  
Jose Feliciano  
Vicente Fernandez  
Juan Gabriel  
Enrique Iglesias  
Little Joe & La Familia  
La Mafia  
Mana  
Tito Puente  
Shakira  
Los Terribles Del Norte (SACM)  
El Tri (SACM)



### Reggae

Buju Banton  
Toots and The Maytals (PRS)  
Wailing Souls

### World Music

Cesaria Evora  
Angelique Kidjo (SACEM)  
King Sunny Ade (SACEM)  
Robbie Robertson

### Polka

Brave Combo

### Children's

Tom Chapin  
Miguel Ferrer  
Cathy Fink  
June Foray  
Marcy Marxer  
John McCutcheon  
Randy Thornton



### Spoken Word

Toni Morrison

### Trustees

Johnny Cash  
Smokey Robinson  
Mel Torme

### Musical Show

Lynn Ahrens  
Harold Arlen  
Steven Flaherty  
E.Y. Harburg  
Lebo M.  
Jay Rifkin  
Herbert Stothart  
Julie Taymor  
Hans Zimmer



### Composing

Jorge Calandrelli  
Mitchell Froom  
James Horner  
Wynton Marsalis  
Bob Mintzer  
Ennio Morricone (SIAE)  
Alanis Morissette  
Astor Piazzolla (SACEM)  
Tim Rice (PRS)  
Diane Warren  
Matthew Wilder  
Gabriel Yared (SACEM)  
David Zippel



### Blues

Colin Linden (SOCAN)

### Folk

Billy Bragg & Wilco (PRS)  
Greg Brown  
Steve Earle  
Emmylou Harris  
Lyle Lovett

### Lifetime Achievement

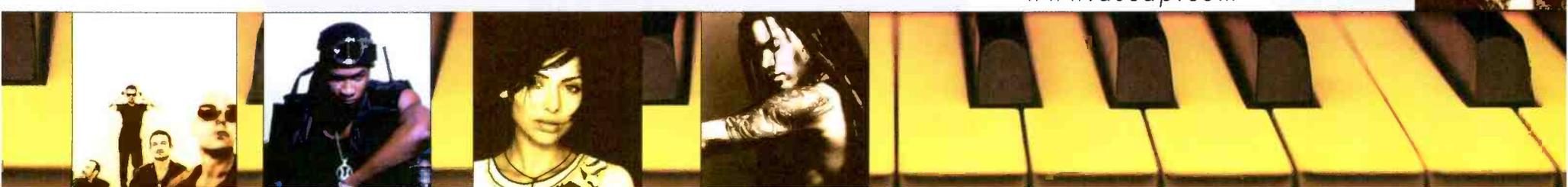
Jerry Leiber  
Mike Stoller  
Alan Jay Lerner  
Frederick Loewe

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Billboard Award, Hot Latin Track of the Year "Y Hubo Alguien"

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# 1st MP3 Mechanical License Issued

## GoodNoise Pacts With HFA To Pay Royalties For Downloaded Songs

**BY IRV LICHTMAN**  
**NEW YORK**—The first mechanical license arrangement for online sales of music in the MP3 format has been reached between leading U.S. publishers and a successful seller of downloadable music.

Mechanical royalties collection group the Harry Fox Agency (HFA), a subsidiary of the National Music Publishers' Assn. (NMPA), has granted GoodNoise Corp. its first Digital Phonorecord Delivery License for delivering songs in the MP3 format (**BillboardBulletin**, Feb. 4).

Under terms of the license, GoodNoise will pay the publishers the statutory rate of 7.1 cents per song downloaded. GoodNoise will submit regular reports to the HFA, account for each song purchased, and pay the statutory rate for distribution to HFA publisher clients.

The seeds for this milestone agreement were planted two years ago when the HFA's publisher members reached a new 10-year agreement with labels on a new mechanical royalty structure.

"At the time we set up the 10-year deal with labels, we also set up a two-year period to let the [download industry] develop," says NMPA president/CEO Ed Murphy. "We said that we'd look at the progress or lack thereof. One year has gone by, and as we start the second year, we've seen that it has progressed very well. The market is exploring its limits, and we want the market to grow in a safer climate for us and to allow companies to conduct commerce over the Internet."

Palo Alto, Calif.-based GoodNoise was founded in January 1998. It runs an online record label and sells a variety of MP3 product off its World Wide Web

site, including complete albums for \$8.99 or individual tracks for 99 cents. The company has just licensed a portion of the Rykodisc catalog for sale and promotion in the MP3 format (see story, this page).

MP3's rapid growth, Murphy notes, is reflected in the desire at this point for GoodNoise to access more identifiable repertoire represented by the HFA's publisher clients. It has until now been relying on independent resources to provide downloadable music that has not been controlled by the HFA's members.

"HFA represents nearly every major music publisher in the U.S., and this agreement clearly represents the future of how mechanical royalties will be managed," says GoodNoise chairman Bob Kohn in a prepared statement.

As part of the licensing arrangement, GoodNoise will embed an HFA licensing number, known as the Multimedia Identifier, into all musical works downloaded from its Web site so that consumers are aware that the material has been properly licensed.

Murphy says that the HFA is talking to at least six other MP3 sites about mechanical licenses for downloading.

"There are many out there," he says, adding that "some are in violation of copyright laws." As for the alleged law-breakers, Murphy says that the HFA's

# Ryko Licenses Songs For MP3

**BY CATHERINE APPLEFELD OLSON**  
**WASHINGTON, D.C.**—Rykodisc is putting its music where its mouth is. Just a week after signing on as part of the MP3-centric Genuine Music Coalition (**Billboard**, Feb. 6), the independent label has licensed a sizable portion of its catalog to GoodNoise Corp. for sale and promotion in the MP3 compression format (**BillboardBulletin**, Feb. 4).

The deal is one of the largest and most salient endorsements to date of MP3, which has yet to woo the majors but is snowballing in popularity among indie labels. Signaling its growing popularity among consumers—and expected to fuel that interest even further—is the decision by major World Wide Web site Lycos to launch an online search service to find posted titles in the format (see story, page 111).

The new pact is for an initial 200 songs from Rykodisc artists such as Frank Zappa, Richard Thompson, Morphine, and Josh Rouse, with additional material to debut during the next several months. Rykodisc is providing links on its Web site ([www.rykodisc.com](http://www.rykodisc.com)) to the GoodNoise site ([www.GoodNoise.com](http://www.GoodNoise.com)), where consumers can download and purchase tracks for 99 cents apiece.

Royalties will be paid for the sales, according to a groundbreaking GoodNoise agreement with the Harry Fox Agency (see story, this page).

The lion's share of the material is from the Rykodisc catalog—45 of the songs are from the Zappa catalog alone—with a



**V.I.P.** BMI president/CEO Frances Preston recently received MIDEW's coveted Person of the Year Award for 1999 at a black tie awards gala at the Carlton Hotel in Cannes. Shown at the event, from left, are SACEM president Jean-Loup Tournier, BMI songwriter Michael Bolton, MIDEW president Xavier Roy, Preston, Warner/Chappell Publishing Worldwide chairman/CEO Les Bider, and EMI Music Publishing Worldwide chairman/CEO Martin Bandier. For more news from MIDEW, see page 72.

## LETTERS

### DANCE MUSIC NEEDS VOICES & VISION

I totally agree with Michael Paoletta's vision that real songs with vocals are needed on the dancefloor (Dance Trax, **Billboard**, Jan. 9). Take Berlin: Soul house almost does not exist, and only one show on KISS-FM features new garage tunes by Ultra Naté, Luther Vandross, and Adeva. That fantastic MAW mix of BeBe Winans' "Thank You" was not even released in Germany, and there are only three labels (Peppermint Jam, Kosmo, and Kontor) that really support vocal house. Adeva is now signed to Hamburg-based Kontor, which might be a sign for a better vocal future.

Soren Bauermeister  
 Rolf Budde Musikverlag GMBH  
 Berlin

I work at KCRW 89.9 Los Angeles as a substitute DJ, plus I do my own three-hour show on late Saturday nights. What Michael wrote about are the sort of songs I play: tracks such as Pharaoh's "Temple Of Love," Donna Summer's "Someday," Alexia's "The Music I Like," Saint Etienne's "He's On The Phone"—dance songs that have a structure (verse and chorus), a melody, and something memorable about them.

Simon Clarke  
 KCRW-FM  
 Santa Monica, Calif.

We are professional songwriters (Martha Wash recently had a major dance single with our song "Catch The Light"), and we agree that there is a definite lack of solid lyrics and "real songs with vocals" in the market today.

Music with a strong lyric and melody is an essential part of what people enjoy dancing to.

Andrew Sarnoff and Pat Maiorino  
 P. A. System Inc.  
 Baldwin, N.Y.

### A WAKE-UP CALL TO CATCH SUSAN TEDESCHI

Thank you to Timothy White for writing such a great article about Susan Tedeschi (**Music to My Ears**, **Billboard**, Jan. 30). This type of artistry is exactly the talent we will look to build the label around, and your words will do much to spread our message. She will be a superstar one day, and we'll all look back upon your article and say, "Thanks for waking up the world!"

Jim Caparro, Chairman/CEO  
 Island/Mercury Music Group  
 New York

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TOP ALBUMS

HOT SINGLES

TOP VIDEOS

**No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS**

<b>CLASSICAL</b> ★ ARIA - THE OPERA ALBUM • ANDREA BOCELLI • PHILIPS	
<b>CLASSICAL Crossover</b> ★ BACK TO TITANIC LONDON SYMPHONY ORCHESTRA (HORNER) • SONY CLASSICAL	
<b>JAZZ</b> ★ JAZZ FOR THE QUIET TIMES • VARIOUS ARTISTS • 32 JAZZ	
<b>JAZZ / CONTEMPORARY</b> ★ KENNY G GREATEST HITS • KENNY G • ARISTA	
<b>NEW AGE</b> ★ DESTINY • JIM BRICKMAN • WINDHAM HILL	

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**A BILLBOARD TRIBUTE**

**FOLLOWS PAGE 64**

**GUEST COMMENTARY**

**Avoiding The Internet's Copyright Pitfalls**

BY THOMAS BONETTI

The Internet is now responsible for less than 1% of all prerecorded music sales in the U.S. Accordingly, many rights infringements (innocent or otherwise) may not come to the attention of rights holders.

But as Internet sales—and particularly Internet downloading—become more financially meaningful, such infringements will no longer fly below the radar screen; rights holders will scrutinize more and more World Wide Web sites and will keep litigation attorneys busy with proceedings against online infringers.

Thus, it's in the best interest of everyone (except, perhaps, those attorneys) to begin thinking now about the challenges that lie ahead,

particularly when they concern the potential legal minefield of back-catalog and reissue titles.

While the recently announced Secure Digital Music Initiative is a

**'The reissue/back-catalog portion of our business presents unique challenges'**

*Thomas Bonetti is chairman/CEO of the Los Angeles-based Celebrity Licensing Inc.*

giant step forward in addressing the security concerns of rights holders and recording artists in regard to electronic downloading of recorded music via the Internet, the reissue/

back-catalog portion of our business presents unique challenges that no technology platform or safeguard alone can solve.

And with Internet sales seen as the likely dominant conduit for back-catalog exploitation in the future, how will vendors on the Internet—who often have little background or experience in copyrights—know when they are infringing on the rights of others?

The following caveats may be useful for those who plan to mine this segment of the music marketplace and who may be more tech-savvy than rights-savvy.

• **Beware of recordings from the 1930s and '40s.** In some European *(Continued on page 61)*

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.

# Rufus Wainwright

## CRITICIZED:

**BEST NEW ARTIST** -*Rolling Stone*

**TOP ALBUM OF THE YEAR**

- LA Times
- NY Times
- Entertainment Weekly
- Baltimore Sun
- Denver Post
- San Francisco Examiner
- CMJ Critics Poll
- Spin Magazine
- The New Yorker

## TELEVISED:

- Today Show
- CBS Sunday Morning
- Late Show with David Letterman
- Late Night with Conan O'Brien
- Sessions at West 54th



Custom rotation



120 minutes



30 spins a week

Featured in GAP television ad.

## and ROMANTICIZED:

"Girls love Rufus Wainwright because he understands." -*Newsweek*

"It's nice to get sucker-punched sometimes, and Wainwright's debut is so confident, musical and swoony-moony beautiful I didn't find the bruise for a week." -*SPIN*

"Time takes a sabbatical when Rufus Wainwright sings." -*New York Times*

## TOUR BEGINS MARCH 2

Find out why *Time Out New York* and the *San Francisco Examiner* called his show

"ONE OF THE BEST LIVE SHOWS OF THE YEAR"

Toured with Bare Naked Ladies, Lisa Loeb, and Sean Lennon

## THE NEW SINGLE "APRIL FOOLS."

[www.dreamworksrecords.com](http://www.dreamworksrecords.com)



Produced by Jon Brion  
"In My Arms" Produced, Recorded & Mixed by Pierre Marchand  
"Millbrook" and "Baby" Produced by Jon Brion & Van Dyke Parks  
Executive Producer: Lenny Waronker  
© 1999 SKG Music LLC  
Direction: Nick Terzo for Amplitude



# FCC Low-Power Radio Concept Sparks Interest

This story was prepared by Frank Saxe, reporter for *Airplay Monitors*.

NEW YORK—In a move that could lead to thousands of new FM radio stations, the Federal Communications Commission (FCC) is proposing that low-power stations be licensed to open up the spectrum to new owners and programmers.

While it's still early in the rule-making process, these stations could be on the air as soon as this summer—a fact that has some



traditional broadcasters wary of competition and/or signal interference and some labels cheering the potential for additional exposure for their acts.

The FCC has begun taking proposals on how it should award nearly 4,000 new licenses to 1,000- and 100-watt stations that would cover areas ranging from a single neighborhood to a whole community.

In particular, FCC Chairman Bill Kennard sees so-called "microradio" as a panacea to the  
(Continued on page 110)

## New Ventures Anticipate Rise Of Online Video

BY DOUG REECE

LOS ANGELES—While audio-only services continue to dominate Internet programming space, recent announcements seem to suggest a new confidence in music video Web-casting.

Almost simultaneously with the beta launch of sputnik7.com, a new channel co-founded by music video veteran Les Garland (*Billboard Bulletin*, Jan. 26), Santa Monica-based Launch Media announced it had acquired Newport Beach-based Musievideos.com for an undisclosed amount (*Billboard Bulletin*, Jan. 25).

The sputnik7.com station, which is owned by New York-based Blue-Tape, is backed by companies including Chris Blackwell's Palm Pictures and consulting company Viant.

In development for several months, the site is slated to launch  
(Continued on page 110)

## SFX Adds More Venues To Its Growing Slate

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

NASHVILLE—In a deal worth \$93.6 million in cash, the ever-growing SFX Entertainment has acquired interests in seven venues and other assets from entities controlled by the Nederlander family and others (*Billboard Bulletin*, Feb. 2).

SFX has spent more than \$1 billion on acquisitions over the past two years.

Under terms of the latest deal,  
(Continued on page 22)

# Managers Bemoan Country Radio Climate

## With Airplay Scarce For Their Artists, Many Opt To Change Careers

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

NASHVILLE—Tight country playlists are already putting the squeeze on record labels and artists, but behind the scenes, the format's conservative stance is having a detrimental effect on the artist management business, particularly for those who represent several new artists.

Some managers have gotten out altogether; others say they're being much more selective about which artists they sign.

Starstruck Entertainment's Narvel Blackstock was one of the first to consolidate his business in 1997, when he shut down his company's management and publicity divisions, displacing 10 management clients. At the

time, he told the Nashville newspaper *The Tennessean* that his management arm was barely breaking even. Blackstock now represents only his wife and business partner, Reba McEntire.

Last summer, David Corlew followed suit, shuttering Corlew-O'Grady Management, which represented Deryl Dodd, the Cox Family, Blake & Brian, and Jason Sellers. (Ironically, Sellers had previously been managed by Blackstock.) Corlew continues to manage only longtime client Charlie Daniels and has shifted his energies to operating his label partnership with Daniels, Blue Hat Records, and taking a more active role in his publishing company, Kicking Bird Music.

All of the managers contacted for this story cited a recent *Country Air-*

play Monitor study as evidence of how tough it is for them now. That study showed that only one of the 35 new acts introduced in 1998—the Wilkinsons—cracked the top 10 on the publication's *Country Airplay* chart.

"It has gotten to be so hard to get a new artist at radio and get them to break through," says Corlew. "It is a tough environment that has gotten tougher. That's why I will remain out of the management business for now."

In explaining the decision to step away from management, Corlew says, "The frustration was the big factor; because as an industry we have no other way to go with a new artist if we don't have success at country radio. With someone like Charlie [Daniels], where you have an artist with an established career, there are  
(Continued on page 123)



**Working For The Cause.** Edward Bleier, co-chair of entertainment, media, and communications at the UJA-Federation, recently announced that Howard Stringer, chairman/CEO of Sony Corp. of America, will be honored with the Steven J. Ross Humanitarian Award at a black-tie dinner on May 11. The award will laud Stringer for his affiliation with various causes and organizations, including the Nature Conservancy, American Women in Radio and Television, and United Cerebral Palsy. Shown, from left, are Stringer and Bleier.

## Warner Music: A Solid 4Q

BY DON JEFFREY

NEW YORK—Warner Music Group had a solid fourth quarter last year, with double-digit increases in revenue and profit.

The company attributes the positive results to higher domestic and international sales. In the U.S., Warner Music had the leading market share of all distributors, 19.8%, and 23 of the year's top 100 selling albums.

For the three months that ended Dec. 31, Time Warner says its music unit's revenue rose 22.5% to \$1.29 billion from \$1.05 billion during the same period the year before. Music cash flow (earnings before interest, taxes, and amortization) increased 34% to \$205 million from \$153 million the year before (*Billboard Bulletin*, Feb. 4).

Senior executives at Time Warner say that the music subsidiary has turned around and that they expect it to be "one of the key drivers of growth" in 1999.

The fourth-quarter results made up for lackluster numbers earlier in the year. For the entire year, earnings rose 5.5% to \$493 million on a 9% gain in revenue to \$4.02 billion.



**Working For The Cause.** Edward Bleier, co-chair of entertainment, media, and communications at the UJA-Federation, recently announced that Howard Stringer, chairman/CEO of Sony Corp. of America, will be honored with the Steven J. Ross Humanitarian Award at a black-tie dinner on May 11. The award will laud Stringer for his affiliation with various causes and organizations, including the Nature Conservancy, American Women in Radio and Television, and United Cerebral Palsy. Shown, from left, are Stringer and Bleier.

The music subsidiary's performance had been depressed in part because of weakness in the direct-marketing unit, 50%-owned Columbia House. A source says that although the unit has not turned around yet, its results are improving.

The best-selling artists for Warner Music during 1998 included Madonna, Alanis Morissette, Brandy, matchbox 20, Enya, Eric Clapton, Phil Collins, Jewel, and Barenaked Ladies.

Time Warner reports that cash flow from its filmed entertainment unit, Warner Bros., rose 20.5% in the fourth quarter to \$100 million from \$83 million a year earlier, on a 2.9% increase in revenue to \$1.29 billion from \$1.05 billion.

The company says that revenue from the first-run TV syndication of "Friends" and "E.R." offset lower film results. The biggest box-office hit was "Lethal Weapon 4," which has grossed \$273 million worldwide.

For the year, film cash flow rose 24.5% to \$503 million, a record, on a 10.7% increase in revenue to \$6.06 billion.

Overall, Time Warner says that  
(Continued on page 115)

## Musicland Pulls Out Of U.K.

BY TOM FERGUSON and ED CHRISTMAN

LONDON—The decision of the Minneapolis-based chain Musicland Group to close its 14 Sam Goody stores in the U.K. "over the next few weeks" (*Billboard Bulletin*, Feb. 3) is being greeted with disappointment by suppliers here and cited by fellow merchants as a sign of the U.K. market's increasingly competitive nature.

A letter dated Jan. 29 to suppliers from Musicland Group U.K. managing director Ken Onstad describes leaving the U.K. as "a difficult and painful step," while noting that all Musicland Group U.K. obligations to suppliers will be met "within the required deadlines."

Sam Goody made a low-key entry into the U.K. in 1990 but subsequently failed to make significant inroads into the British market.

Musicland executives saw the launch of the U.K. operation as the first step in placing stores throughout Europe. However, the chain was dogged by misfortune in its early days.

For instance, according to sources, start-up costs were inflated by the need to convert the merchant's U.S. computer systems so that they were capable of handling business in the U.K.—a task and cost that had not been anticipated.

In those early days, Musicland executives also ran into real-estate problems when trying to pick locations similar to the mall environments that they were familiar with in the U.S. In going into U.K. commercial schemes, Musicland was obliged to pay high rent—and then found that the resulting sales weren't enough to support its occupancy costs.

In addition, sources say, Musicland found that even if those early locations had generated the anticipated sales, profit margins weren't high enough to cope with the rent structure.

Onstad could not be reached for comment by press time.

After its early problems, Music-

land achieved better results, particularly in locations outside of London. By 1997, it had opened 22 music stores in the U.K. However, it is understood that the company came close to breaking even only in one year; and at one point it was losing some \$5 million a year.

Musicland spokesman Brant Skogrand declines to comment on that figure.

Of the closure, Skogrand says, "We are working through an exit strategy. It might involve selling the business, or it might involve closing the stores. But in doing so, we will  
(Continued on page 123)

## U.K.'s Big Life In Hands Of Receiver

BY JEFF CLARK-MEADS and DOMINIC PRIDE

LONDON—The future of Big Life Records remains in doubt nearly one month after receivers were called in to the company.

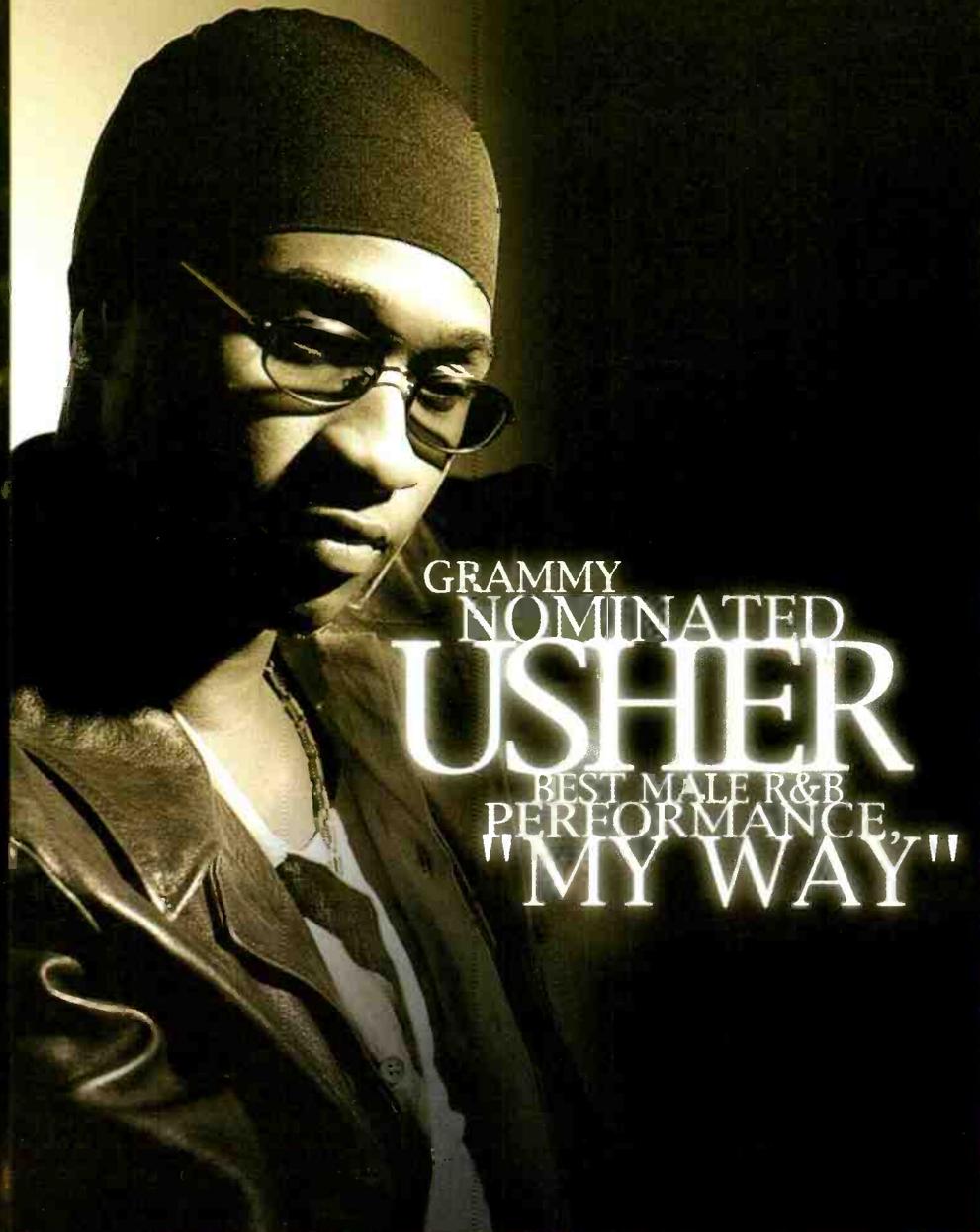
The U.K. label's offices are still being staffed, but receiver Robert Coyle declines to comment on whether he is looking to sell the company as a going concern. He says only that he intends to maximize revenue from the company's assets.

The company—officially Big Life Records (1994) Ltd.—was put into receivership Jan. 18 by Telstar Records, which holds a 10% stake. Company debts are estimated at about \$5 million. Coyle, who is handling the receivership on behalf of accountancy firm Price Waterhouse Coopers, says he is still in the process of assessing Big Life's assets.

Asked whether he is seeking to sell the firm as a going concern, he says, "The company continues to trade. I am assessing the position  
(Continued on page 123)

# SENDING CONGRATULATIONS TO OUR

*FIVE TIMES PLATINUM*



GRAMMY  
NOMINATED  
**USHER**  
BEST MALE R&B  
PERFORMANCE,  
"MY WAY"

**OUTKAST**  
GRAMMY NOMINATED,  
'BEST PERFORMANCE BY A DUO OR GROUP'  
"AQUEMINI"

THE CRITICALLY ACCLAIMED HIP HOP CLASSIC ALBUM OF 1998



*The Source Magazine 5 Mics, Rolling Stone 4 Stars  
The Los Angeles Times 4 Stars, Entertainment Weekly "A" Rating*

# SUPERSTAR GRAMMY NOMINEES

*LaFace*  
RECORDS

# Child Protection Act For Net Blocked

BY BILL HOLLAND

WASHINGTON, D.C.—In a victory for advocates of online freedoms, a U.S. District Court judge has blocked federal government enforcement of the Child Online Protection Act (COPA), ruling that the law, passed by Congress last fall, is unconstitutional on First Amendment grounds (*Billboard-Bulletin*, Feb. 3).

The preliminary injunction, ordered Feb. 1 by Judge Lowell A. Reed Jr. of the U.S. District Court in Philadelphia, replaced a temporary restraining order he had granted in November 1998. The case will either be appealed by the federal government or will go to trial later this year.

After the passage of the bill, a

lawsuit was filed by a coalition of publishers, First Amendment advocate groups, and online service providers. The Recording Industry Assn. of America (RIAA) and the National Assn. of Recording Merchandisers (NARM) joined the challenge as members of a coalition that opposed the law and filed a friend-of-the-court brief calling COPA too vague and overreaching in scope (*Billboard*, Jan. 23).

In his ruling, Reed said that minors might be harmed if First Amendment protections, "which they will with age inherit fully, are chipped away in the name of their protection." While expressing regret that children will still be

(Continued on page 111)

# ASCAP, BMI: Law Will Curb Revenues

## General Licensing Income To Drop Due To Restaurant Exemption

BY IRV LIGHTMAN

NEW YORK—Performance right society ASCAP is telling its members that revenue from general licensing sources, such as restaurants and bars, will decline an estimated 7% in 1999 in the aftermath of the Fairness in Music Licensing Amendment signed into law late last year by President Clinton (*Billboard-Bulletin*, Feb. 4).

That would amount to about \$5 million of the \$70 million ASCAP collects from that area. The new law, which was included as part of the Sonny Bono Copyright Term Extension Act, reduces the number of restaurants and bars that must pay ASCAP for use of its music. Under the bill, passed Oct. 7, 1998, U.S. restaurants with less than 3,750 square feet and retailers with less than 2,000 square feet are exempt from pay-

ing authors' royalties on any music broadcast on their premises (*Billboard*, Oct. 17, 1998).

Commenting on the expected decline in revenue, ASCAP CEO John LoFrumento says, "The net decline would be much greater except for the benefits anticipated from ASCAP's new, aggressive customer sign-up and support program and substantially increased field staff."

It is LoFrumento's view, however, that ASCAP's total distributions for 1999 are "anticipated to outpace inflation as a result of increased license fees from other sources, such as radio, cable, and new media." ASCAP is expected to report total revenue for 1998 as having hit the \$500 million mark for the first time.

At BMI, ASCAP's chief competitor, a spokesman acknowledges that the new law will re-

duce revenue from general licensing but adds, "We are not yet able to determine the exact [percentage]. BMI does have a marketing plan to seek out new sources of income in the general licensing area." BMI's revenue is said to be about \$45 million from general licensing sources.

The Fairness in Music Licensing Amendment has outraged the European Commission (EC), which recently upheld a complaint by the Irish Music Rights Organisation that the American legislation would result in the loss of millions of dollars annually for artists from European Union countries. The EC last month notified the U.S. trade representative in Washington, D.C., that it intends to file a trade complaint (*Billboard*, Jan. 16).

# Intocable Members Killed In Car Crash

BY RAMIRO BURR

SAN ANTONIO—Members of the Tejano music community reacted with shock and sadness at the news that two members of the popular Tejano group Intocable, as well as the group's road manager were killed Jan. 31 in a car crash in Mexico.

According to executives at the band's record label, EMI Latin, those killed were Jose Angel "Pepe" Farias, 23, the band's onstage MC, of Monterrey, Mexico; bassist Silvestre Rodriguez Jr., 26, of McAllen, Texas; and the band's road manager, Joe Angel Gonzales, age unknown, of Houston. Gonzales had previously worked as a road manager for La Mafia and Fama.

Injured were singer/accordionist Ricky Munoz, *bajo sexto* player Danny Sanchez, drummer Rene Martinez, and conga player Sergio Serna. They were taken to Monter-



INTOCABLE

rey hospitals and later released. The men were killed early in the afternoon of Jan. 31 when the car they were in blew a tire and veered off the road just outside Monterrey. The band had performed in McAllen the night before, according to band manager Nikki Sandoval, and was en-

route to Monterrey's airport to catch a flight to Mexico City for a series of concerts and promotions.

Since 1995, Intocable has been one of Tejano's hottest outfits, parlaying a mixture of Tejano and *norteño* rhythms into the top-selling albums "Intocable IV," "Otro Mundo," and "Fuego Eterno."

Last October, the band was honored by EMI Latin for aggregate sales of 1 million units in the U.S. of its six albums. Last year, Intocable opened for La Mafia at the Astrodome for the Houston Rodeo, drawing 50,000-plus people.

"We have been getting calls all day, people just asking if it was true about the deaths," says Danny Garcia, PD of Tejano/contemporary Mexican station KLEY San Antonio. "It's just been a day of sadness."

In Houston, Robin Flores, PD of local Tejano station KQQK, says a

(Continued on page 115)

# Music Marketed In Schools

BY DON JEFFREY

NEW YORK—Music marketers are heading back to high school—to promote their new artists.

A new company, RJE & Associates, has developed a program called BackStage Pass that is marketing music in school cafeterias around the country.

Begun by industry veteran Richard Ellis, RJE has deals with four major labels and one independent label to provide CD samplers and promotional materials that will be displayed and given away in 110 schools, representing 220,000 students.

RJE is not the only company bringing pop music to the places where its fans assemble six hours a day. Independent label Thump Records is taking hip-hop artist DJ Cazal on a 24-school tour in

California through March. He is performing in cafeterias, auditoriums, and outdoors. A spokeswoman for the label says the artist presents "an upbeat positive message" in the schools.

The labels involved with RJE's school program say they hope that it will increase awareness and, ultimately, sales of their new artists.

"It certainly sounds like an efficient way to get to kids in a way that's not offensive. For us, it's exposure in a place where we don't get it," says Steve Kleinberg, senior VP of marketing for Elektra Entertainment, one of the major labels involved. The others are RCA, Atlantic, and MCA. The independent is Relativity.

Elektra is promoting a number

(Continued on page 111)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** MCA Nashville names **Mark Wright** senior VP of A&R. He was senior VP/head of A&R at Decca Records.

Elektra Entertainment Group in New York names **Camille Hackney** VP of multimedia, marketing, and business development; **Rana Alem** national promotion director, business administration; and **Suzy Changar** national promotion manager, radio events. They were, respectively, senior director of multimedia, marketing, and business development; national promotion administration manager; and national promotion coordinator.

**Burt Baumgartner** is named senior VP of promotion at Capitol Records in Hollywood. He was senior VP of promotion at the Work Group.

V2 Records in New York appoints **Byron Pitts** head of urban promotion. He was national direc-



WRIGHT



HACKNEY



BAUMGARTNER



PITTS



EDGE



DE LEON



PAPP



KURTZ

tor of promotion at Breakaway Entertainment.

**Peter Edge** is promoted to senior director of A&R at Arista Records in New York. He was director of international.

**Craig De Leon** is named director of music video at MCA Records in Universal City, Calif. He was a director representative at Propaganda Films.

**Janine Papp** is promoted to national sales manager at Mute Records in New York. She was national retail coordinator.

Blackbird Records in New York promotes **Adam Kurtz** to national promotion manager and names **Jen Cusa** national promotion and marketing coordinator. They were, respectively, national promotion coordinator and an intern at London Records.

**Bev Paul** is named director of marketing at Sugar Hill Records in Santa Monica, Calif. She was an independent sales/marketing consultant.

Music for Little People/Earthbeat! appoints **Kate Nininger** na-

tional sales manager and **Becky Wagley** creative director. They were, respectively, head of sales at All American Music Group and president of Wagley Design Inc.

**RELATED FIELDS.** mPRm Public Relations in New York names **Matt Basta** and **Calvin Fleming** new media senior account executives; **Nikki Kelber**, **Bob Myerson**, and **Mary Litkovitch** film account executives; **Kira Wagner** television account executive; and **Tracy Mlakar** new media account coord-

inator. They were, respectively, account coordinator at Shandwick, account executive at BWR, film account coordinator, account coordinator, account coordinator, television account coordinator, and an assistant.

**Pearlena Igbokwe** is promoted to VP of original programming and **Annette Orenstein** is named VP of direct-to-home marketing at Showtime Networks in New York. They were, respectively, director of original programming and president of Vanguard Communications.



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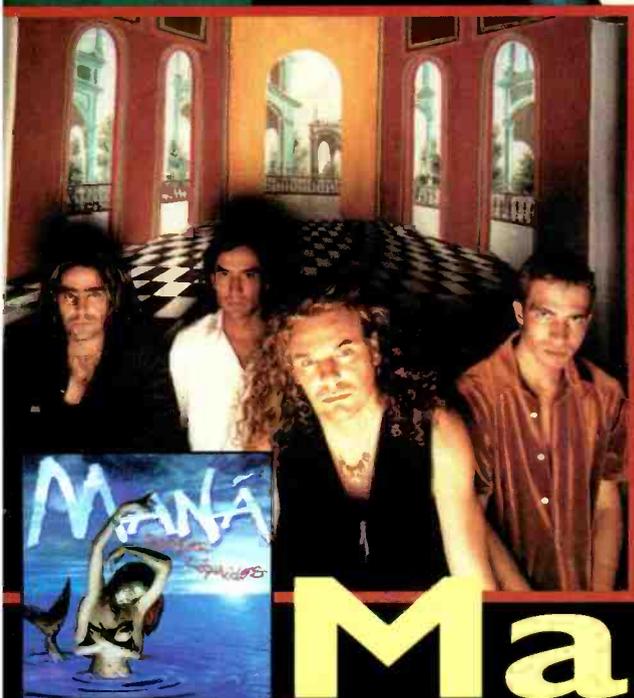


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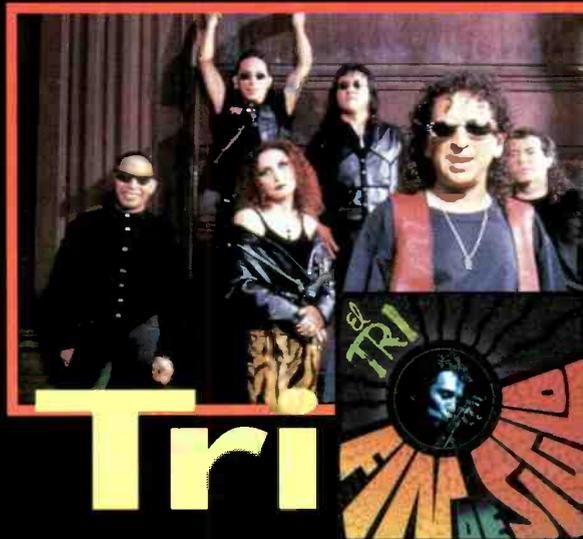


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# Artists & Music

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## Honesty 'Central' To Orton's Style

Heavenly/Deconstruction Artist Blends Genres, Emotions On New Set

BY DYLAN SIEGLER

NEW YORK—Beth Orton says that while growing up, she never imagined herself as a musician.

"I had a huge love of music, but it was something I never thought I was worthy of," says the London-based singer/songwriter, who spent several years acting before making her first stab at vocals with dance music producer William Orbit in 1993. "When I started singing, I just couldn't stop. Music satisfied this need in me—it was the expression I was looking for."

With the success of Orton's 1996 debut, "Trailer Park," on the U.K. indie Heavenly/Deconstruction, it became clear that Orton's songs satisfied others' musical appetites as well. Orton is poised to bring her epiphany to a wider audience globally in March with her second album, "Central Reservation."

Leagues away from a sophomore slump, the new set marks a stabilization and broadening of Orton's style. The orchestration is lush; the vocals are more dynamic and confident, and the artist's game of genre hopscotch is intact—from the trip-hop-influenced "Stars All Seem To Weep" to the harp-like acoustic guitar of "Blood Red River" and the radio-ready first single, "Stolen Car."

"I make Beth Orton music—my own blend," replies the artist when

queried by critics eager to pigeon-hole her songs. Orton says that while growing up, she was exposed to a "very broad selection" of music, from punk to jazz to folk.

"Everything we see and hear digests and regurgitates in some

Orton is also known for penning dark melodies and heartbreak-centered lyrics.

"My songs are sad sometimes, but I think they're quite hopeful," says Orton. "And they may be dark, but life is dark, and I write about life, really." The new album veers away from simple sadness to a lyrical complexity that addresses hope, love, and introspection head-on.

The BMG-distributed Heavenly/Deconstruction album is set for a March 9 release in the States and a March 15 release in the rest of the world. Arista and RCA will both be handling the album internationally, while Arista will work the album in the U.S. Orton is published by EMI Music and managed by Geoff Travis at Rough Trade.

Ian Dixon, BMG's VP of international in the U.K., identifies northern Europe, Japan, and Australia as key target markets for "Central Reservation."

"There will be an aggressive, labor-intensive press and retail campaign which allows for strategic growth," Dixon says.

Orton is already well-established in the U.K., where "Trailer Park" was certified gold (selling in excess

*(Continued on page 20)*



ORTON

mad form or other," she says.

On "Central Reservation," produced by Victor Van Vught and David Roback, Orton emphasizes her diverse influences by including a vocal collaboration with jazz singer Terry Callier and instrumental additions from folk/rock musician Ben Harper and pianist Dr. John. Orton says the album's tracks "shuffled their way to the front of the queue" during four months of studio experimentation.



## Brazil Sees The Light With Pop Star Priests

BY ENOR PAIANO

SÃO PAULO, Brazil—They are young, handsome, and single, and in the past six months they have become the hottest phenomenon in Brazil's recording industry.

They are Brazilian Catholic priests such as Padre Marcelo Rossi and Padre Zeca, who are attaining pop star status while luring the country's massive number of Catholics back into the fold.

According to Brazilian trade group ABPD, Rossi's 1998 album, "Músicas Para Louvar Ao Senhor" (Songs To Praise The Lord), was the top-selling disc, having sold 3.2 million units as of January.

In only five months, Rossi's Universal Music Brazil set has become one of only two albums certified for sales of 3 million units by the ABPD. Platinum certificates are awarded by ABPD for sales of 250,000 units.

The ABPD also notes that Zeca has earned a gold certificate for selling 100,000 units of his EMI-Odeon Brazil album, "Deus É Dez" (God Is A Ten).

According to Brazil's church directors, 83% of the country's population of 170 million is Catholic, but only 4% attend Sunday Masses regularly.

Rossi, a former gym teacher, and Zeca, who is known as the "surfing priest" because of his skills as a former surfer, have put their experiences in dealing with sports and young audiences toward the task of attracting new believers. Both priests recorded their rhythmic pop albums live in an effort to capture the emotional ambience of their church services.

Though Universal managing director Marcelo Castello Branco was expecting a strong showing

*(Continued on page 122)*



PADRE ZECA

## Chieftains Bring Distaff Slant To RCA Victor's 'Tears' Set

BY MICHAEL PAOLETTA

NEW YORK—The Chieftains' 1995 Grammy Award-winning album "The Long Black Veil" featured guest performances by Sting, Sinéad O'Connor, Marianne Faithfull, Tom Jones, Mark Knopfler, Ry Cooder, and the Rolling Stones. Four years later, the world's most popular traditional Irish band is once again working with a stellar slate of guest artists, which is expected to expand its diverse fan base still further.

Scheduled for a Feb. 23 U.S. release on RCA Victor, "Tears Of Stone" is a concept album that explores the themes of women and love through a collection of songs performed by the Chieftains and their guests: Bonnie Raitt, Natalie Merchant, Joni Mitchell, the Corrs, the Rankins, Mary Chapin Carpenter, Eileen Ivers, Sissel, and Joan Osborne, among others.

Says the Chieftains' leader, Paddy Moloney, "Our goal was to marry the many-faceted voices of contempo-

rary women artists from around the world with the simple beauty of traditional Irish music."

David Neidhart, VP of marketing at BMG Classics, finds the merging of contemporary female artists and the Chieftains' traditional Celtic sound a winning combination—and one that he hopes will expand the group's already-healthy fan base.

"We've identified three demographics that we need to go after with this album," says Neidhart. "First and foremost is the core Chieftains fan base of Irish, world, and folk music lovers. Secondly, there is the wider pop/alternative audience that purchased 'The Long Black Veil.' And lastly, the large, loyal, and complementary fan bases of the guest artists. All of this said, we truly believe that 'Tears Of



IVERS



THE CHIEFTAINS

Stone' presents the perfect opportunity to take the Chieftains to the next level."

Grainne Devine, marketing and promotion manager at BMG Conifer, the classical division of BMG Entertainment U.K. & Ireland, says the additional artists featured on the album are already bringing in interview requests from media beyond

those normally interested in the Chieftains' music.

"There's a huge palette of press opportunities," he says. "The diversity of artists [on the album] is so broad: The rock and pop media are interested, as well as those who would normally be interested."

The album will be released outside the U.S. on Feb. 22.

TV advertising will play a major role in spreading the word about "Tears Of Stone" in the States. The

label has devised a three-phase campaign consisting of national cable and local network spots.

Neidhart says phase one will begin 10 days before the album's in-store date and will consist of teaser spots on VH1 and E! Entertainment.

Phase two will coincide with the album's release and will include more spots on VH1 and E!, as well

as a 30-second spot on "Saturday Night Live" Feb. 27 in eight major markets.

Phase three has been saved for the week of March 15 (St. Patrick's Day is March 17). In addition to spots on VH1 and E!, national promotional IDs are scheduled on "Access Hollywood" and "Entertainment This Week." On March 13, a second 30-second spot will appear on "Saturday Night Live" in eight major markets.

Throughout this three-tiered campaign, RCA Victor will also run ads in national magazines, as well as in major newspapers and the alternative press.

"We are leaving no stone unturned," says Neidhart. "We are

*(Continued on page 122)*



SISSSEL

# XTC Resurfaces With 'Apple Venus'

## Now On TVT, Band Ends Six-Year Absence From Recording

BY DYLAN SIEGLER

NEW YORK—XTC front man Andy Partridge is an expert at making the best of negative situations.

"In the past six years," he says, "I got divorced; I was prevented from legally doing my art; an infection



XTC

burst my eardrum; I felt betrayed, rejected, and useless. And I found all of it vastly inspirational."

The Swindon, England, alternative pop/rock band turned its heartache into a new album, "Apple Venus Volume 1," due March 16 from TVT Records through the band's imprint, Idea Records. XTC went on strike

against its contract with Virgin (and Geffen in the U.S.) after recording the 1992 album "Nonsuch." A book about the band will be released by Hyperion in March (see In Print, page 42).

"The older and more ornery we got about the music we wanted to do, the more entrenched we got in the craftsmanship side of it," explains Partridge. "It was like this: We wanted to make our chair the best chair that ever was, and our former label wanted us to knock out cheap plastic chairs and 'Have you got a few tables and a settee as well?'" he says.

Partridge, bandmate Colin Moulding, and now ex-bandmate Dave Gregory (who left the band during the recording of "Apple Venus Volume 1") spent the years stockpiling songs. "That's what kept us going," says Moulding. "The thought that one day we would record them."

Adds Partridge, "The buildup to making this new album was more musically intense than the buildup to making our very first album. Storing stuff up for this record was like, 'My God, is anyone ever going to hear this?'"

# Ruth Brown Sticks To Winning Blueprint On Bullseye's 'Good'

BY CHRIS MORRIS

LOS ANGELES—On her new album, "A Good Day For The Blues," due March 2 from Rounder Records' Bullseye Blues imprint, vocalist Ruth Brown keeps the winning formula of the 1997 set "R+B=Ruth Brown," which garnered two W.C. Handy Awards and a Grammy Award nomination in 1998.

"Well, there's an old saying—if it ain't broke, don't fix it," the singer says with a chuckle.

Like "R+B" (Billboard, Sept. 13, 1997), "A Good Day For The Blues" was recorded in New Orleans with producer Scott Billington. Brown's backup band on the sessions included guitarist Duke Robillard, keyboardist and Rounder artist Davell Crawford, saxophonist/flutist/arranger Bill Easley, and keyboardist Bobby Forrester. The latter two are long-term members of Brown's group. Ace New Orleans arranger Wardell Quezergue supplied some of the charts.

"One of the really wonderful things about the relationship between these two albums is a young man named Scott Billington," Brown says. "A lot of the material on 'R+B' he brought it to me, unknowing that a lot of the things on the list were things I really liked anyway. The same thing here, with 'A Good Day For The Blues.'"

Some of the album's sassiest tracks find Brown essaying such old-school R&B numbers as the ballad "Never Let Me Go" and the comedic "Cabbage Head."

"That's [by the late R&B star]

Johnny Ace, baby," Brown says of "Never Let Me Go." "I want this young generation to pay a little closer attention to some of the real good stuff that has lasted and kinda been put on the side."

As for "Cabbage Head," Brown says she "heard Dr. John doing something similar to that one time, and I said, 'Mac, where did you get that song?' He said, 'Oh, I've been singing it.' I said, 'You know what? I heard my father sing that when I was a little girl. So that's not a new song.' I remember when my father did it: He'd get some verses, and my mother would say, 'Shut up! Don't you see the children sittin' here?' because [the lyrics are] kind of risqué. I did it in memory of the way he used to tell it."

The album does include a few different wrinkles, including the eight-minute story-in-song "H.B.'s Funky Fable" and Brown's surprising version of "I Believe I Can Fly," R. Kelly's 1996 hit from "Space Jam."

Of the latter number, Brown says, "I always wanted to do 'I Believe I Can Fly' . . . Everybody's doin' it, commercials and whatnot. But it comes from a different point of view for me. You get into lyric content—at 71 years old, when you say, 'Sometimes I feel I can't go on'—that's for

(Continued on page 30)



BROWN

The answer, of course, is yes. "Apple Venus Volume 1" is not only the band's first new album in six years but also its debut for TVT and its first departure from the "triumvirate of guitar, bass, and drums that makes up 99% of pop music," says Partridge.

"This album blows that open—it says, 'I'm going to have the spine of the song be an orchestra, or an acoustic guitar, or a piano, and we'll hang the ribs and the lungs and stuff on that.'"

(Continued on page 26)



**Looped Out.** Sub Pop duo Looper is currently in the U.S. promoting its full-length debut, "Up A Tree," an eclectic collection that draws influence from a broad range of artists, including Elvis Presley and Fatboy Slim. Looper consists of Belle & Sebastian bassist Stuart David, right, and his wife, visual artist Karn David. The Glasgow, Scotland-rooted act's stage show cross-pollinates traditional rock musicianship with performance art. "Up A Tree" features the 1998 single "Impossible Things," as well as the new radio release "Century Of Elvis."

# Liz Kalodner Leaves Walt Disney Records; Caroline, Nothing Pact For Developing Acts

**SHAKE-UP AT THE MOUSE:** Liz Kalodner, head of Walt Disney Records, has resigned the post she held since March 1997. A replacement for Kalodner, who held the title of senior VP, is expected to be named shortly; in the interim, VP of marketing Michael Bessolo will act as label chief.

Her departure comes at a busy time for the label. On March 16, it releases "Mannheim Meets The Mouse," an adult-geared title featuring Mannheim Steamroller interpreting Disney classics. Also upcoming is the May "Tarzan" soundtrack featuring Phil Collins.

**MUCH ADO ABOUT NOTHING:** Caroline Distribution and Nothing Records have inked a pact whereby the independent distribution network will release some developing electronic and dance projects on the label. Four Nothing releases are already being funnelled through the Caroline pipeline: Plaid's "Not For Threes," Autechre's self-titled release, and two projects from Squarepusher.

The deal does not include top Nothing acts Marilyn Manson, Nine Inch Nails, or Meat Beat Manifesto.

**WE THINK WE LOVE YOU:** Almost 30 years after he first hit the Billboard charts, David Cassidy is making a comeback with "No Bridge I Wouldn't Cross." The cut, No. 25 on the Adult Contemporary list this issue, marks Cassidy's first appearance on that chart since 1990.

"I was in a car in Orlando," says Cassidy, recalling the first time he heard "Bridge" on the radio. "It means more to hear me now on the radio than it did [years ago]. Then it was a silly thrill. This was incredible because I [remembered] all the years I was unable to find my way in the '80s, when I was without a sense of direction, and then all the work I've done in my whole career . . . For a moment, I felt like everything I'd ever done to build to this moment was with me in the car. I'm one of the luckiest guys on the planet."

The track, the video for which has been added at VH1, is the second single from "Old Trick, New Dog," the Distribution North America-distributed album Cassidy released last June on his own Slamajama Records. The first single, a remake of "I Think I Love You," was not "embraced by radio," as Cassidy politely puts it.

But the midtempo "Bridge" is a different story. However, like anyone who's experienced the highest level of fame, Cassidy says it can be a little off-putting when people seem so astonished by his renewed success. "People have been going, 'Isn't it amazing that you have a hit?'" Cassidy says. "And I'm like, 'Yeah, but don't

be so stunned by it. I have sold 25 million records.'"

However, not many of those have been during this decade. After his 1990 self-titled Enigma release, which spawned the top 40 hit "Lyin' To Myself," Cassidy focused on theater. He first appeared in "Blood Brothers" on Broadway with his half-brother Shaun and then took over from Michael Crawford in the Las Vegas extravaganza "EFX." He also developed the short-lived Fox sitcom "Ask Harriet."

Cassidy, who left "EFX" in December, is preparing for his first tour in eight years. The April theater outing, nationally produced by Metropolitan Entertainment

(outside of the casino dates), will include a stop April 9 at New York's Hammerstein Ballroom.

"We think the time could really be right for a resurgence in his career," says Metropolitan president John Scher. "I had dinner with him, and women from 12 to 50 walked up to him and swooned and asked for his autograph."

"That was good market research," Scher adds with a laugh.

"What people can expect is a show that goes 90 miles per hour," promises Cassidy, who hopes to be playing sheds this summer. "I'm going to do a lot of the old stuff, some new stuff, some of the theatrical stuff I've done. It's almost an autobiographical show with humor and fun. I want to open up and bare my soul creatively and musically and try to take people through what is close to a 30-year [career]. The light in my life has been entertaining people."

**STUFF:** The members of Creed have begun writing the follow-up to the double-platinum "My Own Prison." They'll take a break to tour Europe, where the album was released Feb. 1. They hope to go into the studio around April, with an eye toward an early-fall release. The band will reunite with producer John Kurzweg, who was behind "My Own Prison." . . . Creation act the Boo Radleys have broken up.

**TRIBUTARIES:** After a brief slowdown, the river of tribute albums is rushing again. "Burning London: The Clash Tribute" will come out on March 16 on Epic Records. Originally slated for release last August (Billboard, May 9, 1998), the set has undergone some fine-tuning but still features Indigo Girls ("Clampdown") and No Doubt ("Hateful"), as well as 311, Rancid, Silverchair, and the Afghan Whigs.

Cleopatra will release "Virgin Voices," a tribute to Madonna, on April 13. Among the artists appearing on the collection are Bow Wow Wow's Annabella Lwin ("Like A Virgin"), Berlin ("Live To Tell"), and Heaven 17 ("Holiday").



by Melinda Newman

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MADE IN SWEDEN (1995) and THE EXPLORER (1997), combined album sales more than 1/2 million units. More than 1 million singles sold.

stockholm records

### BETH ORTON

(Continued from page 17)

of 100,000 units) and short-listed for the prestigious Mercury Music Prize in 1997.

"She's much larger in perception and scope in the U.K.," says Jay Krugman, senior VP of marketing at Arista in New York.

According to SoundScan, "Trailer Park" has sold 92,000 units in the States. Arista intends to increase her U.S. visibility this outing with heavy press, TV appearances, and a focus on radio.

Plans are afoot for early spring tour dates in the U.S. and a U.K. trek in May, followed by summer festival appearances and yet-to-be-finalized international dates.

Don Van Cleave, president of the Coalition of Independent Music Stores and owner of the Birmingham, Ala., store Magic Platter, pre-

*'She can find one hell of a melody, one that lingers. But it's the lyrics that really connect with our audience'*

dicts six-figure national sales for "Central Reservation."

"Soccer moms are going to be listening to this one in the van if the label plays it right—but it's going to take a radio thing," he says, "and I know programmers who are dying to jump on the single."

Pete Rosenblum, senior director of alternative/rock promotion at Arista, says that play at triple-A and modern rock radio stations is "going to be a strong way to position her."

"Stolen Car" goes to radio in the U.S. on Feb. 24 and worldwide on March 1. U.K. radio promoter Dylan White at Anglo Plugging reports a positive response, particularly from longtime Orton supporter Radio One.

According to the label, the video-clip for "Stolen Car"—helmed by famed independent film director Hal Hartley—will be serviced to MTV and M2 to coincide with the release of the single.

Dean Carlson, music director of triple-A KMTT Seattle, says the station plans to add Orton's single as soon as possible. Carlson says listeners at the triple-A format respond especially well to Orton's refined lyrics.

"She can find one hell of a melody," says Carlson, "one that lingers. But it's the lyrics that really connect with our audience. Her songs hit you like a sad song would, but you still feel like there's hope—a light at the end of the tunnel."

Assistance in preparing this story was provided by Nigel Williamson in London.



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THOSE WHO APPRECIATE QUALITY ENJOY IT RESPONSIBLY.

## CHIEFTAINS BRING DISTAFF SLANT TO RCA VICTOR'S 'TEARS OF STONE' SET

(Continued from page 17)

being aggressive in this campaign. We have high expectations for this record."

Those hopes are founded in solid sales numbers and critical approval for the group's previous releases. "The Long Black Veil" has sold 603,000 copies in the U.S., according to SoundScan. The set also earned a Grammy in the category of best pop collaboration from the Chieftains' recording of Van Morrison's "Have I Told You Lately That I Love You?"

The Chieftains' follow-up album, 1996's "Santiago," which drew its inspiration from an unlikely source of Celtic music—Galicia, Spain—won the band its fifth Grammy, this time for best world music album.

And when the nominations for the 41st annual Grammy Awards were announced last month, the Chieftains received their 26th nod: "Shenandoah," performed by Morrison and the Chieftains, was nominated for best pop collaboration with vocals. (The song is featured on the collaborative "Long Journey Home," which received a nomination for best traditional folk album and is on Moloney's year-old Wicklow Records.)

During the second week of February, retailers will receive such promotional items as window clings, posters, combo bin cards/tent cards,

and cassette samplers, all of which will be stickered with the names of the guest artists, Neidhart says.

"The word at retail is very positive," says Neidhart. "They're saying that it could very well be the best-selling Chieftains album ever."

"Like 'The Long Black Veil,' this album will, once again, expand their audience," says David Lang, president of the 10-store, South Plainfield, N.J.-based Compact Disc World. "It very well could be the big crossover album the Chieftains have been waiting for. Female artists are selling incredibly well right now. This should be a no-brainer."

Because of its crossover potential, Lang says that he will place "Tears Of Stone" in three sections of the store: new age/Celtic, pop, and various artists pop.

At radio, RCA Victor will primarily go after triple-A. Secondary formats include world, Irish, and new age. The set's first single, the radio-only "Magdalene Laundries," featuring Mitchell, will be serviced the week of Monday (8), says Neidhart.

"The Joni track is in the pocket for adult rock formats," says independent radio promoter Sean Coakley—of Mount Kisco, N.Y.-based Songlines Ltd.—who has been hired by RCA Victor to work the project.

Jon Peterson, PD at WRNR Annapolis, Md., is eyeing another song, however. "For my station, the Natalie track ['Lowlands Of Holland'] is better," he says.

Peterson believes that many songs on the album may have a difficult time at triple-A stations. "But," he says, "public radio will embrace the album wholeheartedly."

Moloney says he had been toying with the idea of a female-driven album for six years before he actually began working on it three years ago.

"I've always been fascinated by female singers," says Moloney. "Growing up, traditional Irish songs were always sung by women. Their voices always blended so beautifully with traditional Irish instruments... I had this strong belief that contemporary female singers could open up the whole Irish music tradition."

On March 2, the group—comprising Moloney (*willeann* pipes), Martin Fay (fiddle), Sean Keane (fiddle), Derek Bell (harp), Kevin Conneff (*bodhran*), and Matt Molloy (flute)—will embark on a 30-market tour.

Moloney says that, throughout the 2½-month tour, guest artists from the album will be appearing "here and there. Many of them have asked to perform with us at one point on the tour or another. It all depends on

their schedules."

Guest artist Ivers (of "Riverdance" fame), who plays fiddle on the track "Lady Fiddlers," says that she will join the band on some dates. "Hopefully, I'll be able to perform with them at their St. Patrick's Day concert in New York [at Carnegie Hall]," she says.

Norwegian chanteuse Sissel, who sings on "Siúil A Rún," is equally enthusiastic about joining the group on select dates. "We toured together three years ago, and it was such a wonderful energy," she says.

"There's no one quite like Paddy. You work with him once, and you can't wait to work with him again."

On Monday (8), Moloney begins a European promotional tour that takes in London, Paris, Madrid, and Amsterdam.

International tour dates are still in the planning stages, but a set of European dates is being earmarked for April and May.

Assistance in preparing this story was provided by Dominic Pride in London.

## SFX ADDS MORE VENUES TO ITS GROWING SLATE

(Continued from page 12)

SFX acquires 50% of long-term leases and booking and management of the World Music Theater in Chicago and the Alpine Valley Music Amphitheater in East Troy, Wis., and a lease for the Merriweather-Post Pavilion in Columbia, Md.

In Cincinnati, SFX gets booking and management agreements for the Riverbend Amphitheatre and Crown Arena, a one-third interest in the Crown Arena, a lease for the Taft Theater, and a short-term lease for Bogart's Club. Other Netherlander venue interests are not affected.

Past acquisitions include Sunshine Promotions of Indianapolis (March 1997); Bill Graham Presents of San Francisco, Contemporary Group of St. Louis, and Concert/Southern Promotions of Atlanta (December 1997); PACE Entertainment of Houston (January 1998); Don Law Co. of Boston, Avalon Attractions of Los Angeles, Falk Associates Management, and 80% of Event Merchandising (May 1998); Marquee Group of New York (July 1998); and MagicWorks and Washington, D.C.-based Cellar Door (August 1998).

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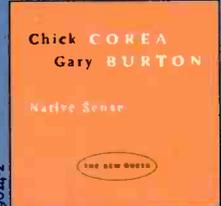
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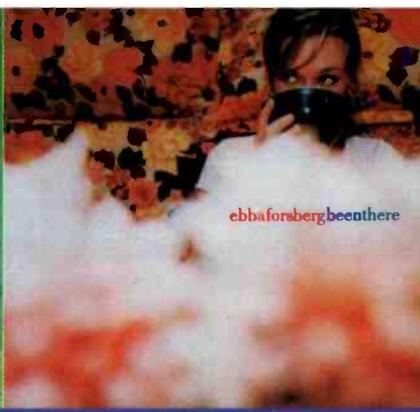
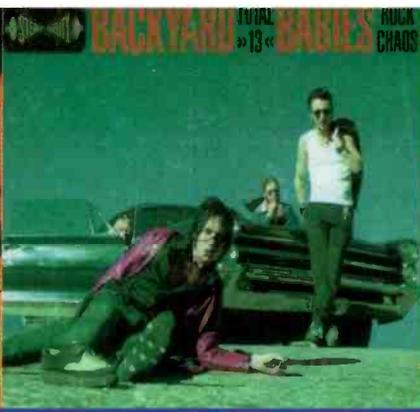
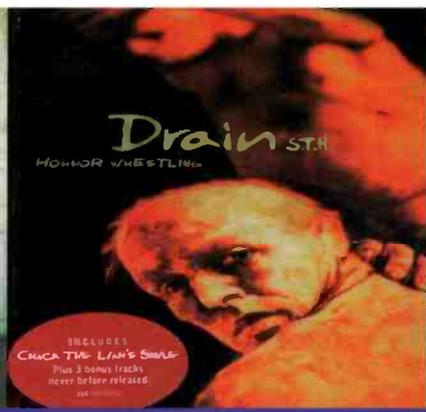
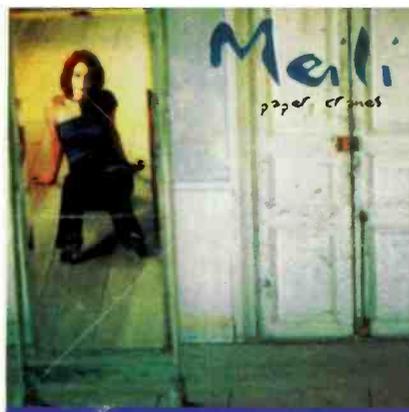
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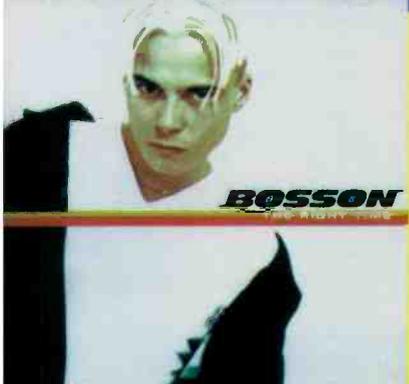
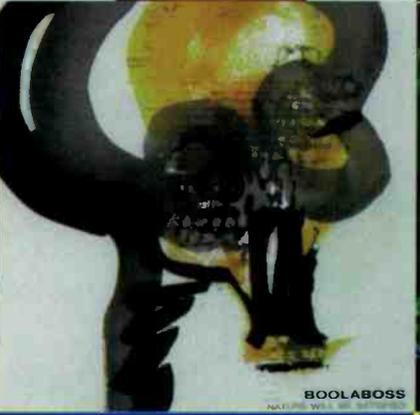
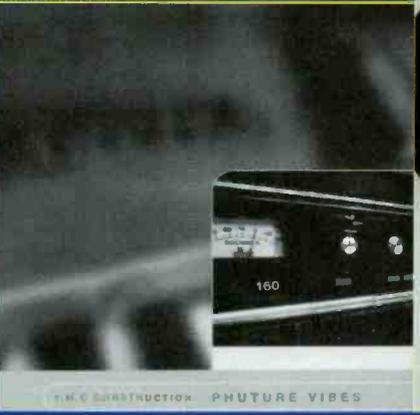
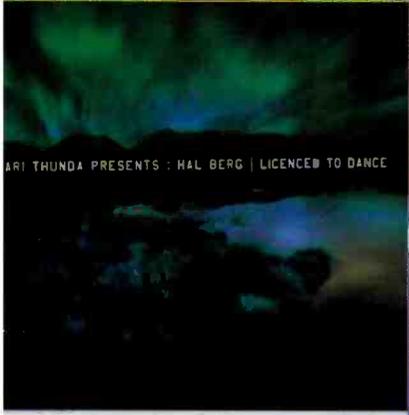
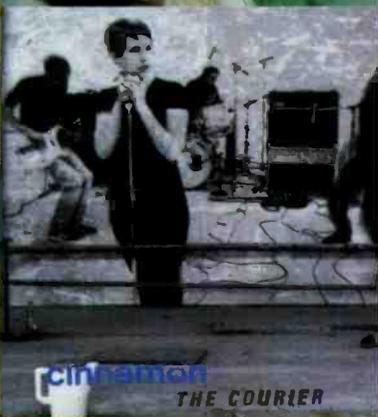
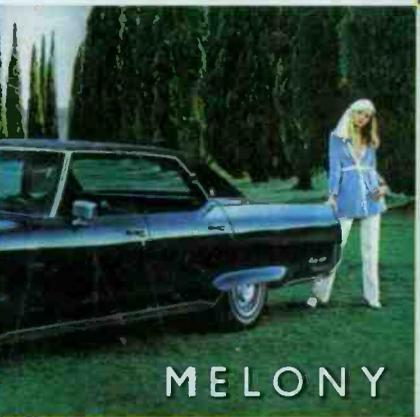
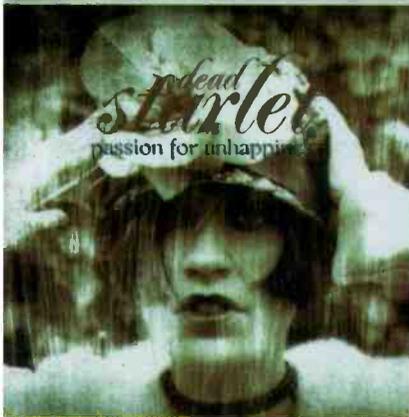
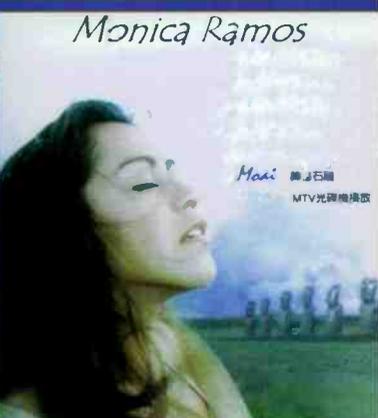
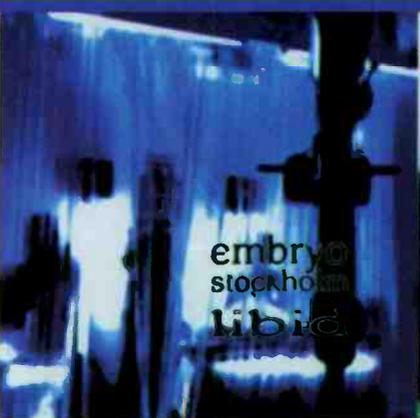
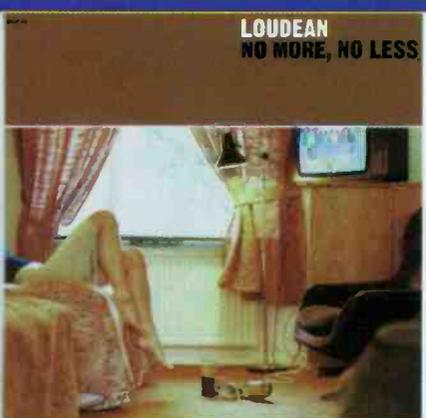
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## Mammoth's Joe Henry Utilizes Visual Connection In His Seventh Set, 'Fuse'

BY CARRIE BELL

LOS ANGELES—Singer/songwriter Joe Henry makes music the way most directors make films.

"I'm a big movie fan, and I refer to them all the time when recording, as opposed to comparing my work to other albums or musicians. I'd say it should feel like 'The Last Detail' before I'd say it should feel like 'Pet Sounds,'" says Henry, who employed this technique when recording "Fuse," his seventh album, which streets March 9 on Mammoth Records.

"I want my records to work the way a film works. It has to be better than a sum of its parts. It has its own digestible environment, look, mood. All of the songs play off each other to establish a plot."

Maybe that's why Henry's songs fit well on soundtracks like "Walking & Talking" and "The Crossing Guard." More recently, he wrote and produced three or four original songs for "A Slipping Down Life," an entry at this year's Sundance Film Festival starring Guy Pierce as a singer, and he licensed another track to Billy Bob Thornton for a movie the actor/director is working on.

"I'd love to score a film, but I've never done it before and it is hard to break into," Henry says. "It's a

Catch-22. No one will trust me to score a film until I've scored one. I always chat with my brother, the screenwriter, about writing a film with him. And I read for a few parts this year. I didn't get them."

With all this talk of cinema, don't get Henry wrong. Music is, and will always be, his first true love. Henry says, "I knew I was a songwriter before I'd ever written a line of lyrics. That's just the form things come to me in. It's what I do."

"Fuse" was made over the course of about a year in his garage studio, when he could steal time away from his two napping children and other production projects, like Kristin Hersh's "Strange Angels."

"Sonically, I'm drawing from a different palette than in the old days," says the alt.country boy turned moody, obtuse rocker. "I used to record everything live and make what they now call Americana rock or alt.country. They just used to call it unpopular. That got worn out and was limiting, so I moved on. Daniel [Lanois] taught me a new way to record things, which opened up the possibilities."

As usual, the well-connected musician got by with a little help from his friends, like producer/mixers T Bone Burnett and Daniel Lanois; mem-

bers of the Wallflowers, including Jakob Dylan; Chris Whitley; members of the Dirty Dozen Brass Band; and keyboardist Dave Palmer (Chris Isaak). Thornton and Bob Odenkirk of "Mr. Show" appear on the multimedia part of the album and World Wide Web site. "Connections have a good side and a bad side," says



HENRY

Henry, who is also Madonna's brother-in-law. "It's nice to be respected by your peers, because they know what it takes to get a record made. If you just

ask, a complete stranger will take the time to play with you. But none of them buy any records. They all know people."

But after pouring his heart into making music and still not having a single album reach the charts, Henry would be excused for being bitter. According to SoundScan, sales of any one title have yet to top 10,000 units, with the exception of his last release, "Trampoline," which has sold 16,000 copies.

"I just have to find ways to better myself and keep this interesting," he says. "I've stopped thinking of each

album as a lottery ticket. Like maybe this is the one. I'm too old to be the boy genius. This could be as good as it gets for me. That's fine—well, not completely fine—but I enjoy it. Believe me, there are easier ways to lose money than this. I could just go to the racetrack every week and throw down thousands."

But Mammoth seems to think it has a winning ticket with Henry and "Fuse." "He is the artist that best exemplifies what this label is all about," says Steve Balcom, the label's senior VP/GM. "We have stuck with him this far. We aren't about to give up now. This is clever, yet classic, American music with some sampling and brilliant production worked in. There is not a soul at this label who doesn't believe we can break him. It will be work, especially in regards to radio, but it is work worth doing to get Joe's music heard."

In order to do this, the label started its setup much earlier than usual. Advance copies of the album went to press, radio, and TV bookers months in advance, which resulted in several press opportunities and spots on "Sessions At West 54th" (airing Saturday [13]), "The Rosie O'Donnell Show" (March 11), and "Late Show With David Letterman" (March 31).

"The excitement and buzz is build-

ing from Rosie on down to college papers. It's encouraging to have so many people rooting for Joe early on," Balcom adds.

Tim Ziegler, director of merchandising at the 14-store, San Francisco-based Hear Music, can be added to the list of supporters. "Hear has always been known as a singer/songwriter-friendly store, and Joe is one of the reasons a store like us exists. He is a great, talented musician who is not as well known as he should be. We did well with 'ShuffleTown' and 'Trampoline,' but I think this record has a good chance of exposing him to more people. It has the atmospheric Lanois touch that worked for Emmylou Harris and Willie Nelson."

"Skin And Teeth," which features backup vocals by Dylan, will be worked at triple-A radio, while the album will be sent to college stations for consideration in mid-February. A video for the single is in the concept phase.

"It is a beautiful, modern love song," says PD Jason Parker of KMTT (the Mountain) Seattle. "We've played Joe a bit in the past but still consider him a new artist. There are a lot of bands vying for those emerging musician slots, but he is definitely high on the list of con-

(Continued on page 28)

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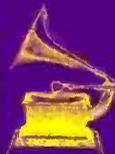
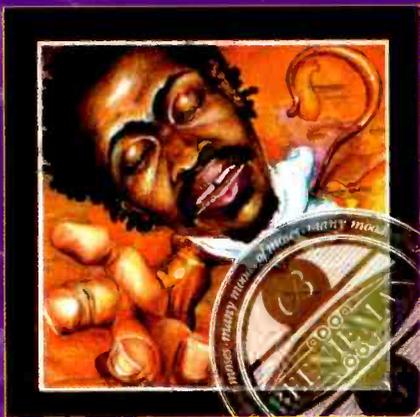
#58 Hot R&B Singles Sales

"Who Am I"

#22 Hot Rap Singles

"Who Am I"

- Billboard 1998 year end charts



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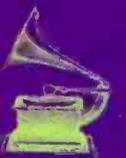
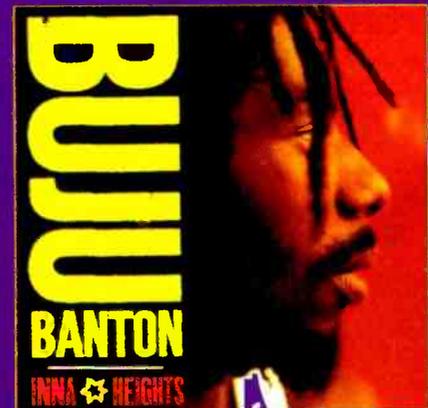
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**ROB CAVALLO** & Goo Goo Dolls, producers



## XTC RESURFACES WITH 'APPLE VENUS'

(Continued from page 18)

The recording—which Partridge dubs “orchustic”—was born of his romance with the orchestral sounds on his sampler and grew into the album’s 11 radically divergent tracks. The songs flirt with syncopated horns, vocal harmonies, and strings alternately lush, plucky, and discordant. Along with accessible acoustic strumming, the album dwells within the context of the band’s lyrical wit and hummable pop aesthetic.

Formed in 1975, XTC is perhaps best known for the 1989 single “Mayor Of Simpleton,” which reached No. 72 on The Billboard Hot 100 and No. 1 on Modern Rock Tracks. XTC was a direct predeces-

sor of modern rock and alterna-pop as it exists today. Despite the new album’s orchestral slant, the personality and humor of Partridge and Moulding surface high in the mix, which is vital for a group whose cult following is legendary.

TVT’s VP of marketing, Paul Burgess, says the label began addressing XTC’s loyal fan base in 1998 with a boxed set of BBC archival material from the band, “Transistor Blast,” and will reach that base through E-mail and direct mail about the Haydn Bendell-produced “Apple Venus Volume 1.” “Our campaign will reignite the fan base, expand it, and, most importantly, cement the idea that XTC is

still valid and important and still making great music,” says Burgess.

The band, which the label says has been “extremely hands-on” with the new album, plans to release a second album later in 1999, returning to traditional rock instrumentation. Burgess and label president Steve Gottlieb say TVT is not daunted by the act’s unconventional plans.

“For all the virtue of doing things by rote,” says Gottlieb, “it’s destined to fail if you do things the way they’ve been done before. XTC will not allow the system to put them in a box.”

The label will service the album’s first single, “I’d Like That,” to

triple-A and modern rock stations on Feb. 16. “These formats are looking for career artists more than just a single deep,” says Gottlieb.

“There’s an XTC fan base that’s been waiting a long time for this album, and there’s a great possibility that they’ll build on new fans,” says Patty Martin, music director at triple-A WXRT Chicago. “The first single and two other album tracks I can think of are great, radio-friendly pop songs that could even work at a gutsy AC station.”

While Partridge and the band gave up touring in 1983 (“I don’t like it. I don’t feel the need to do it,” he says. “I got that out of my system in my 20s”), the band will be making interview appearances at radio stations around the country, as well as signing copies of the Hyperion book “XTC: Song Stories” at bookstores (see book review, page 42).

“For some bands, the lack of

touring might be a problem,” says Bob Bell, new-release buyer at the 220-store, Torrance, Calif.-based Warehouse Entertainment. “But XTC is a band that’s always played by their own rules, so they can get away with it.”

He adds that XTC’s catalog is “very much alive” and that fans’ anticipation for the album should drive sales initially. “I don’t think the orchestral concept behind this record will be any problem for them at retail,” says Bell.

“This orchestral stuff is not filler—I’m more proud of this than anything I’ve done, and even if I wasn’t us, I’d like it,” says Partridge. “They say that music is made out of extreme misery or extreme joy, and I think over the last five years I’ve done big dollops of both. But I wouldn’t change a thing, because now I’ve got all these songs, and they’re the best batch yet.”

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JANET JACKSON 98*	Aloha Stadium Honolulu	Jan. 30	\$2,164,000 \$65/\$45/\$35	38,224 sellout	Tom Maittatt Prods.
BLACK SABBATH PANTERA DEFTONES	Compaq Center Houston	Jan. 25	\$675,475 \$66.25/\$56.25/ \$36.25	15,410 sellout	Delsener/Slater Enterprises PACE Concerts
KISS	Nashville Arena Nashville	Jan. 2	\$488,901 \$41.75/\$31.50	12,692 15,570	PACE Entertainment
JOAN MANUEL SERRAT	National Auditorium Mexico City	Jan. 28-30	\$488,550 (4,885,500 pesos) \$35/\$7.50	28,884 29,718, three shows, two sellouts	Erre Ele
ENRIQUE IGLESIAS	Madison Square Garden New York	Jan. 23	\$425,095 \$55/\$45/\$40/\$30	8,776 10,074	Cardenas/Fernandez & Associates Delsener/Slater Enterprises
PATTI LABELLE GERALD LEVERT	Fox Theatre Atlanta	Jan. 30-31	\$346,149 \$61.50/\$46.50	6,376 9,356, two shows	Haymon Entertainment
PATTI LABELLE GERALD LEVERT	Universal Amphitheatre Universal City, Calif.	Jan. 22	\$273,548 \$55.60/\$47.60	5,691 5,742	Universal Concerts Haymon Entertainment
Y107 WINTER RECITAL: DEVO VIOLENT FEMMES WEEN	Universal Amphitheatre Universal City, Calif.	Jan. 21	\$203,503 \$47.75/\$38.75/ \$31.75	5,651 5,998	Universal Concerts
WOMEN IN MUSIC: 1960-1999: JEWEL PAULA COLE JUDY COLLINS JANIS IAN PHOEBE SNOW ODETTA	Theatre at Madison Square Garden New York	Jan. 25	\$186,920 \$100/\$55/\$45/\$30	4,450 5,421	Zero Population Growth
ALANIS MORISSETTE LIZ PHAIR	Kieffer UNO Lakefront Arena, University Of New Orleans New Orleans	Jan. 30	\$173,040 \$30	5,768 sellout	Beaver Prods.

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## Iceland's Móa Making Eclectic Tommy Boy Debut

BY MICHAEL PAOLETTA

NEW YORK—Icelandic chanteuse and Tommy Boy recording artist Móa has a musical vision that is not dissimilar to compatriots Björk and Gus Gus. Her debut solo album, "Universal," is 32 flavors—and then some.

Scheduled for a March 23 release, "Universal" is a kaleidoscope of musical influences, including electronica, classical, jazz, hip-hop, drum 'n' bass, and disco. As for the one-named singer's voice, it's equal parts Billie Holiday, Marlene Dietrich, Shirley Bassey, Eartha Kitt, and Siouxsie Sioux—yet uniquely her own.

"I'm quite schizophrenic with my music," Móa says. "I've been influenced by so much, from cabaret singers from the '20s to Massive Attack. But I never let myself copy or imitate."

"She's such a unique and special artist," says Martin Davies, head of marketing and promotion at Tommy Boy. "She's not easy to pigeon-hole, but that's her strength—not a weakness. Like Massive Attack and Portishead, the merit here is on the music."

Móa is signed to Tommy Boy—through a licensing relationship with Spor Records Iceland—for the world (excluding Japan, where she is licensed to Toshiba-EMI). Her "Universal" was released in the U.K. in November. (A slightly different version, titled "Cool As In Hot," was issued in Japan last March.)

"The album received incredible press in the U.K.," notes Davies. "It was a great way for us to position ourselves here."

Tastemaking publications like

Attitude, Frank, GQ, The Face, and NME have featured the singer, according to Davies. "The U.K. really got the ball rolling, and that only helps us."

Tommy Boy is servicing two singles—"Joy & Pain" and "Memory Cloud"—to radio. "Memory Cloud" and "Joy & Pain" were serviced to



MÓA

college stations in January. On March 9, "Joy & Pain" will go to modern AC, triple-A, and modern rock stations.

Says Davies, "Right now, we have no plans to release either single commercially. That could change, though, if there is a demand."

Additionally, Davies confirms several club remixes for both singles. "Memory Cloud" has been remixed by both Mo' Wax recording act Attica Blues and drum'n'bass producer J. Magik. "Joy & Pain" was reworked by French house pioneer Dimitri From Paris and New York club superstar Victor Calderone. Both will be serviced to club DJs in early March.

A classically trained pianist, Móa was, earlier this decade, a member of "a punky jazz collective" before befriending Eythor Arnalds, a cellist/composer who was in the band Tappi Tikarrass with Björk. In 1994, Móa and Arnalds—recording under

the guise of Bong—released an experimental dance album.

"I met my soul mate in Eythor," says Móa. "We had the same ideas about experimenting with sound and combining classical with the new technology. We had been working in tandem but without knowing each other." That said, it's no surprise that Móa insisted on collaborating with Arnalds on her solo debut.

Adds the singer, "[Arnalds] knows exactly what kind of musical landscape my words need."

Móa's songs are published through Langspil in Iceland, with sub-publishing deals in various territories: T-Girl in the U.S.; Warner/Chappell in Scandinavia; Melodei der Welt in Germany/Switzerland/Austria; and Bassart in Benelux.

Managed by Simon Watson of London-based Sidewinder Management and booked by Rob Hallett of London-based Marshall Arts, Móa is preparing for a mini-tour throughout the States that will kick off in March in Austin, Texas.

At press time, other dates were still being confirmed. "I can't wait to tour with my band [in America]," she says. "If the response is the same as it's been in England, I'll be one happy girl."

## HENRY

(Continued from page 24)

tenders. The association with Jakob Dylan won't make him get played, but it does give DJs something to talk about if they do spin it, and it relates back to something the audience knows."

Henry has less faith in Dylan as an airplay hook. "It's not a duet, and we have a similar voice, making him almost unidentifiable. Sure, there are people in my camp who think that will get me out of the slush pile at VH1. I just don't think that means as much to people as we think. They either respond to a song or they don't. I won't complain if some of Jakob's rock star cred rubs off on me, though."

Before he hits the road for his own tour in April, the Monterey Peninsula-booked, Jackson Haring-managed artist will play a record release party Wednesday (10) at the Conga Room in Los Angeles. "I haven't been on the road in more than two years. I am ready, but it will be grizzly for the kids and for me. It is necessary. I can't just send the record out and say, 'Don't come home until you've made me some money.'"

He also likes the idea that touring could round up more support for the album, which in turn will give him more weight. "I don't want to be mobbed as I walk down the street, but I want to play venues with great equipment and room to move around onstage. I don't want to worry about being able to afford the band or whether my talented friends will do me favors on the record. I want to be like the filmmaker who prefers working on independent films but gets to make the big movie."

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## Artists & Music

### BROWN

(Continued from page 18)

real. It's a struggle; it's a day-to-day struggle just to keep your head up."

Brown says she hasn't diverged much from the style that established her as a hitmaker at Atlantic Records nearly 50 years ago.

"I don't deviate that much from the original Ruth Brown," she says. "I'm very realistic. And I have a good rapport—and the audience knows and can read into these tunes just where it's comin' from. And I try to stay within arrangements and charts that can be duplicated in person. I'm not so much for all the reverbs and overdubs. So when I do it in public, they can get exactly what it is."

Brown, who is managed and booked by her son Earl Swanson, will promote the release of "A Good Day For The Blues" with some high-profile club engagements, including shows March 17-19 at Boston's Regatta Bar and March 23-28 at New York's Blue Note.

"The nice thing about Ruth is that when she does go out, it's always very sort of high-class gigs, like they used to do it in the old days," says Brad Paul, VP of promotion at Rounder. "I like working those kinds of dates, because it's not like you're trying to get all your people down to one show. And they're good markets. That's definitely going to be key to the promotional campaign."

Paul says the label is seeking key TV appearances to push the album.

"We're really going to go after as many of the talk shows as we can get," he says. "The thing with Ruth is that she's a walking history book—and has such a great life story to tell—that we think that's the key. And all you have to do is put a microphone in front of her and stand back. We're going after the talk shows, and the late-night talk/performance shows, like ["Late Show With David Letterman"], even down to the point where we're going to go major market to major market to talk radio and see what we can shake loose there."

Brown will appear on PBS' "Austin City Limits" on Feb. 20, just prior to the album's release.

With the new album, Rounder will attempt to capitalize on inroads made by "R+B" at blues and jazz radio.

"We're going to make a jazz radio campaign and see if we can't get that happening more than it did last time," Paul says. "We found that it's a building process with those guys. If it's an artist they're not used to playing or if it's not really a 'jazz' artist, you need to take a couple of records to build up that presence. So we're going to keep knocking on that door."

The label will also work toward retail action, says Paul. "We're going to be going after some key retailers, really focusing on positioning and listening programs," he says, citing Tower, Borders, and Best Buy.

For the fifth year in a row, Brown will return as host of the W.C. Handy Awards ceremony, set for May 27 at the Orpheum Theatre in Memphis. She'll be doing double duty as a Handys nominee: She is again tabbed in the best soul/blues vocalist category, which she won last year.

## SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

**ED MUSIC:** On paper, Ed Pekurny, the video-store clerk who agrees to have his life aired on cable 24-7 in Ron Howard's new film, "EDtv," would seem to be the kind of guy who likes to crank up the likes of Lynyrd Skynyrd, the Allman Brothers, and ZZ Top. But the soundtrack to the movie, due March 9 on Warner Sunset/Reprise, is instead a collection of offbeat covers and edgy rock tunes.

"There is a whole musical design on this movie," says Bonnie Greenberg, music supervisor for the film, which stars Matthew McConaughey. "Ed is this Southern white trash, but not really, kind of guy who wears a can of beer around his neck... We decided to have him be very musical and that his taste would not be what you'd predict for this character. There's no Southern rock here."

For example, Ed's "chicken dance"—the celebratory gyration he breaks into when feeling elated—is done to a Barry White cover of "Thank You (Falettinme Me Be Mice Elf Agin)." "This is definitely not what you would think this guy would listen to," Greenberg says. Other covers include the English Punk doing "Dirty Water," UB40 doing "Holly Holy," and James Brown doing "That's Life."

Greenberg says although she received more than 100 songs written specifically for the film, she had a much tougher time breaking away from the temp track than she'd initially anticipated. She found the Barenaked Ladies song "Call & Answer" on an obscure B-side and temped it in for the scene where Ed is on a date and manages to sneak away from the cameras for a few moments before the media invades once again. The song starts off sweet and innocent, then takes a dark, edgy turn. "We had a lot of people writing straight-ahead love songs for that scene because we had sent them the Randy Edelman score, but ultimately that was not what the scene is about, and we realized we already had the record," she says.

Although there are fewer songs written for the movie than initially planned, there are a couple that made the cut. Meredith Brooks' sultry "Careful What You Wish For" provides a wonderful backdrop to a scene in which super-rich, super-sexy Elizabeth Hurley, enchanted by Ed's television fame, is attempting to seduce him. "The song needed to have a seductive and erotic feel and ideally be ironic," Greenberg says. Bon Jovi also contributes a new track, the pumping "Real Life." "When people were writing songs, we gave them pretty precise direction in terms of what we wanted them to do," she adds. Other material not written for the movie but debuting on "EDtv" is a song by Peter Wolf and a song by new band Muzzle.

**PRODUCTION NOTES:** Music supervisor Alex Steyermark is extending his creative reach into film production. New York-based Steyermark recently set up 1M1 Pix—the name is a nod to his 1M1 Recordings label—to develop music-driven feature film projects. First up is the movie "Reagan Youth," based on the story of the New York punk band in the '80s. Steyermark wrote the script and will direct the movie, which he hopes will be in production next summer.

Deutsche Grammophon may be one of the oldest record labels in the world, but it had never released a film soundtrack. Until now. The label's Tuesday (9) release of the Lalo Schifrin score to Sony Pictures Classics' "Tango" is filled with authentic music from Argentine artists hand-picked by Schifrin.

Conversely, indie GNP Crescendo's current "Star Trek: Insurrection" soundtrack, with a Jerry Goldsmith score, is the label's 20th "Star Trek" release in just about that many years. It's Goldsmith's fourth "Star Trek" score and is one of the most requested movie scores at Hollywood Online's Mobile Tunes area.

New York-based music supervisor Barry Cole is going the R&B/Latin dance music route for the independent film "24 Hour Woman." The soundtrack, to be released March 9 on WEA Latina, features "Little" Louie Vega, Kenny "Dope" Gonzalez, Lisa Fischer, Siedah Garrett, and Common featuring Erykah Badu on a track remixed by Brand New Heavies.

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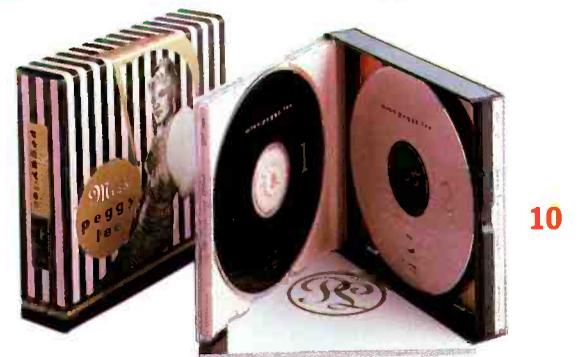
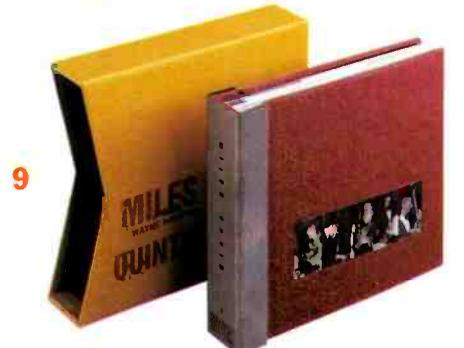
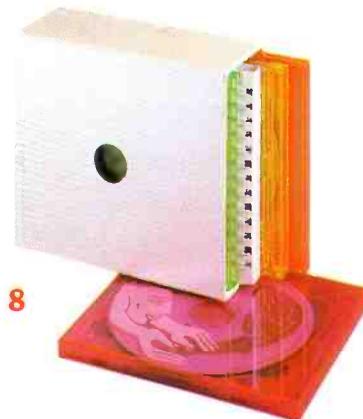
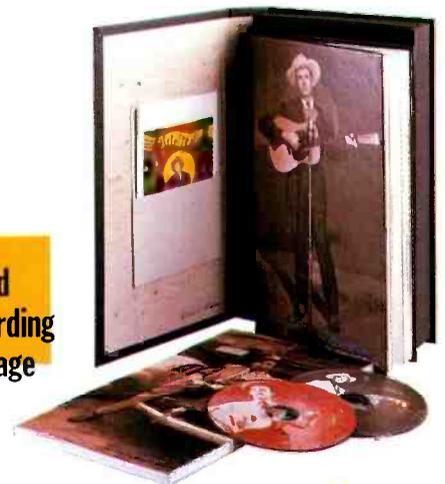
# Art Directors



Best  
Recording  
Package



Best  
Boxed  
Recording  
Package



● **Big Bad Voodoo Daddy**  
Art Directors: Brad Benedict & Andy Engel  
[Coolsville/EMI-Capitol Records]

● **Ray of Light**  
Art Directors: Kevin Reagan  
[Maverick/Warner Bros. Records]

■ **The Best Of Williams Burroughs From Gioorno Poetry Systems**  
Art Directors: Mark Michealson  
[Mouth Almighty Records]

■ **The Ella Fitzgerald and Duke Ellington Cote D'Azur Concerts On Verve**  
Art Directors: Chika Azuma  
[Verve Records]

● **Los Super Seven**  
Art Directors: Gina R. Binkey & Susan Eaddy  
[RCA Records Nashville]

● **Generation**  
Art Directors: Chika Azuma  
[Verve Records]

■ **The Complete Hank Williams**  
Art Directors: Jim Kemp & Virginia Team  
[Mercury Records Nashville]

■ **Miles Davis Quintet 1965-1968**  
Art Directors: Janet Boye & Arnold Levine  
[Columbia/Legacy Records]

● **Yield**  
Art Directors: Ames Bros. & Pearl Jam  
[Epic Records]

■ **Miss Peggy Lee**  
Art Directors: Andy Engel & Johnny Lee  
[Capitol/EMI-Capitol Entertainment Properties]



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# Grammy Preview

A BILLBOARD EXPANDED SECTION

## Excitement Builds As Industry Preps For Big Night

### Nominees Highlighted At Stores Radio Promotions Key For Top 40, Modern Rock

BY MICHAEL PAOLETTA

NEW YORK—As the Feb. 24 broadcast of the 41st annual Grammy Awards approaches, retailers are actively courting customers with an array of Grammy-intensive promotions, special pricing, and displays.

Several retailers, including Compact Disc World, Camelot Music Inc., National Record Mart, Tower Records, Ernest Tubb Record Shops, and Borders Books & Music, tell an encouraging tale: Customers' excitement surrounding the 1999 Grammy Awards is very near the level of excitement that surrounds the film world's Academy Awards.

John Grandoni, VP of purchasing for the 174-store Carnegie, Pa.-

based National Record Mart, sums it up: "Recognition for the Grammys is definitely approaching that of the Oscars."

Grandoni credits this to the media, especially USA Today

and the E! network, which he says generate tremendous attention for the Grammys.

"There is much more glamour associated with the Grammys today, and the media pick up on this," he says.

Unfortunately, this spike in excitement doesn't always result in a rise in post-nomination sales. Except for a few artists—like Sarah McLachlan, Dixie Chicks, Brian McKnight, R. Kelly, and most notably Lauryn Hill (whose "The Miseducation Of Lauryn Hill" jumped from No. 10 to No. 2 on The Billboard 200 the week after she received 10 Grammy nods)—sales of Grammy nominees have been lukewarm at best.

#### CREATIVE MARKETING

But this only fuels the creative spark of retailers, most of which are decorating their stores with Grammy promotional items.

National Record Mart is setting aside the front 20 feet of its stores for Grammy nominees only. Says Grandoni, "Every year we do a special Grammy promotion, and this year is no different. In addition to special pricing, we're giving the nominated artists as much visibility as we can in the highest visible area of our stores. Being a mall-based retailer, that means the front section."

For less-visible Grammy categories, Grandoni says that his stores will use bin highlighter cards to let customers know who's been nomi-

nated in those categories.

"Simply put," says Grandoni, "it's about informing people."

Sonia Askew, urban buyer for North Canton, Ohio-based Camelot Music Inc., confirms that her stores will have feature racks for all Grammy nominees.

"Beyond that," she says, "we're not doing too much. It's a touchy situation for us, because of the acquisition [by Trans World Entertainment, effective mid-February] we're currently going through."

#### NICHES BOOSTED

Michael Tannen, vocal/show buyer of Tower Records' Lincoln Center location in New York, is excited about

the nominations for best musical show album ("Cabaret," "Chicago The Musical," "The Lion King," "Ragtime The Musical," and "The Wizard Of Oz").

"In my little niche," he says, "we'll be indicating all the nominees with endcaps to raise awareness. I find that customers aren't always aware of the shows that have been nominated. So, by doing this, it points them in the right direction."

At the 249-unit Borders Books & Music, special displays and prices were up and running by early February and will remain active until mid-March. According to merchandising VP Len Cosimano, Borders has the added bonus of being the official online retailer for the Grammys. The chain has created special graph-

(Continued on page 35)

BY DYLAN SIEGLER

NEW YORK—The ink is barely dry on this year's Grammy nominations, but radio promotion departments scattered across the U.S. report that top 40 and modern rock radio formats are already winners.

The nominations reflect the formats' most dynamic figures, increasing listener excitement for the awards and opening an inviting promotion window.

There is little consensus, however, at R&B, country, and some rock stations informally surveyed. Some specialized stations, in areas like new country and adult R&B, see only a percentage of their top acts nominated, lowering listener anticipation of the Grammys. But other stations say the awards generate talk as a fun pop-culture phenomenon, regardless of the artists represented, and can make for great promotions.

#### 'IMMACULATE' PROMO

"The Grammys are always exciting for stations in formats that have their hottest acts nominated," says Andy Shane, music director/assistant PD at top 40/rhythm WKTU New York. The station has already taken advantage of the multiple nominations racked up by Madonna. On a recent "Madonna weekend" promotion, Verona, N.J., listener Denise Rolong won a trip to the Grammys after calling in and qualifying by winning Madonna's "Immaculate Collection" CD.

"So many of the artists we play have been nominated, the excitement is definitely there among our listeners," says promotion manager Maria Toufas at top 40 WXKS Boston. The station will be sending a reporter to the awards for period-

ic behind-the-scenes news on the air.

Embracing another tried-and-true approach, WHTZ (Z100) New York is using the Grammys as an opportunity to tie in one of the station's advertisers, cell phone company TSR Wireless. Z100 listeners stop by TSR's local stores to sign up for a grand-prize Grammy trip drawing in February.

Grammy Award trip giveaways are the most popular promotions across formats. "The Grammys have name recognition," says Tony Doolin, PD at modern rock WXZZ Lexington, Ky. "Regardless of the musicians represented, a trip to the Grammys is always a hot ticket item."

*'Regardless of the musicians, a trip to the Grammys is always a hot ticket'*

For the second year in a row, WXZZ will be tying in with the local CBS television affiliate, WKYT, for a watch-and-win trivia promotion. The grand prize, of course, will be a trip to the awards. "We had an incredible response last year," says Doolin.

According to Sammy Simpson, promotion/marketing director at top 40 WWZZ (Z104) Washington, D.C., the Grammys' move to Los Angeles "doesn't seem to be an issue" for the station's listeners. Attendees at the station's Grammy viewing party this year will be eligible for a grand-prize trip to next year's awards, regardless of location.

Top 40 WIOQ (Q102) Philadelphia,

which recently lavished trips to the Bahamas on lucky listeners, considers the Grammys another exciting trip to offer, according to Colleen Sherry, director of marketing and promotion. The station is planning a Grammy trip giveaway promotion during the morning show for the week beginning Monday (8).

#### NOT FOR ALL FORMATS

WXZZ's Doolin says the nomination of "rock-edged alternative acts who occur in good places in our playlist," like Hole, Pearl Jam, and Radiohead, ups the ante on the station's Grammy promotions. But Matt Mangas, promotion director at modern rock WJBX Fort Myers, Fla., notes that the artists nominated don't seem to represent JBX's demo of 18- to 34-year-old males. "It was a little lean this year," says Mangas, whose station plays many of the newer additions to the modern rock bandwagon.

Jane Monzures, promotion director at modern rock station KEDJ Phoenix, says that the station's listeners "are all about rock'n'roll and glam and TV and movie stars and all newest and hottest trends coming out," so regardless of the presence of playlisted artists in the nominee list, the station may still plan a Grammy-related promotion.

But Frank Gilbert, promotion director at R&B stations WHRK and WDIA Memphis, shares Mangas' sentiment. "For our listeners, there's nothing surprising nominated, or even what they're really listening to. They haven't taken any risks with the nominations, so it's not necessarily anything different from other years."

Bailey Coleman, promotions and events marketing director at R&B WKKV (V100) Milwaukee, says that for her station's listeners, February's Black History Month events hold more appeal than the Grammys. "It's not that we won't report on the awards," she says. "But as far as specific promotions, there are things that take precedence over the Grammys."

Wendy Naylor, promotion director at country WOKO South Burlington, Vt., says that the station begins its promotional coverage of the Academy of Country Music Awards in February, which is of more interest to the station's die-hard country listeners than are the Grammys.

Vicky Billings, promotion coordinator at WGRX Baltimore, says the new-country station so far has no promotions planned. According to Billings, the station's listeners would be more excited about artists like

(Continued on next page)

*'Recognition for the Grammys is definitely approaching that of the Oscars'*

## Record Of The Year Nominees

**Brandy & Monica, "The Boy Is Mine"**

**Brandy**

Label: Atlantic  
Management: Norwood & Norwood Inc.

Publisher: Bran Bran Music (BMI)  
Booking agency: International Creative Management

**Monica**

Label: Arista  
Management: MonDeenise Productions  
Publisher: not listed (ASCAP)  
Booking agency: William Morris Agency



BRANDY



MONICA

In 1998, "The Boy Is Mine" spent 13 weeks at No. 1 on The Billboard Hot 100. The song—produced by Dallas Austin, Brandy, and Rodney Jerkins—was also ranked No. 1 on the Hot 100 and Hot R&B singles sales charts in 1998. "The Boy Is Mine" is the title track of Monica's second album and is on Brandy's "Never S-a-y Never" album.

CARLA HAY

# Grammy Preview

A BILLBOARD EXPANDED SECTION

## Album Of The Year Nominee

**Sheryl Crow**, "The Globe Sessions"

Label: A&M  
Management: W Management  
Publisher: Warner-Tamerlane/Old Crow (BMI)  
Booking agency: William Morris Agency

Crow calls her third A&M release, "The Globe Sessions," her "most personal" album to date. "The Globe Sessions" bowed at No. 5 on The Billboard 200 and has since been certified platinum by the Recording Industry Assn. of America. Crow produced the album, which has yielded the hit



CROW

song "My Favorite Mistake."

C.H.

## Best New Artist Nominee

**Backstreet Boys**

Label: Jive  
Management: The Firm  
Publisher: Zomba (ASCAP)  
Booking agency: Renaissance Entertainment

The Backstreet Boys were a hit in Europe before they released their self-titled debut album in the U.S. in 1997. That album has sold more 7.2 million copies in the U.S., according to SoundScan, and "Backstreet Boys" was named group album of the year at the 1998 Billboard Music Awards. The Backstreet Boys, also named Billboard's top AC group for 1998, have enjoyed a string of hit singles, including "Everybody (Backstreet's Back)," "As Long As You



BACKSTREET BOYS

Love Me," and "Quit Playing Games (With My Heart)."

C.H.

## RADIO PROMOTIONS KEY FOR TOP 40, MODERN ROCK

(Continued from preceding page)

Lee Ann Womack and Dixie Chicks than the more classic country nominees, so the appeal of the awards is reduced.

Other stations, like R&B station WZAK Cleveland, commonly base promotions on advertisers who buy time, so it will not be cross-promoting with the Grammys, according to Frank Aquino, promotions coordinator. Westwood One-affiliated stations will benefit from the Grammys' promotional

power, however, as the network is acting as the official radio network of the Grammys for the second year.

### ELEKTRA CDS

Westwood One will be offering its affiliate stations customized Grammy coverage, including recorded bits from past Grammy shows, backstage banter, a Grammy newsletter updating on-air staff on the

latest news, pre-recorded interactive contests, and specialized two-hour shows focusing on several formats.

Two Elektra Records-released Grammy nominee CD compilations—one focusing on hip-hop, the other on pop—will be tied in to the

Westwood One programming as prizes. According to Steve Kleinberg, senior VP of marketing at Elektra, the CDs hit stores Tuesday (9), giving

the label "a lot of time to work hand in hand with the Grammys, Westwood One, and CBS in terms of pre-promotion."

Buzz Knight, PD at mainstream rock WZLX Boston, a Westwood One affiliate, says, "This year will be a little different for us in that the Grammys are skewed a little less rock- and classic rock-based," cutting down on listener appeal. How-

*'For our listeners, there's nothing surprising nominated'*

*'So many of the artists we play have been nominated, the excitement is definitely there'*

ever, he adds, access to Grammy sound bites and special programming is a benefit to the station regardless of the featured acts.

Sam Weaver, operations manager at R&B KPRS Kansas City, Mo., a Westwood One affiliate, says the network's packaged coverage is "very informative; it's the type of thing the listener wants. Every jock on this radio station has the Grammy newsletter info, and they use it, because the more you know about what you're playing, the more entertaining it is for the listening audience."

## Grammy Fest Features L.A. Events

The National Academy of Recording Arts and Sciences (NARAS) has developed an extensive agenda of Los Angeles-based music, arts, and cultural events scheduled for February. Built around the upcoming Grammy Awards, the events will showcase the wealth of cultural experiences available in Los Angeles County.

Dubbed Grammy Fest by NARAS, the series of events will be videotaped and used for the Grammy Webcast—providing visitors a glimpse of such events as the MusiCares Person of the Year Tribute to Stevie Wonder, which will be held Feb. 22 at the Century Plaza Hotel in Los Angeles.

The monthlong Los Angeles Grammy Fest Celebrating Music, Arts, and Culture includes concerts, lectures, art exhibits, special film screenings, student performances, and seminars for music teachers throughout Los Angeles County. Grammy Fest will also encompass many of NARAS' signature programs that are produced each year in conjunction with the awards telecast. Included are the Grammy Concert Series for Children, Grammy in the Schools, performances by the All-American Jazz Ensembles, the Classical Luncheon, the MusiCares Person of the Year Tribute, and the Nominees' Reception.

New to NARAS' slate of Grammy-related events is the Entertainment Law Initiative, a national scholarship competition culminating in five scholarship and publication awards as well as a luncheon and keynote lecture.

Joining NARAS in producing Grammy Fest activities is the Los Angeles Host Committee, a group of high-level professionals from the Los Angeles business, civic, recording,

and cultural communities. The Host Committee will create additional activities ranging from a Mayor's Reception to music education events.

To launch the Los Angeles Grammy Fest, NARAS awarded grant funds to six local cultural institutions for music or Grammy-related programs that were either pre-existing events or created especially for Grammy month. This year's cultural partners are the California African American Museum, the Los Angeles County Museum of Art, the Los Angeles Opera, UCLA Performing Arts, the Los Angeles Philharmonic, and the Gene Autry Museum of Western Heritage.

NARAS also invited more than 400 music organizations in Los Angeles County to register their February music events in the Grammy Fest calendar. These organizations range from professional to community-based activities and will feature a wide range of events, from jazz and blues to musical theater, world music, chamber music, and opera.

Following is a listing of February's events in the Grammy Fest.

Monthlong exhibit: **Memorabilia of Ella Fitzgerald**, California African American Museum. Also,

screening/lecture Feb. 20. 213-744-7511.

Feb. 6: **New West Symphony Presents "Virtuosi,"** 8 p.m., Thousand Oaks Civic Arts Plaza. Showcase featuring brother and sister violinists Lara and Scott St. John. Contact: 805-497-5880.

Feb. 6: **Blues Concert: W.C. Handy Award Winners & Nominees**, 8 p.m., California State University, Luckman Theater. The music of Southern California winners and nominees of the 1997 W.C. Handy Award, featuring Rod Piazza & the Mighty Flyers, James Harman Band, Floyd Dixon, and Smoky Wilson. 323-343-6600.

Feb. 6: **Opera for Educators Seminar**, 9 a.m., L.A. Opera, 135 N. Grand Ave. Coordinator of this "La Traviata" outreach event will be Neil Anstead, academic director, Humanitas, L.A. Educational Partnership. 213-972-7257.

Feb. 11: **Recital: Helen Goode-Castro**, clarinet, 8 p.m., California State University, Music Hall. 323-343-4060.

Feb. 12: **Friday Night Jazz**, 5:30 p.m., Los Angeles County Museum of Art. Free jazz series, every Friday in (Continued on next page)

## Album Of The Year Nominee

**Garbage**, "Version 2.0"

Label: Almo Sounds/Interscope  
Management: Borman/Moir Entertainment  
Publisher: Deadarm Music/Almo Music (ASCAP); VibeCrusher Music/Irving Music (BMI)  
Booking agency: Creative Artists Agency



GARBAGE

Garbage produced its second album, "Version 2.0," which has received critical acclaim for its brand of electronic beats mixed with a hard rock sound. The band has toured constantly in support of "Version 2.0," which features the

singles "Push It," "I Think I'm Paranoid," and "Special." C.H.

## Record Of The Year Nominee

**Celine Dion**, "My Heart Will Go On"

Label: 550 Music  
Management: Rene Angelil/Les Productions Feelings  
Publisher: Transfer Musique (SOCAN)  
Booking agency: Creative Artists Agency



DION

"My Heart Will Go On" will forever be associated with the blockbuster movie "Titanic." The song is featured on the "Titanic" soundtrack and Dion's "Let's Talk About Love," which were the top-selling albums of 1998, ranked at No. 1 and No. 2, respectively. The song—pro-

duced by James Horner and Walter Afanasieff—debuted at No. 1 on The Billboard Hot 100, where it stayed in the top spot for two weeks. C.H.

## NOMINEES HIGHLIGHTED AT STORES

(Continued from page 33)

ics for its Internet site to alert online shoppers to all nominees.

Cosimano notes that the chain is working closely with the National Academy of Recording Arts and Sciences, organizer of the Grammys.

"We're still working on what needs to be done," he says. "And while we haven't experienced any real spike in sales yet, we believe that anything that adds to stimulus for the consumer can only help."

### SURGE IN SALES

Like Cosimano, most retailers remain equally optimistic and expect sales to rise as the Grammy broadcast gets closer.

"I'm not sure if customers are actually going into the stores and basing their purchases on who's been nominated," comments Eric Keil, VP of the 10-store South Plainfield, N.J.-based Compact Disc World. But, he says, "this will change as we get closer to the show. People will become more aware of who's who, and that's when we'll see a surge in sales."

Camelot's Askew concurs—to a point. "Honestly, we've rarely experienced a substantial increase in sales after the nominees have been announced," she says. "This goes for this year, as well as past years."

Askew continues, "For urban releases, I see the most activity a day or two after the airing of the Grammy show. And if artists like Lauryn and Brandy perform on the show, you

can be sure there'll be a definite spike in their sales. They'll go way up."

### THE SHOW'S THE THING

Cliff Gerken, music buyer for the seven-store, Nashville-based Ernest Tubb Record Shops, adds that his country-intense stores have never seen a real increase in sales before the show's broadcast.

"The jump in sales always occurs right after the event," says Gerken, who's keeping a close eye on Steve Wariner's Capitol Nashville recording "Holes In The Floor Of Heaven," which is up for best male country vocal performance and best country song. "If he happens to perform the

song on the show, we will see a jump in sales. If he also wins, well, watch out!"

Consumers do, indeed, purchase music after the Grammy show. But are they purchasing music by winners, performers, or a combination of both? Could the true lingering effect be based on who performs on the show?

According to Cosimano, the answer is a resounding yes.

"Performances most certainly have an effect on overall sales," he says. "For many watchers, it's the first time to see these artists perform live."

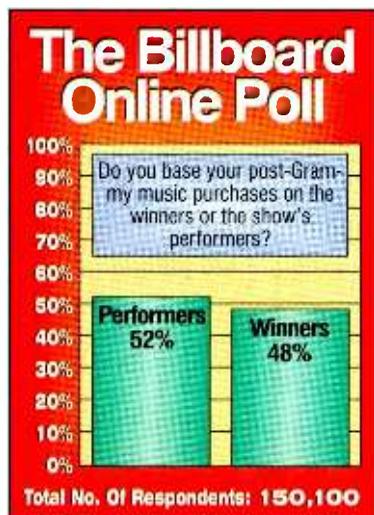
Cosimano points to past performances that sent sales skyrocketing.

"Three years ago, Alanis Morissette gave an amazing performance," he says. "She gave new insight and a fresh perspective to her music. And last year, Bob Dylan did the same thing. It was a breakthrough for him. And both times, we saw sales zoom."

Tubb's Gerken also finds that the performances have a longer-lasting effect on consumers.

"Over time, it's the actual performances that people remember—and not who won what," the Nashville-based buyer says. "I mean, can you tell me who won the main Grammys last year?"

Grandoni offers the following: "Plain and simple, visibility is the key here. Period."



## GRAMMY FEST FEATURES L.A. EVENTS

(Continued from preceding page)

February. This night: the Alan Broadbent Trio. 323-857-6010.

Feb. 12: **Fireside Concert Series: Songs for Social Change**, 8:30 p.m., Borcard Community Center, Newbury Park. Original acoustic folk by singer/songwriter Jim Savarino. 805-985-3876 or jsavarino@jps.net.

Feb. 14: **Final Concert: First Chair Honor Band & Section Leader Choir**, 3 p.m., California State University, State Playhouse. Thomas Verrier and William Belan, conductors. 323-343-4060.

Feb. 14: **SouthEast Symphony in Concert**, 3 p.m., University of Southern California, Bovard Auditorium. Featuring SouthEast Symphony Orchestra and guest artist Linda Hopkins. 818-504-0600.

Feb. 14: **Pasadena Pro Musica, "Ein Deutsches Requiem,"** 7:30 p.m., venue to be announced. Pasadena Pro Musica celebrates its 35th anniversary, with alumni joining current singers to perform Brahms' "A German Requiem." 626-351-9795.

Feb. 15: **Recital: Ian Altman, piano**, 8 p.m., California State University, Music Hall. 323-343-4060.

Feb. 16: **CenterStage Lecture featuring Michael Doucet of Beausoleil**, 7 p.m., UCLA Performing Arts, Room 1200, Rolfe Hall. 310-825-2101

Feb. 18: **Grammy Concert Series for Children**, 9:30 a.m., 11:15 a.m., and 1 p.m., Hamilton High School,

2955 South Robertson Blvd., Los Angeles. Introduces different genres of music to urban elementary-school children. Contact: narasfoundation@grammy.com.

Feb. 19: **Grammy All-American High School Jazz Ensembles**, 8 p.m., Borders, 1360 Westwood Blvd., Westwood. Live performances from students selected in nationwide search. 310-392-3777.

Feb. 19: **Friday Night Jazz**, 5:30 p.m., Los Angeles County Museum of Art. Featuring the Frank Strazzeri Trio. 323-857-6010.

Feb. 19-21: **Upbeat Live (pre-concert lecture): John Adams Previews "Naive And Sentimental Music,"** 7 p.m. Feb. 19-20; 1:30 p.m. Feb. 21, Los Angeles Philharmonic, 135 N. Grand Ave. 323-850-2000.

Feb. 20: **Grammy All-American High School Jazz Ensembles**, 7:30 p.m., Borders, 415 Third St., Santa Monica. 310-392-3777.

Feb. 20: **Lecture/Film Screening: Rarely seen footage of Ella Fitzgerald in concert**, 1 p.m., California African American Museum, featuring speaker Mark Cantor. Exhibit open all month. 213-744-7511.

Feb. 20: **Concert: An Evening with Native Blues, the Atoll, and Carlos Reynosa**, 8 p.m., Gene Autry Museum of Western Heritage. Tracy Lee Nelson is bandleader of the Native Blues. The Atoll features Cary

Morini. 323-667-2000.

Feb. 21: **Grammy All-American High School Jazz Ensembles**, 8 p.m., Jazz Bakery. 310-271-9039.

Feb. 21: **Coleman Concerts presents Tokyo String Quartet**, 3:30 p.m., California Institute of Technology, Beckman Auditorium. Chamber music concert with quartet performing Haydn, Bartók, and Beethoven. 626-793-4191.

Feb. 21: **Concerts on Canvas: A Celebration of Music in Art**, 2 p.m., Storyopolis, 116 North Robertson, Plaza A, Los Angeles. Art exhibition and children's series kickoff. Event also features a children's musical instrument craft project. Sponsored by Parent magazine and Child magazine. 310-358-2512.

Feb. 22: **MusiCares Person of the Year Silent Auction and Dinner Honoring Stevie Wonder**, Century Plaza Hotel, Los Angeles. 310-201-8816; or dana@grammy.com.

Feb. 24: **41st annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.

Feb. 25: **Rhythm & Blues Foundation's 10th Annual Pioneer And Lifetime Achievement Awards**, 7:30 p.m., Sony Studios, Culver City. 310-450-2344.

Feb. 26: **Friday Night Jazz**, 5:30 p.m., Los Angeles County Museum of Art. Featuring the Terry Tretter Trio. 323-857-6010.

## Best New Artist Nominee

**Andrea Bocelli**

Label: Philips  
Management: Michele Torpedine  
Publisher: Sugar-Melodi (SIAE)  
Booking agency: Michele Torpedine



C.H.

BOCELLI

Opera singer Bocelli was ranked Billboard's No. 1 classical artist of 1998, thanks to his albums "Romanza," "Aria—The Opera Album," "A Hymn For The World" (with Cecilia Bartoli), and "Viaggio Italiano." Bocelli happens to be blind, but that hasn't stopped him from thrilling audiences with his live performances.

## Record Of The Year Nominee

**Goo Goo Dolls, "Iris"**

Label: Warner Bros.  
Management: Atlas/Third Rail Entertainment  
Publisher: EMI Virgin (BMI)  
Booking agency: William Morris Agency



GOO GOO DOLLS

Although "Iris" was never released as a commercial single, the song racked up plenty of airplay as a key track on the "City Of Angels" soundtrack. Produced by Rob Cavallo and the Goo Goo Dolls, "Iris" reached No. 1 on several charts, including Hot 100 Airplay, Adult Top 40, Top 40 Tracks, and Modern Rock Tracks. "Iris" is also fea-

tured on the Goo Goo Dolls' latest album, "Dizzy Up The Girl."

C.H.

## Record Of The Year & Album Of The Year Nominee

**Madonna, "Ray Of Light"**

Label: Maverick/Warner Bros.  
Management: Q Prime Inc.  
Publisher: Webo Girl/WB (ASCAP)  
Booking agency: Creative Artists Agency



MADONNA

"Ray Of Light," the title track to Madonna's latest album, is her highest-debuting single to date. The song, produced by Madonna and William Orbit, bowed at No. 5 (its peak position) on The Billboard Hot 100. The video for the song also received several honors at the 1998 MTV Video Music Awards.

The album is Madonna's most critically acclaimed set to date, and the singer says it was inspired by the birth of her daughter, Lourdes. The album has yielded several hit songs, including "Frozen," "The Power Of Good-Bye," and the title track. The "Ray Of Light" album—produced by Madonna, William Orbit, Marius de Vries, and Patrick Leonard—was hailed as a return

to Madonna's dance club roots. The next U.S. single from the album is "Nothing Really Matters."

C.H.

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## RUFFHOUSE 10<sup>TH</sup> ANNIVERSARY

In this special, Billboard interviews Chris Schwartz who outlines Ruffhouse's growth and highlights its current and upcoming projects. Also to come, a history of Ruffhouse from its start in Philly to its current successful status. Help salute this 10-year-old label.

**Contact:**  
Michael Lewis 212.536.5008

**ISSUE DATE: MAR 20  
AD CLOSE: FEB 23**

### TEXAS

Kick up your heels as Billboard hits the Texas music scene. Coinciding with this year's SXSW conference in Austin, this Billboard special is the industry's inside guide to the hottest and hippest venues electrifying Texas. Call Billboard today.

**ISSUE DATE: MAR 20  
AD CLOSE: FEB 23**

Amy Bennett  
615.321.4297

### NEW AGE MUSIC

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

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

Jodie Francisco  
323.525.2311

### ABBA 25<sup>TH</sup> ANNIVERSARY

Editorial coverage includes an interview with Abba's founders, Bjorn Ulvaeus and Benny Andersson, who discuss Abba's history, hits and influences. Also included is how Eurovision jump-started Abba's career and a chart of the group's top 20 international hits.

**ISSUE DATE: APR 3  
AD CLOSE: MAR 9**

Ian Remmer  
44.171.323.6686

## UPCOMING SPECIALS

PARIS - Issue Date: Apr. 5 • Ad Close: Mar. 9

HERBIE HANCOCK 40<sup>TH</sup> ANNIV. - Issue Date: Apr. 10 • Ad Close: Mar. 16

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

LATIN MUSIC 6 PACK II - Issue Date: Apr. 24 • Ad Close: Mar. 30

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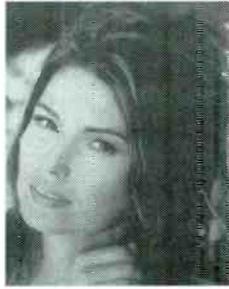
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# Grammy Preview

A BILLBOARD EXPANDED SECTION

## Record Of The Year & Album Of The Year Nominee

**Shania Twain, "You're Still The One"**  
 Label: Mercury Nashville  
 Management: Jon Landau Management  
 Publisher: Songs of PolyGram International (BMI)  
 Booking agency: Creative Artists Agency



TWAIN

Crossover success is exemplified in "You're Still The One," which has enjoyed airplay on country, pop, and AC stations. The videoclip for the song was the most-played video of 1998 on U.S. video networks,

according to Broadcast Data Systems. "You're Still The One," produced by Robert John "Mutt" Lange, was also ranked No. 1 in country singles sales for 1998.

"You're Still The One" is featured on "Come On Over," Twain's follow-up to her multi-platinum album "The Woman In Me." "You're Still The One" helped make Twain the No. 1 female artist for Hot 100 singles sales in 1998. Twain was also named female artist of the year at the 1998 Billboard Music Awards. **C.H.**

## Album Of The Year & Best New Artist Nominee

**Lauryn Hill, "The Miseducation Of Lauryn Hill"**  
 Label: Ruffhouse/Columbia  
 Management: 7 Days Entertainment  
 Publisher: Sony/ATV Tunes (ASCAP)  
 Booking agency: William Morris Agency



HILL

A hit with fans and critics, "The Miseducation Of Lauryn Hill" has helped garner 10 Grammy nominations for Hill this year. The album, produced by Hill, bowed at No. 1 on The Billboard 200. "The Miseducation Of Lauryn Hill" was also named R&B album of the year at the 1998 Billboard Music Awards.

The multi-platinum set features the singles "Doo Wop (That Thing)" and "Ex-Factor."

Hill isn't a new recording artist (she has already experienced multi-platinum sales with the Fugees), but she became a solo artist with the release of her album, "The Miseducation Of Lauryn Hill."

Hill has set a record for the most Grammy nominations in one year for a female artist. She also stands out among the other best new artist nominees because she writes, produces, and arranges her own material. **C.H.**

## Best New Artist Nominee

**Dixie Chicks**  
 Label: Monument/Sony Nashville  
 Management: Senior Management  
 Publisher: Bug Music (ASCAP/BMI)  
 Booking agency: Buddy Lee Attractions



DIXIE CHICKS

Dixie Chicks' debut album, "Wide Open Spaces," wasn't an immediate hit. But thanks to relentless touring by the act and airplay of the album's title track, the album has sold more than 2.6 million copies in the U.S., according to SoundScan. Billboard also ranked Dixie

Chicks the No. 1 new country artist in 1998. The group also won two 1998 Country Music Assn. Awards: vocal group of the year and the Horizon Award. **C.H.**

## Best New Artist Nominee

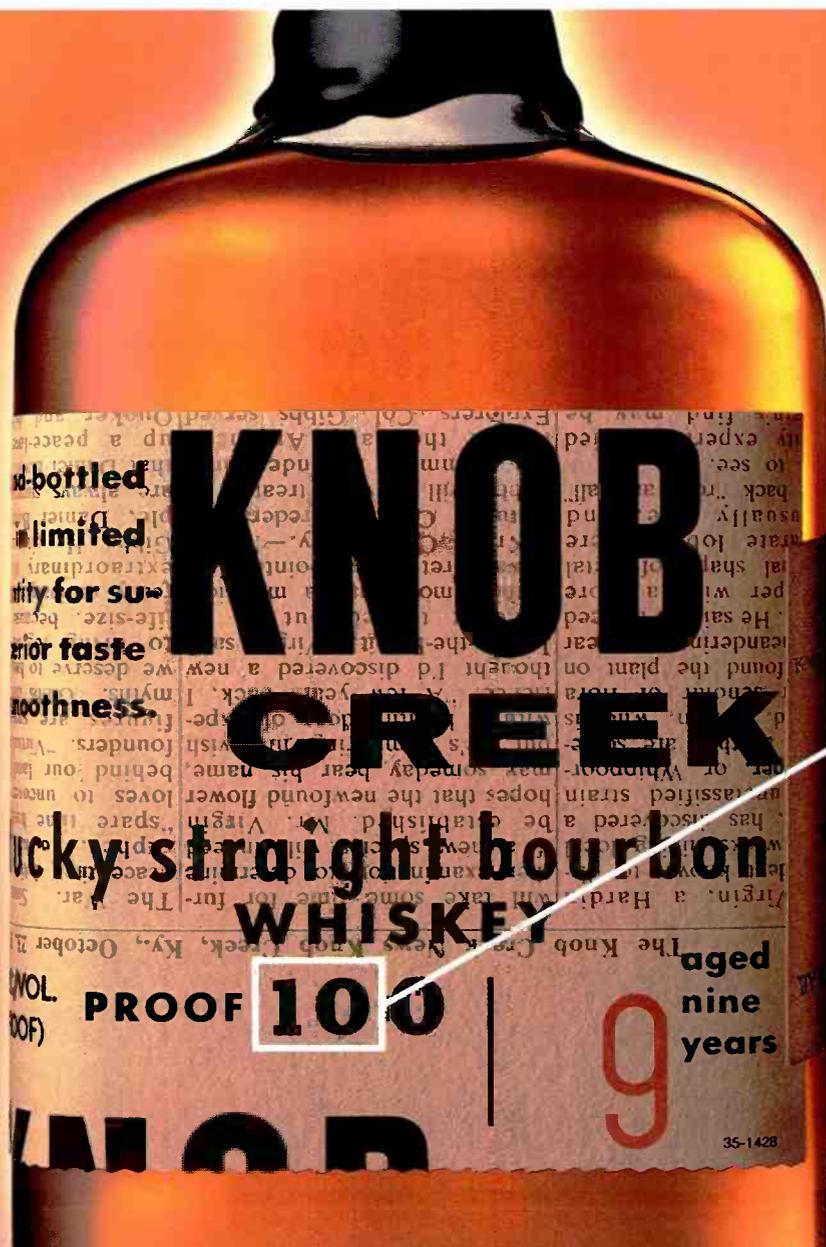
**Natalie Imbruglia**  
 Label: RCA  
 Management: DeAngelis Management Ltd.  
 Publisher: BMG Songs (PRS)  
 Booking agency: Creative Artists Agency



IMBRUGLIA

Imbruglia first gained recognition in her native Australia

as an actress. Her debut album, "Left Of The Middle," yielded the hit single "Torn." The video for "Torn" helped Imbruglia take best new artist honors at the 1998 MTV Video Music Awards and in the pop category at the 1998 Billboard Music Video Awards. **C.H.**



(Only the Romanian judge gave it a 9.5)

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>	
			FEBRUARY 13, 1999	
1	4	7	<b>JESSE POWELL</b> SILAS 11789/MCA (10.98/16.98)	<b>NO. 1</b> 'BOUT IT
2	1	23	<b>THE FLYS</b> DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
3	5	14	<b>DIVINE</b> PENDULUM 12325/RED ANT (10.98/16.98)	FAIRY TALES
4	<b>NEW ▶</b>		<b>ROY D. MERCER</b> VIRGIN (NASHVILLE) 46854 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 5
5	6	19	<b>TRICK DADDY</b> SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98)	WWW.THUG.COM
6	3	13	<b>KID ROCK</b> LAVA/ATLANTIC 83119/AG (7.98/11.98)	DEVIL WITHOUT A CAUSE
7	12	14	<b>SARA EVANS</b> RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
8	8	15	<b>GODSMACK</b> REPUBLIC 53190/UNIVERSAL (8.98/12.98)	GODSMACK
9	<b>NEW ▶</b>		<b>MARCO ANTONIO SOLIS</b> FONOVISA 0516 (10.98/16.98)	TROZOS DE MI ALMA
10	10	25	<b>THE WILKINSONS</b> GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
11	9	19	<b>SHAKIRA</b> SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
12	11	29	<b>TRIN-I-TEE 5:7</b> B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
13	13	12	<b>TQ</b> CLOCKWORK 69431*/EPIC (11.98 EQ/16.98)	THEY NEVER SAW ME COMING
14	16	21	<b>SUSAN TEDESCHI</b> TONE-COOL/ROUNDER 471164/MERCURY (10.98 EQ/16.98)	JUST WON'T BURN
15	14	42	<b>ELVIS CRESPO</b> ● SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
16	7	29	<b>FIVE</b> ARISTA 19003 (10.98/16.98)	FIVE
17	17	19	<b>LEE ANN WOMACK</b> DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
18	15	6	<b>EMILIA</b> RODEO 53238/UNIVERSAL (10.98/16.98)	BIG BIG WORLD
19	<b>NEW ▶</b>		<b>SHAE JONES</b> M3 53232/UNIVERSAL (10.98/16.98)	TALK SHOW
20	19	12	<b>GHETTO MAFIA</b> RAP ARTIST 2061/FULLY LOADED (10.98/15.98)	ON DA GRIND
21	22	25	<b>JENNIFER PAIGE</b> EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98)	JENNIFER PAIGE
22	27	3	<b>LES NUBIANS</b> OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98)	PRINCESSES NUBIENNES
23	23	10	<b>PLACEBO</b> HUT 46531/VIRGIN (11.98/16.98)	WITHOUT YOU I'M NOTHING
24	18	23	<b>TATYANA ALI</b> MJJ/WORK 68656/EPIC (10.98 EQ/16.98)	KISS THE SKY
25	20	57	<b>SEVENDUST</b> TWT 5730 (10.98/15.98)	SEVENDUST

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \*Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1999, Billboard/BPI Communications.

26	21	12	<b>T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR</b> INTEGRITY/WORD 69542/EPIC (10.98 EQ/16.98)	LIVE FROM THE POTTER'S HOUSE
27	24	50	<b>JAGGED EDGE</b> ● SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
28	26	56	<b>AVALON SPARROW</b> 51639 (10.98/15.98)	A MAZE OF GRACE
29	<b>NEW ▶</b>		<b>FUN LOVIN' CRIMINALS</b> VIRGIN 23140* (11.98/16.98)	100% COLOMBIAN
30	30	13	<b>CHAYANNE</b> SONY DISCOS 82869 (8.98 EQ/13.98)	ATADO A TU AMOR
31	31	3	<b>VICENTE FERNANDEZ</b> SONY DISCOS 82713 (8.98 EQ/14.98)	ENTRE EL AMOR Y YO
32	34	23	<b>KEB' MO'</b> ○ OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98)	SLOW DOWN
33	33	3	<b>VAST</b> ELEKTRA 62173/EEG (10.98/16.98)	VISUAL AUDIO SENSORY THEATER
34	43	4	<b>JERRY RIVERA</b> SONY DISCOS 82862 (8.98 EQ/14.98)	DE OTRA MANERA
35	28	18	<b>WILL DOWNING &amp; GERALD ALBRIGHT</b> VERVE FORECAST 557613/VERVE (10.98 EQ/16.98)	PLEASURES OF THE NIGHT
36	25	4	<b>JUAN GABRIEL CON BANDA EL RECODO</b> ARIOLA 64321/BMG LATIN (7.98/11.98)	JUAN GABRIEL CON LA BANDA...EL RECODO!!!
37	<b>NEW ▶</b>		<b>THE COUP</b> POLEMIC 4600/DOGDAY (10.98/14.98)	STEAL THIS ALBUM
38	32	8	<b>FFH</b> ESSENTIAL 10498 (10.98/16.98)	I WANT TO BE LIKE YOU
39	<b>NEW ▶</b>		<b>MARVELOUS 3</b> HIF/ELEKTRA 62375/EEG (10.98/16.98)	HEY! ALBUM
40	45	4	<b>SIXPENCE NONE THE RICHER</b> SQUINT 7032 (10.98/15.98)	SIXPENCE NONE THE RICHER
41	35	50	<b>DIANA KRALL</b> IMPULSE! 233/GRP (10.98/16.98)	LOVE SCENES
42	44	38	<b>ROY D. MERCER</b> CAPITOL 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
43	29	4	<b>RUFUS WAINWRIGHT</b> DREAMWORKS 50039/INTERSCOPE (16.98 CD)	RUFUS WAINWRIGHT
44	46	56	<b>BUENA VISTA SOCIAL CLUB</b> WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
45	<b>NEW ▶</b>		<b>T. GRAHAM BROWN</b> INTERSOUND 9346/PLATINUM (10.98/16.98)	WINE INTO WATER
46	38	10	<b>LA THE DARKMAN</b> WU-TANG 3007*/SUPREME TEAM (11.98/16.98)	HEIST OF THE CENTURY
47	42	6	<b>ZEBRAHEAD</b> COLUMBIA 69155 (10.98 EQ/16.98)	WASTE OF MIND
48	37	3	<b>REMY ZERO</b> DGC 25300/INTERSCOPE (12.98 CD)	VILLA ELAINE
49	41	15	<b>VOICES OF THEORY</b> H.O.L.A. 341016 (10.98 EQ/16.98)	VOICES OF THEORY
50	<b>RE-ENTRY</b>		<b>JENNIFER KNAPP</b> GOTEE 3832 (9.98/11.98)	KANSAS

## POPULAR • UPRIISINGS

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

**STAINED POWER:** Is the rock world ready for Staind? Staind is a band whose Flip/Elektra album, "Dysfunction," sounds like "Tool meets Korn," according to Flip president Jordan Schur.



**Solo Rosas.** Singer/guitarist Cesar Rosas—best known as a member of Los Lobos—released his first solo album, "Soul Disguise" (Rykodisc), on Feb. 2. Although Rosas is still a member of Los Lobos, he says, "I wanted to make a solo record for two reasons, one being that I'm a big blues and roots music fan; I've always wanted to make a record consisting of those styles. Two, I've gotten requests from fans and musicians over the years to hear my solo material."

"Dysfunction" was produced by Terry Date (Soundgarden, Deftones, White Zom-

bie, Pantera), and it's the type of music that will appeal to those who like to delve into the harder edges of rock.

Staind is no stranger to the recording and touring process. By the time it signed to Flip in 1998, the band had already toured behind a self-released album. Staind has more than a few things in common with Limp Bizkit. Not only are they both signed to Flip, but the two bands also have the same management company, the Firm. Limp Bizkit lead singer Fred Durst was also an early supporter of the band, having brought it to the attention of label president Schur.

As with Limp Bizkit, Flip isn't expecting Staind to be an overnight sensation.

Schur explains, "We see this band doing the same thing Limp Bizkit did: spreading their music on a street level and letting people discover it before radio and MTV." Staind is expected to tour extensively following the April 13 release of "Dysfunction." Tour plans include a trek with Limp



### Darling From Down Under.

Julia Darling is performing her Tori Amos-inspired music in a short club tour that launched this month. Darling hails from New Zealand and lives in New York. Her debut album, "Figure 8," is due June 1 on Wind-Up Records. A sneak-preview EP is being sold at Darling's shows.

Bizkit, with dates to be announced.

**SOLAS TOUR:** Irish world music group Solas has launched a U.S. tour in support of its latest album, "The Words That Remain" (Shanachie Entertainment). Tour dates include the Fitzgerald Theatre in St. Paul, Minn. (Feb. 20); the Tractor Tavern in Seattle (March 3); the Fort Mason Festival Pavilion in San Francisco (March 7); the Paramount Theatre in Denver (March 13); and the Berger Performing Arts Center in Tucson, Ariz. (March 19). **Iris DeMent** is scheduled to perform with Solas at the band's March 17 show in Irvine, Calif.

**STEADY PACE:** Hip-hop fans may have already heard of rapper Pace

Won. He was a vocalist on the Fugees' smash album "The Score" and was featured on the track "Cowboys." Now Pace Won is set to make a name for himself as a solo artist with his debut album, "The Pace Won Effect," due March 2 on Roc-A-Blok/Ruffhouse/Columbia.

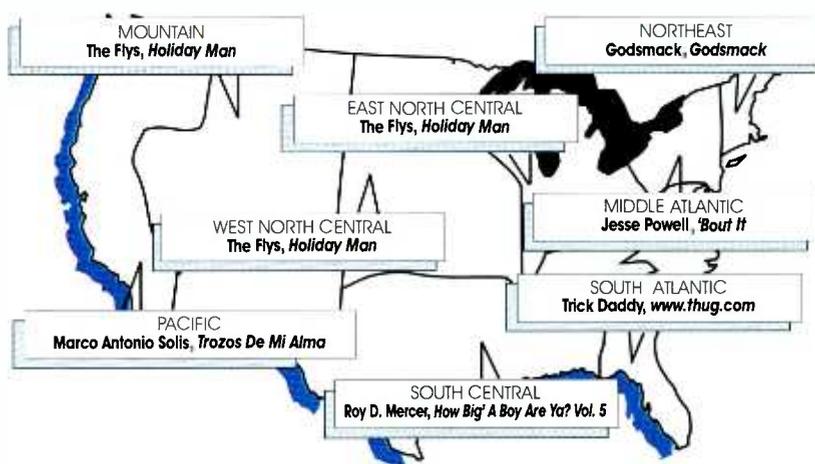
The Irvington, N.J.-based rapper, whose real name is



**Star Trip.** Tin Star is experiencing a growing buzz, thanks to the British band's single for "Head," which is getting heavy airplay on such modern rock stations as WBCN Boston and KROX Austin, Texas. The video for "Head" has been getting exposure on MTV, M2, MuchMusic, and the Box. Tin Star's debut album, "The Thrill Kisser," is set for a Tuesday (9) release on V2. The band will embark on a club tour in March. "We've done promotional tie-ins with various radio stations' online sites, and we've started E-mail campaigns," says V2 head of product management Caron Veazy. From April through July, Tin Star is expected to make more U.S. promotional appearances.

**Jerome Hinds**, is also a member of the group the Outsiders.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

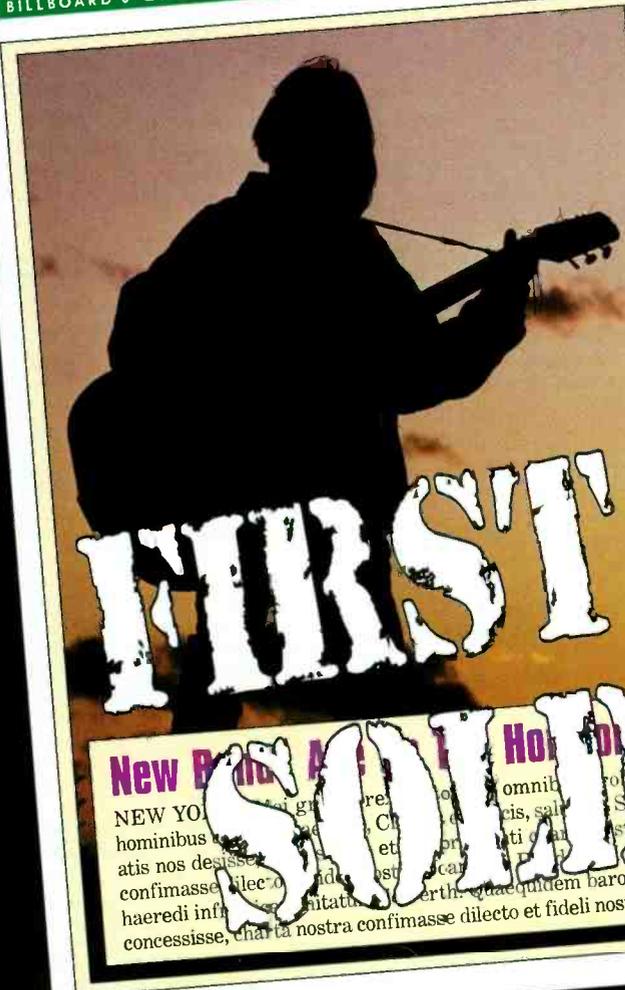
Rotating top 10 lists of best-selling titles by new and developing artists.

MOUNTAIN	NORTHEAST
1. The Flys Holiday Man	1. Godsmack Godsmack
2. Susan Tedeschi Just Won't Burn	2. Kid Rock Devil Without A Cause
3. Godsmack Godsmack	3. The Flys Holiday Man
4. TQ They Never Saw Me Coming	4. Sevendust Sevendust
5. The Wilkinsons Nothing But Love	5. Susan Tedeschi Just Won't Burn
6. Marco Antonio Solis Trozos De Mi Alma	6. Sinead Lohan No Mermaid
7. Kid Rock Devil Without A Cause	7. Tatyana Ali Kiss The Sky
8. Sara Evans No Place That Far	8. Keb' Mo' Slow Down
9. Jennifer Paige Jennifer Paige	9. Helmut Lotti Goes Classic
10. Lee Ann Womack Some Things I Know	10. Emilia Big Big World

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Published Quarterly - March • June • September • December

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# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY PAUL VERNA

### POP

★ **MARTIN'S FOLLY**  
**Man It's Cold**  
 PRODUCER: Eric "Roscoe" Ambel  
**Tar Hut 06**  
 Genueflecting toward rock's antecedents, Brooklyn, N.Y., quartet Martin's Folly polishes its bar-rock sound to a subtle sheen on this second effort. Live-style production, creative instrumentation (gasping harmonica, bubbly organ—even horns), and dynamic guitar solos link the rootsy hook of "Throwing Stone" to the Bacharach-smooth crooning of "Here Lies A Fool" to the balladry of the title track. While Petty and the Stones clearly seep from this act's pores, and at times the songwriting falls back on formula, not one of these 11 tracks sounds like the song before, making "Man It's Cold" a solid listen. Contact: 617-776-5106; E-mail: Tarhut@aol.com.

### RAP

★ **THE ROOTS**  
**Things Fall Apart**  
 PRODUCERS: The Roots  
**MCA 11830**  
 The Roots are arguably the best hip-hop outfit out there: a live band with jazz chops, an inhuman beat box, and a lead MC, Black Thought, with plenty to say and a quicksilver flow. This fourth set fulfills the Roots' vision of hip-hop as both art and culture. Shifting acoustics and energies from track to track give the album an extraordinary sense of immediacy, bringing to life scenes from hip-hop's present and past that take listeners from the intimacy of a one-mike *boite* to the echoing spaces and raucous, block-party vibe of a marathon freestyle session, as in "100% Dundee." Malik and Thought's homage to the seminal hip-hop duo Double Trouble. "Act Won" leads with a portrait of a world coming apart—the first sign of change—conveyed by a sonic and vocal rawness that also represents the early, unrefined days of hip-hop. Yet, the spelling of "Won" attests to the group's persistent positivity, its belief that the center will hold after all. Love song and lead single "You Got Me," featuring Erykah Badu, is the most obviously commercial track, but it's no sellout. Rather, it's a paradigm of hip-hop aural love and the inspiration for a heart-stopping tour de force of a video.

### LATIN

► **MARCO ANTONIO SOLÍS**  
**Trozos De Mi Alma**  
 PRODUCER: Bebu Silveti  
**Fonovisa 0516**  
 Famed singer/songwriter/producer, who in the past has adorned his distinctive pop sound with an aching, rangy baritone and sonic ingredients from his native Mexico, now takes a full-fledged plunge into the pop arena with a fan-pleasing package of lovelorn romantic conditionals bathed in soothing, string-drenched arrangements authored by Bebu Silveti. A studio veteran renowned for his wizardry with pop-ballad CDs, Silveti also is the first outside producer employed by Solís. Containing climactic covers of Solís-penned nuggets recorded previously by other artists, this smooth, 10-song set likely will garner the artist additional pop-music enthusiasts, thanks to expanded airplay from pop radio stations eager to add such bittersweet tracks as the leadoff single "Si Te Pudiera Mentir" and "El Peor De Mis Fracasos," one of many follow-up prospects.

### SPOTLIGHT



**CESAR ROSAS**  
**Soul Disguise**  
 PRODUCER: Cesar Rosas  
**Rykodisc 10459**  
 With Los Lobos having evolved into a wildly eclectic bunch, and with band members David Hidalgo and Louie Perez channeling some of their restless energy into the Latin Playboys, who better than Lobos songwriter/guitarist/vocalist Cesar Rosas to fill the void for the kind of direct, rootsy music that the East L.A. band sported on its wonderful and enduring 1984 debut, "How Will The Wolf Survive?" On his solo debut, Rosas makes no pretense of pushing musical boundaries and instead gets down to the dirty business of making kick-ass rock'n'roll—spiced, as always, with Mexican flavors. From the Tejano energy of "Angelito" and "Adiós Mi Vida" to the Latin blues vibe of first single "Treat Me Right" to the Hendrix-infused title track, "Soul Disguise" is a flawless album, destined to find its way to year-end top 10 rankings and playlists of triple-A, Latino, college, and public radio programmers. On the heels of Rosas' participation in the all-star Tex-Mex ensemble Los Super Seven, and ahead of releases by the Latin Playboys and Los Lobos, this album should pave the way for a banner year for Rosas and his longtime bandmates. *iEso es, manito!*

### WORLD MUSIC

★ **ANOUAR BRAHEM WITH JOHN SURMAN AND DAVE HOLLAND**  
**Thimar**  
 PRODUCER: Manfred Eicher  
**ECM 1641**  
 The fifth ECM set by Tunisian composer and *oud* virtuoso Anouar Brahem, "Thimar" yields the fruit of his summit with

### SPOTLIGHT



**YO-YO MA: SIMPLY BAROQUE**  
**Amsterdam Baroque Orchestra, Ton Koopman**  
 PRODUCER: Tini Mathot  
**Sony Classical 60680**  
 Perhaps the most engaging and engaged of classical superstars, American cellist Yo-Yo Ma has added hit tango, bluegrass, and contemporary classical essays to his considerable accomplishments in the standard repertoire. This album could be his biggest commercial success yet, as he steps back into the Baroque with a period instrument. His partners in this effort are the Amsterdam Baroque Orchestra and its ace director, Ton Koopman. The meeting is mainly a fortuitous one, with a set of Bach arias (transcribed for cello by Koopman) and a pair of Boccherini concertos (with cadenzas by Koopman). The brevity of the Bach and the lightweight aspects of the Boccherini lend the disc a nagging sense of incompleteness, which the banal album title reinforces. Yet you would have to have a hard heart not to be moved by Ma's soulful takes on "Erbarme Dich" from Bach's "St. Matthew Passion" and the slow movement of the Boccherini G major concerto. And you would have to have a hard head not to applaud Ma's continuing sense of adventure.

two jazz titans: saxophonist John Surman and bassist Dave Holland. The trio communes on a set of windblown Brahms tone poems, with the improvisational atmosphere lyrically spare and uniquely haunting. An artful collaborator, Brahem has teamed with Turkish wind ace Barbaros Erköse (on the unsung beauty "Conte De L'Incroyable Amour") and Norwegian sax star Jan Garbarek (on the vital "Madar"). Yet it is the inspired, wholly accessible "Thimar" that stands to cross

### SPOTLIGHT



**TEMPLE YARD**  
 PRODUCERS: Temple Yard  
**Gotee 2800**  
 Fusing Christianity with reggae might seem to be risky business, but for several years the members of Christafari did so very successfully. When creative differences split the band, lead vocalist Erik Sundin, bassist Johnny Guerrero, keyboardist Marky Rage, guitarist Bill Kasper, and drummer Ken Yarnes formed Temple Yard. The result is a more accessible sound that infuses jazz, pop, and R&B influences into the group's reggae foundation. Sundin has a supple, captivating voice that percolates throughout this strong collection of tunes. "Runnin'," which encourages people to "run the good race," is one of the album's highlights, as are "Wicked Stone," "Speak The Truth," and "Tell Me," which is garnering airplay on both Christian and mainstream AC radio. "Temple Yard" showcases a talented group of musicians who should find broad-based acceptance, from the audiences that loved them on reggae tours to the Christian crowd that embraces the positive message. Contact: 615-370-2980.

the most boundaries between jazz aficionados and lovers of world music.

### COUNTRY

► **MARK CHESNUTT**  
**I Don't Want To Miss A Thing**  
 PRODUCER: Mark Wright  
**Decca 70035**  
 On what will be his last Decca album (the label was folded and he switches to parent label MCA Nashville), Mark Chesnutt gives the label an appropriate send-off. His smooth blending of country's past and present came to epitomize Decca itself. The title song is the Diane Warren composition that was a hit for Aerosmith, and Chesnutt gives it a smooth, pop-ish reading. That tune aside, he knows how to pick a good country song. The Mark Nesler-Tony Martin tune "My Way Back Home" is a classic country shaggy-dog story of a man whose wife drives off with their mobile home while he's out fishing and drinking. Martin scores again (with co-writers Roger Springer and Reese Wilson) with "That's The Way You Make An Ex." How do you make an ex? "Once she draws the line/Just cross it one time/That's the way to make an ex."

★ **THE DEL MCCOURY BAND**  
**The Family**  
 PRODUCER: Jerry Douglas  
**Ceili Music 2001**  
 What John Lee Hooker is to the blues and the Chieftains to Celtic music, the Del McCoury Band is to bluegrass—ambassador of a genre, possessed of a deep knowledge of its roots and a desire to share it with the masses. The veteran band's latest release, produced by dobro virtuoso Jerry Douglas for bluegrass luminary Ricky Skaggs' label, is a tour de

### VITAL REISSUES

**DR. SAMUEL J. HOFFMAN**  
**Dr. Samuel J. Hoffman And The Theremin**  
 REISSUE PRODUCER: Gert-Jan Blom  
**Basta 309093**  
 A physician by day and a musician by night, Dr. Samuel J. Hoffman—aka Hal Hope—was one of the early virtuosos of the theremin, an electronic instrument played by waving one's hands in the vicinity of two antennae, thereby interfering with the electrical field between them and causing an otherworldly sound. Ironically, for an instrument that contains no resonating parts and is never touched by the player, the theremin is wildly expressive, capable of haunting eeriness (as exemplified in the Hoffman-played "Spellbound" score) or explosive bursts (the middle section of Led Zeppelin's "Whole Lotta Love," courtesy of Jimmy Page). This three-CD boxed set consists of three albums originally recorded by Hoffman

and issued on 78 rpm discs in the late '40s and early '50s: "Music Out Of The Moon," "Perfume Set To Music," and "Music For Peace Of Mind." With scores for orchestra and chorus written by Harry Revel and conducted by Les Baxter and Billy May, these titles personify early exotica, foreshadowing the lounge craze of the late '50s and the early stereo recordings of the early '60s. As with all releases from esoteric Dutch label Basta, the "Theremin" trilogy is worthy of a packaging Grammy. Housed in a handsome box, each disc comes in a slipcase that replicates the colorful original, and the accompanying booklet centers on an illuminating essay by Albert Glinsky culled from his forthcoming book "Out Of Thin Air." Music to fire the senses and enlighten the mind. Contact: Basta@xs4all.nl; Internet site: www.basta.nl. Distributed in the U.S. by Allegro.

force that highlights the quintet's strengths: Ronnie McCoury's mandolin, Rob McCoury's banjo, Jason Carter's fiddle, Mike Bub's bass, and patriarch Del McCoury's soaring tenor vocal. Augmented with guest appearances by Douglas, Bobby Osborne, and Béla Fleck, "The Family" features originals "50/50 Chance" and "Red Eyes On A Mad Dog," gospel tune "Get Down On Your Knees And Pray," and a spirited cover of the Lovin' Spoonful's "Nashville Cats." Having just collaborated with Steve Earle on the Bill Monroe-inspired release "The Mountain," the Del McCoury Band is enjoying a period of high visibility that this album will only enhance. Distributed by DNA.

### CLASSICAL

**DEGAETANO PLAYS GOTTSCHALK**  
 PRODUCER: Mikal Lieberman  
**Crystonyx 1002**  
 New World Liszt or bumpkin Chopin? America's first jazzier or whitewasher of indigenous sounds? Born in New Orleans, Louis Moreau Gottschalk (1829-1869) was a star of pop proportions, dragging his piano across the country and making the young girls cry. His pieces tap the Creole songs he heard in his youth, with sinuous Afro-Caribbean rhythms and folk melodies. Although they must have sounded exotic in their day, especially in Europe, Gottschalk's compositions seem sentimental now. Still, Robert DeGaetano plays it all with relish, making "The Dying Poet" swoon and "Bamboula" shimmy; he also premieres several rare miniatures. At the least, this sharply presented set is a boon for those interested in the music of America's adolescence. Contact: 718-459-2860.

### CONTEMPORARY CHRISTIAN

**STEVE AMERSON**  
**To The Ends Of The Earth**  
 PRODUCERS: John Campbell, Steve Amerson  
**Amerson Music Ministries 0106**  
 Steve Amerson is well-known on the West Coast recording scene for his work on film soundtracks ("Amistad," "Beauty And The Beast") and commercials (Toyota, McDonald's). Apart from that studio work, he also has an active music ministry, releasing product on his own label and touring extensively. His latest project, "To The Ends Of The Earth," is an inspirational collection of tunes targeted toward today's church audience and powered by Amerson's distinctive voice. Songs encompass the themes of reaching out to others and the power of worship. The album's highlights include "The Voice," "In Your Presence," the title cut, and "A Choice For Life," with a verse that salutes the parents of the McCaughey septuplets.

### GOSPEL

► **VARIOUS ARTISTS**  
**WOW Gospel 1999**  
 PRODUCERS: various  
**Verity 43125**  
 Modern gospel has never been more diverse and exciting. "WOW Gospel 1999" is almost 2½ hours of sweet, soaring, jammin', slammin' proof. From the freely flowing funk of Fred Hammond's Stellar Award-winning song of the year ("Let Your Praise Begin") and the Thompson Community Singers' "Jesus I Won't Forget" to Patrick Love's quietly inspired "The Vision" and CeCe Winans' easy, irresistible jazzy funk on "Well Alright," it's all here. Featuring 32 slices of the best of the best, and riding in the wake of its platinum-selling, 1998 predecessor, this collection should provide retail with a self-selling smash. Fans will find an all-in-one summary of a memorable year, and the still-uninitiated are in for the happy surprise of a lifetime. This is gospel, 1999.

**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 that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Bradley Bamarger (classical/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

## SINGLES

EDITED BY CHUCK TAYLOR

### POP

► **MADONNA** *Nothing Really Matters* (4:27)  
 PRODUCERS: Madonna, William Orbit, Marius DeVries  
 WRITERS: Madonna, P. Leonard  
 PUBLISHERS: WB/Webo Girl/No Tomato, ASCAP  
 REMIXER: Club 69  
**Maverick/Warner Bros. 9630** (cassette single)  
 The fourth single from Madonna's still-fresh "Ray Of Light" draws a strong link between the chameleon-like artist's past and present. On the surface, it glitters like a disco-encrusted bauble à la "Vogue," replete with an anthemic, sing-along chorus and fluttering synths. At the core, however, are sweetly spiritual lyrics expounding a simple, yet potent, "love is all we need" sentiment. With all of the hoopla surrounding Madonna's recent Grammy nominations, as well as the song's irresistible hook, look for this gem of a single to score much higher radio and sales marks than the previous, underrated "Power Of Good-bye." Added pleasure, by the way, is derived from Club 69's raucous, house-happy remix—which will keep the diva's club disciples in a blissed-out sweat.

► **SAVAGE GARDEN** *The Animal Song* (3:50)  
 PRODUCERS: Walter Afanasieff, Darren Hayes, Daniel Jones  
 WRITERS: D. Hayes, D. Jones  
 PUBLISHER: Rough Cut, BMI  
**Columbia 41894** (CD promo)  
 Talk about an easy add. This first cut recorded by Savage Garden since its 10 million-selling 1997 debut is a breezy uptempo gem that absolutely shimmers with vitality and a bounty of hooks. The first single from the upcoming Juliette Lewis/Diane Keaton film "The Other Sister" (which opens March 5) is so catchy and smart, in fact, that there's not a plausible reason why every top 40, hot AC, and adult top 40 in the nation won't be turning this into the next A-list record in about two shakes. Co-produced by lead vocalist Darren Hayes and partner Daniel Jones with powerhouse maestro Walter Afanasieff, every instrumental element here will lure listeners to the single's many charms, from a killer chorus and kicking breakdown midsection to the liberating, cut-loose feeling that this track will inspire in the masses. It just soars. To its credit, "The Animal Song" sounds fresh and different from the group's previous hits "I Want You" and "Truly Madly Deeply." For one, Hayes sounds more commanding and confident than ever, shifting with ease from his capable tenor into a falsetto that will have you singing at full volume to the cars next door during your morning commute. Columbia should be happy with its investment: It sounds like these guys are going to be around for a good long while. Look for a commercial single in mid-February.

### R & B

► **DIVINE** *One More Try* (4:10)  
 PRODUCERS: Deniz Foster, Thomas McElroy  
 WRITER: George Michael  
 PUBLISHERS: Morrison Leahy/Chappell & Co. International, ASCAP  
**Red Ant 102** (CD promo)  
 Divine follows its swanky No. 1 platinum debut single, "Lately," with a beautifully produced reworking of George Michael's luscious chart-topping 1988 smash "One More Try." This song works wonders in an R&B setting, with its pleading lyric and lush harmonies set adrift over a bare-boned but sumptuous instrumental backdrop. There's no doubt that this is a solid hit, with early props from R&B

radio, but this slow groove is just too delectable for top 40 to ignore. Looks like the complete package here: song familiarity; a group coming off a No. 1; divine vocals from Kia, Nikki, and Tonia; and exceptional production from En Vogue wizards Deniz Foster and Thomas McElroy. Now it's radio's turn to play the hero by introducing this to an audience that will be rushing to the phones after a single listen. Could go all the way.

► **MONIFAH** *Monifah's Anthem/Bad Girl* (3:44)  
 PRODUCER: Rob Fusari  
 WRITERS: V. Herbert, R. Fusari, M. Brown, M. Carter, Queen Pen, D. Summer, B. Sudano, J. Esposito, E. Hokenson, K. Gamble, L. Huff, A. Jackson  
 PUBLISHERS: 3 Boys From Newark/Warner-Chappell/Ms. Mary's Music/Kimco Publishing/Rightsong Music/Earborne Music/Warner-Tamerlane, BMI; Sweet Summer Night, ASCAP  
**Universal 1410** (CD promo)  
 Nothing sexier has recently set a spell on the front porch than Monifah's debut funk fest, "Touch It." The follow-up, "Monifah's Anthem/Bad Girl," builds on the budding singer's rep as a sister to watch out for, with its badass groove that borrows from Donna Summer's ubiquitous "Bad Girls" and the O'Jays' "For The Love Of Money." The singer ups the ante with a rap from Queen Pen and guest vocals from Which Way on the chorus. While it's not as immediately engaging as her previous hit, there's a rump-roasting bassline here that might be plenty to keep this rising star shining over the airwaves. Also available on the CD promo is a no-rap version, making it ripe for top 40 picking.

★ **TRINA & TAMARA** *What'd You Come Here For?* (4:04)  
 PRODUCER: Sauce  
 WRITERS: Sauce, A. Slates, T. Powell, T. Powerll  
 PUBLISHERS: Junkie Funk/Lean Slates/Cat Pow/Tam Cat, BMI  
**Columbia 41159** (CD promo)  
 The two sisters who provided vocals for Somethin' For The People's "My Love Is The Shhh!" are set to blaze their own path with this smooth and easy groove that asks a simple question: "If you're going to stand there like that, why'd you come out clubbing anyway?" Opening with the familiar hand claps from Rose Royce's "Car Wash," it lapses smoothly into a bass-happy, slow-pumping rhythm that'll get most folks snapping fingers and swaying coolly into the night. The vocals here blend with ease, and the instrumentation is tight and well-constructed. You'll be taking this one home.

### COUNTRY

► **CLINT BLACK** *You Don't Need Me Now* (3:32)  
 PRODUCERS: Clint Black, James Stroud  
 WRITERS: C. Black, S. Russell  
 PUBLISHER: Blackened Music, BMI  
**RCA 65648** (CD promo)  
 This record has a quiet, understated charm that may be slower to catch fire with audiences than Black's frisky fare like "Nothin' But The Tailights." Yet there's no denying the potency of a good emotional ballad you can sink your teeth into. The lyrics demand that the listener examine the relationship right along with the vocalist, and the sense of loss and bewilderment is palpable. Black turns in one of his most poignant, heartfelt performances. It's totally devoid of honky-tonk bluster—just displaying the aching pain a country boy feels when his glass is empty and the pain is still there. The production is stark and subdued, letting the vocal and lyrics take center stage. It all adds up to a powerful ballad from one of country music's premier talents.

★ **SUSAN ASHTON** *Faith Of The Heart* (3:44)  
 PRODUCER: Emory Gordy Jr.  
 WRITER: D. Warren  
 PUBLISHERS: Realsongs/MCA Music, ASCAP  
**Capitol 12383** (CD promo)  
 No matter the genre, you can hardly go

wrong with a big, lush Diane Warren power ballad. Combine one of her great songs with a voice as rich and soaring as Susan Ashton's, and you have the perfect recipe for radio. Early indications are that country radio is embracing this song despite its obvious AC-oriented production. Ashton's voice is a rich, emotional instrument that has already made her a star in the contemporary Christian market before Garth Brooks discovered her talent and took her on tour as a backup vocalist. (His recent single, "You Move Me," was a song he covered from one of Ashton's Sparrow albums.) Even without the G-man's endorsement, Ashton's voice and songwriting skills would be wowing country programmers. This single is a fine introduction to the artist's upcoming Capitol album, due April 20.

★ **DOUG STEVENS & THE OUTBAND** *Girlfriends* (no timing listed)  
 PRODUCER: not listed  
 WRITER: D. Stevens  
 PUBLISHER: not listed  
**Outband Music 78212** (CD single)  
 You've gotta love Stevens for his bravery. Being an out gay artist in the country music community isn't easy. But after toiling away on the club circuit, Stevens and his splashband backup band have earned the grudging respects of the Nashville community. "Girlfriends" is lifted from the act's fine current disc, "When Love Is Right," and it's a lovely blend of sweet bluegrass melody and spicy Cajun rhythms. In fact, part of the tune is sung in Cajun French. Stevens' voice has taken a worldly tone fondly reminiscent of Buck Owens and Conway Twitty. An adventurous programming choice for purists that really should be made. Contact: 415-627-4059.

### DANCE

★ **SUB CITY FEATURING KATHY BROWN** *Joy* (9:41)  
 PRODUCER: David Morales  
 WRITERS: D. Morales, S. Tomiie, K. Brown  
 PUBLISHERS: Def Mix/Satoshi Tomiie, ASCAP; Satinunlimited Sounds, BMI  
 REMIXERS: Boris Dlugosch, Lord G., M&S  
**Definity 004** (12-inch single)  
 Here's one of those rare tracks that impresses from the very first beat. And while we have DJ/producer David Morales to thank for that—as well as for the gorgeous piano-drenched rhythms that follow—what really stands out here are the vocal stylings of diva-on-the-verge

Kathy Brown. In the nearly 10-minute course of this upbeat slice of melodic pop/house, Brown—who has fueled many dancefloor hits, most notably "Turn Me Out" and "I Appreciate"—works overtime, ably turning "Joy" into a peak-hour gospel-tinged anthem that demands immediate attention. Club jocks are already eating this one up. Perhaps the only thing holding radio back is a tight little edit. How about it, Definity? Up for a crossover hit? With "Joy," it's more than possible.

### AC

► **FAITH HILL** *Let Me Let Go* (4:22)  
 PRODUCERS: Dan Huff, Faith Hill  
 WRITERS: S. Diamond, D. Morgan  
 PUBLISHERS: Diamond Mine, ASCAP; Little Shop of Morgansongs, BMI  
 REMIXER: David Foster  
**Warner Bros. 9642** (CD promo)  
 Shania's done it. LeAnn's done it. Now it's time to see if country-bred "This Kiss" songstress Faith Hill can score back-to-back hits on the pop/AC side of the landscape. Her current country smash, "Let Me Let Go," gets a nifty pop remix here, accompanied on the CD promo by a profoundly slicker, ultra-lush David Foster remix featuring a new vocal that's kinder and gentler, added layers of background voices, and powerballad production. It's absolutely lovely. That version will reach the public via the upcoming soundtrack to the upcoming Kevin Costner/Paul Newman flick "Message In A Bottle." There's long been no doubt that this ultra-talented singer can take on most anything she wants—she even covered a bombastic Celine Dion album track ("I Love You") to grand effect on her current album, "Faith." Now it's time for mainstream audiences to catch on to the Hill's illustrious flair. AC/pop stations: fire up the "play" button for this quickly prospering and versatile talent.

► **THE PRETENDERS** *Loving You Is All I Know* (3:40)  
 PRODUCER: Rob Cavallo  
 WRITER: Diane Warren  
 PUBLISHER: Realsongs, ASCAP  
**Hollywood Records 11030** (CD promo)  
 The decade's most prolific songwriter, Diane Warren, lends her pen to this lovely song performed by powerhouse legend Chrissie Hynde and her Pretenders. Taken from the soundtrack to "The Other Sister," it showcases the

band in a mellow mind-set similar to that displayed on its 1997 hit "I'll Stand By You." Hynde, as always, sounds fantastic, gliding with aplomb through this adoring ballad of devotion and sounding as gentle as if she were living the words herself: "I don't know how the world keeps on spinning 'round/I don't know why the sky don't come falling down/I just know that I would die without your touch." Nice, huh? A straightforward love song that arrives just in time for Valentine's Day.

### ROCK TRACKS

► **LIT** *My Own Worst Enemy* (2:58)  
 PRODUCERS: Don Gilmore, Lit  
 WRITERS: J. Popoff, A.J. Popoff  
 PUBLISHER: not listed  
**RCA 65673** (CD promo)  
 Modern rock radio is showing great interest in the raucous whirl of gut-wrenching guitars, in-your-face vocals, and driving party-all-night production of the Orange County, Calif.-based Lit. The group is already a favorite among college audiences via its 1997 debut, "Tripping The Light Fantastic." "My Own Worst Enemy" features some awesome collegiate-driven lyrics, like "It's no surprise to me/I am my own worst enemy/Cause every now and then I kick the living shit out of me." The track uses—and needs—no overt bells and whistles. This is straight-ahead mod rock in its purest form. No need to second-guess this one. It rocks, it laughs at itself, and it has a lyric you'll actually listen to. Now roll it.

► **CAKE** *Sheep Go To Heaven* (3:47)  
 PRODUCER: John McCrea  
 WRITER: J. McCrea  
 PUBLISHERS: Stamen/EMI Blackwood, BMI  
**Capricorn 2016** (CD promo)  
 The most unlikely animal to come down the modern rock pike this quarter has been Cake's "Sheep Go To Heaven," a catchy novelty track that's quickly braying and pawing its way on radio playlists. This is a bass-heavy pop/rock song with a smattering of guitar, trumpet, electric keyboards, fire sirens, human screams, and group sing-along choruses ("Sheep go to heaven/Goats go to hell"). And no, save for the chorus, its lyrics don't have much to do with farm animals—or any cohesive theme, for that matter. But like Beek's polyglot breakthrough "Loser," "Sheep" has the hook that'll pay the bills—and a crashing, climactic bridge to boot. Like a campfire ditty sung to give kids an opportunity to cuss legally, this track ends with a repeated "Go to hell, go to hell, go to hell," still satisfying after all these years. Try it!

### RAP

► **REDMAN** *Da Goodness* (3:32)  
 PRODUCER: Reggie Noble  
 WRITERS: R. Noble, L. Mills, E.K. Ellington, J. Tizoi  
 PUBLISHERS: Funky Noble/Famous/Duke Ellington/EMI Mills, ASCAP  
**Def Jam 301** (CD promo)  
 Redman is his name, and fun is the game, as the heat is turned up on "Da Goodness," the second offering from Redman's gold album "Doc's Da Name 2000." Redman demonstrates that he can hold his own in the realm of rap, as he rhymes with ease over an all-too-familiar beat that brings to mind recent hits by Busta Rhymes—and yes, that is the man joining in for a guest appearance—and Puff Daddy & the Family. The Cheech and Chong of rap uses an interpolation of Duke Ellington's song "Caravan" in this slickly produced number, which adds to the fun and festivities. Redman's slapstick humor comes forth with the sound of coughing, breaking glass, zippers, panting, lighting matches, whipping whips, and screeching cars. This man knows how to have a good time and not take himself too seriously. This is sure to amuse fans old and new, as they party the night away.

### NEW & NOTEWORTHY

**MEJA** *All 'Bout The Money* (2:52)  
 PRODUCER: Douglas Carr  
 WRITERS: Meja, D. Carr  
 PUBLISHER: MCA, ASCAP  
 REMIXER: Hex Hector  
**C2/Columbia 41840** (CD promo)  
 Once in a while, a debut single hits you between the eyes and makes you want to do everything in your power to lend support to its success. Here's a prime opportunity to utilize that influence with this acoustic guitar-based pop tune that's at once intelligent, clever, and hooky enough to turn ships back to shore. Meja is already a major presence in her native Sweden and in Japan (see *Air-Waves*, page 108), and C2 intends a major campaign in the States. The artist wrote the conscientious lyric about society's dependence on money, with a great melody from producer Douglas Carr, who also played instruments on the track. You may recall Meja's success as the vocalist behind dance outfit Legacy Of Sound (with 1997's "Happy"), but comparisons are hardly fitting now. This is mature pop from a budding artist who has plenty to say on her debut album, "Seven Sisters," due next month. Also ripe for consideration: a phenomenal single remix

from Hex Hector. Don't miss this one. It's got "hit" emblazoned on every note.

**BIJOU PHILLIPS** *When I Hated Him (Don't Tell Me)* (4:17)  
 PRODUCER: Jerry Harrison  
 WRITERS: B. Phillips, N. December  
 PUBLISHERS: Irving Music/Momma's Flea, BMI; Almo Music/Nicotine Fiend, ASCAP  
**Almo Sounds 8057** (CD promo)  
 Bijou Phillips joins the current crop of modern-edged female singer/songwriters à la Natalie Imbruglia with a debut track that rises far and away above the many increasingly wearying sound-alikes out there. It's all about the chorus here, which is packed with raw emotion, frantic strings, and a runaway hook that sells the song in a hot minute—while this young woman serves up one of the strongest vocals we've heard from a new artist in quite some time. The construction of "When I Hated Him (Don't Tell Me)" neatly walks the line between modern rock and edgy pop, making this track an ideal contender for adult top 40 and modern adult consideration. We've got a hot one here, folks, sweeping and dramatic and itching for radio action. You'll spin it with no suspicions.

# Reviews & Previews



HOME VIDEO  
BY CATHERINE APPELFELD OLSON

## FAITH NO MORE: WHO CARES A LOT? THE GREATEST VIDEOS

Warner Reprise Video  
120 minutes, \$19.95  
The companion video to Faith No More's greatest-hits album is a collage of some of the band's most attention-grabbing, groundbreaking clips. Included are the much-praised "Epic" and several songs—"Surprise! You're Dead," "Everything's Ruined," "Anne's Song," and "Caffeine"—that aren't found on the album. The videos are bizarre enough, but the weirdest moments come from absurd interview snippets, footage of band members engaged in locker-room banter aboard a boat, and the haunting laughter of band member Jim Martin on a bungee-jumping spree. Some of these segments will be unintelligible to the uninitiated, but devotees of the band will savor them like scraps of gold.

## TENNESSEE ERNIE FORD: AMAZING GRACE

Kultur Home Video  
55 minutes, \$19.95  
The easygoing spiritual style of Tennessee Ernie Ford reached into radio, records, and TV. And in a career of grand achievements, one of his greatest was convincing the producers of his Ford Motor Co.-sponsored TV series to let him sing a hymn at the end of each program. The show's creators initially balked at the suggestion, but the persistent star held firm, and within a year the closing segment became the most popular feature of the prime-time show. This video pays tribute to those moments when Ford bid his viewers well; audience members in the studio often stood up and joined in. Ford is shown singing 22 hymns and spirituals, including "Just A Closer Walk With Thee," "Rock Of Ages," "Bless This House," and "Stand By Me." Some of the footage is in black and white and some is in color, but all clips are souvenirs of some genuinely wholesome family entertainment. Contact: 732-229-2343.

## DETONATOR

Palm Pictures  
DVD single, approximately 30 minutes, \$7.98  
While other music video DVDs have appealed to older fans, this one is tailored for a younger crowd. In one of the few DVD singles to hit the market, Adam Dorn (aka Mocean Worker) puts a driving dance beat meshed with electronic music on top of flashing colors, lights, and split-screen images that overload the senses. In addition to "Detonator," the disc includes "Home Movies From The Brainforest" from his debut album of the same name and a DJ Trace remix of "Detonator" as a bonus track. There are also interviews with Dorn discussing his influences and specifics about the development of "Detonator." The hybrid DVD also has an Internet link for those viewing it on a computer. Content-wise, it contains what any music video on tape has, but Dorn and Palm have made a giant leap forward in terms of sound and presentation that perfectly suits the DVD format. The release is timed to coincide with the issue of Dorn's "Mixed Emotional Features" from Palm Pictures.

## ABOUT US: THE DIGNITY OF CHILDREN

Steeplechase Entertainment  
90 minutes, \$19.95  
Oprah Winfrey hosts this poignant, at

times painful, window into the souls of children. The program, which first aired on TV in March 1997, delves into what adults are doing wrong in their everyday treatment of children and some of what they're doing right. Most of the wisdom is dispersed from teens and adults looking back on their childhoods, their words augmented by gorgeously filmed interludes. Some of the stories are incredibly uplifting, but others are scenarios that hopefully few viewers will be able to relate to—like a child whose self-esteem was crushed by a teacher, a child who was neglected, a child with horribly abusive parents, and a child who contracted AIDS. Each remembrance holds innumerable lessons and parcels of knowledge for all parents. Contact: 818-992-0295.

## THE WORLD WE SHARE

Lyrick Studios  
50 minutes, \$14.95  
Creative but not as engaging as the recently released "Sing & Dance With Barney," this tape is about introducing children to the wide world around them, as well as the concept of sharing. The program features four of the stars of the new "Barney" season. They're magically transported from their school playground to a variety of foreign locales via their imaginations—and with a little help from the big purple dino. Barney's storytelling friend Stella stops by to spin a yarn about sharing, and sidekicks B.J. and Baby Bop learn that doing things by yourself may not always be the best way. There are also a bunch of original songs and mini-stories, some of which introduce children to foreign languages.

## SWIMMING FOR TODDLERS

Lanning & Associates  
35 minutes, \$19.95  
The issue of how early children should be introduced to water outside of the bathtub remains controversial. For parents who believe that fostering competent swimmers at an early age is an important safety precaution, this video provides excellent instruction. A veteran instructor who has helped more than 5,000 children and adults learn to swim guides parents through a series of steps that they can follow to help toddlers avoid bad habits. Among the lessons covered are getting the child's head under water, establishing a strong kick, changing direction, and floating on the back. The instructor also gives parents some critical tips about how to establish trust with a child and how to handle those tearful, fearful moments. Contact: 805-526-4372.

## AMERICAN BLACK BELT CHAMPIONSHIPS

DG Distributors  
120 minutes, \$19.95  
American black-belt masters of karate, tae kwon do, *kenpo*, and kung fu gathered at the University of California's Santa Barbara campus last year for exhibitions of strength and discipline in a variety of categories. The competition was unusual in that it encompassed four major fighting styles. Aside from providing loads of competition footage, this tape features several commentators who walk viewers through the games' rules and regulations, the background of each major competitor, and what was at stake in

the contest. Interviews with several of the more well-known martial artists are featured between fights. DG plans to release the title soon on DVD. Contact: 805-584-8071.

## LILIAS! SILVER YOGA SERIES

Goldhil Home Media  
60 minutes each, \$29.95 for two-tape set  
Yoga is not just for the young and hip. And soft-spoken, down-to-earth veteran yoga instructor Liliias Folan is the perfect person to introduce the exercise routine to older adults. The silver generation can mix and mingle the two tapes in this set; one is geared for a morning routine, while the other is suited to an evening wind-down. Both programs are designed for beginners and are presented in a manner that's inviting rather than intimidating. Throughout the tapes, Folan explains the benefits that practitioners can expect once they achieve each posture. Contact: 800-250-8760.

## ARCHIVES OF WAR: VOL. 1

MPI Home Video  
120 minutes, \$19.98, \$79.98 for four-tape set  
The first in a four-volume series commemorating the fighting and destruction that scarred the 20th century, this volume takes a stunning and horrifying look at World War I and the years leading up to World War II. Part of what makes "Archives Of War" particularly interesting is that it presents a view of military history not only through standard documentary footage but also short films, cartoons, and other wartime images, many of which have never before been seen in the U.S. In this volume, for example, World War I

is presented through the 1925 silent film "The Battle Of Ypres," a silent documentary called "War Neurosis," and a cartoon called "What's Next." Also included in this volume are looks at the Spanish Civil War, the Sino-Japanese War, and the roots of Nazi aggression.



## NCAA FINAL FOUR 99

989 Studios  
Sony PlayStation  
In the annual battle of the college basketball games, the title goes to this annual powerhouse entry. In "NCAA Final Four 99," developer 989 has taken it to the next level, which blows away its competition and makes its effort from last year look weak in comparison. Like other sports titles, "Final Four" pays attention to the details, like teasing from other players, college fight songs, and even rowdy crowds that distract players from making shots. All are clever additions, but the icing on the cake is the game's solid backbone, which provides stylish and intricate play. There's also a "touch shooting" feature that, once mastered, can make a player deadly from almost any range. As far as graphics go, it's safe to say at this point that developers have gotten as much as they're going to get on a 32-bit system.

## LINKS LS 1999

Access Software  
PC CD-ROM  
This is the one. In fact, there's no other golfing game that even comes close. Game play on "Links" is not just realistic—it's painfully realistic. Even the most fanatic player will be impressed by the way "Links" strives to capture the feel and challenge of the game, maps out world-famous courses inch by inch, and provides numerous player options. The kind of screen capture Access is doing to achieve the crystal clarity and resolution seen in this game should be taught in developer's school. There are plenty of toys to manipulate environments; add-on software with other courses are added bonuses. Though we didn't try it, "Links" claims that users can play online with real-time voice chat with other players.



## EMPRESS OF THE SPLENDID SEASON

By Oscar Hijuelos  
Read by Rita Moreno  
HarperAudio  
6 hours (abridged), \$25  
ISBN 0-694-52034-9  
Rita Moreno's low, husky voice is perfect for this fascinating character study of Lydia Espana, a middle-aged woman frustrated by bitterness and regrets. Born to wealth and privilege in Cuba, spoiled Lydia rebelled against her stern father by sleeping with a neighbor boy, which resulted in her being disowned by her family and sent penniless to the U.S. There she marries a poor but loving waiter and raises two children, while cleaning houses for a living. In spite of her family's low-income existence, Lydia raises her children with dignity and refinement but makes the same mistakes her own father did. Hijuelos has a gift for description, whether detailing the lush, verdant Cuban village of Lydia's youth or the run-down New York tenement where she now dwells. Moreno, of course, reads Lydia's dialogue with an authentic Spanish accent, but she proves equally adept at voicing a New York Jewish storekeeper and Lydia's Americanized teenage children.

## IN PRINT

### XTC: SONG STORIES

The Exclusive Authorized Story Behind The Music  
By XTC And Neville Farmer  
Hyperion Paperback Original  
317 pages; \$14.95

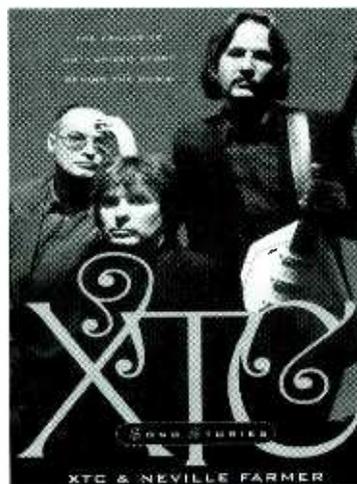
Written with the full participation of the Swindon, England, lads known as XTC, "Song Stories" is a fan's dream come true. True to its title, the book relays the underexposed history of XTC by centering on its songs, ranging from the band's late-'70s punk genesis to its '80s art-pop heyday and on to the still-creative present (see story, page 18).

Because de facto XTC leader Andy Partridge refused to tour after 1983, the band's story revolves almost exclusively around its prolific, two-decade-plus career of writing songs and recording them. And in this detailed account we get the tale of the tape directly from Partridge and his cohorts, Colin Moulding and Dave Gregory. The trio relates the whys and wherefores of its entire discography, not only spotlighting tracks on A-list albums and singles collections but drawing attention to the stuff of B-side compilations and XTC's brilliant psychedellic-era parody/tribute side project, the Dukes Of Stratosphere.

Typically, Partridge would write 30 songs for a new record, Moulding would contribute his fair share, and guitar ace/master arranger Gregory would add his impeccably taste-

ful ideas to the mix. And in reading how the members eventually hashed everything out to produce classic albums like "Black Sea" and "English Settlement," you get a sampling of their views on love, marriage, the U.K., the U.S., politics, and the ambitions and emotions that make this thinking man's pop trio tick.

In recounting such prime XTC tunes as "Making Plans For Nigel" and "Senses Working Overtime," the band and co-author Neville Farmer relay enough human interest to reassure the reader that the band has occasionally emerged from its musical obsessions to see what the rest of the world is up to. But it's evident from the book's front-jacket photo (and the serious



studio tans it reveals) that this group has lived and breathed its music, for better and worse.

All manner of anecdotes reveal Partridge's autocratic rule of XTC and the focus and frustrations that has entailed. One of the book's most dramatic moments comes with its description of the union of XTC and American workhorse producer/rock icon Todd Rundgren—and the battle of wills between Partridge and Rundgren that nearly split the band. Yet the friction sparked a thing of beauty: the 1986 Virgin album "Skylarking." The "Skylarking" sessions also yielded XTC's greatest U.S. success in the form of the college-radio smash "Dear God." That song was Partridge's least-favorite product of the Rundgren sessions; he fought hard to relegate it to a B-side. (It was eventually added to subsequent pressings of "Skylarking.")

One blight on an otherwise fine volume is the lack of a discography. Another XTC book published a few years ago—"Chalkhills And Children" by Chris Twomey (Omnibus Press)—supplies one, although its text isn't nearly as well-written or insightful as that of "Song Stories." And this book offers a surprise development that closes its survey of XTC on a somewhat wistful note—just like so much of the music the band has made so far.

ROGER RODRIGUEZ



**Boys And Girl.** Taking a break on the set of his new video, Teddy Riley from the group BLACKstreet shares a moment with his guests. The video "Girlfriend/Boyfriend" is based on the song of the same name from the forthcoming BLACKstreet album, "Finally." Shown, from left, are Riley, director Joseph Kahn, and Janet Jackson.

## Shanice Reappears After Five-Year Break

### Former Teen Star Marks Mature Outlook With Arista/LaFace Set

BY DAVID NATHAN

LOS ANGELES—It's been five years since her name graced the pop and R&B charts, but Shanice is back with a new label affiliation and a new album that clearly reflects her creative growth as a singer/songwriter.

Her self-titled first project for LaFace Records demonstrates that the Pittsburgh-born, Los Angeles-raised artist has reached a new level of maturity. She co-wrote five of the album's 12 tracks; one song, "You Need A Man," was co-written by Montell Jordan.

The release features production work from LaFace co-owner Kenneth "Babyface" Edmonds, Dallas Austin, Warrryn "Smiley" Campbell, Jazz



SHANICE

The Man, Jamey Jaz, Laney Stewart, Leslie Brathwaite, Anthony Dent, Rashad Coes, London Jones, and Darren "Nitro" Clowers.

Edmonds, label co-owner Antonio "L.A." Reid, Pete "Luv" Farmer, and Shanice serve as co-executive producers for the album, which is due March 9.

The set's first single, "When I Close My Eyes," shipped to radio Dec. 16, 1998. A video for the song, directed by Billie Woodruff, began airing on BET in December. It's also being played on the Box, as well as at local video outlets nationwide.

The track, which will not be made available commercially, climbs to No. 45 this issue on the Hot R&B Singles & Tracks chart.

For Shanice, whose last name is Wilson, the new album "definitely represents where I'm at in my life, since I did so much of the writing myself."

"Each producer pretty much let me do my thing," she adds, "so I felt a lot of freedom."

The artist, who scored her first charted single in 1987 at the age of 14 with "(Baby Tell Me) Can You Dance" on A&M, left Motown Records in 1994 following the release of the album "21... Ways To Grow." Her last single for that label was "I Wish" in 1995.

Shanice's subsequent activities have included a stint on Broadway in "Les Misérables" (playing the role of Eponine), a duet with Jon Secada for the 1995 Disney film "Pocahontas,"

and the placement of her songwriting collaboration "I Love You" on singer Keith Washington's 1998 album, "K.W."

LaFace's Reid explains that Shanice parted with the label after his partner, Edmonds, was asked to work on a projected album by the artist for Arista in 1997.

"When I found out that Arista had signed her and was looking for Kenny to work with her, I told them that we wanted her for LaFace," Reid says. "We looked at a couple of different approaches to making the album, but it really started taking shape when she began writing songs for it. She and Pete Farmer brought me some of the material she had been working on, and that's when the skeleton for the album began to take shape."

In addition to producing three tracks on Shanice's first LaFace disc, Edmonds brought the artist in to sing on the Toni Braxton hit "Breathe Again" on his 1997 "MTV Unplugged" set for Epic. Shanice was also featured on "Bedtime," a key cut on LaFace artist Usher's 1997 double-platinum album, "My Way."

LaFace plans a major campaign for the artist's label debut, according to marketing VP Lisa Cambridge.

"We are taking a very aggressive approach at retail," Cambridge says. "We realize that there's a certain amount of re-education needed, since she hasn't had any product in the stores for the last five years."

"We will be including either a video for a second single or an electronic press kit with the album," she adds. "We've set up with Macy's and Federated-controlled department stores to play the current video in locations that attract teen and young adult consumers, and we've partnered with the company Window Shoppers to have approximately 5,000 posters of Shanice displayed in beauty shops, barber

(Continued on next page)

## Evander Gets Into The Label Ring; Rhino's Black History Month Campaign Under Way

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

**KNOCKOUT DEAL:** Heavyweight champion Evander Holyfield joins the ranks of superstar athletes opening their own music houses with the launch of his Atlanta-based Real Deal Records.

"My goal is to present music that is positive and inspirational to all people: young or adult, black or white. There is so much music out there now that presents a negative image, whereas I hope to show that there is another side of music and there are people out there who want an alternative," Holyfield explains.

The boxer does not want to limit Real Deal to the R&B genre, saying that he's open to country, gospel, and rap, as well as other musical styles. "I'm really looking at the message in the music and giving people music they can relate to, whether they are from the city or the country, the projects or a mansion."

Real Deal will be distributed independently by Nile Rodgers' Sumthin Distribution (formerly Touchwood Distribution), with the first release by R&B quartet Shalom, with plans for a single to be released to radio May 4. The album, due this summer, also features a song with LL Cool J called "No Doubt."

"Initially, the group Shalom came to me, and whereas I do have the money to back a venture like this, I wanted to put their talent out there," says Holyfield. "I then connected with those people in the industry who had the knowledge to run a business like this, and we decided to go from there."

Former Warner Bros. Records and WEA veteran Ted Joseph will head the label as senior VP and handle day-to-day operations, including radio promotion and the signing of talent, along with Holyfield himself.

"We don't want to become a label who starts out signing 30 acts. We want to start small and give each project our full attention, starting with Shalom," says Joseph.

**GROOVE ON:** BET, Fully Loaded Records, and Virgin Records have teamed up to release "The Best Of Planet Groove," a compilation of R&B's biggest artists, including Janet Jackson, Sparkle featuring R. Kelly, Brian McKnight, Mary J. Blige, Erykah Badu, Boyz II Men, and Jon B. The 15-cut collection, the first in a series of albums, is due March 23.

**DAY TRIPPIN':** Darryl "Day" Pearson—who has produced such hits as Mya's "It's All About Me" and "Movin' On," co-produced Total's "Trippin'," and worked with Jodeci, Mary J. Blige, and Usher—will see his solo debut album, "Savior's Day," arrive in stores this summer on MCA. The first single, "You Should Be With Me," features Mya and is due May 8.

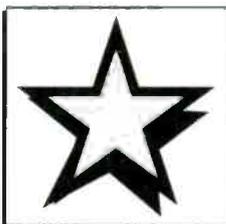
**DYME TYME:** Arista's first female rap duo, Dyme, is in the studio with Bad Boy producer Younglord (Big Punisher, Black Rob, DMX) and Mahogany of Trackmasters, with guest appearances by rappers DMX and Cuban Link of the Terror Squad and West Coast vocalist TQ. Dyme's debut album, "Diamonds In The Ruff," is set for a July release. The group is managed by Daddy-O of legendary hip-hop group Stetsonic.

Younglord also has his own compilation due on Roadrunner Records, which recently started a rap division. The album, "The Red Book Masters," will feature underground and unsigned MCs.

**MORE HISTORY:** To observe Black History Month, Rhino Records is teaming up once again with Lifetime Learning Systems to distribute educational programs, titled "Black History In Music: Songs Of A People," to high schools throughout the U.S. Launched in 1998, the program is estimated to have reached 3 million students in 10,000 schools. Teachers can obtain a complimentary copy of the curriculum by calling 203-705-2623.

In addition, Rhino is holding its annual essay contest for high school students, with a grand prize of a \$5,000 scholarship to use toward college. Information on the essay contest can be obtained at participating Blockbuster Music stores or at [www.rhino.com/black-history](http://www.rhino.com/black-history).

Rhino has also scheduled the release of several reissue discs commemorating Black History Month, including "The Showdown: The Sugarhill Gang Vs. Grandmaster Flash"; Curtis Mayfield's "Gospel" and "Roots"; and Ray Charles' "Love Songs." Also to be reissued are a number of jazz collections, such as John Coltrane's "Coltrane Sound"; Charles Mingus' "Oh Yeah" and "The Clown"; and "Art Blakey And The Jazz Messengers featuring Thelonious Monk."



**Melky Way.** The two members of MCA's Melky Sedeck meet with label brass following a performance at House of Blues in Los Angeles. Shown, from left, are Eamon Sherlock, VP of international for MCA Records; Karen Goodman, director of international press and promotion for MCA; Abbey Konowitch, executive VP of MCA; Jayne Simon, senior VP of sales and marketing for MCA; Sedeck; Melky; Benny Pough, VP of promotion, R&B music, for MCA; and Jeff Harleston, VP of business and legal affairs for Universal Music Group. The pair's album will be out March 23.

# Billboard TOP R&B ALBUMS

FEBRUARY 13, 1999

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>▶ No. 1/Greatest Gainer ◀</b>						
1	61	—	2	<b>FOXY BROWN</b> VIOLATOR/DEF JAM 558933*/MERCURY (10.98 EQ/16.98) 1 week at No. 1	CHYNA DOLL	1
2	1	70	3	<b>SILKK THE SHOCKER</b> NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
3	3	2	12	<b>R. KELLY</b> ▲ <sup>4</sup> JIVE 41625* (19.98/24.98)	R.	1
4	2	1	7	<b>DMX</b> ▲ <sup>2</sup> RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98 EQ/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
5	4	3	23	<b>LAURYN HILL</b> ▲ <sup>4</sup> RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
6	5	7	14	<b>DRU HILL</b> ▲ UNIVERSITY/ISLAND 524542/MERCURY (10.98 EQ/17.98)	ENTER THE DRU	2
7	8	5	10	<b>2PAC</b> AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
8	10	12	13	<b>JUVENILE</b> CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	7
9	7	4	8	<b>MYSTIKAL</b> ▲ NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	1
10	14	16	18	<b>TYRESE</b> RCA 66901* (9.98/13.98) <b>HS</b>	TYRESE	10
11	6	6	19	<b>JAY-Z</b> ▲ <sup>3</sup> ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
12	9	8	7	<b>BUSTA RHYMES</b> ▲ E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)		2
13	13	14	37	<b>DMX</b> ▲ <sup>2</sup> RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98 EQ/17.98)	IT'S DARK AND HELL IS HOT	1
14	15	13	11	<b>WHITNEY HOUSTON</b> ▲ <sup>4</sup> ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
15	11	11	7	<b>VARIOUS ARTISTS</b> ● ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98)	DJ CLUE? THE PROFESSIONAL	3
16	12	10	8	<b>REDMAN</b> ● DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	DOC'S DA NAME 2000	1
17	17	18	18	<b>OUTKAST</b> ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
18	16	17	11	<b>MARIAH CAREY</b> ▲ <sup>4</sup> COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	6
19	18	15	34	<b>BRANDY</b> ▲ <sup>4</sup> ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
20	19	19	19	<b>KIRK FRANKLIN</b> ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
21	21	23	12	<b>METHOD MAN</b> ▲ DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	1
22	22	25	24	<b>THE TEMPTATIONS</b> ● MOTOWN 530937/UNIVERSAL (10.98 EQ/16.98)	PHOENIX RISING	8
23	30	39	10	<b>JESSE POWELL</b> SILAS 11789/MCA (10.98/16.98) <b>HS</b>	'BOUT IT	23
24	26	26	14	<b>FAITH EVANS</b> ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
25	23	20	11	<b>ICE CUBE</b> ▲ PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. 1 (THE WAR DISC)	2
26	20	9	3	<b>KEITH MURRAY</b> JIVE 41646* (10.98/16.98)	IT'S A BEAUTIFUL THING	9
27	25	24	62	<b>WILL SMITH</b> ▲ <sup>3</sup> COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
28	27	21	8	<b>VARIOUS ARTISTS</b> ● NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED NO LIMIT/PRIORITY 50724* (10.98/16.98)		2
29	24	22	18	<b>DEBORAH COX</b> ● ARISTA 19022 (10.98/16.98) <b>HS</b>	ONE WISH	14
30	37	37	19	<b>KEITH SWEAT</b> ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	2
31	28	27	25	<b>KELLY PRICE</b> ● T-NECK/ISLAND 524516/MERCURY (10.98 EQ/16.98)	SOUL OF A WOMAN	2
32	31	32	19	<b>TRICK DADDY</b> SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) <b>HS</b>	WWW.THUG.COM	31
33	32	30	10	<b>DJ QUIK</b> PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	13
34	29	28	29	<b>MONICA</b> ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
35	34	29	20	<b>SOUNDTRACK</b> ▲ DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	2
36	38	34	11	<b>GETO BOYS</b> RAP-A-LOT 46780/VIRGIN (11.98/17.98)	DA GOOD DA BAD & DA UGLY	5
37	39	33	12	<b>112</b> ● BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
38	33	35	28	<b>GERALD LEVERT</b> ● EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
39	35	31	13	<b>TOTAL</b> BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	9
40	36	36	12	<b>VARIOUS ARTISTS</b> ● THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2 POLYGRAM TV/DEF JAM 565668/MERCURY (10.98 EQ/17.98)		29
41	40	42	29	<b>TRIN-I-TEE 5:7</b> B-RITE 90094/INTERSCOPE (10.98/15.98) <b>HS</b>	TRIN-I-TEE 5:7	20
42	45	55	14	<b>TELA</b> RAP-A-LOT 46588/VIRGIN (10.98/16.98)	NOW OR NEVER	13
43	42	44	15	<b>GHETTO MAFIA</b> RAP ARTIST 2061/FULLY LOADED (10.98/15.98) <b>HS</b>	ON DA GRIND	34
44	41	38	10	<b>BONE THUGS-N-HARMONY</b> RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	12
<b>▶ Hot Shot Debut ◀</b>						
45	<b>NEW</b>	—	1	<b>SHAE JONES</b> M3 53232/UNIVERSAL (10.98/16.98) <b>HS</b>	TALK SHOW	45
46	47	57	38	<b>XSCAPE</b> ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
47	43	41	10	<b>TIMBALAND</b> BLACKGROUND/ATLANTIC 92813*/AG (10.98/16.98)	TIM'S BIO: LIFE FROM DA BASSMENT	11
48	44	40	10	<b>RZA AS BOBBY DIGITAL</b> GEE STREET 32521*/N2 (11.98/17.98)	RZA AS BOBBY DIGITAL IN STEREO	3

49	46	48	23	<b>MONIFAH</b> UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	42
50	48	53	15	<b>KENNY LATTIMORE</b> COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	15
<b>▶ Pacesetter ◀</b>						
51	98	—	2	<b>THE COUP</b> POLEMIC 4600/DOGDAY (10.98/14.98)	STEAL THIS ALBUM	51
52	53	52	12	<b>TQ</b> CLOCKWORK 69431*/EPIC (11.98 EQ/16.98) <b>HS</b>	THEY NEVER SAW ME COMING	28
53	60	51	5	<b>LES NUBIANS</b> OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) <b>HS</b>	PRINCESSES NUBIENNES	51
54	50	47	13	<b>SOUNDTRACK</b> ● DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	BELLY	2
55	56	46	17	<b>BIZZY BONE</b> ● MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	2
56	59	63	25	<b>LUTHER VANDROSS</b> ● VIRGIN 46089 (11.98/17.98)	I KNOW	9
57	55	50	8	<b>SOUNDTRACK</b> DREAMWORKS 50050/INTERSCOPE (10.98/16.98)	THE PRINCE OF EGYPT—INSPIRATIONAL	32
58	54	60	29	<b>JERMAINE DUPRI</b> ▲ JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)		1
59	58	61	36	<b>MASTER P</b> ▲ <sup>4</sup> NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
60	49	43	13	<b>MIA X</b> NO LIMIT 53502*/PRIORITY (10.98/16.98)	MAMA DRAMA	3
61	63	54	50	<b>JAGGED EDGE</b> ● SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) <b>HS</b>	A JAGGED ERA	19
62	72	68	27	<b>SNOOP DOGG</b> ▲ <sup>2</sup> NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
63	62	56	41	<b>MYA</b> ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	13
64	64	58	69	<b>JANET</b> ▲ <sup>3</sup> VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
65	51	49	14	<b>98 DEGREES</b> ● MOTOWN 530956/UNIVERSAL (10.98 EQ/16.98)	98 DEGREES AND RISING	41
66	69	69	75	<b>MASTER P</b> ▲ <sup>4</sup> NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
67	52	45	10	<b>VARIOUS ARTISTS</b> TOMMY BOY 1268 (12.98/17.98)	MTV PARTY TO GO 99	38
68	57	74	13	<b>CRUCIAL CONFLICT</b> PALLAS 53163/UNIVERSAL (10.98/16.98)	GOOD SIDE BAD SIDE	10
69	65	71	24	<b>SOUNDTRACK</b> ● FLYTE Tyme 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	3
70	66	85	10	<b>DJ DMD AND THE INNER SOUL CLIQUE</b> INNER SOUL 6622 (11.98/14.98) <b>HS</b>	TWENTY-TWO: P.A. WORLD WIDE	28
71	77	62	70	<b>NEXT</b> ▲ ARISTA 18973 (10.98/15.98) <b>HS</b>	RATED NEXT	13
72	70	79	18	<b>WILL DOWNING &amp; GERALD ALBRIGHT</b> VERVE FORECAST 557613/VERVE (10.98 EQ/16.98) <b>HS</b>	PLEASURES OF THE NIGHT	36
73	68	66	15	<b>AARON HALL</b> MCA 11778 (10.98/16.98)	INSIDE OF YOU	11
74	71	64	18	<b>GANGSTA BOO</b> HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	15
75	<b>NEW</b>	—	1	<b>BIG GANK</b> FADE ENTERTAINMENT 70769 (5.98/6.98)	WEIGHT OF THE WORLD (EP)	75
76	78	76	14	<b>DIVINE</b> PENDULUM 12325/RED ANT (10.98/16.98) <b>HS</b>	FAIRY TALES	40
77	67	73	30	<b>MO THUGS FAMILY</b> ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8
78	73	59	71	<b>BRIAN MCKNIGHT</b> ▲ MOTOWN 536215/UNIVERSAL (11.98 EQ/17.98)	ANYTIME	1
79	80	81	9	<b>NAJEE</b> VERVE FORECAST 559062/VERVE (10.98 EQ/16.98)	MORNING TENDERNESS	65
80	79	65	12	<b>PETE ROCK</b> LOUD 67616*/RCA (10.98/16.98)	SOUL SURVIVOR	7
81	76	77	31	<b>MAXWELL</b> ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
82	75	78	72	<b>JON B.</b> ▲ YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
83	83	75	84	<b>K-CI &amp; JOJO</b> ▲ <sup>3</sup> MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
84	86	86	31	<b>NOREAGA</b> ● PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	1
85	<b>RE-ENTRY</b>	—	2	<b>VARIOUS ARTISTS</b> RATTI 2526 (10.98/13.98)	MIDWEST FUNK VOLUME 2	67
86	82	72	51	<b>SILKK THE SHOCKER</b> ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
87	74	67	33	<b>SOUNDTRACK</b> ▲ BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
88	81	—	4	<b>VOICES OF THEORY</b> H.O.L.A. 341016 (10.98 EQ/16.98) <b>HS</b>	VOICES OF THEORY	69
89	96	97	63	<b>CHICO DEBARGE</b> ● KEOR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
90	87	80	17	<b>CYPRESS HILL</b> ● RUFFHOUSE 83142*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV	11
91	<b>RE-ENTRY</b>	—	24	<b>CECE WINANS</b> PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	35
92	89	98	11	<b>VARIOUS ARTISTS</b> TRACK MASTERS 68781*/COLUMBIA (10.98 EQ/16.98)	KID CAPRI: SOUNDTRACK TO THE STREETS	25
93	92	94	24	<b>LINK</b> RELATIVITY 1645 (10.98/15.98) <b>HS</b>	SEX DOWN	46
94	95	—	18	<b>VARIOUS ARTISTS</b> ● POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	56
95	90	92	16	<b>VARIOUS ARTISTS</b> ● BAD BOY 73022*/ARISTA (10.98/17.98)	BAD BOY'S GREATEST HITS VOLUME 1	17
96	<b>RE-ENTRY</b>	—	3	<b>VARIOUS ARTISTS</b> LIL' JOE 236* (10.98/15.98)	BOOTY MIXX PARTY	83
97	<b>RE-ENTRY</b>	—	85	<b>TRU</b> ▲ <sup>2</sup> NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
98	88	82	19	<b>A TRIBE CALLED QUEST</b> ● JIVE 41638* (10.98/17.98)	THE LOVE MOVEMENT	3
99	<b>RE-ENTRY</b>	—	10	<b>BIG TYMERS</b> CASH MONEY 53170/UNIVERSAL (10.98/16.98) <b>HS</b>	HOW YOU LUV THAT? VOL. 2	17
100	<b>NEW</b>	—	1	<b>JAKE THE FLAKE &amp; THE FLINT THUGS</b> HITMAN 1000 (11.98/14.98)	OUT 2 GET RICH	100

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



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**Music Journalism** Are artists and journalists seeing eye to eye? How do they co-exist?

**Sports & Music** Pro athletes and Artist discuss the unique synergy between the two professions and where they go from here.

**10 Commandments of Marketing** Necessities for successful urban marketing in today's urban culture (how to reach the youth).

**From the Streets to the Runways** Top fashion designers will discuss the inspiration of their designs and how to incorporate "Urban Culture" as a part of the formula for success.

**Big Willie Panel** Key leaders in the industry will convene to discuss the entertainment business and where the next opportunities are.

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# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>					
▶ <b>No. 1/GREATEST GAINER</b> ◀					
1	2	2	8	WATCH FOR THE HOOK ♦ COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR (C) (D) (T) (X) ORGANIZED NOIZE 97046/INTERSCOPE 1 week at No. 1	
2	1	1	13	GHETTO COWBOY ♦ MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY (C) (D) (M) (T) (X) WEB/AFTERMATH 97044/INTERSCOPE	
3	3	3	3	WOOF ♦ SNOOP DOGG FEAT. MYSTIKAL AND FIEND (C) (D) (T) NO LIMIT 53462/PRIORITY	
4	4	4	6	MORE FREAKY TALES TOO SHORT (C) (D) (T) SHORT 42571/JIVE	
5	5	5	16	PUSHIN' WEIGHT ♦ ICE CUBE FEAT. MR. SHORT KHOP (C) (D) (T) PRIORITY 53456	
6	7	7	15	JUST DON'T GIVE A F*** EMINEM (C) (D) (M) (T) (X) WEB/AFTERMATH 97044/INTERSCOPE	
7	6	6	15	DOO WOP (THAT THING) ♦ LAURYN HILL (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA	
8	8	8	16	WHATCHA WANNA DO? ♦ MIA X FEAT. CHARLIE WILSON (C) (D) (T) NO LIMIT 53459/PRIORITY	
9	12	12	9	LIZARD-LIZARD ♦ NO GOOD-N-JIGGIE FEATURING LUKE (C) (D) (T) LUKE/LOUD 55628/RCA	
10	36	—	2	BREAK UPS 2 MAKE UPS ♦ METHOD MAN FEAT. D'ANGELO (T) DEF JAM 563405/MERCURY	
11	14	10	14	THE REAL ONE ♦ THE 2 LIVE CREW FEATURING ICE-T (C) (D) (T) LIL' JOE 899	
12	9	13	21	INVASION OF THE FLAT BOOTY B*****S TOO SHORT (C) (D) (T) SHORT 42543/JIVE	
13	10	—	2	5 BOROUGHS ♦ KRS-ONE (T) JIVE 42565*	
14	16	38	4	FREE YOUR MIND ♦ GOLD FEAT. LAYZIE BONE, MENENSKI, TEE & HALO (C) (D) PALU 700	
15	11	9	4	DA GOODNESS REDMAN (T) DEF JAM 566831*/MERCURY	
16	13	11	15	MONEY'S JUST A TOUCH AWAY ♦ MACK 10 FEAT. GERALD LEVERT (C) (D) (T) HOO BANGIN' 53327/PRIORITY	
17	17	24	3	BEAT OF THE DAY (THROW YA HANDS UP) ♦ DJ S&S FEAT. B.B.O. (C) (D) (T) LETHAL/BLACKHEART 371703/MERCURY	
18	29	33	12	WHO LET THE DOGS OUT? CHUCK SMOOTH (C) (D) WINGSPAN 0002	
19	33	26	46	THROW YO HOOD UP MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) LOC-N-UP 70714	
20	28	17	18	BETTER DAYS ♦ WC FEATURING JON B. (C) (D) (T) PAYDAY/LONDON 570258/MERCURY	
21	26	36	7	FREE & SINGLE B DA OUTTA SIGHT CHILD (C) (T) OS 0001*	
22	24	20	20	LOST IN LOVE NASTYBOY KLICK (C) (D) NASTYBOY 0137/UPSTAIRS	
23	23	19	30	LOOKIN' AT ME ♦ MASE FEATURING PUFF DADDY (C) (D) (T) (X) BAD BOY 79176/ARISTA	
24	RE-ENTRY	38		IMMA ROLLA ♦ MR. MONEY LOC (C) (T) (X) LOC-N-UP 70310*	
25	20	14	11	TAKE IT THERE ♦ NONCHALANT FEATURING RAMPAGE (C) (D) (T) MCA 55502	
26	15	15	17	DON'T LET IT GO TO YOUR HEAD ♦ BRAND NUBIAN (C) (D) ARISTA 13571	
27	18	16	14	ENJOY YOURSELF ♦ A+ (C) (D) (T) KEDAR 56212/UNIVERSAL	
28	21	22	19	JUST THE TWO OF US ♦ WILL SMITH (M) (T) (X) COLUMBIA 79038*	
29	19	21	23	SUPERTHUG (WHAT WHAT) ♦ NOREAGA (C) (D) (T) PENALTY 0237/TOMMY BOY	
30	31	32	32	WOOF WOOF ♦ THE 69 BOYZ (C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG	
31	22	25	9	YOU SCARED, YOU SCARED/DJ WILL U PLEASE PLAY RAHEEM (M) (T) (X) TIGHT-2 DEF 4499*	
32	27	23	24	STILL A G THANG ♦ SNOOP DOGG (C) (D) (T) NO LIMIT 53450/PRIORITY	
33	25	27	27	GOODBYE TO MY HOMES ♦ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO.B. DICK (C) (D) (T) NO LIMIT 53326/PRIORITY	
34	NEW ▶	1		STAND UP ♦ CHARLI BALTIMORE FEAT. GHOSTFACE KILLAH (T) UNTERENTAINMENT 79095*/EPIC	
35	34	39	23	'98 THUG PARADISE TRAGEDY, CAPONE, INFINITE (C) (D) (T) (X) H.O.L.A. 341077	
36	41	—	80	HOW DO U WANT IT/CALIFORNIA LOVE ▲ ♦ 2PAC (FEAT. KC AND JOJO) (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	
37	35	29	13	TRAVELLIN' MAN ♦ DJ HONDA FEATURING MOS DEF (C) (D) (T) RELATIVITY 1734	
38	30	28	34	COME WITH ME ▲ ♦ PUFF DADDY FEAT. JIMMY PAGE (C) (D) (M) (T) (X) EPIC 78954	
39	42	40	17	THE STREET MIX ♦ MAG 7 (C) (D) (T) BIV 10/MOTOWN 860850/UNIVERSAL	
40	39	34	12	HOT SPOT ♦ FOXY BROWN (T) VIOLATOR/DEF JAM 566499*/MERCURY	
41	RE-ENTRY	44		RAISE THE ROOF ♦ LUKE FEAT. NO GOOD BUT SO GOOD (C) (D) (M) (T) (X) LUKE II 572250/ISLAND	
42	44	35	37	TURN IT UP [REMIX]/FIRE IT UP ♦ BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	
43	47	—	10	DOIN' IT LIVE BIG MACK (C) (D) (T) FATT SAK 0005	
44	40	46	29	WHAT U SEE IS WHAT U GET ♦ XZIBIT (C) (D) (T) LOUD 65507/RCA	
45	50	44	18	UNCUT, PURE ♦ BIG DADDY KANE (C) (D) (T) THE LABEL/BLACKHEART 371700/MERCURY	
46	RE-ENTRY	2		WHIRLWIND THRU CITIES AFU-RA (T) D&D/GEE STREET 33544*/V2	
47	NEW ▶	1		SNAKEBACKS MOOD (T) (X) BLUNT 4433*/TVT	
48	RE-ENTRY	5		I'LL BEE DAT ♦ REDMAN (T) DEF JAM 566699*/MERCURY	
49	RE-ENTRY	13		TOPS DROP FAT PAT (C) (D) WRECKSHOP 2221	
50	46	43	10	RAISED IN THA HOOD VOLUME 10 FEAT. MR. NONSTOP AND KOKANE (C) (D) STREET INSTITUTE 6001/SAGESTONE	

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

# R&B

## SHANICE REAPPEARS AFTER FIVE-YEAR BREAK

(Continued from preceding page)

shops, and certain local retail stores starting the first week of March."

Cambridge adds that the label has also worked out for Movietune to show a slide of Shanice at movie theaters in major markets and is doing a special promotion with Magic Johnson Theaters that also involves showing a slide before movies, as well as postcard giveaways.

No plans have been set for an international release of the album.

"Shanice had major success with 'I Love Your Smile' in 1991, and she does have an audience in Japan and Europe," notes LaFace's Cambridge. "We want to let the story for this record build here first and use it as a springboard to releasing the album internationally."

### STORE SUPPORT

Retail anticipation in the U.S. for Shanice's LaFace debut is strong.

"I think Shanice is back," says Marketta Rodriguez, owner of Serious Sounds, an independent retailer in Houston. "I've seen the visuals for the project. After a long absence, she's grown up, and I think she has an audience that has grown up with her. Even though she has had major success before with Motown, LaFace is really bringing her back with 'When I Close My Eyes,' which is a great first song."

Audrey Batts, owner of Audrey's Music Room in Atlanta, agrees.

"I play BET in my store, and Shanice's video always gets a good response," Batts says. "I've also played the single in-store, and my customers tell me they've really missed her and are looking forward to the new album."

Both Batts and Rodriguez say the artist's primary appeal is to women older than 18, and radio programmers agree.

"We were the first station in the country to play 'When I Close My Eyes' during the first week of December," notes Dorsey Fuller, music director at KKBT Los Angeles. "The reaction has been incredible. The phones have been ringing off the hook, and her biggest audience is an 18-34 female crowd. From what I hear of the album, it's a real R&B kind of record and not just an R&B/hip-hop kind of collaboration. I think this is going to be one of the biggest comebacks of the year."

Robert Scorpio, operations manager at KBXX Houston, echoes the sentiment.

"I've only heard a couple of cuts from the album, but it sounds like Shanice is back with a new sound, some hit records, and, from seeing the video, a new look," Scorpio says. "She's always been a core artist for us, and I'm expecting great things from this project."

Looking to expand upon the artist's existing audience, LaFace's Cambridge says that the label plans a heavy campaign aimed at high school students.

"We're concerned that there's a generation that doesn't know her," Cambridge says. "They may recognize her big hit ['I Love Your Smile,'

a 1991 chart-topper on Hot R&B Singles & Tracks and No. 2 hit on The Billboard Hot 100]. But they don't know who Shanice is or that she had her first record deal when she was 11.

"We're targeting about 1,200 high schools on the West Coast in April," Cambridge adds. "Shanice will be visiting about 100 of those schools to visit, to either speak and/or perform."

Cambridge says the label is initiating its TV ad campaign in mid-February and a print campaign in April.

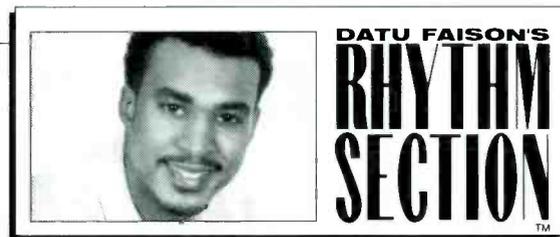
"It's a similar setup to what we did with Usher's second album ['My Way']," she notes. "Our challenge is to bring her back to the audience familiar with her and create aware-

ness among a young demo."

Reid sees the artist as "someone who has her own niche. She's not the same as Brandy, Monica, or Aaliyah—she's older. But she isn't a Whitney Houston or a Toni Braxton either: She can develop her own audience, and we see her as a long-term artist for us."

LaFace plans industry showcases for Shanice Feb. 16 in Chicago, March 3 in New York, and March 4 in Los Angeles. Shanice has already taped spots for forthcoming episodes of "Soul Train," "Motown Live!," and "Showtime At The Apollo."

Shanice is published by EMI Music/ASCAP and managed by Crystal Penny Management. She is currently in discussions for major agency representation.



**TAG TEAM:** After 14 weeks in the No. 1 spot, Deborah Cox's "Nobody's Supposed To Be Here" (Arista) has ended its stay at the top—but it took a team of divas to end that reign. Moving 6-1, Whitney Houston's "Heartbreak Hotel" (Arista), which features Faith Evans and Kelly Price, gives Houston her first No. 1 on Hot R&B Singles & Tracks in three years. She last visited the top in November '95, when "Exhale (Shoop, Shoop)" entered in the pole position. "Heartbreak Hotel" is steadily growing at radio, adding another 2 million listeners to the 35 million the song had last issue.

As mentioned in last issue's Rhythm Section, the single was initially released as a maxi-CD, which caused last issue's 11-6 jump. Now, the chart feels the impact of all the standard-length configurations, which hit retail one week later. Those new configs accounted for an additional 23,000 units at core stores and a 15-2 jump on Hot R&B Singles Sales. For all those who are stuck on the "retail singles kill album sales" theory, Houston's "My Love Is Your Love" set picks up 6% at R&B core stores and 10% on the overall SoundScan panel. The boosts mean a 15-14 rise on Top R&B Albums and a 34-31 move on The Billboard 200, bulleting on both lists.

**NANA'S BACK:** When Foxy Brown's solo debut, "Ill Nana" (Violator/Def Jam/Mercury), entered Top R&B Albums at No. 2 in the Dec. 7, 1996, issue, it was to the tune of 128,000 units. As part of that setup, she was featured on two hits, the Jay-Z duet "Ain't No Nigga," which peaked at No. 17 on Hot R&B Singles, and Case's "Touch Me, Tease Me" (Spoiled Rotten/Def Jam), which peaked at No. 4. Now, three years later, with a wider fan base, she sees first-week sales of 172,000 units at the overall panel for "Chyna Doll." For her accomplishment, she wins the Hot Shot Debut at No. 1 on The Billboard 200 and picks up Greatest Gainer on Top R&B Albums, rising 60-1 after bowing a week early due to street-date violations.

**HITS KEEP COMING:** With a new No. 1 song secured, the next wave of possible candidates are distinguishing themselves. In some instances, their chances depend on whether the label decides to release a single at retail.

Case & Joe's "Faded Pictures" (Def Jam) shoots 13-4 on Hot R&B Singles & Tracks, picking up Greatest Gainer/Sales after charting 15 weeks as a noncommercially available track. The single was the No. 3 seller at core stores last issue, with sales points contributing twice as much as radio points. Total R&B audience for the song stands at 25 million.

Next issue, Jesse Powell's "You" (MCA) may tell a similar story, as his single arrived at stores Feb. 2 and will provide a significant impact. "You" moves 21-17 this issue partly due to violations at a few core accounts.

Two of the fastest-rising songs at radio are cracking the top 15 on Hot R&B Singles & Tracks. Faith Evans' "All Night Long" (Bad Boy/Arista), featuring Puff Daddy, sees a gain of 5.4 million listeners, moving 15-14. The track has an audience of 29 million and jumps 13-8 on Hot R&B Airplay. The Roots' "You Got Me" (MCA), featuring Erykah Badu, leaps 27-15 after picking up 7.9 million in audience. Within four weeks, "You Got Me" has amassed 25 million listeners and springs 22-14 on Hot R&B Airplay.

# Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
<b>NO. 1</b>				
1	1	11	<b>WHEN A WOMAN'S FED UP</b>	R. KELLY (JIVE) <i>2 wks at No. 1</i>
2	2	23	<b>NOBODY'S SUPPOSED TO BE HERE</b>	DEBORAH COX (ARISTA)
3	3	18	<b>THESE ARE THE TIMES</b>	DRU HILL (UNIVERSITY/ISLAND)
4	4	10	<b>EX-FACTOR</b>	LAURYN HILL (RUFFHOUSE/COLUMBIA)
5	5	11	<b>HEARTBREAK HOTEL</b>	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)
6	7	11	<b>SWEET LADY</b>	TYRESE (RCA)
7	6	23	<b>CAN I GET A...</b>	LIL LU LU (MCA) (OF MAJOR COINZ) AND JA (DEF JAM)
8	13	7	<b>ALL NIGHT LONG</b>	FAITH EVANS FEAT. PUFF DADDY (BAD BOY/ARISTA)
9	9	17	<b>HAVE YOU EVER?</b>	BRANDY (ATLANTIC)
10	11	15	<b>ANGEL OF MINE</b>	MONICA (ARISTA)
11	10	18	<b>TRIPPIN'</b>	TOTAL FEAT. MISSY ELLIOTT (BAD BOY/ARISTA)
12	8	22	<b>LOVE LIKE THIS</b>	FAITH EVANS (BAD BOY/ARISTA)
13	12	16	<b>FADED PICTURES</b>	CASE & JOE (DEF JAM)
14	22	4	<b>YOU GOT ME</b>	THE ROOTS FEAT. ERYKAH BADU (MCA)
15	15	11	<b>HA</b>	JUVENILE (CASH MONEY/UNIVERSAL)
16	14	13	<b>CHANGES</b>	2PAC (AMARU/DEATH ROW/INTERSCOPE)
17	17	20	<b>ANGEL IN DISGUISE</b>	BRANDY (ATLANTIC)
18	20	9	<b>YOU</b>	JESSE POWELL (SILAS/MCA)
19	19	17	<b>ROSA PARKS</b>	OUTKAST (LAFACE/ARISTA)
20	18	25	<b>DOO WOP (THAT THING)</b>	LAURYN HILL (RUFFHOUSE/COLUMBIA)
21	24	17	<b>HOME ALONE</b>	R. KELLY FEAT. KEITH MURRAY (JIVE)
22	16	13	<b>TAKE ME THERE</b>	BLACKSTREET & MIA FEAT. MASE & BUNNY BUNK (INTERSCOPE)
23	21	10	<b>SILLY HO</b>	TL (LAFACE/ARISTA)
24	29	11	<b>HOT SPOT</b>	FOXY BROWN (VIOLATOR/DEF JAM)
25	27	15	<b>NOTHING EVEN MATTERS</b>	LAURYN HILL FEAT. D'ANGELO (RUFFHOUSE/COLUMBIA)
26	28	8	<b>SOFTEST PLACE ON EARTH</b>	XSCAPE (SO SO DEF/COLUMBIA)
27	25	23	<b>LEAN ON ME</b>	KIRK FRANKLIN (GOSPO CENTRIC/INTERSCOPE)
28	35	3	<b>WHAT'S SO DIFFERENT</b>	GIN UJWINE (550 MUSIC/EPIC)
29	34	13	<b>TAKING EVERYTHING</b>	GERALD LEVERT (EASTWEST/EEG)
30	37	4	<b>BREAK UPS 2 MAKE UPS</b>	METHOD MAN FEAT. D'ANGELO (DEF JAM)
31	33	23	<b>IT AIN'T MY FAULT</b>	SILK (THE SHOCKER FEAT. MYSTIKAL) (NO LIMIT/PRIORITY)
32	26	12	<b>SECRET LOVE</b>	KELLY PRICE (T-NECK/ISLAND)
33	36	11	<b>MONEY, CASH, H**S</b>	JAY-Z FEAT. DMX (ROC-A-FELLA/DEF JAM)
34	38	3	<b>I STILL BELIEVE</b>	MARIAH CAREY (COLUMBIA)
35	23	26	<b>HOW DEEP IS YOUR LOVE</b>	DRU HILL FEAT. REDMAN (UNIVERSITY/ISLAND/DEF JAM)
36	31	56	<b>TOO CLOSE</b>	NEXT (ARISTA)
37	32	20	<b>HARD KNOCK LIFE (GHETTO ANTHEM)</b>	JAY-Z (ROC-A-FELLA/DEF JAM)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
38	40	8	<b>IT'S ON</b>	DJ CLUE FEAT. DMX (ROC-A-FELLA/DEF JAM)
39	30	10	<b>GIMME SOME MORE</b>	BUSTA RHYMES (FLIPMODE/ELEKTRA/VEG)
40	42	4	<b>WHEN I CLOSE MY EYES</b>	SHANICE (LAFACE/ARISTA)
41	52	2	<b>LIFE</b>	K-CI & JOJO (ROCK LAND/MCA/INTERSCOPE)
42	46	28	<b>RUFF RYDERS' ANTHEM</b>	DMX (RUFF RYDERS/DEF JAM)
43	39	7	<b>THE LOVE WE HAD (STAYS ON MY MIND)</b>	DRU HILL (UNIVERSITY/ISLAND)
44	55	3	<b>GEORGY PORGY</b>	ERIC BENET FEAT. FAITH EVANS (WARNER BROS.)
45	64	3	<b>BET YA MAN CAN'T (TRIZ)</b>	TRIZ FEAT. GUN PUNISHER, COBAN LU & PIPPLE (SO DEF/COLUMBIA)
46	48	10	<b>THIS IS MY PROMISE</b>	THE TEMPTATIONS (MOTOWN)
47	50	3	<b>WHAT'S IT GONNA BE</b>	BUSTA RHYMES FEAT. JANET (FLIPMODE/ELEKTRA/VEG)
48	61	2	<b>REVOLUTION</b>	KIRK FRANKLIN (GOSPO CENTRIC/INTERSCOPE)
49	49	16	<b>TALK SHOW SHHH!</b>	SHAE JONES (M3/UNIVERSAL)
50	43	5	<b>GOING HOME WITH ME</b>	JERMAINE DUBRI FEAT. KEITH SWEAT & R.O.C. (SO SO DEF/COLUMBIA)
51	47	9	<b>ANOTHER WAY</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)
52	57	4	<b>DA GOODNESS</b>	REDMAN (DEF JAM)
53	51	7	<b>I WILL GET THERE</b>	BOYZ II MEN (DREAMWORKS)
54	54	8	<b>I'M ONLY HUMAN</b>	LUTHER VANDROSS FEAT. CASSANDRA WILSON & BOB JAMES (MIRGIN)
55	56	2	<b>RUFF RYDERS ANTHEM (REMIX)</b>	DJ CLUE FEAT. DMX, JAY-Z, STYLES, DRAGON & BYE (ROC-A-FELLA/DEF JAM)
56	45	24	<b>LATELY</b>	DIVINE (PENDULUM/RED ANT)
57	58	9	<b>I'LL BEE DAT</b>	REDMAN (DEF JAM)
58	—	1	<b>MY NAME IS</b>	EMINEM (WEBE/AFTERMATH/INTERSCOPE)
59	60	5	<b>AS</b>	GEORGE MICHAEL WITH MARY J. BLIGE (EPIC)
60	65	8	<b>HAND IN HAND</b>	DJ QUIK FEAT. 2ND II NONE & EL DEBARGE (PROFILAR/ARISTA)
61	62	4	<b>I'M NOT READY</b>	KEITH SWEAT (ELEKTRA/VEG)
62	69	2	<b>SOOPAMAN LOVER</b>	CHICO DEBARGE FEAT. DEF SQUAD (KEDAR/UNIVERSAL)
63	67	4	<b>WATCH FOR THE HOOK</b>	COOL BREEZE (ORGANIZED NOIZE/INTERSCOPE)
64	63	2	<b>IF I LOSE MY WOMAN</b>	KENNY LATTIMORE (COLUMBIA)
65	73	4	<b>LOBSTER &amp; SCRIMP</b>	TIMBALAND FEAT. JAY-Z (BLACKGROUND/ATLANTIC)
66	75	2	<b>IF YOU (LOVIN' ME)</b>	SILK (ELEKTRA/VEG)
67	—	1	<b>JIGGA WHAT?</b>	JAY-Z FEAT. BIG JAZ (ROC-A-FELLA/DEF JAM)
68	—	1	<b>ANYWHERE</b>	112 FEAT. LIL' Z (BAD BOY/ARISTA)
69	—	1	<b>I LIKE CONTROL</b>	DJ CLUE FEAT. MISSY ELLIOTT, MO'NIA & NICOLE Wray (ROC-A-FELLA/DEF JAM)
70	74	3	<b>HEAVEN MUST BE LIKE THIS</b>	D'ANGELO (VIRGIN)
71	68	9	<b>TO ZION</b>	LAURYN HILL FEAT. CARLOS SANTANA (RUFFHOUSE/COLUMBIA)
72	66	30	<b>MY LITTLE SECRET</b>	XSCAPE (SO SO DEF/COLUMBIA)
73	—	1	<b>NANN</b>	TRICK DADDY FEAT. TRINA (SLIP-N-SLIDE/WARLOCK)
74	59	12	<b>PUSHIN' WEIGHT</b>	ICE CUBE FEAT. MR. SHORT KHOP (PRIORITY)
75	53	20	<b>LOVE ME</b>	112 FEAT. MASE (BAD BOY/ARISTA)

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

## HOT R&B RECURRENT AIRPLAY

1	2	7	<b>ARE YOU THAT SOMEBODY?</b>	AALIYAH (BLACKGROUND/ATLANTIC)
2	1	2	<b>HOW'S IT GOIN' DOWN</b>	DMX FEAT. FAITH EVANS (RUFF RYDERS/DEF JAM)
3	6	7	<b>GOD'S GRACE</b>	TRIN-I-TEE 5-7 (B-RITE/INTERSCOPE)
4	4	2	<b>GOTTA BE</b>	JAGGED EDGE (SO SO DEF/COLUMBIA)
5	3	7	<b>THE ONLY ONE FOR ME</b>	BRIAN MCKNIGHT (MOTOWN)
6	5	7	<b>THEY DON'T KNOW</b>	JON B. (YAB YUM/550 MUSIC/EPIC)
7	—	1	<b>THE FIRST NIGHT</b>	MONICA (ARISTA)
8	10	7	<b>YOU MAKE ME WANNA...</b>	USHER (LAFACE/ARISTA)
9	8	7	<b>MOVIN' ON</b>	MIA FEAT. SILK THE SHOCKER (UNIVERSITY/INTERSCOPE)
10	15	7	<b>ALL MY LIFE</b>	K-CI & JOJO (MCA)
11	12	3	<b>FRIEND OF MINE</b>	KELLY PRICE (T-NECK/ISLAND)
12	7	6	<b>CAN'T TAKE MY EYES OFF OF YOU</b>	LAURYN HILL (RUFFHOUSE/COLUMBIA)
13	9	7	<b>STAY</b>	THE TEMPTATIONS (MOTOWN)

14	16	7	<b>I GET LONELY</b>	JANET (FEAT. BLACKSTREET) (VIRGIN)
15	13	7	<b>THE BOY IS MINE</b>	BRANDY & MONICA (ATLANTIC)
16	17	7	<b>STILL NOT A PLAYER</b>	BIG PUNISHER FEATURING JOE (LOUD)
17	—	1	<b>I STILL LOVE YOU</b>	NEXT (ARISTA)
18	14	3	<b>THINKIN' BOUT IT</b>	GERALD LEVERT (EASTWEST/EEG)
19	18	21	<b>ANYTIME</b>	BRIAN MCKNIGHT (MOTOWN)
20	19	7	<b>MAKE IT HOT</b>	NICOLE FEAT. MISSY ELLIOTT & MO'NIA (THE GOLD MINE/EASTWEST/EEG)
21	20	6	<b>BEAUTIFUL</b>	MARY J. BLIGE (FLYTE TYME/MCA)
22	11	4	<b>SO INTO YOU</b>	TAMIA (QWEST/WARNER BROS.)
23	—	11	<b>MY WAY</b>	USHER (LAFACE/ARISTA)
24	21	12	<b>TOP OF THE WORLD</b>	BRANDY (FEATURING MASE) (ATLANTIC)
25	—	22	<b>NICE &amp; SLOW</b>	USHER (LAFACE/ARISTA)

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

## R&B SINGLES A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
5 BOROUGHS (Zomba, ASCAP/BOP, ASCAP/Target Practice, ASCAP/Killer Cam, ASCAP/Unintentional, ASCAP/WB, ASCAP/Illitic, ASCAP/Killah Priest, ASCAP)	86
ALL NIGHT LONG (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ausar, BMI/BMG, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Brother-4-Brother, ASCAP) HL	14
ALL THE PLACES (I WILL KISS YOU) (Teynor, BMI/Nate Love's, BMI/MCA, ASCAP/Jamron, ASCAP/BMG, ASCAP/Slack A.D., ASCAP) HL	74
ANGEL IN DISGUISE (EMI Blackwood, BMI/Ensign, BMI/Zomba, BMI/Pink Jane, SESAC) HL/WBM	21
ANGEL OF MINE (WB, ASCAP/Motown Tunes, ASCAP/Travon, ASCAP/PolyGram International, ASCAP/Rhettyrime, ASCAP) HL/WBM	2
ANOTHER WAY (Kalib Israel, ASCAP/Damon Terrell Carter, ASCAP/Big On Blue, BMI)	32
ANYWHERE (Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP)	80
AS (Black Bull, ASCAP/Jobete, ASCAP)	73
BET YA MAN CAN'T (TRIZ) (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Butterfly Gong, BMI/Hudmar, ASCAP/Cotoba, SOCA/Makin' Doemppic, ASCAP/Undas, ASCAP/Warner Chappell, ASCAP)	54
BREAK UPS 2 MAKE UPS (Uw-Tang, BMI/Careers-BMG, BMI/12 & Under, BMI/Slam U Well, ASCAP/An-choo, ASCAP/Copyright Control)	31
CAN I GET A... (Lil Lu Lu, BMI/DJ Irv, BMI/Ja, BMI/EMI Blackwood, BMI) HL	13
CAN'T GET ENOUGH (Maxway, ASCAP/First Echo, ASCAP/Youngson, BMI/Echo First, BMI)	88
CHANGES (Uoshua's Dream, BMI/Music Corp. Of America, BMI/Zappo, ASCAP/WB, ASCAP) HL/WBM	20
COME AND GET WITH ME (Keith Sweat, ASCAP/EMI April, ASCAP/Wiz, BMI) HL	68
COME CORRECT (Kharatroy, ASCAP/B.Black, ASCAP/Naked Under My Clothes, ASCAP)	93
DA GOODNESS (Funky Noble, ASCAP/Famous, ASCAP/Duke Ellington, ASCAP/EMI Mills, ASCAP)	59
DID YOU EVER THINK (Zomba, BMI/R. Kelly, BMI/Warner-Tamerlane, BMI/Twoelv And Under, BMI/Slam U Well, ASCAP)	99
DOO WOP (THAT THING) (Sony/ATV Tunes, ASCAP/Overse Creation, ASCAP) HL	18
DO YOU FEEL ME? (...FREAK YOU) (Fred Jenkins III, BMI/Ensign, BMI/LaShawn Daniels, ASCAP/EMI April, ASCAP/AKS Muzik, BMI/Spucko, BMI/Yemi Babatunde, BMI/R Muzic, ASCAP)	63
(DO YOU) WANNA RIDE (Co-T, ASCAP/Copyright Control)	91
EX-FACTOR (Sony/ATV Tunes, ASCAP/Overse Creation, ASCAP/Colgems-EMI, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL	9
FADED PICTURES (Zomba, ASCAP/Kiely, ASCAP/Tallest Tree, ASCAP/WB, ASCAP) WBM	4
GEORGY PORGY (Hudmar, ASCAP)	56
GHETTO COWBOY (Mo Thugs, ASCAP/Siet, ASCAP/Layzie Bone, ASCAP/EMI April, ASCAP) HL	27
GIMME SOME MORE (T.Zan's, BMI/I'ma Play Jason, ASCAP)	48
GOING HOME WITH ME (So So Def, ASCAP/EMI April, ASCAP/Warner Chappell, BMI/Ramohak, BMI/Raydiola, ASCAP)	64
HAND IN HAND (Way 2 Quik, ASCAP/Protons, ASCAP/Black Boyz, ASCAP/Jerrai, ASCAP/EI Songs, ASCAP)	75
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	47
HAVE YOU EVER? (Realsongs, ASCAP) WBM	7
HA (Money Mack, BMI)	16
HEARTBREAK HOTEL (Jungle Fever, BMI/EMI Blackwood, BMI/Soulvage, BMI/Marshai, ASCAP/EMI April, ASCAP) HL	1
HEAVEN MUST BE LIKE THIS (Rick's, BMI/Right Song, BMI)	82
HOLD ME (PolyGram International, ASCAP/Canceled Lunch, ASCAP/Slam U Well, ASCAP/12 & Under, BMI/Tricky Track, BMI/Jelly's Jams, ASCAP/Jumping Bean, BMI) HL	50
HOME ALONE (Zomba, BMI/R. Kelly, BMI/The Price Is Right, BMI/MCA, ASCAP/Zomba, ASCAP/Illitic, ASCAP) HL/WBM	25
HOT BOYS AND GIRLS (Big P, BMI)	97
HOT SPOT (Lil Lu Lu, BMI/DJ Irv, BMI/EMI Blackwood, BMI)	28
HOW DEEP IS YOUR LOVE (Sony/ATV Songs, BMI/Music Everywhere, BMI/North Avenue, ASCAP/EMI April, ASCAP/Nyraw, ASCAP/Urban Warfare, ASCAP/WB, ASCAP/Famous, ASCAP) HL	40
IF I LOSE MY WOMAN (Kenbo, ASCAP/Sony/ATV Tunes, ASCAP/Warner-Tamerlane, BMI/Bobbie And DJ, BMI)	76
IF YOU (LOVIN' ME) (2000 Watts, ASCAP/Kenny Flav, ASCAP/WB, ASCAP/Toni Robi, ASCAP/The Mother Chapter, ASCAP)	72
I LIKE CONTROL (Jobete, ASCAP/Promise, BMI/Duro, BMI/Mr. Manatti, BMI)	81
I'LL BEE DAT (Funky Noble, ASCAP/Famous, ASCAP/Dayna's Day, BMI/Shocking Vibes, ASCAP/Two Hard, BMI/Careers-BMG, BMI/Loop Assassins, BMI)	65
I'M NOT READY (Twisted, ASCAP/EMI April, ASCAP/Lil' Mob, BMI/Divided, BMI/Zomba, BMI)	66
I'M ONLY HUMAN (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Thriller, ASCAP/MCA, ASCAP/Universal, ASCAP)	67
I'M YOUR ANGEL (Zomba, BMI/R. Kelly, BMI) WBM	42
IN DECATOR (Real Artist, BMI/Rags II Richard, BMI)	100
I STILL BELIEVE (Tom Sturges, ASCAP/Chrysalis, ASCAP/Colgems-EMI, ASCAP/Taradom, BMI) HL/WBM	39
IT AIN'T MY FAULT (Big P, BMI)	38
IT'S NOT RIGHT BUT IT'S OKAY (EMI Blackwood, BMI/Famous, ASCAP/EMI April, ASCAP/Pink Jeans, SESAC/Zomba, SESAC/McL, ASCAP)	92
IT'S ON (Boomer X, ASCAP/Off Ryder-Dead Game, ASCAP/Jenny Winder, BMI/Duro, BMI/Mr. Manatti, BMI)	49
I WILL GET THERE (Realsongs, ASCAP) WBM	23
JIGGA WHAT? (Lil Lu Lu, BMI/EMI Blackwood, BMI/Jazo, ASCAP/Virginia Beach, ASCAP)	79
LATELY (Tony Roy, BMI/Slav Tu Tu Five, BMI/Howcott, BMI/Rving, BMI/Hico, BMI/Hit Street, BMI/Windswept Pacific, BMI) WBM	43
LEAN ON ME (Lilly Mack, BMI/Kerion, BMI) HL	35
LIFE (Zomba, BMI/R. Kelly, BMI)	15
LIZARD-LIZARD (LCM Deep South, BMI)	95
LOBSTER & SCRIMP (Virginia Beach, ASCAP/Warner Chappell, ASCAP/Lil Lu Lu, BMI)	78
LOVE LIKE THIS (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Brother-4-Brother, ASCAP/Smokin' 4 Life, BMI/Bernard's Other, BMI/Warner-Tamerlane, BMI/Tommy Jym, BMI) HL/WBM	12
LOVE ME (Rezee, ASCAP/Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/M. Betha, ASCAP) HL	60
THE LOVE WE HAD (STAYS ON MY MIND) (Chappell & Co., ASCAP/Butler, ASCAP)	55
MIAMI (Treyball, ASCAP/Pladis, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Sony/ATV Tunes, ASCAP/Portrait-Solar, ASCAP/DPJ, ASCAP) HL	94
MONEY, CASH, H**S (Lil Lu Lu, BMI/EMI Blackwood, BMI/Boomer X, ASCAP/Ruff Ryder-Dead Game, ASCAP)	41
MORE FREAKY TALES (Zomba, BMI/Strand, BMI/Gruvelyne Whooride, BMI)	51
MY LITTLE SECRET (So So Def, ASCAP/EMI April, ASCAP/Juicy Time, ASCAP/Air Control, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL	71
MY NAME IS (Eight Mile Style, BMI/Ain't Nothing Going On But Funkin, ASCAP/Chrysalis, ASCAP)	70
NANN (First N' Gold, BMI/Trick N' Rick, BMI/Funk So Rightous, BMI)	3
NOBODY'S SUPPOSED TO BE HERE (Wixen, ASCAP/Famous, ASCAP) HL	34
NOTHING EVEN MATTERS (Sony/ATV Tunes, ASCAP/Overse Creation, ASCAP)	34
ONLY YOU (Velrah, BMI/Irving, BMI) WBM	59
PUSHIN' WEIGHT (Gangsta Boogie, ASCAP/WB, ASCAP/Trebae, ASCAP/Chocolate Thunder, ASCAP) WBM	58
REVOLUTION (Lilly Mack, BMI/Kerion, BMI/EMI Blackwood, BMI/Rodney Jenkins, BMI)	62
ROSA PARKS (Gnat Booy, ASCAP/Chrysalis, ASCAP) WBM	24
RUFF RYDERS ANTHEM (REMIX) (Boomer X, ASCAP/Swizz	69

# 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)
<b>NO. 1</b>				
1	1	3	<b>ANGEL OF MINE</b>	MONICA (ARISTA) <i>2 wks at No. 1</i>
2	15	2	<b>HEARTBREAK HOTEL IT'S NOT RIGHT BUT IT'S OKAY</b>	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)
3	—	1	<b>FADED PICTURES</b>	CASE & JOE (DEF JAM)
4	3	20	<b>NOBODY'S SUPPOSED TO BE HERE</b>	DEBORAH COX (ARISTA)
5	2	3	<b>TAKING EVERYTHING</b>	GERALD LEVERT (EASTWEST/EEG)
6	4	6	<b>HAVE YOU EVER?</b>	BRANDY (ATLANTIC)
7	7	8	<b>WATCH FOR THE HOOK</b>	COOL BREEZE FEAT. ORGANIZED NOIZE (ORGANIZED NOIZE/INTERSCOPE)
8	5	13	<b>GHETTO COWBOY</b>	MO THUGS FAMILY (MO THUGS/RUTHLESS/RELATIVITY)
9	11	4	<b>WHEN YOU BELIEVE</b>	WHITNEY HOUSTON & MARIAH CAREY (DREAMWORKS)
10	9	11	<b>I'M YOUR ANGEL</b>	R. KELLY & CELINE DION (JIVE)
11	6	15	<b>TRIPPIN'</b>	TOTAL FEAT. MISSY ELLIOTT (BAD BOY/ARISTA)
12	8	3	<b>WOOF</b>	SNOP DOGG FEAT. MYSTIKAL AND REND (NO LIMIT/PRIORITY)
13	13	16	<b>TALK SHOW SHHH!</b>	SHAE JONES (M3/UNIVERSAL)
14	16	5	<b>I WILL GET THERE</b>	BOYZ II MEN (

## Summer's Coming With Live Hits

**SUMMER FEVER:** Well, it's official. Donna Summer has inked a multi-album deal with Epic Records. And according to Lee Chesnut, VP of A&R at the label, the deal is so recent that the ink is still drying on the contract.

The singer/songwriter's first album for Epic—scheduled for summer release—will be a live greatest-hits collection. Additionally, says Chesnut, it will feature a live version of "My Life," taken from Summer's first musical theater effort, "Ordinary Girl," as well as two or three as-yet-undetermined new studio tracks.

"The live portion [of the album] will include her hits, but there will definitely be some surprises," says Frank Ceraolo, senior director of marketing and A&R at Epic. "By that, I mean some of her more unpredictable hits. With such a large and successful repertoire, the possibilities are virtually endless." Indeed.

Of course, if *we* had a hand in designing the set's track list, it might look something like this (and not necessarily in this order): "Could It Be Magic," "Try Me, I Know We Can Make It," "On The Radio," "MacArthur Park," "State Of Independence," "Don't Cry For Me Argentina," "Dim All The Lights" (performed the way she intended Rod Stewart to sing it), "Summer Fever," "If It Makes You Feel Good," and "There Will Always Be A You." Of course, "Melody Of Love (Wanna Be Loved)" would have to be squeezed in somewhere.

The live portion of the album will be culled from a concert taped Feb. 4 at New York's Hammerstein Ballroom for VH1, says Chesnut, who says, "At this time, the network has plans to premiere the show sometime in June or July. And then we'll have the album in stores the next day. The label sees this release as a follow-up, of sorts, to 'Divas Live.'"

Ceraolo concurs, adding, "She brings a lot to the table—especially an overwhelming amount of artistry. Without question, she brings a level of excitement back to dance music. She epitomizes what a true dance artist is. While she may have done new wave, rock, and R&B in the past, the root of what she is is dance."

"This is the kind of project that has the power to help the dance community as a whole," continues Ceraolo. "Perhaps other labels will see this as a call to develop dance artists. Let's face it, there have been too many talented singers who have been misguided in terms of artist development."

**SPRING AFFAIR:** Not a week goes by when we don't receive a phone call or two from stalker-type M People fans inquiring about the American status of their favorite British dance/pop outfit. Well, we're happy to report that Epic Records will release "Testify," a compendium of the fab foursome's three recent U.K. albums ("The Best Of M People,"



by Michael Paoletta

"Fresco," and "Bizarre Fruit 2"). Unfortunately, there's one l'il hitch: It won't be available until April or May—if not later.

Until then, we'll simply have to make do with the act's new single. Released Jan. 25 on M People/BMG U.K., "Dreaming" (no, not a remake of the Blondie song) overflows with Philly-inspired beats and the soulful wailings of lead singer/diva supreme Heather Small.

After several listens to this infectious house-inflected jam, which has been lovingly re-tweaked by David Morales and Jimmy Gomez, we couldn't help but revisit such classic M People tracks as "Renaissance," "Open Your Heart," "How Can I Love You More," and "Sight For Sore Eyes." It's that good!

But what makes this single truly a must-have is the bonus track: a Nuyorican Soul-like live workout (band member Shovell sure knows how to work the percussion) of the Van McCoy-penned Gladys Knight chestnut "Baby Don't Change Your Mind." Boy, wouldn't it be way cool if this essential remake happened to find its way onto "Testify"? Just a thought...

**HOT STUFF:** We simply can't get enough of "Version 2.0," the latest offering from Garbage. Songs like "Push It," "I Think I'm Paranoid," and "Special" continue to work their aggressive spell over us—both on the dancefloor and the treadmill.

That said, imagine our smile when we received the club remix of "When I Grow Up," which was issued Jan. 25 on Mushroom Records U.K. As seen through the eyes of native New Yorker, DJ/producer Danny Tenaglia, the song now travels down a road less rocky—albeit no less energetic.

With a rubbery bassline, squiggly synth patterns, and "Plastic Dreams"-inspired drum programming replacing the song's original alterna-sliced landscape, "When I Grow Up" is now poised for ample late-night dancefloor action. And who better than lead singer Shirley Manson to help coax us through the weekly Saturday night/Sunday morning transition?

**UNCONDITIONAL LOVE:** On Feb. 24, radio consultant Steve Smith will host a benefit breakfast for LIFEbeat, the Music Industry Fights AIDS, at Asia de Cuba restaurant in Los Angeles.

While the goal of LIFEbeat has always been to demonstrate ways in which members of the music community can get involved in the fight against HIV/AIDS, the purpose of this event is to establish LIFEbeat's

Zero Transmissions by 2001 campaign. Quite the worthy cause, if ya ask us. For ticket information, call 212-965-8900.

**ONE OF A KIND:** The highly photogenic dance/pop British duo Bananarama is shopping a six-song demo. Believe it or not (and quite frankly, we can't), the pair—consisting of Keren Woodward and Sara Dal-



BANANARAMA

lin—is without a recording contract, says Mike Sault, creative director of Warner/Chappell Music U.K., who is assisting them in securing a deal.

Three of the demo's songs ("Blue Sky," "Your Love Tastes So Sweet," and "Middle Of Nowhere") were co-written by Brian Higgins, Stuart McLennen, Matt Gray, and Tim Powell, the writing team responsible for Cher's multimillion-selling, worldwide hit "Believe."

The remaining songs ("Breathe," "Sleep," and "Finally") were penned by Pascal Gabriel and Paul Statham, who were both members of synth dance/pop act Peach Union. These are potential hits just waiting to happen. Interested A&R types should contact Sault directly at 0181-563-5817.

### Billboard **Dance** HOT Breakouts

FEBRUARY 13, 1999  
CLUB PLAY

1. JACKIE'S STRENGTH TORI AMOS ATLANTIC
2. BODY FUNKY GREEN DOGS TWISTED
3. HEARTBREAK HOTEL WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE ARISTA
4. STRANDED LUTRICIA MCNEAL EPIC
5. TAINTED LOVE SOFT CELL VS. CLUB 69 TWISTED

### MAXI-SINGLES SALES

1. FOOL'S GOLD THE STONE ROSES VS. RABBIT IN THE MOON JIVE ELECTRO
2. PLANET WHIP OAKLAND STROKE TOMMY BOY SILVER
3. CIRCLES MUSTAFA YELLORANGE
4. OBSESSION FUZZY LOGIC 4 PLAY
5. SUNSHINE DAY MATT BIANCO JELLYBEAN

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

## F-111's DB Surveys Drum'n'bass

BY CRAIG ROSEBERRY

**NEW YORK**—With the March 23 release of "Shades Of Technology: A Drum And Bass Journey" on Higher Education/F-111, DJ/musical entrepreneur DB has created a diverse yet accessible drum'n'bass landscape that has the potential to expand the genre's audience beyond underground clubs.

A multidimensional collection, "Shades Of Technology"—which is the first full-length release for the burgeoning Warner Bros.-distributed F-111—emphasizes the constantly evolving sound that is drum'n'bass and jungle. It accomplishes this by showcasing an eclectic mix of breakbeats, hip-hop, techno, dub, and lush ambient textures.

Of the 17 beat-mixed songs (by as many artists), many are making their American debuts, including Optical's "Data Life," E-Z Rollers' "Subtropic," and Jonny L.'s "I Let U." Additionally, the set includes two exclusive remixes from F-111's roster: the Matrix remix of lisahall's "Connection 17" and the Optical remix of Orgy's hit "Blue Monday."

"This album is most representative of my DJ sets," says DB. "I gathered some of my favorite tracks from the past year or so that represent the various styles of drum'n'bass. Then, I constructed a musical journey. The set begins with a mellow opening track that eases into more hard-hitting jungle tracks. I follow those with some deep, textural tracks and end with very dark 'tech-step' songs that manipulate sound in an innovative and almost scientific way."

DB's breakbeat-infused musical crusade began in 1992 when he co-founded New York's groundbreaking NASA party. One of the earliest East Coast rave events, NASA introduced "breakbeat hardcore," the British style that evolved into jungle/drum'n'bass.

Almost immediately, DB was tapped by fledgling label Sm:)e Communications—a subsidiary of New York-based Profile Records—to head its A&R division. It was DB's job to secure domestic releases from such notable European artists as 4 Hero, Air Liquide, and Mighty Dub Katz (aka Norman Cook, aka Fatboy Slim).

In 1996, DB, along with partners Paul Morris and DJ Dara, opened Breakbeat Science, a Manhattan-based retail outlet specializing in all things jungle and

drum'n'bass.

Last year, DB left Sm:)e Communications and, together with Andrew Goldstone (formerly of Astralwerks), launched the electronica-hued F-111 imprint. Already, the label has created a stir in clubland, most notably with the club remixes of Orgy's "Blue Monday" (which, according to Goldstone, has sold more than 7,000 units) and Hardy Hard's sample-happy "Here Comes That Sound."

With such a steady stream of electronic-oriented dance compilations in the marketplace, it could prove difficult for "Shades Of Technology" to compete. However, according to Goldstone, this is not your typical jungle compilation.

"When you combine the packaging, liner notes from [author/music journalist] Simon Reynolds, the featured artists, and DB's history, it becomes clear that this is a very strong package," says Goldstone. "Additionally, we are selling DJ DB as an artist who will tour to promote the album. Because he's been DJing throughout the States for 10 years, he's been able to build a solid reputation and following. We will use that as a strong foundation to build upon."

That said, DB, who is self-managed and booked by Paul Morris of New York-based AM Only, will embark on a three-month DJ tour in March; confirmed cities are Miami, Chicago, Los Angeles, and San Francisco. In New York, he maintains a residency at Club Vanity's weekly PHISICS party.

While "Shades Of Technology" represents the musical mind of DB, Goldstone fully realizes that it may not necessarily be geared toward the drum'n'bass underground.

Says Goldstone, "Rather, it's an educational tool intended for the mainstream. Because of the album's commercial viability, we are definitely going after major markets."

Goldstone is looking to get mainstream America ready for drum'n'bass. "I want to open up this music to a wide variety of people," he says. "With the exception of artists like Roni Size, the jungle scene [and the artists involved] has remained incredibly underground."

He adds that this must be accomplished with care. "The 'kids' would hate for it to become too accessible. But at the same time, it's very possible to maintain musical integrity and underground credibility while gaining commercial success."



DB

## 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
<b>◀ No. 1 ▶</b>					
1	2	3	8	I'M BEAUTIFUL WARNER BROS. 44586 1 week at No. 1	◆ BETTE MIDLER
2	6	10	5	SKIN NERVOUS 20356	◆ CHARLOTTE
3	1	1	8	IT'S NOT RIGHT BUT IT'S OKAY ARISTA 13613	WHITNEY HOUSTON
4	5	7	8	TAKE ME TO THE TOP JELLYBEAN 2545	PLASMIC HONEY
5	7	9	8	THE REASON OVUM/RUFFHOUSE PROMO/COLUMBIA	SYLK 130
6	14	22	4	(YOU GOT ME) BURNIN' UP TOMMY BOY SILVER LABEL 348/TOMMY BOY	◆ CEVIN FISHER
7	12	19	5	SOMEONE TO HOLD H.O.L.A. 341082	VERONICA
8	3	4	10	PRESSURE STRICTLY RHYTHM 12555	ULTRA NATE
9	4	2	10	BLUE MONDAY ELEMENTREE/F-111 44555/REPRISE	◆ ORGY
10	16	28	5	TAKE THE LONG WAY HOME CHEEKY PROMO/ARISTA	◆ FAITHLESS
11	10	12	9	U GOT MY LOVE MO' BIZZ IMPORT	DJ JEAN
12	8	5	10	OUTSIDE EPIC PROMO	◆ GEORGE MICHAEL
13	17	23	6	GODSPEED MUSICNOW 19	BT
14	18	27	6	ACTIVATE EMPIRE STATE 0621/EIGHTBALL THAT KID CHRIS & DJ MADA PRES. HARDFEELINGS	
15	15	16	9	THAT ZIPPER TRACK MOONSHINE 88455	DJ DAN PRESENTS NEEDLE DAMAGE
16	11	8	11	POWER EIGHTBALL 127	JOI CARDWELL
17	9	6	11	UP & DOWN GROOVILICIOUS 060/STRICTLY RHYTHM	◆ VENGABOYS
18	13	13	10	CONTACT EDEL AMERICA PROMO	◆ BROOKLYN BOUNCE
19	23	30	5	FLOWER DUET '99 GLASSNOTE 5006	JONATHAN PETERS PRESENTS LUMINAIRE
20	22	29	6	SPECIAL ALMO SOUNDS PROMO/INTERSCOPE	◆ GARBAGE
<b>◀ Hot Shot Debut ▶</b>					
21	<b>NEW</b>		1	NOTHING REALLY MATTERS MAVERICK PROMO/WARNER BROS.	MADONNA
<b>◀ Power Pick ▶</b>					
22	33	46	3	WE LIKE TO PARTY GROOVILICIOUS 061/STRICTLY RHYTHM	◆ VENGABOYS
23	39	42	3	THE LOVER THAT YOU ARE (REMIX 2000) JELLYBEAN 2547	PULSE FEAT. ANTOINETTE ROBERSON
24	31	41	3	99 ASTRALWERKS PROMO/CAROLINE	◆ CASSIUS
25	28	34	5	I'VE HAD ENOUGH MCA 55526	REGINA BELLE
26	21	21	9	HIGH ISLAND 563349/MERCURY	◆ LIGHTHOUSE FAMILY
27	24	15	11	RELEASE ME INTERHIT 54029/PRIORITY	ENGELBERT HUMPERDINCK
28	32	38	4	OBSESSION 4 PLAY 1020	FUZZY LOGIC
29	41	45	3	ETERNAL FLAMES TOMMY BOY SILVER LABEL 340/TOMMY BOY	HYPERTROPHY
30	36	39	4	SOMEONE PERFECTO/KINETIC PROMO/REPRISE	ASCENSION
31	27	26	10	NO NOS TENEMOS (NNT) H.O.L.A. 341079	PROYECTO UNO
32	40	40	4	I KNOW I CAN DO IT F-111 44538/REPRISE	LISAHALL
33	47	—	2	JOY DEFINITY 004	KATHY BROWN
34	20	11	14	BELIEVE WARNER BROS. 44576	◆ CHER
35	19	14	13	THESE ARE THE TIMES GEFENN 063/AQUA BOOGIE	PURE SUGAR
36	34	37	4	GET UP, FEEL THE MUSIC SFP 9628	PM NETWORK
37	42	44	3	YOU DON'T KNOW ME ARMED 002	◆ ARMAND VAN HELDEN FEATURING DUANE HARDEN
38	<b>NEW</b>		1	ECSTASY (TAKE YOUR SHIRTS OFF) GROOVILICIOUS 064/STRICTLY RHYTHM	JOHNNY VICIOUS FEAT. LULA
39	38	35	5	TOMORROW NERVOUS 20266	KIM ENGLISH
40	44	43	4	AIN'T NO MOUNTAIN HIGH ENOUGH EPIDROME PROMO/EPIC	JOCELYN BROWN
41	45	—	2	HAPPY AFTERHOURS 350/UC	DONNA BLAKELY
42	25	25	12	WISHING ON A STAR BLACK CULTURE IMPORT/ATLANTIC	RANDY CRAWFORD
43	30	33	12	SUNSHINE DAY JELLYBEAN 2543	MATT BIANCO
44	49	—	11	HORNY AMERICAN 79065/COLUMBIA	◆ MOUSSE T. VS. HOT 'N' JUICY
45	<b>NEW</b>		1	POPCORN VIRGIN IMPORT	THE BOOMTANG BOYS
46	<b>NEW</b>		1	ZULU SONY DISCOS PROMO	FRANCISCO PAZ
47	29	32	11	UNE VERY STYLISH FILLE ATLANTIC PROMO	◆ DIMITRI FROM PARIS
48	<b>NEW</b>		1	LATELY PENDULUM 15316/RED ANT	◆ DIVINE
49	50	—	2	ARE YOU USING ME? VIRGIN PROMO	LUTHER VANDROSS
50	26	17	15	DON'T LET THIS MOMENT END EPIC 79059	◆ GLORIA ESTEFAN

## 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
<b>◀ No. 1 ▶</b>					
1	1	1	12	BELIEVE (T) (X) WARNER BROS. 44576 11 weeks at No. 1	◆ CHER
2	2	—	2	IT'S NOT RIGHT BUT IT'S OKAY/HEARTBREAK HOTEL (X) ARISTA 13613	◆ WHITNEY HOUSTON
3	3	—	2	ALL I HAVE TO GIVE (T) (X) JIVE 42563	◆ BACKSTREET BOYS
4	6	4	9	WE LIKE TO PARTY (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM	◆ VENGABOYS
5	4	2	19	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN	◆ STARDUST
<b>◀ GREATEST GAINER ▶</b>					
6	29	—	2	TAINTED LOVE (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
7	5	3	19	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551	◆ DEBORAH COX
8	23	—	2	I'M BEAUTIFUL (T) (X) WARNER BROS. 44586	◆ BETTE MIDLER
9	7	5	38	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG	◆ BRANDY & MONICA
10	10	10	28	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE	◆ FATBOY SLIM
11	8	6	3	TAKING EVERYTHING (T) (X) EASTWEST 63779/EEG	◆ GERALD LEVERT
12	12	13	23	SUAVEMENTE (T) (X) SONY DISCOS 82795	◆ ELVIS CRESPO
13	11	9	10	WOULD YOU...? (T) (X) OVAL 27556/V2	◆ TOUCH AND GO
14	<b>RE-ENTRY</b>		2	SOMEONE TO HOLD (T) (X) H.O.L.A. 341082	VERONICA
15	13	11	41	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
16	17	19	10	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM	◆ VENGABOYS
17	14	8	3	X '99 (T) (X) TWISTED 55489/MCA	JUNIOR VASQUEZ
18	15	12	8	HORNY (T) (X) AMERICAN 79065/COLUMBIA	◆ MOUSSE T. VS. HOT 'N' JUICY
19	16	15	36	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
20	9	7	40	FRIGHT TRAIN (T) (X) FORBIDDEN 2234	◆ ROBBIE TRONCO
21	18	14	20	ONLY WHEN I LOSE MYSELF (T) (X) MUTE/REPRISE 44562/WARNER BROS.	◆ DEPECHE MODE
22	19	16	33	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
23	21	20	28	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
24	20	17	44	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515	◆ BACKSTREET BOYS
25	25	18	13	DON'T LET THIS MOMENT END/OYE (T) (X) EPIC 79059	◆ GLORIA ESTEFAN
26	26	—	2	FRIEND OF MINE (T) (X) T-NECK/ISLAND 572331/MERCURY	◆ KELLY PRICE
27	22	21	15	JUMP AROUND (2000 MIX) (T) (X) TOMMY BOY 463	HOUSE OF PAIN
28	33	23	3	ETERNAL FLAMES (T) (X) TOMMY BOY SILVER LABEL 340/TOMMY BOY	HYPERTROPHY
29	24	24	47	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
<b>◀ Hot Shot Debut ▶</b>					
30	<b>NEW</b>		1	1NCE AGAIN (T) JIVE ELECTRO 42578/JIVE	A TRIBE CALLED QUEST VS. APHRODITE
31	36	32	4	C'EST LA VIE (T) (X) EPIC 79085	◆ B*WITCHED
32	32	25	53	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
33	27	28	56	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
34	31	22	3	(YOU GOT ME) BURNIN' UP (T) (X) TOMMY BOY SILVER LABEL 348/TOMMY BOY	◆ CEVIN FISHER
35	<b>NEW</b>		1	CHANGES (T) (X) CUTTING 437	SO PURE! FEATURING SHELEEN THOMAS
36	34	33	6	SKIN (T) (X) NERVOUS 20356	◆ CHARLOTTE
37	28	27	37	THE CUP OF LIFE (THE OFFICAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
38	38	29	15	WHAT DO YOU REMEMBER? (T) (X) CLASSIFIED 0255	M-G
39	<b>RE-ENTRY</b>		8	FIND ANOTHER WOMAN (T) (X) GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
40	30	26	15	JUMP JIVE AN' WAIL (X) UNDER THE COVER 9807	BIG DADDY ORCHESTRA
41	<b>NEW</b>		1	THE LOVER THAT YOU ARE (REMIX 2000) (T) (X) JELLYBEAN 2547	PULSE FEAT. ANTOINETTE ROBERSON
42	37	—	2	ECSTASY (TAKE YOUR SHIRTS OFF) (T) GROOVILICIOUS 064/STRICTLY RHYTHM	JOHNNY VICIOUS FEAT. LULA
43	<b>NEW</b>		1	BLUE MONDAY (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS.	◆ ORGY
44	48	—	4	THIS JOY (T) (X) WELCOME WAX 001	VERNESSA MITCHELL
45	40	31	43	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
46	49	43	19	LET ME GO...RELEASE ME (T) (X) H.O.L.A. 341070	VERONICA
47	35	30	15	MUSCLES (T) (X) TWISTED 55488/MCA	CLUB 69 FEATURING SUZANNE PALMER
48	<b>RE-ENTRY</b>		9	PRESSURE/NEW KIND OF MEDICINE (T) (X) STRICTLY RHYTHM 12555	◆ ULTRA NATE
49	42	35	22	THINKIN' BOUT IT (T) (X) EASTWEST 63809/EEG	◆ GERALD LEVERT
50	<b>NEW</b>		1	I GO TO WORK (T) JIVE ELECTRO 42580/JIVE	KOOL MOE DEE VS. BAD BOY BILL

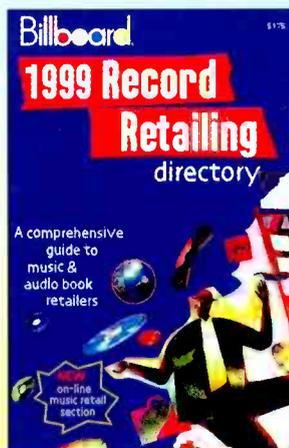
Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ◆ Videoclip availability.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

# BILLBOARD'S 1999 RECORD RETAILING DIRECTORY

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## Lila McCann Hopes To Float On 'Air' 2nd Asylum Album Follows Up Teen Singer's Gold Debut

BY DEBORAH EVANS PRICE

NASHVILLE—She may have a gold album under her belt, but music isn't Lila McCann's whole world. Just like any artist with a record due next month, McCann is doing her share of early-morning radio interviews, but then she leaves for her high school in Tacoma, Wash., where she's a junior. While her fellow cheerleaders are



MCCANN

most concerned with learning new routines, McCann is still reeling over Steve Wariner, Bryan White, and Vince Gill singing backup on her new album. The trio sang on "You're Gone," a White/Wariner tune, on McCann's "Something In The Air," due March 23 from Asylum. It follows her gold debut album, which spawned four singles. McCann also had a single from the multi-platinum "Hope Floats" soundtrack, "To Get Me To You."

"I think that she was positioned perfectly," says Asylum president Evelyn Shriver. "Lila came across as such a real kid. That's one of our most

marketable things about her. She's young. She's fresh. Every young person I know, particularly every young boy, is in love with Lila McCann. And adults like her, too."

McCann says the song search was arduous. "It is harder when you are younger to find certain songs," she says. "I do try to find things that are in my range that I'm comfortable singing."

She's particularly excited about the Warner/White cut. "They sent us a whole CD of songs that [White] had written, and that one really stuck out," she says. "When Steve found out I was cutting the song, he called and said, 'Bryan and I would really love to do background vocals.' Vince just happened to be in the studio. So I got lucky with that one."

Shriver says producer Mark Spiro and McCann have forged a sound that works. "I think the music has embraced what she is. It's a very good sound for somebody her age—something very believable, something she can live. I think this album will take her to the platinum level."

McCann says "Something In The Air" is more reflective of who she is.

"I like it better than the first," she says. "It's just a really fun record . . . and I think it really shows my personality."

Shriver admits that McCann's teen status does afford some unique opportunities. "One thing we'd like to do is some high school press conferences," she says. "She's an inspiration to young people."

Shriver says McCann is doing radio interviews. "She's been doing satellite press tours with radio from her house before going to school," she says. "Thank God she's young because she's getting up at five in the morning."

Shriver says that McCann got excellent visibility last year on the George Strait stadium tour and that the label will concentrate more on the West Coast this year. "But we don't start touring until after cheerleading summer camp," she notes.

(Continued on page 54)



**Chart-Topper.** ASCAP in Nashville held a party to celebrate the No. 1 status attained by "You're Easy On The Eyes," as recorded by Mercury Nashville's Terri Clark. Shown, from left, are songwriter Chris Waters, Clark, ASCAP assistant VP Ralph Murphy, and songwriter Tom Shapiro.

## Lost Gold Label Pans For Historic, Overlooked Material For Reissues

BY CHET FLIPPO

NASHVILLE—Lost Gold Records president Bruce Elrod isn't asking for much, he says. "All I want to be remembered for," says the head of the Ridgeway, S.C.-based indie label, "is that I tried to be the Folkways of this area. I've always respected Folkways for what they've done in saving the music and the culture."

The company has made its name with carefully remastered reissues, notably of country legends such as Patsy Cline, Ernest Tubb, and Warner Mack. Last fall's two-CD set of a live Tubb show from 1965 (Billboard, Dec. 12, 1998) has garnered critical acclaim and is off to a good sales start, says Elrod. Lost Gold is distributed by City Hall, although albums are also available on the Internet and the Tubb releases at Ernest Tubb Record Shops. Later this year, he'll release another live Tubb show, from New Year's Eve 1979 at Dallas' Longhorn Ballroom.

Recent releases include a collection of "lost" rockabilly classics and two entries in Lost Gold's Historical Radio Series—Bing Crosby's "Kraft Radio Show" appearances from the '30s and '40s and the Lucky Strike show "Your Hit Parade." Other Lost Gold categories include the Blues Series, American Legends Series, Early Rock Series, and American Folk Series. Later this year, Elrod

will issue the first black rockabilly anthology. "It's called 'The Black Rockers,' and they're all from the mid-'50s. A lot of that stuff is very rare. With the current rockabilly album, if you bought all 32 singles at today's collector prices—if you could find them—it would cost \$27,000."

Elrod, who wrote the book "Your Hit Parade—American Top 10 Hits: A Week-By-Week Guide To The Nation's Favorite Music 1935-1994" (Popular Culture Ink), is a self-confessed music fanatic.

"I started collecting records when I was 8 years old," he recalls. "My parents had one of Columbia [S.C.]'s first record shops. From there, in 1977, I wrote the first edition of the book 'Your Hit Parade.' In the late '80s, my partner and I had a shop, selling 45s and 78s through Gold Mine."

He started the label in 1986, primarily with new artists and, while doing research for the book, met many established artists with extensive catalogs. That led to his interest in reissues. "With everything we've done," he says, "we've always gone to the families or to the estate and worked all the details out. The Patsy Cline 'Birth Of A Star' took two years to work out all the legal details. Same with Ernest Tubb. We research everything and get with the right people."

(Continued on page 54)



## Lyric Street Takes New Act Shedaisy To The Silver Screen In Novel Promotion

ON THE ROW: If Lyric Street Records has anything to do with it, the conference-room/cold-pizza showcase tour will become a thing of the past for new artists.

To set up the promotional campaign for the label's new trio, **Shedaisy**, Lyric Street filmed a 13-minute big-screen documentary on the group and is showing it to radio station staffs in movie theaters across the country. The **David Hogan**-directed mini-epic has turned into a radio station event in various markets, Lyric Street president **Randy Goodman** tells Nashville Scene.

"How it came about," Goodman says, "is that we had a brainstorming session on how to set up the group, how to create the 'wow' factor at radio. David said, 'You're Disney. Think Disney.' That was it."

Goodman says the label will have shown the film to about 130 stations by the time of the Country Radio Seminar and will then begin screenings for retail accounts. He adds that the label has been talking to the Disney film division Buena Vista about adding some form of the film to Buena Vista previews being shown theatrically.

**PEOPLE:** **Tim McGraw** leads all artists with 10 nominations for the Academy of Country Music Awards, set for May 5. He has seven artist nominations and three for production.

Former Decca A&R head **Mark Wright** is named senior VP of A&R for MCA Nashville . . . **Jack Lameier** is promoted to the new position of Sony Music Nashville senior VP of country promotion.

**Lamar Alexander** took his presidential campaign to, of all things, a gold-record party for **Steve Wariner** at the Ryman Auditorium Jan. 27. Capitol Nashville

president **Pat Quigley** offered to let Warner write a campaign song for the ex-Tennessee governor.

**Trisha Yearwood** changes managers from **Ken Kragen** to her publicist, **Nancy Russell** . . . **Daryle Singletary** goes from **Jeff Davis/Elizabeth Travis Management** to the **Woody Bowles Co.**

**Clay Walker** exits the **Erv Woolsey Co.** and has not announced a new manager . . . **John Berry** signs with Lyric Street with **Chuck Howard** to produce.

Platinum Nashville, formerly **Intersound Country**, has signed the **Oak Ridge Boys**. **George Collier** is senior VP/GM of the reorganized label, and **River North VP Eddie Mascolo** will head the label's promotion staff.

**Kenny Rogers** opens **Dreamcatcher Entertainment** here with former **EMI America** chairman/Capitol president **Jim Mazza**. **Dreamcatcher**, which co-manages **Rogers** with **Ken Kragen**, will include a record label, management firm, and a film/TV division.

**FAREWELL:** Long-time Music Row friend **Marcia Wood**, 46, died here of cancer Jan. 27. With her husband, **Sam Routh**, Wood performed in the group **Natchez Trace**, which became a Wood-Routh duo. Like many singer/songwriters here, she came close to a big recording career: She cut a **Norbert Putnam**-produced album for Elektra that was never released. After **Crystal Gayle** cut two of Wood's songs, Gayle's producer, **Allen Reynolds**, produced two singles for Epic, but nothing further came of it. She continued writing songs and singing demos and commercials, and she worked as location manager for movies, video, and commercials.

Even after she became seriously ill, Wood continued working on her goal of finishing her degree in psychology at Tennessee State University. She graduated last May.



by Chet Flippo

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
<b>▶ No. 1 ◀</b>						
1	1	1	53	<b>DIXIE CHICKS</b> ▲ <sup>4</sup> MONUMENT 68195/SONY (10.98 EQ/16.98) <b>HS</b> 3 weeks at No. 1	WIDE OPEN SPACES	1
2	2	2	65	<b>SHANIA TWAIN</b> ▲ <sup>8</sup> MERCURY 536003 (10.98 EQ/17.98)	COME ON OVER	1
3	3	3	11	<b>GARTH BROOKS</b> ▲ <sup>12</sup> CAPITOL 97424 (10.98/26.98)	DOUBLE LIVE	1
4	4	4	41	<b>FAITH HILL</b> ▲ <sup>2</sup> WARNER BROS. 46790 (10.98/16.98)	FAITH	2
5	5	5	37	<b>SOUNDTRACK</b> ▲ <sup>2</sup> CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
6	6	6	12	<b>SOUNDTRACK</b> ▲ <sup>550</sup> MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
7	7	8	46	<b>JO DEE MESSINA</b> ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
8	10	11	75	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
9	8	7	23	<b>ALABAMA</b> ▲ <sup>2</sup> RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
10	9	9	87	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	1
11	12	12	22	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
12	11	10	15	<b>TOBY KEITH</b> ● MERCURY 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	5
13	14	15	27	<b>DIAMOND RIO</b> ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
<b>▶ HOT SHOT DEBUT ◀</b>						
14	<b>NEW</b>	1	1	<b>ROY D. MERCER</b> VIRGIN 46854 (9.98/15.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 5	14
15	17	19	14	<b>SARA EVANS</b> RCA 67653/RLG (10.98/16.98) <b>HS</b>	NO PLACE THAT FAR	15
16	13	14	35	<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
17	16	16	25	<b>THE WILKINSONS</b> GIANT 24699/WARNER BROS. (10.98/16.98) <b>HS</b>	NOTHING BUT LOVE	16
18	18	17	72	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
19	15	13	11	<b>SOUNDTRACK</b> ● DREAMWORKS 50045/INTERSCOPE (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE	8
20	21	23	39	<b>MARK WILLS</b> ● MERCURY 536317 (10.98 EQ/16.98) <b>HS</b>	WISH YOU WERE HERE	8
<b>▶ GREATEST GAINER ◀</b>						
21	32	31	25	<b>VINCE GILL</b> ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
22	20	18	39	<b>LEANN RIMES</b> ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
23	19	22	29	<b>TRISHA YEARWOOD</b> ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
24	28	30	19	<b>LEE ANN WOMACK</b> DECCA 70040/MCA NASHVILLE (10.98/16.98) <b>HS</b>	SOME THINGS I KNOW	20
25	25	—	2	<b>NEAL MCCOY</b> ATLANTIC 83170/AG (10.98/16.98)	THE LIFE OF THE PARTY	25
26	22	21	41	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
27	29	29	39	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
28	23	20	62	<b>GARTH BROOKS</b> ▲ <sup>6</sup> CAPITOL 56599 (10.98/16.98)	SEVENS	1
29	26	24	16	<b>BILL ENGVALL</b> WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
30	27	28	75	<b>TRISHA YEARWOOD</b> ▲ <sup>2</sup> MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
31	30	26	35	<b>REBA MCBENTIRE</b> ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
32	24	25	15	<b>DEANA CARTER</b> ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
33	31	27	34	<b>CLAY WALKER</b> ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
34	33	32	73	<b>LEANN RIMES</b> ▲ <sup>4</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
35	37	37	17	<b>AARON TIPPIN</b> LYRIC STREET 165003/HOLLYWOOD (10.98 EQ/16.98)	WHAT THIS COUNTRY NEEDS	33
36	34	33	29	<b>VARIOUS ARTISTS</b> ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
37	35	34	37	<b>TERRI CLARK</b> MERCURY 558211 (10.98/16.98)	HOW I FEEL	10

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	36	39	65	<b>SAMMY KERSHAW</b> ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
39	39	40	13	<b>BILLY RAY CYRUS</b> MERCURY 558347 (10.98 EQ/16.98)	SHOT FULL OF LOVE	32
40	38	35	39	<b>GARTH BROOKS</b> CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
41	40	36	19	<b>LYLE LOVETT</b> CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	9
42	41	38	32	<b>JOHN DENVER</b> MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
43	48	42	22	<b>TRACY LAWRENCE</b> ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
44	45	43	81	<b>KENNY CHESNEY</b> ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
45	49	46	16	<b>TRAVIS TRITT</b> WARNER BROS. 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	15
46	47	41	18	<b>BLACKHAWK</b> ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	25
47	43	44	41	<b>RANDY TRAVIS</b> DREAMWORKS 50034/INTERSCOPE (10.98/16.98)	YOU AND YOU ALONE	7
48	56	51	25	<b>WILLIE NELSON</b> LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	48
49	44	53	68	<b>JOHN MICHAEL MONTGOMERY</b> ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
50	50	48	41	<b>ROY D. MERCER</b> VIRGIN 94301 (7.98/11.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 4	19
51	52	56	91	<b>ROY D. MERCER</b> VIRGIN 54781 (7.98/11.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 1	39
52	46	45	13	<b>THE TRACTORS</b> ARISTA NASHVILLE 18878 (10.98/16.98)	FARMERS IN A CHANGING WORLD	39
53	59	55	14	<b>T. GRAHAM BROWN</b> INTERSOUND 9346/PLATINUM (10.98/16.98) <b>HS</b>	WINE INTO WATER	53
54	51	49	75	<b>COLLIN RAYE</b> ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
<b>▶ PACESETTER ◀</b>						
55	62	62	21	<b>VARIOUS ARTISTS</b> ASYLUM/ELEKTRA 62277/EEG (10.98/16.98)	TAMMY WYNETTE REMEMBERED	18
56	55	57	67	<b>ROY D. MERCER</b> VIRGIN 21144 (7.98/11.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 3	31
57	54	47	22	<b>WILLIE NELSON</b> ISLAND 524548/MERCURY (10.98 EQ/16.98)	TEATRO	17
58	53	50	41	<b>STEVE WARINER</b> ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
59	57	52	29	<b>COLLIN RAYE</b> EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
60	42	—	12	<b>LORRIE MORGAN</b> BNA 67627/RLG (10.98/16.98)	SECRET LOVE	36
61	58	54	37	<b>JEFF FOXWORTHY</b> WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
62	60	60	87	<b>ROY D. MERCER</b> VIRGIN 54782 (7.98/11.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 2	43
63	61	58	24	<b>GARY ALLAN</b> DECCA 70012/MCA NASHVILLE (10.98/16.98) <b>HS</b>	IT WOULD BE YOU	21
64	<b>NEW</b>	1	1	<b>RICKY SKAGGS</b> SKAGGS FAMILY 1001 (9.98/15.98)	ANCIENT TONES	64
65	65	61	93	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
66	63	63	4	<b>DERYL DODD</b> COLUMBIA 68793/SONY (10.98 EQ/16.98)	DERYL DODD	63
67	64	59	36	<b>TY HERNDON</b> EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
68	67	72	72	<b>DIAMOND RIO</b> ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
69	69	—	73	<b>NEAL MCCOY</b> ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
70	66	64	34	<b>DWIGHT YOAKAM</b> REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
71	68	66	82	<b>LILA MCCANN</b> ● ASYLUM 62042/EEG (10.98/16.98) <b>HS</b>	LILA	8
72	<b>NEW</b>	1	1	<b>MERLE HAGGARD</b> EPIC 69321/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	72
73	71	67	71	<b>MICHAEL PETERSON</b> ● REPRISE 46618/WARNER BROS. (10.98/16.98) <b>HS</b>	MICHAEL PETERSON	17
74	<b>NEW</b>	1	1	<b>GEORGE JONES</b> EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	74
75	74	68	78	<b>CLINT BLACK</b> ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4

## 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**  
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THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	<b>SHANIA TWAIN</b> ▲ <sup>11</sup> MERCURY 522886 (10.98 EQ/17.98) <b>HS</b> 47 weeks at No. 1	THE WOMAN IN ME	208
2	2	<b>GARTH BROOKS</b> ▲ <sup>10</sup> CAPITOL 29689 (10.98/15.98)	THE HITS	180
3	4	<b>PATSY CLINE</b> ▲ <sup>8</sup> MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	619
4	3	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	171
5	5	<b>HANK WILLIAMS, JR.</b> ▲ <sup>4</sup> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	243
6	6	<b>LEANN RIMES</b> ▲ <sup>5</sup> CURB 77821 (10.98/15.98)	BLUE	134
7	7	<b>DEANA CARTER</b> ▲ <sup>4</sup> CAPITOL 37514 (10.98/15.98) <b>HS</b>	DID I SHAVE MY LEGS FOR THIS?	126
8	9	<b>HANK WILLIAMS</b> MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	68
9	12	<b>WILLIE NELSON</b> ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	230
10	10	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	253
11	19	<b>PATSY CLINE</b> ▲ <sup>8</sup> MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	212
12	11	<b>CHARLIE DANIELS</b> ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	211
13	18	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	169

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	21	<b>VINCE GILL</b> ▲ <sup>9</sup> MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	233
15	8	<b>PATSY CLINE</b> MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	9
16	17	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	564
17	13	<b>GEORGE STRAIT</b> ▲ <sup>5</sup> MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	328
18	14	<b>SHANIA TWAIN</b> ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	118
19	—	<b>CONWAY TWITTY</b> MCA NASHVILLE 5976 (9.98/11.98)	20 GREATEST HITS	11
20	22	<b>VINCE GILL</b> ▲ <sup>2</sup> MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	149
21	—	<b>WILLIE NELSON</b> ▲ <sup>4</sup> COLUMBIA 35305/SONY (7.98 EQ/11.98)	STARDUST	572
22	16	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>3</sup> EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	473
23	20	<b>ROY ORBISON</b> COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	67
24	23	<b>JOHNNY CASH</b> COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	91
25	25	<b>THE JUDDS</b> CURB 11514/MCA NASHVILLE (6.98/11.98)	GREATEST HITS	3

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past Heatseeker title. © 1999, Billboard/BPI Communications and SoundScan, Inc.

### COUNTRY CORNER



by Wade Jessen

**WHITE-LINE FEVER:** Virgin's newly opened Nashville division lands its first title on Top Country Albums, as **Roy D. Mercer's** "How Big 'A Boy Are Ya? Volume 5" scores his highest one-week total and his highest rank on The Billboard 200, Heatseekers, and Top Country Albums. Opening with more than 8,000 scans and Hot Shot Debut honors at No. 14 on the country chart, the new set enters The Billboard 200 at No. 140 and Heatseekers at No. 4. Concurrently, the prior four volumes, originally issued by Capitol's Nashville shop, move across town to Virgin.

With a radio marketing emphasis on all-night trucker shows, the first three sets of Mercer's comedic phone bits entered the country chart between May and November 1997. "How Big 'A Boy Are Ya? Volume 4" entered at No. 24 in the May 9, 1998, issue and peaked at No. 19 the following issue.

**GLORY DAYS:** Up more than 1,000 units, **Vince Gill's** "The Key" (MCA Nashville) takes the Greatest Gainer cup on Top Country Albums, where it jumps 32-21. Gill's "When Love Finds You" rises 21-14 on Top Country Catalog Albums, and his best-of set, "Souvenirs," rises 22-20 on that list.

Gill's gains are traced to "Live By Request," a Jan. 30 live call-in TV show on A&E; Gill performed audience requests with special guests, including **Patty Loveless**. "Live By Request" capped off "Country Legends Week" on A&E's "Biography" series, which featured shows on the **Judds, Loretta Lynn, Tammy Wynette, Willie Nelson, and Patsy Cline**. The sales impact of the series is noted on Top Country Albums, as Nelson's "16 Biggest Hits" (Legacy/Columbia) jumps 56-48, and the Wynette tribute "Tammy Wynette Remembered" (Asylum) gains 32% to hook our percentage-based Pacesetter award. That set rises 62-55.

Cline's formidable "12 Greatest Hits" (MCA Nashville) rises 4-3 on Top Country Catalog Albums, while "The Patsy Cline Story" shoots 19-11. Nelson's "Super Hits" set moves 12-9 on that chart, and his 1978 classic "Stardust" (Columbia), which was featured prominently in the telecast, re-enters Top Country Catalog Albums at No. 21.

Perhaps on the strength of his role as Lynn's best-known duet partner, **Conway Twitty's** "20 Greatest Hits" re-enters the catalog list at No. 19.

**MODERN-DAY PATRIARCH:** **Ricky Skaggs** takes his role as the torchbearer of bluegrass very seriously, as a second consecutive set of genre standards featuring his group, **Kentucky Thunder**, opens at No. 64 on Top Country Albums. "Ancient Tones" (Skaggs Family/DNA) bows with more than 1,500 scans.

Skaggs' "Bluegrass Rules!" (Rounder) had similar content and opened at No. 70 on the country chart in November 1997. It peaked at No. 45 in the Feb. 21, 1998, Billboard. "Ancient Tones" is the first release for Skaggs' Hendersonville, Tenn.-based Skaggs Family imprint.

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### LILA MCCANN HOPES TO FLOAT ON 'AIR'

(Continued from page 52)

The label is in discussions with Warner's TV division about featuring McCann and her music in shows on the WB network. She has been on Chuck Norris' "Walker Texas Ranger" and "48 Hours."

The album's first single, "With You," is No. 52 on Hot Country Singles & Tracks. "The single is so fresh," says Shriver, "and, obviously, with the title it's opened up some really neat promotional ideas. We've done all kinds of customized liners for radio [saying] 'Lila McCann with you on station whatever.'"

According to Asylum VP of sales and marketing Walt Wilson, McCann is also part of the Warner Bros. Road Show. "All five Warner Music Group labels in Nashville are doing a road-show across the country," says Wilson.

The video for "With You," shot at Los Angeles' Griffith Observatory, is generating positive response. "CMT immediately added it into Hot Shot and World Premiere [status]," says Shriver. "When it went to Great American Country, in the first week they had over 600 viewer calls."

Wilson says McCann's sales track record has helped. "The first record sold, and it sold so cleanly," he says. "Some of the larger customers said their returns were less than 1%, which is pretty amazing. So they feel positive about the new one."

Wilson says "With You" will be released as her first commercial single

Feb. 16. Asylum plans ad buys in various teen publications, as well as the shows "NBC Teens" and "USA Network Teens" and mainstream country TV outlets such as CMT and Great American Country.

"We're locking down the major accounts right now, and we're going to be all over the map with positioning, merchandising, and advertising," Wilson says. "I think we're going to more than hit our initial sales goal."

Tower Records Nashville GM Jon Kerlikowske says his store has done well with McCann. "I think she's

going to have very good luck," he says. "Musically, she's very sound."

Wilson says point-of-purchase materials will include posters and flats. Display contests with Handleman branches are planned. Wilson notes that the Internet will be used, with the label beefing up McCann's World Wide Web site and advertising on 17 magazine sites and Yahoo's site. In addition, she will do three chat sessions around the album's release date.

McCann is managed by L.A.-based Casey Walker Management and booked by the William Morris Agency.

### LOST GOLD RECORDS

(Continued from page 52)

He's been approached by several Nashville labels to discuss catalog reissues. "Most labels don't have the time or people to do it right," says Elrod. "Often, they don't know what to put out. Look at Bobby Bare's reissues. They completely ignore the mid-'60s. There's a gap there, and it completely perturbs collectors. You have to know what the collector wants. You have sell to a percentage of collectors, as well as to the general public. Merle Haggard anthologies routinely left off 'The Legend Of Bonnie And Clyde,' which went to No. 1 in 1968. But it was the A-side of 'Today I Started Loving You Again,' and they forgot about 'Bonnie

And Clyde' and put in 'Today.' That happens with a lot of the artists' anthologies."

Elrod, 50, says people his age "want to hear this old stuff. Labels say there's no money in it. If you can sell 10,000-50,000 units, you're puttin' food on the table."

In recording current performers, Elrod is proudest of "The Goins: Mother Pauline And Elder James," an album by the black gospel duo from Simpson, S.C., where Elder James is pastor of the Spiritual Holiness Church. "Last August, they sang at Lincoln Center," Elrod notes, "and it was the first time they had been more than 50 miles from home."

He's also talking to Robin Young, song of the late Faron Young, about cutting an album. "He's really good," says Elrod.

In addition, Elrod says, he's found the next Hootie & the Blowfish. "They're the Root Doctors," he says. "They're from the same town and school as Hootie, and I think they're much, much better. All they need is a break, like Hootie got with [David] Letterman." He's talking to the group about releasing its eponymous Prescription Records album on Lost Gold.

Treasures he's looking forward to working on later this year include a collection of Buddy Holly work tapes and some old American Blues tapes, made before Frank Beard and Dusty Hill left the group to join Billy Gibbons in ZZ Top.



**Grammy Chicks.** Monument recording artists Dixie Chicks were honored for their Grammy nominations with a BMI reception. Shown, from left, are producer Blake Chancey, Dixie Chicks Emily Erwin and Natalie Maines, Pie Eyed Groobee Music's Michael Devers, songwriter Susan Gibson, Dixie Chick Martie Seidel, BMI's David Preston, and Sony Music Nashville president Allen Butler.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
47 ANYONE ELSE (PolyGram International, ASCAP/St. Julien, ASCAP) HL	17 FLY (THE ANGEL SONG) (Golden Phoenix, SOCAN/Kiayasons, SOCAN/Rory Bourke, BMI) WBM
63 BARLIGHT (Warner-Tamerlane, BMI) WBM	3 FOR A LITTLE WHILE (Magnatune, SESAC/Family Style, SESAC/Glacier Park, SESAC/Moraine, SESAC/Malaco, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
50 BETTER MAN (Sony/ATV Tree, BMI/Gary Nicholson, ASCAP/MRB, ASCAP) HL/WBM	22 FOR YOU I WILL (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
73 THE BIG ONE (Rites Of Passage, BMI)	75 FREEDOM (Leigharm, ASCAP/BMG, ASCAP/Brass Heart, BMI) HL
27 A BITTER END (BMG, ASCAP/Keabo, ASCAP/Milene, ASCAP/Lobby Bayou, ASCAP) HL/WBM	37 GONE CRAZY (WB, ASCAP/Yee Haw, ASCAP) WBM
13 BUSY MAN (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Teren It Up, BMI) HL/WBM	39 HANDS OF A WORKING MAN (Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM
19 BY THE BOOK (Warner-Tamerlane, BMI/EMI April, ASCAP/Kids, ASCAP) HL/WBM	70 HILLBILLY SHOES (Sixteen Stars, BMI)
40 CAN'T GET ENOUGH (Reynsong, BMI/Kentucky Girl, BMI/Bayou Boy, BMI/Careers-BMG, BMI/A Hard Day's Write, BMI) HL	5 HOLD ON TO ME (Reynsong, BMI/Bayou Boy, BMI) HL
69 CAN'T STOP THINKIN' 'BOUT THAT (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Killen-Turner, BMI/We're Brewin' Hits, BMI) HL	65 HORSE TO MEXICO (Mike Curb, BMI/Rose Blue, BMI/Milhouse, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM
44 DON'T COME CRYING TO ME (Vinny Mae, BMI/English-town, BMI) WBM	16 HOW FOREVER FEELS (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
33 DRIVE ME WILD (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Cal IV, ASCAP/Cooter Moe, ASCAP)	18 I CAN'T GET OVER YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
36 EVERY LITTLE WHISPER (Hamstein Cumberland, BMI/KidJude, BMI/Steve Warner, BMI) WBM	2 I DON'T WANT TO MISS A THING (Realsongs, ASCAP) WBM
49 EVERYTIME I CRY (BMG, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI) HL/WBM	54 I'LL TAKE TODAY (Seven Summits, BMI/Will Robinsons, BMI/Irving, BMI) HL/WBM
60 FAITH OF THE HEART (Realsongs, ASCAP/MCA, ASCAP) HL/WBM	29 I'LL THINK OF A REASON LATER (Hamstein Cumberland, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land,

BMI) HL/WBM	46 I'M LEAVING (O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/MCA, ASCAP) HL
38 I'M YOURS (Gravitron, SESAC/Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP) WBM	67 IT'S ONLY LOVE (Heart Of Hearts, BMI/McLachlan-Songrags Int'l, BMI/Why Walk, ASCAP)
51 IT'S YOUR SONG (Goody, BMI/Tan For Gold, BMI/Copy-right Management, BMI) CLM/WBM	61 I WAS (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP)
59 I WILL BE THERE FOR YOU (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI/Sony/ATV Tree, BMI/Wenonga, BMI) HL/WBM	20 KEEPIN' UP (Maypop, BMI/Wildcountry, BMI/Route Six, BMI) WBM
66 LET'S START LIVIN' (Dreaming In Public, SOCAN/South Beach, ASCAP)	68 A LITTLE BIT MORE OF YOUR LOVE (Sony/ATV Tree, BMI/McSpadden, BMI/Lyric Springs, BMI/Wandachord, BMI/Yankee Clipper, BMI) HL
30 LOVE AIN'T LIKE THAT (LaLuna, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL	14 MEANWHILE (J. Fred Knobloch, ASCAP/Waysong, ASCAP/Lebrun, ASCAP/Ingram, ASCAP)
42 NO MORE LOOKING OVER MY SHOULDER (Warner-Tamerlane, BMI/Almo, ASCAP/Daddy Rabbit, BMI) WBM	7 NO PLACE THAT FAR (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM
45 ONE DAY LEFT TO LIVE (Acuff-Rose, BMI/That's A Smash, BMI/Mike Curb, BMI/CPN, ASCAP) WBM	31 ORDINARY LIFE (McSpadden-Smith, BMI/Magnolia Hill, ASCAP)

12 POWERFUL THING (Mighty Nice, BMI/Andersongs, BMI/MCA, ASCAP/Fire Feather, ASCAP) HL	71 A RANDOM ACT OF SENSELESS KINDNESS (Dixie Stars, ASCAP/Josh-Nick, ASCAP/Zomba, ASCAP/Zomba, BMI/Tuneover, BMI) HL/WBM
21 RIGHT ON THE MONEY (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL	64 SATURDAY NIGHT (Wacissa River, BMI/Irving, BMI/Missy, BMI) WBM
53 SAY ANYTHING (Mike Curb, BMI/CurbSongs, ASCAP) WBM	23 SOMEBODY'S OUT THERE WATCHING (Warner-Tamerlane, BMI/Puckalesta, BMI/Nomad-Noman, BMI/Franne Goldie, BMI/Windswept Pacific, BMI) WBM
74 SOMETHING TO THINK ABOUT (EMI Blackwood, BMI/Ty Land, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM	8 SPIRIT OF A BOY WISDOM OF A MAN (WB, ASCAP/Big Tractor, ASCAP/War Brde, ASCAP) WBM
1 STAND BESIDE ME (Hamstein Cumberland, BMI) WBM	32 TAKE ME (EMI Blackwood, BMI/Singles Only, BMI/Sony/ATV Tree, BMI) HL
72 TEAM OF DESTINY (Acuff-Rose, BMI)	10 THAT DON'T IMPRESS ME MUCH (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
15 THERE YOU HAVE IT (Warner-Tamerlane, BMI/Rancho Belita, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM	43 THESE ARMS OF MINE (CurbSongs, ASCAP/Kinetic Diamond II, ASCAP/Emilaur, BMI) WBM
57 TORE UP FROM THE FLOOR UP (EMI Tower Street, BMI/EMI Blackwood, BMI/BMG, ASCAP/Sierra Home, ASCAP) HL	4 UNBELIEVABLE (Mighty Nice, BMI/Al Andersongs, BMI/Windswept Pacific, BMI/My Life's Work, BMI) HL/WBM

56 WHAT'S THE MATTER WITH YOU BABY (Almo, ASCAP) WBM	35 WHEN MAMA AIN'T HAPPY (EMI Blackwood, BMI/Ty Land, BMI/Careers-BMG, BMI/Sontanner, BMI/Quantum, BMI) HL
28 WHERE THE GREEN GRASS GROWS (Song Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM	25 WIDE OPEN SPACES (Pie-Eyed Groobee, BMI/Groobee, BMI) HL
34 WISH YOU WERE HERE (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Belton Uncle, BMI) HL/WBM	52 WITH YOU (WB, ASCAP/Dreamin' Upstream, ASCAP/Big Red Tractor, ASCAP)
11 WRONG AGAIN (Still Working For The Man, BMI/Dyad, BMI) HL	6 WRONG NIGHT (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM
55 YOU DON'T NEED ME NOW (Blackened, BMI)	62 YOU HAVEN'T LEFT ME YET (Irving, BMI/Cotter Bay, BMI/Neon Sky, ASCAP) WBM
24 YOU'RE BEGINNING TO GET TO ME (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Blind Sparrow, BMI/O-Tex, BMI) HL/WBM	26 YOU'RE EASY ON THE EYES (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/PolyGram International, ASCAP/Teri-000, ASCAP) HL/WBM
58 YOUR OWN LITTLE CORNER OF MY HEART (EMI April, ASCAP/Waltz Time, ASCAP/Rick Hall, ASCAP) HL	48 YOU STILL SHAKE ME (EMI Blackwood, BMI/Song Island, BMI/Mission Valley, ASCAP) HL
9 YOU WERE MINE (Woolly Puddin', BMI/Bug, BMI) HL	41 YOU WON'T EVER BE LONELY (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	19	<b>No. 1</b> <b>STAND BESIDE ME</b> B.GALLIMORE, T.MCGRAW (S.A.DAVIS)	◆ JO DEE MESSINA CURB ALBUM CUT	1
2	3	7	13	<b>I DON'T WANT TO MISS A THING</b> M.WRIGHT (D.WARREN)	MARK CHESNUTT (C) (D) (V) DECCA 72078/MCA NASHVILLE	2
3	2	3	15	<b>FOR A LITTLE WHILE</b> B.GALLIMORE, J.STROUD, T.MCGRAW (P.VASSAR, S.MANDILE, J.VANDIVER)	TIM MCGRAW CURB ALBUM CUT	2
4	5	8	16	<b>UNBELIEVABLE</b> M.D.CLUTE, DIAMOND RIO (A.ANDERSON, J.STEELE)	◆ DIAMOND RIO (V) ARISTA NASHVILLE 13138	4
5	8	10	19	<b>HOLD ON TO ME</b> C.PETOCZ, J.M.MONTGOMERY (B.DALY, W.RAMBEAUX)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84197	5
6	9	9	14	<b>WRONG NIGHT</b> D.MALLOY, R.MCENTIRE (J.LEO, R.BOWLES)	REBA (V) MCA NASHVILLE 72075	6
7	11	13	20	<b>NO PLACE THAT FAR</b> N.WILSON, B.CANNON (S.EVANS, T.SHAPIRO, T.MARTIN)	◆ SARA EVANS (C) (D) (V) RCA 65584	7
8	4	2	19	<b>SPIRIT OF A BOY, WISDOM OF A MAN</b> J.STROUD, B.GALLIMORE, R.TRAVIS (T.BRUCE, G.BURTNIK)	◆ RANDY TRAVIS DREAMWORKS ALBUM CUT	2
9	12	14	10	<b>YOU WERE MINE</b> P.WORLEY, B.CHANCEY (E.ERWIN, M.SEIDEL)	◆ DIXIE CHICKS MONUMENT ALBUM CUT	9
10	13	16	10	<b>THAT DON'T IMPRESS ME MUCH</b> R.J.LANGE (S.TWAIN, R.J.LANGE)	◆ SHANIA TWAIN (V) MERCURY 566220	10
11	6	5	22	<b>WRONG AGAIN</b> M.MCBRIDE, P.WORLEY (T.L.JAMES, C.WEIL)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	1
12	15	18	12	<b>POWERFUL THING</b> T.BROWN, T.YEARWOOD (A.ANDERSON, S.VAUGHN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72082	12
13	14	17	16	<b>BUSY MAN</b> J.KELTON, K.STEGALL (B.REGAN, G.TEREN)	◆ BILLY RAY CYRUS (V) MERCURY 566582	13
14	16	21	6	<b>MEANWHILE</b> T.BROWN, G.STRAIT (J.F.KNOBLOCH, W.HOLYFIELD)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72084	14
15	10	6	25	<b>THERE YOU HAVE IT</b> M.BRIGHT, T.DUBOIS (S.BOGARD, R.GILES)	◆ BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13134	4
16	20	22	10	<b>HOW FOREVER FEELS</b> B.CANNON, N.WILSON (W.MOBBLEY, T.MULLINS)	◆ KENNY CHESNEY (C) (D) (V) BNA 65666	16
17	18	19	17	<b>FLY (THE ANGEL SONG)</b> T.HASELDEN, R.ZAVITSON, D.JOHNSON (S.WILKINSON, R.M.BOURKE)	◆ THE WILKINSONS (C) (D) (V) GIANT 17131/REPRISE	17
18	24	31	5	<b>AIRPOWER</b> <b>I CAN'T GET OVER YOU</b> D.COOK, K.BROOKS, R.DUNN (R.DUNN, T.MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13152	18
19	22	20	21	<b>AIRPOWER</b> <b>BY THE BOOK</b> R.E.ORRALL, J.LEO (M.PETERSON, R.E.ORRALL)	MICHAEL PETERSON REPRISE ALBUM CUT	19
20	23	23	11	<b>KEEPIN' UP</b> D.COOK, ALABAMA (R.OWEN, T.GENTRY, G.FOWLER, R.ROGERS)	ALABAMA RCA ALBUM CUT	20
21	7	4	18	<b>RIGHT ON THE MONEY</b> K.STEGALL (C.BLACK, P.VASSAR)	ALAN JACKSON (V) ARISTA NASHVILLE 13136	1
22	17	11	28	<b>FOR YOU I WILL</b> P.MCMAKIN, A.TIPPIN (T.MARTIN, N.NESLER)	◆ AARON TIPPIN (C) (D) (V) LYRIC STREET 64023	6
23	27	30	17	<b>SOMEBODY'S OUT THERE WATCHING</b> T.HASELDEN, R.ZAVITSON (R.LERNER, F.GOLDE, S.BOOKER)	◆ THE KINLEYS (C) (D) EPIC 79064	23
24	19	12	26	<b>YOU'RE BEGINNING TO GET TO ME</b> J.STROUD, C.WALKER (T.SHAPIRO, A.BARKER)	CLAY WALKER (C) (D) (V) GIANT 17158/REPRISE	2
25	25	25	26	<b>WIDE OPEN SPACES</b> P.WORLEY, B.CHANCEY (S.GIBSON)	◆ DIXIE CHICKS (C) (D) (V) MONUMENT 79003	1
26	21	15	25	<b>YOU'RE EASY ON THE EYES</b> K.STEGALL (T.SHAPIRO, C.WATERS, T.CLARK)	◆ TERRI CLARK (V) MERCURY 566218	1
27	26	26	23	<b>A BITTER END</b> B.CHANCEY, C.YOUNG (D.DODD, K.BEARD)	◆ DERYL DODD (C) (D) COLUMBIA 79013	26
28	28	28	32	<b>WHERE THE GREEN GRASS GROWS</b> B.GALLIMORE, J.STROUD, T.MCGRAW (J.LEARY, C.WISEMAN)	TIM MCGRAW CURB ALBUM CUT	1
29	31	35	8	<b>I'LL THINK OF A REASON LATER</b> M.WRIGHT (T.MARTIN, T.NICHOLS)	LEE ANN WOMACK (V) DECCA 72076/MCA NASHVILLE	29
30	36	43	5	<b>LOVE AIN'T LIKE THAT</b> B.GALLIMORE, F.HILL (T.GAETANO, A.J.MASTERS)	FAITH HILL WARNER BROS. ALBUM CUT	30
31	33	34	15	<b>ORDINARY LIFE</b> N.WILSON, B.CANNON (B.BAKER, C.HARRINGTON)	◆ CHAD BROCK (C) (D) (V) WARNER BROS. 17136	31
32	32	33	20	<b>TAKE ME</b> D.HUFF (S.SMITH, B.DIPIERO)	◆ LARI WHITE LYRIC STREET ALBUM CUT	32
33	34	37	14	<b>DRIVE ME WILD</b> M.A.MILLER, M.MCANALLY (M.A.MILLER, G.HUBBARD, M.LAWLER)	◆ SAWYER BROWN CURB ALBUM CUT	33
34	37	44	4	<b>WISH YOU WERE HERE</b> C.CHAMBERLAIN (S.ewing, B.ANDERSON, D.MOORE)	MARK WILLS (V) MERCURY 566764	34
35	41	40	9	<b>WHEN MAMA AIN'T HAPPY</b> T.BROWN (R.GILES, G.GODARD, T.NICHOLS)	TRACY BYRD (C) (D) (V) MCA NASHVILLE 72083	35
36	38	39	18	<b>EVERY LITTLE WHISPER</b> S.WARINER (B.KIRSCH, S.WARINER)	STEVE WARINER (V) CAPITOL 58753	36
37	53	—	2	<b>GONE CRAZY</b> K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13155	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
38	39	38	16	<b>I'M YOURS</b> J.STROUD, J.KING (P.COLEMAN, C.D.JOHNSON)	◆ LINDA DAVIS (C) (D) DREAMWORKS 59015	38
39	42	51	8	<b>HANDS OF A WORKING MAN</b> B.GALLIMORE (D.V.WILLIAMS, JIM COLLINS)	◆ TY HERNDON EPIC ALBUM CUT	39
40	44	42	5	<b>CAN'T GET ENOUGH</b> E.GORDY, JR. (B.DALY, W.RAMBEAUX, K.BLAZY)	◆ PATTY LOVELESS EPIC ALBUM CUT	40
41	46	47	10	<b>YOU WON'T EVER BE LONELY</b> D.MALLOY, J.G.SMITH (A.GRIGGS, B.JONES)	◆ ANDY GRIGGS (C) (D) RCA 65646	41
42	45	49	7	<b>NO MORE LOOKING OVER MY SHOULDER</b> B.J.WALKER, JR. T.TRITT (M.PETERSON, C.WISEMAN)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. 17108	42
43	43	41	12	<b>THESE ARMS OF MINE</b> W.C.RIMES (J.TWEEL, G.THOMPSON)	LEANN RIMES CURB ALBUM CUT/MCG	41
44	48	54	4	<b>DON'T COME CRYING TO ME</b> T.BROWN (V.GILL, R.NIELSEN)	VINCE GILL (V) MCA NASHVILLE 72085	44
45	40	36	19	<b>ONE DAY LEFT TO LIVE</b> K.STEGALL (D.DILLON, R.BOUDBREUX, J.NORTHROP)	◆ SAMMY KERSHAW (C) (D) (V) MERCURY 566052	35
46	51	63	3	<b>I'M LEAVING</b> P.MCMAKIN, A.TIPPIN (A.BARKER, R.HARBIN, L.O.LEWIS)	AARON TIPPIN LYRIC STREET ALBUM CUT	46
47	55	66	3	<b>ANYONE ELSE</b> P.WORLEY, B.J.WALKER, JR., C.RAYE (R.FOSTER)	◆ COLLIN RAYE EPIC ALBUM CUT	47
48	50	53	4	<b>YOU STILL SHAKE ME</b> D.CARTER, C.FARREN (L.SATCHER, T.ROULLIER)	DEANA CARTER CAPITOL ALBUM CUT	48
49	58	—	2	<b>EVERYTIME I CRY</b> K.STEGALL (B.REGAN, K.STALEY)	◆ TERRI CLARK MERCURY ALBUM CUT	49
50	54	56	5	<b>BETTER MAN</b> C.FARREN (B.WARREN, B.WARREN, G.NICHOLSON)	◆ THE WARREN BROTHERS (C) (D) (V) BNA 65670	50
51	49	45	14	<b>IT'S YOUR SONG</b> A.REYNOLDS (B.HILL, P.WOLFE)	◆ GARTH BROOKS CAPITOL ALBUM CUT	9
52	62	65	3	<b>WITH YOU</b> M.SPIRO (M.HENDRIX, R.L.BRUCE)	◆ LILA MCCANN ASYLUM ALBUM CUT	52
53	52	59	4	<b>SAY ANYTHING</b> R.HERRING, M.BRIGHT (S.MCANALLY, R.HERRING)	◆ SHANE MCANALLY CURB ALBUM CUT/MCG	52
54	47	48	14	<b>I'LL TAKE TODAY</b> M.WRIGHT, B.HILL (K.M.ROBBINS, W.ROBINSON)	◆ GARY ALLAN (V) DECCA/MCA NASHVILLE 72079	47
55	59	60	3	<b>YOU DON'T NEED ME NOW</b> C.BROOKS, J.STROUD (C.BLACK, S.RUSSELL)	CLINT BLACK RCA ALBUM CUT	55
56	56	55	5	<b>WHAT'S THE MATTER WITH YOU BABY</b> R.CROWELL (B.N.CHAPMAN, A.ROBOFF)	◆ CLAUDIA CHURCH (C) (D) (V) REPRISE 17112	55
57	60	61	5	<b>TORE UP FROM THE FLOOR UP</b> D.COOK (J.B.RUDD, B.REGAN)	◆ WADE HAYES COLUMBIA ALBUM CUT	57
58	68	—	2	<b>YOUR OWN LITTLE CORNER OF MY HEART</b> M.BRIGHT, T.DUBOIS (W.ALDRIDGE, B.CRISLER)	BLACKHAWK (V) ARISTA NASHVILLE 13158	58
59	73	—	2	<b>I WILL BE THERE FOR YOU</b> B.GALLIMORE (R.BOWLES, J.LEO, T.SHAPIRO)	◆ JESSICA ANDREWS DREAMWORKS ALBUM CUT	59
60	65	70	3	<b>FAITH OF THE HEART</b> E.GORDY, JR. (D.WARREN)	◆ SUSAN ASHTON CAPITOL ALBUM CUT	60
61	NEW	1	1	<b>HOT SHOT DEBUT</b> <b>I WAS</b> K.LEHNING (C.BLACK, P.VASSAR)	NEAL MCCOY ATLANTIC ALBUM CUT	61
62	64	62	12	<b>YOU HAVEN'T LEFT ME YET</b> T.BROWN, G.STRAIT (D.H.OGLESBY, K.ROBBINS)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72084	59
63	67	68	5	<b>BARLIGHT</b> L.MAINES, C.ROBISON (C.ROBISON)	◆ CHARLIE ROBISON LUCKY DOG ALBUM CUT/COLUMBIA	63
64	66	—	2	<b>SATURDAY NIGHT</b> D.HUFF (C.CANNON, J.STEWART)	◆ LONESTAR BNA ALBUM CUT	64
65	71	74	3	<b>HORSE TO MEXICO</b> C.HOWARD, A.SMITH (P.SEBERT, J.MCELROY)	TRINI TRIGGS (C) (D) (V) CURB 73066/MCG	65
66	NEW	1	1	<b>LET'S START LIVIN'</b> B.HILL (G.GRAND, S.RICE)	GIL GRAND MONUMENT ALBUM CUT	66
67	74	71	7	<b>IT'S ONLY LOVE</b> R.SCRUGGS (R.SCRUGGS, M.C.CARPENTER)	RANDY SCRUGGS WITH MARY CHAPIN CARPENTER REPRISE ALBUM CUT	67
68	69	67	5	<b>A LITTLE BIT MORE OF YOUR LOVE</b> C.BROOKS, C.HOWARD, J.KING (K.GARRETT, J.DEERE)	PERFECT STRANGER CURB ALBUM CUT	66
69	61	52	13	<b>CAN'T STOP THINKIN' 'BOUT THAT</b> R.CHANCEY, B.CHANCEY (M.DODSON, D.DRAKE, S.MULLINS)	◆ RICOCHET (C) (D) COLUMBIA 79062	52
70	NEW	1	1	<b>HILLBILLY SHOES</b> J.SCAIFE (M.GEIGER, W.MULLIS, B.TAYLOR)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT	70
71	70	58	9	<b>A RANDOM ACT OF SENSELESS KINDNESS</b> D.KENNEY, A.SMITH (F.MYERS, G.BAKER, J.WILLIAMS)	◆ SOUTH SIXTY FIVE (C) (D) (V) ATLANTIC 84194	55
72	NEW	1	1	<b>TEAM OF DESTINY</b> B.CANNON, N.WILSON (D.DILLON, K.CHESENEY)	KENNY CHESNEY BNA PROMO SINGLE	72
73	RE-ENTRY	9	9	<b>THE BIG ONE</b> B.BECKETT, P.GREENE (J.JIM, P.MATTHEWS)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	66
74	RE-ENTRY	16	16	<b>SOMETHING TO THINK ABOUT</b> P.MCMAKIN (T.MARTIN, T.NICHOLS)	DAVID KERSH CURB ALBUM CUT	46
75	RE-ENTRY	2	2	<b>FREEDOM</b> J.STROUD, WYNONNA (L.ARMOR, B.HULL)	WYNONNA CURB/UNIVERSAL ALBUM CUT/DREAMWORKS	68

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. Titles below the top 30 are removed from the chart after 20 weeks. ◆ Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1999, Billboard/BPI Communications.

## Billboard Top Country Singles Sales

FEBRUARY 13, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	<b>No. 1</b> <b>I DON'T WANT TO MISS A THING</b> DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
2	2	2	13	<b>FLY (THE ANGEL SONG)</b> GIANT 17131/WARNER BROS.	THE WILKINSONS
3	7	10	4	<b>MEANWHILE/YOU HAVEN'T LEFT ME YET</b> MCA NASHVILLE 72084	GEORGE STRAIT
4	3	3	48	<b>THIS KISS</b> WARNER BROS. 17247	FAITH HILL
5	5	5	7	<b>SOMEBODY'S OUT THERE WATCHING</b> EPIC 79064/SONY	THE KINLEYS
6	4	4	13	<b>NO PLACE THAT FAR</b> RCA 65584/RLG	SARA EVANS
7	6	6	15	<b>HOLD ON TO ME</b> ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
8	8	7	20	<b>IF I LOST YOU</b> WARNER BROS. 17152	TRAVIS TRITT
9	20	—	2	<b>HOW FOREVER FEELS</b> BNA 65666/RLG	KENNY CHESNEY
10	9	8	49	<b>I'M ALRIGHT/BYE BYE</b> CURB 73034	JO DEE MESSINA
11	10	9	87	<b>HOW DO I LIVE</b> CURB 73022	LEANN RIMES
12	11	11	21	<b>SOMEONE YOU USED TO KNOW</b> EPIC 79011/SONY	COLLIN RAYE
13	12	12	17	<b>THERE YOU HAVE IT</b> ARISTA NASHVILLE 13134	BLACKHAWK

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	16	11	<b>A BITTER END</b> COLUMBIA 79013/SONY	DERYL DODD
15	14	14	21	<b>I WILL STAND</b> BNA 65570/RLG	KENNY CHESNEY
16	15	15	17	<b>YOU'RE BEGINNING TO GET TO ME</b> GIANT 17158/WARNER BROS.	CLAY WALKER
17	16	17	14	<b>GUILTY</b> BNA 65552/RLG	THE WARREN BROTHERS
18	18	18	32	<b>26 CENTS</b> GIANT 17197/WARNER BROS.	THE WILKINSONS
19	17	19	44	<b>COMMITMENT</b> CURB 73055	LEANN RIMES
20	19	—	2	<b>ORDINARY LIFE</b> WARNER BROS. 17136	CHAD BROCK
21	RE-ENTRY	13	13	<b>ROCKY TOP '96</b> DECCA 55274/MCA NASHVILLE	THE OSBORNE BROTHERS
22	21	24	23	<b>WRONG AGAIN/HAPPY GIRL</b> RCA 65456/RLG	MARTINA MCBRIDE
23	23	22	22	<b>A LITTLE PAST LITTLE ROCK</b> DECCA 72068/MCA NASHVILLE	LEE ANN WOMACK
24	22	13	21	<b>FOR YOU I WILL</b> LYRIC STREET 64023/HOLLYWOOD	AARON TIPPIN
25	24	—	15	<b>ONE DAY LEFT TO LIVE/HONKY TONK AMERICA</b> MERCURY 566052	SAMMY KERSHAW

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

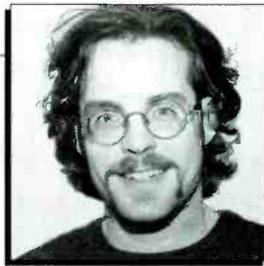
# Top Contemporary Christian™

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 	
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			<b>NO. 1</b>	
1	2	18	KIRK FRANKLIN ● GOSPO CENTRIC/INTERSCOPE 90241/WORD	8 weeks at No. 1 THE NU NATION PROJECT
2	1	11	SOUNDTRACK ▲ DREAMWORKS 50041/PROVIDENT	THE PRINCE OF EGYPT
3	3	15	VARIOUS ARTISTS ▲ SPARROW 1686/CHORDANT	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
4	4	13	SOUNDTRACK ▲ 550 MUSIC/MYRRH 5772/WORD	TOUCHED BY AN ANGEL: THE ALBUM
5	5	11	SOUNDTRACK ● DREAMWORKS 50050/PROVIDENT	THE PRINCE OF EGYPT—INSPIRATIONAL
6	8	29	TRIN-I-TEE 5:7 B-RITE 0072/WORD HS	TRIN-I-TEE 5:7
7	7	19	DC TALK ● VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
8	6	11	SOUNDTRACK ● DREAMWORKS (NASHVILLE) 50045/PROVIDENT	THE PRINCE OF EGYPT—NASHVILLE
9	10	19	VARIOUS ARTISTS TIME LIFE 80401/MADACY	SONGS 4 LIFE — FEEL THE POWER!
10	11	26	POINT OF GRACE WORD 5444	STEADY ON
11	9	5	VARIOUS ARTISTS HOSANNA/INTEGRITY 1424/WORD	SHOUT TO THE LORD 2000
12	17	13	VARIOUS ARTISTS TIME LIFE 80402/MADACY	SONGS 4 LIFE — LIFT YOUR SPIRIT!
13	14	73	LEANN RIMES ▲ CURB 77885/WCD	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
14	13	10	MXPX TOOTH & NAIL 1122/CHORDANT	LET IT HAPPEN
15	15	12	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY 1319/WORD HS	LIVE FROM THE POTTER'S HOUSE
16	16	42	CECE WINANS PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE
17	19	57	AVALON SPARROW 1639/CHORDANT HS	A MAZE OF GRACE
18	21	40	MICHAEL W. SMITH REUNION 10007/PROVIDENT	LIVE THE LIFE
19	18	35	JACI VELASQUEZ MYRRH 7026/WORD	JACI VELASQUEZ
20	22	10	FFH ESSENTIAL 10498/PROVIDENT	I WANT TO BE LIKE YOU
21	20	31	NEWSBOYS STAR SONG 0169/CHORDANT	STEP UP TO THE MICROPHONE
22	26	7	SIXPENCE NONE THE RICHER SQUINT 7032/WORD HS	SIXPENCE NONE THE RICHER
23	28	48	JENNIFER KNAPP GOTEE 3832/WORD HS	KANSAS
24	23	15	REBECCA ST. JAMES FOREFRONT 5189/CHORDANT HS	PRAY
25	24	6	SMALLTOWN POETS FOREFRONT 5206/CHORDANT HS	LISTEN CLOSELY
26	25	27	THE W'S 5 MINUTE WALK/SARABELLUM 5204/CHORDANT HS	FOURTH FROM THE LAST
27	30	67	STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT	GREATEST HITS
28	33	65	VARIOUS ARTISTS ▲ SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
29	RE-ENTRY		VARIOUS ARTISTS REUNION 10009/PROVIDENT	AWESOME GOD: A TRIBUTE TO RICH MULLINS
30	27	15	KATHY TROCCOLI REUNION 10007/PROVIDENT HS	CORNER OF EDEN
31	RE-ENTRY		CHRIS RICE ROCKETOWN 5310/WORD	PAST THE EDGES
32	31	15	BURLAP TO CASHMERE SQUINT/A&M 5562/WORD HS	ANYBODY OUT THERE?
33	RE-ENTRY		VARIOUS ARTISTS BRENTWOOD 83061/PROVIDENT	ACOUSTIC WORSHIP
34	39	13	YOLANDA ADAMS VERITY 43123/PROVIDENT HS	SONGS FROM THE HEART
35	35	31	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH 7034/WORD HS	THE JESUS RECORD
36	34	18	BOB CARLISLE BENSON/DIADEM 82312/PROVIDENT	STORIES FROM THE HEART
37	29	6	THE WAITING SPARROW 1679/CHORDANT	UNFAZED
38	32	7	PHILLIPS, CRAIG AND DEAN STAR SONG/SPARROW 0210/CHORDANT HS	FAVORITE SONGS OF ALL
39	40	25	VARIOUS ARTISTS ROCKETOWN 1529/WORD	EXODUS
40	37	2	VARIOUS ARTISTS STAR SONG 0174/CHORDANT	EXPERIENCING GOD - MUSIC FOR KNOWING AND DOING THE WILL OF GOD

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

# Artists & Music

## Classical KEEPING SCORE



by Bradley Bambarger

**IN BLACK AND WHITE:** Great writers about music are exceedingly uncommon—and those who have the deep insights of a world-class musician even more so. Charles Rosen is a prime example of that rare breed, as he is not only the author of such classic texts as “The Classical Style” and “The Romantic Generation” but a pianist of considerable accomplishment.

From the '50s (when he was the first to record all of the Debussy Etudes) to more recent years (which have seen discs of Beethoven and Elliott Carter), Rosen has been an artist of impact and integrity in the studio. And



ROSEN

even with an exhausting tour schedule—which still finds the 71-year-old New Yorker jetting to Europe on a couple days' notice—Rosen finds time to publish writings on music that set the bar imposingly high in terms of lucidity of style, intellectual reach, and sheer musicality. Rosen's newest book, “Romantic Poets, Critics And Other Madmen”—a collection of essays published by Harvard University Press (\$28, 257 pages)—finds him investigating the art and ethos of the Romantic era, including typically insightful material on Schumann and the music criticism of George Bernard Shaw. In 1997, W.W. Norton issued a new, improved edition of “The Classical Style: Haydn, Mozart, Beethoven,” the original of which won a 1972 National Book Award; as a complement to that publication, MusicMasters issued his lion-in-winter takes on Beethoven's “Hammerklavier” and Op. 110 sonatas. MusicMasters also released a resplendent disc of Schumann's “Davidsbündlertänze” and pieces by Chopin and Liszt to coincide with Harvard University's publication of “The Romantic Generation,” the 1995 expansion of his 1980-81 Norton Lectures.

Other highlights of Rosen's diverse oeuvre include the definitive “Arnold Schoenberg” (1971, reissued in paperback by University of Chicago Press in '96) and “The Frontiers Of Meaning” (Hill & Wang, '94), a cautionary tale that should be required reading for anyone who spouts on music. For nearly three decades, Rosen's essays in The New York Review of Books have displayed his bravura erudition and refreshing sanity on musical matters, and Harvard University should have a collection of these “critical entertainments” out by the fall. The volume is slated to feature such early pieces as his acid review of the second edition of the “Harvard Dictionary Of Music,” as well as his discerning meditation on Brahms from a few months ago. Also included will be an expanded take on “Who's Afraid Of The Avant-Garde?,” an article from last year that made some penetrating points about “elitist” music.

“When people use words like ‘elite,’ it denotes class,” Rosen tells Keeping Score. “But money doesn't necessarily equal a taste for classical music. It is a question of temperament. Listening to classical music isn't a very natural thing, after all. It is a minority taste and always has been. But it is a passionate minority. And like many things, music that is easily liked doesn't necessarily engender a passionate response. Also, when it comes to art, the opinions of those who hate something don't have the same value as the opinions of those who love it. I always try to refrain from writing about music for which I have no sympathy. I don't care for Ned Rorem, for instance, but perhaps the people who love him know better.”

From the Second Viennese School to Carter and Pierre Boulez, Rosen has been a champion of modernism. “There is no denying that the work of many 20th-century composers is less accessible than that of previous composers,” he says, “but so is the work of modern physicists compared to their precursors. Most great in-

ventions are ahead of their time. Beethoven's ‘Grosse Fugue’ and ‘Hammerklavier’ have only been seen as acceptable relatively recently. But music survives not because there are people who want to hear it, but because there are musicians who want to play it. And their passion will eventually prove contagious to a public.”

Rosen's passion for Carter's music finds release in his set of the composer's complete piano music on Bridge, which includes the beautifully revolutionary Piano Sonata from the mid-'40s, “Night Fantasies” from 1980 (which Rosen calls “the most extraordinary large keyboard work written since Ravel”), and the capricious “90+” from '94. Besides Rosen's felicitous playing, the set features his notes and a recorded conversation with the composer (who, in one instance, compares his complex rhythmic creations to those in jazz). In sum, there is no better entree to Carter's art or Rosen's.

Sony has reissued several of Rosen's early-'70s recordings in its “Essential Classics” line, for better and worse. A two-disc set of Beethoven's late sonatas features some sterling music but inexplicably replaces Rosen's original liner notes with some rather anonymous scribbling. And instead of reissuing his set of Bach's late keyboard works in its complete, compelling form, Sony has thoughtlessly broken up the pieces, putting out yet another single-disc “Goldberg Variations” and pairing “The Art Of The Fugue” with a few of Rosalyn Tureck's wildly incongruous interpretations.

Future Rosen projects include lectures at the U.K.'s Oxford University and the New York Public Library, a series of live music-and-discussion recitals on Romanticism for French radio, an NPR/Smithsonian Institution program on the piano, and his first recital tour of Australia. He is also working on a Yale University Press guide to the Beethoven sonatas (which may come with a CD). Apparently, a classical musician has to work long hours, but Rosen says that is nothing new: “It isn't any worse now than it was in Bach's day or Mozart's, and there were articles on the problems of the traveling virtuoso in the early 1900s. Handel went bankrupt producing his operas, and opera still loses lots of money today. That's why it is all so prestigious.”

**BOOKED UP:** Although he listed himself rather modestly as a “legendary Russian-born American musicologist of manifold endeavors,” Nicolas Slonimsky (1894-1995) was one of our century's most intrepid intellectual characters, not to mention one of the greatest lexicographers of all time. One of his final publications was the eighth edition of “Baker's Biographical Dictionary Of Musicians,” a 2,000-page tome as essential for its humor as for its erudition. In addition to the “Baker's” (and its handy, more ubiquitous offspring, the “Concise Baker's”), Slonimsky left behind a wealth of words on music—much published (“Lexicon Of Musical Invektive,” “Music Since 1900”) and some not. Schirmer Books, the Simon & Schuster imprint behind the “Baker's Biographical Dictionary,” has begun to base a series of reference guides on Slonimsky's voluminous writings.

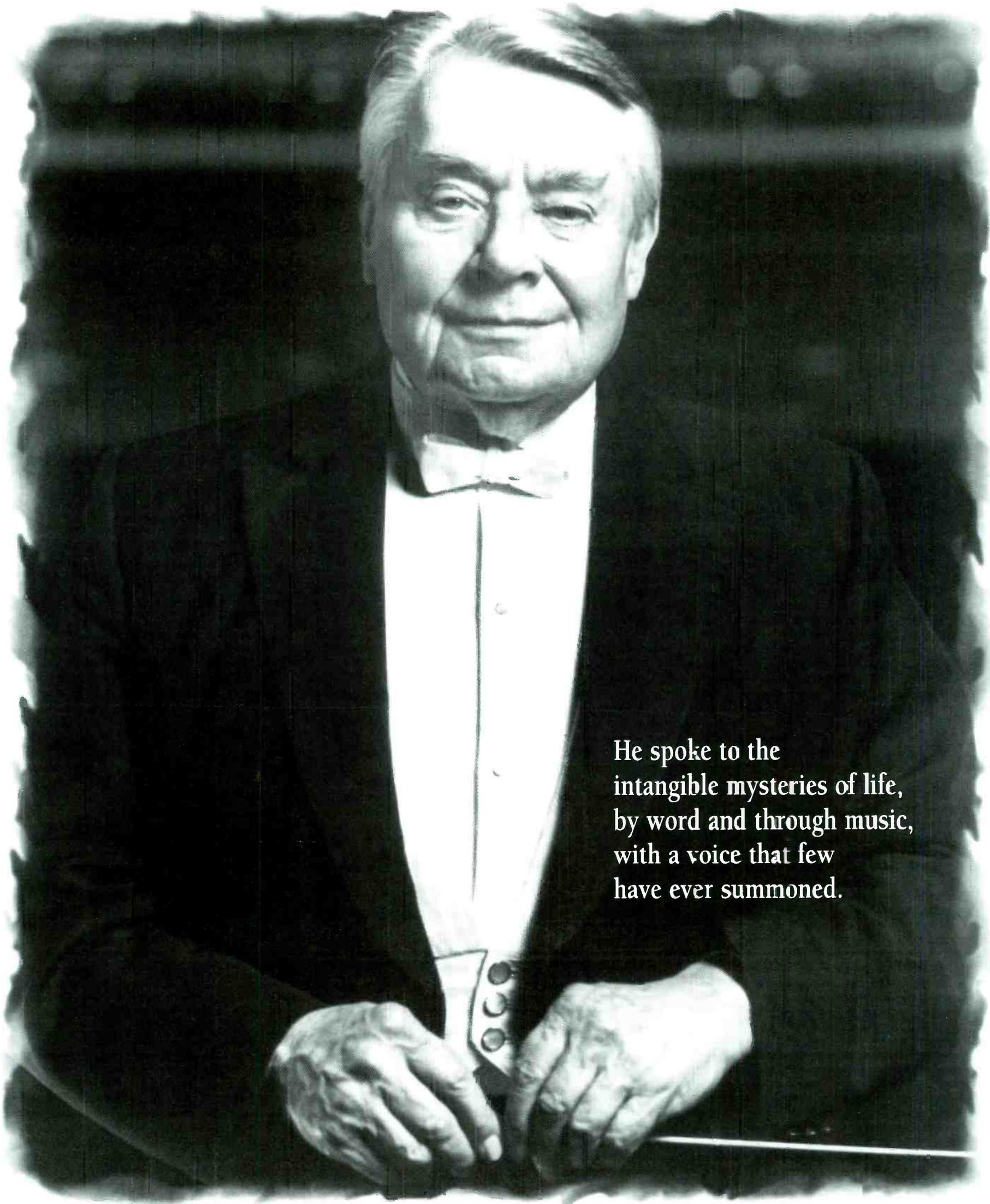
Last year, Schirmer brought out the attractive “Baker's Dictionary Of Music” (\$90, 1,171 pages), edited by Richard Kassel from the unexpurgated contents of Slonimsky's popular “Lectionary Of Music.” The text—from A to Zymbel—is prefaced with Slonimsky's priceless introduction, “Lexicographis Secundus Post Herculem Labor.” Schirmer has also issued “Baker's Biographical Dictionary Of 20th Century Classical Musicians” (\$90, 1,594 pages), edited by Laura Kuhn from the complete “Baker's.” Less of a catch-all introductory reference than “Baker's Dictionary Of Music,” the “20th Century” bio collection is devised as the first in a number of era-specific volumes derived from the bigger “Baker's.” The “20th Century” text includes Slonimsky's 45-page glossary of musical terms, without a doubt the funniest (and most useful) advisory of its kind.

Schirmer continues its “Baker's” line in June with the “Student Encyclopedia Of Music” (\$265, in three volumes). And in November comes “Baker's Dictionary Of Opera” (\$90, about 1,000 pages), which includes opera synopses, a time line, and a directory of opera houses, as well as biographies on composers, librettists, singers, directors, and other behind-the-scenes artisans.

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1916-1999



# Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			<b>NO. 1</b>	
1	1	18	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE	THE NU NATION PROJECT
2	2	11	SOUNDTRACK DREAMWORKS 50050/GEFFEN	THE PRINCE OF EGYPT—INSPIRATIONAL
3	3	29	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE	TRIN-I-TEE 5:7
4	4	41	FRED HAMMOND & RADICAL FOR CHRIST ● VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
5	7	89	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
6	5	12	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC	LIVE FROM THE POTTER'S HOUSE
7	6	45	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
8	8	53	VARIOUS ARTISTS ▲ VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
9	11	65	KAREN CLARK-SHEARD ISLAND 524397	FINALLY KAREN
10	9	20	YOLANDA ADAMS VERITY 43123	SONGS FROM THE HEART
11	10	16	VICTORY IN PRAISE MUSIC AND ARTS SEMINAR MASS CHOIR TYSOT/NEW LIFE 43117/VERITY	ANY DAY
12	16	31	WALTER HAWKINS AND THE LOVE CENTER CHOIR GOSPO CENTRIC 90172/INTERSCOPE	LOVE ALIVE V: 25TH ANNIVERSARY REUNION
13	19	2	WANDA NERO BUTLER SOUND OF GOSPEL 227	FAMILY PRAYER
14	31	2	VARIOUS ARTISTS MALACO 1002	HERITAGE OF GOSPEL
15	17	11	LOIS SNEAD BORN AGAIN 1020/DIAMANTE	SOMEBODY (MUST BE THE LORD) LIVE IN BUFFALO, NY
16	15	23	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 90176/INTERSCOPE	BOW DOWN AND WORSHIP HIM
17	13	14	TAKE 6 REPRISE 46795/WARNER BROS.	SO COOL
18	14	15	KIM BURRELL TOMMY BOY GOSPEL 1249/TOMMY BOY	EVERLASTING LIFE
19	12	7	JUANITA BYNUM SHEKINAH INTERNATIONAL 11659	MORNING GLORY VOLUME ONE: PEACE
20	18	27	PASTOR HEZEKIAH WALKER PRESENTS THE LFT CHURCH CHOIR VERITY 43116	LIVE AT LOVE FELLOWSHIP TABERNACLE
21	NEW		MEN OF STANDARD MUSCLE SHOALS SOUND 8015/MALACO	FEELS LIKE RAIN
22	21	84	VICKIE WINANS CGI 161279	LIVE IN DETROIT
23	20	67	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY	STRENGTH
24	22	23	DAWKINS & DAWKINS HARMONY 1696	FOCUS
25	25	8	KEITH JOHNSON & THE SPIRITUAL VOICES WORLD WIDE 2609	THROUGH THE STORM
26	34	11	REVEREND EDGAR L. VANN, JR. AND THE SECOND EBENEZER BAPTIST CHURCH SOUND OF GOSPEL 225	LIVE IN DETROIT
27	23	66	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
28	26	92	SHIRLEY CAESAR WORD 68003/EPIC	A MIRACLE IN HARLEM
29	24	16	KIRK WHALUM FEATURING GEORGE DUKE & PAUL JACKSON, JR. WARNER GOSPEL 47113/WARNER BROS.	THE GOSPEL ACCORDING TO JAZZ
30	RE-ENTRY		ANGELLA CHRISTIE ATLANTA INT'L 10242	HYMN & I
31	27	15	JOE SIMON RIPETE 2258	THE STORY MUST BE TOLD
32	32	23	LASHAUN PACE SAVOY GOSPEL 14838/MALACO	JUST BECAUSE GOD SAID IT
33	28	23	VARIOUS ARTISTS CRYSTAL ROSE 20952	PURE GOSPEL — 10 TOP CHOIRS
34	36	4	JAMES BIGNON & THE DELIVERANCE MASS CHOIR ATLANTA INT'L 10243	ON THE OTHER SIDE OF THROUGH
35	33	21	VARIOUS ARTISTS INTEGRITY/WORD 69541/EPIC	WOMEN OF WORSHIP—GOSPEL
36	30	100	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
37	38	23	MIAMI MASS CHOIR SAVOY 14833	IT'S PRAYING TIME
38	29	80	THE CANTON SPIRITUALS VERITY 43021	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
39	37	15	GREG O'QUIN 'N JOYFUL NOYZE WORD 69203/EPIC	CONVERSATIONS
40	RE-ENTRY		LEE WILLIAMS & THE SPIRITUAL QC'S MAJESTIC 7004	LOVE WILL GO ALL THE WAY

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

# Artists & Music



by Lisa Collins

**WOW IS BACK!** Hot on the heels of "WOW Gospel 1998," which was recently certified platinum by the Recording Industry Assn. of America, comes "WOW Gospel 1999." While the compilation was officially launched at last month's Stellar Awards, Verity—working in conjunction with EMI Gospel and Myrrh Records—is gearing up for a media launch at the seventh annual Pre-Grammy Gospel Celebration, to be held Feb. 23 in Los Angeles.

Already, anticipation is high for the collection, which features some of the year's biggest gospel hits from artists like Fred Hammond, BeBe Winans, Anointed, CeCe Winans, Yolanda Adams, John P. Kee, Dr. Bobby Jones, and Shirley Caesar.

"Pre-orders are great, as retailers have become more familiar with the brand and its success last year, so not only is there a greater demand for in-store presence, but a heightened anticipation for sales," reports Jazzy Jordan, VP of marketing for Verity/Jive Records.

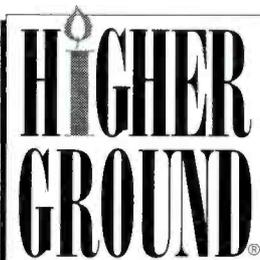
Verity is hoping to fuel consumer anticipation with a national radio special with SFX to air Monday-Saturday (8-13). Hosted by Frankie Crocker, the show—which is set to air in more than 70 markets—features music as well as interviews from featured artists Kurt Carr, Caesar, Hezekiah Walker, Vickie Winans, and Helen Baylor.

**NOTHING BUT THE BEST:** The Feb. 23 release of "The Best Of Commissioned"—including such classic hits as "Tis So Sweet," "Running Back To You," and "King Of Glory" and featuring the group's founding members—marks the first installment and introduction of Verity's New Gospel Legends Series.

The series will focus on classic hits that in some cases have never before been available on CD. Verity is planning three additional releases in the series this year, including "The Best Of Thomas Whitfield" in April.

**CELEBRATING LIFE:** The Georgia Mass Choir joined musical guests Nancy Wilson and the O'Jays for a nationally televised awards show, "From Whence We've Come," benefiting the 100 Black Men of America Inc. and honoring the likes of Ossie Davis, Ruby Dee, and radio host Tom Joyner. Sponsored by All-state Insurance in conjunction with Black History Month, the program is slated to air March 7 on WGN Chicago. . . James Moore marked his 41st birthday with a concert recording of his seventh live album Feb. 1 at the Greater Miller Memorial COGIC Church in Detroit. Guests included Vanessa Bell Armstrong, Darius Twyman, Rudolph Stanfield Jr. & New Revelation, Derrick Milan & Peter's Rock Choir, and Michael Fletcher.

**BRIEFLY:** Willie Neal Johnson suffered a mild stroke while at the seventh annual American Gospel Quartet Convention, held Jan. 20-23 in Birmingham, Ala., but he is back on his feet and recuperating at home. In other quartet news, the Canton Spirituals return to their home state with the live recording of their latest record Feb. 5 in Jackson, Miss. The yet-to-be-titled project is slated for release this summer. . . Finally, due from Malaco Records is the Tuesday (9) release of Dorothy Norwood's "The Lord Is A Wonder."



by Deborah Evans Price

**NEW SOUNDS FROM OLD FRIENDS:** Though the name Temple Yard might be new to some fans of Christian and/or reggae music, one listen to the band's debut album on Gotee and the instantly recognizable voice of former Christafari lead vocalist Erik Sundin immediately leaps out and grabs you by the ears. In addition to Sundin, Temple Yard consists of nearly all the old Christafari gang—bassist Johnny Guerrero, keyboardist Marky Rage, guitarist Bill Kasper, and drummer Ken Yarnes. Christafari's last album, "Valley Of Decision," entered Top Reggae Albums at No. 7 and remained in the top 15 for 32 weeks.

An interview with Guerrero brought Higher Ground up to speed on the band's recent evolution. Temple Yard formed in the wake of creative differences among the Christafari clan. Founder Mark Mohr retained the group name, opted to leave the label, and has enlisted new band members. Sundin, Guerrero, and company stayed with Gotee, formed Temple Yard, and have just released a terrific self-titled album.

"For a year before the actual split, the band members were feeling that God was pulling us in a different direction, and when we finally addressed the situation, we felt God had given us a different vision, and we decided to surrender to it," says Guerrero.

Temple Yard, named after a place in Rage's homeland of Barbados, celebrated the launch of its new album with a live performance in Nashville at Mars Music, which gave Nashvillians a chance to experience the group's

new sound. "As Christafari, we were a reggae band trying to sound Jamaican, trying to sound real and authentic," Guerrero says. "We came to the realization that none of us are from Jamaica. Most of us are from Los Angeles. We all have diverse musical influences.

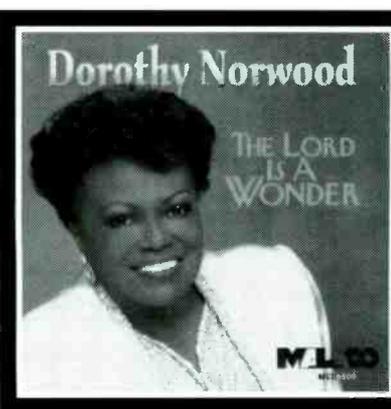
"For the longest time, those influences were stifled in our music because we were trying to sound like something else. With this new vision, we basically threw everything out the window, so to speak, and just relied on our influences. That was the most exciting thing for us, that we went into the project with a clean slate and just built the sound by trying to be as true as possible to ourselves. What came out is something that is more accessible."

Asked what differences people can expect to hear on the new album, Guerrero replies, "It's contemporary reggae. You're going to hear a natural progression from 'Valley Of Decision.' We want to take reggae music and let the music fall on its own."

According to Guerrero, the focus of the new album is on relationships. "Because of the experiences we've been going through in our personal lives—everything from getting married to speaking the truth in love to your brother and sharing what's on your heart—those relational things are the main focus of the album," Guerrero says.

Guerrero says the group has been getting positive feedback to the new music. "Tell Me," the first single from the album, is getting airplay on Christian radio and mainstream AC stations. The band is looking forward to touring this spring and summer. In February, it will be performing at some Bob Marley festivals. In March, it will be performing with Franklin Graham in Jamaica. This spring it will be touring with Petra. "Petra has such a diverse audience. They cover such a broad age range," says Guerrero. "It's the perfect tour for us, because reggae music is the same way. We've got the youth listening to reggae music, and then you've got all the older folks who are reggae lovers."

Guerrero admits being a reggae band in the Christafari scene. (Continued on page 101)



If there is any wonder why Dorothy Norwood is at the pinnacle of the Gospel hierarchy, just listen to her newest release, "The Lord Is A Wonder" Coming February 9th from



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## Johnson Explores Sound Waves On Metro Blue's 'Ship'

**FINGERTRIPPIN':** Like so many kids in early-1960s America, **Richard Leo Johnson** was smitten by the Beatles' now-legendary appearance on "The Ed Sullivan Show." Unlike most of those overnight devotees, Johnson didn't run out to get an electric guitar and start a copycat rock band. Johnson, 9 years old at the time, received an acoustic guitar for Christmas and began experimenting in the privacy of his home.

"I never had formal lessons, so my approach was very intuitive," Johnson explains. "The guitar's tuning knobs were options for me, and I utilized them to see what kind of inspiration I could get."

To date, the 43-year-old Johnson has created approximately 30 unconventional guitar tunings and developed an idiosyncratic solo playing style that meshes the

dently recorded CD released on his own. Until recently, Johnson's musical prowess remained ensconced in the solitude of his home as he concentrated his efforts on his career as a photographer.



by Steve Graybow

Johnson's photographic specialty was documentation of life in the rural South; he holds a master's degree in fine arts. His focus, however, changed two years ago when a fire destroyed his irreplaceable photography portfolio.

"The fire was my main motivation for trying to get my music out to people," relates Johnson. "My photographic images, my negatives, were gone. But the music was still there, in my head. It was mine, and it was all I had left."

Although Johnson is quick to note that his solo acoustic guitar pieces don't strictly fit into the realm of jazz, his improvisational approach to his instrument reflects his affinity for the genre.

"Nothing I do is written down or thought out ahead of time," he says, adding that **Keith Jarrett's** purely improvised piano excursions embody "the type of direction I would like to find myself in. When I first heard [Jarrett's] Köln [Germany] concerts [on ECM], where he starts from point zero and improvises entire pieces, I was amazed."

Johnson also professes a connection with **Ornette Coleman's** harmolodic theory, explaining that "a linear melody is not a real interesting thing to me."

"The first record I heard from Ornette had two guitarists and a rhythm section on it, and everything was kind of moving along at the same time in parallel univers-

es," he adds. "I like the idea of things moving in waves of sound."

"When I make music, I mostly feel a kinship to the harmony, to blocks of chords moving parallel to one another," adds Johnson. "It's all an immediate response to the notes on my instrument."

**JAZZ VOWS:** Guitarist **Eddie Duran** and saxophonist **Mad Duran** (short for **Madaline**)—are more than a musical duo; the two are husband and wife.

"I met Mad at a jazz festival," recalls Eddie. "She was classically trained but had listened to **Stan Getz** a lot. When she played, I could tell she had a real talent."

The two have been together for 14 years.

"From Here To The Moon," the Durans' first recording as a duo, was released last year on their own **Mad Eddie Records**. Origin-



MAD AND EDDIE DURAN

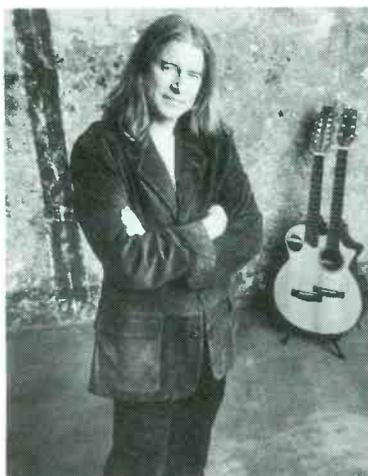
nally sold independently in the San Francisco Bay area, the album is now available in major retail accounts.

"I had a hard time getting interest, so we just did it ourselves," explains Eddie, who last recorded for **Concorde** in 1984. He has played with **Getz** and **Benny Goodman**, among others.

Eddie tunes his instrument down several steps, allowing him to play resonant, piano-like bass notes interspersed with chiming chords. "Moon," which also highlights Mad's Getz-influenced saxophone playing, is a pleasing treat as the duo swings through a diverse set of Latin and straight-ahead material.

"We know each other well," laughs Eddie, "and what you hear is the sound of us working well together."

**FATHER AND SON:** Surprisingly, **Bucky** and **John Pizzarelli** have never recorded together as a duo. Happily, that oversight has been corrected with "Contrasts," due Tuesday (9) on **Arbors**. Featuring both Pizzarellis on acoustic and trademark seven-string guitars, it marks the first time that the father and son have recorded in the studio in a duo setting.



JOHNSON

often-frenetic acoustic playing of late new age guitarist **Michael Hedges** with angular, jarring chords reminiscent of **Thelonious Monk**.

Johnson's "Fingertip Ship," due Feb. 23 on the **Blue Note** subsidiary **Metro Blue**, is his major-label debut, following several homespun tapes and an indepen-

**IMPORT & EXPORT**

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## TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			◀ NO. 1 ▶	
1	1	15	WANDER THIS WORLD A&M 540984	JONNY LANG 15 weeks at No. 1
2	4	39	JUST WON'T BURN TONE-POOL/ROUNDER 471164/MERCURY	SUSAN TEDESCHI
3	2	69	TROUBLE IS... REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
4	3	15	BLUES ON THE BAYOU MCA 11879	B.B. KING
5	6	4	BLUES BLUES BLUES ATLANTIC 83148	THE JIMMY ROGERS ALL-STARS
6	7	15	BEST OF FRIENDS VIRGIN 46424	JOHN LEE HOOKER
7	8	23	SLOW DOWN OKEH/550 MUSIC 69376/EPIC	KEB' MO'
8	9	65	DEUCES WILD MCA 11711	B.B. KING
9	10	23	GREATEST HITS MCA 11746	B.B. KING
10	11	19	BLUES COLLECTION MADACY 1332	VARIOUS ARTISTS
11	12	52	BLUES BROTHERS 2000 UNIVERSAL 53116	SOUNDTRACK
12	13	79	LIVE AT CARNEGIE HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
13	RE-ENTRY		COME ON IN FAT POSSUM 80317/EPITAPH	R.L. BURNSIDE
14	14	2	MEMPHIS MONDAY MORNING MALACO 7495	BOBBY "BLUE" BLAND
15	RE-ENTRY		HER BEST CHESS 9367/MCA	ETTA JAMES

## TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			◀ NO. 1 ▶	
1	1	29	PURE REGGAE POLYGRAM TV 565122/ISLAND	VARIOUS ARTISTS 16 weeks at No. 1
2	2	12	STRICTLY THE BEST 21 VP 1539*	VARIOUS ARTISTS
3	3	37	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
4	4	14	NEXT MILLENNIUM BLUNT 6370*/TVT	BOUNTY KILLER
5	5	59	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
6	6	31	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
7	7	59	MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP	BEENIE MAN
8	8	11	STRICTLY THE BEST 22 VP 1540*	VARIOUS ARTISTS
9	9	62	INNA HEIGHTS GERMAIN 2068*/VP	BUJU BANTON
10	11	3	DRUM & BASS STRIP TO THE BONE BY HOWIE B PALM PICTURES 2004/RKODISC	SLY AND ROBBIE
11	NEW		PAY THE PIPER R.A.S. 3251*	ISRAEL VIBRATION
12	12	66	MIDNIGHT LOVER VIRGIN 44487*	SHAGGY
13	13	16	A DAY IN THE LIVE... VP 1534*	BERES HAMMOND
14	NEW		ISLAND 40TH ANNIVERSARY VOLUME 5 — REGGAE ROOTS ISLAND 572486	VARIOUS ARTISTS
15	RE-ENTRY		HEADS HIGH GREENSLIEVES 251	MR. VEGAS

## TOP WORLD MUSIC ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			◀ NO. 1 ▶	
1	1	71	ROMANZA PHILIPS 539207	ANDREA BOCELLI 43 weeks at No. 1
2	2	70	THE BOOK OF SECRETS QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENNITT
3	NEW		ROMANZA (WITH SPANISH TRACKS) PHILIPS 539638	ANDREA BOCELLI
4	3	72	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
5	4	19	RETURN TO PRIDE ROCK—SONGS INSPIRED BY DISNEY'S THE LION KING II WALT DISNEY 60639	VARIOUS ARTISTS
6	5	25	CANTOS DE AMOR NONESUCH/ATLANTIC 79510/AG	GIPSY KINGS
7	6	11	O.K. ISLAND 524559	TALVIN SINGH
8	7	13	THE ALBUM II ASTOR PLACE 4014	ALABINA
9	NEW		TWENTY FIVE RYKODISC 10451	SWEET HONEY IN THE ROCK
10	9	41	INTRODUCING... RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG	RUBEN GONZALEZ
11	8	42	A TODA CUBA LE GUSTA WORLD CIRCUIT/NONESUCH 79476/AG	AFRO-CUBAN ALL STARS
12	12	3	IRELAND IN SONG RCA VICTOR 63420	FRANK PATTERSON
13	10	16	CELTIC LOVE SONGS MADACY 53296	VARIOUS ARTISTS
14	15	92	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757	RONAN HARDIMAN
15	14	27	GAELIC STORM OMTOWN/HIGHER OCTAVE 46112/MIRGIN	GAELIC STORM

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## COMMENTARY

*(Continued from page 10)*

countries and in many other world territories, sound-recording copyrights exist for 50 years. After Dec. 31 following the 50th anniversary of initial exploitations of any sound recording, this copyright protection expires in those territories. (However, the artists' "name and likeness" rights and intellectual-property rights don't necessarily lapse.) More than 100 different entities are marketing pre-1949 recordings by a host of famous artists; these companies possess neither rights nor permission from the current rights holders, nor are they concerned that they may be legally prohibited from doing so in many countries.

This 50-year sound-recording copyright is not recognized in the U.S., and the majority of states have common-law copyright statutes that protect the intellectual property rights of rights holders and performers well beyond the so-called "European standard" of 50 years.

• **Beware of "live" recordings.** The overwhelming majority of live concerts or TV music shows were never intended for exploitation as audio recordings. (In most cases, permission from the performing artists—or the record labels to whom they were contracted—was never secured or, if secured, was for specific and limited usages.) Moreover, there exists a subculture of corrupt individuals who make a living out of adding fake applause and "crowd noise" to studio recordings they don't own or control.

• **Beware of "remakes" or "rerecordings."** The same group of thieves who alter studio recordings with fake applause also speed up, or slow down, songs to create "new" recordings in a different key; they also frequently add new instruments and even sometimes deliberate "mistakes."

There are also dozens of imposter groups using the names of bands from the '60s and '70s, even though they have no affiliation (or common members) with the original groups.

In the U.S., there was no federal copyright protection for sound recordings until Congress passed the Sound Recording Act of 1971 (and then only prospectively with respect to sound recordings whose initial commercial exploitations were undertaken after Feb. 15, 1972). Thus, no government registry exists to assist in authenticating either the original owner or current rights holder for any pre-1972 sound recording.

While the owners of famous original hit recordings are generally well-known, some obscure songs baffle even industry experts.

The best advice to those looking to exploit the reissues market online at the moment? Proceed with caution.

A LOEWS HOTEL



# "I HAD A DREAM I WAS SLEEPING

found myself way down below

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

—Lazy Bill Lucas



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## Waterman Racks Up Hits At Libra-Equipped PWL Studios

**P**ETE WATERMAN has made enough hit records to be in the luxurious position of being able to afford any technology, any venue, and any method of recording. While many record makers at his level of the game choose to vacillate between the big, expensive rooms and their own stripped-down workshops, Waterman has created a recording environment that walks a middle ground between those extremes and serves all his needs.

Comprising two rooms in Manchester, England, and three in London, Waterman's PWL Studios operation has served as a home base for



by Paul Verna

his impressive hit machine, including chart-toppers by **Bananarama**, **Kylie Minogue**, **Rick Astley**, **Samantha Fox**, **Jason Donovan**, and the **Abba-esque Steps**—Waterman's latest success story.

Centered on an AMS Neve Libra console, PWL is competitive with world-class facilities, yet intimate enough to feel like a project studio for Waterman and his partners.

"With the previous technology, you would spend two hours resetting the desk," says Waterman. "With the Libra, you don't have to do that anymore. You press a button, and two hours of work has gone away."

A longtime digital enthusiast and unapologetic collector of outboard gear, Waterman has tailored his studio to reflect those two inclinations. On the one hand, there's the Libra and a Sony 3348 digital recorder—

which Waterman uses more for its analog-to-digital converters than for its storage capacity. On the other hand is Waterman's array of processors, effects, preamps, and the like.

"We've always been slightly odd from day one, in that we, because of the way we saw technology developing, never had a massive control room and studio," explains Waterman. "We've always had absolutely every piece of outboard gear we've ever needed. For a medium-sized studio, we have probably twice the outboard gear of our competitors, but we don't look at it on a cash basis. Ten years ago, you bought dbx compressors, and kids today don't even know what they are, but they think they're cool."

Waterman says he chose the Libra because it delivered a high-quality audio path at an affordable price, while also giving him as many inputs as he needed on even the most demanding session. In addition, the Libra offered a "what you see is what you get" price tag, as opposed to

a production space designed to serve the various needs of Sweetfish Records. That independent label was established by Sweetfish founder **Rees Shad** for recording projects ranging from his own "The Riggley Road Stories" to titles by **All The King's Men**, **Love Circle Logic**, **Victor Mecsnyne**, and **Paul Burlison**.

Besides being a facilitator for the label's projects, in recent years the studio had achieved notoriety as a well-kept secret among rock artists. Its clientele included **Mercury Rev**, **Jimi Hendrix** producer **Eddie Kramer**, and **Joan Osborne**.

Nevertheless, the round-the-clock attention that a studio requires to be competitive ultimately doomed the facility's commercial aspirations.

Sweetfish Records head **Doug Ford**, who was the chief engineer at the studio, says, "The studio underwent an upgrade three years ago. The idea was to attract heavy-duty clients with a vintage Neve console and other vintage gear and make it a decent rock tracking place for people who wanted to go to the country. It's a very, very tough business, especially if you're not in New York."

Ford adds, "You need to watch that thing 24-7 if you want to compete with the top studios. It became a tough thing to make a go of, so we decided to take studio and use it for our own purposes."

Sweetfish sold its Neve console to a New York facility operated by artists including **James Iha** from **Smashing Pumpkins** and **Adam Schlesinger** from **Ivy** and **Fountains Of Wayne**. However, Sweetfish kept its Studer analog multitrack, most of its microphone and outboard gear collection, and the acoustic design by noted architect **John Storyk** of the **Walters-Storyk Design Group**.

"The best thing about the room is the facility itself," says Ford, extolling Sweetfish's bucolic setting in a barn on a sprawling property near Saratoga Springs, N.Y. "Every room in the barn is wired, and the studio was a Walters-Storyk design. We'll probably put in a smaller console and a digital workstation."

## Producer, Label Exec, Songwriter, And Artist, Country's Stegall Covers All Bases

BY BEN CROMER

Producer Keith Stegall is a firm believer in the alchemy between song and artist.

"A certain magic happens when the right song is married to an artist," says Stegall of "I'll Go On Loving You," the first single from Alan Jackson's Arista/Nashville album "High Mileage." The song reached No. 3 on Billboard's Hot Country Singles & Tracks, while the album topped the Top Country Albums chart.

"I first heard 'I'll Go On Loving You' in a raw demo by Kieran Kane," Stegall explains. "Her version was almost like a chant. I just made it more palatable to a country audience by using some instruments that are signature country instruments, like steel guitar. Also, I had never really used strings on Alan's albums, so that made it sound different from any record he's done before. But once his voice comes on, it's still Alan Jackson."

Although the bulk of the album was recorded in Nashville, Stegall tracked four songs at Compass Point Studios in the Bahamas.

"Alan's band is basically a road band, so I didn't approach it the same way I would if I was using session players," Stegall says. "You've got to take the time to make the musicians feel relaxed, because when that red light comes on, what they're playing is probably going to end up on the radio."

Stegall believes in tracking guitars, bass, and drums in the analog domain before transferring the tracks to digital. He also tries to keep things as simple as possible.

"I used to go in and rush through the tracks and then spend a lot of

time overdubbing," Stegall says. "Now I try to get as many players as I can on the tracking date, because when the track goes down I want to hear it as close to the finished stage as possible."

Stegall, senior VP of A&R with Mercury Records in Nashville, has charted more than 18 singles as a producer, putting him in second place behind Tony Brown in that category. In 1998, Stegall scored several hits for Mercury Nashville, including Terri Clark's "Now That I Found You" and "You're Easy On the Eyes" and Sammy Kershaw's "Honky Tonk America" and "Love Of My Life."

"Dan Hill and I had written 'Love Of My Life' around the time we were looking for songs for Sammy's album," says Stegall of Kershaw's project. "Up to that point, Sammy had never recorded one of my songs. But [Mercury Nashville President] Luke Lewis said, 'You've got to play this for Sammy.' And Sammy loved it."

Stegall also co-wrote "I Do (Cherish You)" with Hill, a song recorded by Mark Wills; "I Could Make A Living Out Of Loving You," a hit for Clay Walker; and "Don't Rock The Jukebox," co-written with Jackson.

A native of Wichita Falls, Texas, Stegall came from a musical family—his father played steel guitar for Johnny Horton, providing the impetus for Stegall to pick up the guitar. Stegall, however, alternated between country and rock, ending up in a rock band in his early teens before moving on to folk and gospel during his high school years.

With the urging of Kris Kristofferson, Stegall moved to Nashville in 1978 to try his hand at songwriting.

His first hit, "Sexy Eyes," recorded by Dr. Hook, was followed by Al Jarreau's "We're In This Love Together" and Mickey Gilley's "Lonely Nights," among others.

"When I first came to town, the thought of a guy writing pop songs in Nashville was unheard of," Stegall remembers. "The first two records I had cuts on were pop records. I thought, 'This isn't so hard.' But it took five or six years of not getting any more cuts for me to realize how remarkable that was."

Stegall also forged a performing career for Capitol and Epic in the '80s, leading to his nomination, in 1985, as top new male vocalist at the Academy of Country Music Awards. Stegall's performing career, however, hit an impasse, so he decided to concentrate on songwriting and producing.

Linking up with an unknown lounge singer in Nashville, Randy Travis, Stegall co-produced two tracks on Travis' Warner Bros. debut, "Storms Of Life," including a song that has become staple in Travis' repertoire, "On The Other Hand." Then came Stegall's string of hits with Jackson, a collaboration that has lasted for nearly a decade.

Flushed with that success, Stegall returned to the studio to record an album for Mercury Nashville, "Passages," released in 1994, that chronicled the changes in his life, including his divorce. After Lewis heard the tapes, he convinced Stegall to join the company in an executive role. Even though his production and executive duties take up much of his time, Stegall intends to keep making solo albums.

"I'm in a much better place emotionally than I was two or three years ago," Stegall explains. "So, the next album will have more love songs on it. It's much more positive, but I needed that other experience to get it out of my system."

(Continued on next page)



Pete Waterman at his PWL studio, behind the AMS/Neve Libra console.

other digital mixers that carried a base price that ballooned once Waterman factored in accessories.

Waterman recalls, "I went to AMS Neve and said, 'This is what I want, but I don't want any nonsense about the price.' They said, 'Here's the Libra, that's the package.' I've never regretted that decision."

**ALTHOUGH ARGYLE**, N.Y.-based Sweetfish Recording Studios closed its doors as a commercial facility in late 1998, the studio has evolved into



**Crow Learns To Fly.** Rockers Tom Petty and Sheryl Crow crossed paths recently while working on separate projects at the Village in Los Angeles. Petty was working on an upcoming solo project co-produced by him, Rick Rubin, and Mike Campbell of Petty's Heartbreakers. Crow, meanwhile, was producing a solo album for Stevie Nicks. Shown, from left, are keyboardist Benmont Tench, Petty, and Crow.

## COUNTRY'S STEGALL COVERS ALL BASES

*(Continued from preceding page)*

In addition to discs by Clark, Ker-shaw, Billy Ray Cyrus, and Neal Coty, Stegall signed guitarist Brent Mason to Mercury Nashville. Stegall also acted as executive producer on Mason's 1997 set, "Hot Wired," which demonstrates Mason's ability to play Jerry Reed-styled country picking to Jeff Beck-derived rock/jazz fusion.

"Nobody knew that Brent could play jazz like that," says Stegall of Mason, one of Nashville's most in-demand ses-

sion players. "Brent had played guitar on the road with me back when I was an artist on Epic Records. I thought, 'Boy, it would be great for the rest of the world to hear what this guy can do.'"

Stegall's deal with Mercury, however, still allows him to work with Jackson, a partnership that has resulted in such radio staples as "Chattahoochee," "Midnight In Montgomery," and "Mercury Blues."

An inveterate songwriter, Stegall owns a demo studio to flesh out his ideas. Even so, he still takes a minimalist approach to the recording process.

"I built a mix room and put in an SSL console, so now I have the luxury of using this massive SSL console to mix my demos," he says. "But even then, my songs are still sketched out a boombox or onto a mono tape recorder," he adds with a laugh.

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WE'RE PROUD TO BE PART OF THE MUSIC

## Di Persia Celebrates Miami's Rise By Opening Room With OceanVu

BY DAN DALEY

MIAMI—Studio entrepreneur Victor Di Persia believes this city is fulfilling its promise as a worldwide recording center for genres well beyond its core of Latin music.

"There is a lot of potential in this market—not just for Latin music but for everything," he says. "I've always believed that, and I think what just happened shows that it's true."

Di Persia is referring to the recent acquisition of the legendary Miami studio Criteria by New York powerhouse the Hit Factory (Billboard, Jan. 30). While the deal engendered initial concern among a few Miami-area studios—some of which viewed the Hit Factory's arrival as an invasion with enough firepower to conquer regional market share—most, including Di Persia, now see the move as one that will raise the bar in Miami for all studios and bring in a lot of work that otherwise would have stayed in New York or elsewhere.

"The Latin market didn't really exist on anything near this level 10 years ago," Di Persia says. "That's made a huge difference in the studio business here. Now this sale of Criteria is going to make Miami even more of a major music center. I think only good can come of it. If your studio is good, and your service level is high, then [Hit Factory's arrival] is actually going to help."

A native of Rome who came to the U.S. in 1980 with a dream of becoming a successful recording engineer and producer, Di Persia had his dream realized in true Horatio Alger fashion since settling in Miami 19 years ago. As an engineer, Di Persia has impeccable credits, including work with Arturo Sandoval, Celia

Cruz, Manola Tena, jazz flutist Nestor Torres, and torchy Argentinian vocalist Sandro. His production career is also burgeoning; he has co-produced material with such artists as Shakira and several up-and-coming acts.

In January, Di Persia opened OceanVu, the second studio he has owned by that name and the largest he has attempted thus far. Intended as both a base for his production career and as a conventional for-hire facility, OceanVu sports a 56-fader Euphonix CS3000 console and a design by rising Miami design star John Arthur.

OceanVu's main studio is 22 feet by 33 feet, with a rectangular air lock serving as both a 10-by-15-foot isolation booth and an alternate entrance to the control room. A 15-by-10-foot machine room (which could also double as an iso, if necessary) follows the main iso booth along the same wall.

Acoustical cloud panels hover near the room's portals. They partially deaden what is a remarkably live space, which is designed to keep the sessions intimate while holding the five- to seven-person bands that typically record Latino music.

Arthur notes that the recording studio and the iso booth "were intended to be percussive spaces but controllable spaces" using the clouds and movable acoustical panels.

"The [26-by-24-foot] control room is based on a distributed-acoustics design," he adds. "You control the hot and cold spots with a balance of absorption and reflection, soft and hard surfaces. But we designed it in such a way that Victor can add diffusion later if he feels it's necessary."

Technologically, OceanVu is a mix of high- and low-end gear, based on Di Persia's personal predilections. An unabashed devotee of modular digital multitracks, Di Persia still uses Alesis Adats as his primary recording medium, running four Alesis M20s along with four original Adats from his previous studio. He

*'There is a lot of potential in this market—not just for Latin music but for everything. I've always believed that'*

likes the Adats' sound and convenience, but he also notes that his technical background—he worked for three years as a console and tape-deck technician for MCI—helped him overcome the format's inherent fragility.

"I can take these things apart and put them back together again blindfolded," he says. His four original Adats now have 4,500 hours of use time each, and they all run flawlessly, he says.

Another remnant from the previous studio is Di Persia's preference for inexpensive outboard gear. He has a Lexicon 480L and a few other high-end pieces, but his racks are mainly filled with Alesis Microverbs, Lexicon LP half-space units, and other less-than-pricey units. It's part of a pragmatic parsimony that Di Persia brings to the business of studio ownership.

"If you're only using certain expensive pieces of equipment occasionally, it makes more sense to rent them and invest the money in the studio in other ways," he explains. "Besides, the Microverb is cheap—\$150—and gives you a cool distortion that you can't get out of a high-end piece."

The high end is represented by the Euphonix CS3000 console, which he said he chose mainly for its automation, though he also likes its sound and the way it looks in the room.

"I like that I can automate everything, right down to the EQ," he says. "That's very practical for a one-room studio, because you can switch between sessions quickly and still retain the information from interrupted sessions. When [artists] come back in, you hit a switch, and they can pick up exactly where they left off. It's also a great production tool, especially for the way that Latin music is changing, mixing salsa and

rock in the same song. You can switch between radically different EQs right on the downbeat and at the same time do mutes and other automation moves."

Like other engineers, Di Persia admits he was initially intimidated by the CS3000's learning curve. However, he says, he tackled it because he loved the idea of the challenge and has come to prefer its multiple-layer design.

"The training was very good, and once you get used to the soft knobs, you realize that this is the way the future is going, so you better get used to it now," he says.

As for that future, Di Persia says that Miami is on the cusp of becoming what many had predicted it would be when Latino records began to make inroads in U.S. sales. He notes that this year's Grammy Awards have seven Latin categories, compared with the previous two.

Di Persia believes Miami can regain the glory it had in the '70s, when artists from Eric Clapton to the Eagles to the Bee Gees made it their artistic home and turned out landmark records, mostly out of Criteria.

"This is such a great place for making music," he says. "I always knew it. I'm glad the people in New York agree."

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 6, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	...BABY ONE MORE TIME Britney Spears/ Max Martin, Rami (Jive)	NOBODY'S SUPPOSED TO BE HERE Deborah Cox/ A. Crawford, M. Jordan (Arista)	STAND BESIDE ME Jo Dee Messina/ B. Gallimore, T. McGraw (Curb)	TURN THE PAGE Metallica/ Bob Rock, James Het- field, Lars Ulrich (Elektra)	LULLABY Shawn Mullins/ S. Mullins (SMG/Columbia)
RECORDING STUDIO(S) Engineer(s)	CHEIRON STUDIOS (Stockholm, Sweden) Max Martin, Rami	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalino	LOUD RECORDING (Nashville, TN) Marty Williams	THE PLANT (Sausalito, CA) Randy Staub, Kent Matcke	ORPHAN/SOUTHERN LIVING (Atlanta, GA) Glenn Matullo
RECORDING CONSOLE(S)	Euphonix 3000	SSL 6056G	SSL 4000E/G	SSL 4064G	Mackie VLZ 24X4/DDA DMR 12
RECORDER(S)	Sony APR 24	Studer 800	Mitsubishi X850	Mitsubishi X850	Protools/Tascam DA88
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	BASF 468/Quantegy 467	Hard Disk/Quantegy DA8
MIX DOWN STUDIO(S) Engineer(s)	CHEIRON STUDIOS (Stockholm, Sweden) Max Martin, Rami	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalino	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	THE PLANT (Sausalito, CA) Randy Staub	ENCORE (Los Angeles, CA) Tom Lord-Alge
CONSOLE(S)	Euphonix 3000	SSL 6056G	SSL 4000E/G	SSL 4064G	SSL 4056G
RECORDER(S)	Sony APR 24	Studer 800	Mitsubishi X850	Sony 3348	Protools
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy 467	Hard Disk
MASTERING Engineer	STERLING SOUND Tom Coyne	MASTERDISK Tony Dawsey	MASTERING LAB Doug Sax	STERLING SOUND George Marino	MASTERDISK Scott Hull
CD/CASSETTE MANUFACTURER	BMG	UNI	WEA	WEA	Sony

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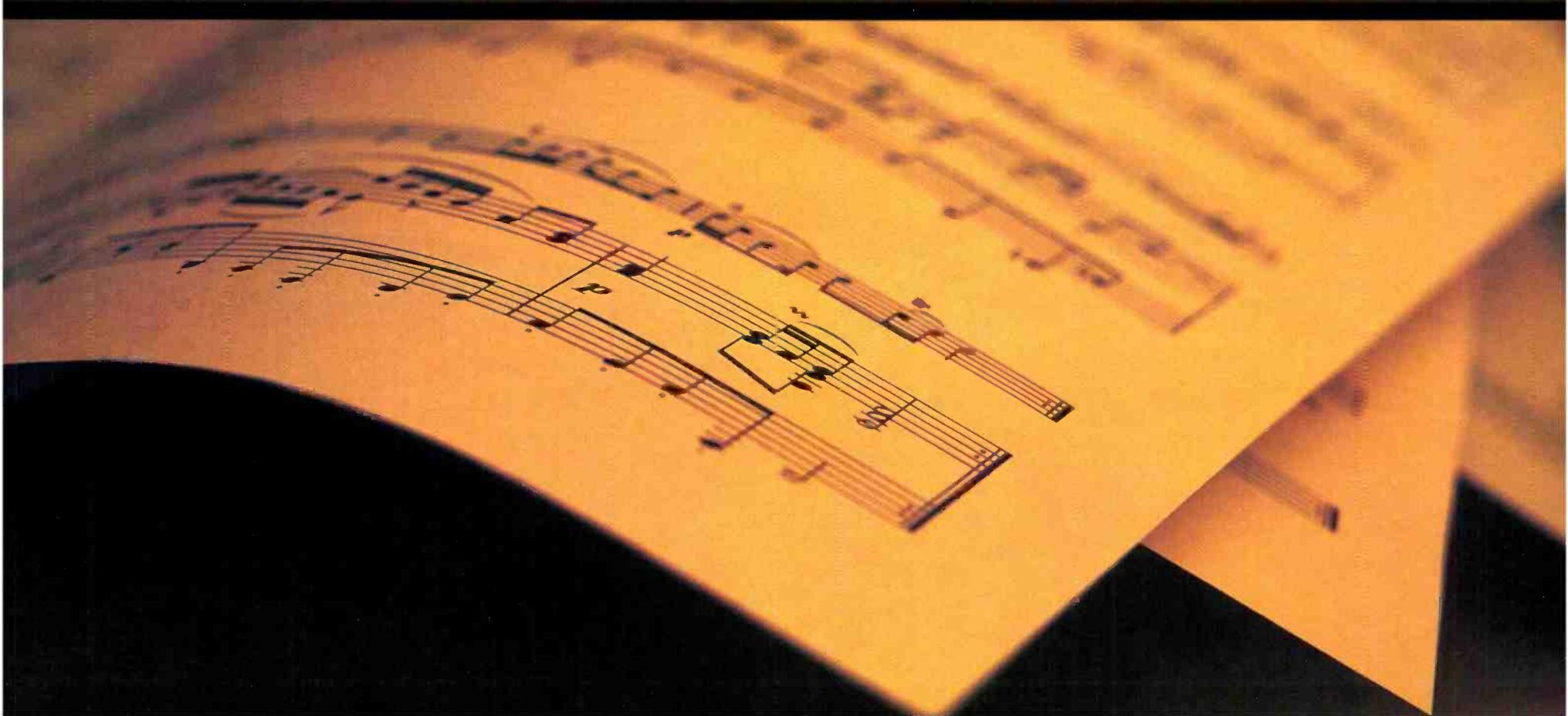
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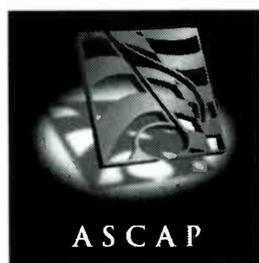
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# doing the "rights" thing for COMPOSERS, AUTHORS and publishers

## ASCAP Celebrates Its 85th Anniversary By Continuing To Focus On Members And Look Ahead

by jim bessman

An organization created and controlled by its songwriters and publishers, the 85-year-old American Society of Composers, Authors and Publishers (ASCAP) is probably best-defined by its members and membership functions.

"It's an organization of the Gershwins and Porters and Berlins, along with the Sean 'Puffy' Combs, the Hendrixes, the Morissettes, the Garth Brooks," says Todd Brabec, ASCAP's senior VP and director of membership. "It's a fascinating organization with a wide diversity of members."

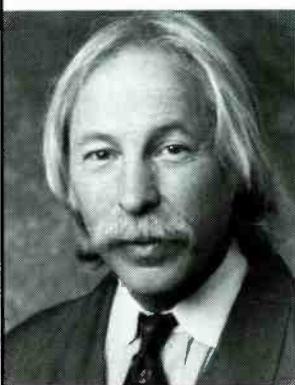
In large part, ASCAP's luminous membership roster can be attributed to its longstanding tradition of member development. Through workshops, showcases, panels and numerous other programs and events, the Society continuously strives to educate its new members about the many aspects of the music business.

"Our primary job is dealing with members—especially getting new writers to join—and reaching out to them in helping them launch their careers and solve any problems they might face along the way," says Brabec, who instituted ASCAP's membership department when he arrived at the Society in 1971. Initially, membership offices were set up in New York, Los Angeles and Nashville. Since then, the department has expanded greatly—first with the opening of a London office representing the U.K. and Europe, and, most recently, with offices in Atlanta, Chicago and Puerto Rico, as well as a branch in Miami dealing primarily with the Latin music genre.

"We hold conferences, travel to see new talent and work with members outside the cities where our main offices are," says Brabec. "There's so much repertory out there, and good writers and artists can come from anywhere. So, in addition to the extensive travel by our membership reps and sponsoring conferences in other areas of the country, we opened these smaller offices with full-time staffs to deal with those cities and surrounding states."



Al Wallace



Todd Brabec

### GROWTH SPURT

ASCAP's membership outreach is largely credited with the Society's extraordinary growth record over the past 30 years, Brabec notes.

"When I started at ASCAP, we had 20% of the pop charts, 10% of R&B and 10% of country," he says. "Now, we're over 74% of the Hot 100, 79% of R&B and 55% country. So, looking at the charts, our growth is unbelievable."

"In the '50s and '60s, ASCAP was seen as an older organization not particularly responsive to new music. You can see we've made the extra effort in our outreach programs, including the new membership departments and increased staffing. Once people became aware of us and learned how we paid, we drew a lot of new members. It's one of the most phenomenal success stories in the music industry in the last 50 years. I tell people about these figures, and they're totally shocked!"

Other areas responsible for ASCAP's skyrocketing growth curve, adds Brabec, include ASCAP's success in the film and TV arenas—both in the U.S. and overseas—and its foreign repertoire. "This includes such tremendous films as 'Titanic,'" he says, "and also such top-rated TV shows as 'Seinfeld' and 'ER,' and the biggest syndicated programs in 'Xena,' 'Hercules,' 'Baywatch' and 'Star Trek: The Next Generation.' The foreign area, too, is extremely important, because of the tremendous amount of money coming to our members from overseas performances of their work. And, equally significant, is our collecting for members of foreign societies who license through ASCAP in the U.S., like Elvis Costello, or in films, like Ennio Morricone."

For established and budding songwriters alike, ASCAP offers an array of member benefits, starting with its Member Card program, which includes health, dental, life, instrument, equipment, studio-liability and tour insurance, as well as a credit union, an investment program and discounts on musical accessories, airline fares and car rentals. Educational workshops and high-profile showcases are also available to further members' career advancement.

### A STEP AHEAD

ASCAP also uses its Web site to disseminate information about its events. Brabec notes that the Society tries hard to stay on top of the challenges posed by the new media, both to protect members' copyrights and to track their performances.

"One of the most remarkable things about ASCAP is that an organization with such an incredible history is constantly updating and enhancing itself," notes James Newton Howard, an ASCAP film composer whose notable credits include "Pretty Woman," "The Fugitive" and "The Prince Of Tides." "As a composer, it gives me a great deal of comfort to know that whatever is on the horizon—whether it's a rapidly advancing technology, the latest copyright issues facing Congress or a fast-breaking musical trend—ASCAP is on top of it, and looking out for my best interests."

Other ASCAP membership benefits include its magazine, *Playback*, and, most recently, "The ASCAP Ear" CD series, which compiles and distributes cuts by a wide range of emerging ASCAP artists to 7,500 music-industry professionals. Volume 1 included such critically acclaimed singer/songwriters as Jonatha Brooke and Martin Sexton and writer-producer Warrryn Campbell, whose tracks have been recorded

*Continued on page A-40*

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AS TIME GOES BY

# ASCAP Marks 85 Years Of MUSICAL MILESTONES

## 1910s

**OCTOBER 1913:** A group of nine composers, songwriters and music publishers, led by Victor Herbert, meet at Luchow's Restaurant in Manhattan to discuss forming a performing-rights society.

**FEB. 13, 1914:** A meeting of more than 100 leaders takes place, resulting in the official formation of ASCAP. Members who joined in 1914 include John Philip Sousa, Irving Berlin, Jerome Kern, George M. Cohan and James Weldon Johnson. The tradition of ASCAP membership meetings each year, open to all members, continues with annual meetings in New York, Los Angeles and Nashville.

**OCTOBER 1914:** Rectors Restaurant of Manhattan becomes ASCAP's first licensee.



A 1916 photo shows Oscar Hammerstein (at piano) surrounded by ASCAP members (from left) Jerome Kern, Louis A. Hirsch, A. Baldwin Sloane, Rudolf Friml, Alfred Robyn, Gustave Kerker, Hugo Felix, John Philip Sousa, Lesley Stewart, Raymond Hubbell, John Golden, Silvio Hein and Irving Berlin.

**MARCH 1917:** The U.S. Supreme Court unanimously rules for ASCAP in *Herbert v. Shanley's (Restaurant)*, giving ASCAP the legal backing to pursue licensing of music users.

**1919:** ASCAP and PRS (Britain's Performing Right Society) sign the first agreement for representation of ASCAP members abroad. ASCAP members are represented in nearly 90 countries worldwide.

## 1920s

**NEW ASCAP MEMBERS** include George and Ira Gershwin, Lorenz Hart, Richard Rodgers, Oscar Hammerstein II, W.C. Handy, Fred Rose, Sammy Fain, Howard Dietz, Dorothy Fields, Hoagy Carmichael, Jimmy McHugh, Harry Warren and Vincent Youmans.

**1921:** ASCAP makes first royalty distribution to writers and publishers.

**1923:** ASCAP begins licensing radio stations.

*Continued on page A-8*

# Q&A With Marilyn Bergman

## The ASCAP President Gives Back To The Organization That Has Given Composers, Authors And Publishers So Much

BY JIM BESSMAN

**M**arilyn Bergman has been president and chairman of the board of the American Society of Composers, Authors and Publishers (ASCAP) since 1994. She is, of course, an immensely successful songwriter in her own right. The husband-and-wife lyric-writing team of Alan and Marilyn Bergman has been awarded Academy Awards and Grammys for such songs as "The Way We Were," "The Windmills Of Your Mind" and "You Don't Bring Me Flowers," as well as the score to "Yentl." On the occasion of ASCAP's 85th anniversary, Bergman shared her thoughts on the organization's past, present and, most importantly, future.



Marilyn Bergman

**You've headed ASCAP now for five years. What does it mean to you?**

It comes under the heading of giving back. I've had and am having a very charmed life—not just as a songwriter, but as one who's been able to work with her husband and hear our songs performed by some of the most gifted artists and best conductors in the world. ASCAP protects our rights and enables us to do what we do and live from what we do, so I had a lot of things to consider when they asked me if I would run for president—like living in California and still being an active writer. But I felt a responsibility and that I had specific resources that I could bring to the position, particularly an understanding of the way the legislative picture works—at a most challenging time, as we all become more knowledgeable about that nexus between creative rights and the legislative process. So I felt it was something I should do.

**From your perspective, what is it about ASCAP that makes it so special?**

It's unique in that it's a members' organization, created by writers and publishers and still controlled by writers and publishers. And there's an umbilical connection between the board of directors—24 writers and publishers who are elected by the membership for two-year terms—

and the copyrights. So, when we sit around at the table and talk about issues affecting writers and publishers, there's no wall between us and the copyright. We talk about our work, and nothing is secondhand, as might be the case within a corporate structure, for example.

**What is the board's function, and how does the organization operate?**

It makes all the decisions on policy and the direction of the Society, and the way the Society relates to its members and foreign counterparts with whom we share reciprocal agreements—as well as the government that legislates how we operate. Then the management staff—headed by the CEO—runs the business. Everything's in the sunshine: Our books are open; all our operations are visible and open to

inspection. We have annual membership meetings in New York, Los Angeles and Nashville, in which our members have a voice and a vote. Any changes made in the bylaws have to be approved by the 80,000-strong membership-at-large, and there's also a board of review to deal with any serious member complaints or issues.

**You mentioned your understanding of the legislative picture and hinted at the challenges that are now faced in that arena.**

Yes. We have to keep constant vigilance to make sure copyright laws are abided by and that nothing happens to erode them. We went through a few minefields this past year with the Copyright Extension Act. Passage of the term extension was great, because it brings our rights into harmony with the rest of the world, where copyrights

are protected for 70 years after the death of the creator. Ours were only protected for 50 years, so there were 20 years where our work was unprotected abroad, whereas foreign copyrights were protected here for that additional 20 years. So it was essential that we extended our laws the additional 20 years, and we were able to save all those pre-

*Continued on page A-28*



Alan and Marilyn Bergman and Marvin Hamlisch were awarded the 1973 Best-Song Oscar for "The Way We Were."

# ASCAP

SETTING THE STANDARDS FOR 85 YEARS

With Appreciation and Congratulations,

*Fully Devoted*





**AS TIME GOES BY**  
Continued from page A-6



At a 1936 Congressional hearing on copyright were (from left) Rudy Vallee, Irving Berlin, George Gershwin and ASCAP president Gene Buck.

## 1930s

**NEW MEMBERS INCLUDE** Harold Arlen, Louis Armstrong, Duke Ellington, Johnny Mercer, Frank Loesser, Jimmie Rodgers, Fats Waller, Gene Autry, Cole Porter, Yip Harburg, Sammy Cahn, James Van Heusen, Franz Waxman, Alfred Newman, Arthur Schwartz, William Grant Still, Burton Lane, Morton Gould, Jelly Roll Morton and Jule Styne.

**1934:** The first Oscar for Best Song is awarded to ASCAP members Con Conrad and Herb Magidson for "The Continental" from the film "The Gay Divorcee."



Cab Calloway (left), who joined ASCAP in 1942, was honored with the first ASCAP "Duke" Award in 1988. Aaron Copland (right) became a member in 1946.

## 1940s

**NEW MEMBERS INCLUDE** Count Basie, Cab Calloway, Aaron Copland, Benny Carter, Erich Korngold, Igor Stravinsky, Frederick Loewe, Peggy Lee, Alex North, Betty Comden, Adolph Green and Leonard Bernstein.

**1941:** ASCAP begins licensing a new medium: television.

**1949:** The first Tony award for music goes to Cole Porter for "Kiss Me Kate."

## 1950s

**NEW MEMBERS INCLUDE** Henry Mancini, Dizzy Gillespie, Elmer Bernstein, John Cage, Marvin Hamlisch, Jon Hendricks, Tito Puente, Andre Previn, Alan Bergman, Burt Bacharach, Charles Strouse, Stephen Sondheim and Horace Silver.

**1954:** ASCAP member Walter Schumann receives the first Emmy in music, for "Dragnet."

Continued on page A-10

# Both Sides Now

# ASCAP WORKS SIDE BY SIDE WITH LICENSEES FOR A WIN-WIN SITUATION

BY STEVE TRAIMAN

**A**SCAP is redefining its relationship with our licensees to build an appreciation of the value our music brings to their businesses," emphasizes CEO John LoFrumento.

"Too much time has been spent in the past on confrontation rather than on partnership, but we want to encourage them to use more of our members' music. This new relationship will ultimately ensure the financial success of not only our members but also the licensees."

Key executives responsible for this vital shift in licensing strategy and tactics include Vincent Candilora, senior VP, director of licensing in Nashville; Marc Morgenstern, senior VP, strategic planning and new media; and Philip Crosland, who joined ASCAP early last year as VP of marketing.

### YEAR OF THE CUSTOMER

"We've tagged 1999 as 'the year of the customer,'" says Crosland. "We're marketing to the customer in a different way and telling our 300-plus licensing representatives to look at those who license our music as partners in the use of our music. We should educate them on the value our music adds to their business."

A key element of the new program is the new ASCAP Customer Card, which debuted in January. It includes such significant discount benefits to the licensee as business services, travel, retail, financial and insurance. Input on the program came from licensees' comments to their ASCAP representatives, Crosland notes.

With a priority to get its customers to look at ASCAP as a resource, Crosland uses an example of a test program with the American Federation of Musicians. "When a new club opens, or an existing night spot or restaurant wants live music, they'll be able to go online to ASCAP for help in filling their music needs," Crosland explains.

Another new program will include co-op advertising with ASCAP restaurant and club licensees in local city publications, such as *See* or *Where*, circulated to hotels and other high-traffic locations. "The ads would use ASCAP as the credible source for who has the best blues in Memphis or the best jazz in New Orleans, for example," Crosland says.

Candilora paints a broad overview of the massive ASCAP customer base to whom the new partnership program is directed: Broadcast includes radio, network and local TV, cable and digital services. New media includes Internet music services. Background music includes such services as Muzak, AEI and DMX via satellite. General licensing covers all non-broadcast areas, such as restaurants, nightclubs, bars and taverns, hotels, airlines, theme parks, colleges and

universities, and concert promoters, among others.

### BROADCAST PARTNERSHIPS

Looking at the different broadcast markets, Candilora sees a lot of opportunities for ASCAP partnerships. In radio, for example, with perhaps a half-dozen radio-network owners of 450-plus stations in the not-distant future, approaches already have been made for joint promotions at stations or co-sponsored events. "At the National Assn. of Broadcasters convention, we've co-sponsored the Crystal or Marconi Awards in the past," Candilora notes. "Additionally, we want to provide ASCAP talent for annual meetings of major radio groups, with a growing demand for many of our newer artist/writer members."

With the endurance of more syndicated shows, local TV outlets are a lot stronger today. "Rather than a blanket license, under which a station pays for unlimited use of music in all programs, they can benefit from a per-program license, under which they pay only for ASCAP music on that program," Candilora explains.

In cable, ASCAP has tried to negotiate with the National Cable TV Assn. for a fair and reasonable rate for some years. The industry has been paying an interim rate until an anticipated rate-court proceeding this fall. "As the industry continues to gain more viewers, we expect a tiered rate schedule will be adopted, based on the degree of music used by each cable network," Candilora says.

"The Internet and other new-media areas have seen tremendous growth for us in the last two years," Crosland says. "Although it's a relatively small base, revenues doubled in 1997 and tripled in 1998."

ASCAP set up a three-tiered rate schedule, based on either a World Wide Web site's revenue or expense base, starting with a modest fee of \$250 a year for a lower-expense site. Crosland explains, "While the basic Internet philosophy is that 'everything is free,' we want them to understand that copyrighted music is intellectual property, and it can enhance or differentiate any site."

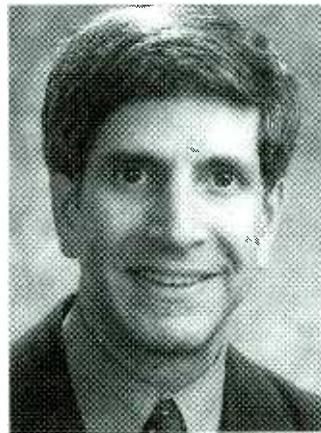
New media is Morgenstern's bailiwick, and he notes, "We have hundreds of sites licensed already and were the first society to distribute Internet revenues to its members. The Web community is recognizing that it has to compensate owners of music, and our license approach emphasizes that we want to grow our revenues as they grow theirs. We are trying very hard to build relationships for the long haul, and change is the only thing we can count on with the Web."

Noting that ASCAP has continually been out front in the technology area, Morgenstern points to the ASCAP RateCalc program that meets the Web community where it lives. "Any site owner can plug in all the factors of its operation related to music to see which rate best fits for it to

Continued on page A-30



Vincent Candilora



Marc Morgenstern

85 years, and still delivering.



Happy birthday, ASCAP, from Martin Bandier and everyone else at EMI Music Publishing.



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**AS TIME GOES BY**  
Continued from page A-8

**1958:** The first Song Of The Year Grammy is presented to Domenico Modugno (SIAE) for "Volare." The song is licensed in the U.S. through ASCAP.

**1959:** The first Gold Record Award by the Recording Industry Association of America is presented to ASCAP members Paul Vance and Lee Pockriss for "Catch A Falling Star."



The Grateful Dead joined ASCAP in 1969.

## 1960s

**NEW MEMBERS INCLUDE** Carly Simon, Janis Joplin, Steve Miller, Jimi Hendrix, John Denver, the Doors, the Band, the Grateful Dead, Quincy Jones, Reverend Gary Davis, Jerry Leiber, Mike Stoller, Philip Glass, Bob Seger, John Corigliano, Jimmy Webb, Stephen Schwartz and Jerry Herman.

**1961:** ASCAP opens a membership office in Los Angeles.

**1961:** Two of the first three Country Music Hall Of Fame inductees are ASCAP members: Jimmie Rodgers and Fred Rose.

**1963:** ASCAP opens a membership office in Nashville.



Bruce Springsteen became a member in 1973.

## 1970s

**NEW MEMBERS INCLUDE** Stevie Wonder, Smokey Robinson, Jose Feliciano, Mark Isham, Howard Ashman, Alf Clausen, Neil Young, Bonnie Raitt, John Fogerty, Rod Stewart, Bruce Broughton, Bob Marley, Andrae Crouch, Bernie Taupin, Amy Grant, Bruce Springsteen, Marvin Gaye, Chicago, Nick Ashford & Valerie Simpson, Kiss, Berry Gordy, the Isley Brothers and Earth, Wind & Fire.

Continued on page A-12

# Q&A WITH JOHN LOFRUMENTO

## The ASCAP CEO Focuses On The Future And Cutting-Edge Technology

by doug reece

**S**ince being named CEO of the American Society of Composers, Authors & Publishers (ASCAP) in February 1997, John LoFrumento has been at the helm of some of the most progressive and dramatic changes in the organization's 85-year history. New technologies, legislative issues and the increasing complexity and opportunity born of international licensing are a few of the topics on the CEO's mind as ASCAP enters 1999. Here, LoFrumento takes time out to contemplate ASCAP 2000 and beyond.

**This is an opportune moment for us to be talking about the future of ASCAP, given the millennium turnover and all the changes the industry seems to be grappling with in terms of the digital world. Organizations like ASCAP and the people you represent are probably in as volatile and exciting a position as anyone. From your vantage point, what are some of the main tenets for not only existing, but thriving in this new age?**

Performing-rights organizations in the future will be challenged as never before. As far as ASCAP is concerned, we will participate fully in the new technologies that have been and will be developed. We are preparing ourselves to handle increasing performance volumes in our surveys, especially those performances that result from licensing the use of music on the Web. Throughout, we will continue to use technology and the efficiencies that come from such technologies to increase services to our members and to maintain control of our costs. And, most of all, ASCAP will continue to proactively educate our customers, legislators and the public at large as to the value of intellectual property. This includes demonstrating to our customers that the use of music does indeed equate to a growth in their own profits.

**You're alluding to legislation passed in 1998 that excludes certain merchants and restaurant owners from paying licensing fees to PROs. Let's talk about what's going on in that area and how that is going to affect ASCAP in coming years.**

That legislation, which is embodied in the Fairness in Music Licensing Amendment, is harmful to the livelihoods of our members because, first and foremost, it establishes the principle that there are public performances of our members' works in commercial establishments that do not have to pay. Second, it will have an immediate impact on royalties that will be distributed by ASCAP. At this point, the impact of this Amendment will cost our members millions of dollars each year. Other PROs in the United States will likewise see reductions in their collections from food-service establishments and retail stores.

Music not only contributes, but even sets the ambience of restaurants and retail stores that utilize it. For instance, in a retail establishment, the right music will literally encourage customers to tarry longer.

The 1998 legislation in the form of the Sonny Bono Term Extension Act will have a positive impact on ASCAP members, because it extends the copyright another 20 years. ASCAP has the largest repertory in the world and includes catalogs from such legendary songwriters as Irving Berlin,

Duke Ellington and Leonard Bernstein. Prior to this extension of copyright, American creators would have run the risk of not being paid by foreign rights societies who enjoyed copyright terms 20 years longer than in the U.S.

**What sort of partnerships and alliances are you making to ensure that ASCAP keeps flexible?**

ASCAP has always been forward-thinking in its strategy. Therefore, we have already begun fostering strategic alliances that will benefit our members. For instance, ASCAP is a founding member of CISAC's CIS (Common Information System) Initiative. CIS, which has been in development over the last several years, will set the rules and standards that permit intellectual societies to electronically interact with one another in the new digital universe.

Similarly, the digital universe will result in an exponential increase in the number of transactions that each PRO must handle in the future. We believe that this, along with the onset of musical performances via the Web, provides PROs with an opportunity to avoid redundancies in their back-office operations and join together in developing new technologies that will respond to

the changing musical landscape.

In this regard, ASCAP has already taken the lead and has joined with technology companies to develop solutions prompted by musical performances on the Internet. For instance, through a novel joint-venture with Cyveillance, we have developed the new EZ-Seeker technology, which permits the online prospecting of music and the licensing of Web sites, as well as the identification of specific musical works streamed on the Internet. In fact, we recently demonstrated EZ-Seeker to foreign societies at the CISAC World Congress and received a tremendous response.

**Talking about the need for uniformity and a singular platform reminds me what RIAA and other trade organizations and companies are hoping to accomplish through the recently announced Secure Digital Music Initiative (SDMI). Part of the motivation behind solidarity, however, could be just as much about perceived threat as it is about opportunity.**

**Do you think, that, to a certain degree, PROs will have to concede something to the pirate market? How do you feel about the negative things technology has wrought, and how do you defend against that?**

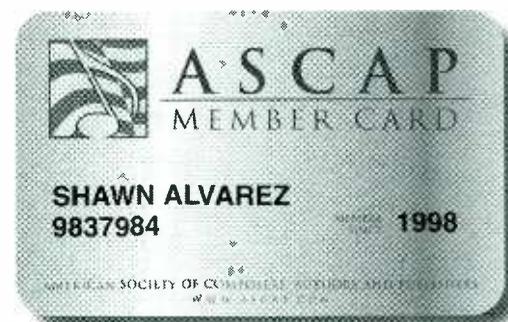
From our perspective, new technologies are often opportunities for growth. As such, they present their own set of challenges. We, however, will not give in to piracy in any form. It is important not to lose sight of the fact that, in meeting the new challenges of emerging technology, you have to begin by building an enforceable security system in cooperation with other rights organizations and constantly update it. We are ever-vigilant when it comes to the potential theft of our members' works.

In regard to SDMI, we have had a preliminary discussion

Continued on page A-30



John LoFrumento



ACCORDING TO JOHN (JEFF BILES • EDWIN BUNTON • JASON HOARD • SCOTT JOHNSON • JOHN WALLER) • BADLANDS (GREG CHAISSON • RAY GILLEN • JAKE LEE • ERIC MESINGER) • ERYKAH BADU • BAKA BOYS (ERIC VIDAL • NICK VIDAL) • LUCIO BATTISTI • BLAKE BAXTER • BECK • ANTHONY BEST • SEAN BRYANT • PEABO BRYSON • BUILT TO SPILL (DOUG MARTSCH) • JOHNNY BUCKLE (MARTIN E. WAFFY • E. W. R. • CHRISTOPHER CROSS • COWBOY JUNKIES (MARGO TIMMINS • MICHAEL TIMMINS • PETER TIMMINS) • CYPRESS HILL (LOUIS MARIO FREEZE • SENEN REYES) • DERYL DODD • FAZE (PRINCETON GUYBY • EDWARD ENSON • WAYNE MORRISON • ROBERT WRIEY) • FOREST FOR THE TREES (PATRICIA QUIDRY • ANTONIO MARTINEZ • CARL STEPHENSON • LYNN WALDROP) • EDGARDO 'EL GENERAL' FRANCO • FREE (ROBERT BRADFORD) • FUNKDOOBIEST (RALPH M. ... DOUGALL • JENNIFER TURNER • JUAN GABRIEL • GODHEADSILO (DANIEL HAUGH • MICHAEL KUNKA) • GWAR (MICHAEL DERKS • DAVE MUSSELL • BRAD ROBERTS • WILLIAM DEWEY ROWELL) • HIGH CALIBER (MORRIS HICKS • TRISHA HICKS • DENNIS PARKER • RAY WESTMORELAND • TAMMY WESTMORELAND) • ILE ... JOHNNY JACKSON • JAZZYFATNASTEES (MERCEDES MARTINEZ) • JUDE • FRANKIE KNUCKLES • RHETT LAWRENCE • ... LENZ • CLARK STILES) • JOHNNY MACRAE • BARRY MANLOW • KYLE MATTHEWS • MC LYTE • MEZZOFORTE • MOBB DEEP (MARTINA) • MULTIMUSE MUSIC • THE NORMALS (CLAYTON MONROE DAILY • MARK ANDREW LOCKETT • ANDREW OSENGA) • OVER THE RHINE (KARIN BERQUIST • LINFORD DETWEILER) • MALIK PENDLETON • PRAIRIE OYSTER (JOAN BESEN • RUSSELL DECARL ... NICK SALOMAN • SANCTUARY (SEAN BLOSL • DAVE BUDBILL • WARREL DANE • LENNY RUTLEDGE) • ... SANDSTROM • OZ SCAGGS • GNA SCHOCK • MANUEL SEAL • MICHAEL SIMEBELLO • ... HAMBLEN • ... OF HAYES ST. MUSIC CATALOGUE • BILLY SMILEY • 10,000 MANIACS (JEROME AUGUSTYNIAK • ROBERT BUCK • STEVE GUSTAFSON • JOHN LOMBARDO) • ... 38 SPECIAL • TRAUMA UNIT (KEVIN PEREZ • TONY PEREZ) • THRUSH HERMIT (ROB BENVIE • CLIF ... AN MCGETTIGAN/JOEL PLASKETT) • TYRESE • UNCLE ARTIE ... DANCE SQUAD (ERNST DEVREEDE • IAN TILON ... EN (EDITIONS SUNSET PUBLISHING) • JANE WIEDLIN • WU-TANG CLAN (GARY GRICE)

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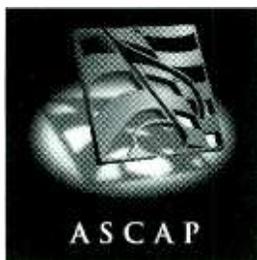
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**AS TIME GOES BY**  
Continued from page A-10

**1976:** The ASCAP Foundation is established to encourage and support charitable and educational programs in the field of music.

**1976:** Revised U.S. Copyright Law is passed, effective Jan. 1, 1978, extending the term of copyright to "life plus 50" and protecting pre-1978 works for a total of 75 years. The law also dramatically updates copyright protections.

**1977:** ASCAP successfully concludes license negotiations with HBO, to be followed by other major cable program suppliers. Approximately 125 are now licensed by ASCAP.

**1979:** ASCAP becomes the first U.S. performing-rights organization to license college radio.



Terry Lewis and Jimmy Jam were honored as Songwriters of the Year at ASCAP's 1988 Pop Awards Dinner.

## 1980s

**NEW MEMBERS INCLUDE** Garth Brooks, the Artist, Teddy Riley, Alan Jackson, Aerosmith, Beastie Boys, Tracy Chapman, Madonna, Johnny Cash, Reba McEntire, James Horner, Howard Shore, Elliot Goldenthal, Marc Shaiman, Wynton Marsalis, Lyle Lovett, Jonathan Wolff, Guns N' Roses, Michael W. Smith, Randy Newman, Jermaine Dupri, Metallica, Tom Petty and LL Cool J.

**1980:** U.S. Supreme Court rules in ASCAP's favor in CBS case, upholding the ASCAP blanket license.

**1988:** A bill is passed and signed into law enabling U.S. to join the Berne Convention, assuring American creators the highest standard of copyright protection; ASCAP took a leading role in the successful effort to obtain passage.

## 1990s

**NEW ASCAP MEMBERS** include Billy Joel, James Taylor, Joni Mitchell, Alanis Morissette, ZZ Top, Alan Silvestri, James Newton Howard, Hans Zimmer, Bryan Adams, Lauryn Hill, Mary J. Blige, Enrique Iglesias, Juan Gabriel, Deana Carter, Beck, Jewel, Sean "Puffy" Combs, the Notorious B.I.G., John Zorn and Pearl Jam.

**1993:** ASCAP's board adopts a new strategic agenda designed to meet the challenges of a changing music-business environment. Basic goals are to improve service to members and customers and adapt to new digital technologies within and outside ASCAP.

Continued on page A-14

# What A Wonderful World

# ascap fights for global compensation

by nigel hunter

LONDON—ASCAP has maintained an international presence in London for more than 20 years now. Initially, it was an outpost to process and supervise matters for U.K. songwriters licensing their repertoire in America through ASCAP. It then became a true international center, overseeing all of ASCAP's relationships with foreign affiliates.

Throughout, the aim has been the same—to assist members everywhere, in every way, with the promotion and protection of their repertoire.

As senior VP, international, Roger Greenaway in London is in charge of ASCAP's overseas operations. He is eminently qualified to look after the song rights of ASCAP's foreign membership. Not only is he a highly successful songwriter himself ("I'd Like To Teach The World To Sing"), but he is also a past chairman of the Performing Right Society (PRS).

"I have the ideal staff working for our members and affiliates around the world," says Greenaway. "Based in London is David Safir, supervising our efforts in Europe, South Africa and South America; based in Hong Kong is Willie Yeung; and, in New York, Andrew Sanders is responsible for Canada and Mexico. He is also the international team's legal adviser."



Mick Jagger

An important feature of ASCAP's international activities are what is termed technical visits. These involve an ASCAP delegation visiting foreign rights societies to observe their systems and general modus operandi and discuss and resolve any problems or misapprehensions that may arise from time to time. Reciprocal visits are made by foreign societies to ASCAP.

"We are in continuous dialogue with all the world's societies," adds Greenaway. "The technical visits are a two-way process, and we're as happy to receive delegates from foreign rights organizations as they are to receive us. It's the best way to keep in touch and solve any difficulties in an amicable manner."

"There's much more openness and transparency now between the societies," says Greenaway. "We all have common problems and also the will to solve them together. The relationships now are as good as they've ever been, largely due to the activities within CISAC."

Greenaway believes that the biggest challenge facing the rights societies is persuading all concerned that there is a fundamental necessity to change the way in which they do business. "We've got to cut out all the duplication," he states. "We need to move toward setting up regional centers or even perhaps just one or two centers that will be common operations facilities eliminating the duplication that occurs at present. We must deliver better service at lower cost to our members."



Roger Greenaway

### FOREIGN FIRSTS

Greenaway also points to three ASCAP "firsts": The international television monitoring unit (ITMU) is an innovative database that verifies the accuracy of statements received from foreign affiliates covering television performances; the foreign tax credit enables ASCAP members to receive the maximum benefit from foreign taxes withheld; and already-accelerated payments of foreign royalties to members will escalate in '99 to four payments a year.

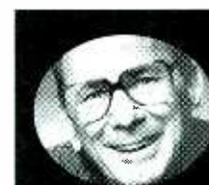
Says Greenaway, "We are dedicated to making sure that the flow of money to and from our foreign affiliates is speedy and significant. In fact, ASCAP receives more money from foreign affiliates than any other American PRO—and we also pay out more money to our foreign affiliates than any other American PRO."

New technology can simultaneously cut costs and enhance services for society members, notes Greenaway. He concedes that technological advances are bringing challenges and dangers in their wake but adds that these must be confronted in order to take advantage of the tangible benefits and improvements offered by the innovations.

U.K. songwriters remain a dominant force in ASCAP's foreign membership, as demonstrated at the annual awards ceremony staged each year in London for PRS members licensed by ASCAP in the U.S.

At the Landmark Hotel Oct. 22 last year, the honorees receiving recognition for significant American airplay of their songs reflected both the established and newer stars of British songwriting. Names like Mick Jagger ("Anybody

Continued on page A-36



Some years ago, I was fortunate to have some nice success with a song for which I wrote the lyrics: "To All The Girls I've Loved Before." The song was recorded as a duet by Willie Nelson and Julio Iglesias. As a result, I got to know Julio Iglesias. I was also president of ASCAP at the time, and, during a particular meeting I had with Julio, he commented on how well ASCAP did its job. He thought it was fantastic that ASCAP collected royalties for him when his songs were playing in the U.S. At that time, he was living in Spain, and so it seemed magical to him that the process worked across such a distance.

—HAL DAVID

Of all the societies that I know in the world, ASCAP is the most truly democratic. It's an institution where songwriters and composers have equal say in the organization's policies. When it comes to protecting copyrights and fighting songwriters' and composers' battles in legislative circles, no one struggles harder. On the international side, ASCAP is equally vigilant in assuring that the maximum earnings accrue to its members.



—NICHOLAS FIRTH

CONGRATULATIONS

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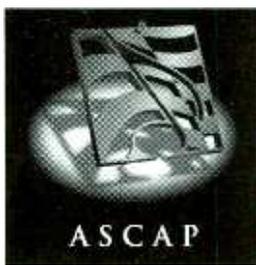
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**AS TIME GOES BY**  
Continued from page A-12



Alan Jackson is one of the ASCAP members at the forefront of country music's growth in the '90s.



Billy Joel (center) was honored with the ASCAP Founders Award at a 1996 Capitol Hill reception. Pictured are ASCAP members (from left) Marvin Hamlisch, Jimmy Jam, Nickolas Ashford, Valerie Simpson, Jimmy Webb, Marilyn Bergman, Garth Brooks and Cy Coleman.

- 1994:** ASCAP becomes the first U.S. performing-rights group to survey pop-music concerts and venues.
- 1994:** ASCAP debuts ACE (ASCAP Clearance Express), the first interactive online song database offering instant title, author, publisher and artist information.
- 1995:** ASCAP's Web site ([www.ascap.com](http://www.ascap.com)) is unveiled, featuring enhanced access to ACE and numerous other areas of interest for ASCAP members, customers, students and music lovers.
- 1996:** ASCAP launches a new portfolio of exclusive member benefits with a credit-union membership option. The benefits portfolio has now grown to include health, life and musical-equipment insurance options; discounts on compact disc, tape and vinyl record manufacturing; travel; restaurant dining; musical accessories and more.
- 1996:** ASCAP develops and offers first license agreements for Internet performances of copyrighted music.
- 1997:** ASCAP makes first distribution of Internet performance royalties to members.
- 1998:** ASCAP's EZ-Seeker is announced—a new software technology that revolutionizes the licensing and tracking of music performances on the Internet. In addition to identifying specific song titles of works performed on the Internet, EZ-Seeker also can locate Internet sites using commonly available audio and video file formats, qualify those prospects, automatically issue license forms where appropriate and track compliance with license requirements.
- 1998:** ASCAP launches its exclusive Member Card and Customer Card programs for ASCAP members and licensed ASCAP customers to facilitate taking advantage of exclusive benefit options and discounts.
- 1998:** Two major pieces of positive legislation, strongly supported by ASCAP and affecting all music creators are passed by Congress and signed by the President:
  - The Sonny Bono Copyright Term Extension Law

Continued on page A-26

## When You Wish Upon A Star

# THE ASCAP FOUNDATION NURTURES NEW TALENT AND FURTHERS CAREERS

BY STEVE TRAIMAN

**A**s president of the ASCAP Foundation," says Marilyn Bergman, also president and chairman of ASCAP, "it has been a great source of pride to see the growth that has taken place this past year, fulfilling the Foundation mission of furthering careers and enriching lives with music.

"By involving prominent leaders of the music and cultural world on our Foundation board, by extending our reach to more music genres and by launching a variety of new programs in music education, we have taken major steps in becoming a true service organization for professionals and aspiring music creators and performers."

### BY BEQUEST

The ASCAP Foundation was established in 1975 with a large bequest from the estate of Amy and Jack Norworth, who wrote "Take Me Out To The Ballgame." Since then, additional bequests to expand the Foundation have come from the estates of Rosalie and Joseph Meyer, writer of "California Here I Come"; Larry Stock, known for his "You're Nobody Till Somebody Loves You"; and Al Lewis, writer of "Blueberry Hill."

A major fund-raising event to benefit the Foundation this March 12 at the Ahmanson Theatre in Los Angeles will be an opening-night gala for the 20th-anniversary revival of Stephen Sondheim's "Sweeney Todd."

Says Karen Sherry, executive director of the Foundation for the past two years and longtime ASCAP VP and director of communications, "In my 21 years here, my work of running the Foundation day-to-day has been one of the most exciting and rewarding aspects of my career. The appreciative letters and phone calls I receive from the many beneficiaries of Foundation programs are a great reward."

Among recent developments cited by Sherry, expansion

of the board of directors from its original eight members to the current 26 has been most significant. "Most important, they are involved in other organizations," she observes, "which is helping the Foundation to form new alliances."

As an example, Sherry notes that Martin Segal, chairman emeritus of Lincoln Center, brought the Fresh Air Fund to the Foundation's attention. "There were more than 3,000 inner-city kids at camp with no music experience," she says. "This summer, the Foundation will provide musical instruments and master classes with member composers and lyricists to interface with these youngsters."

Ongoing Foundation programs encompass talent development, awards and recognition, community outreach and, primarily, music education, with a number of overlapping benefits.

To identify and nurture new talent, the Songwriter Workshop program has been expanded both geographically and by genre. There were seven workshops last year: Los Angeles had pop, film-scoring and musical-theater workshops, the latter a co-venture with Disney directed by Stephen Schwartz as an offshoot of his successful New York workshop; Nashville had a country workshop; and

New York had pop, R&B and musical theater.

"For 1999, we're doubling the ante," Sherry says. "We'll repeat those seven and add a film-scoring workshop at the University of Miami, gospel workshops in Atlanta and Nashville, and a pop workshop in Nashville. We're also planning a summer pop-music workshop at the Berklee School of Music in Boston and new jazz and symphonic workshops in New York."

The Foundation Commission program supports commissions awarded to emerging concert composers to create works that honor distinguished ASCAP composers and are premiered by symphony orchestras or other independent music organizations.

Endowed by various ASCAP members, trusts and foundations, ASCAP Foundation scholarships and awards are extended to talent in both high school and college. Included for high schools are awards in the names of Leiber & Stoller, Ira Gershwin, Michael Masser honoring Whitney Houston, and Boosey & Hawkes Young Composer honoring Aaron Copland. At the college level are scholarships and awards named for Louis Dreyfus/Warner-Chappel City College, Louis Armstrong, Frederick Loewe, Max Dreyfus, Raymond Hubbell and Michael Masser honoring Johnny Mercer.

Special-recognition awards include the Morton Gould Young Composer Award, the Rudolf Nissim Award, the Sammy Cahn Award and the Richard Rodgers New Horizons Award. The Richard Rodgers Award, established by his widow, Dorothy Rodgers, honors a veteran musical-theater composer or lyricist for lifetime achievement; it was presented in 1998 to Jerry Herman.

### TEACHING THE WORLD TO SING

Sherry is proudest of a number of new Foundation  
Continued on page A-38



Karen Sherry



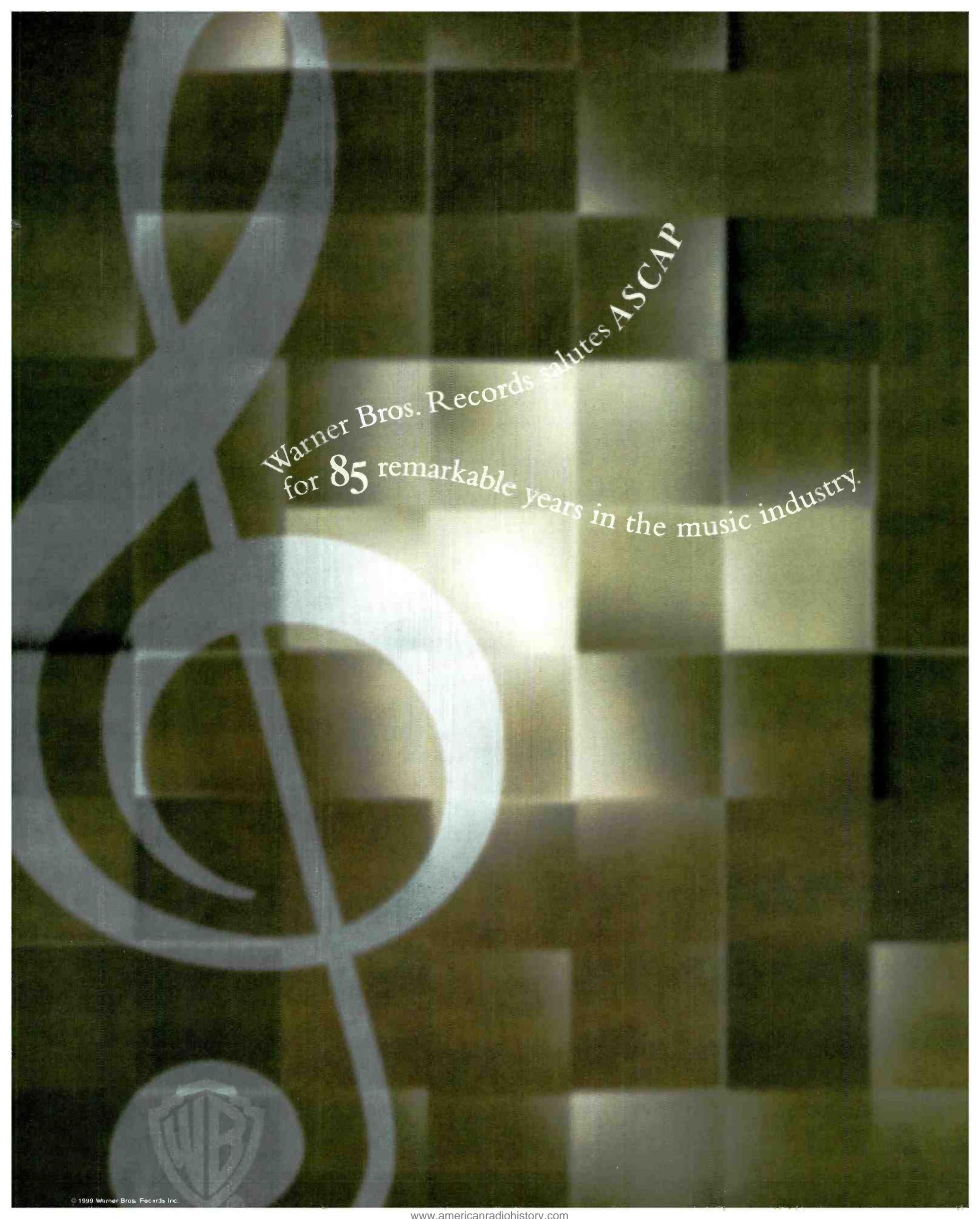
**By its way of protecting and administering our performing rights, ASCAP has helped me to survive the vicissitudes—the ups and downs—of composers' financial (and general) existence.**

—DAVID RAKSIN

**For me, and for every writer and publisher of words and music, ASCAP has always stood guard, measuring the passing trends, analyzing the past and present as a means of dealing with the future. ASCAP is what stands between me and the collective indifference of a society that severely undervalues intellectual property. Without ASCAP, I am just me, alone. ASCAP gives me a determining voice in the conduct of my own career.**

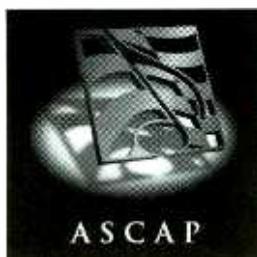
—ARTHUR HAMILTON





Warner Bros. Records salutes ASCAP  
for 85 remarkable years in the music industry.





# Unforgettable

## From Ragtime To Rock To Rap, ASCAP Songs Define The Music Of The 20th Century



To me, popular songs and contemporary musical compositions are always an outgrowth of their culture. ASCAP, because of its wealth of contemporary and legendary talents, makes me feel connected to the deep roots and the current fruit of America.

—JOHN BETTIS

Thanks to his regular, accurate and increasingly larger ASCAP payments for "What A Wonderful World," the universally beloved song standard Bob Thiele co-wrote for Louis Armstrong in the '60s, Bob was able to found and maintain several independent and important jazz labels in a most difficult time for such record companies to survive. As a result, many significant "lost" recorded jazz treasures continue to be profitable in the reissue marketplace, several great jazz artists have been able to receive a deserved public and critical support that otherwise would have been denied them, and an art form that has so enriched the music of this century was itself enriched with an additional discography largely made possible by ASCAP payments.

—FREDDY BIENSTOCK



In his early years, after getting his ASCAP check, Morton Gould said, "Now I don't have to hock the piano."

—JOHN CACAVALAS

Back around 1956, I was lucky enough to do an album with Hoagy Carmichael. He performed and I wrote the arrangements of many of his incredible standards. It was a fun project, and we hung out a lot. At the time, I happened to be curious about ASCAP. When I asked Hoagy about it, his response was, "I'm sure you know who Stephen Foster is." My answer was, "Doesn't everybody?" Hoagy said, "Well, here's something you probably don't know. At the time of his death in New York City, he was homeless and completely broke. The whole world was singing his songs like 'Oh, Susannah' and 'Way Down Upon the Swannee River,' while he was having to beg for money to survive." The entire concept of paying someone to perform their song was totally unknown, and that is why ASCAP was formed in 1914. This story ends with Hoagy signing me into ASCAP.

—JOHNNY MANDEL



Three generations of my family have been members of ASCAP: Richard Rodgers, Mary Rodgers, Adam Guettel and Peter Rodgers Melnick. We wouldn't have it any other way!

—MARY RODGERS

ASCAP's repertory contains millions of the greatest songs and compositions of the century—music that evokes the spirit of each decade and music that continues to endure. Throughout its history, ASCAP has been an accurate source of performance information based on the leading technology of the day. This list, compiled from historical records through the decades, is a sampling of some of the music in the ASCAP repertory that people the world over love to hear.

### 1910s

#### ALEXANDER'S RAGTIME BAND

Irving Berlin

#### FOR ME AND MY GAL

E. Ray Goetz, Edgar Leslie, George W. Meyer

#### GIVE MY REGARDS TO BROADWAY

George M. Cohan

#### HOW YA GONNA KEEP 'EM DOWN ON THE FARM (AFTER THEY'VE SEEN PAREE)

Walter Donaldson, Sam M. Lewis, Joe Young

#### LET ME CALL YOU SWEETHEART

Leo Friedman, Beth Slater Whitson

#### MEET ME IN ST. LOUIS, LOUIS

Kerry Mills, Andrew B. Sterling

#### ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY

Sam M. Lewis, Jean Schwartz, Joe Young

#### SHINE ON HARVEST MOON

Nora Bayes, Jack Norworth

#### SOMEBODY STOLE MY GAL

Leo Wood

#### SWEETHEARTS

Victor Herbert, Robert B. Smith

#### TAKE ME OUT TO THE BALLGAME

Jack Norworth, Albert Von Tilzer

### 1920s

#### AIN'T MISBEHAVIN'

Harry Brooks, Andy Razaf, Thomas Waller

#### APRIL SHOWERS

B.G. DeSylva, Louis Silvers

#### BYE, BYE BLACKBIRD

Mort Dixon, Ray Henderson

#### CALIFORNIA HERE I COME

B.G. DeSylva, Al Jolson, Joseph Meyer

#### HAPPY DAYS ARE HERE AGAIN

Milton Ager, Jack Yellen

#### I CAN'T GIVE YOU ANYTHING BUT LOVE (BABY)

Dorothy Fields, Jimmy McHugh

#### I'LL GET BY

Fred E. Ahlert, Roy Turk

#### IT HAD TO BE YOU

Isham Jones, Gus Kahn

#### MAKIN' WHOOPEE!

Walter Donaldson, Gus Kahn

#### OL' MAN RIVER

Oscar Hammerstein II, Jerome Kern

#### PUTTIN' ON THE RITZ

Irving Berlin

#### RHAPSODY IN BLUE

George Gershwin

#### SINGIN' IN THE RAIN

Nacio Herb Brown, Arthur Freed

### STARDUST

Hoagy Carmichael, Mitchell Parish

### TEA FOR TWO

Irving Caesar, Vincent Youmans

### TOOT, TOOT, TOOTSIE! (GOO' BYE)

Ernie Erdman, Ted Fiorito, Gus Kahn, Robert A. King

### WITHOUT A SONG

Edward Eliscu, Billy Rose, Vincent Youmans



Ira and George Gershwin became ASCAP members in 1920.

### 1930s

#### ALL OF ME

Gerald Marks, Seymour Simons

#### AS TIME GOES BY

Herman Hupfeld

#### BODY AND SOUL

Frank Eyton, John W. Green, Edward Heyman, Robert Sour

#### BROTHER, CAN YOU SPARE A DIME?

Jay Gorney, E.Y. Harburg

#### GOD BLESS AMERICA

Irving Berlin

#### I GOT RHYTHM

Ira & George Gershwin

#### I ONLY HAVE EYES FOR YOU

Al Dubin, Harry Warren

#### I'LL BE SEEING YOU

Sammy Fain, Irving Kahal

#### I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER

Fred E. Ahlert, Joe Young

#### I'M IN THE MOOD FOR LOVE

Dorothy Fields, Jimmy McHugh

#### MINNIE THE MOOCHER

Cab Calloway, Clarence Gaskill, Irving Mills

#### MY FUNNY VALENTINE

Lorenz Hart, Richard Rodgers

#### NIGHT AND DAY

Cole Porter

#### OVER THE RAINBOW

Harold Arlen, E.Y. Harburg

#### SEPTEMBER SONG

Maxwell Anderson, Kurt Weill

#### SMOKE GETS IN YOUR EYES

Otto Harbach, Jerome Kern

#### SOPHISTICATED LADY

Duke Ellington, Irving Mills, Mitchell Parish

#### STORMY WEATHER

Harold Arlen, Ted Koehler

Continued on page A-18



1914

1999

Congratulations to ASCAP for eighty-five years of support to writers and publishers everywhere. We salute your past and wish you a prosperous future. Thanks for a great all-around performance.

## Sony/ATV Music Publishing

NEW YORK

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 ASCAP has been there...

Not for just an hour,  
 Not for just a day,  
 Not for just a year,  
 but always.

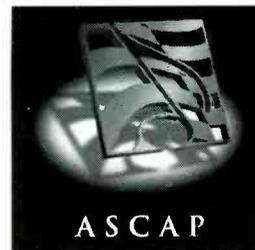


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**UNFORGETTABLE SONGS**

*Continued from page A-16*

**SUMMERTIME**

*George Gershwin, Ira Gershwin, DuBose Heyward*

**THANKS FOR THE MEMORY**

*Ralph Rainger, Leo Robin*

**WHAT A DIFF'ERENCE A DAY MADE**

*Stanley Adams, Maria Grever*

**1940s**

**AC-CENTTU-ATE THE POSITIVE**

*Harold Arlen, Johnny Mercer*

**BLUEBERRY HILL**

*Al Lewis, Vincent Rose, Larry Stock*

**BLUES IN THE NIGHT**

*Harold Arlen, Johnny Mercer*

**HOW ARE THINGS IN GLOCCA MORRA**

*E.Y. Harburg, Burton Lane*

**HOW HIGH THE MOON**

*Nancy Hamilton, Morgan Lewis*

**LAURA**

*Johnny Mercer, David Raksin*

**MONA LISA**

*Ray Evans, Jay Livingston*

**RUDOLF THE RED-NOSED REINDEER**

*Johnny Marks*

**SAN ANTONIO ROSE**

*Bob Wills*

**SOME ENCHANTED EVENING**

*Oscar Hammerstein II, Richard Rodgers*



*Nat King Cole*

**STRAIGHTEN UP AND FLY RIGHT**

*Nat King Cole, Irving Mills*

**SWINGING ON A STAR**

*Johnny Burke, James Van Heusen*

**TENDERLY**

*Walter Gross, Jack Lawrence*

**THE TROLLEY SONG**

*Ralph Blane, Hugh Martin*

**THERE'S NO BUSINESS LIKE SHOW BUSINESS**

*Irving Berlin*

**WHITE CHRISTMAS**

*Irving Berlin*

**WHEN YOU WISH UPON A STAR**

*Leigh Harline, Ned Washington*

**YOU MAKE ME FEEL SO YOUNG**

*Mack Gordon, Josef Myrow*

**YOU'LL NEVER WALK ALONE**

*Oscar Hammerstein II, Richard Rodgers*

**ZIP-A-DEE DOO-DAH**

*Ray Gilbert, Allie Wrubel*

**1950s**

**ALL THE WAY**

*Sammy Cahn, James Van Heusen*

**AROUND THE WORLD**

*Harold Adamson, Victor Young, Stella Unger*

*Continued on page A-20*



*Congratulations on 85 years of serving the industry.*

---

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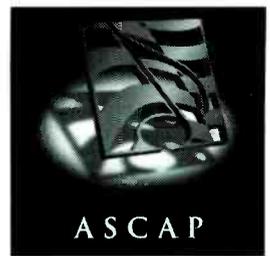
*That applause you  
hear is for you.*

For 85 years, ASCAP has been the premier music licensing organization  
– and a whole lot more.

More than 75,000 members rely on ASCAP to protect  
their music – in the U.S., around the world, and  
in evolving technologies. ASCAP is the only organization  
of its kind whose board consists entirely of music  
professionals, elected by the membership, and in tune  
with the real-life needs of composers, authors and publishers.

Twenty-four hours a day, ASCAP serves not only its  
members, but lovers of music everywhere.  
Congratulations, ASCAP, on 85 years of success.

*We are proud to do business with you!*



## UNFORGETTABLE SONGS

*Continued from page A-18*

### CHARLIE BROWN

*Jerry Leiber, Mike Stoller*

### CLIMB EV'RY MOUNTAIN

*Oscar Hammerstein II, Richard Rodgers*

### CRY ME A RIVER

*Arthur Hamilton*

### EVERYTHING'S COMING UP ROSES

*Stephen Sondheim, Jule Styne*

### FLY ME TO THE MOON (IN OTHER WORDS)

*Burt Howard*

### HEY THERE

*Richard Adler, Jerry Ross*

### HIGH HOPES

*Sammy Cahn, James Van Heusen*

### HIGH NOON

*Ned Washington, Dmitri Tiomkin*

### HOUND DOG

*Jerry Leiber, Mike Stoller*

### I BELIEVE

*Ervin Drake, Irvin Graham, Jimmy Shirl, Al Stillman*

### I COULD HAVE DANCED ALL NIGHT

*Alan Jay Lerner, Frederick Loewe*

### (I LEFT MY HEART) IN SAN FRANCISCO

*Douglass Cross, George Cory*

### JUST IN TIME

*Betty Comden, Adolph Green, Jule Styne*

### LOVE IS A MANY SPLENDORED THING

*Sammy Fain, Paul Francis Webster*

### MISTY

*Johnny Burke, Erroll Garner*

### ROCK AROUND THE CLOCK

*Jimmy DeKnight, Max Freedman*

### SEVENTY-SIX TROMBONES

*Meredith Willson*

### STANDING ON THE CORNER

*Frank Loesser*

### STRANGER IN PARADISE

*George Forrest, Robert Wright*

### THAT'S ENTERTAINMENT!

*Howard Dietz, Arthur Schwartz*

### TONIGHT

*Leonard Bernstein, Stephen Sondheim*

### UNCHAINED MELODY

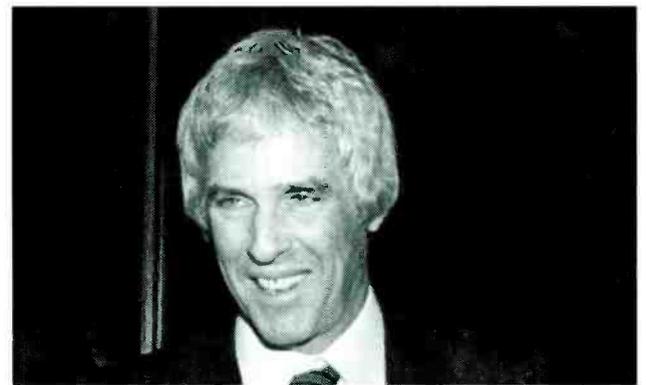
*Alex North, Zy Haret*

### UNFORGETTABLE

*Irving Gordon*

### WITCHCRAFT

*Cy Coleman, Carolyn Leigh*



*Burt Bacharach*

## 1960s

### AIN'T NO MOUNTAIN HIGH ENOUGH

*Nickolas Ashford, Valerie Simpson*

### ALFIE

*Burt Bacharach, Hal David*

### AQUARIUS

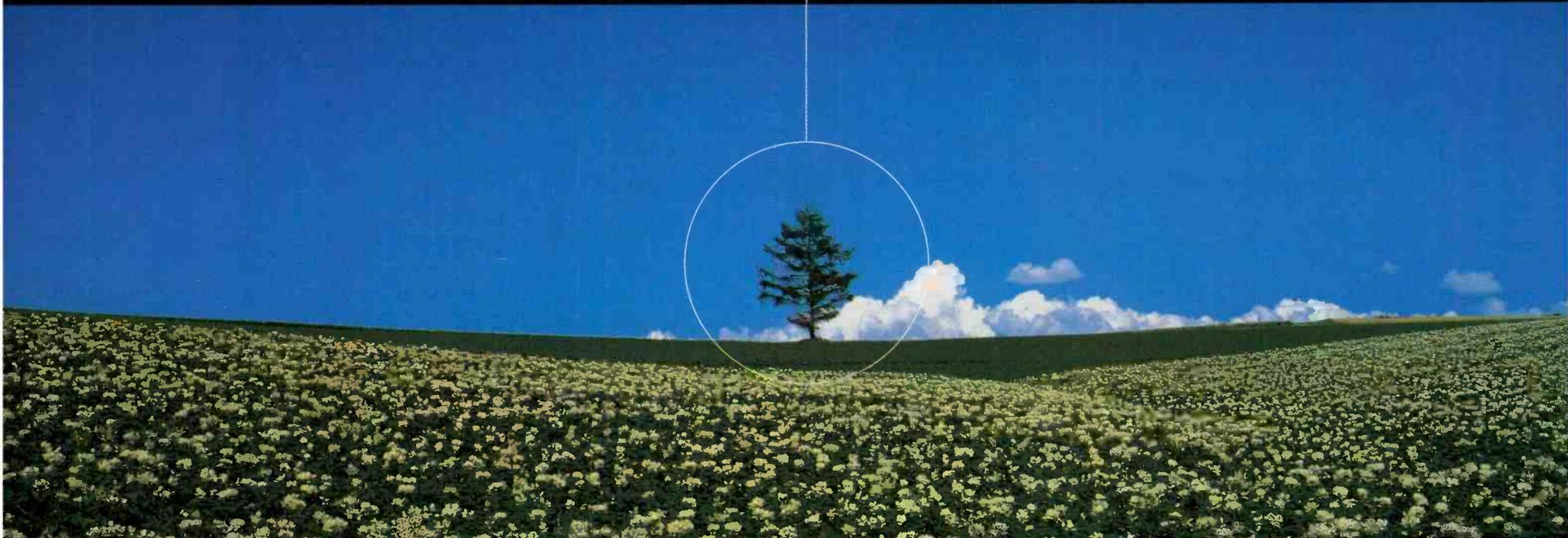
*Galt MacDermot (SOCAN), James Rado, Jerome Ragni*

### BIG SPENDER

*Cy Coleman, Dorothy Fields*

*Continued on page A-22*

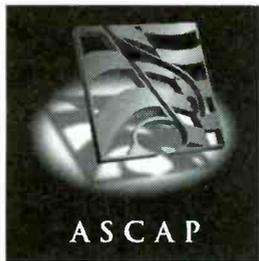
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Congratulations ASCAP on 85 years of vision, dedication and success.

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**UNFORGETTABLE SONGS**  
Continued from page A-20



*Smokey Robinson*

- BOTH SIDES NOW**  
*Joni Mitchell*
- CALL ME IRRESPONSIBLE**  
*Sammy Cahn, James Van Heusen*
- GROOVIN'**  
*Eddie Brigati, Felix Cavaliere*
- HAWAII FIVE-O**  
*Mort Stevens*
- HELLO DOLLY**  
*Jerry Herman*
- IF MY FRIENDS COULD SEE ME NOW**  
*Cy Coleman, Dorothy Fields*
- LEAVING ON A JET PLANE**  
*John Denver*
- LIGHT MY FIRE**  
*The Doors*
- MACARTHUR PARK**  
*Jimmy Webb*
- MAKE SOMEONE HAPPY**  
*Betty Comden, Adolph Green, Jule Styne*
- MOON RIVER**  
*Henry Mancini, Johnny Mercer*
- MY GIRL**  
*William "Smokey" Robinson, Jr., Ronald A. White*
- OH HAPPY DAY**  
*Edwin Hawkins*
- ON A CLEAR DAY (YOU CAN SEE FOREVER)**  
*Burton Lane, Alan Jay Lerner*
- ORANGE BLOSSOM SPECIAL**  
*Ervin Rouse*
- PEOPLE**  
*Bob Merrill, Jule Styne*
- PUFF THE MAGIC DRAGON**  
*Leonard Lipton, Peter Yarrow*
- PURPLE HAZE**  
*Jimi Hendrix*
- RAINDROPS KEEP FALLIN' ON MY HEAD**  
*Burt Bacharach, Hal David*
- THE IMPOSSIBLE DREAM**  
*Joe Davion, Mitch Leigh*
- THE PINK PANTHER THEME**  
*Henry Mancini*
- THE SHADOW OF YOUR SMILE**  
*Johnny Mandel, Paul Francis Webster*
- THE WINDMILLS OF YOUR MIND**  
*Alan Bergman, Marilyn Bergman, Michel Legrand(SACEM)*
- WHAT A WONDERFUL WORLD**  
*George David Weiss, Bob Thiele*

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THE ENTERTAINMENT INDUSTRY AND THE MUSIC RIGHTOWNERS

**SIAE and ASCAP together:**  
on the side of creativity



*Congratulations ASCAP  
on your 85th anniversary*

## 1970s

- BAD, BAD LEROY BROWN**  
*Jim Croce*
- BIG YELLOW TAXI**  
*Joni Mitchell*
- BORN TO RUN**  
*Bruce Springsteen*
- CITY OF NEW ORLEANS**  
*Steve Goodman*
- COLUMBO**  
*John Cacavas*
- DON'T IT MAKE MY BROWN EYES BLUE?**  
*Richard Leigh*
- EVERGREEN**  
*Barbra Streisand, Paul Williams*
- FIRE AND RAIN**  
*James Taylor*
- FIGHT THE POWER**  
*Ernest Isley, Marvin Isley, O'Kelly Isley, Ronald Isley, Rudolph Isley, Chris Jasper*
- FLY LIKE AN EAGLE**  
*Steve Miller*
- HEART OF GOLD**  
*Neil Young*
- I SHOT THE SHERIFF**  
*Bob Marley*
- I WILL SURVIVE**  
*Dino Fekaris, Freddie Perren*
- JUST THE WAY YOU ARE**  
*Billy Joel*
- MAKE IT WITH YOU**  
*David Gates*
- MIDNIGHT TRAIN TO GEORGIA**  
*Jim Weatherly*
- NIGHT MOVES**  
*Bob Seger*
- OYE COMO VA**  
*Tito Puente*
- PLEASE COME TO BOSTON**  
*David Allen Loggins*

Continued on page A-24

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MPL Communications, Inc. would like  
to salute ASCAP's 85 years of leadership  
within the Music Industry.**

**We couldn't have done it without you!**





**UNFORGETTABLE SONGS**  
Continued from page A-22

**REACH OUT AND TOUCH**  
*Nickolas Ashford, Valerie Simpson*

**RUNNING ON EMPTY**  
*Jackson Browne*

**SONG FROM M\*A\*S\*H\* (SUICIDE IS PAINLESS)**  
*Michael Altman, Johnny Mandel*

**SOON AND VERY SOON**  
*Andrae Crouch*

**STAIRWAY TO HEAVEN**  
*Jimmy Page, Robert Plant*

**TAKE ME HOME, COUNTRY ROADS**  
*Bill Danoff, John Denver, Taffy Nivert*

**THE NIGHT THEY DROVE OLD DIXIE DOWN**  
*Jaime Robertson*

**THE WAY WE WERE**  
*Alan Bergman, Marilyn Bergman, Marvin Hamlisch*

**TOMORROW**  
*Martin Charnin, Charles Strouse*

**WE'VE GOT TONIGHT**  
*Bob Seger*

**WHAT I DID FOR LOVE**  
*Marvin Hamlisch, \**

**WHAT'S GOIN' ON**  
*Marvin Gaye, Alfred W. Cleveland, \**

**YOU ARE THE SUNSHINE OF MY LIFE**  
*Stevie Wonder*

**YOU DON'T BRING ME FLOWERS**  
*Alan Bergman, Marilyn Bergman, \**

**YOU'RE SO VAIN**  
*Carly Simon*

**1980s**

**ALL NIGHT LONG**  
*Lionel Richie*

**CARELESS WHISPER**  
*George Michael, Andrew Ridgeley*

**COULD I HAVE THIS DANCE**  
*Wayland Holyfield, \**

**FIGHT FOR YOUR RIGHT (TO PARTY)**  
*Rick Rubin, Adam Horowitz, Adam Yauch*

**FOOTLOOSE**  
*Kenny Loggins, \**

**GHOSTBUSTERS**  
*Ray Parker, Jr.*

**GIRLS JUST WANT TO HAVE FUN**  
*Robert Hazard*

**I JUST CALLED TO SAY I LOVE YOU**  
*Stevie Wonder*

**I WANT TO KNOW WHAT LOVE IS**  
*Mick Jones*

**I HAD THE TIME OF MY LIFE**  
*John DeNicola, Donald Markowitz, Franke Previte*

**IF I COULD TURN BACK TIME**  
*Diane Warren*

**IT'S STILL ROCK AND ROLL TO ME**  
*Billy Joel*

**JUMP**  
*Van Halen*

**LIKE A VIRGIN**  
*Tom Kelly, Billy Steinberg*

**LOVE WILL FIND A WAY**  
*Amy Grant, Michael W. Smith*

**LOVE WILL TURN YOU AROUND**  
*Kenny Rogers, \**

**MANIAC**  
*Dennis Joseph Mathosky, Michael Sembello*

**RHYTHM OF THE NIGHT**  
*Diane Warren*

**ROCK BOX**  
*Lawrence Smith, Darryl McDaniels, Joseph Simmons*

**SAVING ALL MY LOVE FOR YOU**  
*Michael Masser, \**

**SET IT OFF**  
*Steven Wayne Standard*

**SEXUAL HEALING**  
*Marvin Gaye, David Ritz, \**

**SHE WORKS HARD FOR THE MONEY**  
*Michael Omartian, Donna Summer*

**SLOW HAND**  
*John Bettis, \**

**STRAIGHT OUTTA COMPTON**  
*Dr. Dre, Ice Cube, Eazy E, \**

**STRANGER IN MY HOUSE**  
*Mike Reid*

**TAKE MY BREATH AWAY**  
*Giorgio Moroder, Tom Whitlock*

**THE BREAKS**  
*James Moore, Russell Simmons, Lawrence Smith, Kurt Walker, \**

**THERE'S NO GETTING OVER ME**  
*Tom Brasfield, James Aldridge*

**THRILLER**  
*Rod Temperton*

**TO ALL THE GIRLS I'VE LOVED BEFORE**  
*Hal David, Albert Hammond*

**UP WHERE WE BELONG**  
*Buffy Sainte Marie, Jack Nitzsche, \**

**WHAT HAVE YOU DONE FOR ME LATELY?**  
*Jimmy Jam, Terry Lewis*

**WHEN DOVES CRY**  
*The Artist*

**WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING**  
*Barry Eastmond, Wayne Brathwaite, Robert John "Mutt" Lange, Leslie Charles (PRS)*

**WILD THING**  
*Tone Loc*

**WIND BENEATH MY WINGS**  
*Jeff Silbar, \**



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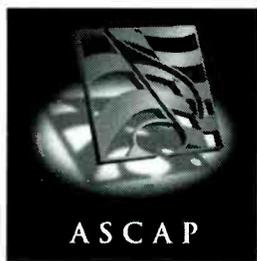
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**AS TIMES GOES BY**  
Continued from page A-14



Attending the 1997 ASCAP Pop Awards Dinner were (from left) First Lady Hillary Rodham Clinton, ASCAP president and chairman Marilyn Bergman and Senator Barbara Boxer (D-Calif.).

extends the U.S. term for all currently copyrighted works for an additional 20 years.  
• The Digital Millennium Copyright Law brings the U.S. into line with World Intellectual Property Organization treaties on copyright and prevents circumvention of copyright protection for music performed on the Internet.

**1998:** ASCAP member artists sweep all 15 MTV Awards.

**1999:** ASCAP celebrates the 85th anniversary of its founding.

**UNFORGETTABLE SONGS**

Continued from page A-24

**1990s**

**AGAIN**

*Jimmy Jam, Terry Lewis, \**

**BEAUTY AND THE BEAST**

*Howard Ashman, \**

**BECAUSE YOU LOVED ME**

*Diane Warren*

**CAN'T NOBODY HOLD ME DOWN**

*Sean "Puffy" Combs, Gregory Prestopino, Matthew Wilder, Mason Betha, Nashiem Sa-Allah Myrick, Steven Jordan, \**

**EVERYTHING I DO (I DO IT FOR YOU)**

*Bryan Adams, Robert John "Mutt" Lange, \**

**FREEWAY OF LOVE**

*Narada Michael Waldon, Jeffrey Cohen*

**FRIENDS (I'LL BE THERE FOR YOU)**

*Stephen Cohn, Eugene Page, Jr.*

**FRIENDS IN LOW PLACES**

*Earl Bud Lee, \**

**GIVE ME ONE REASON**

*Tracy Chapman*

**HOLD MY HAND**

*Hootie And The Blowfish*

**HOW DO I LIVE (FROM CON AIR)**

*Diane Warren*

**I CAN LOVE YOU LIKE THAT**

*Maribeth Swegal, Steve Diamond, Jennifer Kimball*

**I SWEAR**

*Gary Baker, Frank Myers*

**IRONIC**

*Glen Ballard, Alanis Morissette*

**JUMP**

*Jermaine Dupri, Berry Gordy, Alphonzo J. Mizell, Freddie Perren, Deke Richards, \**

**MO' MONEY MO' PROBLEMS**

*Sean "Puffy" Combs, Christopher Wallace (Notorious B.I.G.), Steven Jordan, Mason Betha, \**

**MY HEART WILL GO ON**

*James Horner, \**

**NOTHING COMPARES 2 U**

*The Artist*

**ON AND ON**

*Erykah Badu, Jahlmal Cantero*



Diane Warren

**ON BENDED KNEE**

*Jimmy Jam, Terry Lewis*

**ONE MORE CHANCE/STAY WITH ME**

*Sean "Puffy" Combs, Christopher Wallace (Notorious B.I.G.), \**

**SAVE THE BEST FOR LAST**

*Phil Galdston, \**

**STREETS OF PHILADELPHIA**

*Bruce Springsteen*

**THE DANCE**

*Tony Arata*

**THIS IS HOW WE DO IT**

*Montell Jordan, \**

**TOM'S DINER**

*Suzanne Vega*

**VOGUE**

*Madonna, Shep Pettibone*

**WALKING IN MEMPHIS**

*Marc Cohn*

**WHATTA MAN**

*Herby Azor, David Crawford, Cheryl James*

**WHEN SHE CRIES**

*Marc Beeson, \**

**YOU MAKE ME WANNA**

*Jermaine Dupri, Usher, Manuel Lonnie Seal, Jr.*

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**HAPPY BIRTHDAY ASCAP FROM WASHINGTON**



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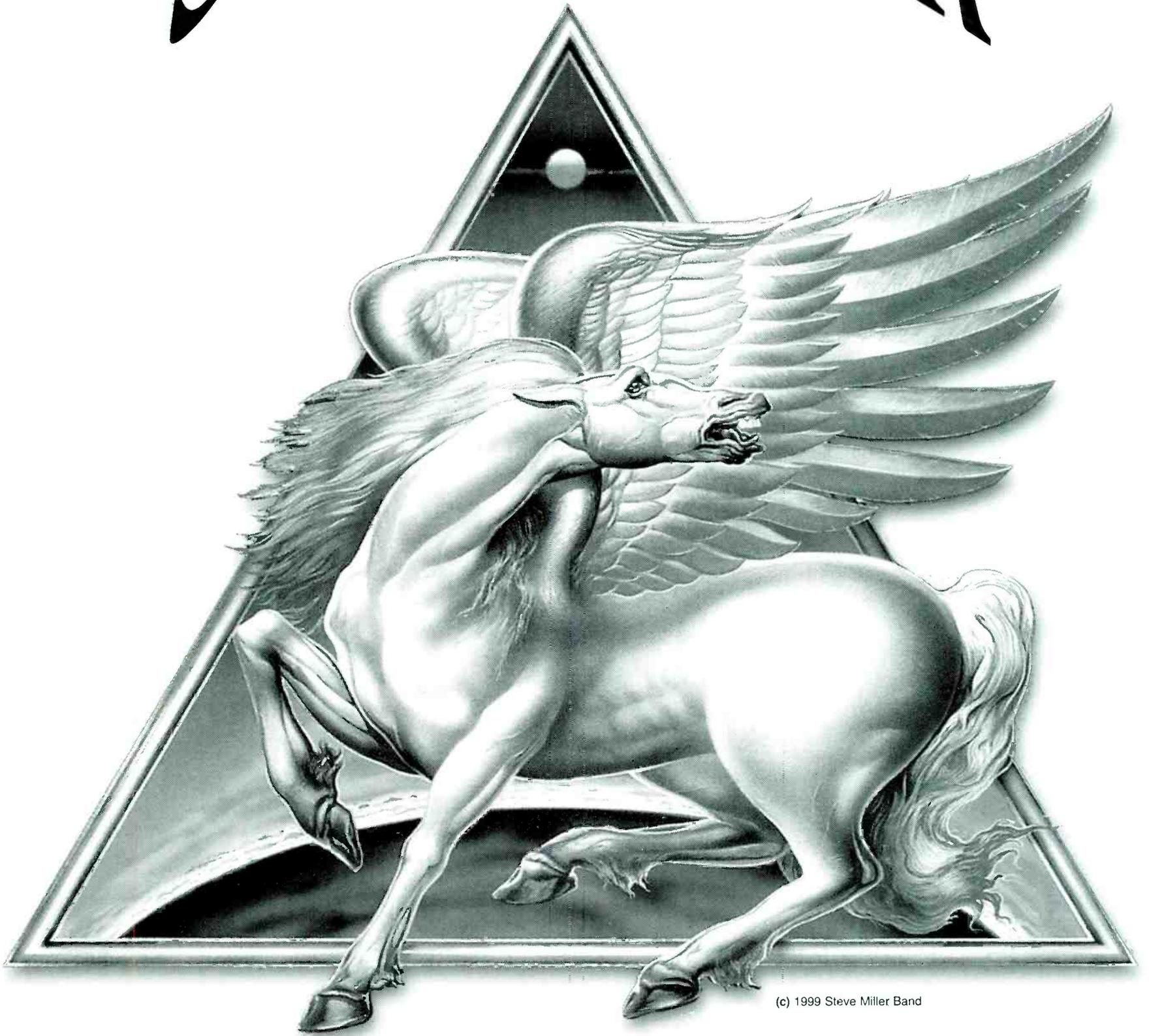


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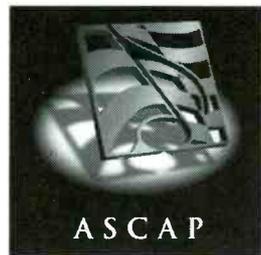
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**BERGMAN Q&A**  
Continued from page A-6

1978 works that didn't have a 'circle-c' from slipping into the public domain.

Our remaining challenges are to do something about the music-licensing legislation, because it's unfair and wrong. I can't understand how—at a time when government should be doing everything it can to strengthen and protect copyright—a bill was allowed to go forward eroding it and devaluing music. And there has to be some kind of legislation that protects us from infringement on the Internet.

**What do you see for ASCAP in the future?**

One thing that's dear to my heart—besides the legislative arena—is nurturing the creative gardens of the future by encouraging new talent. We do this through our showcases and workshops, which we're increasing and to which we're devoting more and more time and energy and money.

We're excited, too, about the ASCAP Foundation, which has been re-energized by putting Karen Sherry at the head and naming a new board of directors made up of cultural leaders from across the country. We've started a couple of summer programs: a John Denver Scholarship for kids at a music camp in Aspen and another with the Fresh Air Fund in New York, which operates summer camps for inner-city kids. And we present a lot of grants for writers in all genres.

In addition to ASCAP's showcases, we've just issued the first volume of "The ASCAP Ear," a CD compilation of new artists from all genres. We had a launch party for it, and people told me they'd never received the kind of response from agents, managers and record companies wanting to know about the talent on it—and also how they could get their clients on the next one.



ASCAP protected my company from suffering large financial losses from the otherwise impossible task of discovering and licensing large numbers of performances across the spectrum of the entertainment business and collecting fees for same. Throughout my career, I knew that my company was being treated just like all other publisher members; the same distribution rules applied to everyone. I never had to be concerned about favoritism. Doing for its members what writers and publishers can not do individually on a practical basis, ASCAP's role has helped make creation and ownership of songs a rewarding business for many thousands of writers and publishers. In addition, ASCAP has worked energetically, decade after decade, to protect and enhance the rights of its members by making its voice heard in Washington and elsewhere. ASCAP has also made it possible for members to collect their performing fees for uses abroad through reciprocal agreements with foreign performing-rights societies.

—LEON BRETTLER

**With all your activities as ASCAP president, do you still find time to write your own songs?**

I work almost every day! Fortunately, the three-hour time difference between here and New York enables me to start very early on the phone and fax and computer with New York and D.C. I can concentrate on the ASCAP part of my life starting at 6 a.m., and, by 3 or 4 p.m., I can change hats very quickly; Alan and I work in the afternoon, evening, weekends, on airplanes, in hotel rooms, wherever! And when I'm out on assignment or on deadline, my friends in New York know they can call me at the end of their day and I can deal with everything that needs to be dealt with, short of an emergency. It's a juggling act, and there are circles under my eyes, but it works out. I haven't had to sacrifice too much of my writer's life—which I can't do! ■

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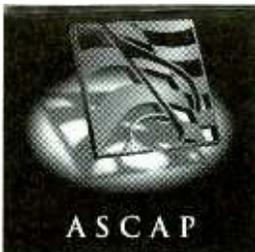
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Even before the Internet, music licensing was complex, indeed. With its new customer philosophy, ASCAP is challenging the status quo of performance licensing by viewing music users as partners, by simplifying the licensing process, by customizing services and by using technology to facilitate licensing and the collection of performances. Frequently, mutual interests lead to mutually beneficial relationships. Further, the new philosophy is, of course, also applied to writers and publishers via expanded services—from insurance to song demos to very valuable A&R contacts. But, ultimately, it is the improved and expanded licensing landscape that will benefit the ASCAP membership.

—JOANNE BORIS

**LICENSEES**  
*Continued from page A-8*

become an ASCAP licensee,” he explains. ASCAP EZ-Seeker, co-developed with Cyveillance and introduced last September, “is really an ‘end-to-end’ Internet licensing system that locates information in thousands of sites with music,” Morgenstern explains. “It’s not enough just to know there are sound files on a site, but the system cues up the highest-value sites—those with the most potential for member revenues. It also helps us determine a revenue base from advertising dollars, on which to assess an appropriate license fee.”

Both programs have been offered to rights societies around the world on a modest licensing basis, with the opportunity to customize them to local needs.

*“We’ve tagged 1999 as ‘the year of the customer.’ We’re marketing to the customer in a different way and telling our 300-plus licensing representatives to look at those who license our music as partners in the use of our music.”*

—Philip Crosland, VP of marketing

**EDUCATING THE PUBLIC**  
For the future, Crosland, Candilora and Morgenstern say the key is “education.” ASCAP is involved with a broad industry push to establish the concept of intellectual-property rights in the schools, from early primary grades through high school.

Morgenstern observes, “One of the results of the rights community’s technical conference last October was an agreement that we should get together for a dedicated and comprehensive public-education program. We’ve started the ball rolling, and elements of a global program will emerge this year.”

“As the Web becomes a commercial success, more people will understand that rights are part of that success,” he adds. “The Internet will give our members a lot more access to the public, and every genre of niche music will have an expanded base of potential revenue.”

Summing up the ASCAP marketing initiative in the licensing area, Crosland says, “In redefining our customer relationships, we’re building the value of ASCAP music in the minds of the users. As we move forward, the goal is to have anyone who is going to open a restaurant or club, or launch a Web site, make one of their first calls to ASCAP to get a line on the benefits and ultimate value of licensing our music.”

“We want them to believe in the power of ASCAP music to help them build their businesses.” ■

**LOFRUMENTO Q&A**  
*Continued from page A-10*

with the RIAA as to ASCAP’s role in that venture.

**You’ve acknowledged that you’re in a service industry. What is ASCAP doing so that its licensees and artists are better-served?**

For our members, we have increased our surveys dramatically, increased our distributions significantly, reduced costs and instituted the industry’s first comprehensive member-services card.

In 1998, ASCAP’s television survey covered more than 5 million performances. This is 10 times greater than what we surveyed in 1993.

Likewise, we distributed a new record of \$426 million to our members, more than any other American performing-right society. Further, we continue to reduce our operating costs; for every dollar ASCAP collected, it distributed nearly 84 cents to its members. And we are the first PRO to have distributed royalties for performances on the Web.

Our member-services card provides extensive benefits, such as use of a federal credit union, insurance, travel and retail discounts, and a host of other services that complement the lifestyles of our members as songwriters, composers and publishers.

For our customers, we look toward increasing our partnership with them through a number of initiatives aimed at emphasizing the use of music as a means of enhancing their own profitability. In 1998, we developed a customer member card similar to our member-services card. We will launch this card the first quarter of 1999. This card will provide a wide array of discounts on those products and services that directly enhance many facets of their business. We will also unveil an extensive cooperative-advertising program.

**Besides EZ-Seeker, what sort of measures is ASCAP taking to keep up with the use of members’ works?**

On the international front, we have instituted a number of key initiatives that have resulted in an increase in revenue through the licensing of European television, live concerts and cinema. Several years ago, we established the International TV Monitoring Unit (ITMU), which tracks our members’ works on television overseas. The ITMU reviews foreign-language television guides, corresponds with foreign

*Continued on page A-32*

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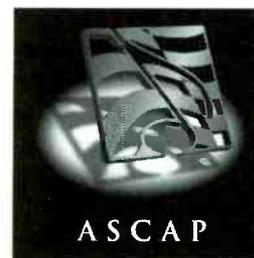
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ON THEIR 85TH ANNIVERSARY

WALTER AFANASIEFF



ASCAP is a society created by and for the creators and publishers of music. ASCAP has always considered the relative value of the songs created by the members and has kept alive the principle of "follow the dollar" in recommending how the royalties are to be paid out. I am proud to represent the greatest writers of the 20th century as a publisher and member of the board of directors of this great, democratic organization.

—JAY MORGENSTERN

### LOFRUMENTO Q&A

Continued from page A-30

societies and audits foreign royalty statements. We have successfully grown the ITMU to cover eight European countries and expect to expand it further this year. Of course, all of the information gathered by the ITMU is readily available to our members.

Similarly, we continue to expand our ongoing overseas live-concert program. Based out of our London office, we identify live concerts in foreign territories and then provide those corresponding foreign societies with the appropriate playlists.

Through these expanded international efforts, we have seen the foreign performances of ASCAP's members' works grow. In 1998, these performances accounted for 31% of the society's distributions, or approximately \$132 million.

Domestically, ASCAP has expanded its survey of radio through a combination of Broadcast Data System (BDS) technology, station logs and taping of on-air performances by ASCAP employees. ASCAP uses more BDS-identified performances in its surveys than any other American PRO.

**Speaking in regard to that 31% and coming back to the idea of the Internet as a powerful global medium with massive opportunity, are you happy with the existing license structure, or do you think that there are going to be new ways to make money through various programming licenses? What do you envision on the licensing side, as far as new deals and firsts?**

The new year brings a number of significant opportunities for us. In addition to the challenges of the Internet, our licensing efforts will cover a rate-court proceeding with the cable industry, as well as continued negotiations with other significant domestic licensees.

ASCAP was the first American PRO to offer its customers a broad range of licensing opportunities via the first model license we developed for the use of music on the Web. We expect that these licensing arrangements will continue to grow as business opportunities on the Web evolve.

In 1997, we became the first to pay our members for online performances, and, this year, we are including distributions for online performances in each of our quarterly domestic distributions. This development can be largely attributed to the advances that ASCAP has made with regard to Web technology.

ASCAP's rate-court proceeding with the cable industry has been scheduled for trial in October 1999. The outcome of that trial will be significant for our members, since the interim payments that we are receiving from the cable industry will be subject to a possible adjustment when a decision has been rendered. In comparison, ASCAP's interim cable-license fees are much lower than the payments it receives for similar types of performances on both network and local television.

The new year will also bring the renewal of significant licenses, which include, but are not limited to, local television, background music and the hotel/motel industries. In addition, as a result of the new Fairness In Music Licensing Amendment, ASCAP is significantly increasing its efforts in

Continued on page A-34

Marilyn, John, Todd, Nancy, Diana, Randy,  
and the rest of the Incredible ASCAP staff.

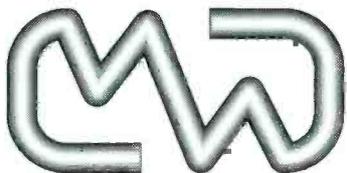
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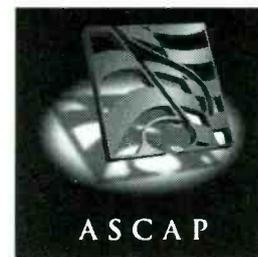
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ASCAP continues to lead the way  
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rights of authors and composers.  
For me, it is a privilege to play  
even a small role in this critically  
important Society of great creators.  
—JOHN L. EASTMAN

**LOFRUMENTO Q&A**

*Continued from page A-32*

the general-licensing field to verify the appropriateness of claims for exemption, as well as to proactively license the use of our members' music.

**Internally, what steps have you been taking to create a management team that is able to carry out your goals?**

At our very core, we draw strength from our membership, which has consistently supported us in every challenge. As an example of that, when we're in a court battle, as we are now with cable companies, we ask our members to step up to the plate and to testify on behalf of ASCAP and themselves. They have helped enormously.

Additionally, we have also created the best management team in the business. This is a group of people who are very sensitive to our core values of service to the membership and developing partnerships. We continue to focus on following up on our goals.

We've also assembled a very progressive and unique group of men and women on our board of directors. No matter what constituency they represent or what part of the country they are from, they always join together in making decisions that benefit the entire membership.

I have assembled what I consider to be the best management team in the business. They represent a winning blend of outside leadership experience with seasoned industry longevity. Each is assigned company-wide, as well as individual, goals to accomplish. I value and cultivate the unique creativity that each of our managers exhibits and feel strongly that they must be empowered to accomplish their goals. ASCAP managers are required to not only provide exemplary services to our members and customers, but to also be especially mindful of the need to maintain tight control over costs. Our managers are rewarded for performance and participate fully in developing the standards by which they are evaluated.

Further, ASCAP benefits tremendously from the incredibly progressive and supportive group of men and women who make up ASCAP's board of directors. Throughout the many challenges that we continue to face, our board has been steadfast and forward-thinking. They continue to be an inspiration not only to myself, but to my senior managers.

**We're talking about a lot of different pieces in this puzzle. How comfortable do you feel with the path you've laid out for yourself, and how well do you think your vision will gel?**

I am tremendously confident in where we are right now. While we do have many more challenges to meet head-on, ASCAP will continue to provide leadership well into the next century.

As far as our immediate plans, we will continue to capitalize on the opportunities that the Web provides, as well as creating many of our own. We will not only seek these for licensing and distribution purposes, but also to showcase our extensive repertory. Each day, we become more and more central to our members' efforts to utilize the Web, and more important to those who would utilize their music on the Web.

Further, we will continue to expand our membership while providing more services, from increasing our surveys dramatically to providing more information about the nature of performances, both domestically and internationally. This will also include broadening both our member and customer-services card programs with new and enhanced benefits. Throughout, however, we will monitor costs in order to ensure that our members continue to experience one of the lowest administration costs in the industry. ■



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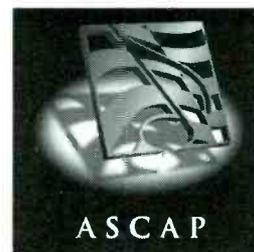
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—LEEDS LEVY

To my mind, ASCAP is the prototype of what a performance society should be. ASCAP stands tall as an advocate for American songwriters and publishers all over the world.



—WAYLAND HOLYFIELD



Famous Music and ASCAP have had a 70-year history together. During that time, ASCAP's accomplishments in enhancing the value of performing rights and protecting composers', authors' and publishers' rights throughout the world have greatly benefited the industry at large.

—IRWIN Z. ROBINSON

#### GLOBAL COMPENSATION

Continued from page A-12

Seen My Baby"), Phil Collins ("Against All Odds"), Andrew Lloyd Webber and Tim Rice ("Don't Cry For Me, Argentina") mingled with the Spice Girls and their co-writers Richard Stannard and Matt Rowe ("2 Become 1," "Say You'll Be There" and "Wannabe"). Justin Currie ("Roll To Me") and Jyoti Mishra ("Your Woman"), while Portishead received an award "for groundbreaking work in the U.S.A.," and Radiohead got the College Award.



Radiohead

"ASCAP is proud to represent such distinguished international creators as Paul McCartney, David Bowie, Annie Lenox, Dave Stewart, Charles Aznavour, Maurice Jarre, Vangelis and Julio Iglesias—to name just a few," says Greenaway. "Our job is to convince the members that ASCAP is the best guardian of their copyrights in the U.S.A." ■

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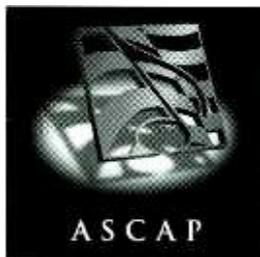


## The Performing Right Society

*Congratulations ASCAP...we're both celebrating our 85th birthday this year...and there's more than just age which binds us together...our organisations have always benefited from a good working relationship....Happy Birthday and here's to many more years of working closely together.*

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**ASCAP FOUNDATION**  
Continued from page A-14

initiatives that will extend the mission into more areas. "We want to assist careers as much as we can along the necessary path to success," she emphasizes.

The Foundation formed a task force with the National School Boards Assn. and the Music Educators National Conference to integrate music into the core curriculum, from kindergarten through high school, with ASCAP's 80,000-plus members as a key resource.

Reflecting this commitment to music education, the Foundation established an annual Music Teacher Recognition Award, with the first presentation last August by Rep. Mary Bono (R, Calif.), in memory of Sonny Bono's leadership on the copyright-extension law.

In John Denver's memory, the Foundation set up a scholarship program for junior-high students to the prestigious Perry-Mansfield Performing Arts Camp in Steamboat Springs, Colo. The program will be expanded with the help of Denver's publisher, Cherry Lane Music.

The Foundation recently formed an alliance with a major New York music school and the New York City Board of Education to establish a summer music camp that would be



**ASCAP continues to know its stars while also nurturing young creative talent coming up through the ranks. ASCAP is doing this through awards ceremonies, awards programs, workshops and its user-friendly attitude toward all musicians.**  
—STEPHEN PAULUS



**The Foundation, committed to Music Education, has helped to initiate and has funded a major effort that has culminated in the Music Education Task Force of the National School Boards Association. The goal is no less than a refocus on music in the school curriculum to help ensure that all children have the advantages and benefits of a structured program of music taught by qualified teachers during their elementary and secondary education.**  
—ARNOLD BROIDO

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George David Weiss  
President

free to talented students from public schools.

A "Demo To Deal" artist-development program will select several young bands each year, giving them free studio time, an engineer and demos for publishers and labels.

A summer 1998 Musical Theater Development Program partnered with the Eugene O'Neill Summer Theater Center in Waterford, Conn., where a work selected from the workshop program was developed and then presented at the Berkshire Theatre Festival in Stockbridge, Mass.

A new Lifetime Achievement Award was established in 1997 to recognize veterans in different genres of music. Initial honorees were pioneer R&B man Rufus Thomas,

*The ASCAP Foundation was established in 1975 with a large bequest from the estate of Amy and Jack Norworth, who wrote "Take Me Out To The Ballgame." Since then, additional bequests to expand the Foundation have come from the estates of Rosalie and Joseph Meyer, writer of "California Here I Come"; Larry Stock, known for his "You're Nobody Till Somebody Loves You"; and Al Lewis, writer of "Blueberry Hill."*

jazz great Red Norvo and, in folk, Bob Dylan mentor Dave Van Ronk. Honored in 1998 were Benito de Jesus for Latin, Guy Clark for country and Buddy Baker for film and TV.

#### SUCCESS STORIES

The impact of all these programs on recipients for the 28 years of Foundation activity has been substantial in all musical genres. Among the success stories are renowned pop songwriter Diane Warren; Nichole Nordeman and Reality Check, both signed to Starsong Records; Tom Anderson, recent Sammy Cahn winner just signed to DreamWorks Publishing; Lindsay Tomasic, co-writer of the new "Rosanne Show" theme; and Gordon Chambers, writer of hit songs for Anita Baker and others. In musical theater, there's Jonathon Larson, writer of the Pulitzer Prize-winning "Rent" on Broadway and Lynn Ahrens and Stephen Flaherty, co-writers of the Tony-winning "Ragtime" on Broadway. Lisa Bielawa, 1998 Morton Gould Young Composers/Kaplan award winner, produced a new concert series with Philip Glass and Eleanor Sandresky, and Elliott Goldenthal, a 1988 commissionee of the Foundation Commission Program, is a film writer with credits that include "Batman Forever," "Michael Collins" and "Interview With A Vampire."

Summing up the future of the ASCAP Foundation, Bergman says, "I believe we can now look forward to a wide array of meaningful new programs that will have broad impact as we move into the new millennium." ■

# Congratulations ASCAP on your 85th year!

*Jimmi Hendrix*



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Centenario, a ASCAP en su 85 Aniversario y  
a su Presidenta Marilyn Bergman.

*Eduardo Bautista García*

Eduardo Bautista García  
Presidente del Consejo de Dirección de SGAE



  
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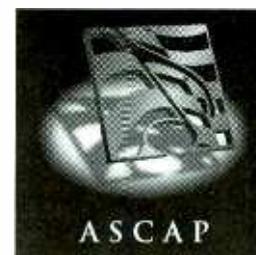
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My experience as an ASCAP board member not only has increased my awareness of ASCAP's role and function in the music industry but also has exposed me to and educated me on every major issue facing our industry today. The board and management of ASCAP are dealing with issues today that will affect songwriters and publishers for generations. It's a responsibility no one around the board table takes lightly.

—KATHY SPANBERGER

ASCAP has given me a great opportunity to understand both sides of many music-industry issues. Having 12 writers and 12 publishers sitting around a table discussing sometimes heated and opposite views can make for great solutions to our industry's challenges!

—DONNA HILLEY



I was voted by the members of ASCAP to become a board member two years ago. I enjoy representing all my fellow writers in the causes that ASCAP believes in. ASCAP's philosophy of having a board that is made up solely of writers and publishers truly reflects the makeup of our membership. ASCAP has protected my rights as a songwriter and got me paid. ASCAP continues to represent and protect the roots of the songwriters and publishers in the music industry, because, without songwriters, music would not exist. ASCAP's role in the music industry continues to grow and evolve with new technologies, such as the Internet and DBS.

—JAMES "JIMMY JAM" HARRIS III

**THE "RIGHTS" THING**

*Continued from page A-4*

by Dru Hill and Xscape.

Campbell is represented on the "Ear" CD with "You," sung by MCA artist Toni Estes—with whom he co-wrote the song. "Different companies are hearing it and calling, and everybody's jazzed about it," says Campbell. "Even Clive Davis' office called, and I went to meet him. It's opened a lot of doors."

ASCAP's achievements on behalf of its members resulted in an increase of 12,000 new writers signed in 1998 alone, including such stellar and diverse names as Alanis Morissette, Joni Mitchell, James Taylor, Hanson, Usher, Rufus Wainwright, Canibus, Mase, Neal McCoy, the Kinleys, Third Day, Keith Crouch, Timbaland and Ozomatli, along with film/TV composers Hans Zimmer, John Frizzell and Alan Silvestri. But, whether a writer is new or old to ASCAP, star or starter, "the most important thing," Brabec notes, "is that they're paid fairly. That philosophy underlies everything we do here."

**TRIPLE CHECK**

To facilitate proper payment, ASCAP employs a "triple-layer audit" methodology, tracking performances from three sources: BDS electronic data, radio-station logs and listeners in the field. Seven ASCAP reps travel the country, and listeners in 26 fixed locations in major cities send radio-station tapes to the Society's New York headquarters, where a staff of 24 listeners identify the music and compare it with the BDS and station-log data to confirm accuracy. Since everything is entered into the computer system, ASCAP is one of the very few performing-rights organizations whose operating costs are kept down to 16%.

"From every dollar we take in, we pay out 84 cents," says  
*Continued on page A-42*

# THE BIG 805

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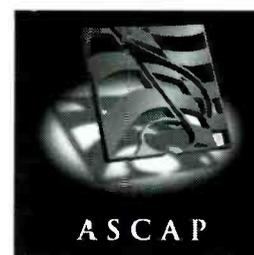
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Being on the board of directors of ASCAP has given me a great sense of pride. The fact that ASCAP is the only U.S. society overseen by a board comprised of writers and publishers means that everything the organization does is solely for the benefit of its members and the members of affiliated foreign societies. Being both a publisher and a songwriter, I can't imagine any higher purpose for a performing-rights society. ASCAP has set so many benchmarks in the performing-rights business that, if I were a bench, I wouldn't want to see ASCAP coming. Legislatively, legally, with member services and support, licensing, royalty collections and distributions—top of the game...the leader...the best.

—DEAN KAY

ASCAP has given me the security to be able to compose and know that my rights are being protected—that my colleagues and I will be compensated for our efforts. I would hate to think about a world without ASCAP. If creators had to direct their time and energies toward identifying uses of their music and collecting royalties, none of us would be able to write songs and the world would never get to hear our music. By acting as a middleman between the songwriters and the users of our music, ASCAP plays a vital role in the music marketplace. To put it another way, ASCAP has made possible a marketplace where music gets played and songwriters get paid. We are the ultimate and consummate service provider—to our members, to our customers, to our industry and to the public.

—CY COLEMAN

### THE "RIGHTS" THING

Continued from page A-40

Al Wallace, the Society's COO. Wallace adds that ASCAP is attempting to spread its technology approach in helping performance-rights societies worldwide establish a common means of exchanging data and establishing a single authoritative source for licensed music.

"We're also looking to build systems for the future that can track the Internet and process what will be dramatically increased identifications of performances in virtually real time," continues Wallace, noting that all future payments will remain objective. "Since we're a members-run organization, we can't have arbitrary aspects to payment rules. Rather, everybody gets paid the same way, fairly and equally, without anyone playing favorites."

In the 85 years since ASCAP was formed by a visionary group of songwriters and composers, this policy, along with its other programs and benefits, has served it well to this day.

"Back in 1944, we were nightclub performers writing material one day—and the next day, we were suddenly musical dramatists, with a publisher and membership in ASCAP, getting four checks a year!" says Betty Comden of the legendary Comden and Green songwriting team. "There was an air of unreality about it: Why are these strangers doing all this for us? But, over the years, we have grown to cherish and love the protection and guidance of these once-strangers at ASCAP—plus, of course, those quarterly checks!"

Prominent younger artists, too, share Comden's appreciation for ASCAP's career support.

"ASCAP believed in me, treating me like family from the very beginning," says Garth Brooks. "It's great to have an organization you trust looking out for you."

Adds Alanis Morissette, "I am glad to be part of an organization that devotes so much time to the education and development of new talent—as well as protecting the rights of all writers and composers." ■

# SO CAN

now is the time when we say, "here's to **ASCAP**, with congratulations for **85 YEARS** of commitment to the performing rights of music creators."

we also take this opportunity to wish you continued success as we move together into the next millennium!



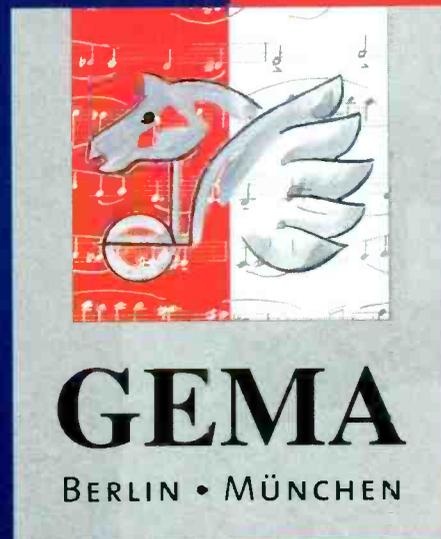
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# Songwriters & Publishers

ARTISTS & MUSIC

## Paul Williams Is Back With 'Gone' Veteran Songwriter Rediscovered His Craft In Nashville

BY DEBORAH EVANS PRICE

NASHVILLE—Nashville has long been known as a "songwriters' town," where the creative juices flow freely and writers support and encourage one another. For veteran songwriter/singer/actor Paul Williams, Music City's songwriting community served as a catalyst that spurred a new chapter in his writing career and yielded his first Billboard hit in nearly 20 years, Diamond Rio's recent single "You're Gone," co-written with Jon Vezner.



WILLIAMS

The writer of such classic hits as Barbra Streisand's "Evergreen," the Carpenters' "We've Only Just Begun," Three Dog Night's "An Old Fashioned Love Song," and Kermit The Frog's "Rainbow Connection" from "The Muppet Movie," Williams had battled substance abuse and for the most part had given up songwriting. In 1996, he appeared at a Tin Pan South songwriters showcase in Nashville and, shortly thereafter, found his love for writing reawakened.

"I went away for a long time and abused myself pretty seriously," Williams says. "In the '70s, I was still pretty focused. When I got bad in the '80s, I essentially quit writing. I would come into town [Nashville] once in a while in the mid-'80s and try to write, but it wasn't good. I wasn't there. The spirit was closed down. There was too much crap on the lens . . . I've had an amazing career that lasted a long time with a big dark spot in the middle of it, and that was the '80s."

After Williams got sober, he threw himself into counseling and working to help others recover from substance abuse. (He sits on the board of directors of the National Council of Alcoholism and Drug Dependence. He is also on the board of and is a counselor for the Musician's Assistance Program.) "People would stop me on the street and ask me if I was writing, and it used to make me angry," he says. "I think it made me sad because I felt so disconnected from it, but the deal I made with God when I got sober was if I ever returned to music, I'd do it out of love."

Williams credits Nashville with rekindling that love affair with music. In the spring of 1996, Williams was preparing to shoot a movie in New Zealand, and the deal fell through. A short time after, he got a call from former Nashville Songwriters Assn. International executive director Pat Rogers inviting him to perform at Tin Pan South, one of Nashville's premier songwriter events.

"Frankly, I didn't want to do it," he remembers. "I said, 'My songs

are so old, and I haven't been writing' . . . But it was the best thing that ever happened to me. First of all, I was treated with such wonderful, loving respect. Then I don't know if it was something in the water or what, but I had an idea for a song."

He then shared the idea with an old friend, Gene Nelson. "It just poured out of us," he says. "We wrote the song that day. I thought, 'You know what, that felt like something I want to do again.' So I went around and talked to publishers and said, 'If I had any interest in doing this, would you be interested?' Most of them said yes."

Williams struck a co-publishing deal with Warner/Chappell (his publishing company is Hillabeans Music). Warner/Chappell executive VP/executive GM Tim Wipperman and creative director Kurt Denny helped introduce Williams to writers in Nashville and would send him tapes of writers they thought he'd be interested in collaborating with. "There would be songs by Jon Vezner, Jim Robinson, Andy Byrd, Karen Taylor-Good, and others," he says. "It was very intimidating listening to these people's songs because they were so good. But I came to town and wrote five different songs with five people."

Williams says these writing experiences were very different for him because he had tended to write alone, and if he did collaborate with another person, it was generally taking someone else's melody home with him and putting lyrics to it. "The way I write today is about our com-

mon experience," he says. "It's about what we share with each other on the spot."

Williams says the first time that he ever sat down in a room sober and wrote with someone he didn't know was with Vezner, a Grammy Award-winning songwriter for Kathy Mattea's "Where've You Been." "We wrote 'You're Gone' that day," he says. "Garth had put it on hold. Collin Raye had put it on hold. Then Diamond Rio made that beautiful record of it."

In addition to peaking at No. 4 on Hot Country Singles & Tracks, the song was serviced to AC radio. Williams saw more action on the country chart when Neal McCoy cut "Party On."

When in L.A., Williams frequently writes with Melissa Manchester and J.D. Martin. Though he doesn't live in Nashville, Williams maintains a strong connection to Music City by visiting frequently to collaborate with Vezner, Nelson, Jim Photoglo, and other Nashville tunesmiths. He also hired independent songplugger Kathy Walker so he still has a presence when he's not in town.

Williams also has an album available in Japan on the Pioneer label, titled "Back To Love Again," that features his performances of "You're Gone," "I Won't Last A Day Without You," "An Old Fashioned Love Song," and "Rainbow Connection."

"I have a sense of community with this town," says Williams. "I live in Los Angeles, but Nashville is my hometown, and it's where I feel my real sense of community."

## Vintage Musicals On CD Cast Albums Accompany Revived Shows

NEW YORK—Vintage musicals are making their way to CD in the next few months, some as a result of New York revivals.

Irving Berlin's 1946 masterpiece, "Annie Get Your Gun," is returning in a March opening with Bernadette Peters in the starring role, and Angel Records, which records the performer, has just finished recording the cast album.

Last year, an earlier Berlin work, the 1933 revue "As Thousands Cheer," was revived, and its cast album is on a Varèse Sarabande CD due this month.

In an unusual project, an animated version of "The King And I," Rodgers and Hammerstein's 1951 musical, which was revived successfully on Broadway several years ago, will be heard on Sony Classical. The movie opens this spring.

RCA Victor is releasing the cast albums of two musicals, "Fosse," a new musical featuring dances by the late Bob Fosse, and "You're A

Good Man, Charlie Brown," with songs by Clark Gesner.

Yet another cast album, recorded Feb. 1, is the revival of Cy Coleman and Carolyn Leigh's "Little Me," starring Martin Short.

While it has no new production, "Jumbo," the Rodgers and Hart musical that marked their return to Broadway in 1935 after writing for Hollywood, is the subject of a new CD from AEI Records this spring. To promote the show, producer Billy Rose arranged to have live performances broadcast on radio's "Texaco Hour" in weekly 15-minute segments from the New York Hippodrome.

Produced by Broadway musicologist Miles Krueger, the album features the original cast, including Jimmy Durante and the Paul Whiteman Orchestra. The show's biggest songs are "The Most Beautiful Girl In The World," "Little Girl Blue," and "My Romance."

IRV LIGHTMAN

## NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
ANGEL OF MINE	Rhett Lawrence, T. Potts	WB/ASCAP, Motown Tunes/ASCAP, Travon/ASCAP, PolyGram International/ASCAP, Rhettrhyme/ASCAP
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
STAND BESIDE ME	Stephen Allen Davis	Hamstein Cumberland/BMI
<b>HOT R&amp;B SINGLES</b>		
HEARTBREAK HOTEL	C. Schack, K. Karlin, T. Savage	Jungle Fever/BMI, EMI Blackwood/BMI, Marshai/ASCAP, EMI April/ASCAP
<b>HOT RAP SINGLES</b>		
WATCH FOR THE HOOK	A. Patton, A. Benjamin, R. Bailey, Organized Noize, E. Johnson, F. Bell, Cameron Gipp, William Knighton	Dez Only I/ASCAP, Gnat Booty/ASCAP, Chrysalis/ASCAP, Hitco/BMI, Organized Noize/BMI, Windswept Pacific/BMI, Chrysalis/BMI, Goodie Mob/BMI
<b>HOT LATIN TRACKS</b>		
ESE	Alejandro Jaen, W. Paz	Ventura/ASCAP

## Mickey Goldsen Knows The Criterion For A 'Good' Song

THE GOOD OLD DAYS: Mickey Goldsen, CEO of Los Angeles-based Criterion Music, acquired a song in 1946, the year he started his company, that became a big hit—one, he tells Words & Music, that doesn't let its age stand in its way.

"I acquired 'It's A Good Day' by the husband-and-wife team of Dave Barbour and Peggy Lee after hearing their demo of the song," he says. (Lee was elected to the Songwriters' Hall of Fame this year.)

Goldsen says he showed the song to various labels in hopes of getting a number of covers that would be released simultaneously. One label A&R man and a good friend of Goldsen's told him the song had faulty construction and was 58 bars long instead of the customary 32.

But the covers came, including one from Lee, a Capitol Records artist who had been the vocalist on one of Benny Goodman's big hits, "Why Don't You Do Right?" In fact, Goldsen notes, her recording was the best-selling version, despite covers by the likes of Bing Crosby and Perry Como.

Naturally, the popularity of the song made it a strong opening number on the live performance circuit. When it was overdone, however, it forced one theater manager in Passaic, N.J., to have a sign backstage that read, "Please do not use 'It's A Good Day' as an opener, since it has been used for four weeks in a row," Goldsen recalls.

Many, many covers later—including usage in seven motion pictures—the song is getting a big exposure lift from the world of jingles. It's been selected by the Coca-Cola Co. for its current worldwide campaign for Diet Coke.

ROAD TRIP: Notation Music, operated by producer Ric Wake and songwriter Denise Rich, is hosting "Nashville In New York," a

songwriters' festival, Monday-Friday (8-12) at Dream Factory Studios in Manhattan, where Wake and Rich operate their publishing wing.

In addition to Notation's own Nashville writers—including Arnie Roman, Peter Zizzo, Andy Marvel, Wake, Maria Christensen, and Julie Reeves—writers due to be on hand include John Bettis (Big Tractor Music), Stephony Smith (EMI Music), Chris Lindsay (DreamWorks Music), Sharon Vaughn (MCA Music), Aimee Mayo (BMG Music), Tom Kimmel (Maverick Music), and Steven Jones (Island Bound Music).

As for Notation Music, after three years in operation it has had covers by such acts as Celine Dion,

Trisha Yearwood, George Benson, Trace Adkins, Patty Loveless, Chaka Khan, Patti LaBelle, Diana King, Boyzone, Jen-

nifer Lopez, Maxi Priest, and 'N Sync.

RUBIN/EMI CO-PUB DEAL: Don Rubin, former executive VP of A&R at EMI Records Group North America, who now has his own production and management company in New York, reports he's made a co-publishing deal with EMI Music. The deal starts off with RCA Records' Mankind Liberation Front, whose self-titled album is due this month.

CORRECTION: The Jan. 30 issue Print on Print listing of folios erroneously credited Cherry Lane Music as the source. The source was Music Sales Corp.

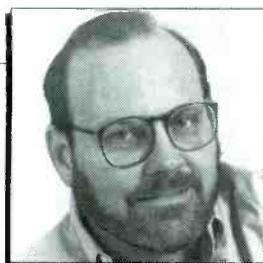
PRINT ON PRINT: The following folios are the best sellers from Hal Leonard Publishing:

1. Sarah McLachlan, "Surfacing."
2. King Of Fools, "Delirious?"
3. Kenny Wayne Shepherd, "Trouble Is . . ."
4. Phish, "The Story Of The Ghost."
5. Jim Brickman, "Destiny."



by Irv Lichtman

## Latin Notas



by John Lannert

**VENTURA UNDER SIEGE:** These days, Johnny Ventura, mayor of Santo Domingo, Dominican Republic, probably wishes he were back onstage enjoying his status as one of merengue's most revered performers.

First off, Ventura was attacked by federal police officers on Jan. 23. The incident, in which Ventura wasn't seriously hurt, sparked a second confrontation Jan. 25 that turned violent when police opened fire on a group of opposition senators and representatives from Ventura's Dominican Revolutionary Party.

Four lawmakers and three journalists were wounded in the clash, in which police sprayed the crowd with shotgun pellets. One senator received 14 pellet wounds, while two others were seriously beaten.

Both incidents took place in front of the headquarters of the Dominican Municipal League (DML), a federally funded mayors' association that has been the object of a power struggle between Ventura's party, which controls 63% of the DML's local chapters, and a coalition led by President Leonel Fernández, flag-bearer of the Dominican Liberation Party (DLP).

Ventura denounced the shooting as a "vulgar terrorist" act and blamed it on Fernández, whom he alleged gave the orders to shoot. Ventura was held by local police inside the DML headquarters building dur-

ing the Jan. 25 shooting. He later was released.

Ventura, a beloved figure in merengue circles during his 30-year career, left his label, Sony Discos, last year after assuming his post as mayor.

Sources in the Dominican Republic feared the violence could escalate on Jan. 26, when elections were held for the top offices of the DML, which is endowed with an annual budget believed to be in excess of \$100 million.

The DML, whose local chapters elect the delegates to its general assembly, often acts as an influential political action committee that provides significant financial and administrative support for the country's cities and towns.

Fortunately, no new outbreaks of violence took place during the elections. The Santo Domingo police force took over the city, barricading the congressional buildings and the city's main access points.

Ventura's party—whose majority candidate theoretically had more votes—made strident allegations of electoral fraud. However, Amable Aristy-Castro—a candidate of the DLP-led coalition—was sworn in as secretary general of the DML.

Presiding over the swearing-in ceremony was Blanco Fernández (no relation to the president), minister of the Department of the Interior and Police; he is the official with legal authority to swear in DML officers. It was Blanco's troops who were said to have opened fire on Ventura's party members.

Sources in the Dominican Republic say the election result has caused disbelief and outrage among ordinary Dominican citizens.

It might be time for Ventura to roll out a fund-raising merengue show to launch a grass-roots protest of

(Continued on page 68)

# Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
<b>No. 1</b>					
1	1	1	8	<b>JERRY RIVERA</b> SONY DISCOS	<b>ESE</b> R. SANCHEZ (A. JAEEN, W. PAZ)
2	2	5	5	<b>ENRIQUE IGLESIAS</b> FONOVISIA	<b>NUNCA TE OLVIDARE</b> R. PEREZ-BOTIJA (E. IGLESIAS)
<b>GREATEST GAINER</b>					
3	5	8	6	<b>SHAKIRA</b> SONY DISCOS	<b>ME VAS A QUITAR DE EN MEDIO</b> S. MEBARAK, L. MENDEZ (S. MEBARAK, D. O'BRIEN)
4	4	9	4	<b>OLGA TANON WITH CRISTIAN CASTRO</b> WEA LATINA	<b>ESCONDIDOS</b> R. PEREZ (R. PEREZ, M. ABRAMO)
5	3	3	12	<b>TIRANOS DEL NORTE</b> SONY DISCOS	<b>CREI</b> J. MARTINEZ (C. MONGE)
6	10	6	3	<b>MARCO ANTONIO SOLIS</b> FONOVISIA	<b>SI TE PUDIERA MENTIR</b> B. SILVETTI (M. A. SOLIS)
7	7	2	14	<b>CHAYANNE</b> SONY DISCOS	<b>DEJARIA TODO</b> ESTEFANO (ESTEFANO)
8	6	7	29	<b>VICENTE FERNANDEZ</b> SONY DISCOS	<b>ME VAS A QUITAR DE EN MEDIO</b> PRAMIREZ (M. MONTERROSAS)
9	8	10	7	<b>FRANKIE NEGRON</b> WEACARIBE/WEA LATINA	<b>PRINCESA</b> S. GEORGE (E. GONZALEZ)
10	16	16	3	<b>CARLOS PONCE</b> EMI LATIN	<b>TE VAS A QUITAR DE EN MEDIO</b> K. SANTANDER (K. SANTANDER)
11	11	14	23	<b>VICTOR MANUELLE</b> SONY DISCOS	<b>QUE HABRIA SIDO DE MI</b> O. ALFANNO (O. ALFANNO)
12	14	15	6	<b>JUAN GABRIEL CON BANDA EL RECODO</b> ARIOLA/BMG LATIN	<b>ADORABLE MENTIROSA</b> J. GABRIEL (J. GABRIEL)
13	12	12	17	<b>LIMITE</b> RODVEN/POLYGRAM LATINO	<b>LA OTRA PARTE DEL AMOR</b> J. CARRILLO, G. PADILLA (ALAZAN)
14	15	13	9	<b>GRUPOMANIA</b> SONY DISCOS	<b>COMO BAILA</b> O. SERRANO, B. SERRANO (O. SERRANO)
15	13	18	21	<b>LOS TEMERARIOS</b> FONOVISIA	<b>COMO TE RECUERDO</b> A. A. ALBA (A. A. ALBA)
16	19	23	4	<b>CONJUNTO PRIMAVERA</b> FONOVISIA	<b>NECESITO DECIRTE</b> J. GUILLEN (R. GONZALEZ, MORAN)
17	<b>NEW</b>		1	<b>LOS TUCANES DE TIJUANA</b> EMI LATIN	<b>ESPEJEANDO</b> G. FELIX (M. QUINTERO, LARA)
18	9	4	11	<b>JUAN LUIS GUERRA 440</b> KAREN/CAIMAN	<b>MI PC</b> J. L. GUERRA (J. L. GUERRA)
19	20	22	24	<b>MARC ANTHONY</b> RMM	<b>CONTRA LA CORRIENTE</b> A. CUCCO, PENNA (O. ALFANNO)
20	18	33	15	<b>LOS MISMOS</b> EMI LATIN	<b>QUE BONITO</b> LOS MISMOS (M. E. CASTRO)
21	23	17	22	<b>MILLY QUEZADA WITH ELVIS CRESPO</b> SONY DISCOS	<b>PARA DARTE MI VIDA</b> R. QUEZADA (V. VICTOR)
22	36	—	10	<b>LOS TIGRES DEL NORTE</b> FONOVISIA	<b>ASI COMO TU</b> LOS TIGRES DEL NORTE, E. HERNANDEZ (I. RAMIREZ)
23	21	20	21	<b>ENRIQUE IGLESIAS</b> FONOVISIA	<b>ESPERANZA</b> R. PEREZ-BOTIJA (E. IGLESIAS, C. GARCIA ALONSO)
24	34	21	12	<b>PEDRO FERNANDEZ</b> RODVEN/POLYGRAM LATINO	<b>SIN VERTE</b> H. PATRON (H. ESTRADA)
25	30	19	14	<b>KARIS</b> EMD/BMG LATIN	<b>TUS OJOS SON</b> L. CORPORAN, E. MONTANEZ (R. ARMANDO DEL VALLE)
26	27	24	11	<b>TONO ROSARIO</b> WEACARIBE/WEA LATINA	<b>ASI FUE</b> T. ROSARIO, P. MATEO (J. GABRIEL)
27	29	35	6	<b>PRISCILA Y SUS BALAS DE PLATA</b> FONOVISIA	<b>SOBREVIVIRE</b> T. PAIZ (D. FEKARIS, F. PERREN)
28	22	28	5	<b>FEY</b> SONY DISCOS	<b>NI TU NI NADIE</b> J. R. FLOREZ (M. ABLANEDO)
29	40	—	20	<b>ALEJANDRO SANZ</b> WEA LATINA	<b>CORAZON PARTIO</b> E. RUFFINENGO, M. A. ARENAS (A. SANZ)
30	37	—	5	<b>MICHAEL SALGADO</b> JOEY/SONY DISCOS	<b>MI CHATITA</b> J. S. LOPEZ (J. S. LOPEZ)
31	25	30	23	<b>PEPE AGUILAR</b> MUSART/BALBOA	<b>DIRECTO AL CORAZON</b> PAGUILAR (FATO)
32	24	26	8	<b>CRISTIAN</b> ARIOLA/BMG LATIN	<b>DESPUES DE TI... QUE?</b> R. PEREZ (R. PEREZ)
33	33	29	14	<b>MICHAEL STUART</b> RMM	<b>NINA BELLA</b> A. FERNANDEZ (Y. ENRIQUEZ)
34	28	—	2	<b>RICKY MARTIN</b> SONY DISCOS	<b>CORAZONADO</b> K. C. PORTER, R. ROSA (R. ROSA, K. C. PORTER, L. GOMEZ ESCOLAR)
35	26	32	3	<b>CHARLIE ZAA</b> SONOLUX/SONY DISCOS	<b>AMORES</b> C. ZAA (J. BACA FLORES, A. PULIDO)
36	<b>RE-ENTRY</b>	19	19	<b>BANDA MAGUEY</b> RCA/BMG LATIN	<b>QUIERO VOLVER</b> E. SOLANO (E. SOLANO)
37	39	34	17	<b>SHAKIRA</b> SONY DISCOS	<b>CIEGA, SORDOMUDA</b> S. MEBARAK, L. MENDEZ (S. MEBARAK, E. SALGADO)
38	17	11	12	<b>GISSELLE</b> ARIOLA/BMG LATIN	<b>DAME UN BESO</b> J. VALDEZ (J. NUNEZ)
39	31	37	18	<b>FRANKIE NEGRON</b> WEACARIBE/WEA LATINA	<b>AGUA PASADA</b> S. GEORGE (G. FRANCISCO)
40	<b>RE-ENTRY</b>	2	2	<b>JOSE FELICIANO</b> RODVEN/POLYGRAM LATINO	<b>QUE TRISTEZA</b> R. PEREZ (A. MANZANERO)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
21 STATIONS	18 STATIONS	18 STATIONS	18 STATIONS	65 STATIONS	65 STATIONS
1 SHAKIRA SONY DISCOS	1 JERRY RIVERA SONY DISCOS	1 TIRANOS DEL NORTE SONY DISCOS	1 TIRANOS DEL NORTE SONY DISCOS	1 TIRANOS DEL NORTE SONY DISCOS	1 TIRANOS DEL NORTE SONY DISCOS
2 OLGA TANON WITH CRISTIAN CASTRO WEA LATINA	2 FRANKIE NEGRON WEACARIBE/WEA LATINA	2 JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN	2 FRANKIE NEGRON WEACARIBE/WEA LATINA	2 JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN	2 JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN
3 ENRIQUE IGLESIAS FONOVISIA	3 VICTOR MANUELLE SONY DISCOS	3 LIMITE RODVEN/POLYGRAM LATINO	3 VICTOR MANUELLE SONY DISCOS	3 LIMITE RODVEN/POLYGRAM LATINO	3 LIMITE RODVEN/POLYGRAM LATINO
4 JERRY RIVERA SONY DISCOS	4 SHAKIRA SONY DISCOS	4 MARCO ANTONIO SOLIS FONOVISIA	4 SHAKIRA SONY DISCOS	4 MARCO ANTONIO SOLIS FONOVISIA	4 MARCO ANTONIO SOLIS FONOVISIA
5 CHAYANNE SONY DISCOS	5 GRUPOMANIA SONY DISCOS	5 VICENTE FERNANDEZ SONY DISCOS	5 GRUPOMANIA SONY DISCOS	5 VICENTE FERNANDEZ SONY DISCOS	5 VICENTE FERNANDEZ SONY DISCOS
6 CARLOS PONCE EMI LATIN	6 JUAN LUIS GUERRA 440 KAREN/CAIMAN	6 ENRIQUE IGLESIAS FONOVISIA	6 JUAN LUIS GUERRA 440 KAREN/CAIMAN	6 ENRIQUE IGLESIAS FONOVISIA	6 ENRIQUE IGLESIAS FONOVISIA
7 VICENTE FERNANDEZ SONY DISCOS	7 MARC ANTHONY RMM	7 SHAKIRA SONY DISCOS	7 MARC ANTHONY RMM	7 SHAKIRA SONY DISCOS	7 SHAKIRA SONY DISCOS
8 TIRANOS DEL NORTE SONY DISCOS	8 CONJUNTO PRIMAVERA FONOVISIA	8 TIRANOS DEL NORTE SONY DISCOS	8 CONJUNTO PRIMAVERA FONOVISIA	8 TIRANOS DEL NORTE SONY DISCOS	8 TIRANOS DEL NORTE SONY DISCOS
9 ALEJANDRO SANZ WEA LATINA	9 KARIS EMD/BMG LATIN	9 TIRANOS DEL NORTE SONY DISCOS	9 KARIS EMD/BMG LATIN	9 TIRANOS DEL NORTE SONY DISCOS	9 TIRANOS DEL NORTE SONY DISCOS
10 FEY SONY DISCOS	10 MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	10 TIRANOS DEL NORTE SONY DISCOS	10 MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	10 TIRANOS DEL NORTE SONY DISCOS	10 TIRANOS DEL NORTE SONY DISCOS
11 RICKY MARTIN SONY DISCOS	11 TONO ROSARIO WEACARIBE/WEA LATINA	11 TIRANOS DEL NORTE SONY DISCOS	11 TONO ROSARIO WEACARIBE/WEA LATINA	11 TIRANOS DEL NORTE SONY DISCOS	11 TIRANOS DEL NORTE SONY DISCOS
12 CHARLIE ZAA SONOLUX/SONY DISCOS	12 ENRIQUE IGLESIAS FONOVISIA	12 TIRANOS DEL NORTE SONY DISCOS	12 ENRIQUE IGLESIAS FONOVISIA	12 TIRANOS DEL NORTE SONY DISCOS	12 TIRANOS DEL NORTE SONY DISCOS
13 MARCO ANTONIO SOLIS FONOVISIA	13 MICHAEL STUART RMM	13 TIRANOS DEL NORTE SONY DISCOS	13 MICHAEL STUART RMM	13 TIRANOS DEL NORTE SONY DISCOS	13 TIRANOS DEL NORTE SONY DISCOS
14 ENRIQUE IGLESIAS FONOVISIA	14 GISSELLE ARIOLA/BMG LATIN	14 TIRANOS DEL NORTE SONY DISCOS	14 GISSELLE ARIOLA/BMG LATIN	14 TIRANOS DEL NORTE SONY DISCOS	14 TIRANOS DEL NORTE SONY DISCOS
15 CRISTIAN ARIOLA/BMG LATIN	15 FRANKIE NEGRON WEACARIBE/WEA LATINA	15 TIRANOS DEL NORTE SONY DISCOS	15 FRANKIE NEGRON WEACARIBE/WEA LATINA	15 TIRANOS DEL NORTE SONY DISCOS	15 TIRANOS DEL NORTE SONY DISCOS

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

*Marco Antonio Solis*  
*Trazos De Mi Alma*

SEL ..# 0516

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*Se Va Muriendo Mi Alma*  
*Mi Eterno Amor Secreto*  
*Sigue Sin Mi*  
*Si Te Pudiera Mentir*  
*La Ultima Parte*  
*Inventame*  
*A Que Me Quedo Contigo*  
*El Peor De Mis Fracasos*

On  
Sale  
Now



# Artists & Music

## NOTAS

(Continued from page 66)

what appears to be a suspect electoral contest.

**MAMERY UNDER INVESTIGATION:** After denying comment on its intentions, **Zenia Vélez**, secretary of the treasury of Puerto Rico, finally has announced that her department is investigating artist manager **Topy Mamery** for tax evasion.

Mamery manages WEA Latina stars **Ricardo Montaner** and **Yolanda Monge**, who is Mamery's wife.

The treasury probe follows a January TV news report in San Juan, Puerto Rico, that accused Mamery of tax evasion and official bribery.

In one example of tax evasion, the TV report alleged Mamery underreported income from a concert featuring Montaner and Monge.

Based on a series of sworn statements, the TV report also detailed the bribery allegations, the most spectacular of which was that Mamery arranged a \$25,000 cash payoff to the judge presiding over a domestic-violence case against singer and soap opera star **Osvaldo Ríos**. Mamery manages Ríos, who later was acquitted of the charge.

Puerto Rico's Treasury Department is not looking into the alleged bribery charge; that responsibility falls under the aegis of the island's Department of Justice.

After the TV report was broadcast, a story in a San Juan daily cited "credible sources" who alleged that the husband-and-wife duo failed to report \$1 million in taxable earnings.

Interviewed in both reports, Mamery categorically denied the allegations and dismissed them as the handiwork of former employees. He said the employees are facing federal fraud and conspiracy charges and claimed that they're attempting a pre-emptive strike against his credibility, because he's expected to be a key witness in the case against them.

Mamery told El Mundo that his lawyers have asked for copies of the damaging statements from the TV station's executives and said he intends to file a defamation suit against it.

Despite Billboard's repeated attempts to reach him, Mamery did not return any phone calls.

**SORROW EN TEJAS:** Deep condolences to family and friends of EMI Latin's star **conjunto** band **Intocable**, which lost two band members—bassist **Silvestre Rodríguez Jr.** and MC **José Angel Farías**—and its road manager, **Joe Angel González**, on Jan. 31 in a traffic accident in Monterrey, Mexico. (See story, page 14.)

**L.A.'S UN, DOS, TRES:** For the first time ever, three Spanish radio stations top the Los Angeles radio market. According to Arbitron's fall '98 book, Heftel's regional Mexican station **KSCA-FM** makes its No. 1 debut in the second-largest stateside radio market by leapfrogging 6.0-6.9.

KSCA's sister station **KLVE-FM**—a pop outlet tied atop the L.A. market with KSCA in the summer book—also enjoyed a strong showing, leaping 6.0-6.5.

In third place, SBS' regional Mexican station **KLAX-FM**—a former market leader—soared 3.2-4.1.

The rosy performances turned in by L.A.'s Spanish stations were offset by less-than-stellar numbers delivered by their counterparts in the country's largest radio market—New York.

SBS' tropical outlet **WSKQ-FM**, which topped New York's summer book, slipped to third place overall with a rating that fell 6.0-5.2—WSKQ's lowest rating in five books.

WSKQ's pop sister station **WPAT-FM** slid 3.2-3.0—its lowest rating in five books. Meanwhile, Heftel was not gaining listeners at SBS' expense, as its tropical station **WCAA-FM** eased 1.7-1.5.

In Chicago, the No. 3 U.S. radio market, SBS' regional Mexican station **WLEY-FM** ratcheted up 1.9-2.3, while Heftel's regional Mexican outlet **WOJO-FM** dipped 2.2-2.0.

As SBS and Heftel duke it out in the stateside radio markets, SBS is making inroads in Puerto Rico with the recent acquisition of four radio stations. Heftel is likely to follow suit.

**RIGO, FOR NOW:** As the search for a managing director for Universal Music Group's stateside Latino division continues, **Rigoberto Olariaga** has been appointed acting managing director of PolyGram Latino, which eventually will be folded into Universal's U.S. Hispanic imprint. Olariaga, previously PolyGram Latino's sales director of domestic accounts, replaces **Marcos Maynard**.

**CHART NOTES, RETAIL:** With his debut at No. 1 on The Billboard Latin 50 with "Trozos De Mi Alma," Fonovisa's durable singer/songwriter/producer **Marco Antonio Solís** finds himself in the chart's top slot for the first time in his career.

The former front man for the now-defunct pop/regional Mexican group **Los Bukis** tops The Billboard Latin 50 with his inaugural full-length pop disc, produced by **Bebu Silveti**.

Another first for Solís this issue is his bow on The Billboard 200 at No. 157. "Trozos De Mi Alma," which sold 7,500 units this issue, also scales the pop genre chart. You guessed it; it's the first time he's topped that chart.

Solís' title helped sales of albums on The Billboard Latin 50 rebound from last issue to 103,500 pieces.

**Elvis Crespo's** "Suavemente" (Sony Discos), down 182-181 on The Billboard 200, remains No. 1 on the tropical/salsa genre chart for the 11th straight issue.

Claiming the throne on the regional Mexican genre chart this issue is **Vicente Fernández's** "Entre El Amor Y Yo" (Sony Discos).

Other titles charting this issue on The Billboard 200 are **Shakira's** "Dónde Están Los Ladrones?" (Sony Discos), which fell 164-168; **Enrique Iglesias'** "Cosas Del Amor" (Fonovisa), leaping 200-172 with a bullet; and the soundtrack to "Dance With Me" (Epic/Sony), which falls 194-200.

**CHART NOTES, RADIO:** For the third issue in a row, **Jerry Rivera's**

"Ese" (Sony Discos) tops both Hot Latin Tracks and the tropical/salsa genre charts. The *telenovela* hit scored 17.2 million audience impressions overall while notching 15.3 million audience impressions on the tropical/salsa genre chart.

**Tiranos Del Norte's** "Crei" (Sony Discos) remains perched at No. 1 on the regional Mexican genre chart for the third issue running with 8.1 million audience impressions.

Taking the top slot of the pop genre chart this issue with 11.6 million audience impressions is "Tú" (Sony Discos) by **Shakira**.

**SALES STATFILE:** The Billboard Latin 50: this issue: 103,500 units; last issue: 96,000 units; similar issue last year: 79,000 units.

Pop genre chart: this issue: 44,500 units; last issue: 38,000 units; similar issue last year: 32,500 units.

Tropical/salsa genre chart: this issue: 31,000 units; last issue: 31,500 units; similar issue last year: 24,500 units.

Regional Mexican genre chart: this issue: 22,000 units; last issue: 22,000 units; similar issue last year: 18,000 units.

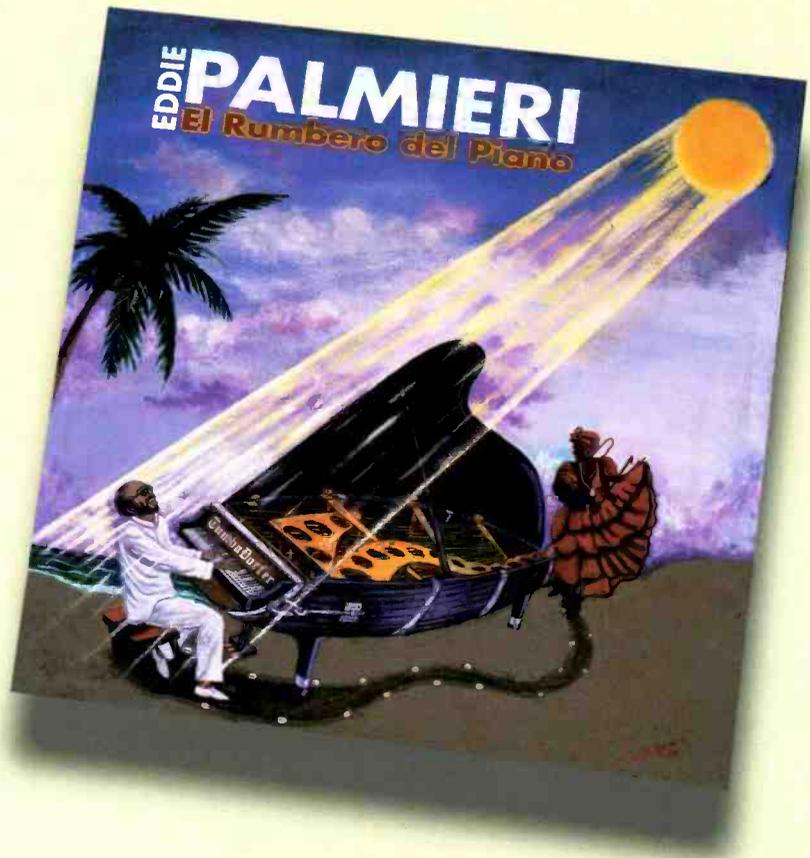
Assistance in preparing this column was provided by **Karl Ross** in San Juan, Puerto Rico.

## LATIN TRACKS A-Z

- 12 TITLE (Publisher - Licensing Org.) Sheet Music Dist. ADORABLE MENTIROSA (BMG, ASCAP)
- 39 AGUA PASADA (Giffan, BMI/Nelia, BMI)
- 35 AMORES (ESCLAVO Y AMO, ENTREGA TOTAL) (Bander Brambila/EMI Blackwood, BMI)
- 22 ASI COMO TU (Fonovisa, SESAC/TN Ediciones, BMI)
- 26 ASI FUE (Careers-BMG, ASCAP)
- 37 CIEGA, SORDOMUDA (F.I.P.P., BMI/Sony/ATV Latin, BMI)
- 14 COMO BAILA (Sony Discos, ASCAP)
- 15 COMO TE RECUERDO (Maximo Aguirre Music/Editora Angel Musical, SESAC)
- 19 CONTRA LA CORRIENTE (New Edition EMOA, SESAC)
- 34 CORAZONADO (Draco Cornelius, BMI/Olinga, BMI)
- 29 CORAZON PARTIO (EMI Blackwood, BMI)
- 5 CREI (Peer Int'l., BMI)
- 8 DAME UN BESO (Copyright Control)
- 7 DEJARIA TODO (1998 Deep Music, BMI)
- 32 DESPUES DE TI...QUE? (Jkmc, ASCAP)
- 31 DIRECTO AL CORAZON (Edimusa, ASCAP)
- 4 ESCONDIDOS (MCA, ASCAP/BMG Songs, ASCAP)
- 1 ESE (Ventura, ASCAP)
- 17 ESPEJEANDO (Flamingo, BMI)
- 23 ESPERANZA (EMI April, ASCAP/Unimusic, ASCAP)
- 13 LA OTRA PARTE DEL AMOR (Warner-Tamerlane, BMI)
- 8 ME VOY A QUITAR DE EN MEDIO (Warner-Tamerlane, BMI)
- 30 MI CHATITA (Eliaz, BMI)
- 18 MI PC (Karen, ASCAP)
- 16 NECESITO DECIRTE (Seg Son, BMI)
- 28 NI TU NI NADIE (Copyright Control)
- 33 NINA BELLA (EMOA, ASCAP)
- 21 NUNCA TE OLVIDARE (EMI April, ASCAP)
- 21 PARA DARTE MI VIDA (WB Music Corp., ASCAP/Flamboyant)
- 9 PRINCESA (Delimonte, BMI)
- 20 QUE BONITO (Pacific, BMI)
- 11 QUE HABRIA SIDO DE MI (New Edition EMOA, SESAC)
- 40 QUE TRISTEZA (Tillandesia, ASCAP)
- 36 QUIERO VOLVER (Ernesto Musical, BMI)
- 6 SI TE PUDIERA MENTIR (Crisma, SESAC)
- 24 SIN VERTE (Unimusic, ASCAP)
- 27 SOBREVIVIRE (I WILL SURVIVE) (PolyGram International, ASCAP/Perren-Vibes, ASCAP)
- 10 TE VAS (F.I.P.P., BMI)
- 3 TU (F.I.P.P., BMI/Sony/ATV Latin, BMI)
- 25 TUS OJOS SON (EMD, ASCAP)

THE Billboard Latin 50™				SoundScan®	
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY					
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
<b>No. 1/HOT SHOT DEBUT</b> ◆◆◆◆					
1	NEW		MARCO ANTONIO SOLIS	FONOVISA 0516	TROZOS DE MI ALMA
2	1	19	SHAKIRA	SONY DISCOS 82746	DONDE ESTAN LOS LADRONES?
<b>GREATEST GAINER</b> ◆◆◆◆					
3	4	19	ENRIQUE IGLESIAS	FONOVISA 08002	COSAS DEL AMOR
4	2	47	ELVIS CRESPO	SONY DISCOS 82634	SUAVEMENTE
5	3	25	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
6	5	51	RICKY MARTIN	SONY DISCOS 82653	VUELVE
7	7	17	CHAYANNE	SONY DISCOS 82869	ATADO A TU AMOR
8	8	31	VICENTE FERNANDEZ	SONY DISCOS 82713	ENTRE EL AMOR Y YO
9	9	9	JERRY RIVERA	SONY DISCOS 82862	DE OTRA MANERA
10	6	7	JUAN GABRIEL CON BANDA EL RECCODO	ARIOLA 64321/BMG LATIN	JUAN GABRIEL CON BANDA...EL RECCODO!!
11	10	71	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
12	11	67	JUAN LUIS GUERRA 440	KAREN 930216/POLYGRAM LATINO	NI ES LO MISMO NI ES IGUAL
13	13	14	OLGA TANON	WEA LATINA 25098	TE ACORDARAS DE MI
14	14	69	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
15	23	17	JULIO IGLESIAS	COLUMBIA 69577	MY LIFE: THE GREATEST HITS
16	19	13	FEY	SONY DISCOS 82755	EL COLOR DE LOS SUENOS
17	12	71	ALEJANDRO FERNANDEZ	SONY DISCOS 82446	ME ESTOY ENAMORANDO
18	16	61	ALEJANDRO SANZ	WEA LATINA 20281	MAS
19	15	13	LOS TEMERARIOS	FONOVISA 6078	15 EXITOS PARA SIEMPRE
20	NEW		EDDIE GONZALEZ	SONY DISCOS 82982	CON USTEDES
21	17	65	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
22	27	8	GRUPOMANIA	SONY DISCOS 82878	THE DYNASTY
23	22	3	YESENIA FLORES	FONOVISA 9678	ARRANCAME A PUNOS
24	20	11	LOS TUCANES DE TIJUANA	EMI LATIN 96599	LOS MAS BUSCADOS
25	18	3	VICO C	ARIOLA 64751/BMG LATIN	HISTORIA
26	29	9	VICO C	EMI LATIN 98110	AQUEL QUE HABIA MUERTO
27	21	34	CHARLIE ZAA	SONOLUX 82706/SONY DISCOS	UN SEGUNDO SENTIMIENTO
28	24	33	OZOMATLI	ALMO SOUNDS 80020/INTERSCOPE	OZOMATLI
29	25	25	GIPSY KINGS	NONESUCH/ATLANTIC 79510/AG	CANTOS DE AMOR
30	33	16	JOSE FELICIANO	RODVEN 559002/POLYGRAM LATINO	SEÑOR BOLERO
31	35	18	FRANKIE NEGRON	WEACARIBE 24712/WEA LATINA	NO ME COMPARES
32	26	39	PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI
33	28	15	LIMITE	RODVEN 559468/POLYGRAM LATINO	DE CORAZON AL CORAZON
34	31	4	LOS HURACANES DEL NORTE	FONOVISA 6081	CORRIDOS PAL PUEBLO
35	NEW		PUYA	MCA 11859	FUNDAMENTAL
36	32	11	VARIOUS ARTISTS	J&N 82790/SONY DISCOS	MERENHITS '99
37	30	17	CONJUNTO PRIMAVERA	FONOVISA 9663	NECESITO DECIRTE
38	42	15	JULIO IGLESIAS	SONY DISCOS 82871	MI VIDA: GRANDES EXITOS
39	NEW		VARIOUS ARTISTS	COLD FRONT 6338/K-TEL	LATIN CLUB MIX '99
40	43	18	DI BLASIO	ARIOLA 61420/BMG LATIN	DESDE MEXICO
41	38	17	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1775	CASAS DE MADERA
42	41	14	MICHAEL SALGADO	JOEY 82925/SONY DISCOS	PURO PUEBLO
43	39	38	VICTOR MANUELLE	SONY DISCOS 82717	IRONIAS
44	36	13	ALABINA	ASTOR PLACE 4014	THE ALBUM II
45	40	31	LOS TUCANES DE TIJUANA	EMI LATIN 93618	AMOR PLATONICO
46	37	2	SPARX Y LORENZO ANTONIO	FONOVISA 6083	CANTAN CORRIDOS VOL. 2
47	47	3	TIRANOS DEL NORTE	SONY DISCOS 82928	ENTREGA TOTAL-BOLEROS NORTENO
48	45	10	JENNIFER Y LOS JETZ	EMI LATIN 97994	MARIPOSA
49	34	20	LOS SUPER SEVEN	RCA (NASHVILLE) 67689/BMG LATIN	LOS SUPER SEVEN
50	RE-ENTRY		BANDA ARKANGEL R-15	LUNA 8502/FONOVISA	AMOR DEL BUENO
POP		TROPICAL/SALSA		REGIONAL MEXICAN	
1	MARCO ANTONIO SOLIS	1	ELVIS CRESPO	1	VICENTE FERNANDEZ
2	SHAKIRA	2	SOUNDTRACK	2	JUAN GABRIEL CON BANDA EL RECCODO!!
3	ENRIQUE IGLESIAS	3	JERRY RIVERA	3	LOS TEMERARIOS
4	RICKY MARTIN	4	BUENA VISTA SOCIAL CLUB	4	EDDIE GONZALEZ
5	CHAYANNE	5	BUENA VISTA SOCIAL CLUB	5	YESENIA FLORES
6	OLGA TANON	6	JUAN LUIS GUERRA 440	6	LOS TUCANES DE TIJUANA
7	CHAYANNE	7	GRUPOMANIA	7	PEPE AGUILAR
8	VICENTE FERNANDEZ	8	CHARLIE ZAA	8	LIMITE
9	JERRY RIVERA	9	FRANKIE NEGRON	9	LOS HURACANES DEL NORTE
10	JUAN GABRIEL CON BANDA EL RECCODO!!	10	VARIOUS ARTISTS	10	CONJUNTO PRIMAVERA
11	BUENA VISTA SOCIAL CLUB	11	VICTOR MANUELLE	11	RAMON AYALA Y SUS BRAVOS DEL NORTE
12	ELVIS CRESPO	12	RUBEN GONZALEZ	12	MICHAEL SALGADO
13	SOUNDTRACK	13	FRANKIE RUIZ	13	LOS TUCANES DE TIJUANA
14	JERRY RIVERA	14	TONO ROSARIO	14	SPARX Y LORENZO ANTONIO
15	BUENA VISTA SOCIAL CLUB	15	AFRO-CUBAN ALL STARS	15	TIRANOS DEL NORTE

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



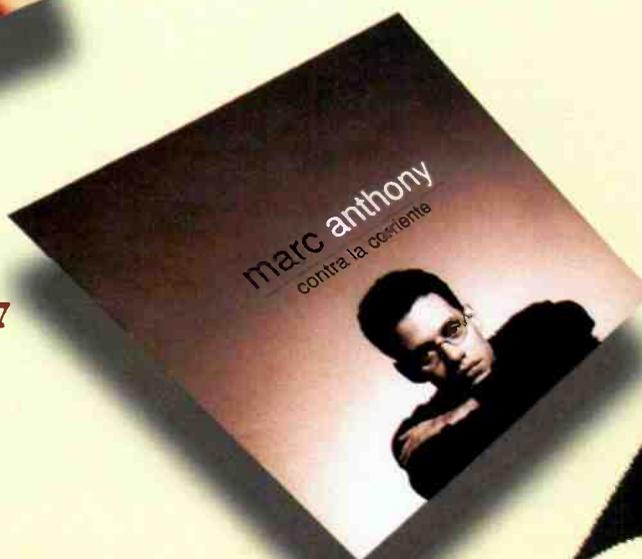
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Category of Best  
Tropical Latin Performance*

**Eddie Palmieri**  
El Rumbero Del Piano RMD 82197  
Producer: Eddie Palmieri  
Five Time Grammy Winner

**Tito Puente**  
Live At Birdland RMD 82270  
Producer: Tito Puente  
Four Time Grammy Winner

**Celia Cruz**  
Mi Vida Es Cantar RMD 82270  
Producer: Isidro Infante  
One Time Grammy Winner

**Marc Anthony**  
Contra La Corriente RMD 82156  
Producer: Angel "Cuco" Peña





# Billboard international

# LATIN MUSIC

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Swedish Talent Blitz Earns Respect At Home, Abroad

BY DOMINIC PRIDE

CANNES—Other countries outnumbered the Swedish contingent this year at MIDEM, but 1999 will be remembered as the year when that nation made its presence known here.

The promotional blitz by artists and companies underlined Sweden's prowess in exporting pop, say those involved, but also scored a propaganda coup at home.



WARD

Sweden's sponsorship of the opening-night concert put together an artist bill unrivaled at previous MIDEMs, with the Cardigans, Meja, Jennifer Brown, Emilia, and Robyn (Global Music Pulse, Billboard, Jan. 23) drawing crowds. An artist panel featuring Meja, Roxette's Per Gessle, the Cardigans' Peter Svensson, and Abba's Bjorn Ulvaeus also underlined the importance of Sweden's position in the pop pantheon. And the presence of Trade

Minister Leif Pagrotsky brought home the growing importance of the industry to the nation.

This year's efforts were spearheaded by Export Music Sweden, a cross-industry body with funding from labels, rights bodies, and artists' organizations. Promoting the artists and the music under the banner "Cool Sweden" cost almost 3 million Swedish kroner (\$385,000), says managing director Stuart Ward. While the organization has promoted Swedish interests at MIDEM before, "this year went beyond our wildest dreams," he says.

While none of the acts appearing needed the extra promotion within the industry, the strong bill underscored the strength of Swedish talent on the global stage.

The strength of the artist lineup made the key difference between the Swedish presence and efforts in previous years by such countries as Australia and the Netherlands, argues Ward. "We've raised the status of the whole MIDEM opening concert."

Christoph Blum, music division director of Reed Midem Organisation (RMO), says, "The difference this year was that the whole Swedish industry was behind it, the majors and indies worked together, and they even got the involvement of the minister of trade. It brought about a release of energy."

However, it is back in Stockholm rather than in Cannes that the ultimate payback will be felt, with a renewed sense of pride among Swedish executives. "We will see the effect of

this when we get back home," says Dag Haeggqvist, chairman of the Swedish arm of the International Federation of the Phonographic Industry, managing director of Gazell Records, and chairman of indie joint venture Underground Technologies (UT). "A lot of this is for domestic reasons."

The presence of Pagrotsky and his comments at the fair have done much to buoy opinion back home and to extend contact with government.

"I treat this industry like any other industry. I talk about them as

a business," says Pagrotsky. "What they must know is their work has assumed a value like other businesses."

The evolution of the industry has been noticed, adds the minister: "Something has changed in the last five to 10 years. They have felt their esteem grow, and they are much bigger now. It has surprised me how much it has changed."

Gessle attended MIDEM as a panelist and used the Swedish and international media presence to slot in promotional duties for his new album, "Have A Nice Day," due Feb. 22 outside North America.

"I'm very proud of the whole Swe-

den thing," says Gessle. "We're here because this is how the industry works. It's us saying we are part of the industry and we know how to make it continue. We're not here to say sorry!"

Lars Nylin, managing director of Warner Music Sweden's new classical/avant garde jazz label Atrium (Billboard, March 7, 1998), says that his company's international showcase was planned before the "Cool Sweden" initiative but that the presence helped attract more Swedish media.

"I'm a supporter of what [Stockholm Label Group managing direc-

(Continued on page 102)

## Australian Exec Snell Reflects On Concluding Career

BY CHRISTIE ELIEZER

SYDNEY—The retirement of David Snell as chairman of EMI Music Australia and of the Australian Record Industry Assn. (ARIA) (*Billboard-Bulletin*, Jan. 29) marks the close of a career marked by versatility, as well as service to his company and the industry in general.

The executive himself offers no self-serving, burnished farewells. "I'm reminded," Snell says, "of the sign they had on the old pie carts: 'No spitting, and when finished, make room for others.' I have enjoyed my time in the music industry, but I believe it's essentially a young man's game. You make your biggest contributions to it when you're younger."

Snell, who turns 62 this year, had intended to retire two years ago. However, he was asked by EMI International to stay on in a part-time capacity to oversee its local distribution joint venture with Sony Music, EDC, and a manufacturing operation, DATA, which Snell helped set up in 1994 as a joint venture with Warner.

"Having a five-day weekend is nice work if you can get it," he says. "It was a comfortable way to ease myself out of the company."

This extension allowed Tony Harlow, who moved from EMI Records U.K. in 1997 to become managing

(Continued on page 101)

## As Expected, WHSmith's Recent Gains Are Slight

BY TOM FERGUSON

LONDON—Despite a huge increase in its online sales, the trading statement issued by WHSmith (WHS) showed a lowly 2% year-to-year rise in the merchant's sales in the 19 weeks preceding Jan. 9.

The relatively poor increase was, however, largely in line with Smith's expectations.

"In November, we said that 1999 was going to be a tough year for the retail sector [*Billboard*, Nov. 21, 1998], and we have not changed our view," said chief executive Richard Handover in a statement. "Against that background, we are pleased with the progress being made in our core areas, and we are continuing to work to create a platform of sustained performance in the businesses."

The statement, published Jan. 27—the same day as Smith's annual general meeting—does not provide an overall sales figure or break out music and video sales. However, a

WHS spokesman confirms that music and video sales for the 19-week period, and the financial year to date, were down compared with 1997.

He suggests the decrease was largely due to "the quality of new releases," which were perceived as being weaker than those from last year.

Overall, sales strengthened in December and early January, says WHS. In the six weeks prior to Jan. 9, they were up 3% over the previous year.

Book sales in the year to date, according to WHS, performed well in the U.K., rising 5% year to year. However, the most impressive rise came from the merchant's online sales. Sales through the Internet Bookshop ([www.bookshop.co.uk](http://www.bookshop.co.uk))—acquired by WHS for 10 million pounds (\$16 million) in July 1998—were up 70% year to year, rising to 1.7 million pounds (\$2.72 million) during the 19-week period.

The site, established in 1994, claims to be "the pre-eminent Euro-



DREAMS COME TRUE

pean Internet bookseller."

A sister site, CDParadise ([www.cdparadise.com](http://www.cdparadise.com)), was launched in May 1998; both sell books and music.

WHS is expected to unveil new e-commerce plans this spring. Speculation over the chain's online development—fueled by its Jan. 15 acquisition of Helicon, a publisher of reference books in electronic and print formats—was credited with inspiring a substantial rise in its share price during January.

One problem for the group has been the poor sales performance of the John Menzies retail chain, acquired in May 1998 and merged into the WHS U.K. retailing business in September 1998.

The trading statement notes that although target cost savings have been achieved, the "operational integration of the High Street stores has been slower than planned, resulting in a disappointing sales performance to date."

## Toshiba-EMI Scores Hat Trick On Chart

### Label's Feat Of Three Top Singles Is First In Almost 30 Years

BY STEVE McCLURE

TOKYO—The drought is finally over at Toshiba-EMI. The label, which in all of 1998 had just one No. 1 single ("Power" by Pocket Biscuits in August), has the top three singles in trade magazine *Oricon's* Feb. 1 chart.

The last time Toshiba-EMI did that was the week of Oct. 10, 1970, back when the company was called Toshiba Musical Industries. That year was also the year that the label's current president, Masaaki Saito, joined the company. Toshiba-EMI has experienced a dearth of hits since Saito became president in June 1997, so the week's chart per-

formance is especially good news for him.

He comments, "My staff have worked very hard, and it is great to see these new artists breaking through, as well as seeing the No. 1 success of Dreams Come True and also Yuming's 'Greatest Hits' album being her and the company's biggest ever."

The label's increasing domestic repertoire strength should help it turn in a better result than it did for the year that ended March 31, 1998, when sales were down 15.3% to 71.4 billion yen (\$513.8 million), mainly due to Japanese music sales falling some 20% from the previous year.

Besides emphasizing domestic repertoire, Saito during his presidency has seen the label reorganized into EMI and Virgin divisions and excess staff let go through early retirement and "selective attrition." "They cleaned house and let a lot of people go, and they got the mandate from above saying, 'Hey, sell records!'" says an industry source here. "In the last six months, the quality of the artists they're signing and the quality of their records is improving. I do see a marked improvement."

The three Toshiba-EMI singles at the top of the Feb. 1 *Oricon* chart are "Asaga Matakuru" (Morning Will Come Again) by veteran pop trio Dreams Come True, "Last Chance" by three-man rock band Something Else, and "Automatic (12-cm)" by newcomer female vocalist Hikaru Utada. The label's 1970 three chart-topping songs were "Mandam Otoko No Sekai" (The Man's World Of Mandam) by Jerry Wallace, "Kyoto No Koe" (The Voice Of Kyoto) by Yuko Nagisa, and "Tegami" (Letter) by Saori Yuki.

With debut albums by Utada and Something Else, as well as veteran pop act Chage and Aska's first Toshiba-EMI album, due in March, the label is hoping that its current chart success marks the beginning of a return to form in the J-pop field.

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# International

**MIDEM, Cannes, Jan. 24-28**

## MIDEM Draws Ministers European Officials Have High Profile

*A Music & Media/Billboard staff report.*

CANNES—The European music industry's campaign to be given the same political and public standing as other businesses appears to have made a breakthrough.

"The music industry has suffered from the stigma of being a glorified hobby, but those days are now over," says Export Music Sweden managing director Stuart Ward.

Evidence supporting that view was the presence at MIDEM, held Jan. 24-28 here, of government ministers from France, Sweden, the U.K., Luxembourg, and Poland, along with a large contin-



British Trade Minister Kim Howells congratulates Ezio Lunedi of the band Ezio after the act's performance during the Best of British night at MIDEM.

gent of European Union policy-makers. "Culture is pretty much  
(Continued on page 76)

## RIAA Targets Pirate Music Sites

BY JEFF CLARK-MEADS

CANNES—U.S. music industry body the Recording Industry Assn. of America (RIAA) is planning to make pirate music sites harder for Internet surfers to find by working more closely with search engine companies.

Cary Sherman, senior executive VP/general counsel at the RIAA, said during a speech at MIDEM that his organization will be targeting search engines that "willfully direct Internet users to illegal sites." He noted that the RIAA would also be working with legitimate companies to ensure that their search engines do not inadvertently point out illegal sites.

"Music on the Internet is playing a leading role in a drama that is playing out before our eyes," warned Sherman in his MIDEM

keynote speech. "Intellectual property and technology are at a crossroads." Sherman pleaded for more education to ensure that artists, consumers, and technology providers are aware of the legal and ethical aspects of copyright law.

He added that alongside this, enforcement of the copyright laws is necessary and that technology providers can be allies of the music community in such forums as the recently created Secure Digital Music Initiative (Billboard, Dec. 26, 1998).

"Technology," he concluded, "has the potential to profoundly expand the presence of art in our world, to deliver music in a series of expanding circles where creators are supported for their work and inspired to create more and greater works of art."

## CONVENTION CAPSULES

**FRENCH MUSIC INDUSTRY** organizations SNEP and SACEM/SDRM announced at MIDEM that they are joining forces to lobby the government in favor of tougher copyright regulation. A joint letter to French Minister of Culture Catherine Trautmann was unveiled at Cannes. In it, SACEM president Jean-Loup Tournier and his SNEP counterpart, Paul-René Albertini, asked for greater protection against private copying in the digital age, including the exclusive right to authorize the digital copying of works. Speaking at MIDEM, Tournier said that he hoped similar agreements could be reached in other European countries, especially Germany. "The circumstances are such that it is essential for us to join forces," he said. SNEP and SACEM also

restated their support for the current French radio-airplay quota law and argued that TV advertising for recorded music should not be banned. The latter was in response to a proposal put forward by the French government's recent National Commission on Today's Music. RÉMI BOUTON

**MIDEM 2000** will be held Jan. 23-27, 2000, according to its organizer, the Reed Midem Organisation. The company says this year's show attracted 9,757 professional delegates and 1,500 musicians and artists.

**FRENCH POLICE** questioned an unnamed German exhibitor on suspicion of offering for sale pirate  
(Continued on page 76)

# newsline...

**A MANAGEMENT BUYOUT AT U.K.** music specialist Our Price looks closer to completion, with the 229-strong chain claiming "buoyant" sales over the Christmas period. In a statement, the Virgin Entertainment-owned merchant says it saw a "strong like-for-like increase in sales compared to the same period last year," although it will not divulge further details or comment on the progress of the buyout. The Our Price board, headed by managing director Mike McGinley, has been in negotiation to buy the chain from Virgin for several months; in December, those negotiations were put on ice until after the Christmas trading period. Industry sources suggest the delay was to allow would-be backers time to study Our Price's performance over the key period. Meantime, Our Price follows its opening of a new outlet in Edinburgh, Scotland, last November with a new store at London's Heathrow Airport due to start trading in March.

TOM FERGUSON

**NETHERLANDS-BASED** indie music group Arcade is closing its German affiliate, effective Feb. 28. The company says it is negotiating with several potential partners to represent the company's interests in the country. Arcade has had top 10 successes in Germany with R&B artist Lutricia McNeal, but sales have otherwise been disappointing. Says Arcade Music Group president/CEO Nico Geusebroek, "In 10 years we haven't succeeded in building up a significant market share in the German market. Over the years, we've dealt with it by taking measures on a financial and marketing level, but to no avail." He adds that the German staff was given notice Jan. 28 and that the company intends to "fulfill all of our obligations" to its trading partners.

WOLFGANG SPAHR and ROBERT TILLI

**TONY SMITH AND KEVIN NIXON**, chairman and director of London-based Hit & Run Management (HRM), respectively, are parting company in a "perfectly amicable" split. Effective Feb. 22, Nixon will set up his own management firm, Major Minor; he takes with him Kirsty MacColl, Straw, Subcircus, and producer Stephen Harris, all signed by him to HRM, which was formed as a subsidiary of Smith's Hit & Run Music Ltd. in 1996. HRM will now fold; management coordinator Tracy Rees-Oliviere will join Nixon. Smith says in a statement, "Kevin and I have been discussing our philosophies and direction of artist management and have come to the conclusion that we would be better off operating separately." Smith will focus his management activities at Hit & Run Music on core artists Phil Collins, Genesis, and Mike & the Mechanics, while continuing his interests in music publishing—with Hit & Run Music (Publishing) Ltd.—and film production.

TOM FERGUSON

**JAPANESE INDIE LABEL AVEX** has set up an imprint dealing exclusively with new age music. Overseeing the new Avex Sound Oasis label—albeit without a formal job title—is artist Fumio Miyashita, formerly of '70s-era Japanese rock act Far East Family. "The concept of the series is 'easy listening' and 'relaxation,' using acoustic sounds and lyrical piano sounds as the melody line," says the label. Avex Sound Oasis' first three titles, released in January, were "Kutsurogi" (Adjustment), "Utatane" (Asleep), and "Uruoi" (Awake), all composed and performed by Miyashita. Five more titles are to be released this year.

STEVE MCCLURE

**A MEMBER OF THE ISRAEL EUROVISION** Song Contest organizing committee, Avi Schmidt, has resigned in protest of the annual pan-European TV show's upcoming format, which he says lacks "any Jewish or Israeli values." Schmidt had complained that the 40-second clips shown between songs, which committee chairman Adi Hadar had chosen, show "a heavy emphasis on displaying Moslem and Christian holy sites, with Judaism barely represented." The final straw was seen as the selection by national broadcaster Israel TV of its choice for the country's Eurovision act: unknown boy band Eden.

BARRY CHAMISH

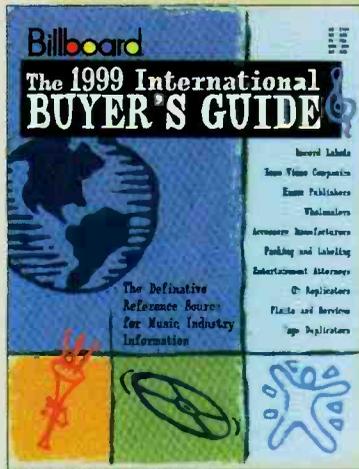
**U.K. INDUSTRY VETERAN ANDREW LAUDER** and producer John Porter are teamed in a new venture, Cello Recordings. Lauder founded the Radar, Silvertone, and This Way Up labels; his A&R credits include the Stone Roses, the Buzzcocks, and the Stranglers. He will be CEO of the new company, based in the U.K. Porter will be Cello's Los Angeles-based president; he has worked with the Smiths, Bryan Ferry, and Taj Mahal. The latter artist will be a consultant to Cello Recordings, which will operate two imprints: Jericho, concentrating on current acts, and Cello, releasing mainly acoustic recordings. The records will be marketed in the U.S. and Europe by British-owned studios/services group Sanctuary Music Productions. Sanctuary executive VP/GM David Weyner will run Cello's U.S. operations from New York, while Sanctuary CEO Dai Davies and sales and marketing director Simon Morgan will oversee U.K. and Europe. Distribution in the U.K. is through Pinnacle; Sire will oversee U.S. manufacturing, sales, and distribution.

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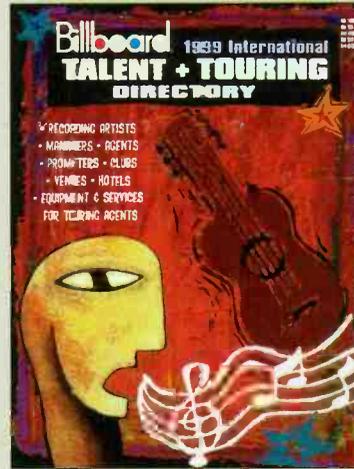
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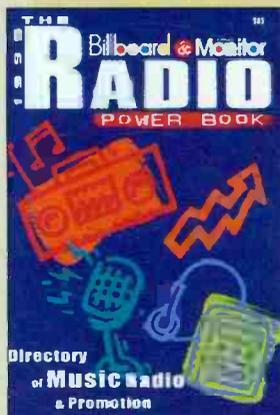
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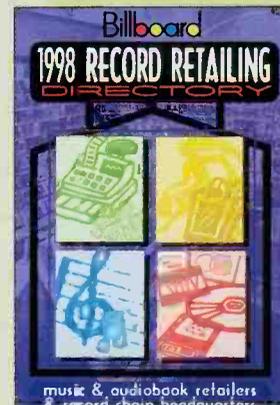
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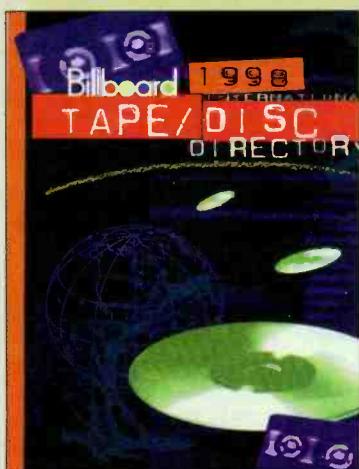
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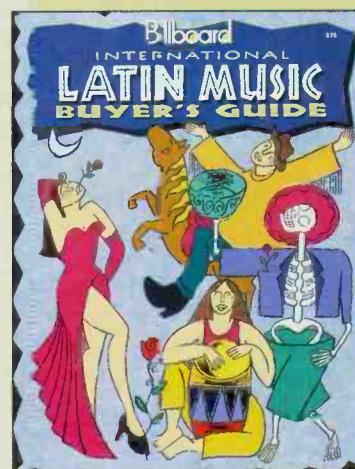
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JAPAN (Dempa Publications Inc.) 02/08/99			GERMANY (Media Control) 02/02/99			U.K. (Chart-Track) 02/01/99			FRANCE (SNEP/IFOP/Tite-Live) 01/30/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	SONO SPEED DE THE BRILLIANT GREEN SONY	1	1	BIG BIG WORLD EMILIA UNIVERSAL	1	11	YOU DON'T KNOW ME ARMAND VAN HELDEN LONDON	1	3	TU M'OUBLIERAS LARUSSO DLAE/EMI
2	NEW	ASAHI WO MINI IKOUYO VICTOR	2	2	I WISH OLI P. HANSA/ARIELA	2	1	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA	2	1	BELIEVE CHER WEA
3	1	ASA GA MATAKURU DREAMS COME TRUE TOSHIBA-EMI	3	4	DIE LAENGSTE SINGLE DER WELT 2 WOLFGANG PENTRY ARIOLA	3	2	HEARTBEAT/TRAGEDY STEPS JIVE	3	2	MAIS QUI'EST LA BELETTE MANAU POLYDOR
4	2	LAST CHANCE SOMETHING ELSE TOSHIBA-EMI	4	3	NARCOTIC LIQUIDO VIRGIN	4	3	TEQUILA TERRORVISION TOTAL VEGAS	4	5	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY
5	NEW	OVER AND OVER EVERY LITTLE THING AVEX TRAX	5	9	BELIEVE CHER WEA	5	NEW	THESE ARE THE TIMES DRU HILL ISLAND	5	4	CHANTER POUR CEUX QUI SONT LOIN DE CHEZ EUX LAAM DLAE/EMI
6	4	AUTOMATIC (MAX) HIKARU UTADA TOSHIBA-EMI	6	7	GET FREAKY MUSIC INSTRUCTOR FEATURING AB EASTWEST	6	4	A LITTLE BIT MORE 911 VIRGIN	6	8	BIG BIG WORLD EMILIA UNIVERSAL
7	9	AUTOMATIC HIKARU UTADA TOSHIBA-EMI	7	8	VATER WO BIST DU? DIE 3 GENERATION RCA	7	7	WHEN YOU'RE GONE BRYAN ADAMS FEATURING MEL C. & AM	7	7	PARISEIN DU NORD CHEB MAMI & K-MEL VIRGIN
8	5	HIKARI NO SASUHOUE MR. CHILDREN TOY'S FACTORY	8	6	HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z ARIOLA	8	NEW	MARIA BLONDIE BEYOND	8	6	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA
9	6	I HAVE NEVER SEEN NAME AMURO AVEX TRAX	9	5	HIJO DE LA LUNA LOONA MOTOR	9	5	WESTSIDE TQ EPIC	9	9	LE TEMPS DES CATHEDRALES BRUNO PELLETIER POMME/SONY
10	NEW	AOI CHIGIRI HIDEAKI TOKUNAGA KING	10	10	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA	10	NEW	EVERY YOU EVERY ME PLACEBO ELEVATOR/HUT	10	13	LA DIFFERENCE LARA FABIAN POLYDOR
11	3	ITSUKA YUZU SENHA & CO	11	11	LIEBESLIED ABSOLUTE BEGINNER UNIVERSAL	11	NEW	NATIONAL EXPRESS THE DIVINE COMEDY SETANTA	11	10	LILALI KIM KAY DLAE/EMI
12	NEW	MEMORIES CASCADE VICTOR	12	12	MIAMI WILL SMITH COLUMBIA	12	NEW	WHEN I GROW UP GARBAGE MUSHROOM	12	14	S'IL SUFFISAIT D'AIMER CELINE DION COLUMBIA
13	14	YES RINA CHINEN SONY	13	20	TOO MUCH RAIN UNITED DEE JAYS EMI	13	9	PRASE YOU FATBOY SLIM SKINT	13	20	ALL 'BOUT THE MONEY MEJA COLUMBIA
14	7	YURAMEKI DIR EN GREY EASTWEST	14	14	RESPECT SPIKE POLYDOR	14	18	WALK LIKE A PANTHER '98 ALL SEEING I LONDON	14	17	ELLE PLEURE OPHELIE WINTER EASTWEST
15	13	I WISH KOHMI HIROSE VICTOR	15	15	SHINE (DAVID'S SONG) LAMAR EPIC	15	6	GIMME SOME MORE BUSTA RHYMES ELEKTRA/EASTWEST	15	18	SIKIDIM TARKAN PODIS/POLYGRAM
16	NEW	PINK SHAZNA TOSHIBA-EMI	16	15	CALL ME MANANA SCOOTER EDEL	16	14	CHOCOLATE SALTY BALLS CHEF COLUMBIA	16	12	DIS MOI FAUDEL MERCURY
17	15	KOKODE KISS SHITE RINGO SHIINA TOSHIBA-EMI	17	NEW	IF YOU BELIEVE SASHA WEA	17	NEW	GOOD LIFE (BUENA VIDA) INNER CITY PIAS	17	16	ABEL-KADER KHALED & TAHA & FAUDEL BAR-CLAY/POLYGRAM
18	12	STROBO KOHMI HIROSE VICTOR	18	NEW	LEAN ON ME 2-4 FAMILY EPIC	18	13	I WANT YOU FOR MYSELF ANOTHER LEVEL FEATURING GHOSTFACE KILLAH NORTHWESTSIDE	18	NEW	TO THE MOON & BACK SAVAGE GARDEN COLUMBIA/SONY
19	11	BE WITH YOU GLAY UNLIMITED	19	16	NO MATTER WHAT BOYZONE POLYDOR	19	8	BELIEVE CHER WEA	19	11	ELLE DONNE BARBARA SCAFF & RONAN HARDI-MAN POLYDOR
20	10	ZAN DIR EN GREY EASTWEST	20	17	NOMANSLAND D.J. SAKIN & FRIENDS INTERCORD	20	12	<b>ALBUMS</b>	20	19	MOTHERSHIP RECONNECTION SCOTT GROOVES LABELS/VRGIN
		<b>ALBUMS</b>			<b>ALBUMS</b>			FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT			<b>ALBUMS</b>
1	2	AYUMI HAMASAKI A SONG FOR XX AVEX TRAX	1	NEW	BAP COMICS & PIN-UPS EMI	1	1	VARIOUS ARTISTS THE CLUBBER'S GUIDE TO NINETY NINE SOUND OF MINISTRY	1	1	MANAU PANIQUE CELTIQUE POLYDOR
2	4	MASAYOSHI YAMAZAKI DO MI NO POLYDOR	2	4	BELIEVE CHER WEA	2	2	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	2	2	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
3	1	J-FRIENDS PEOPLE OF THE WORLD SONY	3	1	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	3	4	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC	3	3	SOUNDTRACK NOTRE DAME DE PARIS (INTEGRAL) POMME/SONY
4	8	KOHMI HIROSE HIROSE KOHMI THE BEST LOVE WINTERS VICTOR	4	NEW	LIQUIDO LIQUIDO VIRGIN	4	5	THE CORRS FORGIVEN, NOT FORGOTTEN 143/LAVA/ATLANTIC	4	8	SOUNDTRACK TAXI SMALL/SONY
5	7	SOUNDTRACK ARMAGEDDON SONY	5	2	MADONNA RAY OF LIGHT MAVERICK/WEA	5	7	VARIOUS ARTISTS THE BEST CLUB ANTHEMS '99 ... EVER! VIRGIN/EMI	5	4	KHALED & TAHA & FAUDEL 1 2 3 SOLEILS BAR-CLAY/POLYGRAM
6	5	SPEED MOMENT TOY'S FACTORY	6	7	OLI P. MEIN TAG ARIOLA	6	3	STEPS STEP 1 JIVE	6	5	WILL SMITH BIG WILLIE STYLE COLUMBIA
7	3	TOSHIKI KADOMATSU TIME TUNNEL BMG	7	NEW	FOXY BROWN CHINA DOLL MERCURY	7	9	BOYZONE WHERE WE BELONG POLYDOR	7	9	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
8	15	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	8	3	WESTERNHAGEN RADIO MARIA WEA	8	8	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	8	7	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHERIGUES/SONY
9	NEW	UNICORN STAR BOX/UNICORN SONY	9	5	GUANO APES PROUD LIKE A GOD ARIOLA	9	6	VARIOUS ARTISTS KISS SMOOTH GROOVES '99 POLYGRAM TV	9	16	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
10	10	MARIAH CAREY #1'S SONY	10	9	LENNY KRAVITZ 5 VIRGIN	10	NEW	PF. PROJECT/VARIOUS ARTISTS EUPHORIA TEL-STAR	10	6	FLORENTE PAGNY LIVE MERCURY
11	9	GLOBE RELATION AVEX TRAX	11	6	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	11	NEW	911 THERE IT IS VIRGIN	11	NEW	CELTIC SPIRITS DREAMS MERCURY
12	NEW	TM NETWORK STAR BOX/TM NETWORK EPIC	12	10	EMILIA BIG BIG WORLD UNIVERSAL	12	NEW	MADONNA RAY OF LIGHT MAVERICK/WEA	12	NEW	LIANE FOLY ACOUSTIQUE SONY
13	12	MISIA THE GLORY DAY BMG	13	8	U2 THE BEST OF 1980-1990 ISLAND/MERCURY	13	12	THE OFFSPRING AMERICANA COLUMBIA	13	10	EXCALIBUR LA LEGENDE DES CELTES TRISTAR/SONY
14	NEW	X STAR BOX/X K/ION SONY	14	20	THE OFFSPRING AMERICANA COLUMBIA	14	19	THE OFFSPRING AMERICANA COLUMBIA	14	NEW	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SMALL/SONY
15	13	VARIOUS ARTISTS DANCEMANIA XI TOSHIBA-EMI	15	18	THE KING GRAVELANDS EMI	15	10	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 41 EMI/VIRGIN/POLYGRAM	15	11	LARA FABIAN PURE POLYDOR
16	19	YUMI MATSUOYA NEUE MUSIK YUMI MATSUOYA COMPLETE BEST, VOL. 1 TOSHIBA-EMI	16	11	METALLICA GARAGE INC. VERTIGO/MERCURY	16	RE	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	16	13	ANDRE RIEU ROMANTIQUE PHILIPS/POLYGRAM
17	6	TATUYA ISHII DEEP SONY	17	NEW	BLUMFELD OLD NOBODY ROUGH TRADE	17	17	WILL SMITH BIG WILLIE STYLE COLUMBIA	17	20	MADONNA RAY OF LIGHT MAVERICK/WEA
18	14	MIHO KOMATSU KOMATSU MIHO 2ND MIRAI AMEMURA O-TOWN	18	NEW	LOONA LUNITA MOTOR	18	18	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	18	15	ANDRE RIEU ANDRE RIEU EN CONCERT PHILIPS/POLYGRAM
19	NEW	YUZU YUZU IKKA SENHA & CO.	19	NEW	FATBOY SLIM YOU'VE COME A LONG WAY, BABY EPIC	19	13	U2 THE BEST OF 1980-1990 ISLAND	19	12	L. MAAZEL & WIENER PHILARMONIKER CONCERT DU NOUVEL AN 1999 RCA
20	NEW	SHONENAI PRISM JOHNNY'S ENTERTAINMENT	20	14	PHIL COLLINS ... HITS WEA	20	16	THE BEE GEES ONE NIGHT ONLY POLYDOR	20	18	MATMATAH LA OUACHE TREMA/SONY

# HITS OF THE WORLD

CONTINUED

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

## EUROCHART (02/06/99)

THIS WEEK	LAST WEEK	SINGLES	
1	1	BELIEVE CHER WEA	
2	2	BIG BIG WORLD EMILIA RODEO/UNIVERSAL	
3	4	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA	
4	3	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA	
5	7	WHEN YOU'RE GONE BRYAN ADAMS & MEL C. A&M	
6	NEW	YOU DON'T KNOW ME ARMAND VAN HELDEN FFR	
7	6	NARCOTIC LIQUIDO VIRGIN	
8	8	HEARTBEAT/TRAGEDY STEPS JIVE	
9	NEW	TU M'OUBLIERAS LARUSSO DLAE/EMI	
10	5	GOODBYE SPICE GIRLS VIRGIN	
ALBUMS	1	2	CHER BELIEVE WEA
2	5	THE OFFSPRING AMERICANA COLUMBIA	
3	1	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	
4	4	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND	
5	3	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS.	
6	7	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT/EPIC	
7	6	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	
8	8	MARIAH CAREY #1'S COLUMBIA	
9	10	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC	
10	NEW	BAP COMICS & PIN-UPS ELECTROLA	

## SPAIN (AFYVE/ALEF MB) 01/27/99

THIS WEEK	LAST WEEK	SINGLES	
1	2	BIG BIG WORLD EMILIA UNIVERSAL	
2	1	BELIEVE CHER WEA	
3	3	WHAT'S YOUR SIGN? DES'REE EPIC	
4	8	U DRIVE ME CRAZY 'N SYNC ZAFIRO/BMG	
5	NEW	COMO QUIEN DA UN REFRESCO MANOLO GARCIA ARIOLA	
6	4	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA	
7	5	EVERYBODY GET UP FIVE RCA	
8	6	GOD IS A D.J. FAITHLESS ARIOLA	
9	NEW	MI PC JUAN LUIS GUERRA KAREN/EPIC	
10	NEW	OUTSIDE GEORGE MICHAEL EPIC	
ALBUMS	1	1	ALEJANDRO SANZ MAS WEA
2	2	LA OREJA DE VAN GOGH DILE AL SOL EPIC	
3	3	JARABE DE PALO DEPENDE VIRGIN	
4	4	CHER BELIEVE WEA	
5	NEW	SOUNDTRACK 54 BLANCO Y NEGRO	
6	6	U2 THE BEST OF 1980-1990 ISLAND/MERCURY	
7	5	DUNCAN DHU COLECCION 1985-1998 DRO	
8	9	HEVIA TIERRA DE NADIE HISPAVOX	
9	RE	FRANCISCO CESPEDES VIDA LOCA WARNER	
10	7	ROSANA LUNA NUEVA UNIVERSAL	

## MALAYSIA (RIM) 02/02/99

THIS WEEK	LAST WEEK	ALBUMS
1	1	MARIAH CAREY #1'S SONY
2	3	VARIOUS ARTISTS EVERLASTING LOVE SONGS WARNER
3	2	SITI NURHALIZA & NORANIZA IDRIS SERI BALIS SUWAH
4	6	THE OFFSPRING AMERICANA SONY
5	7	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM
6	RE	WHITNEY HOUSTON MY LOVE IS YOUR LOVE BMG
7	RE	KRU THE WAY WE JAM EMI
8	RE	THE CORRS TALK ON CORNERS 143/LAVA/WARNER
9	5	XPDC SAMURAI LIFE
10	8	ELLA EL EMI

## PORTUGAL (Portugal/AFP) 02/02/99

THIS WEEK	LAST WEEK	ALBUMS
1	1	CHER BELIEVE WEA/WARNER
2	NEW	ABBA ABBA LOVE STORIES GLOBE/POLYGRAM
3	4	SILENCE 4 SILENCE BECOMES IT POLYGRAM
4	3	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM
5	2	VARIOUS ARTISTS XX ANOS XX BANDAS—XUTOS & PONTAPES TRIBUTE EMI
6	8	FAFA DE RELEM CORACAO BRASILEIRO WARNER
7	6	THE OFFSPRING AMERICANA SONY
8	7	NETINHO ME LEVA POLYGRAM
9	5	DANIELA MERCURY ELETRICA SONY
10	NEW	MARIA BETHANIA BETHANIA CANTA CAETANO MEGADISCOS

## SWEDEN (GLF) 02/04/99

THIS WEEK	LAST WEEK	SINGLES	
1	1	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY	
2	3	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY SONY	
3	7	VI DRAR TILL FJALLEN MARKOOLIO CNR	
4	5	HOW DEEP IS YOUR LOVE DRU HILL FEATURING REDMAN POLYGRAM	
5	3	BELIEVE CHER WARNER	
6	NEW	BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN	
7	6	UNDER YVAN BLUES STOCKHOLM	
8	8	MIAMI WILL SMITH SONY	
9	4	GOODBYE SPICE GIRLS VIRGIN	
10	NEW	WHEN YOU'RE GONE BRYAN ADAMS FEATURING MEL C. POLYGRAM	
ALBUMS	1	1	THE OFFSPRING AMERICANA SONY
2	4	JERRY WILLIAMS GREATEST HITS SONET	
3	5	LENNY KRAVITZ 5 VIRGIN	
4	3	ELECTRIC BANANA TAJM ELECTRIC BANANA BAND METRONOME/WARNER	
5	NEW	DR. HOOK OUR SWEDISH COLLECTION EMI	
6	2	SARAH BRIGHTMAN EDEN WARNER	
7	6	SARAH BRIGHTMAN/LSO TIMELESS WARNER	
8	10	BO KASPER ORKESTER I CENTRUM SONY	
9	8	THE CARDIGANS GRAN TURISMO STOCKHOLM	
10	NEW	LOK NAKEN. BLASTRAD OCH SKITSUR SONET	

## DENMARK (IFPI/Nielsen Marketing Research) 01/30/99

THIS WEEK	LAST WEEK	SINGLES	
1	1	ROMEO BLA OJNE SPIN/VEDEL	
2	NEW	KUPPET OVER ALLE KUP OLSEN BANDET SONY	
3	3	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY	
4	2	TARZAN & JANE TOY-BOX EDEL	
5	6	HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z ROC A-FELLA/BMG	
6	4	BELIEVE CHER WARNER	
7	7	GOODBYE SPICE GIRLS VIRGIN	
8	5	HERE I GO AGAIN E-TYPE STOCKHOLM/POLYGRAM	
9	NEW	WHEN YOU'RE GONE BRYAN ADAMS FEATURING MEL C. UNIVERSAL	
10	8	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY SONY	
ALBUMS	1	1	DR. BOMBAY RICE & CURRY WARNER
2	5	CHER BELIEVE WARNER	
3	3	CARTOONS TOONAGE FLEX/EMI-MEDLEY	
4	RE	CHER GREATEST HITS UNIVERSAL	
5	2	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY	
6	NEW	THE OFFSPRING AMERICANA SONY	
7	RE	SHUBIDUA SHU-BI-LEUM 73-98 CMC	
8	8	THE CARDIGANS GRAN TURISMO UNIVERSAL	
9	NEW	TAMRA ROSANES PLEASURE & PAIN CMC	
10	7	EMILIA BIG BIG WORLD UNIVERSAL	

## NORWAY (Verdens Gang Norway) 02/02/99

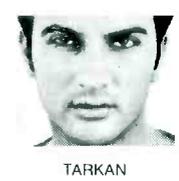
THIS WEEK	LAST WEEK	SINGLES	
1	1	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY	
2	2	THE CLAPTRAP MULTICYDE WARNER	
3	4	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY SONY	
4	3	BELIEVE CHER WARNER	
5	5	HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z ROC A-FELLA/BMG	
6	6	WHEN YOU'RE GONE BRYAN ADAMS AND MEL C. POLYGRAM	
7	7	DANCING BABY (OOGA-CHAKA) TRUBBLE ISLAND/POLYGRAM	
8	8	TARZAN & JANE TOY-BOY EDEL/SONY	
9	NEW	SAY GOODBYE LA CREAM ARCADE	
10	NEW	MIAMI WILL SMITH SONY	
ALBUMS	1	1	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) SONY
2	NEW	INFINITY WWW.HAPPY-PEOPLE.NET EMI	
3	2	M PEOPLE THE BEST OF M PEOPLE M PEOPLE/BMG	
4	3	THE OFFSPRING AMERICANA SONY	
5	6	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU EMI	
6	RE	THE CARDIGANS GRAN TURISMO STOCKHOLM/POLYGRAM	
7	5	WHITNEY HOUSTON MY LOVE IS YOUR LOVE BMG	
8	4	E-TYPE LAST MAN STANDING STOCKHOLM/POLYGRAM	
9	8	CHER BELIEVE WARNER	
10	7	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY	

## FINLAND (Radiomafia/IFPI Finland) 01/31/99

THIS WEEK	LAST WEEK	SINGLES	
1	4	SACRAMENT OF WILDERNESS NIGHTWISH SPINE-FARM	
2	3	PAKKO PAASTA POIS TEHOSEKOITIN LEVY-YHTIO	
3	8	THE CARPENTER NIGHTWISH SPINEFARM	
4	1	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY	
5	NEW	SAY GOODBYE LA CREAM ARCADE/K-TEL	
6	6	MA BAKER BONEY M. VS. SASH! LAUTSTARCK/BMG	
7	NEW	CALL ME MANANA SCOOTER EDEL/K-TEL	
8	10	DANCING BABY (OOGA-CHAKA) TRUBBLE ISLAND/POLYGRAM	
9	7	TEIT MEISTA KAUNIN APULUNTA LEVY-YHTIO	
10	2	VIIMEINEN NYLON BEAT MTV-MUSIIKKI	
ALBUMS	1	1	NYLON BEAT VALEHTELIJA MTV-MUSIIKKI
2	4	THE OFFSPRING AMERICANA SONY	
3	2	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) SONY	
4	3	E-TYPE LAST MAN STANDING STOCKHOLM/POLYGRAM	
5	6	NIGHTWISH OCEANBORN SPINEFARM	
6	5	CHER BELIEVE WEA/WARNER	
7	7	METALLICA GARAGE INC. VERTIGO/POLYGRAM	
8	9	BILL WHELAN RIVERDANCE, MUSIC FROM THE SHOW	
9	NEW	AGENTS AGENTS IS BEST EMI	
10	8	APULANTA AIVAN KUIN KAIKKI MUUTKIN LEVY-YHTIO	

### EDITED BY DOMINIC PRIDE

**TURKISH STAR** Tarkan, seeing European success with his single "Simarik," is working on an English-language album for Atlantic Records, with the involvement of Atlantic Records founder and Atlantic Group co-chairman/co-CEO Ahmet Ertegun. "He has some kind of magic to him as a singer and musician," says Ertegun, who says the songs will be mostly recorded in English "with an oriental feel." He adds, "If you had told me that a Turkish singer would go top 10 in France, I would not have believed you." For Turkish-language product, Tarkan is separately signed to Turkish label Istanbul Plak and licensed to Universal in Europe.



TARKAN

DOMINIC PRIDE and ADRIAN HIGGS

**RUSSIA'S SUPERSTAR POP SINGER** Philip Kirkorov claims that a national record has been set by his 32 sold-out shows in St. Petersburg's 3,800-capacity Oktyabrsky venue and his current set of 15 dates at Moscow's 2,500-seater Rossiya. This assault on Russia's two major cities is to support his latest album, "Mama, Skika Dam" (I'm Going To Show My Style) (ORT). The set is bewildering the business here: Not only is it a covers album, but most of the 13 songs are versions of Turkish songs, including Tarkan's "Simarik," while others are Italian or Israeli. Insiders say Kirkorov shot three videos for tracks before clearing the rights: Soyuz Publishing had that task, and says GM Alex Safrin, "It was tough. First we had to track down the rights owners and then convince them that the Russian versions were as good as the originals." The rights are needed for Kirkorov's world tour, which is still in the planning stages. The U.S., Israel, Germany, and Australia are among potential countries on the itinerary.

**SWISS ROCK BAND** Gotthard has set a new Swiss record. More than 56,000 copies of its latest album, "Open," were shipped by BMG Ariola Switzerland on its release date, Jan. 25. No other Swiss act has shipped platinum (50,000 units) on an album's first day of release, claims the company. The album debuted at No. 1 on the Swiss album chart, knocking Göla's "Uf U Dervo" (Global Music Pulse, Billboard, Jan. 9) from the No. 1 position, which it had held since December 1998.

**POLAND'S Budka Suflera** is reaching out beyond its status as a national megastar act: It has finalized plans for a June 10 concert at New York's Carnegie Hall. The band's label, New Abra, has reason to be proud of the group. In 1997, it smashed Polish sales records with the million-selling studio album "Nic Nie Boli, Tak Jak Zycie" (Nothing Is As Painful As Life). In November 1998, it released a live "unplugged" album, "Akustycznie," which has already gone platinum, selling more than 100,000 copies, according to the label. The concert was also filmed and will be shown on TV, as well as released on

video and DVD—a first in Poland. Indie New Abra, based in Lublin, southeast of Warsaw, is responsible for the entire manufacturing and marketing process, from album production to distribution. With Budka's success, it has shown that success is not the preserve of Warsaw-based majors and indies.

**AFTER THE SUCCESS** of Cornershop and Asian Dub Foundation, further evidence that the British-Asian underground scene has moved into the mainstream comes with Black Star Liner's "Bengali Bantam Youth Experience" (WEA), released Feb. 1, the major-label debut from the Asian collective based in Leeds, Yorkshire. The band was signed by WEA



BLACK STAR LINER

after making a strong impression with its 1996 offering, "Yemen Cutta Connection" (on the now-defunct Exp label). The new album represents a quantum leap in its sophisticated fusion of hip-hop and drum'n'bass with sitars and a strong Bollywood influence to create an eclectic soundtrack that represents the U.K.'s increasingly multicultural society. Bandleader Choque Hosein says, "I've got relatives in Canada, Jamaica, Bombay [India], and all over the world. And I find they're all listening to the same stuff. It just blends automatically." The album was preceded by the single "Superfly And Bindi" on Jan. 25.

**AUSTRALIAN ARTIST** Lee Kernaghan set a new record at the Toyota Country Music Awards, held Jan. 23, when he won five trophies. He took album of the year, top-selling album, male vocal, vocal collaboration, and heritage song. Most of the wins were for his ABC/EMI album "Hat Town," which is certified platinum (70,000 units) and inspired the Pass the Hat Around series of concerts to raise money for struggling rural communities (Global Music Pulse, Billboard, March 21, 1998). Kernaghan set the previous record in 1994 with four awards in one year. The awards show, held before a crowd of 5,000 at the new Tamworth Regional Entertainment Centre, was part of the Tamworth Country Music Festival. Other multi-winners were Gina Jeffreys (four), Colin Buchanan (two), and newcomer Adam Brand (two), who last year was at the festival scouting a record deal.

**SWEDISH ACTS** have taken seven of the top 10 singles in Music & Media's Border Breakers chart for the week ending Saturday (6). The chart traces the progress of mainland European singles breaking out of their territory of origin. Emilia's "Big Big World" is No. 1; the other Swedish entries are by Roxette, the Cardigans, Meja, Jessica Folcker, Jennifer Brown, and Ace Of Base (the members of which are Swedish, but the group is signed to Danish indie Mega).

## MIDEM DRAWS MINISTERS

(Continued from page 72)

the prerogative of [EU] member states, but the Maastricht Treaty now allows for some action at a European level," noted Luxembourg Minister of Culture Ema Hennicot-Schoepges.

Traditionally, the only government minister to attend MIDEM has been the French minister of culture, who regularly used the trade fair to unveil new policies in the musical field. Ironically, this year's visit by French Minister of Culture Catherine Trautmann was widely regarded as "disappointing" by French music industry executives, who accused Trautmann of failing to address any of the problems faced by the industry.

Trautmann's silence contrasted with the high visibility of other ministers, most notably Kim Howells, the U.K.'s parliamentary undersecretary of state at the Department of Trade and Industry, and Leif Pagrotsky, Sweden's minister of trade. Howells was a replacement for former Trade and Industry Minister Peter Mandelson, who initially planned to visit MIDEM but resigned from the British cabinet in January, while Pagrotsky was in Cannes to support the "Cool Sweden" opening-night party, which featured live performances from the likes of the Cardigans, Robyn, and Emilia.

Both Howells and Pagrotsky recognized the value of the music industry to their countries as a major source of income. Pagrotsky, whose department contributed 500,000 kroner (\$64,000) to the Swedish industry's MIDEM initiative, told Music & Media, "What I can offer the industry by going to events such as MIDEM is recognition. By treating the music industry as any other industry, I'm simply helping them with their self-esteem. They were not used to dealing with the government. They have to realize that they are just as welcomed [as any other industry]."

Export Music Sweden's Ward says the presence of the minister of trade was "a recognition of the hard work people in the Swedish industry have put in every day." He adds, "Success didn't come by itself. There's a lot of hard work behind the success of all the Swedish acts, and it doesn't do any harm to get our share of recognition from the establishment that the minister represents."

Through the voice of Howells, the U.K. government underlined the importance of the British music industry and stressed its commitment to protecting copyright in the digital age. "There's a whole new world in cyberspace—if we're not sharp, it will make us all redundant," Howells told a gathering of U.K. executives orga-

nized by labels' body the British Phonographic Industry and authors' umbrella body British Music Rights. Howells, who also visited stands and attended two showcases of new U.K. acts during his visit, warned that other interests would "thieve" from creative people without protection and suggested that copyright legislation might have to be updated yearly in order to keep abreast of technological changes.

"You must tell us what you think, so that we can use your initiative when talking to other countries," he told delegates, arguing that the EU's forthcoming Copyright Directive will be of assistance "to ensure that the theft of intellectual property does not become the norm."

British Music Rights director general Nanette Rigg said the presence of ministers such as Howells was "the final recognition that the business of entertainment is treated as a serious business." For Rigg, the glamorous aspect of the music industry can sometimes be one reason that politicians are interested in mingling with artists and music businesspeople, but "it is more than just being sexy. In Europe, we are beginning to see the importance of the knowledge-based economy. With the building of the online business, the rise of E-commerce, consumers will want content, and the music industry is at the heart of that process."

Sweden's Pagrotsky acknowledges that there is a danger that some politicians will use music only for image purposes, without looking at the substance of the industry. "I can see the risk," he says. "There is a temptation to attract voters in this way, but it can have a boomerang effect because it can appear too populist."

## CONVENTION CAPSULES

(Continued from page 72)

CDs by Cape Verde artist Cesaria Evora in Germany and in the U.S. The detectives were acting after a complaint made by the French anti-piracy body SCPP on behalf of Evora's label, BMG-distributed Lusafica. Police seized product from the exhibitor's stand; no charges have been brought so far.

MARK SOLOMONS

**VELVEL RECORDS** announced a deal to have certain label material available on the musicmaker.com custom-CD World Wide Web site. Featured tracks are by the Kinks from the band's RCA and Arista years, as well as material by Pat DiNizio of the Smithereens, the Amazing Crowns, Michelle Malone, Talking To Animals, and others. Previously unreleased Kinks material will soon be available at an exclusive musicmaker.com site for the band; 150 songs will be featured, including "Lola" and "You Really Got Me."

# No Roster Cuts Planned At Universal

BY LARRY LeBLANC

TORONTO—Thus far, no acts have been dropped in the merging of PolyGram's and Universal's operations into Universal Music Group (Canada), and staffers here are looking forward to getting down to the business of developing acts.

Senior VP Allan Reid heads the newly formed A&R department for Universal Music Group (Canada). The department operates from the former PolyGram Group offices in Markham, Ontario. Reid reports to Universal Music Group (Canada) president Randy Lennox. Two directors of A&R, Brian Hetherman and Dave Porter, both report to Reid. Also in the division are A&R administrator Susan Brearton, A&R assistant Portia Gauthier, and international marketing manager Catonia Whalen.

Universal Music Group (Canada) includes two marketing divisions that will focus primarily on pop, the Universal Group of Labels and the PolyGram Group of Labels. The company has not yet determined which individual labels would fall under each label marketing group.

"Our first priority had been to get the [A&R] department up and running under one roof while understanding what projects are at what stage," says Reid. "Now our priority is making sure our artists are being dealt with."

Adds Hetherman, "There are still going to be some growing pains, but Allan, David, and I are like-minded in what we're looking for. We complement each other. The common thread is that we're looking for quality artists."

## IN THE STUDIO

Among the Universal Music Group (Canada) artists in the studio are I Mother Earth and Todd Kerns, both recent signings, as well as MAdE and Limblifter. The Matthew Good Band and new signing Indecision are slated to start sessions shortly. Among the artists who have recently submitted demos to the record company for upcoming projects are Jann Arden, Nancy Dumais, and Zuckerbaby.

"We have 17 direct [domestic] signings out of 23 acts we work with," notes Reid. Details about how these acts would be worked within the new Universal structure were pending at press time.

According to Reid, the rosters at the former PolyGram Group Canada and Universal Music Canada were "lean and focused," and there has been no discussion of dropping acts since the merger. "Obviously, decisions will be made in time, but nobody has, as yet, said we have to drop bands," Reid says.

Reid formerly oversaw A&R at PolyGram Group Canada, which had included A&M Records Canada and Mercury Records. Hetherman previously oversaw A&R at Universal Music Canada. Both of those companies had drawn fire from industry observers in the past. Sources say that they lacked commitment to their domestic rosters and had a low rate of

international success for those acts. Universal had been cited by industry observers as unwilling to provide significant financial backing for its acts' international efforts.

The buildup of Universal Music Group's operations in North America, according to Lennox, bodes well for his domestic roster. Prior to the merger, both Universal Music Canada and PolyGram Group Canada had reported to international heads in Europe—and artists, executives at the two companies had claimed, were sometimes overlooked.

"There's a distinct advantage to our new reporting relationship," says Lennox. "The artists we're developing will be at certain [Canadian] sales plateaus on [American executives'] radar screen. Previously, there was the attitude of 'Let's see first what develops in the U.S.'"

Universal Music Canada had several licensing deals in place before the merger that will be retained under the new structure. Among the acts and labels with which the company has licensing agreements are Farmer's Daughter (with Stubble Jumper Records), Sloan (murderecords), Hayden (Hardwood Records), Francoise

Perusse (Zero Musique), Limblifter (Limblifter Productions), and Laura Smith. These acts will receive varied degrees of A&R support from Reid and his staff.

Those acts that were signed directly to Universal Music Canada, including the Tragically Hip (Canada only), Johnny Favourite Swing Orchestra, Kerns, Terez Montcalm, and Joel Feeney, are now folded into Universal Music Group (Canada).

Additionally, there are U.S./Canada co-ventures with Holly McNarland via Universal Records U.S. and MAdE via MCA Records U.S. Coming to Universal Music Group from A&M Records Canada's roster are Arden, Ashley MacIsaac, Big Sugar, the Matthew Good Band, and Miller Stain Limit. Additionally, Mary Jane Lamond and Gordie Sampson were licensed to A&M from turtlemusik.

Last year, Mercury Records Canada severely pared its roster by dropping direct signings Barstool Prophets, Finger 11, Duane Steele, and Martine Ste. Clair, leaving Zuckerbaby and Dumais, who have been retained by Universal Music Group. Additionally, Scripture is licensed from Level Music.

# Universal Shake-Up Brings Relief

## Restructuring Could End A&R Lull For Canadian Acts

TORONTO—Managers, entertainment lawyers, publishers, and artists here are breathing easier now that Universal Music Group (Canada) is a reality.

The pending merger of Universal and PolyGram was one of several factors that observers say have hampered A&R activities in Canada in the past six months. The merger comes at a time when major Canadian labels are re-evaluating A&R policies as the impact of alternative rock wanes, while observers say the number of top-caliber home-grown acts from independents has declined.

But sources now say there are signs of a thaw.

"It's been a quiet six months with all that's been happening with those labels," says Michael McCarty, president of EMI Music Publishing. "[Company executives] have also recognized there's a transition [going on] in music and have either been sitting on the sidelines trying to understand it or [have] not been convinced about what they've heard."

"Canadian A&R culture has been very rock-based, and some of the quietness has had to do with a rethink and retooling," agrees Keith Porteous, VP of A&R at BMG Music Canada. "While the [merger] was being speculated upon in the press, there were some acts standing pat, saying, 'I don't know if we should commit there.' That uncertainty served to give us a competitive edge in some cases."

Interestingly, several acts were signed at the PolyGram and Universal labels during the merger, including I Mother Earth, which, with two

albums to its credit, was previously signed to a co-venture deal brokered between Capitol Records (U.S.) and its Canadian affiliate, EMI Music Canada.

"We were negotiating with I Mother Earth when it was announced we were being bought," says Allan Reid, senior VP of the Universal Music Group's newly formed A&R department, who was with the former PolyGram Music Canada. "That certainly put a big ripple [in discussions]. Other labels were offering them the moon, and [the band's management] was asking, 'Can you tell us 100% that you, John Reid, and Steve Kane are going to be at the company [after the merger]?' We couldn't say yes. But it all worked out."

I Mother Earth manager Steve Herman says, "Nobody could say for sure they'd be there, but we had faith there were good people in both companies. We thought we'd stick it out. They now have a terrific team."

At the same time, while he was at Universal Music Canada, Brian Hetherman—now one of two A&R directors for Universal Music Group (Canada)—was negotiating deals with Vancouver-based independent pop act Indecision and former Age Of Electric front man Todd Kerns.

"I'd be kidding if I said there was no distraction involved [because of the merger]," says Hetherman.

But Indecision's manager, Garry Francis, says, "We were confident we were going to be OK based on what Randy Lennox and Brian Hetherman brought to the table."

LARRY LeBLANC

# U.K. FOCUS



**Outlook '99**

## Far-Sighted Labels Focus On Global Campaigns, But Also Watch The Homefront

**LONDON**—Focus. Talk to executives in the U.K. music business who market British acts around the world, and you'll hear a lot about focus—the need to work smarter in an ever more competitive global climate.

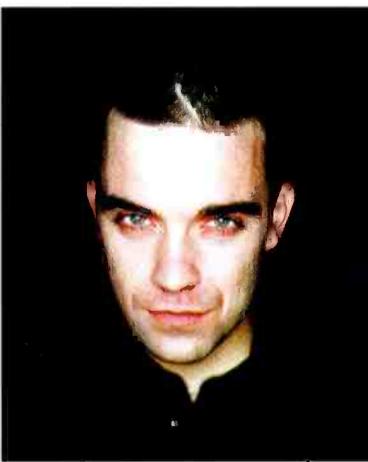
"We are being much more focused," says Chris Windle, senior VP, international marketing, for EMI International, who helps direct global efforts for such EMI U.K. acts as Blur, Robbie Williams and Eternal. "We're looking at the roster and being very selective about what we release where."

"It's about picking our markets and staying committed to them," says Bernadette Coyle, senior VP of international at PolyGram U.K., whose British success stories in '98 included All Saints, Lighthouse Family, the Bee Gees and PJ Harvey, as well as some Irish guys named Boyzone and U2.

"We handpick our partners in every territory," says Paul Redding, who oversees international marketing for the Beggars Banquet Group, including XL Recordings, whose international success continues apace with the Prodigy. "Our strength is finding people that understand the music."

"A&R and focus, that's become our mantra," says Ian Dickson, VP of international at BMG U.K. and Ireland, the company that signed and helped break Australia's Natalie Imbruglia worldwide to the tune of nearly 5.5 million albums and aims to do the same with the likes of Five and Another Level. "We have become a lot

**BY THOM DUFFY**



Robbie Williams



Spice Girls

more creative and aggressive, instead of sitting back and enjoying the cultural imperialism that was the British pop industry."

### BLURRED BRIT VISION

Yet, you couldn't blame any British music executives, particularly those in international marketing, if their view got a little blurry during the past year from the sheer pace of change at home and abroad.

On the homefront, three of the U.K.'s major labels underwent changes of leadership in '98, as Richard Griffiths took the helm from John Preston at BMG U.K. (as part of a wider regional role for Griffiths in Europe), Tony Wadsworth replaced Jean-Francois Cencilon at EMI U.K. (amid never-ending rumors of an EMI Group sale), and Nick Phillips stepped into Rob Dickins' well-worn shoes at Warner Music U.K.

PolyGram and Universal completed their global merger in December, but uncertainty marked the year for employees in the U.K., as elsewhere. Sony U.K., by contrast, seemed a model of corporate stability (marred only by the nagging question of how Sony this year will top 27

million worldwide sales of "Titanic").

### BULLISH REPERTOIRE

Britain's vision, however, has always extended well beyond its homefront. On a global scale, the U.K.

*Continued on page 82*



Gomez

## Brit Award Nominees

**THE 11TH ANNUAL BRIT Awards, to be presented Feb. 16 at the London Arena in the city's Docklands district, will recognize the best of U.K. talent as judged by record companies, retailers, artist managers, print and broadcast media and, not least of all, pop fans.**

This year's slate of nominees is dominated by Robbie Williams, the former member of teen-pop sensation Take That, with six nominations. Other artists with multiple nominations include the Manic Street Preachers, Massive Attack, Fatboy Slim and Catatonia.

Recipients of this year's Brit Award for an outstanding contribution to the British music industry will be Eurythmics, and Dave Stewart and Annie Lennox are due to reunite for a

performance at the event.

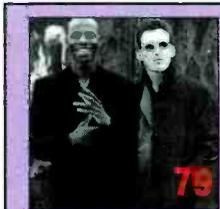
"It's going to be a sensational show this year," says Paul Conroy, president of Virgin Records U.K. and chairman of the Brit Awards.

The event will be nationally broadcast in a two-hour special the following evening on Britain's ITV network, where it was seen by an average of 6.6 million viewers in 1998.

ABC-TV will broadcast the Brit Awards in the 11:30 p.m. time slot March 6, and the network expects more than 90% of its 225 affiliates to show the program on that date and time, according to

David Saltz, executive producer for music for ABC. Although ABC carried the show in 1998 in the U.S., it was not seen simultaneously nationwide.

*Continued on page 80*



### Extending The Empire:

Chronicling The Brits' Big Scores Abroad.

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### Their Favourite Things:

U.S. Tastemakers Pick The Year's Best U.K. Sounds.

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### Brits Atop The Charts:

Billboard's Top-Ranking Brit Hits.

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| JAMIROQUAI             | BEST BRITISH VIDEO          |
| MANIC STREET PREACHERS | BEST BRITISH ALBUM          |
| MANIC STREET PREACHERS | BEST BRITISH GROUP          |
| MANIC STREET PREACHERS | BEST BRITISH SINGLE         |
| GEORGE MICHAEL         | BEST BRITISH SINGLE         |
| GEORGE MICHAEL         | BEST BRITISH VIDEO          |
| PRAS                   | BEST INTERNATIONAL MALE     |
| SAVAGE GARDEN          | BEST INTERNATIONAL NEWCOMER |
| WILL SMITH             | BEST INTERNATIONAL MALE     |
| TITANIC                | BEST SOUNDTRACK             |

# U.K. FOCUS

**TOKYO**—The Manic Street Preachers have significantly widened their Japanese fan base with their latest album, "This Is My Truth Tell Me Yours." Sales of the album, released last September in Japan, have exceeded 50,000 copies (including imports). That's significantly better than what the Welsh band's last couple of albums have done in Japan. "Before, the Manics' fans were people who were deeply into the band," says Epic Records product manager Kazy Ito. "Now, there are a lot of people who are simply attracted to the new material." One crucial way that material has been getting exposure has been through the use of "Nobody Loved You" as the theme song for a Sony MiniDisc Walkman TV commercial in Japan. In addition, "If You Tolerate This Your Children Will Be Next" has

than three weeks, reaching No. 3 on the singles sales chart and topping the airplay chart, before going platinum. Says WEA marketing director Alexander Maurus, "Every new song adds a new effect to the variety in Dario G's music." The album "Sunmachine" is the best proof that Dario G is more than just a one-hit wonder.

—Wolfgang Spahr

**PARIS**—"When an act comes from the U.K., people in the French media watch their U.K. performance for two reasons," notes Arnaud Le Guichert, product manager at PolyGram's Barclay Records. "First, the U.K. is considered a music-trend leader, and, secondly, the media here are always waiting for success in an act's home country [before

*Extending The Empire*

## Brits' BIG SCORES *Abroad*

Billboard correspondents around the world offer a sample of the success of British-signed artists in key international markets.

been getting a lot of radio airplay. Another reason for the Manics' higher profile in Japan is that many leading Japanese musicians, such as the members of pop-rock group Judy And Mary, have recently gone on record as being fans of the band. The Manics are making their third tour of Japan this month. Two gigs at Tokyo's 3,000-capacity Akasaka Blitz were sold out. Manics completists may be interested to note that the Japan pressing of "This Is My Truth, Tell Me Yours" includes two bonus tracks: "Socialist Serenade" and "Black Holes For The Young."

—Steve McClure

**RIO DE JANEIRO**—On the heels of Lighthouse Family's success in Brazil with its debut, "Ocean Drive," PolyGram Brasil sought to launch the pop/soul duo's 1998 followup, "Postcards From Heaven," with a bang. The company's campaign for "Postcards" began last March with a strong print-advertising campaign with *DJ Sound*, *Jovem Pan*, *Raca* and *Contigo* magazines, as well as a radio ad campaign on the Jovem Pan network. In April, LHF members Tunde Baiyewu and Paul Tucker made a promotional trek to Brazil to support the CD. "Postcards From Heaven" had sold some 40,000 units in Brazil just off the breakout radio success of the album's lead-off single, "Raincloud." That tally, according to Marcia Santos, manager of the international department of PolyGram Brasil, was half of what "Ocean Drive" had sold. The album's total sales now stand at about 50,000 units. Santos says she initially decided to work Lighthouse Family's product in 1996 because she believed the smooth grooves of Tunde Baiyewu and Paul Tucker would capitalize on the burgeoning R&B movement in Rio de Janeiro called *charme*. Santos says that, while multi-artist R&B compilations remain popular, it is difficult to break an individual artist. "But," she adds, "Lighthouse Family has become one of the most preferred groups in this genre."

—John Lannert

**HAMBURG**—The U.K. production trio Dario G—alias Scott Rosser, Stephen Spencer and Paul Spencer—has scored in Germany with its hits "Sunchyme" and "Carneval de Paris" which together have sold more than 900,000 units on WEA. Dario G, who named themselves for Dario Gradi, the manager of Scooter Team Crewe Alexandra, whom they greatly admire, had an international hit in 1997 with "Sunchyme." In the U.K. alone, it entered the singles chart at No. 2 and sold more than 600,000 units. In Germany, "Sunchyme" went gold in less

adding their support." The act in question here is All Saints, who gained French radio support early last year after the U.K. success of their debut single, "I Know Where It's At," eventually charting top 10 in airplay and top 20 in sales. Initially, says international marketing manager Jérôme Marroc-Latour, "it was not so easy, because All Saints were considered a new U.K. girl band while the marketplace was already taken by the Spice Girls. However, the media understood quickly that All Saints are not only sexy, they are credible, with good songs and videos and a different image than the Spice Girls—more rock 'n' roll and impertinent." Thanks to a marketing investment estimated at 2 million francs (\$350,000), the group racked up success with its subsequent singles, "Never Ever," "Lady Marmalade" and "Under The Bridge," pushing sales of its debut album in France past the 200,000-unit mark.

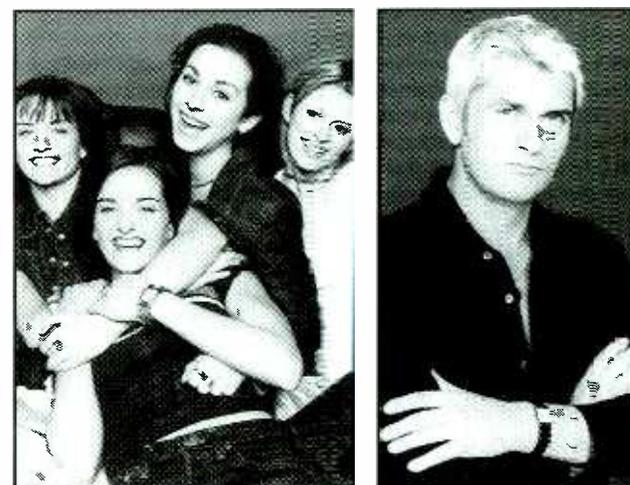
—Remi Bouton

**MELBOURNE**—An Irish group signed to a U.K. label breaking Down Under? The act in question is not U2 nor Boyzone but new teen-pop contender B\*Witched, whose two hit singles have brought its debut album sales to the 100,000-unit market in Australia. "We heard the songs and realized the wonderful work done by the U.K. company in branding their name, and we knew it'd work," says Epic director of national promotions, John Parker. "It was just finding the right media partners." Those partners turned out to be "The Hot 30," the nationally syndicated pop show of the leading radio network, Austereo, with a predominately female audience of 1 million listeners, and "Video Hits," the music-television show on the Ten Network. B\*Witched's first single, "C'est La Vie," went top 5 and sold 100,000 units. In October, the Dublin-based act visited for three weeks of promo. The group's activities included a presentation role at the ARIA Music Awards, which reached a televised audience of 1.5 million, and a string of in-store appearances hosted by "The Hot 30" host "Ugly" Phil O'Neill, which attracted as many as 8,000 fans each. Predicting the album will reach the 200,000-unit mark, Epic booked B\*Witched to return for more promotion this month, following the release of its third single, the ballad "To You I Belong," in December.

—Christie Eliezer

**MADRID**—For as long as anyone can remember, Spain has been the world's best-selling territory for Mike Oldfield, and the current success of "Tubular Bells III" is

Continued on page 86



From the top: Manic Street Preachers, Lighthouse Family, Dario G, All Saints, B\*Witched, Mike Oldfield

# A Few Of Their Favourite Brit Things

As the U.K. music industry prepares to honor the best artists of 1998 at the Brit Awards, Billboard asked a sample of U.S. radio programmers, music authors and journalists and music-television executives to name their favorite songs or albums by British artists during the past year.

**"This Is Hardcore," Pulp**  
**"The Rockafeller Skank" (single) Fat Boy Slim**  
 —David Browne, music critic, *Entertainment Weekly*

**"The Masterplan" (U.K. hits and B-sides album) Oasis**  
 —Trent Buckroyd, music editor, *Flaunt*

**"Mermaid Avenue," Billy Bragg & Wilco**  
 —Steve Dougherty, senior writer, *People*

**"Desireless," Eagle-Eye Cherry**  
 —Fred Goodman, author of "Mansion On The Hill: Dylan, Young, Geffen, Springsteen, And The Head-On Collision Of Rock & Commerce"



Eagle-Eye Cherry

**"Is This Desire?" PJ Harvey**  
 —Edna Gunderson, music critic, *USA Today*



PJ Harvey

**"Lucky Man" (album track), The Verve**  
 —Wayne Isaak, senior VP, music & talent relations, VH1

**"Is This Desire?" PJ Harvey**  
 —Evelyn McDonnell, co-editor of "Rock She Wrote: Women Write About Rock, Pop & Rap," and "Stars Don't Stand Still In The Sky: Music & Myth"

**"Kiss The Rain" (single), Billie Myers**  
 —Kelly Nash, program director, WKCI, New Haven, Conn.



Catania's Cerys Matthews

**"Is This Desire?" PJ Harvey**  
 —Barbara O'Dair, executive editor, *Details*, and editor of "The Rolling Stone Book Of Women In Rock: Trouble Girls"

**"It's Tomorrow Already," Irresistible Force**  
 —Tamara Palmer, co-editor, *Urb*

**"Angels With Dirty Faces," Tricky**  
**"Raff's Revenge," Asian Dub Foundation**  
 —Jon Pareles, pop music critic, *New York Times*

**"Karma Police" (album track) Radiohead**  
**"Bitter Sweet Symphony" (single), the Verve**  
**"Song 2" (album track), Blur**  
**"Hurricane No. 1," Hurricane No. 1**  
 —Shelia Rogers, music segment producer, "The Late Show With David Letterman"

**"Mulder And Scully" (single), Catania**  
**"Thirty Days Out," The Montrose Avenue**  
 —Jerry Rubino, host of "Left Of Center," WLIR, Garden City, N.Y. ■

# U.K. FOCUS

## BRIT AWARD NOMINEES

Continued from page 77

Eagle Rock Entertainment, which is selling international television rights to the program, says the Brit Awards also will be seen on the cable pay-TV station Premiere in Germany, on cable station M6 in France, Fuji-TV in Japan, Stream/RAI3 in Italy and MuchMusic in Canada, among more than 100 markets committed.

For the eighth year, Lisa Anderson will be executive producer of the Brit Awards for the British Phonographic Industry (BPI), while Malcolm Gerrie is executive producer of Initial Film & Television, which has been appointed by the BPI.

The event will benefit from a new sponsorship deal with

MasterCard, which has committed some 2 million pounds (\$3.4 million) over three years to co-promote the Brits. Previously, the PolyGram-owned Britannia Music record club had sponsored the Brits for a decade.

The awards show also has raised more than 1.5 million pounds (\$2.48 million) during the past five years for the Brit Trust, a charity that benefits education, music therapy and other projects, including the Brit School in Croydon, for those aspiring to music-business careers.

This year, for the first time, the nominations were available worldwide on the Web (at [www.brits.co.uk](http://www.brits.co.uk)). A decision was made to eliminate the Producer Of The Year category. Among the 13 nomination categories, including those for international artists, here are those that highlight the best of British talent.

## BEST ALBUM

Catania, "International Velvet" (blanco y negro/WEA)  
 Gomez, "Bring It On" (Hut/Virgin)  
 Manic Street Preachers, "This Is My Truth Tell Me Yours" (Epic)  
 Massive Attack, "Mezzanine" (Circa/Virgin)  
 Robbie Williams, "I've Been Expecting You" (Chrysalis/EMI)  
 1998 Winner: *The Verve*, "Urban Hymns" (Hut)

## BEST GROUP

The Beautiful South  
 Catania  
 Gomez  
 Manic Street Preachers  
 Massive Attack  
 1998 Winner: *The Verve*

## BEST MALE ARTIST

Ian Brown  
 Bernard Butler  
 Lynden David Hall  
 Fatboy Slim  
 Robbie Williams  
 1998 Winner: *Finley Quaye*

## BEST FEMALE ARTIST

Billie  
 Des'ree  
 PJ Harvey  
 Hinda Hicks  
 Billie Myers  
 1998 Winner: *Shola Ama*

## BEST NEWCOMER

(Chosen by the listeners of BBC Radio 1FM)  
 Another Level  
 Belle & Sebastian  
 Billie  
 Cleopatra  
 Cornershop  
 Five  
 Gomez  
 Hinda Hicks  
 Propellerheads  
 Steps  
 1998 Winner: *Stereophonics*

## BEST DANCE ACT

All Saints  
 Faithless



Clockwise from left: Robbie Williams, Billie Myers and Another Level

Fatboy Slim  
 Jamiroquai  
 Massive Attack  
 1998 Winner: *Prodigy*

## BEST VIDEO

(Chosen by viewers of The Box)  
 All Saints, "Under The Bridge"  
 Melanie B featuring Missy Elliot, "I Want You Back"  
 Cornershop, "Brimful Of Asha"  
 Jamiroquai, "Deeper Underground"  
 Massive Attack, "Teardrop"  
 George Michael, "Outside"  
 Placebo, "Pure Morning"  
 Radiohead, "No Surprises"  
 Robbie Williams, "Let Me Entertain You"  
 Robbie Williams, "Millennium"  
 1998 Winner: *All Saints*, "Never Ever"

## BEST SINGLE

(Chosen by listeners of Local Commercial Radio)  
 The Beautiful South, "Perfect 10"  
 Catania, "Road Rage"  
 Cornershop, "Brimful Of Asha"  
 Des'ree, "Life"  
 Fatboy Slim, "The Rockafella Skank"  
 Manic Street Preachers, "If You Tolerate This Your Children Will Be Next"  
 Massive Attack, "Teardrop"  
 George Michael, "Outside"  
 Robbie Williams, "Angels"  
 Robbie Williams, "Millennium"  
 1998 Winner: *All Saints*, "Never Ever" ■

**BRIT** AWARDS 99



**It should be some night**

record companies are bullish about their repertoire. Yet they also are realistic about two significant trends that make selling British music around the world tougher than ever.

First, while there are more markets than ever for international repertoire—with the increasing importance of Asia, Latin America and Eastern Europe—music fans in those countries increasingly prefer albums by their own local stars, thank you very much.

"In most markets around the world, there is a resurgence of domestic repertoire that is stronger than ever," says Paul Burger, chairman and CEO of Sony Music U.K. He adds that, in the competitive international arena—where Britain traditionally ran second only to the U.S.—"the country of origin [of an act] doesn't hold as much weight as it once did."

At the same time, while multinational affiliates are often enthusiastic about releasing albums by U.K. acts, marketing money to support those albums is tighter than ever in territories worldwide.

"It's become that much harder and that much more complicated," says Brian Yates, international VP of Sony U.K., who is rising to the challenge with George Michael, Des'ree, Kula Shaker, Manic Street Preachers, Charlotte Church and Ireland's B\*Witched, among others.

# U.K. FOCUS

chief executive of the music division at the Chrysalis Group, which includes the Echo label, expressing a lament shared by other observers in the U.K. Instead, overlapping genres have shaped U.K. success: the teen-pop pack led by the Spice Girls; the indie rock of Oasis, Blur, PJ Harvey and the Britpop class; the Britsoul of Eternal and Dina Carroll; and the dance-edged alternative discs of the Prodigy, the Chemical Brothers, Fat Boy Slim and others.

## PURE POP FOR TEEN PEOPLE

On the pop front, there seems no end to the teen brigade. The Spice Girls on Virgin have sold more than 35 million copies worldwide of "Spice" and "Spice World." (All international sales figures are provided by the respective record companies.) Efforts beyond the U.K. for Virgin pop labelmates 911, Kavana and Billie have only just begun, with Billie, for example, set for three U.S. visits in the first six months of this year, according to Lorraine Berry, director of international marketing for the Virgin

## MEET THE NEW METHODOLOGY

In the grand scheme of international marketing, the U.S. may account for only a third of global music sales. But that still makes America by far the world's most important single market, and success in the States remains something of a holy grail for U.K. acts.

As British labels seek U.S. success this year, they'll confront the impact of new methodology for the Billboard



Kula Shaker



Cleopatra



Gary Barlow



Hunter



Radiohead

**Following are the British artists who ranked highest on the Billboard 200 albums chart and the Hot 100 singles chart for the chart year that ran from Dec. 6, 1997, through Nov. 28, 1998.**

### TOP 10 U.K. ALBUMS IN THE U.S.

- 1 "Spiceworld," Spice Girls (Virgin)
- 2 "Tubthumper," Chumbawamba (Republic/Universal)
- 3 "Spice," Spice Girls (Virgin)
- 4 "The Dance," Fleetwood Mac (Reprise)
- 5 "Pilgrim," Eric Clapton (Duck/Warner Bros.)
- 6 "Urban Hymns," The Verve (VC/Virgin)
- 7 "BBC Sessions," Led Zeppelin (Atlantic)
- 8 "The Ozzman Cometh," Ozzy Osbourne (Epic)
- 9 "All Saints," All Saints (London/Mercury)
- 10 "The Fat Of The Land," Prodigy (XL Mute/Maverick/Warner Bros.)



### TOP 10 SINGLES BY U.K. ACTS IN THE U.S.

- 1 "Candle In The Wind 1997"/"Something About The Way You Look Tonight," Elton John (Rocket)
- 2 "Tubthumping," Chumbawamba (Republic/Universal)
- 3 "Never Ever," All Saints (London/Island)
- 4 "Are You Jimmy Ray," Jimmy Ray (Epic)
- 5 "Too Much," Spice Girls (Virgin)
- 6 "Bitter Sweet Symphony," The Verve (VC/Virgin)
- 7 "Spice Up Your Life," Spice Girls (Virgin)
- 8 "Stop," Spice Girls (Virgin)
- 9 "I Know Where It's At," All Saints (London/Island)
- 10 "Cleopatra's Theme," Cleopatra (Maverick/Warner Bros.)



**"A&R and focus, that's become our mantra. We have become a lot more creative and aggressive, instead of sitting back and enjoying the cultural imperialism that was the British pop industry."**

**—Ian Dickson, VP, international, at BMG U.K. and Ireland**

Hot 100 with its increased weighting for radio play. "It's really going to affect bands of a pop nature," says Hassan Choudhury, head of international at WEA Records U.K., whose roster includes international contenders such as Cleopatra and Catatonia (as well as American veteran Cher, who has topped the U.K. singles chart and Billboard's Hot Dance Music chart with "Believe"). Choudhury believes the participation of producers, songwriters and A&R executives with U.S. radio credibility will be more important than ever. "We've got to have great names on board," he says.

In 1998, no individual album by a British act grabbed headlines and chart positions in the U.S. in the same way as discs by the Spice Girls, Prodigy and Oasis did in 1997. Still, the tally of top U.K. acts on The Billboard 200 and Hot 100 during the past year was not dominated, as it was just a few years ago, by the old guard of Eric and Elton and Rod.

On The Billboard 200 for the chart year ending Nov. 28, 1998, the most successful young British acts included the Spice Girls, Chumbawamba, The Verve, All Saints and Radiohead. On the year-end Hot 100: those acts as well as Cleopatra and Jimmy Ray were among the top 10 most successful U.K. artists.

These artists and others nominated for this year's Brit Awards, which will be staged in London Feb. 16, display the vitality and diversity of British music.

No one style has dominated the U.K. music scene in the '90s. "There's no kind of movement that people or kids can feel any affinity or loyalty to," observes Steve Lewis,

Music Group. "The U.K. has done its job [on Billie], and now we're off," she says.

Two former members of Take That will take the spotlight again this year, as BMG's Gary Barlow unveils his next album in June and EMI aims for a U.S. release for Robbie Williams. In the meantime, EMI is promoting Williams across Europe and into new territories. For example, he's due to cut tracks in Spanish for the South American market.

Polydor's Irish boy band, Boyzone, focused on Europe during '98 with the group's third album, "Where We Belong," on the back of the hit "No Matter What" and now has the U.S. in its sights. "The band knows that it has to do all the grassroots stuff, no matter what," notes Coyle at PolyGram.

Sony's Irish lasses, B\*Witched, got a magical bit of exposure ahead of their U.S. album release by touring America in January with 'N Sync. BMG's Five went top 10 on Arista in the U.S. with "When The Lights Go Out," and BMG is targeting Westside (from the manager of Boyzone) for this year.

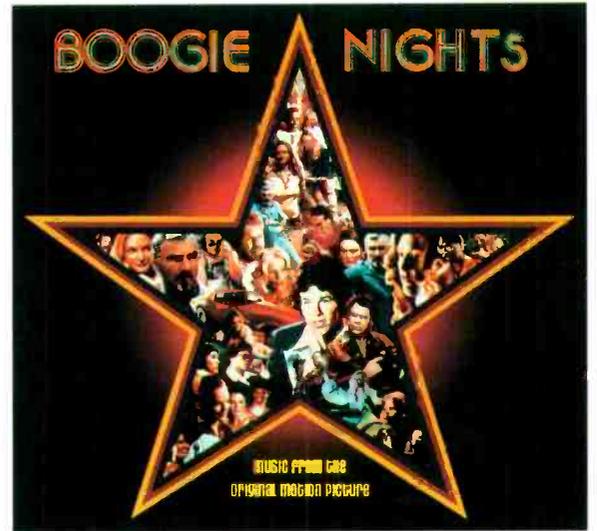
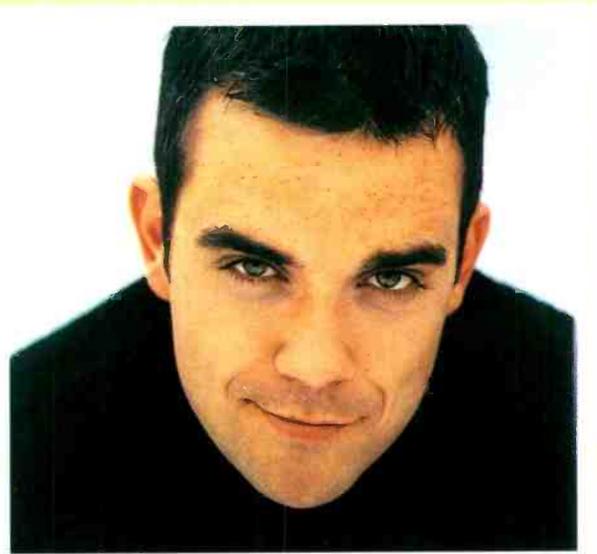
Elsewhere on the pop-development front, Mercury's Casanova has sold more than 700,000 singles in Continental Europe, and its album "The Kaos Theory" was released late in the year. London Records act Gay Dad has released a debut single in the U.K. to precede a spring album. EastWest U.K. has seen gold-level sales for Ultra out of Italy and Indonesia. That preceded the January release of Ultra's U.K. single, "Rescue Me," a string of

Continued on page 84

**BRITS ATOP THE CHARTS**

EMI RECORDS GROUP UK

1999 BRIT AWARDS NOMINATIONS



**ROBBIE WILLIAMS**  
 Best British Male  
 Best British Album - I've Been Expecting You  
 Best British Video - Let Me Entertain You  
 Best British Video - Millennium  
 Best British Single - Millennium  
 Best British Single - Angels



**RADIOHEAD**  
 Best British Video - No Surprises



**LYNDEN DAVID HALL**  
 Best British Male



**BEASTIE BOYS**  
 Best International Group



**NEIL FINN**  
 Best International Male



**FUN LOVIN' CRIMINALS**  
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**BOOGIE NIGHTS**  
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domestic-TV appearances and first-quarter European promotion, reports international manager Theo Gupta. "Ultra is just pure pop," he adds.

The target of British pop is not solely teenage fans, of course. Although he is now signed directly to Warner Bros. in the U.S., multiplatinum British vocalist Seal has returned with "Human Being," which made a modest entry onto The Billboard 200 late last year. More notably, Lighthouse Family has broken internationally with its second Polydor album, "Postcards From Heaven." The act's worldwide sales base is now 3 million plus.

**A TOUCH OF SOUL**

As British R&B leans more in a pop direction, its potential rises, as evidenced by the American breakthrough this

**Polydor's Irish boy band, Boyzone, focused on Europe during '98 with its third album, "Where We Belong," on the back of the hit "No Matter What" and now has the U.S. in its sights. "The band knows that it has to do all the grassroots stuff, no matter what,"**

**notes Bernadette Coyle, senior VP, international, PolyGram U.K.**

past year of WEA's Cleopatra, which has sold some 700,000 units worldwide, and All Saints on London Records, who have surpassed 3 million in the U.S. The success of Another Level, BMG's male R&B/pop quartet, has come largely in the U.K. to date but it will also get priority international treatment this year.

After winning Britain's MOBO Awards, EMI's Beverly Knight is getting attention from EMI-Toshiba in Japan while labelmate Lynden David Hall recently opened for Janet Jackson in South Africa and has his sights now set on the U.S.

# U.K. FOCUS

Mercury is preparing an international push this year for Honeyz (who are managed by the First Avenue team behind Eternal, Louise and Dina Carroll). The group already has gone top 10 in the U.K. with its debut single, "Finally Found." Its album, "Wonder," was released late last year. Sony's Des'ree will be on the road in Europe this month, Japan and Australia next, then South America in April to continue promotion for her 1998 sophomore album,

rock, along with other rock acts identified with that era, continue to play a significant role. Oasis ended the year on the U.K. album chart with "The Masterplan," a Creation Records compilation of singles and B-sides. Blur and Supergrass are both set for new albums through EMI labels in the first half of this year. Sony's Kula Shaker bows its second album, "Peasants, Pigs & Astronauts," in March, produced by Bob Ezrin, with European tours planned for April and May and a U.S. club swing set for June.



Catania is on the road in Japan and Australia this month and next, followed by more European promotion, while WEA sets up new labelmates Straw and Koot. The Stereophonics, who won the Brit Award last year for Best British Newcomer, return next month with "Performance And Cocktails" on V2 Records. The Manic Street Preachers, who emerged via Sony well before the '90s Britpop wave, may finally make a U.S. breakthrough—via Virgin Records. The deal is expected to bring an American release of the band's new album, "This Is My Truth Tell Me Yours," later this year. PJ Harvey's album "Is This Desire?" on Island Records has sold a half-million copies worldwide. Plans for several multiple-night concert "residences" in key in-

"Supernatural." London Records U.K. expects a new Brand New Heavies album late in the year. Louchie Lou and Michie One—who have bridged R&B, reggae and pop with U.K. hits including "Shout" and their 1996 remake with Suggs of "Cecilia"—have signed with Interscope in the U.S. after scoring two gold albums with WEA Japan.

**DON'T BELIEVE THE BRITPOP HYPE**

Britpop hype may have come and gone, but those bands that burst out of the brilliant mid-'90s period of British



Jimmy Ray (top) and Chumbawamba

international cities early this year will further raise Harvey's profile.

Other rock and alternative acts signed directly to the British labels include Ireland's U2, whose Island Records' hits collection "The Best Of 1980-1990" has surpassed worldwide sales of 9 million. Other veteran acts who scored big in the past year with greatest-hits albums include George Michael, Phil Collins, Dire Straits and Simply Red.

Polydor U.K. is working two of Scandinavia's most striking acts in international markets: Swedish-based singer/songwriter Eagle-Eye Cherry, who has sold more than 800,000 copies of "Desireless" outside of North America and Scandinavia; and Bjork, whose third studio album, "Homogenic," has sold 1.1 million just in those markets where Polydor has rights, outside the U.K., Ireland, Iceland, the U.S. and Canada. Portishead's sophomore album stands at 1.5 million worldwide, including more than 400,000 in the U.S.

Compared to their pop counterparts, British rock acts may take years to reach significant sales levels. Mercury's Texas hit 3 million units with "White On Blonde" years after the band emerged from Scotland. The band's as-yet-untitled fifth album is due in April. Virgin's Placebo hopes to follow the platinum-paved path of labelmates The Verve, whose "Urban Hymns" album marked a long-awaited breakthrough from Wigan to the world. Gomez, also on Virgin, is on an international track after winning Britain's Pioneer Mercury Music Prize last autumn. At BMG, more international development is planned this year for Republica, Spiritualized, Beth Orton, Death In Vegas, Way Out West and a new signing, Scotland's critically acclaimed Superstar. Although they may not break worldwide as quickly as pop groups, acts like these "will be the future of BMG," says Juliette Joseph, head of interna-

Continued on page 86

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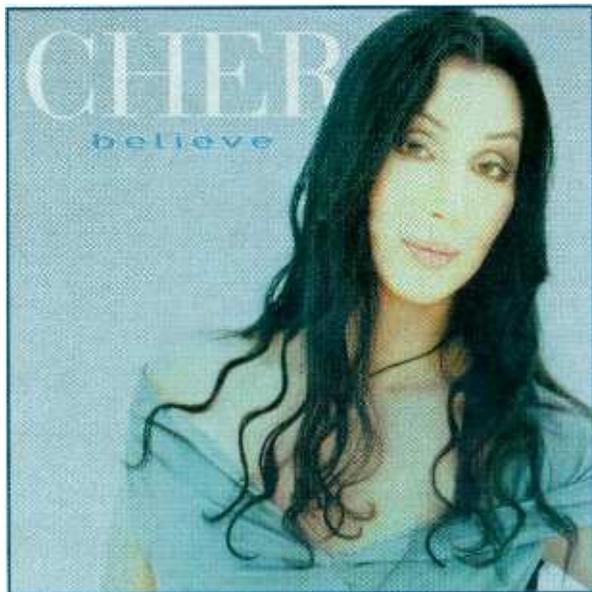
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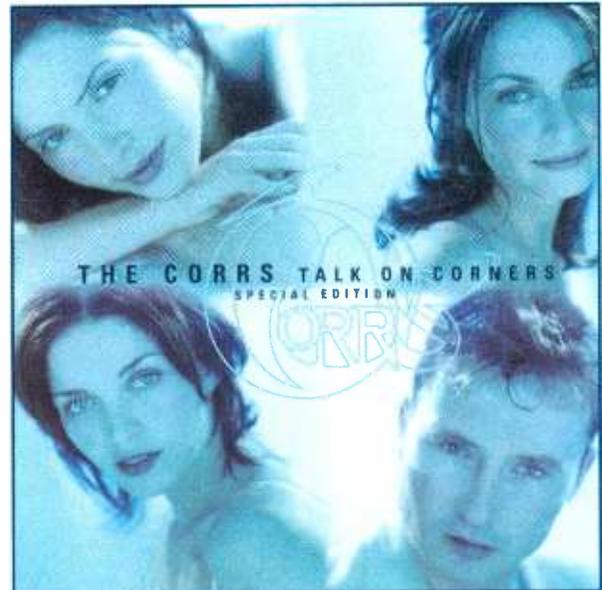
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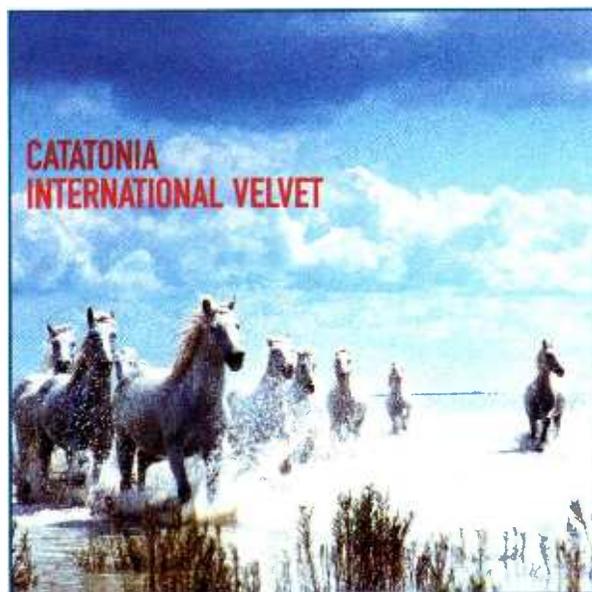
# Another Record Breaking Year



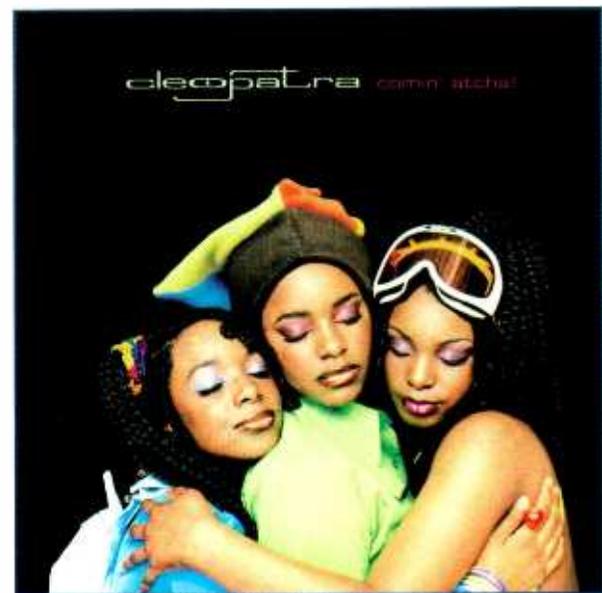
**Cher** · Brit Nominee  
**Believe** · Best Selling Single In The UK 1998  
Best Selling Single of All Time By A Female Artist  
Half A Million Albums In The UK



**The Corrs** · Brit Nominees  
Best Selling Album In The UK 1998  
Seven Times Platinum and still growing



**Catatonia** · Brit Nominees  
Double Platinum In The UK  
New Album Imminent



**Cleopatra** · Brit Nominees  
Starring In Their Own TV Series From February  
New Single Imminent



**WARNER MUSIC  
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# U.K. FOCUS

## OUTLOOK '99

Continued from page 84

tional development for the company.

"You've got to let careers breathe," says Steve Lewis at Echo. "The act we feel that is closest to making a breakthrough is Feeder. We've had great support from Elektra in the U.S."

### THE DOMINATION OF DANCE

Arguably the most dynamic and inventive genre of British music in the '90s has been dance music. That was certainly true in 1998, as evidenced by such chart-topping remixes as Cher's "Believe" and the Corrs' "Dreams." But, on the dance-floor in '98, fans more often were listening to beats cooked up by the ubiquitous Norman Cook, a.k.a. Fatboy Slim, producer for the likes of Cornershop, Freak Power, Pizzaman and Beats International, and an artist in his own right. His solo album, "You've Come A Long Way, Baby," was released last autumn on Brighton's independent Skint label and gained European marketing via Sony Independent Network Europe (SINE).

More than any other genre, dance music in the U.K. is still dominated by indie labels—as best demonstrated by XL Recordings' success with the Prodigy's 1997 album "Fat Of The Land," which has sold some 8 million copies worldwide, breaking out as a techno-dance act in America before topping The Billboard 200.

Increasingly, U.K. independents have been forced to affiliate themselves with majors for global marketing clout, as evidenced by Creation and Sony, Food and EMI, and China and Warner, to cite but a few.

XL Recordings, part of the Beggars Banquet Group, continues on another path, notes Paul Redding. The label works on various projects with international partners, including Intercord in Germany, Delabel in France, MNW in Sweden, Som in Argentina, Tic Tac Bang in South Africa, Shock in Australia and Mute/Maverick/Warner Bros. in the U.S. (the latter selling 3 million Prodigy albums in America).

That strength of independence is still a hallmark of the British music scene and is much in evidence as XL builds upon the Prodigy's success with more album-oriented artists such as Badly Drawn Boy, Basement Jaxx, Breakbeat Era (featuring Roni Size) and Stroke, which has been picked up by Interscope Records in the U.S.

Prodigy member Maxim will have a new solo album forthcoming this year, preceded this month by a Liam Howlett mix album, "Prodigy Presents: The Dirtchamber Sessions Volume I." Among other major names on the dance edge, Orbital has a London Records album set for April, and the Chemical Brothers are due to release their next album through Virgin in June.

For all the well-planned marketing campaigns, A&R strategies and declarations of "focus," it still remains all but impossible for record executives in Britain, as elsewhere, to really know which acts will find an audience within the global marketplace.

Can another teen-pop contender challenge the Spice Girls? Might one monster single bring an American breakthrough for Blur or the Manic Street Preachers? Will one of this year's Brit Award winners top the global charts in the year ahead?

"What I like about working in this business," remarks Gupta at EastWest U.K., "is that no one knows." ■

## BRITS' BIG SCORES

Continued from page 79

no exception. The Warner Music artist had sold some 370,000 units (triple platinum) of his latest offering by early January, and was still on the top-10 chart after 19 weeks. His popularity is such that every new Warner album produces a mini-resurgence in sales of his original product released by Virgin. Apart from the fact that Oldfield lived on the Spanish Balearic island of Ibiza for many years and still has a holiday home there, the mystery of why Spain remains loyal to the musician must be seen in the context of similar "gentle" music phenomena that have enjoyed unprecedented success here. Examples range from Enya—whose initial breakthrough was in Spain—to the Gregorian chants of the monks of the monastery of Santo Domingo de Silos. "There is a clear niche here for certain types of music that are neither pop/rock nor folkloric or world music," explains Ferrán Coto, Warner Spain's deputy marketing director for international product. "Oldfield fits the bill perfectly, and, without a massive amount of marketing can always be relied on to sell well." The artist's special relationship with Spain was recognized at the Premios Ondas music award ceremony in Barcelona in November, when he received an award for his lifetime contribution to music. Oldfield played live at the event.

—Howell Lewellyn



**Can another teen-pop contender challenge the Spice Girls? Might one monster single bring an American breakthrough for Blur or the Manic Street Preachers? Will one of this year's Brit Award winners top the global charts in the year ahead?**

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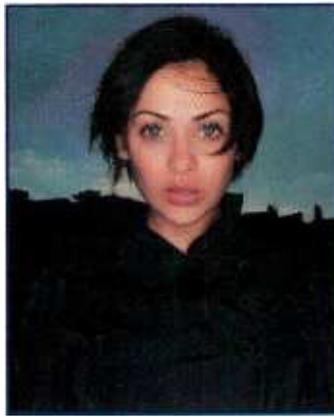
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# SWEET DREAMS



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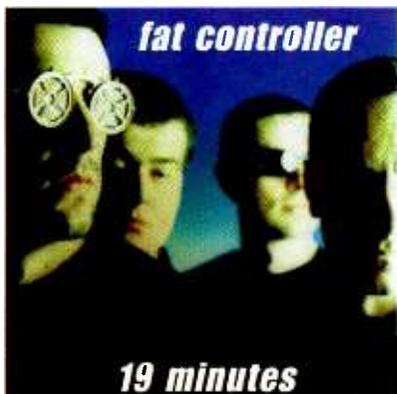
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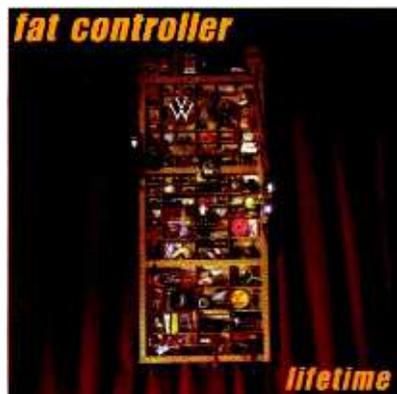
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SOMETIMES IT PAYS TO GO **ONE** BETTER

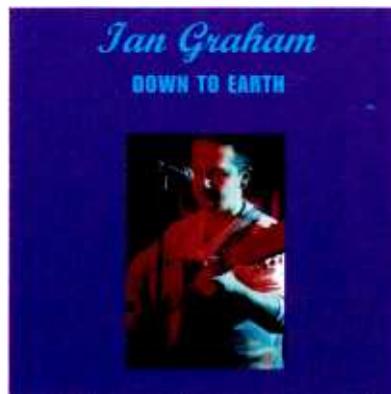
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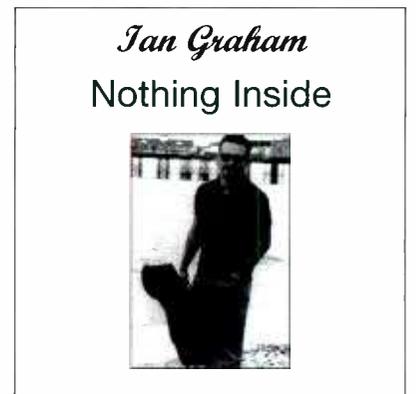
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# Merchants & Marketing

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## Do Copy-Depth Programs Pay Off?

### Study-In-Progress Aims To Give Video Retailers Answers

BY EILEEN FITZPATRICK

LOS ANGELES—While video-cassette copy-depth programs can increase rentals and make stores more profitable, realizing the programs' full potential depends on a variety of factors.

Retailers attending the Video Software Dealers Assn. (VSDA) Regional Leaders conference, held Jan. 22-24 here, got a look at how they can maximize copy-depth programs through a yet-to-be completed study conducted by San Francisco-based research firm Mars & Co.



Overall, the study shows that copy-depth programs have increased rentals by 15% when retailers double the amount of units they put on the rental shelf over a 26-week period.

But Tom Warren, VSDA co-chair of the Independent Retailers Advisory Group, was quick to point out that retailers shouldn't start bumping their orders just yet.

"Do not leave here today and double all your buys," Warren warned. "The reason for this presentation is to show you that we're working for you, but this is not a complete report." A full report is expected by the end of February.

Although few conclusions were drawn, Mars & Co. project manager Anish D. Nanavaty was able to explain the study's methodology and findings to date. Nanavaty says that the guidelines of the report won't change but that more retail surveys are needed to get the most accurate results.

"We're halfway to completing the consumer behavior and pur-

chasing models," he says, "and were sending out surveys to 50 additional retailers."

In his report, Nanavaty explained that rental revenue information was collected from 600 VSDA members (out of a total 2,400), Rentrak (which added approximately 2,500 storefronts), studio tracking results, and three distributors.

"What we're attempting to do is create an understanding of what the universe of the independent retailer looks like today," Nanavaty said. "Then we can build a framework to what that universe will look like five years from now."

The study separates retailers into six different tiers based on gross rental revenue, ranging

from \$100,000 to more than \$600,000.

Fifty-five percent of the stores that responded were single-store operations, and 73% of them had a major chain within a one-mile radius. The average respondent reported \$296,000 in rental revenue.

Market trends were also studied, and, on average, rental prices have steadily dropped by 2% a year for the period 1985-1992. In addition, while the top 100 companies grew by 10% each year from 1990-94, the rest of the industry shrank by 2% a year.

"Basically, the research shows most retailers were only able to cover inflation over the year, which shows a very mature indus-

(Continued on page 98)

## Chicago's Reckless Records Thrives In Its Eclectic Niche

BY STEVE TRAIMAN

CHICAGO—Reckless Records has been successful in Chicagoland since the first of three outlets opened in 1988. Over the past decade, it has found an eclectic niche with a mix of hard-to-find vinyl, used CDs, and new product on indie labels.

Owned by U.K. music man George Taylor, the independent chain also has three stores in the U.K. and one in San Francisco that opened in the mid-'80s.

"We operate in an alternate economy," explains Bryan Smith, GM of the Chicagoland stores. "We can't compete with the major chains but have built up excellent relationships with indie labels both here and across the country."

Adds buyer Brett Grossman, "New product is important, but it is not the



key to our survival. Our stores are more focused on used product and rarities, and that has helped us fill a niche here."

An active buyer and trader of used vinyl and CDs, Reckless gets more than a third of its revenue from this product area, with minimal cassette business. Used DVDs recently were added to the mix; they're expected to be a growing attraction. The music mix is about 40% alternative rock, 10% jazz, and 10% dance, with the balance including soul, punk, heavy metal, hip-hop, ska, and electronic music.

The stores also carry an extensive array of music and movie videos, posters of all sizes, T-shirts, blank tapes, and record bags.

One thing the stores don't carry, however, is bootlegs.

"Customers seem shocked that a

(Continued on next page)

## NARM To Honor Merchandisers, Suppliers

NEW YORK—The National Assn. of Recording Merchandisers (NARM) will present the winners of its merchandiser and supplier of the year awards at its 1999 convention March 11 in Las Vegas.

The five categories—retailers, distributors, wholesalers, entertainment software suppliers, and suppliers of related products and services—are divided into small, medium, and large divisions.

NARM has more than 1,200 member retailers, wholesalers, and distributors.

Following is a complete list of the 1998 finalists.

### RETAILER OF THE YEAR

#### Small Division

George's Music Room (Chicago)  
Magic Platter CD (Birmingham,

Ala.)

Poplar Tunes Record Shop (Memphis)

Vintage Vinyl Records (Fords, N.J.)

#### Medium Division

Compact Disc World (South Plainfield, N.J.)

Fred Meyer (Portland, Ore.)

Music Millennium (Portland, Ore.)

Plan 9 (Richmond, Va.)

Twist & Shout (Denver)

#### Large Division

Best Buy (Eden Prairie, Minn.)

Borders (Ann Arbor; Mich.)

Camelot Music (North Canton, Ohio)

J&R Music World (New York)

Newbury Comics (Allston, Mass.)

Target Stores (Minneapolis)

Tower Records/Video/Books (West Sacramento, Calif.)

### DISTRIBUTOR OF THE YEAR

#### Small Division

Big Easy Distributing Co. (New Orleans)

Four Winds Trading Co. (Boulder, Colo.)

Hep Cat Records and Distribution (Orange, Calif.)

J.S.J. Distributors (Chicago)

Sumthing Distribution (New York)

#### Medium Division

Big Daddy Music Distribution (Maplewood, N.J.)

City Hall Records (San Rafael, Calif.)

Paulstarr Enterprises (Chanhasen, Minn.)

Rock Bottom (Norcross, Ga.)

Ryko Distribution Partners (Salem, Mass.)

(Continued on next page)



Reckless Records' Chicago headquarters store is in the Lakeview neighborhood. (Photo: Steve Traiman)

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## Merchants & Marketing

### Who's Who On The Label Sales Staffs At Universal Music Group

**ALL RIGHT, HERE ARE** the new sales lineups at the labels in the Universal Music Group, at least as near as I can figure out. At Island/Mercury, **Charmelle Gambill** is head of sales, and the sales staff consists of **Rod Gunther**, Southeast regional sales director; based in Atlanta; **David Fitzgerald**, Northeast regional sales director; in New York; **Jim Rapo**, Midwest regional sales director, in Minneapolis; and **Brian Scott**, West Coast regional sales director, in Los Angeles. Gunther and Fitzgerald were with the Mercury sales team, while Rapo and Scott were with PolyGram Group Distribution.

At Interscope, the company finally has a regional sales staff, although just to be difficult, naturally, no one has a title. **Kevin Twitchell** joins Interscope as the No. 2 person in the sales department behind **Candace Berry**. He is based in L.A. **Scott Van Horn**, in New York, will oversee the East Coast sales effort; **Tom Balla**, in Chicago, will oversee the Midwest sales effort; and **John Crawford**, in L.A., will handle West Coast sales. Berry and Crawford were with Interscope, while the other three come from Geffen. **Christina Meloche** continues to oversee four alternative marketing representatives; **Melvin Bacon** heads up urban marketing; and **Rose Sokol**, who joins the label from A&M, will head up singles sales.

MCA also realigned its sales staff,

eliminating the local marketing representatives. **Mike Regan** is still VP of sales, **Ed Franke** is still national director of sales, and **Kevin Day** remains as national director of field marketing, but Franke has relocated to New York, while the other two remain in the home office in L.A. In the field, **Scott Hajducky**, formerly local marketing manager, has been promoted to Northeast regional sales director, based in New York; **Bill Richards**, formerly local marketing

manager, has been promoted to Southeast regional sales director, based in Atlanta; **Josh Lindner**, another former local marketing manager, has been named mid-Central regional sales director, moving to Detroit; **Steve Roth** remains Midwest regional sales director, based in Minneapolis; and **Allyson Carter** remains West Coast regional sales director, based in L.A.

At Universal Records, **Pat Monaco**, formerly GM at Island Records, joins the label as senior VP of sales. Under him, the country will be split between three national sales directors, with **Wayne Chernin**, formerly VP of sales at Island, handling the Eastern half; **Larry Germack** handling the Western half; and a Midwestern director to be named.

**AS FOR THOSE** out of work due to the consolidation, one of them has al-

(Continued on page 94)

### RETAIL TRACK

by Ed Christman

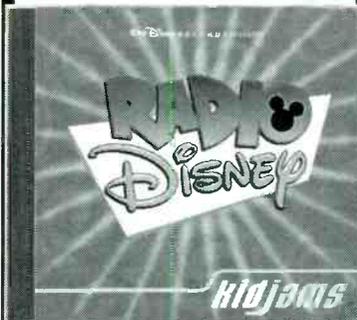


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# Merchants & Marketing

## DECLARATIONS OF INDEPENDENTS

(Continued from page 91)

can deliver attractive profits on sales of such magnitude.

Beyond any doubt, some national indie distributors' books will feature some surprising product later on in the year.

While '99 will probably go down as a year of bonanzas for distributors, indie labels with their deals in place should probably start thinking about kicking things into high gear.

It seems to us that as the major-label refugees arrive at the indies' doorsteps, promising healthy new sales and making new demands on their handlers' time and energy, the labels already in the fold will have to do business with increased attention to their distributors' needs if they want their relationships to survive, let alone flourish.

This will translate into working with simple professionalism and fulfilling the day-to-day business concerns that often turn into big sticking points in distributor-label relations. These include things like hitting street date (a bigger concern than you may think, in many cases, if what we've heard at distribution conventions is true) and getting promotional and art materials in on a timely basis.

The arrival in the indie world of bigger players with solid sales track records will inevitably tilt the distribution playing field from company to company. The only way many indie labels can hope to continue in this different kind of game is by displaying the same attention, care, and commercial savvy that once got their new brethren to the big leagues.

To extend the metaphor: If you never thought of the indie record business as a competition sport before, you'd better be prepared to take your game to the next level now. It's a new season.

**FLAG WAVING:** Hank Dogs excited almost instantaneous incomprehension when their debut album, "Bareback," was released last year in the U.K. (It arrived Feb. 2 in the U.S. on Hannibal Records.)

Thanks to the band's association with **Joe Boyd**, who signed the group to Hannibal and served as executive producer of its album, Hank Dogs found themselves saddled with comparisons to such illustrious precursors as **Fairport Convention**, **John Martyn**, and **Nick Drake**, all of whom were discovered and produced by Boyd in the '60s.

"I didn't even hear Nick Drake until we signed the deal," says Hank Dogs vocalist **Piano Pace**.



HANK DOGS

While "Bareback"—which features Pace, guitarist/vocalist **Andy Allan**, and Allan's daughter **Lily Marsh** on vocals and drums—does sport the ethereal sound that distinguished such classic albums as Drake's "Five Leaves Left" and Martyn's "Solid Air," Hank Dogs' music is clearly rooted in American styles.

"That's where it comes from," says Pace. "It's only British folk in that it's acoustic instruments... I'm not influenced by traditional folk music."

She cites such influences as **Steve Earle**, **John Hiatt**, **Nanci Griffith**, **the Judds**, and especially **Woody Guthrie**. Allan says he admires such contemporary groups as **Calexico** and **the Gourds** and adds, "We see ourselves as alternative country."

Allan lists **Stephen Stills**, **John Fahey**, and English folk performers **Bert Jansch** and **Davey Graham** among the guitarists who have had an impact on his playing.

"These are the kind of people who excited me when I was very young," he says. "I played an electric guitar for 10 years, and then it all came back again."

As distinctive as Hank Dogs' sound is the group's songwriting—especially such arrestingly sugges-

tive Pace songs as "Bareback" and "Re-Union," which offer half-told tales of apparently horrific events.

"You can't be too honest," she says. "You can't just sort of give everything away... You'd shock people, or they'd think you're trying to shock them."

Hank Dogs (named after a former family dog who was named after **Hank Williams**) have honed their style over years of playing together. It's been a family affair: Pace and Allan, who are life partners as well as musical ones, began performing together about eight years ago; Marsh joined them onstage six years ago, when she was just 14.

The group played gigs in various U.K. folk venues, Allan says, and "started our own club to have a place to play. It's a little pub in the wilds of South London called the Easycome Acoustic Club... When people say, 'How do you get a record deal?,' I say, 'Start a club.' It gives you so much freedom to develop."

On Wednesday (10), Hank Dogs begin a 13-date U.S. tour opening for **Joan Baez**. Immediately upon the completion of that stint, the trio begins a 10-date March major-market club tour of its own.

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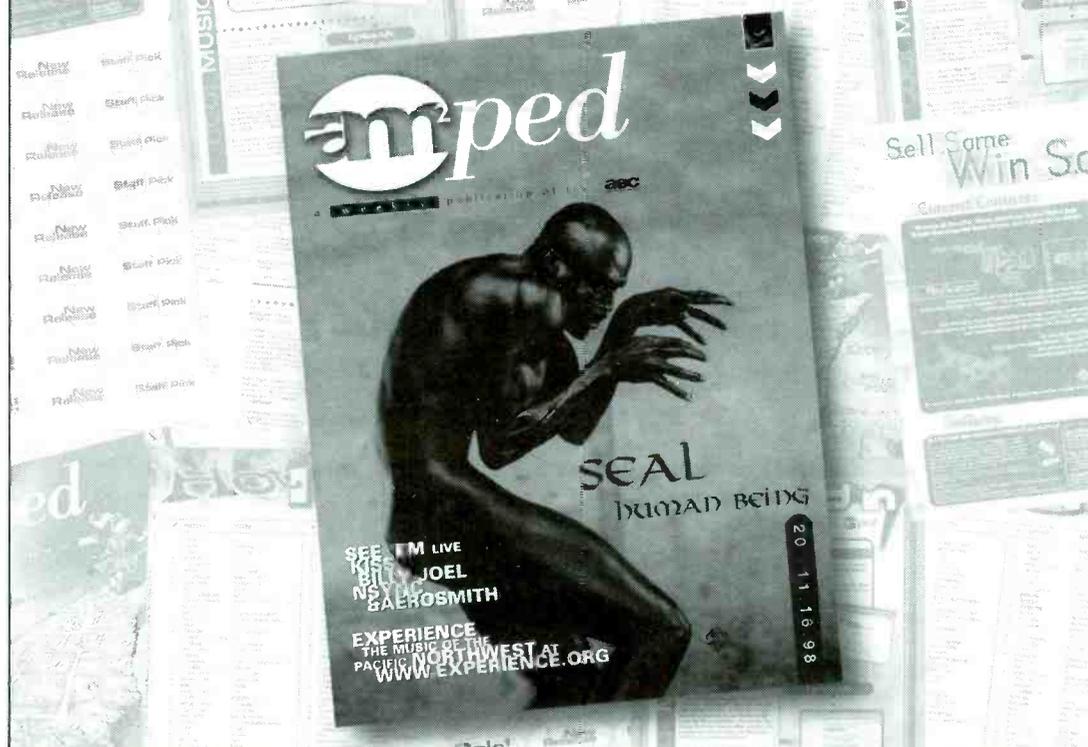


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## FOR THE RECORD

An item in the Newsline column last issue incorrectly stated the World Wide Web address for the act Sublime's site, which is managed by ArtistDirect. The correct address is [www.sublimedirect.com](http://www.sublimedirect.com).

# Broadway Kids, Lightyear Have Fun With Noodle Kidoodle

**ON BROADWAY:** Lightyear Entertainment has concocted a boffo retail promotion featuring label act **the Broadway Kids**.

In conjunction with children's specialty retail chain Noodle Kidoodle, Lightyear will push the Broadway Kids' four albums via a contest involving, among other elements, an exclusive performance of the Kids' off-Broadway show, "The Broadway Kids Back On Broadway." Eighteen Noodle Kidoodle stores in New York, New Jersey, and Connecticut will take part in the promotion, called the Broadway Kids Fun Pack, which kicks off in mid-March.

The participating stores will feature ballot boxes into which families can enter their names as many times as they wish and with no purchase necessary. Fifty winning names will be drawn—two or three per store—and each winner will receive four tickets to the show, one of the four Broadway Kids albums, and a chance to meet the performers after

the show. The exclusive performance will take place May 16.

In addition, the Broadway Kids, whose popular show (a musical revue of kid-friendly tunes from Broadway productions new and old) is in its second year and is running at the Douglas Fairbanks Theatre on West 42nd Street, will do in-store performances in April at three New York and two New Jersey Noodle Kidoodle locations.

On April 17, in-stores will take place at Noodle Kidoodles in Hartsdale, New Hyde Park, and Plainview, N.Y.; the following day, New Jersey stores in Wayne and Livingston will host the Broadway Kids.

The rest of the Noodle Kidoodle locations participating in the promotion are in Manhattan, Staten Island, Scarsdale, Greenvale, Oceanside, East Northport, Massapequa, and Garden City, N.Y.; Freehold and Paramus, N.J.; and Manchester and Norwalk, Conn.

According to **Don Spielvogel**, VP of sales and marketing for Lightyear, the promotion was inspired by the practice of radio stations sponsoring free screenings of movies, with tickets won by phoning in.

"It just clicked—we have a Broadway show, and Noodle Kidoodle was a natural tie-in," he says.

Both Noodle Kidoodle and fellow children's specialty chain Zany Brainy had been considered as the retail partner, according to Spielvogel. The former was chosen because it has more locations in the tri-state area, although Zany Brainy has more stores nationally.

Spielvogel adds that Lightyear is in the process of setting up a Zany Brainy promotion involving the al-



by Moira McCormick

bums of TV's **Mary-Kate and Ashley Olsen**, whose label Dualstar has its product manufactured and distributed by Lightyear (which itself is distributed by WEA).

While it has been noted of late by kids' industry observers that many mass merchants have cut shelf space for kids' audio, it's universally acknowledged that the specialty chains' continued commitment to the genre is significant.

"The specialty chains are like gold for us," Spielvogel says. "Their customers are looking for upscale kids' product, which is what we sell. And these stores aren't in the same rush to move units as mass merchants are, so they'll give [audio titles] a better chance to sell. Our product does exceptionally well at these stores."

Spielvogel says he's particularly impressed with the results when Lightyear product is featured in listening stations, which in Noodle Kidoodle are stocked by Valley Media of Woodland, Calif., and in

Zany Brainy by Rounder Kids.

**KIDBITS:** **Chaz The Unity Guy**—whose latest album, the racial-harmony-themed "Everybody's Gotta Love Somebody," is the first enhanced CD released by an independent children's performer—has been invited to perform at the annual Easter Egg Roll, to be held April 5 on the South Lawn at the White House. Louisville, Ky.-based **Chaz Rough** and his Primitive Entertainment label are featured in the February issue of *Entrepreneur* magazine... **Lois LaFond & the Rockadiles** have a new self-titled album, available from Lois LaFond

& Co. of Boulder, Colo. LaFond's sixth recording features a number of guest performers, including Denver blues singer **Hazel Miller**, Sugar Hill Records country artist **Mollie O'Brien**, and Silver Wave Records flamenco guitarist **Miguel Espinoza**... "Latin Lullaby" is the latest from Ellipsis Arts of Roslyn, N.Y. It features sleepy-time airs from Mexico, Cuba, Puerto Rico, Venezuela, Argentina, Brazil, and Spain—including the lullaby that is Venezuela's national anthem, "Duermete Mi Niño" (Sleep My Baby).

Assistance in preparing this column was provided by Kim Cox.



## RETAIL TRACK

(Continued from page 92)

ready decided his future. **Jeff Brody**, formerly head of sales at Mercury, says he has no interest in landing another label sales job. Instead, Brody, who logged 21 years at Mercury, is starting JRB Sales & Marketing Innovations, based in Holmdel, N.J.

Brody says he feels there is a need for a national sales company and plans to have a couple of regional sales executives across the country, similar to the sales structure employed by record labels. Brody is joined at the new operation by **Caren Hester**, formerly Mercury's West Coast regional sales director. Already, Brody says, he has signed on as clients the Slip Disc label; the independent distributor Big Daddy; and recording artist DJ S&S. Brody's E-mail address is [CDsales1@aol.com](mailto:CDsales1@aol.com).

**RETAIL TRACK** sends condolences to former Atlantic sales head **Pete Anderson** and family on the Jan. 18 death of his mother, **Ethel Marie Anderson**, in Winter Park, Fla. She was 83. Donations can be made in her memory to the T.J. Martell Foundation.

Retail Track also sends condolences to Trans World Entertainment Corp. chairman/CEO **Bob Higgins** and family on the Jan. 22 death of his son **Michael Higgins**, 29, in Loudonville, N.Y. Donations in Michael's memory can be made to the Siena College Computer Science Department, 515 Loudon Road, Loudonville, N.Y. 12211.

## Billboard®

FEBRUARY 13, 1999

# Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			▶ No. 1 ◀	
1	1	15	READ-ALONG WALT DISNEY 60289 (6.98 Cassette)	A BUG'S LIFE
2	3	161	VARIOUS ARTISTS ▲ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
3	4	43	VEGGIE TUNES BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES
4	9	10	VARIOUS ARTISTS WALT DISNEY 60648 (10.98/15.98)	CLASSIC DISNEY VOL. V - 60 YEARS OF MUSICAL MAGIC
5	6	12	SCOOBY DOO KID RHINO 75505/RHINO (6.98/10.98)	SCOOBY DOO'S SNACK TRACKS
6	7	112	CEDARMONT KIDS CLASSICS BENSON 84056 (3.98/5.98)	TODDLER TUNES
7	5	16	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75261/RHINO (3.98/6.98)	TODDLER FAVORITES
8	8	11	THE TELETUBBIES KID RHINO 75619/RHINO (10.98/16.98)	TELETUBBIES: THE ALBUM
9	11	13	SING-ALONG WALT DISNEY 60971 (10.98 Cassette)	A BUG'S LIFE
10	13	15	READ-ALONG WALT DISNEY 60307 (6.98 Cassette)	SIMBA'S FAVORITES
11	12	180	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
12	10	176	BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
13	17	34	VARIOUS ARTISTS WALT DISNEY 60632 (10.98/16.98)	MORE SILLY SONGS
14	18	35	READ-ALONG WALT DISNEY 60306 (6.98 Cassette)	MULAN
15	14	30	VEGGIE TUNES BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	VEGGIE TUNES 2
16	15	21	VARIOUS ARTISTS WALT DISNEY 60637 (6.98/16.98)	DISNEY'S GREATEST POP HITS
17	RE-ENTRY		MY FIRST SING-ALONG WALT DISNEY 60629 (6.98 Cassette)	WINNIE THE POOH: SILLY OLD BEAR SONGS
18	16	12	BARBIE SONY WONDER 6348/EPIC (9.98 EQ/16.98)	BEYOND PINK
19	20	145	READ-ALONG ▲ WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
20	RE-ENTRY		VARIOUS ARTISTS ▲ WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
21	RE-ENTRY		READ-ALONG WALT DISNEY 60213 (6.98 Cassette)	LADY AND THE TRAMP
22	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
23	22	121	CEDARMONT KIDS CLASSICS BENSON 82218 (3.98/5.98)	SUNDAY SCHOOL SONGS
24	24	172	VARIOUS ARTISTS ▲ WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
25	23	132	CEDARMONT KIDS CLASSICS BENSON 82217 (3.98/5.98)	ACTION BIBLE SONGS

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1999, Billboard/BPI Communications, and Soundscan, Inc.

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# Home Video

MERCHANTS & MARKETING



**Partying For Hunger.** Gathering at the Playboy mansion in Los Angeles, 450 people raised \$45,000 for the Video Software Dealers Assn.'s Fast Forward to End Hunger program, held during the annual Regional Leaders conference. The late-January event marked the last official appearance of Jeffrey Eves, left, who has resigned as president of the trade group. He's pictured presenting an award to Rentrak chairman/CEO Ron Berger, a founding corporate sponsor.

## Columbia, MGM Celebrate Sweet 75 Catalog Promotions Follow Success Of AFI, WB Incentives In '98

**BY EILEEN FITZPATRICK**  
LOS ANGELES—More birthday candles have been lit.

Taking the lead from the success of Warner Bros.' 75th-anniversary activities and the "100 Years, 100 Movies" video initiative of the American Film Institute (AFI), two studios celebrating significant birthdays are throwing their own catalog parties this year.

Columbia TriStar Home Video and MGM Home Entertainment are both marking their diamond celebrations in 1999. They've cumulatively tar-

geted more than 200 titles for promotions that will end about the time the millennium celebrations begin.

"Last year the AFI's successful campaign—combined with the Warner 75th—set the stage," says MGM senior VP of marketing Blake Thomas. "These programs provide a real opportunity to sell and rent catalog titles."

MGM will roll out its 75th-anniversary collection in quarterly installments with incentives for dealers that participate for the entire year. The campaign is nearly identical to Warner Home Video's birthday bash in 1998.

Dealers that participate in MGM's yearlong program will receive a 4% discount off all titles in the promotion, plus an additional 5% off all other MGM releases ordered this year. DVD, the bright star in home video's firmament, is included.

A sliding scale lets stores benefit from slices of the birthday cake smaller than a full portion. Participating for one quarter gives retailers a 1% discount; two quarters, a 2% discount; and three quarters, a 3% discount. Consumers, meanwhile, receive a free title after buying six from the anniversary catalog.

Other marketing elements include \$10 million in consumer advertising as well as special 75th-anniversary in-store displays.

"If you make a special presentation for a group of titles, consumers will bump into them in the store, see



it's at a good price, and are more likely to buy," says Thomas. "We're also taking advantage of consumers' interest in viewing older films."

Columbia is emulating the Warner plan with quarterly themed re-promotions. Award winners and love stories highlight the first quarter; drama, the second; family, the third; and big hits, the fourth.

The studio will release 25 movies every three months, backing the video play with selected theatrical rereleases.

"We wanted to keep the program real tight in order to give it the right focus," says marketing director Alison Biggers.

Columbia is providing numerous in-store display items, cross-trailers of the program on all new releases, and a consumer offer that gives buyers of two 75th-anniversary titles \$3 off the next film they see in a theater.

Reminders will be plentiful. Each  
(Continued on page 97)

## 'Ronin' Promotion Takes Aim At PC Owners Armed With DVD-ROM Drives

**WEB WARRIOR:** "Ronin," the road warrior movie par excellence, gets a World Wide Web site workout next month that MGM Home Entertainment hopes will pump up (1) substantial DVD sales to owners of PCs equipped with DVD-ROM drives; (2) excitement for more such releases; and (3) exposure for a vendor willing to try something new. The PC muscle is in addition to projected sales of at least 200,000 discs to the 1 million-plus owners of stand-alone DVD players.

Key to the project announced last month (Billboard, Jan. 23), MGM has tucked eight minutes of "B roll" footage onto the disc. The bonus material can't be accessed until the user goes online March 14 for a 75-minute session with "Ronin" director **John Frankenheimer**, who will describe making the movie and answer questions submitted earlier to the site. (Incidentally, Frankenheimer was a lot better at talking film than hi-tech. His Web pitch for the event required 50 takes, according to MGM Home Entertainment marketing manager **Dave Miller**.)

MGM hopes to draw an online audience on a par with the Internet crowd that tuned in to astronaut **John Glenn** and to talk show host **Rosie O'Donnell**—at least 50,000, maybe more. (Maximum capacity is 125,000.) To pique consumer interest, the studio will spend \$100,000 advertising Frankenheimer on 20 Web services. An even bigger plus: Starting Feb. 20, Microsoft will plug his appearance in a 30-second spot that can be downloaded from Microsoft.com, which Miller says collects 1 million hits a day. Not coincidentally, Microsoft's MediaPlayer software is integral to MGM's plans. Acoustic Visions; Canned Interactive, which runs the studio's Web site; and Interactual Technologies were also significant contributors.

Miller won't disclose estimates of PC purchases, but he does expect "Ronin" to become MGM's runner-up to "Tomorrow Never Dies," which delivered 350,000 copies in two formats. More DVD-ROM titles and Internet promotions are in discussion, including James Bond favorites like "GoldenEye." However, there's a price to be paid, and not just at retail.

For all the Internet hoopla, MGM has had to take a step backward, replicating almost as many discs in old-fashioned pan-and-scan as in widescreen. Many viewers, MGM has found, want the picture to match the size of their small PC monitors; still others, used

to VHS, don't have the passion for widescreen that drives laserdisc devotees who've switched to DVD. Miller says the 35% of discs in pan-and-scan will ultimately rise to 50%-60%. Unfortunately for economy-minded vendors, "it's a perfectly bifurcated market."

**SAVING THE FAMILY:** Late last month, Bonneville Worldwide Entertainment (BWE) surrendered its Los Angeles address. The 3-year-old vendor of family entertainment titles has relocated acquisition and marketing activities to its Salt Lake City headquarters from expensive digs on Ventura Boulevard.

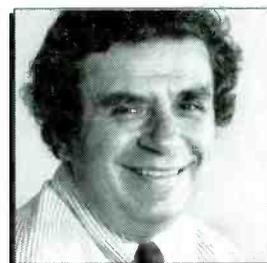
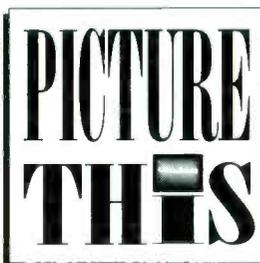
Video isn't being jettisoned by parent Bonneville Media Group, president **Al Henderson** hastens to add. "We're in the \$5 million-\$6 million range," he says. Sales have been

"pretty good." In the face of a tough retail market, BWE has plugged away at direct response, now one-third of cassette revenue.

But the move to Salt Lake City has taken its toll. About 10 BWE staffers in L.A., including marketing VP **Louise Alaimo**, were let go, and executive VP **Robin Montgomery** has returned to consulting for the company. She had guided Bonneville into home video and acquisitions such as the Wonderworks library. Alaimo and Montgomery, both well-regarded home video vets, could have stayed had they wanted to move; neither wanted to give up the West Coast.

Henderson, who still has 10 people in L.A. film and TV operations, says the decision was made two months ago to bring everything "under one roof," joining duplication, warehousing, and fulfillment. BWE's four-person sales staff, under **Joe Petrone**, continues as before—working out of their residences. "We save money, not a lot but some," Henderson notes. In the current market, every little bit helps.

These are parlous times for indie suppliers like BWE, which hopes its family-only catalog of 200 titles increases the odds it will survive the studios' copy-depth attacks. "We're trying to do the quality thing," he adds. Henderson figures BWE's chances are improved because of the line's access to Bonneville's broadcast properties, among them several major-market radio stations that could begin promoting cassettes. "It's a little crazy to be selling by radio," Henderson acknowledges, "but we're looking into it."



by Seth Goldstein

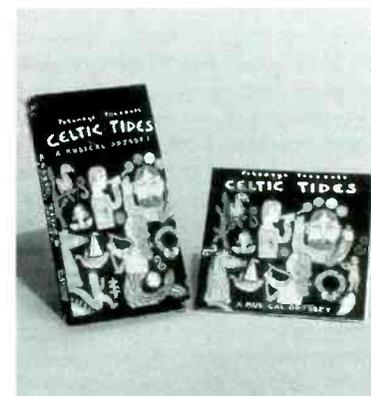
## Putumayo Goes Visual With Its Global-Music Documentaries

**BY CATHERINE APPLEFELD OLSON**  
WASHINGTON, D.C.—Music-oriented videos generally get the cold shoulder at retail, but you wouldn't know it from the activities of Putumayo World Records.

The New York-based label is plunging headfirst into the delivery of visual experiences of music from around the globe. Putumayo, whose artists range from Ricardo Lemvo and Makina Loca to Mary Jane Lamond, will extend its catalog to include performance and documentary videos on VHS and DVD and, where possible, accompanying CD.

Last fall, Putumayo released its first title, "Celtic Tides." A slate of individual videos and series has already been developed for shipment during the next several years.

Creating programs that would combine music, travel, and culture had been on Putumayo founder and president **Dan Storper's** mind for several years. "I've always been very interested in somehow showing the visual side of international music and the sites and sounds and flavors of different countries," says Storper.



Putumayo's "Celtic Tides" videocassette has a CD companion, indicative of the music label's strategy to use both formats to widen its retail reach.

"To bring music from around the world to people on a cassette and CD was the most natural first step. But as we began seeing music videos that were filmed in different countries and had the flavor of, say, South Africa or Brazil, I became increasingly interested in some kind of Pu-  
(Continued on page 97)

# 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
<b>◀ No. 1 ▶</b>								
1	1	11	<b>ARMAGEDDON</b>	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck	1998	PG-13	19.99
2	6	48	<b>AUSTIN POWERS</b>	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
3	4	9	<b>DR. DOLITTLE</b>	FoxVideo 2762	Eddie Murphy	1998	PG-13	19.98
4	5	8	<b>THE WEDDING SINGER</b>	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore	1997	PG-13	14.98
5	3	8	<b>THE MASK OF ZORRO</b>	Columbia TriStar Home Video 21693	Antonio Banderas Anthony Hopkins	1998	PG-13	19.95
6	9	14	<b>LION KING II: SIMBA'S PRIDE</b>	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
7	2	22	<b>TITANIC</b>	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1997	PG-13	29.95
8	13	6	<b>THE PARENT TRAP</b>	Walt Disney Home Video Buena Vista Home Entertainment 1055	Dennis Quaid Natasha Richardson	1998	PG-13	22.99
9	20	3	<b>TAE-BO WORKOUT</b>	Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
10	<b>NEW ▶</b>		<b>PLAYBOY'S GIRLFRIENDS</b>	Playboy Home Video Universal Music Video Dist. PBV0837	Various Artists	1999	NR	19.98
11	7	8	<b>GOOD WILL HUNTING</b>	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck	1997	R	22.95
12	<b>NEW ▶</b>		<b>TEKKEN: THE MOTION PICTURE</b>	A.D.V. Films 001	Animated	1999	NR	19.98
13	8	11	<b>'N THE MIX WITH 'N SYNC ▲</b>	BMG Video 65000	'N Sync	1998	NR	19.95
14	16	13	<b>CATS</b>	PolyGram Video 4400479953	Elaine Page John Mills	1998	NR	24.95
15	27	3	<b>MADLINE</b>	Columbia TriStar Home Video 602946	Hatty Jones Frances McDormand	1998	PG	15.95
16	19	122	<b>LADY AND THE TRAMP</b>	Walt Disney Home Video Buena Vista Home Entertainment 582	Animated	1955	G	26.99
17	12	6	<b>PLAYBOY'S 45TH ANNIVERSARY PLAYMATE VIDEO CENTERFOLD</b>	Playboy Home Video Universal Music Video Dist. PBV0835	Jaime Bergman	1998	NR	19.98
18	25	4	<b>METALLICA: CUNNING STUNTS</b>	Elektra Entertainment 40202	Metallica	1998	NR	19.98
19	14	12	<b>SMALL SOLDIERS</b>	Universal Studios Home Video 84018	Kirsten Dunst Gregory Smith	1998	PG-13	22.99
20	17	13	<b>GODZILLA</b>	Columbia TriStar Home Video 23126	Matthew Broderick Hank Azaria	1998	PG-13	14.95
21	28	11	<b>BILLBOARD DAD</b>	Dualstar Video Warner Home Video 36519	Mary-Kate & Ashley Olsen	1998	NR	19.96
22	23	3	<b>MAN IN THE IRON MASK</b>	MGM/UA Home Video Warner Home Video M907047	Leonardo DiCaprio Jeremy Irons	1998	PG-13	19.98
23	18	16	<b>THE X-FILES</b>	FoxVideo 0448	David Duchovny Gillian Anderson	1998	PG-13	22.98
24	11	140	<b>GONE WITH THE WIND ◊</b>	MGM/UA Home Video Warner Home Video 907249	Clark Gable Vivien Leigh	1939	G	19.95
25	22	34	<b>BACKSTREET BOYS: ALL ACCESS VIDEO ▲</b>	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
26	33	9	<b>PLAYBOY'S ASIAN EXOTICA</b>	Playboy Home Video Universal Music Video Dist. PBV0836	Various Artists	1998	NR	19.98
27	10	14	<b>HOPE FLOATS</b>	FoxVideo 32234	Sandra Bullock Harry Connick, Jr.	1998	PG-13	19.98
28	<b>NEW ▶</b>		<b>BJORK: VOLUMEN</b>	Elektra Entertainment 40199	Bjork	1998	NR	19.98
29	<b>RE-ENTRY</b>		<b>PLAYBOY 1999 PLAYMATE VIDEO CALENDAR</b>	Playboy Home Video Universal Music Video Dist. PBV0833	Various Artists	1998	NR	19.98
30	<b>RE-ENTRY</b>		<b>THE LITTLE MERMAID: THE SPECIAL EDITION</b>	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
31	35	2	<b>BARNEY: SING &amp; DANCE WITH BARNEY</b>	Barney Home Video The Lyons Group 2030	Barney	1999	NR	14.95
32	21	10	<b>BACKSTREET BOYS: NIGHT OUT WITH THE BACKSTREET BOYS ▲</b>	Jive/Zomba Video 41657	Backstreet Boys	1998	NR	19.95
33	<b>NEW ▶</b>		<b>NOSFERATU THE VAMPIRE</b>	Anchor Bay Entertainment SV10641	Klaus Kinski Isabelle Adjani	1978	R	14.98
34	40	10	<b>TORI AMOS: THE COMPLETE VIDEOS 1991-1998</b>	Atlantic Video 83154	Tori Amos	1998	NR	19.98
35	29	16	<b>LOST IN SPACE</b>	New Line Home Video Warner Home Video N4666	William Hurt Gary Oldman	1998	PG-13	22.98
36	38	2	<b>LORD OF THE DANCE: FEET OF FLAMES</b>	PolyGram Video 440601612	Michael Flatley	1998	NR	24.95
37	15	13	<b>SOUTH PARK: 3-PACK VOLUME 2</b>	Rhino Home Video Warner Home Video 36562	Animated	1998	NR	39.98
38	37	135	<b>GREASE: 20TH ANNIVERSARY EDITION ◆</b>	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
39	24	13	<b>SOUTH PARK: VOLUME 4</b>	Rhino Home Video Warner Home Video 36556	Animated	1998	NR	14.95
40	31	33	<b>SPICE WORLD</b>	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

# Home Video

## MERCHANTS & MARKETING

### An Early Christmas At Artisan

**DECK THE HALLS:** The rest of us have already packed our Christmas decorations, but over at Artisan Entertainment the holiday season is still in full swing.

Artisan's Family Home Entertainment (FHE) label is busy prepping three new holiday animated titles set for release later this year. The 48-minute programs are named after the three popular

Christmas carols "Jingle Bells," "We Wish You A Merry Christmas," and "O, Christmas Tree." Hyperion Studio, whose previous credits include "The Brave Little Toaster" and the TV show "Life With Louie," is the producer.

"There hasn't been a lot of new Christmas product over the last few years, and what we're trying to do is establish a brand," says FHE president Glenn Ross. "And for the demographic we're trying to reach, animation is the right medium."

Each of the programs will feature celebrity voices and family

value themes. Joy Loy, who has written several direct-to-video features, including three "Land Before Time" titles, "Hercules & Xena," and "Babes In Toyland," is penning the scripts. The new animated titles will be marketed under FHE's "Christmas Classics" line, which has a total of 18 titles.

Ross says that product budgets for each of the new programs is \$1.2 million and that Artisan plans to support the titles with an equal amount of marketing dollars. A sizable amount will be spent on TV advertising reaching moms via network talk shows and cable networks, such as Lifetime. Artisan is actively recruiting tie-in partners as well.

Through its acquisition of the Hallmark Home Entertainment catalog, Artisan has reaped the benefits of "Anabelle's Wish," which since its release two years ago is one of the few new Christmas programs to become a hit at retail.

(Continued on page 98)

### SHELF TALK



by Eileen Fitzpatrick

# Top DVD Sales™

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	<b>NEW ▶</b>		<b>THE TRUMAN SHOW (PG) (29.99)</b>	Paramount Home Video 33112	Jim Carrey Laura Linney
2	1	4	<b>ARMAGEDDON (PG-13) (29.99)</b>	Touchstone Home Video/Buena Vista Home Entertainment 10008	Bruce Willis Ben Affleck
3	3	6	<b>BLADE (R) (24.98)</b>	New Line Home Video/Warner Home Video N4685	Wesley Snipes
4	<b>NEW ▶</b>		<b>STAR TREK VI: THE UNDISCOVERED COUNTRY (PG) (29.99)</b>	Paramount Home Video 32301	William Shatner Leonard Nimoy
5	2	7	<b>LETHAL WEAPON 4 (R) (24.98)</b>	Warner Home Video 16075	Mel Gibson Danny Glover
6	4	7	<b>THE NEGOTIATOR (R) (24.98)</b>	Warner Home Video 16750	Samuel L. Jackson Kevin Spacey
7	5	5	<b>THE AVENGERS (PG-13) (24.98)</b>	Warner Home Video 15873	Ralph Fiennes Uma Thurman
8	6	9	<b>THE MASK OF ZORRO (PG-13) (29.98)</b>	Columbia TriStar Home Video 62169	Antonio Banderas Anthony Hopkins
9	7	4	<b>OUT OF SIGHT (R) (34.98)</b>	Universal Studios Home Video 20340	George Clooney Jennifer Lopez
10	<b>NEW ▶</b>		<b>THE BIG CHILL: 15TH ANNIVERSARY EDITION (R) (29.99)</b>	Columbia TriStar Home Video 60263	William Hurt Glenn Close
11	10	7	<b>DEEP IMPACT (PG-13) (29.98)</b>	Paramount Home Video 33082	Morgan Freeman Robert Duvall
12	8	10	<b>GODZILLA (PG-13) (24.95)</b>	Columbia TriStar Home Video 23129	Matthew Broderick Hank Azaria
13	11	8	<b>SIX DAYS, SEVEN NIGHTS (PG-13) (29.99)</b>	Touchstone Home Video/Buena Vista Home Entertainment 10008	Harrison Ford Anne Heche
14	13	8	<b>AUSTIN POWERS (PG-13) (24.98)</b>	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley
15	14	10	<b>TOP GUN (PG) (29.99)</b>	Paramount Home Video 16927	Tom Cruise Kelly McGillis
16	15	10	<b>GONE WITH THE WIND (G) (26.99)</b>	MGM/UA Home Video/Warner Home Video 06311	Clark Gable Vivien Leigh
17	16	10	<b>LOST IN SPACE (PG-13) (22.98)</b>	New Line Home Video/Warner Home Video N4667	William Hurt Gary Oldman
18	12	10	<b>U.S. MARSHALS: SPECIAL EDITION (R) (24.99)</b>	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
19	<b>NEW ▶</b>		<b>PATRIOT GAMES (R) (29.99)</b>	Paramount Home Video 32530	Harrison Ford Anne Archer
20	<b>RE-ENTRY</b>		<b>DANCES WITH WOLVES: SPECIAL EDITION (PG-13) (29.99)</b>	Orion Home Video/Image Entertainment 47100	Kevin Costner

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## COLUMBIA, MGM CELEBRATE SWEET 75

(Continued from page 95)

title in Columbia's 75th-anniversary catalog will be stickered with the "movie cash" offer, redeemable at hundreds of locations nationwide. Included are Cineplex Odeon, Loews, United Artists, Pacific Theaters, Sony, General Cinema Centers, and some Canadian chains.

Most video vendors would prefer that consumers stay home and watch cassettes or DVDs. However, Biggers says that Columbia wanted to "give consumers something they wouldn't get elsewhere."

Retailers say the Warner and AFI programs were successful, although results were measured by more than cash-register rings.

"We didn't have huge sale increases on the titles," says Musicland director of video marketing Craig Thomas. "The rental repricing sold the most, but the programs got exposure for many catalog titles that normally don't get much visibility."

In the AFI program, for example, Thomas says the list of America's 100 best films made the videos a

"must have" item. "People like lists and can relate to them," he adds. "The AFI films were conveyed as important films to have, and consumers were hit with that message time and time again."

Warner's 75th-anniversary program didn't have the historic sense of the AFI titles. But re-pricing and promotions always help drive sales.

"All these programs are meant to promote catalog titles, and we need that," Thomas comments.

In general, says West Coast Entertainment VP Tom Foltz, "umbrella" programs like these give retailers a reason to stock catalog product.

"It's helpful to have merchandising support, because it adds credibility and collectibility," he says. "When consumers see titles are grouped together, it's a subliminal message to buy one, then another, and another."

MGM's Thomas says that's the reason suppliers began grouping catalog into categories—family, screen

classics, leading ladies, comedies, and the like—in the first place.

"There's been a trend toward multiple purchases within a series," he says. Family titles are an obvious choice, he notes, "because parents feel comfortable that they're buying something good."

But as successful as past anniversary celebrations have been, Buena Vista Home Entertainment elected to ignore parent Disney's 75th anniversary, which came and went last year without any fanfare. A Disney spokesman says the studio decided it didn't have enough live-action movies to fill out an appropriate program.

Retailers point out that Buena Vista's strict moratorium policy on its releases prohibited any birthday celebrations. ("It's all part of their product flow control," says one.) For example, even though "Snow White And The Seven Dwarfs" landed on the AFI's top 100, Disney didn't change its rules to make the movie available in stores.



Columbia TriStar celebrates its birthday with "From Here To Eternity."

With AFI and Warner's promotions under their belts, retailers appear ready to enjoy another year of catalog partying. In fact, Borders Books & Music is planning new ways to promote anniversary titles.

Borders video buyer Bob Smith says the chain is looking at using its World Wide Web site to set up chat

rooms with actors, directors, and producers. It's also offering special incentives involving MGM and Columbia.

"You can't just put up a cardboard display and expect product to sell," Smith says. "The tried-and-true practices aren't the end-all. You need to go further."

## PUTUMAYO GOES VISUAL

(Continued from page 95)

tumayo video activity."

His "Celtic Tides" is a kaleidoscope of performance footage and interviews with artists ranging from the Chieftains to Loreena McKennitt and the Rankin Family, licensed for distribution from Hallway Productions. "We bought the home video rights and thought we would begin to learn the business through this collaboration," Storper adds.

Part of the learning curve was to test distribution in major and independent record stores through DNA and Valley Media, plus 2,000 bookstores, cafes, and gift shops that Putumayo services directly. Thus far, "Celtic Tides" has shipped about 20,000 copies.

In December, Putumayo wrapped production of its home-grown project, the first in a four-part "Mediterranean Odyssey" series that will probe the music and cultural histories of Italy, Greece, Spain, and France. Each one-hour documentary will comprise interviews and performance footage, as well as a travelogue of the various regions from which the artists hail.

"Italian Odyssey" is slated for release in September 1999. "We see the idea of connecting music and travel around the world," Storper says. "This is where we most closely tie in to what we are doing on the CD side." In fact, the idea for the "Odyssey" series grew out of a CD line featuring Mediterranean artists already in the works.

Putumayo will release a general "Mediterranean Odyssey" album in April, followed by CDs from each of the spotlighted countries around the time of the video release. "The intent is to try to merchandise the CD and video both together and separately so all stores can sell it," he notes.

For "Celtic Tides," Putumayo created a special display that houses the

video, audio, and a companion book. Storper says the display gave the products exposure they might not otherwise receive. Storper also views the existence of DVD companions to all its VHS titles as a bonus.

"DVD offers a great potential for providing people with great imagery and sound," he notes. "When I first started talking about the idea of doing something with music, everyone assumed it was music video, and everywhere I turned, people said music videos don't sell."

"But this is not just a series of music videos," Storper adds. "It is a hybrid of live performance and a chance to get a look inside other countries. These are documentaries more than they are music videos."

For the near term, Putumayo is focusing on productions created in-house. Later, Storper says, he will open his doors to existing or third-party video content.

"There have always been wonderful CDs and artists that have fallen through cracks, and in video, too, there are great music videos and films that have missed their moment, especially foreign films and documentaries," he says.

With a foothold in the visual arena, Storper now has designs on television distribution. He says the Putumayo blend of music, travel, and culture would orient it toward PBS and cable. "There has been a consistency of interest" from outlets such as HBO, according to Storper. "We had been getting calls from a couple of different networks who had seen our CDs and asked if we were interested in doing film work."

Putumayo took a booth at the recent MIPCOM exhibit in the south of France and also had a presence at the recent National Assn. of Television Producers and Executives Convention in New Orleans.

## Billboard.

FEBRUARY 13, 1999

## Top Special Interest Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested List Price	THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested List Price
			TITLE	Program Supplier, Catalog Number					TITLE	Program Supplier, Catalog Number	
<b>RECREATIONAL SPORTS™</b>						<b>HEALTH AND FITNESS™</b>					
◀ NO. 1 ▶						◀ NO. 1 ▶					
1	1	10	WWF: AUSTIN 3:16 UNCENSORED	World Wrestling Federation Home Video 213	14.95	1	4	5	BILLY BLANKS: TAE-BO WORKOUT	Ventura Distribution TB2274	39.95
2	2	10	WWF: 'CAUSE STONE COLD SAID SO	World Wrestling Federation Home Video 210	14.95	2	2	10	KICKBOXING: KNOCKOUT WORKOUT	Anchor Bay Entertainment 29700	9.99
3	3	10	WWF: THE THREE FACES OF FOLEY	World Wrestling Federation Home Video 218	14.95	3	1	11	KICK BUTT	Brentwood Home Video 12032	14.98
4	5	10	WWF: SABLE UNLEASHED	World Wrestling Federation Home Video 217	14.95	4	3	6	PAULA ABDUL: CARDIO DANCE	Anchor Bay Entertainment 8611	14.95
5	6	10	WWF: BEST OF SURVIVOR SERIES-1987-1997	World Wrestling Federation Home Video 215	14.95	5	5	10	A.M. YOGA FOR BEGINNERS	Healing Arts 1071	9.98
6	4	10	WWF: UNDERTAKER THE PHENOM	World Wrestling Federation Home Video 216	14.95	6	8	19	TOTAL YOGA	Healing Arts 1080	9.98
7	7	10	WWF: BEST OF WRESTLEMANIA I-XIV	World Wrestling Federation Home Video 214	14.95	7	9	11	MTV GRIND WORKOUT-DANCE CLUB AEROBICS	Sony Music Video 51602	12.98
8	9	10	WWF: D-GENERATION X	World Wrestling Federation Home Video 212	14.95	8	6	10	P.M. YOGA FOR BEGINNERS	Healing Arts 1186	9.98
9	8	8	N.Y. YANKEES: SEASON OF THEIR LIVES	PolyGram Video 440059521	19.95	9	11	10	KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT	Sony Music Video 51565	14.98
10	10	10	WCW: STING UNMASKED	Turner Home Entertainment 97105	14.95	10	7	225	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	Healing Arts 1088	14.98
11	12	10	WWF: ROYAL RUMBLE '98	World Wrestling Federation Home Video 200	19.95	11	12	23	DENISE AUSTIN: FAT BURNING BLAST	Parade Video 1933	12.99
12	11	10	THE OFFICIAL 1998 NBA FINALS VIDEO	FoxVideo (CBS/Fox) 0475	19.98	12	10	10	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER	Sony Music Video 51564	14.98
13	13	10	MLB: RACE FOR THE RECORD	PolyGram Video 440059037	19.95	13	13	8	KNOCKOUT WORKOUT	Anchor Bay Entertainment 29699	9.99
14	17	9	HOCKEY: ALLTIME ALLSTARS	Quality Video, Inc. 60349	9.99	14	14	10	DENISE AUSTIN: SIZZLER	Parade Video 909	12.98
15	16	10	WWF: WRESTLEMANIA XIV	World Wrestling Federation Home Video 10203	19.95	15	17	76	PAULA ABDUL'S GET UP AND DANCE!	Artisan Entertainment 60214	9.98
16	15	7	WWF: JESSE 'THE BODY' VENTURA: THE MOUTH, THE MYTH, THE LEGEND	World Wrestling Federation Home Video 10802	14.95	16	16	179	THE GRIND WORKOUT HIP HOP AEROBICS♦	Sony Music Video 49659	12.98
17	18	11	1998 WORLD SERIES CHAMPIONS-N.Y. YANKEES	PolyGram Video 450057347	19.95	17	15	10	YOGA FOR BEGINNERS: ABS	Healing Arts 1188	9.98
18	14	68	MICHAEL JORDAN: THE ULTIMATE COLLECTION	FoxVideo (CBS/Fox) 4101090	24.98	18	18	5	POWER YOGA FOR BEGINNERS	Healing Arts 60017	9.98
19	19	10	WWF: MAYHEM IN MANCHESTER	World Wrestling Federation Home Video 211	14.95	19	20	7	ABS AND BUNS: 2-PACK	UAV Entertainment 60115	9.95
20	20	13	ELWAY: CHAMPION FOREVER	PolyGram Video 4400577353	19.95	20	RE-ENTRY		DENISE AUSTIN'S BOUNCE BACK AFTER BABY	Parade Video 963	14.98

♦IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1999, Billboard/BPI Communications and VideoScan Inc.

# Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Suggested List Price
1	1	12	'N THE MIX WITH 'N SYNC ▲ BMG Video 65000	'N Sync	19.95
2	2	12	NIGHT OUT WITH THE BACKSTREET BOYS ▲ Jive/Zomba Video 41657	Backstreet Boys	19.95
3	3	35	ALL ACCESS VIDEO ▲ Jive/Zomba Video 41589-3	Backstreet Boys	19.98
4	4	8	CUNNING STUNTS Elektra Entertainment 40202	Metallica	19.98
5	5	10	LIVE AT WEMBLEY Virgin Music Video 2439	Spice Girls	19.98
6	6	10	SECOND COMING ▲ PolyGram Video 80063005917	Kiss	29.98
7	8	11	BRIDGES TO BABYLON: 1998 LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
8	9	59	A NIGHT IN TUSCANY ▲ PolyGram Video 4400553973	Andrea Bocelli	24.95
9	7	10	THE COLLECTION: VOLUME 1 Epic Music Video Sony Music Video 69715	Bone Thugs-N-Harmony	19.95
10	10	17	VH1 DIVAS LIVE ● Epic Music Video Sony Music Video 50175	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey	19.98
11	11	75	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
12	13	14	PSYCHO CIRCUS ▲ PolyGram Video 4400101000	Kiss	16.95
13	12	11	THE COMPLETE VIDEOS: 1991-1998 Atlantic Video 83154	Tori Amos	19.98
14	16	16	LIVE AT THE BEACON THEATRE Columbia Music Video Sony Music Video 50171	James Taylor	19.98
15	15	14	WELCOME TO THE VIDEOS Geffen Home Video MCA Music Video 39557	Guns N' Roses	16.98
16	17	7	SUVIVAL OF THE ILLEST PolyGram Video 440058899	Various Artists	16.95
17	14	13	HANSON TOUR '98: ROAD TO ALBERTANE ▲ PolyGram Video 4400586253	Hanson	19.95
18	21	15	ALL DAY SINGIN' AT THE DOME Spring Hill Video Chordant Dist. Group 44360	Various Artists	29.98
19	19	34	STREETS IS WATCHING ▲ Def Jam Home Video PolyGram Video 56821	Jay-Z	14.95
20	20	11	POPMART PolyGram Video 4400583033	U2	19.95
21	18	15	ATLANTA HOMECOMING Spring Hill Video Chordant Dist. Group 44359	Various Artists	29.98
22	28	19	DA GAME OF LIFE Priority Video 53425	Snoop Dogg	19.98
23	22	60	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	19.98
24	26	15	WOW-1999 Sparrow Video Chordant Dist. Group 43200	Various Artists	12.98
25	24	6	VOLUMEN Elektra Entertainment 40199	Bjork	19.98
26	23	95	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	19.98
27	25	5	VIDEOPLASTY Interscope Video Universal Music Video Dist. 90302	Primus	19.98
28	31	162	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	19.98
29	27	122	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	24.95
30	30	26	SINGLE VIDEO THEORY Epic Music Video Sony Music Video EV50161	Pearl Jam	14.98
31	RE-ENTRY		MP DA LAST DON No Limit Video Priority Video 53373	Master P	19.98
32	33	55	GARTH LIVE FROM CENTRAL PARK Orion Home Video 10119	Garth Brooks	19.95
33	RE-ENTRY		MISSION 3:16-THE VIDEO Sparrow Video Chordant Dist. Group 43202	Carman	19.98
34	37	5	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
35	35	17	PREMONITION Warner Reprise Video 3-38496	John Fogerty	19.98
36	38	53	GIRL POWER! LIVE IN ISTANBUL Virgin Music Video 92111	Spice Girls	19.98
37	RE-ENTRY		PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	24.98
38	34	12	THE VIDEOS 86-98 Warner Reprise Video 3-38504	Depeche Mode	24.98
39	32	8	LIVE FROM POTTER'S HOUSE Word Video Epic Music Video 50177	T.D. Jakes With The Potter's House Mass Choir	19.95
40	29	31	SHOCKUMENTARY ● PolyGram Video 57595	Insane Clown Posse	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©1999, Billboard/BPI Communications.

# Home Video

## MERCHANTS & MARKETING

### SHELF TALK

(Continued from page 96)

Artisan also has the best-selling "It's A Wonderful Life," via a licensing agreement with Spelling's Republic Entertainment, to round out its Christmas offerings.

**DIGITAL MAG:** James Volk, a co-founder of the DVD magazine Short Cinema Journal, and former Journal marketing director Scott Epstein have formed Broadcast DVD, a Santa Monica, Calif.-based production and publishing house. The company will launch a DVD magazine, DVShow, on disc in March.

### COPY DEPTH

(Continued from page 89)

try," Nanavaty said.

The maturing of the business is precisely the reason copy-depth programs have become a way of business. The promise that consumers would be able to get the video they wanted was supposed to reinvigorate customers who were tired of leaving stores empty-handed.

But the Mars study shows that only 4% of customers leave the store without renting anything. In fact, 76% said they just rented something else.

While copy-depth programs are "changing consumer behavior," the study says, the biggest factor in increasing rentals is advertising. Both Blockbuster Video and Hollywood Video have heavily advertised their guaranteed rental programs and have experienced the largest surge in rental activity. The costs of these advertising programs were not factored into how much incremental business was generated as a result.

According to the study, larger stores that increased their inventory by six times saw a 41% increase in incremental sales. The figure, though, did not take into account revenue lost through cannibalization of catalog titles.

Nanavaty noted that the study's comparison included nine copy-depth titles that grossed \$40 million at the box office and nine non-copy-depth titles that also grossed \$40 million.

While it appears catalog titles are clearly losing rental ground, new titles are also having their rental legs cut out from under them.

The Mars research shows that most turns of a title will occur within the first five weeks of release and that by the sixth week turns decrease significantly.

Once concrete conclusions are drawn, Mars will use the information to aid retailers in determining how to buy copy-depth titles based on their current revenue levels and the competitive market environment.

"We want retailers to take these learning tools and use them in their day-to-day operations," said Nanavaty.

Warren added that the information will also be taken to studio suppliers to "tweak or abandon" parts of the program that need improvement.

"There is a lot going on with these programs," said Warren, "but only with a true snapshot can we make changes."

Compatible with DVD-ROM computer drives, the first issue will focus on the Sundance Film Festival. Retail price is \$12.95.

Broadcast DVD is also selling DVShow through an exclusive online offer with DVD Express. Consumers who pre-order with DVD Express can receive four issues for \$10 plus shipping and handling, vs. \$19.95 for a regular subscription for the first four.

The March edition includes interviews with stars at Sundance, the party scene, and previews of films that aren't due in theaters until much later this year. Internet links to various movie-related sites are also provided. In addition to DVShow, Broadcast DVD plans to assist producers in developing other original DVD programs.

**CONVENTION-ITIS?** There's another new trade show on the horizon. Sanctioned by the Video Software Dealers Assn. (VSDA), it's called the Grand Slam Video Show, scheduled for May 13-14 at the Mississippi Coast Coliseum and Convention Center in Biloxi, Miss.

In conjunction with its convention

partner Advanstar Communications, the VSDA set up the event as a way to service retailers in the Southern and Central states, in much the same way the East Coast Video Show, held annually in Atlantic City, N.J., draws dealers in the Northeast.

The Grand Slam had been organized by VSDA regional chapters in the area and was held in June. About 300 retailers have attended the show since its start in 1995. The announcement comes on the heels of Forte Productions' plan to hold Independent's 99 June 9-10 in Las Vegas (Picture This, Billboard, Jan. 30).

In other convention news, the VSDA has lowered individual registration prices for the organization's national event, scheduled for July 8-10 in Los Angeles.

Advance full registration for VSDA members has been dropped from \$335 to \$265; associate member exhibitor badges, \$495 to \$265; non-exhibitor full registration fee, \$495 to \$365; and non-member passes, \$695 to \$565. On-site fees are \$75-\$100 more for each category.

The VSDA has created three new registration categories for "exhibit only" and "exhibit/seminar only" passes.

# Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
1	6	2	THE TRUMAN SHOW (PG)	Paramount Home Video 35597	Jim Carrey Laura Linney
2	1	5	LETHAL WEAPON 4 (R)	Warner Home Video 16075	Mel Gibson Danny Glover
3	5	3	OUT OF SIGHT (R)	Universal Studios Home Video 83408	George Clooney Jennifer Lopez
4	2	4	BLADE (R)	New Line Home Video Warner Home Video N4685	Wesley Snipes
5	4	9	THE NEGOTIATOR (R)	Warner Home Video 6692	Samuel L. Jackson Kevin Spacey
6	3	6	SIX DAYS, SEVEN NIGHTS (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 1527803	Harrison Ford Anne Heche
7	18	2	54 (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1595803	Mike Myers
8	9	11	ARMAGEDDON (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck
9	8	3	HOW STELLA GOT HER GROOVE BACK (R)	FoxVideo 2767	Angela Bassett Whoopi Goldberg
10	10	3	DISTURBING BEHAVIOR (R)	MGM/UA Home Video Warner Home Video M907182	Katie Holmes Nick Stahl
11	7	8	THE MASK OF ZORRO (PG-13)	Columbia TriStar Home Video 21693	Antonio Banderas Anthony Hopkins
12	11	4	THE AVENGERS (PG)	Warner Home Video 15873	Ralph Fiennes Uma Thurman
13	13	8	SLIDING DOORS (PG-13)	Paramount Home Video 335763	Gwyneth Paltrow Jack Hannah
14	12	9	DR. DOLITTLE (PG-13)	FoxVideo 2762	Eddie Murphy
15	14	13	DEEP IMPACT (PG-13)	Paramount Home Video 330821	Morgan Freeman Robert Duvall
16	NEW		SLUMS OF BEVERLY HILLS (R)	FoxVideo 4110379	Marisa Tomei Alan Arkin
17	NEW		DANCE WITH ME (PG)	Columbia TriStar Home Video 23943	Vanessa L. Williams Chayanne
18	16	4	HALLOWEEN: H20 (R)	Dimension Home Video Buena Vista Home Entertainment 1589303	Jamie Lee Curtis
19	NEW		MAFIA! (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 1564203	Jay Mohr Christina Applegate
20	17	17	A PERFECT MURDER (R)	Warner Home Video 16643	Michael Douglas Gwyneth Paltrow

◆ 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.

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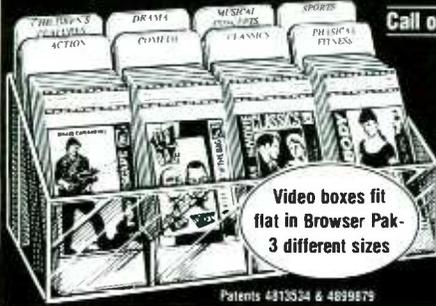
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Professor Richard Weissman  
Professional Studies Search Committee  
University of Colorado at Denver  
College of Arts and Media  
Campus Box 177  
P.O. Box 173364  
Denver, CO 80217-3364

E-mail: Rweissma@carbon.cudenver.edu Complete job description on website: http://www.cudenver.edu/public/CAM Review of applications begin March 1, 1999 and continues until position is filled. The University of Colorado at Denver is an 11,000 student public institution offering a challenging educational environment to a diverse metropolitan population near the heart of downtown Denver. AA/EEOP employer.



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## HELP WANTED



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## SNELL REFLECTS ON CONCLUDING CAREER

(Continued from page 71)

director of EMI Music Australia, time to familiarize himself with the local market. Harlow succeeded Paul Martinovich, who held the managing director's post under Snell from 1993-96, and he reports to London-based EMI International senior VP Charlie Dimont.

In 1970 Snell joined EMI in New Zealand, in its technical division. In 1980, he succeeded Peter Jamieson as managing director. Six years later, Snell had packed his belongings to relocate to London to head up EMI's distribution and manufacturing in Europe when, at the last minute, he was sent to Sydney as managing director of Australian operations. That year, EMI Music Australia had registered its first-ever loss, and Snell's brief was to turn it around.

"The company's staff infra-

structure was stuck in the '70s and needed modernizing," says Snell. "The IT system was labor-intensive, and I had to bring staff levels to compare to our rate of revenue. We were back in profit in the first 12 months, and it has been increasing ever since."

Under his helm, EMI moved to new modern offices in Cremorne, while the CD manufacturing plant was set up in Silverwater. The company's domestic market share climbed to 19.5%, giving it the second spot behind Sony at one point, and it has generally maintained a consistent performance. Snell was named its chairman at the end of 1996.

In his ARIA role, Snell also had his hands full. He held the chairmanship during the fierce battle with the Australian government

over the relaxing of parallel-import restrictions. ARIA fought until the bitter end, when the government rushed the legislation through after hours on a weekend last July. But Snell had already reached the conclusion that the industry would have to shift the goal posts.

"That issue lasted longer than World War II," he says. "It diverted a lot of ARIA's resources, and I could see many in the industry were seeing parallel imports as a mono issue. But technology was catching up quicker than we imagined. I knew that delivery issues and transmission rights were vital, and we would have to work with the government's appropriate departments on making the legislation airtight.

"There were times on the surface when the relationship between the industry and the government seemed acrimonious over parallel imports," Snell adds. "But since the legislation got passed, our relationship has been very cordial and highly professional."

## HIGHER GROUND

(Continued from page 58)

tian industry isn't always an easy road. "We are still overcoming some major obstacles in the CCM business. From radio to retail to the churches and youth pastors, there's still this kind of negative image that reggae has," he says. "Everybody has different reasons why—the dreadlocks, or whatever it may be—but a lot of those walls were brought down by Christafari, and we are continuing to break down those walls."

**BUSY, BUSY, BUSY:** It's a wonder anyone in the Christian industry is left standing in the wake of two back-to-back hectic events. CBA Expo, the Christian Booksellers Assn.'s winter convention, took place Jan. 26-30 at Nashville's Opryland Hotel, followed closely by the National Religious Broadcasters (NRB) Convention Jan. 30-Feb. 2, also at the Opryland complex. Among the highlights during CBA was Anne Graham Lotz speaking at CBA Pace-setter on Jan. 27. Gold City, Anointed, and Clay Crosse provided that evening's entertainment. Nichole Nordeman and the Ruppes were among the acts who led devotionals. Mark Lowry, Avalon, Erin O'Donnell, Janet Paschal, Greater Vision, and Bob Carlisle were among the week's many performers. Attendance was up this year, with more than 6,200 participating. The 50th CBA International Convention will take place July 10-15 in Orlando, Fla.

More than 5,000 people attended NRB, taking in the sounds of Fernando Ortega, Michelle Tumes, Gold City, Steven Curtis Chapman, and other acts, as well as attending the numerous seminars, boot camps, and round-table discussions geared toward Christian radio and TV broadcasters. During the convention, NRB announced that it plans to build permanent headquarters in Manassas, Va., to be completed in 2000.

## HELP WANTED

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barnesandnoble.com is looking for a dynamic Manager to join our team in building our Online Music & Video Store.

Candidate must have a strong background in music/video retail or distributor/label sales or marketing. Solid product knowledge across genres and must be able to create relationships with major and independent labels and distributors. 3-5 years of managerial experience required. Online commerce experience is preferred and inventory management is desired.

Responsibilities will include: coordinating feature titles; obtaining and distributing sales and inventory; gathering album covers, excerpts, rights and other content from publishers; developing label co-op proposals and procedures.

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Attn: HR, 76th 9th Ave, 11th Floor, New York, NY 10011  
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Professional group sales person needed for concerts.  
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Phone: 800-791-0021.  
FAX resume to: 561-791-9202

## LIFELINES

### BIRTHS

Boy, Julian Anthony, to Cindy and Dean Brown, Dec. 1 in Nashville. Mother is coordinator of writer/publisher relations at SESAC. Father is a fiddle player/guitarist/vocalist with Curb recording artist Tim McGraw.

Girl, Julia Joan, to Whitney and Michael Whalen, Dec. 27 in Needham, Mass. Father is an Emmy-winning film and TV composer, producer, and EverSound recording artist.

Boy, Ryan Christopher, to Shirley and Chris Bellman, Jan. 3 in Los Angeles. Father is an engineer at Bernie Grundman Mastering.

Boy, Jakob William Leventhal, to Rosanne Cash and John Leventhal, Jan. 22 in New York. Mother is a Capitol recording artist. Father is a Grammy-winning producer and songwriter.

### DEATHS

Peter Paul, 74, after a short illness, Jan. 19 in Middle Brook, N.Y. He was the personal manager of jazz artist Bob James. After serving in World War II, Paul started to manage various bands in the Catskills.

## GOOD WORKS

**RESCUE MISSION:** Clint Black, Glenn Frey, Joe Walsh, Timothy B. Schmit, Bruce Hornsby, and Eddie Money will appear in a series of public service announcements produced by the Creative Entertainment Group to promote Tony La Russa's Animal Rescue Foundation. The spots aim to foster admiration of animals and interest people in becoming involved in the organization. Contact: Eric Schwartzman at 310-201-8822.

**HIGHER EDUCATION:** Babe The Blue Ox, the Interpreters, and Trinket will tour 21 college campuses to raise money for Rock the Vote and Tori Amos' Rape, Abuse & Incest National Network. Sponsored by RCA Records, Tommy Hilfinger Colognes, Visa/Associate Bank, and Foot Locker, the Music Madness tour kicks off Feb. 15 at the University of Virginia in Charlottesville. Contact: Todd Schenkenberger at 212-930-4343.

**JOIN THE JOURNEY:** The Music for HOPE Foundation, which is dedicated to using music to promote positive societal change, is planning a six-week tour to visit 12 communities and set up local HOPE programs to start in June. G.G. & Jones are already signed on, but the organization is looking for more acts to participate, as well as more sponsors, venues, and cities. Contact: Michael Jones at 702-880-7900.

He met James in the early '70s when James was on Creed Taylor's CTI label, where Paul served as GM. In 1977, James formed Tappan Zee Records and hired Paul as GM. Paul stayed on as James' personal manager when he discontinued the label in the early '80s. Paul is survived by a son, Peter; a daughter, Debra Carlson; and a grandson, Ryan.

**Jimmy Day, 65,** of heart failure, Jan. 22 in Houston. A pioneer of the steel guitar, Day was an in-demand studio player, as well as a road musician with Willie Nelson, Ray Price,

and others. He was a member of the International Steel Guitar Hall of Fame, the Texas Steel Guitar Hall of Fame, and the Texas Western Swing Hall of Fame. He first came to Nashville prominence when he played on Price's "Crazy Arms" in 1956. Day is survived by his wife, Marilyn Day, and daughter, Marla Day.

**Sara Wells Jones, 94,** of a stroke, Jan. 22 in Seattle. Jones was a founding board member of the Federal Savings and Loan Corp. and managed the Rosenwald Housing Complex in Chicago. She was also the mother of

Quincy Jones, who has won 26 Grammy Awards as a musician and producer of albums like Michael Jackson's "Thriller" and USA For Africa's "We Are The World," and the late Lloyd Jones, an R&B radio veteran and TV engineer at KOMO Seattle. She also founded the Seattle Religious Art Society, which sponsored concerts and educational opportunities for young people. In lieu of flowers, please make donations to the Listen Up Foundation in remembrance of Sara Wells Jones, T.A.G. Partners, 9460 Wilshire Blvd., Suite 600, Beverly Hills, Calif. 90210. Attn: Lydia Plotkin.

**John Hibbett DeWitt Jr., 92,** of natural causes, Jan. 25 in Nashville. A broadcasting pioneer and former president of WSM Inc., DeWitt launched Nashville's first TV station and was the first person to bounce a radar beam off the moon. At age 15, he started a short-lived radio station that was Nashville's first. After working for Bell Laboratories, he returned to Nashville as chief engineer for WSM. After World War II service, he directed an Army Signal Corps team charged with developing a radar system to detect long-range missiles. With no missiles to practice on, he bounced radar signals off the moon.

## CALENDAR

### FEBRUARY

Feb. 6, **21st Annual Tokyo Video Festival And Awards**, Garden Hall of Ebisu Garden Palace, Tokyo. 045-450-1489.

Feb. 6, **Sound Tax And Business Advice**, sponsored by the Chicago chapter of the National Academy of Recording Arts and Sciences, Cosmopolitan Bank and Trust, Chicago. 312-786-1121.

Feb. 6, **Backstage Pass Seminar**, presented by Silver Lining Entertainment, Hyatt Regency, Miami. 888-836-8086.

Feb. 10, **Nashville Music Awards**, Ryman Auditorium, Nashville. 615-321-2808.

Feb. 10-11, **1999 Live! Show And Awards**, Alexandra Palace, London. 0181-840-6111.

Feb. 11, **Project A.L.S. Fund-Raising Dinner & Show**, Raleigh Studios, Los Angeles. 310-550-7776.

Feb. 11-13, **eXtravaganza '99**, sponsored by the Nashville Entertainment Assn., various venues, Nashville. 615-327-4308, extravaganza@nea.net.

Feb. 13-17, **National Assn. For Campus Activities National Convention**, Opryland Hotel, Nashville. 803-217-3488.

Feb. 14, **30th Annual NAACP Image Awards**, presented by the National Assn. for the Advancement of Colored People, Civic Auditorium, Pasadena, Calif. 323-937-2454.

Feb. 16-17, **Digital Broadcast Satellite Conference: The Five Burning Questions**, Sheraton Gateway Hotel, Los Angeles. 831-643-2222, www.carmelgroup.com.

Feb. 17-21, **1999 Gavin Seminar**, Hyatt Regency Hotel, New Orleans. 415-495-1990 ext. 653.

Feb. 18, **Industry Networking Event/Pre-Grammy Party**, sponsored by the Powerhouse Group, the National Academy of Recording Arts and Sciences, and Billboard Talent Net, OHM, New York. 212-561-1736.

Feb. 18-20, **Blues, Roots, Honks, And Moans Jazz Festival, Outreach, And Workshops**, Grand Center, St. Louis. 314-533-2500.

Feb. 20, **Six Steps To Songwriting Success With Jason Blume**, sponsored by Nashville Songwriters Assn. International and Songwriters in the Round, Fort Lauderdale, Fla. 305-264-0094.

Feb. 22, **MusiCares Person Of The Year Dinner**, honoring Stevie Wonder, Century Plaza Hotel, Los

Angeles. 310-201-8816.

Feb. 23-25, **Great Lakes Broadcasting Conference & Expo**, Lansing Center, Lansing, Mich. 800-968-7622.

Feb. 23-25, **REPLtech Europe**, Messe, Vienna. 914-328-9157.

Feb. 24, **41st Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.

Feb. 25, **Rhythm & Blues Foundation's 10th Annual Pioneer And Lifetime Achievement Awards**, Sony Studios, Los Angeles. 310-854-1111.

Feb. 25-28, **11th Annual North American Folk Music And Dance Alliance Conference**, Convention Center, Albuquerque, N.M. 202-835-3655.

Feb. 25-March 5, **1999 American Film Market**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 213-954-5858.

Feb. 27, **How To Start & Run Your Own Record Label Seminar**, New Yorker Hotel, New York. 212-688-3504.

### MARCH

March 4-6, **Million Dollar Black College Radio & Music Conference '99**, Sumner Suites Atlanta Airport Hotel, College Park, Ga. 404-766-1275.

March 6, **Cinema Audio Society Annual Awards**, Sheraton Universal Hotel, Universal City, Calif. 818-752-8624.

March 6-7, **1999 New York Music And Internet Expo**, New Yorker Hotel Grand Ballrooms, New York. 973-731-6864.

March 8-11, **1999 National Assn. Of Recording Merchandisers Convention & Trade Show**, Las Vegas Hilton, Las Vegas. 609-596-2221.

March 13, **Bam Magazine's California Music Awards**, Bill Graham Civic Auditorium, San Francisco.

co. 415-864-2333.

March 13-17, **14th Annual Winter Music Conference**, Fontainebleau Hilton Resort and Towers, Miami Beach. 954-563-4444.

March 16, **Recording Industry Assn. Of America's Diamond Awards Presentations**, New York. 202-775-0101.

March 18, **Songwriter Showcase**, presented by the Songwriters Hall of Fame and the National Academy of Popular Music, Life, New York. 212-957-9230.

March 19, **11th Annual Tamika Reggae Awards**, Madison Square Garden Theater, New York. 718-525-8345.

March 21, **Academy Of Motion Picture Arts And Sciences Awards**, Shrine Auditorium, Los Angeles. 310-247-3000.

March 23-24, **10th Annual Digital Engineering Conference**, Hasbrouk Heights, N.J. 703-907-7600.

March 24, **Ninth Annual Variety/Schroders Media Conference**, Plaza Hotel, New York. 212-492-6082.

March 24, **Gospel Music Assn. Dove Awards**, Nashville. 615-242-0303.

March 25-26, **Entertainment Lawyers Think Tank And Conference**, sponsored by the Sedona Conference, Poco Diablo, Sedona, Ariz. 520-639-3904.

March 26, **Soul Train Music Awards**, Shrine Auditorium, Los Angeles. 310-858-8232.

March 27, **13th Annual Genesis Awards**, Beverly Hilton Hotel, Los Angeles. 818-501-2275.

### APRIL

April 8, **Music & Marketing Seminar**, Essex House, New York. 212-536-5002.

April 9, **Eighth Annual Music Video Production**

Assn. Awards, Egyptian Theater, Hollywood. 323-660-9311.

April 16-19, **Broadcast Education Assn. 44th Annual Convention**, Las Vegas. 202-429-3935.

April 16-20, **Expand '99—Vibe Music Seminar And Vibestyle**, Jacob Javits Center, New York. 212-448-7328.

April 17, **10th Annual Rainforest Foundation Benefit Concert**, Carnegie Hall, New York. 212-245-6570.

April 18, **National Assn. Of Broadcasters Career Fair**, Las Vegas. 202-429-5498.

April 19, **Songwriters Guild Of America Annual Awards**, honoring Ervin Drake, Wyndham Bel Age Hotel, West Hollywood. 323-462-1108.

April 20, **Keepers Of The Flame Dinner**, honoring Edgar Bronfman, Charles Bronfman, and their families, Waldorf-Astoria Hotel, New York. 212-836-1676.

April 20-22, **Billboard International Latin Music Conference & Awards**, Fontainebleau Hilton Resort and Towers, Miami Beach. 212-536-5002.

## SWEDISH TALENT BLITZ

(Continued from page 71)

tor] Ola Håkansson said: that this could be the final step towards full and total respect within Sweden. We are still forgotten by government and big companies. So far the culture minister has been totally uninterested in pop culture."

Peter Yngen, managing director of UT, says that the Swedish promo blitz has helped get attention for his company but that "it's a long-term thing. Ten years ago, we had a Swedish stand together. It's paying off now. This event is like the end of that 10-year period. People recognize Swedish acts, but they also now trust the fact that Swedish acts can be managed by Swedish managers."

While the issue of Swedish creativity was discussed at the conference, Gessle sounded a note of caution about the country's self-promotion: "There has to be a backlash. We've got 9 million people and 19 artists successful around the world. It's amazing. Now there are 35 artists getting signed out of Sweden. They're getting signed not because they're good, [but] because they're Swedish."

"The worst thing that could happen is that it gets seen as a production line."



**Crowd Pleaser.** As part of the Grammy Sessions project, sponsored by the National Academy of Recording Arts and Sciences (NARAS), Julio Iglesias recently talked about his experiences in the music industry and the importance of music education with 80 students from Los Angeles' Fremont High School. Shown, from left, are Danny Villanueva, Los Angeles host committee member; Iglesias; Yvonne Braithwaite Burke, a supervisor on the Los Angeles County Board of Supervisors; Kathy Schloessman, president of the Los Angeles sports and entertainment commission/Los Angeles host committee; and Michael Greene, president/CEO of NARAS.

## FOR THE RECORD

The name of Dieter Gorny, managing director of Viva, the German music video channel, was misspelled in an advertising supplement on Viva in the Jan. 30 issue.

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



**We Built This City.** Capitol recording artist John Hiatt recently performed at the sold-out 93XRT Hiatt Concert for the Kids in Chicago with \$1 from each ticket sold going to the Honduras Reconstruction Fund. Hiatt presented a check for \$3,000 to a fund representative prior to the performance, which was sponsored by WXRT Chicago. The concert was broadcast to stations in Detroit; Boulder, Colo.; Madison, Wis.; Minneapolis; and Los Angeles, in addition to the host station. Pictured in the front row, from left, are Hiatt; WXRT's Lin Brehmer and Patty Martin; Jam Productions' Andrew Kaplan; and WXRT's Norm Winer. In the second row, from left, are WXRT's Sandy Patyk and Frank E. Lee; Eric Lowen of Lowen & Navarro; and WXRT's Joe McArdle.

## Grappling With Spot Load Dilemma Sales Managers Say Too Many Ads Could Hurt Stations

*This story was prepared by Marc Schiffman, managing editor of Rock Airplay Monitor.*

NEW YORK—For the past several months, PDs have been voicing their concerns about the impact of increased spot load.

General sales managers, who might seem to be the programmers' nemesis on this issue, admit that they're worried, too. They warn of market devaluation and long-term ratings and revenue drain and say that they are also looking for ways to bolster the bottom line without gutting their own product.

Irv Zelt, general sales manager at album rock WYTY (98 Rock) Baltimore, notes that many radio stations across the country focus too much on getting more spots in the hour as opposed to programming. He warns, "If attention does not get turned to product in the top 50 markets by the second half of [1999], those properties will move into much more of a problem state than what [exists] now." He says the proof is in any Arbitron book. "Look at what their levels of active listening are now. Look at the levels of TSL [time spent listening], P1, and recycling now. The handwriting is very clearly on the wall."

Yet Zelt allows, "There may come a time when we have to add units. If it happens, it will be done in a very judicious manner, in a manner that will not hurt the product."

To John Hirsch, director of sales for Capstar Albany, N.Y., increased spot load is "a function of at least two things. One is the increased pressure to hit the bottom-line margins that all companies are feeling, especially in an industry that has become more corporate in nature and more driven by Wall Street. The other is the inherent nature of the managers running the station and the relative in-

tegrity and how sacrosanct they consider the programming."

To those GMs who wouldn't describe their station's programming as "sacrosanct," Hirsch says, "If you

sure to drive the revenue [up]. Look at how many industries have sacrificed long-term benefits for short-term gain."

Kimberly Martinez, general sales manager at modern rock KCXX Riverside, Calif., came to sales from the programming, promotion, and marketing sides of radio. While her rivals run 10-12 units an hour, Martinez says, "I do try to keep it down to eight units an hour. That's something I can live with." Martinez feels that keeping her load down helps her; "because in the big picture that's my product that I have to sell."

*'We can sell 10 and 12 units an hour, but down the road we're going to pay for it'*

### HOW MUCH IS TOO MUCH?

For Todd Metz, general sales manager at album WXTB (98 Rock) Tampa, Fla., the equation of how many spots a station can handle can be broken down by format. "ACs (Continued on next page)

start cluttering up your station [with spots], it's logical to assume you'll get dial switching. Ultimately that does impact on ratings, which then impacts revenue. It's a challenging line to hold because there's ongoing pres-

## Clear Channel To Enter U.K. Market In Digital Consortium

*This story was prepared by Mike McGeever, programming editor at Music & Media.*

LONDON—U.S. media giant Clear Channel is poised to enter the U.K. radio market as part of a consortium that will bid for regional digital multiplex licenses being advertised by the U.K. Radio Authority.

The company has forged an alliance with national talk station Talk Radio and the Ginger Media Group, owners of national AM and London FM rock service Virgin Radio.

Roger Parry, CEO of London-based Clear Channel International, says his company will supply the required "innovation and energy" to

the as-yet-unnamed company while Talk and Ginger "are ideally placed to make this exciting new medium work."

Last year, both Talk and Ginger withdrew as shareholders of Digital One, a consortium that, as the sole bidder, was awarded the national commercial radio multiplex in the U.K. Ginger pulled out following a "disagreement" with other members of the GWR Radio Group-led company. Then Talk parted company with Digital One following sale of the station to TalkCo. by CLT-UFA before Christmas.

However, both Virgin Radio and Talk Radio are guaranteed channels (Continued on page 108)

## newslines...

**ENTERCOM OFFERS \$306 MILLION IPO.** Entercom Broadcasting went public Jan. 29, as investors bit into its \$306 million initial public offering (IPO). Interest was strong, with the initial \$22.50 shares closing Feb. 1 at \$30.56. Meanwhile, SFX plans to sell another 4 million shares, and American Tower Systems issued its IPO the week of Feb. 1. Radio One is expected to do the same in the spring.

**STEVE HICKS RESTRUCTURES CAPSTAR.** Capstar CEO Steve Hicks apparently has decided to restructure his company. In a Jan. 29 memo to employees, Hicks said that stations in the Gulfstar division will be merged into the SEA Star, Central Star, and Pacific Star divisions to improve "operational efficiencies." Gulfstar COO John Cullen is expected to be promoted to co-COO of Capstar.

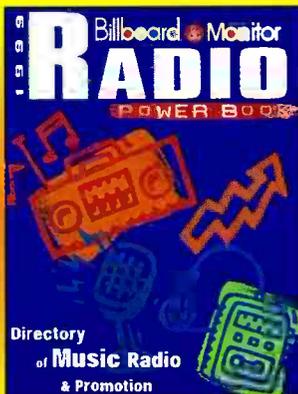
### ENTRIES WANTED FOR RADIO-MERCURY AWARDS.

The eighth annual Radio-Mercury Awards, with \$210,000 in cash prizes, has issued its call for entries, due March 5. Commercials must have been aired in 1998 on a commercially licensed U.S. radio station. Call 212-681-7207 for more information. The grand prize for the prestigious



(Continued on next page)

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# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	1	1	17	<b>I'M YOUR ANGEL</b> JIVE 42557	◆ R. KELLY & CELINE DION 10 weeks at No. 1
2	2	2	19	<b>TRUE COLORS</b> FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
3	4	3	23	<b>FROM THIS MOMENT ON</b> MERCURY 466450	◆ SHANIA TWAIN
4	3	4	14	<b>WHEN YOU BELIEVE</b> DREAMWORKS 59022/GEFFEN	◆ WHITNEY HOUSTON & MARIAH CAREY
5	5	6	13	<b>ANGEL</b> WARNER SUNSET 13497/REPRISE	◆ SARAH MCLACHLAN
6	6	8	5	<b>WRITTEN IN THE STARS</b> CURB/ROCKET SOUNDTRACK CUT/ISLAND	ELTON JOHN & LEANN RIMES
7	9	13	5	<b>FAITH OF THE HEART</b> UNIVERSAL SOUNDTRACK CUT	ROD STEWART
8	7	5	28	<b>I'LL NEVER BREAK YOUR HEART</b> JIVE ALBUM CUT	◆ BACKSTREET BOYS
9	8	7	21	<b>I'LL BE</b> ATLANTIC 84191	◆ EDWIN MCCAIN
10	10	10	14	<b>HANDS</b> ATLANTIC ALBUM CUT	◆ JEWEL
11	11	9	28	<b>THIS KISS</b> WARNER BROS. 17247	◆ FAITH HILL
12	12	11	57	<b>TRULY MADLY DEEPLY</b> COLUMBIA 78723	◆ SAVAGE GARDEN
13	13	12	53	<b>YOU'RE STILL THE ONE</b> MERCURY 568452	◆ SHANIA TWAIN
14	14	14	16	<b>THE POWER OF GOOD-BYE</b> MAVERICK 17160/WARNER BROS.	◆ MADONNA
15	16	16	56	<b>AS LONG AS YOU LOVE ME</b> JIVE ALBUM CUT	◆ BACKSTREET BOYS
16	15	15	39	<b>TO LOVE YOU MORE</b> 550 MUSIC ALBUM CUT/ERG	◆ CELINE DION
17	17	17	51	<b>MY FATHER'S EYES</b> DUCK ALBUM CUT/REPRISE	◆ ERIC CLAPTON
<b>◀ AIRPOWER ▶</b>					
18	20	23	7	<b>(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU</b> RCA ALBUM CUT	◆ N SYNC
19	18	18	45	<b>TORN</b> RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
20	19	21	5	<b>LOVE OF MY LIFE</b> WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. MICHAEL W. SMITH
<b>◀ AIRPOWER ▶</b>					
21	22	22	11	<b>THE LAST DAY</b> WARNER BROS. ALBUM CUT	MARILYN SCOTT
<b>◀ AIRPOWER ▶</b>					
22	24	29	3	<b>I STILL BELIEVE</b> COLUMBIA ALBUM CUT	◆ MARIAH CAREY
23	21	20	26	<b>I DON'T WANT TO MISS A THING</b> COLUMBIA 78952	◆ AEROSMITH
24	29	30	3	<b>ANGEL OF MINE</b> ARISTA ALBUM CUT	MONICA
25	23	26	8	<b>NO BRIDGE I WOULDN'T CROSS</b> SLAMAJAMA ALBUM CUT	DAVID CASSIDY

# Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	1	2	17	<b>ANGEL</b> WARNER SUNSET 13497/REPRISE	◆ SARAH MCLACHLAN 2 weeks at No. 1
2	2	1	22	<b>LULLABY</b> SMG ALBUM CUT/COLUMBIA	◆ SHAWN MULLINS
3	3	3	17	<b>HANDS</b> ATLANTIC ALBUM CUT	◆ JEWEL
4	4	4	29	<b>SAVE TONIGHT</b> WORK ALBUM CUT/ERG	◆ EAGLE-EYE CHERRY
5	5	6	20	<b>SLIDE</b> WARNER BROS. ALBUM CUT	◆ GOO GOO DOLLS
6	6	5	24	<b>JUMPER</b> ELEKTRA 64058/EEG	◆ THIRD EYE BLIND
7	8	9	18	<b>BACK 2 GOOD</b> LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
8	7	7	24	<b>MY FAVORITE MISTAKE</b> A&M ALBUM CUT/INTERSCOPE	◆ SHERYL CROW
9	11	17	8	<b>EVERY MORNING</b> LAVA ALBUM CUT/ATLANTIC	◆ SUGAR RAY
10	10	8	42	<b>IRIS</b> WARNER SUNSET SOUNDTRACK CUT/REPRISE	◆ GOO GOO DOLLS
11	9	10	10	<b>IT'S ALL BEEN DONE</b> REPRISE ALBUM CUT	◆ BARENAKED LADIES
12	12	12	18	<b>SWEETEST THING</b> ISLAND ALBUM CUT/MERCURY	◆ U2
13	13	13	55	<b>I'LL BE</b> LAVA 84191/ATLANTIC	◆ EDWIN MCCAIN
14	14	16	14	<b>YOU GET WHAT YOU GIVE</b> MCA ALBUM CUT	◆ NEW RADICALS
15	15	15	45	<b>REAL WORLD</b> LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
16	20	26	6	<b>UNSENT</b> MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE
17	18	19	23	<b>INSIDE OUT</b> RCA ALBUM CUT	◆ EVE 6
18	17	14	34	<b>ONE WEEK</b> REPRISE 17174	◆ BARENAKED LADIES
19	19	18	53	<b>TORN</b> RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
20	21	21	15	<b>KISS ME</b> SQUINT 85904/COLUMBIA	◆ SIXPENCE NONE THE RICHER
21	16	11	19	<b>THANK U</b> MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE
22	22	24	11	<b>FLY AWAY</b> VIRGIN ALBUM CUT	◆ LENNY KRAVITZ
<b>◀ AIRPOWER ▶</b>					
23	25	28	13	<b>CRUSH</b> RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
24	24	25	14	<b>FATHER OF MINE</b> CAPITOL ALBUM CUT	◆ EVERCLEAR
25	23	22	20	<b>FROM THIS MOMENT ON</b> MERCURY 566450	◆ SHANIA TWAIN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 66 adult contemporary stations and 76 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 900 adult top 40 detections for the first time. © 1999, Billboard/BPI Communications

# Radio

## PROGRAMMING

### GRAPPLING WITH SPOT LOAD DILEMMA

(Continued from preceding page)

have the capability to be a little more cluttered," Metz says. "Rock radio can't. Our philosophy is we set what our spot load is going to be, and that's what it is. We pay PDs a lot of money to make listeners tune in for a long time." Metz notes that if he had an easel, "I could show you how both mathematically, as well as ratings-wise, it will cost you to add spots."

The format difference in spot load, especially in regard to rock radio, Metz says, is "the passion for the music." For rock listeners, "it's their radio station. It's their music. With AC formats, it's not as much the music as the midday guy is a buddy they listen to at work. Even contesting on rock has to be very limited."

Likewise, Michael Malace, general sales manager at modern KEDJ Phoenix, recalls his days at oldies rival KOOL. "It always did exceptionally well on the weekends. I remember very specifically one quarter where we were in an over-sold situation on the weekends," he says. "The rating book came out, and the ratings for the weekends were the highest they'd ever been. If you're cognizant of the quality of the commercials you run and it's relatable to the listeners, I don't see that having an adverse effect on the listeners. If you start running five, six, seven minutes of commercials in one break, that will have an adverse effect on your TSL."

Asked how many units an hour are too many, KCXX's Martinez voices an opinion shared by almost everyone interviewed for this article: "We can sell 10 and 12 units an hour, but down the road we're going to pay for it."

WIYY's Zelt is proud of the fact that "our operation has always taken a very product-oriented route." He contends that his top four music competitors "are literally running double the rate we are: 21-24 [units] per [hour]."

Zelt believes that will lead to reduced TSL and a lack of P1 ownership. He sees radio headed to a point at which "six stations may share with each other to the tune of 20% or

better. There are stations of that type in our market that formerly had excellent TSL, even in [formats] like AC."

Zelt blames that on "product hitting rock bottom. There is very little being invested in product. The addition of inventory without rejuvenation of product is nothing but deleterious and has shown itself that way."

By contrast, he says, WIYY has focused on "nothing but product over the last four years, and it's come to fruition in the last two. We are outpacing the market in terms of growth of the market in 1998. We will end way ahead of the combined local/national growth rate, with half the inventory of my top four competitors."

#### VALUE SUBTRACTED

When some stations in a market bulk up on spots, the overall effect is

*'While the easy solution is to add inventory, the visionary manager asks, "Is it the best choice?"'*

to devalue the market, according to Capstar's Hirsch, who says, "Theoretically, there should only be a marginal difference between stations in a market."

WXTB's Metz, too, takes exception to "competitors that will add spots. It tends to hurt the revenue health of the marketplace." That turns potential customers into "people who only order pizza when they have a coupon. That's not a way to build real business in a community."

So how can a station meet higher revenue demands and grow past 7% of advertising share without cluttering the product? While, Hirsch says, "the easy solution is add inventory, the visionary manager asks, 'Is it the best [choice]? No, it probably isn't.' And it certainly is not the philosophy

behind these emerging station clusters throughout the country."

Hirsch adds that today's rapidly growing station clusters provide the antidote to clutter, by offering one-stop shopping to advertisers that might have been intimidated by the number of stations needed to reach all demos. By offering a group of stations, there's "wonderful diversity you can offer on a qualitative and a quantitative standpoint to an advertiser that didn't consider you before." That, he says, "should enable and empower you to secure more advertising dollars that in the past you couldn't secure because of your size."

And that, Hirsch believes, would allow a station group to engage in "upgrading the quality of advertisers that you have on your air," he says. He echoes Metz's pizza-coupon example when he says, "There are those advertisers that tend to be the bottom-fishers. They're looking to come on at a low rate and accept pre-emptability." By reaching out to a new group and through better inventory management, a cluster can translate those new clients to consistent top-dollar business without adding spots.

Hirsch sees taking on new clients as the promise of breaking the 7% advertising-share ceiling. "The real challenge is how do we make that 7% a 10%, 12%, and 15%, and it's certainly not through adulterating our product. It's through recognizing the new power we have as a group of stations," he says.

Metz, addressing the TSL issue of spot load, thinks it might be time for PDs to step away from the two stop-sets an hour and a long music sweep combo. "The reality of it is listeners are prepared to say, 'Give me three stop-sets of three,' and PDs haven't quite caught up with that."

KEDJ's Malace agrees that as a listener, he'd prefer to hear stop-sets "less cluttered than more cluttered." He could live with three stop-sets and only 25 minutes of music as opposed to a 45-minute sweep.

Malace, whose station runs Howard Stern in the mornings, says that show is the only place "I've seen commercials clustered together and it's OK. Our listeners certainly don't seem to have an issue with that."

But regardless of the length of stop-sets, Malace says, the key is to keep the listener at the station. "Yes, you're stopping down the music," he says, "but it's real important that we keep the momentum of the station running forward." That's where creative production and programming meet to keep the tenor of the station constant and entertaining through the stop-set.

Whatever the solution, WIYY's Zelt says, stations that run heavy spot loads are "artificially pumping up the dollars and making the shares look very wonderful to the stockholders but not making the radio sound wonderful to the listeners. I think it will come full circle. What will happen is the arbiters out there will be more or less forced into a 'product first' mode."

### NEWSLINE

(Continued from preceding page)

award is \$100,000, with nine \$10,000 runner-up awards.

**JUSTICE FOR ALL?** Citing concentration concerns, the U.S. Department of Justice nixed a deal in Erie, Pa., that would have sent Rambaldo Communications' top 40 WRTS and album rock WRKT to Media One Group-Erie, which already owns AC WXKC, country WXTA, and N/T WRIE in the market.

**BROADCAST.COM REPORTS WHOPPING REVENUE.** Broadcast.com reports a 139% increase in fourth-quarter revenue for 1998, totaling \$3.7 million. Revenue for the year that ended Dec. 31, 1998, was \$22.4 million, a 145% increase over 1997.

Helping the bottom line was its increasing ability to sell ad space. Ad revenue in 1998 was up 121% over 1997. Broadcast.com broadcasts on the Internet 24 hours a day, seven days a week, and its programming includes more than 385 radio stations and networks.

**TOM HICKS ROUNDS UP NEW BUSINESS.** Maybe he thought they said "radio," not "rodeo," but either way Tom Hicks is buying the Mesquite Rodeo, a Dallas rodeo show. Hicks, whose firm has a stake in Capstar and Chancellor, already owns baseball's Texas Rangers and hockey's Dallas Stars. Becoming part of his portfolio should help the rodeo with promotion and advertising.

Apparently, all that Limp Bizkit and its brand of hardcore hip-hop-flavored punk needed to cross over to modern rock radio was a little faith—literally.

"I love George Michael, and we decided to cover 'Faith' for fun. We like to do really aggressive versions of cheesy pop hits," says vocalist Fred Durst, who yells his way through "Faith," this issue's No. 34. "I didn't expect him to get busted in that bathroom, but his misfortune actually helped us. We couldn't ask for more of a buzz. I hope kids remember to go back and investigate the original as well as our take on it."

Covers have long been a part of Limp's repertoire. "Songs from the '80s make the best covers,

which is why we also do the J. Geils Band's 'Love Stinks,' Paula Abdul's 'Straight Up,' and 'Beat It' by Michael Jackson live. We are also thinking about hamming up Loverboy's 'Turn Me Loose.'"



"I didn't expect George Michael to get busted in that bathroom, but his misfortune actually helped us" —Fred Durst, Limp Bizkit

He adds, however, that performing covers can be dangerous for a new act. "We hit the nail on the head with this one, but we won't have a cover on every album, because we aren't a cover band. We

want to be known more for our own creative work."

Durst feels the best way for people to experience that work is to see them live. "Half the people who play us probably hate us, but our fans know we are better than those face-value piece of shits. Our shows are about screaming and jumping and poking fun at ourselves. Kids can come and cuss us out or flip us off. We'd rather they let their aggression out at a show than do drugs or kill someone. Kids need their rock'n'roll, and I'm not talking about those one-hit-wonder groups."

The Jacksonville, Fla., native thinks bands like Korn and Marilyn Manson are putting the edge back into the genre. "Heavy music has been out for so long; it was bound to come back."

Billboard®

FEBRUARY 13, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
<b>No. 1</b>					
1	3	4	13	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	◆ EVERLAST TOMMY BOY
2	5	6	4	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
3	1	1	13	TURN THE PAGE GARAGE INC.	◆ METALLICA ELEKTRA/VEEG
4	6	5	9	ONE MY OWN PRISON	CREED WIND-UP
5	2	2	31	FLY AWAY 5	◆ LENNY KRAVITZ VIRGIN
6	4	3	13	KICKIN' MY HEART AROUND BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA
7	12	19	4	WHISKEY IN THE JAR GARAGE INC.	METALLICA ELEKTRA/VEEG
8	7	7	21	SLIDE DIZZY UP THE GIRL	◆ GOO GOO DOLLS WARNER BROS.
9	9	10	23	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	◆ THE FLYS DELICIOUS VINYL/TRAUMA
10	8	9	26	DRAGULA HELLBILLY DELUXE	◆ ROB ZOMBIE Geffen/Interscope
11	15	14	17	WHATEVER GODSMACK	◆ GODSMACK REPUBLIC/UNIVERSAL
12	16	16	12	FREE TRAIN	TRAIN AWARE/COLUMBIA
13	10	12	13	EVERYTHING IS BROKEN TROUBLE IS...	◆ KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
14	14	15	35	WHAT'S THIS LIFE FOR MY OWN PRISON	◆ CREED WIND-UP
15	11	11	20	STILL RAININ' WANDER THIS WORLD	◆ JONNY LANG A&M/Interscope
<b>AIRPOWER</b>					
16	19	22	9	LEECH EVE 6	◆ EVE 6 RCA
17	13	8	18	PRETTY FLY (FOR A WHITE GUY) AMERICANA	◆ THE OFFSPRING COLUMBIA
18	17	13	23	CELEBRITY SKIN CELEBRITY SKIN	◆ HOLE DGC/Interscope
19	18	17	19	BITTERSWEET SUNBURN	◆ FUEL 550 MUSIC/ERG
20	20	20	29	INSIDE OUT EVE 6	◆ EVE 6 RCA
21	23	29	3	SELLING MY SOUL REUNION	BLACK SABBATH EPIC
22	24	23	16	POWERTRIP POWERTRIP	◆ MONSTER MAGNET A&M/Interscope
23	26	37	3	YOU BLEW ME OFF BOO-TAY	BARE JR. IMMORTAL/EPIC
24	25	27	7	NOW THAT YOU'RE GONE THINGS WE DO	INDIGENOUS PACHYDERM
25	27	30	5	I DON'T LIKE THE DRUGS (BUT THE DRUGS LIKE ME) MECHANICAL ANIMALS	◆ MARILYN MANSON NOTHING/Interscope
26	21	18	18	PSYCHO MAN REUNION	BLACK SABBATH EPIC
27	22	21	8	ANOTHER BRICK IN THE WALL (PART 2) THE FACULTY SOUNDTRACK	◆ CLASS OF '99 COLUMBIA
28	30	33	3	LIVING DEAD GIRL HELLBILLY DELUXE	◆ ROB ZOMBIE Geffen/Interscope
29	31	35	3	HAUNTING ME DARKEST DAYS	STABBING WESTWARD COLUMBIA
30	28	25	8	PROPHECY VILLA ELAINE	REMY ZERO DGC/Interscope
31	NEW ▶	1	1	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA
32	NEW ▶	1	1	HAPPY PILLS HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
33	34	36	7	FAITH THREE DOLLAR BILL Y'ALL	◆ LIMP BIZKIT FLIP/Interscope
34	38	—	2	LOTUS UP	◆ R.E.M. WARNER BROS.
35	29	26	10	SUPER BREAKDOWN MR. FUNNY FACE	SPRUNG MONKEY SURFDG/HOLLYWOOD
36	32	31	26	GOT THE LIFE FOLLOW THE LEADER	◆ KORN IMMORTAL/EPIC
37	37	39	4	BLUE MONDAY CANDYASS	◆ ORGY ELEMENTREE/REPRISE
38	NEW ▶	1	1	MALIBU CELEBRITY SKIN	◆ HOLE DGC/Interscope
39	NEW ▶	1	1	I'M NOT RUNNING ANYMORE JOHN MELLENCAMP	◆ JOHN MELLENCAMP COLUMBIA
40	NEW ▶	1	1	PURE MORNING WITHOUT YOU I'M NOTHING	◆ PLACEBO HUT/VIRGIN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 112 Mainstream rock stations and 74 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1999, Billboard/BPI Communications.

Billboard®

FEBRUARY 13, 1999

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
<b>No. 1</b>					
1	1	1	19	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	◆ EVERLAST TOMMY BOY
2	2	2	10	EVERY MORNING 14.59	◆ SUGAR RAY LAVA/ATLANTIC
3	3	3	21	NEVER THERE PROLONGING THE MAGIC	◆ CAKE CAPRICORN/MERCURY
4	4	4	24	FLY AWAY 5	◆ LENNY KRAVITZ VIRGIN
5	5	5	10	MALIBU CELEBRITY SKIN	◆ HOLE DGC/Interscope
6	8	9	10	LEECH EVE 6	◆ EVE 6 RCA
7	6	7	26	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	◆ THE FLYS DELICIOUS VINYL/TRAUMA
8	9	14	8	ONE MY OWN PRISON	CREED WIND-UP
9	7	8	22	SLIDE DIZZY UP THE GIRL	◆ GOO GOO DOLLS WARNER BROS.
10	11	15	11	BLUE MONDAY CANDYASS	◆ ORGY ELEMENTREE/REPRISE
11	15	21	6	FREAK OF THE WEEK HEY ALBUM	MARVELOUS 3 HIF/ELEKTRA/VEEG
12	14	25	4	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
<b>AIRPOWER</b>					
13	22	30	4	ONE HIT WONDER SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
14	13	11	16	SPECIAL VERSION 2.0	◆ GARBAGE ALMO SOUNDS/Interscope
15	12	10	16	YOU GET WHAT YOU GIVE MAYBE YOU'VE BEEN BRAINWASHED TOO	◆ NEW RADICALS MCA
<b>AIRPOWER</b>					
16	21	24	16	CRUSH BEFORE THESE CROWDED STREETS	◆ DAVE MATTHEWS BAND RCA
17	16	22	12	MY FAVOURITE GAME GRAN TURISMO	◆ THE CARDIGANS STOCKHOLM/MERCURY
18	10	6	18	PRETTY FLY (FOR A WHITE GUY) AMERICANA	◆ THE OFFSPRING COLUMBIA
19	17	13	24	CELEBRITY SKIN CELEBRITY SKIN	◆ HOLE DGC/Interscope
<b>AIRPOWER</b>					
20	29	39	3	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA
21	23	19	11	JOINING YOU SUPPOSED FORMER INFATUATION JUNKIE	ALANIS MORISSETTE MAVERICK/REPRISE
22	30	36	3	PRaise YOU YOU'VE COME A LONG WAY, BABY	FATBOY SLIM SKINT/ASTRALWERKS
23	24	20	16	PURE MORNING WITHOUT YOU I'M NOTHING	◆ PLACEBO HUT/VIRGIN
24	31	—	2	HEAD THE THRILL KISSER	TIN STAR V2
25	20	16	18	SWEETEST THING THE BEST OF 1980-1990	◆ U2 ISLAND/MERCURY
26	18	12	22	CIRCLES EL OSO	◆ SOUL COUGHING SLASH/WARNER BROS.
27	32	—	2	SECRET SMILE FEELING STRANGELY FINE	SEMISONIC MCA
28	27	28	26	GOT THE LIFE FOLLOW THE LEADER	◆ KORN IMMORTAL/EPIC
29	25	17	13	AT THE STARS HOW DOES YOUR GARDEN GROW?	BETTER THAN EZRA ELEKTRA/VEEG
30	26	23	14	BODY MOVIN' HELLO NASTY	◆ BEASTIE BOYS GRAND ROYAL/CAPITOL
31	28	27	12	PROPHECY VILLA ELAINE	REMY ZERO DGC/Interscope
32	35	31	6	TOUCHED VISUAL AUDIO SENSORY THEATER	◆ VAST ELEKTRA/VEEG
33	37	—	2	LOTUS UP	◆ R.E.M. WARNER BROS.
34	39	38	4	FAITH THREE DOLLAR BILL Y'ALL	◆ LIMP BIZKIT FLIP/Interscope
35	NEW ▶	1	1	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA
36	33	29	20	BITTERSWEET SUNBURN	◆ FUEL 550 MUSIC/ERG
37	38	40	3	I DON'T LIKE THE DRUGS (BUT THE DRUGS LIKE ME) MECHANICAL ANIMALS	◆ MARILYN MANSON NOTHING/Interscope
38	36	33	19	DRAGULA HELLBILLY DELUXE	◆ ROB ZOMBIE Geffen/Interscope
39	40	—	2	PRISONER OF SOCIETY THE LIVING END	◆ THE LIVING END REPRISE
40	34	26	15	IT'S ALL BEEN DONE STUNT	◆ BARENAKED LADIES REPRISE



HITS!  
IN  
TOKIO

Week of January 24, 1999

- ① Ex-Factor / Lauryn Hill
- ② Pretty Fly (For A White Guy) / The Offspring
- ③ When You Believe / Mariah Carey And Whitney Houston
- ④ You Get What You Give / New Radicals
- ⑤ Sweetest Thing / U2
- ⑥ Believe / Cher
- ⑦ I Don't Want To Miss A Thing / Aerosmith
- ⑧ Every Morning / Sugar Ray
- ⑨ Bokuwakoninuru / Masayoshi Yamazaki
- ⑩ Heaven / Glen Scott
- ⑪ Kicking My Heart Around / The Black Crowes
- ⑫ Body Movin' / Beastie Boys
- ⑬ Feel This Way / Zebrahead
- ⑭ Automatic / Hikaru Utada
- ⑮ Hands / Jewel
- ⑯ To Zion / Lauryn Hill Featuring Carlos Santana
- ⑰ Thank U / Alanis Morissette
- ⑱ Take Me There / Blackstreet And Mya Featuring Mase And Blinky Blink
- ⑲ The Future Of The Future / Deep Dish With Everything But The Girl
- ⑳ Sonosupidode / The Brilliant Green
- ㉑ Tropicalia / Beck
- ㉒ Mr. Pinstripe Suit / Big Bad Voodoo Daddy
- ㉓ 5, 6, 7, 8 / Steps
- ㉔ As / George Michael With Mary J. Blige
- ㉕ Don't Be Afraid / One Little Creature
- ㉖ Nobody's Supposed To Be Here / Deborah Cox
- ㉗ Across The Universe / Fiona Apple
- ㉘ Praise You / Fatboy Slim
- ㉙ Slide / Goo Goo Dolls
- ㉚ Marie / Solveig
- ㉛ Key Of Love / Misia
- ㉜ Water, Flower / Silva
- ㉝ Breaking Of My Heart / Andrea Martin Featuring Ivan Matias
- ㉞ It's All Been Done / Barenaked Ladies
- ㉟ Anyone At All / Carole King
- ㊱ Jukebox / Ani DiFranco
- ㊲ Human Beings / Seai
- ㊳ Hifai - Rofai / Spitz
- ㊴ Malibu / Hole
- ㊵ Only For You / Sakura
- ㊶ Star Chasers / 4 Hero
- ㊷ Kazoetariniyorunoashio / UA
- ㊸ Warning / Freestylers
- ㊹ Nobody Loved You / Manic Street Preachers
- ㊺ Gangster Tripping / Fatboy Slim
- ㊻ Smoke / Natalie Imbruglia
- ㊼ Surou / Grapevine
- ㊽ Fever / Triceratops
- ㊾ Hikarinosasuhoue / Mr. Children
- ㊿ Love Like This / Faith Evans

Selections can be heard on "Sapporo Beer Tokyo Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at: <http://www.j-wave.co.jp>

FALL '98 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.

Table listing radio stations in Dallas, Houston, Miami, Atlanta, and Seattle with columns for Call, Format, and quarterly share percentages (Fa '97, W '98, Sp '98, Su '98, Fa '98).

Table listing radio stations in Phoenix, Portland, Kansas City, Milwaukee, Tampa, and Indianapolis with columns for Call, Format, and quarterly share percentages.

Table listing radio stations in Columbus, Ohio, San Antonio, Texas, Salt Lake City, Norfolk, VA., Charlotte, N.C., and Indianapolis with columns for Call, Format, and quarterly share percentages.

Table listing radio stations in Orlando, Fla., Las Vegas, New Orleans, Buffalo, N.Y., Nashville, and Hartford, Conn. with columns for Call, Format, and quarterly share percentages.

(Continued on next page)

ARBITRONS

(Continued from preceding page)

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like WDRB, WCCF-FM, WDRR-FM, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like WHRK, WDLA, WGXK, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like WCKX, WXRK, WABC, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like WDCG, WQOK, WFXC/WFXK, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like KASE, KKMJ, KQBT, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like WHAM, WBBE, WRBM-FM, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like WEZO-AM, WQRV, WHTK, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like WIRK, WLDI, WEDR, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like WAPE, WFFY-FM, WKQL, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like WAMZ, WNAS, WVEZ, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like KJYO, KATT, KMGL, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like WHKO, WMMX, WGTZ, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like WVAE, WKSX, WRNB, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like WBBK, WBBJ, WZZK-FM, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like WTVR-FM, WDCX, WKHX, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like WFLY, WGNM-FM, WGY, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like KSSK-FM, KJFI-FM, KCCN-FM, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like KIIM, KRQQ, KMXZ, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like KRMG, KMOD, KHTT, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like KQLL-FM, KRAV, KVOO-FM, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like KMJ, KSKS, KNAX, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like WCTO, WAEB-FM, WLEV, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like WQMX, WKDD, WMMJ, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like KEZO-FM, KXKT, KFAB, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like WBBS, WSYR, WYRQ, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like WNSS, WAVV, WKBB, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like WJBR-FM, WSTW, WDAF-FM, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like WNNK-FM, WHP, WRBT, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like KDON, KGO, KOTM-FM, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like KWKO, WKVS, WYV, etc.

Table with columns: Call, Format, '97, '98, '99, '00, '01. Includes stations like WKKO, WKVS, WYV, etc.

# Swedish Ingénue Meja Understands Top 40 Success Is All 'Bout The Song

**C**ASHING IN: On her World Wide Web site, fans from around the world—Israel, Japan, France, Singapore, Italy—swoon over those blue eyes. They call her a princess. They say her music is the best they've ever heard.

That's merely a hint of the affection much of the world is feeling for budding pop singer/songwriter Meja. The 20-something Swede (whose name is pronounced "may-ah") is up for two Gramisgalan Awards—the Swedish equivalent of the Grammys—Feb. 15, for best pop/rock female and for the prestigious song of the year.

She also performed the opening night of the 33rd MIDEM trade fair Jan. 23 in Cannes, after recently topping Music & Media's Border Breakers chart for six weeks and reaching No. 1 on radio airplay charts in Norway, Denmark, and Sweden. Her worldwide sales to date total nearly 1 million, according to Columbia.

The catalyst for such industry notice is her single "All 'Bout The Money"—just released for stateside approval on new Columbia imprint C2—an uptempo, pure pop track with a chorus that's as hooky as a box of paper clips.

Just a week or so out of the box, the song has already perked the ears of programmers at nearly 25 top 40 stations, including powerhouse KIIS-FM Los Angeles, as well as a number of secondary-market supporters, like WAOA Melbourne, Fla.

"Move over, Natalie Imbruglia. This is a pure pop record, and it sounds great on the radio. Meja's voice is fantastic, and the melody will have you singing along," says WAOA operations manager Mike Lowe. "I'm convinced that the national response on this will be great."

"I think it's one of the most obvious pop records we've heard in quite a few months," adds Kip Taylor, PD of top 40 WDCG (G105) Raleigh, N.C. "Some things are just so slickly produced that they hit you in the face. The common person can chew this up and digest it, and that's the goal when you're trying to stand out."

"Money" features an emotive, edgy vocal and includes a specific kind of hook that always seems to stand out on the radio: nonsense. "It's all 'bout the money/It's all 'bout the dum dum da da da dum," it goes. But behind the jibberish is a solid message about society's dependence on money to achieve its goals.

"I just felt sick and tired that all in this world is connected to money," says Meja, who wrote the lyric to producer Douglas Carr's melody while the two were sitting in his kitchen drinking coffee. "It makes me sad that a lot of miserable people and innocent people can't get food or education that they need, that old people are forced to stay in homes that are really awful.

"I like to talk about social issues and things that touch people in some way," she adds. "So many people sing about love, and I figured I should write about something else, like how we treat people around us and what the world looks like."



by Chuck Taylor

It's a solid step from Meja's beginnings as the lead singer of dance outfit Legacy Of Sound in the early '90s. The group scored a major hit in 1993 with "Happy," which reached the top 10 on Hot Dance Music/Maxi-Singles Sales and cracked the top 20 of Hot Dance Music/Club Play and the top 70 of the Hot 100. It also scored significant airplay in Canada.

That song came about when Meja hooked up with a producer while doing demos and writing with various people in Sweden, "just one of those coincidences in life," she says. "The music that I did with Legacy Of Sound was what I was comfortable with at the time. It was my world, going out to clubs and the quick life.



MEJA

"I think the last thing anybody expected me to do was leave Legacy Of Sound, but you know, despite the success, I really needed to do something new," she says. "As the years go on, you start to wonder what you want to do with life, and you look for change."

For Meja, that meant leaving the group after two successful albums in search of a more pop-oriented career. And starting from scratch. She hooked up with Stockholm-based Lasse Karlsson and hired him as her manager, and he linked her with Ace Of Base and Dr. Alban producer Carr. The two immediately began a prolific collaboration, with Meja

writing lyrics and Carr most often coming up with melodies.

"Sometimes I'll have a melody and I'll find words for them; sometimes there are words first. It just depends on what I'm feeling and what we're trying to accomplish," she says.

With an album's worth of songs in the bag, Meja's melodies—and her connections—got her quickly signed and launched around much of the world. She found quick success in Sweden, across many regions of Europe, and in Japan, where she had her first official concert tour in January 1997, the Flower Girl Jam tour. A "Meja Live In Japan" album followed.

Later that year, Columbia launched Meja in the U.S. with the single "How Crazy Are You?," a comparably infectious track to "Money," but when it didn't click at radio, the label decided to hold back and rethink its strategy. Now, with the upcoming U.S. release of her album "Seven Sisters," C2 is counting on the puzzle pieces falling perfectly into place.

"Meja has made a great record, exactly the kind of song that you like to hear on a top 40 station, something upbeat and happy, which lends itself to the texture of most pop stations right now," says Dennis Reese, senior VP of promotion at C2.

"Programmers can now put on the air a pop record without indie credibility or an underground vibe and be happy to have it. In the dark ages of top 40, 'pop' was a bad word. This goes right down the center," he says.

The label will support the release with promotion beginning at the end of March, which Reese says should be a joy. "We'll take her around to do things, meeting everybody. She knows what America is all about, and she's a really nice person," he says. "She has a real good vibe."

Meja, meanwhile, is willing to just take what comes along. "My goal now is to work on 'Seven Sisters' and see what success might come with that. After that, I'll move on and hope to collaborate more. I always like to do unexpected things, to find new challenges."

For one, she's working on a children's book "about having goals and dreams in life and going for it and trying to grab them." The idea for the story was inspired by a song on her album called "Don't Push The River."

And how about a few years down the line? Meja pauses, laughs to herself, and begins cautiously. "I'll be in Sweden in my country house in the south part of the country," she says. "I'll be there with my friends and my family—hopefully, there will be children and a husband if I have that together by then.

"I'll be writing books and painting—and the music is there. Maybe I'll be doing something a little bit like Ray Charles. Or Elvis Presley."

## Top 40 Tracks™

T. WK	L. WK	2 WKS	WKS ON CH.	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
				◀ No. 1 ▶	
1	2	5	12	ANGEL WARNER SUNSET/REPRISE	SARAH MCLACHLAN
2	1	1	12	SAVE TONIGHT WORK/ERG	EAGLE-EYE CHERRY
3	4	3	12	HAVE YOU EVER? ATLANTIC	BRANDY
4	3	2	12	LULLABY SMG/COLUMBIA	SHAWN MULLINS
5	7	8	12	SLIDE WARNER BROS.	GOO GOO DOLLS
6	5	4	12	HANDS ATLANTIC	JEWEL
7	6	7	12	MIAMI COLUMBIA	WILL SMITH
8	8	6	12	JUMPER ELEKTRA/EEG	THIRD EYE BLIND
9	11	17	6	BELIEVE WARNER BROS.	CHER
10	9	15	12	...BABY ONE MORE TIME JIVE	BRITNEY SPEARS
11	10	9	12	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA	'N SYNC
12	18	30	4	EVERY MORNING LAVA/ATLANTIC	SUGAR RAY
13	16	26	7	ALL I HAVE TO GIVE JIVE	BACKSTREET BOYS
14	12	10	12	IRIS WARNER SUNSET/REPRISE	GOO GOO DOLLS
15	17	20	9	BACK 2 GOOD LAVA/ATLANTIC	MATCHBOX 20
16	14	11	12	LATELY PENDULUM/RED ANT	DIVINE
17	13	13	10	TAKE ME THERE INTERSCOPE	BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK
18	23	27	6	ANGEL OF MINE ARISTA	MONICA
19	19	16	12	I'LL BE LAVA/ATLANTIC	EDWIN MCCAIN
20	15	14	12	MY FAVORITE MISTAKE A&M/INTERSCOPE	SHERYL CROW
21	21	21	7	IT'S ALL BEEN DONE REPRISE	BARENAKED LADIES
22	24	23	12	INSIDE OUT RCA	EVE 6
23	25	22	11	YOU GET WHAT YOU GIVE MCA	NEW RADICALS
24	22	18	12	TOUCH IT LIFETIME/UNIVERSAL	MONIFAH
25	20	12	12	DOO WOP (THAT THING) RUFFHOUSE/COLUMBIA	LAURYN HILL
26	31	37	3	UNSENT MAVERICK/WARNER BROS.	ALANIS MORISSETTE
27	26	19	12	FROM THIS MOMENT ON MERCURY	SHANIA TWAIN
28	27	24	12	ONE WEEK REPRISE	BARENAKED LADIES
29	30	28	12	TOO CLOSE ARISTA	NEXT
30	28	29	12	REAL WORLD LAVA/ATLANTIC	MATCHBOX 20
31	33	32	11	LUV ME, LUV ME FLYTE TYME/MCA	SHAGGY FEATURING JANET
32	NEW ▶	1	1	NOBODY'S SUPPOSED TO BE HERE ARISTA	DEBORAH COX
33	29	25	12	I'M YOUR ANGEL JIVE	R. KELLY & CELINE DION
34	34	36	9	CAN I GET A... DEF JAM/MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA
35	32	31	12	ARE YOU THAT SOMEBODY? BLACKGROUND/ATLANTIC	AALIYAH
36	36	40	3	CHANGES AMARU/DEATH ROW/INTERSCOPE	2PAC
37	37	—	7	PRETTY FLY (FOR A WHITE GUY) COLUMBIA	THE OFFSPRING
38	35	33	10	HOW DEEP IS YOUR LOVE ISLAND/DEF JAM/MERCURY	DRU HILL FEAT. REDMAN
39	NEW ▶	1	1	FATHER OF MINE CAPITOL	EVERCLEAR
40	NEW ▶	1	1	FLY AWAY VIRGIN	LENNY KRAVITZ

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 218 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. Tracks showing an increase in Audience over the previous week. Records below the top 20 are removed from the chart after 20 weeks. © 1999, Billboard/BPI Communications.

### CLEAR CHANNEL

(Continued from page 103)

on the national multiplex by the Radio Authority, along with GWR-owned classical outlet Classic FM.

Ginger and Talk both deny that they've had a change of heart about the viability of digital radio. Ginger CEO David Campbell says, "The Clear Channel/Talk Radio alliance is a strong one, bringing new investors. We have always been enthusiastic about digital radio's potential."

Talk development director Jason Bryant says because his station was only a 10% shareholder in Digital

One, its influence wouldn't be as strong as the company would have liked it to be.

"If we had 33%, it might have been a different matter," he says, "but 10% is a small voice. So we [made] a very simplistic decision, based on where we could best allocate those resources and work with strong strategic partners at a regional level."

TalkCo chairman and CEO Kelvin MacKenzie refers to Clear Channel as a "significant new investor to British radio."

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
 1899 9th Street NE,  
 Washington, D.C. 20018

- 1 Redman, I'll Bee Dat
- 2 Faith Evans, All Night Long
- 3 Method Man, Break Ups 2 Make Ups
- 4 Monica, Angel Of Mine
- 5 Dru Hill, These Are The Times
- 6 Whitney Houston, Heartbreak Hotel
- 7 Lauryn Hill, Ex-Factor
- 8 Total, Trippin'
- 9 Busta Rhymes, Gimme Some More
- 10 Foxy Brown, Hot Spot
- 11 2Pac, Changes
- 12 Brian McKnight, Hold Me
- 13 Blackstreet & Mya, Take Me There
- 14 Roots Feat. Erykah Badu, You Got Me
- 15 R. Kelly, When A Woman's Fed Up
- 16 Mariah Carey, I Still Believe
- 17 Tyrese, Sweet Lady
- 18 Ghetto Mafia, On Da Grind
- 19 Jay-Z, Hard Knock Life
- 20 Juvenile, Ha
- 21 Jemini Dupri Feat. Keith Sweat & R.O.C., Going Home
- 22 Cherokee, Oh Wee Wee
- 23 Shanice, When I Close My Eyes
- 24 Jesse Powell, You
- 25 DJ Quik, Hand In Hand
- 26 Shae Jones, Talk Show Shhh!
- 27 Cool Breeze, Watch For The Hook
- 28 Keith Sweat, I'm Not Ready
- 29 Tevin Campbell, Another Way
- 30 112, Anywhere

NEW ONS

Timbaland & Jay-Z, Lobster & Scrimp  
 Usher, Bedtime (Live)  
 Dave Hollister, My Favorite Girl  
 Kelly Price, Secret Love  
 Uncle Sam, When I See You Smile



Country Music Television  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Diamond Rio, Unbelievable
- 2 Randy Travis, Spirit Of A Boy, Wisdom Of A Man
- 3 The Kinleys, Somebody's Out There Watching
- 4 Dixie Chicks, You Were Mine
- 5 Garth Brooks, It's Your Song
- 6 Kenny Chesney, How Forever Feels

- 7 Shania Twain, That Don't Impress Me Much
- 8 Jo Dee Messina, Stand Beside Me
- 9 Faith Hill, Let Me Let Go
- 10 The Wilkinson, Fly (The Angel Song)
- 11 Lari White, Take Me
- 12 John Michael Montgomery, Hold On To Me
- 13 Deryl Dodd, A Bitter End
- 14 Sara Evans, No Place That Far
- 15 Warren Brothers, Better Man
- 16 Wade Hayes, Tore Up From The Floor Up \*
- 17 Terri Clark, Everytime I Cry \*
- 18 Ty Herndon, Hands Of A Working Man \*
- 19 Chad Brock, Ordinary Life \*
- 20 Lila McCann, With You \*
- 21 South Sixty Five, A Random Act Of Senseless...
- 22 Sammy Kershaw, One Day Left To Live \*
- 23 Collin Raye, Anyone Else \*
- 24 Andy Griggs, You Won't Ever Be Lonely \*
- 25 Patty Loveless, Can't Get Enough \*
- 26 Martina McBride W/ Jim Brickman, Valentine \*
- 27 Wynonna, Woman To Woman
- 28 Danni Leigh, 29 Nights
- 29 Garth Brooks, Tearin' It Up
- 30 Shane McAnally, Say Anything
- 31 Monte Warden, Someday...
- 32 Travis Tritt, No More Looking Over My Shoulder \*
- 33 Shania Twain, From This Moment On
- 34 Olivia Newton-John, Precious Love
- 35 Deana Carter, Absence Of The Heart
- 36 Aaron Tippin, For You I Will
- 37 Dwight Yoakam, These Arms
- 38 Blackhawk, There You Have It
- 39 Jon Randall, She Don't Believe In Fairy Tales
- 40 Toby Keith, Getcha Some
- 41 Mark Nesler, Slow Down
- 42 Linda Davis, I'm Worn
- 43 Shannon Brown, I Won't Lie
- 44 Charlie Robison, Barlight
- 45 Gary Allan, I'll Take Today
- 46 Jessica Andrews, I Will Be There For You
- 47 Claudia Church, What's The Matter With Y
- 48 The Tractors, Shortenin' Bread
- 49 Joe Diffie, Poor Me
- 50 Dolly Parton, The Salt In My Tears

NEW ONS

Bonnie Raitt, Lover's Will  
 Brad Paisley, Who Needs Pictures  
 Cledus T. Judd, Did I Shave My Back For This?  
 James Prosser, Life Goes On

NEW ONS

Korn, Freak On A Leash  
 Faith Evans Feat. Puff Daddy, All Night Long  
 Ginuwine, What's So Different  
 Citizen King, Better Days (And The Bottom Drops Out)



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 2Pac, Changes
- 2 The Offspring, Pretty Fly (For A White Guy)
- 3 Eminem, My Name Is
- 4 Monica, Angel Of Mine
- 5 Britney Spears, ...Baby One More Time
- 6 Brandy, Have You Ever?
- 7 'N Sync, (God Must Have Spent) A Little More...
- 8 Lauryn Hill, Ex-Factor
- 9 Jay-Z Feat. Amil & Ja, Can I Get A...
- 10 Will Smith, Miami
- 11 DMX, Ruff Ryders' Anthem
- 12 Goo Goo Dolls, Slide
- 13 Whitney Houston, Heartbreak Hotel
- 14 Mariah Carey, I Still Believe
- 15 Barenaked Ladies, It's All Been Done
- 16 Busta Rhymes, Gimme Some More
- 17 New Radicals, You Get What You Give
- 18 Limp Bizkit, Faith
- 19 Jewel, Hands
- 20 Lenny Kravitz, Fly Away
- 21 Silk The Shockers, It Ain't My Fault 2
- 22 Everlast, What It's Like
- 23 Sugar Ray, Every Morning
- 24 Tyrese, Sweet Lady
- 25 Orgy, Blue Monday
- 26 Green Day, Nice Guys Finish Last
- 27 Beastie Boys, Body Movin'
- 28 Jay-Z, Hard Knock Life (Ghetto Anthem)
- 29 Redman, I'll Bee Dat
- 30 Fat Boy Slim, Praise You
- 31 Backstreet Boys, All I Have To Give
- 32 Hole, Malibu
- 33 Collective Soul, Run
- 34 Dru Hill, These Are The Times
- 35 Aaliyah, Are You That Somebody?
- 36 Deborah Cox, Nobody's Supposed To Be Here
- 37 Spice Girls, Goodbye
- 38 Method Man, Break Ups 2 Make Ups
- 39 Foxy Brown, Hot Spot
- 40 Juvenile, Ha
- 41 Shawn Mullins, Lullaby
- 42 Outkast, Rosa Parks
- 43 Lauryn Hill, Doo Wop (That Thing)
- 44 Blackstreet & Mya, Take Me There
- 45 Total, Trippin'
- 46 Janet, Together Again
- 47 Matchbox 20, Back 2 Good
- 48 Everclear, One Hit Wonder
- 49 Garbage, Special
- 50 Rob Zombie, Living Dead Girl

NEW ONS

\*\* Indicates MTV Exclusive



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Eagle-Eye Cherry, Save Tonight
- 2 Jewel, Hands
- 3 Shawn Mullins, Lullaby
- 4 Sarah McLachlan, Angel
- 5 Goo Goo Dolls, Slide
- 6 Sugar Ray, Every Morning
- 7 Sheryl Crow, Anything But Down
- 8 Sheryl Crow, My Favorite Mistake
- 9 Barenaked Ladies, It's All Been Done
- 10 Matchbox 20, Back 2 Good
- 11 Lenny Kravitz, Fly Away
- 12 Third Eye Blind, Jumper
- 13 Shania Twain, From This Moment On
- 14 Alanis Morissette, Thank U
- 15 Whitney Houston, Heartbreak Hotel
- 16 Mariah Carey, I Still Believe
- 17 Goo Goo Dolls, Iris
- 18 R. Kelly & Céline Dion, I'm Your Angel
- 19 New Radicals, You Get What You Give
- 20 U2, Sweetest Thing
- 21 Hootie & The Blowfish, Only Lonely
- 22 Dave Matthews Band, Crush
- 23 Hole, Malibu
- 24 Cher, Believe
- 25 Rolling Stones, Gimme Shelter
- 26 Smash Mouth, Walkin' On The Sun
- 27 Sexpence Nova The Richer, Kiss Me
- 28 Natalie Imbruglia, Torn
- 29 Aerosmith, I Don't Want To Miss A Thing
- 30 Lauryn Hill, Ex-Factor
- 31 R.E.M., Lotus
- 32 Collective Soul, Run
- 33 Brian Setzer Orchestra, Jump Jive An' Walk
- 34 Third Eye Blind, Semi-Charmed Life
- 35 Fall Out Boy, The Way
- 36 Whitney Houston & Mariah Carey, When You Believe
- 37 Shania Twain, You're Still The One
- 38 Green Day, Time Of Your Life
- 39 Madonna, Nothing Really Matters
- 40 Juvenile, Ha
- 41 Alanis Morissette, Ironic
- 42 Matchbox 20, Real World
- 43 Matchbox 20, 3 AM
- 44 Sugar Ray, Fly
- 45 Sarah McLachlan, Adia
- 46 Shania Twain, That Don't Impress Me Much
- 47 Jewel, You Were Meant For Me
- 48 Alanis Morissette, You Oughta Know
- 49 Everclear, Father Of Mine

Elton John & LeAnn Rimes, Written In The Stars  
 Gerald LeVert, Taking Everything

NEW ONS

## CTN Opens Slots For Freshmen Artists; More Universal Fallout

**CTN NEWS:** College Television Network (CTN) has always made a practice of giving air time to new and developing artists. But now the 24-hour channel is going a step further by putting those artists in the spotlight with a new program called "The Freshman 4."

The new show will consist of four new artists selected per month who will automatically have their videos put in heavy rotation on CTN. The acts will come from four genres: alternative, modern rock, R&B/hip-hop, and pop. Biographical information about the artists will be scrolled onscreen at the same time as their video. Viewers of CTN will then "grade" the artists on a scale of A (best) to F (worst).

"The videos have an extended life if the artist gets an A," says CTN programming director Nick Schittone, who conceived the idea and who will decide which artists will be selected. "Artists who get an A at the end of the month will go into regular CTN rotation." Final grades won't be televised.

Schittone notes that if labels want CTN to consider an artist for "The Freshman 4," they must submit the artist's most recent videoclip (or electronic press kit or performance footage if a clip isn't available), along with a completed "Freshman 4" form with 12 interesting facts about the artist.

He adds, "I'll usually decide within a week after getting a submission whether or not the artist will be picked to be on 'The Freshman 4.' Alternative artists are those who don't fall into the guitar-heavy modern rock genre."

RCA Records associate director of video promotion and production (U.S.) Jeannine Panaccione says, "I think this show will go over very well for artists. It can only help."

According to New York-based CTN, the network is shown on more than 60 U.S. college campuses on closed-circuit and satellite TV, reaching more than 1 million viewers nationwide. Music videos account for two-thirds of CTN's programming; the rest is commercials, news, and sports (provided by CNN), and feature stories.

Schittone says the program is expected to debut on CTN by March.

**POLYGRAM/UNIVERSAL UPDATE:** The restructuring at the U.S. music divisions of Universal/PolyGram (Billboard, Jan. 30) has hit music video departments hard: Most of the music video employees from the Universal/PolyGram labels have been let go.

A&M and Geffen have been folded into a company is called IGA or

the Interscope Records Group (depending on whom you ask), with Interscope as the flagship label.

Heading the new Interscope group's music video division will be Peter Baron, formerly head of video promotion and production at Geffen (The Eye, Billboard, Jan. 30). Baron tells us that for now, he will continue to be based out of Geffen's L.A. office. Interscope video promoters David Saslow and Noah Jolles have remained in their posts in New York, while Interscope's Jeff Anderson has moved from video promotion to A&R.

Interscope's video production duties, previously handled by the label's A&R staff, will now be headed by Baron. The company's Kathy Angstadt will work with Baron in video production. Geffen's video production staff has exited.

Meanwhile, at A&M, all of the video promotion and video production staffers were laid off except for VP of video promotion Emily Wittman, who is now heading video promotion in New York for the new label group Mercury Island, which comprises Mercury and Island. Mercury Island's video production/creative services duties will be handled by New York-based Sonia Ives (previously VP of creative services at Island), Jeff Newman

(previously senior director of video production at Mercury), and Dawn Pierson (previously director of creative services at Island).

Island Black Music director of national video promotion Montez Miller is still with the company in Michigan but has moved to the local Universal Music and Video Distribution office. Her new address is 1301 W. Long Lake Road, Troy, Mich. 48098. Her new phone number is 248-267-1500. Among those who have exited Island are senior director of video promotion Tina Dunn and manager of creative services Missy Mosher. At Mercury, the entire video promotion department was cut.

Motown's video department has been shuttered. Sources say that Universal's video department will be handling video duties for some Motown acts; which acts those will be has yet to be decided.

Independent video promoters are still waiting to see how the restructuring will affect them. Says Jeff Amato, president of indie promotion company Vis-Ability, "I think what will really suffer in the long run is artist development."

**NOTE:** Local Show Spotlight will return next week.



by Carla Hay

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 13, 1999.



Continuous programming  
 1221 Collins Ave  
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Eminem, My Name Is

BOX TOPS

- Whitney Houston, Heartbreak Hotel  
 Monica, Angel Of Mine  
 The Roots Feat. Erykah Badu, You Got Me Juvenile, Ha  
 Five, It's The Things You Do  
 R. Kelly, When A Woman's Fed Up  
 DJ Quik, Hand N Hand  
 Jesse Powell, You  
 The Offspring, Pretty Fly (For A White Guy)  
 Total, Trippin'  
 Britney Spears, ...Baby One More Time  
 2Pac, Changes  
 3rd Storee, If I Lose My Woman  
 Deborah Cox, Nobody's Supposed To Be Here  
 Tyrese, Sweet Lady  
 Faith Evans, All Night Long  
 Master P, Kenny's Dead  
 Beastie Boys, Body Movin'  
 Outkast, Da Art Of Storytelling  
 Mariah Carey, I Still Believe

NEW

- 98 Degrees, The Hardest Things  
 1000 Clowns, Not The Greatest Rapper  
 Bjork, Alarm Call  
 Blackstar, Respiration  
 Blackmoon, Two Turntables And A Mic  
 Blondie, No Exit  
 Cherokee, Oh Wee Wee  
 Dave Hollister, My Favorite Girl  
 Divine, One More Try  
 Fat Joe, Bet Ya Man Can't  
 Ginuwine, What's So Different  
 Kelly Price, Secret Love (Remix)  
 Les Nubians, Les Portes Du Souvenir  
 Mariah Carey, I Still Believe (Remix)  
 Rush, Closer To The Heart  
 Tommy Henriksen, I See The Sun  
 Vast, Touched



Continuous programming  
 1515 Broadway  
 New York, NY 10036

NEW

- Fun Lovin' Criminals, Korean Bodega  
 3 Colours Red, A Beautiful Day  
 Cherokee, Oh Wee Wee  
 Khaelel, No Mercy  
 The Living End, Prisoner Of Society  
 Clarence Carter, Looking For A Fox  
 Kid Capri, Soundtrack To The Streets-Unifx  
 Morcheeba, Shoulder Holster  
 R.L. Burnside, Let My Baby Ride



Continuous programming  
 299 Queen St West  
 Toronto, Ontario M5V2Z5

- Sky, Love Song  
 Black Katt, If I Were A Planet  
 Robbie Williams, Millennium  
 2 Rude, Innovations  
 Prozzak, Sucks To Be You  
 Third Eye Blind, Jumper  
 Lauryn Hill, Ex-Factor  
 Britney Spears, ...Baby One More Time  
 The Offspring, Pretty Fly (For A White Guy)  
 Cher, Believe  
 Maestro, Stick To Your Vision  
 New Radicals, You Get What You Give  
 Spice Girls, Goodbye  
 Sky, Some Kinda Wonderful  
 Bryan Adams Feat. Melanie C, When You're Gone  
 Shawn Mullins, Lullaby  
 Barenaked Ladies, It's All Been Done  
 Jewel, Hands  
 Eagle Eye Cherry, Save Tonight  
 'N Sync, (God Must Hav Spent) A Little More...



Continuous programming  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

- Beastie Boys, Body Movin' (Heavy)  
 Eagle-Eye Cherry, Falling In Love Again (Heavy)  
 El Gran Silencio, No Sabemos Amar (Heavy)  
 Enrique Bunbury, Planeta Sur (Heavy)  
 Fatboy Slim, Gangster Trippin' (Heavy)  
 Guiltina, Otra Vez (Heavy)  
 John Lennon, I'm Losing You (Heavy)  
 Lenny Kravitz, Fly Away (Heavy)  
 Marilyn Manson, I Don't Like Drugs (Heavy)  
 Bryan Adams Feat. Melanie C, When You're Gone (Medium)  
 Da Hood, Meet Her At The Love Parade (Medium)  
 Deep Dish, The Future Of The Future (Medium)  
 George Michael, Outside (BBC Performance) (Medium)  
 Green Day, Nice Guys Finish Last (Medium)  
 Hole, Malibu (Medium)  
 La Lupita, Antena (Medium)  
 Lauryn Hill, Ex-Factor (Medium)  
 Los De Abajo, El Pepez (Medium)  
 Moby, Honey (Medium)  
 Placebo, Pure Morning (Medium)



2 hours weekly  
 3900 Main St  
 Philadelphia, PA 19127

- 2Pac, Changes  
 Jesse Powell, You  
 Outkast, Skew It On The Bar-B  
 Mariah Carey, I Still Believe  
 Redman, I'll Be That  
 Foxy Brown, Hot Spot  
 Busta Rhymes, Gimme Some More  
 Monica, Angel Of Mine  
 Faith Evans, All Night Long  
 Kurrup, Gimmewutchaget  
 Keith Sweat F/Sting, I'm Not Ready  
 Total, Trippin'  
 Method Man, Judgement Day  
 Master P, Kenny's Dead  
 Will Smith, Miami



Five hours weekly  
 223-225 Washington St  
 Newark, NJ 07102

- Sting, The Mighty  
 John Lennon, I'm Losing You  
 Seal, Human Beings  
 Green Day, Nice Guys Finish Last  
 Sugar Ray, Every Morning  
 Saucy Money, Middle Finger U  
 Mariah Carey, I Still Believe  
 Rolling Stones, Gimme Shelter  
 Foxy Brown, Hot Spot  
 Boyz II Men, I Will Get There  
 Marilyn Manson, I Don't Like Drugs  
 Eve 6, Leech  
 R. Kelly, When A Woman's Fed Up  
 Garbage, Special  
 Oasis, Acquiesce  
 Everclear, One Hit Wonder  
 Five, It's The Things You Do  
 Harvey Danger, Private Helicopter  
 Keith Sweat F/Sting, I'm Not Ready  
 Spice Girls, Goodbye



15 hours weekly  
 10227 E 14th St  
 Oakland, CA 94603

- 2Pac, Changes  
 Brandy, Have You Ever?  
 Faith Evans, Love Like This  
 Monica, Angel Of Mine  
 Lauryn Hill, Ex-Factor  
 Dru Hill, These Are The Times  
 R. Kelly, When A Woman's Fed Up  
 Backstreet Boys, All I Have To Give  
 The Roots Feat. Erykah Badu, You Got Me  
 Bizzy Bone, Nobody Can Stop Me Now

## NEW VENTURES ANTICIPATE RISE OF ONLINE VIDEO

(Continued from page 12)

within the first quarter.

An early incarnation of the site includes rock, hip-hop, and electronic videos, as well as user polls, quizzes, and a retail link to Amazon.com.

Other functions include a tool bar that will let users preview—to a limited degree—what videos are coming up on other channels within the site and that will connect them to those channels. Users will also be able to request clips and access chat rooms and artist information.

The site will also host audio channels provided by Music Choice.

Garland, the company's president, emphasizes that the channel's future shape will be dictated by user feedback, among other factors. To this end, sputnik7.com launched a password-protected focus group on the site prior to its official launch, which will be in a few weeks.

To encourage participation, sputnik7.com will host promotions including CD and travel giveaways.

"We didn't want to go into a room with a bunch of nerd programmers and build in all this functionality and then have it not be what people want," says Garland. "It has to be a product of the feedback we get from the people that come to us."

Sputnik7.com CEO Morris Wheeler says the company has the potential to "create as many stations as we want. If there are certain groups of people that like particular content, we may create a channel to appeal to that group."

Sputnik will also air clips from unsigned acts, says Garland.

In addition to selling advertising

and merchandise, BlueTape hopes to create marketing and promotional programs tailored to users. The company hasn't ruled out subscription or pay-per-view models but does not intend to use them at launch.

Other potential revenue streams may come from licensing sputnik7.com technology to other online companies that wish to start their own video channels.

For Launch's part, CEO Dave

*'It's not ideal quality, but you can't argue with the people that want access to these videos'*

Goldberg says Musicvideos.com will become an integrated section on the Launch World Wide Web site as part of a bid to build traffic and enhance its online content.

Much of the video content included on Launch's entertainment CD-ROMs, including artist interviews and live performances, will be repurposed for use in the online Musicvideos.com area. Footage not included on those CD-ROMs will also be incorporated into the section.

Additionally, editorial content on the Launch site, where appropriate, will link to video footage. Personalized video playlists and ratings systems will also be put in place.

Unlike Musicvideos.com, sput-

nik7.com will not offer users video-on-demand choices.

Launch will promote the revamped Web site at its new address, www.launch.com. Users going to the Musicvideos.com address will be directed to that portion of the Launch Web site.

Meanwhile, Musicvideos.com will shutter its Newport Beach offices and move into Launch headquarters. It is undetermined whether there will be staff changes at Musicvideos.com.

Though traditional music video channels like MTV have been hesitant to launch full-scale programming on the Web due to quality concerns, Goldberg says that demand for online music videos is evident.

Musicvideos.com, which is a pre-set channel on the Windows Media player, streams 1 million videos a month, according to Goldberg.

"My experience with [online music videos] has been disappointing, but I think there's a tremendous amount of pent-up demand not being met by television today," says Goldberg. "It's not ideal quality, but you can't argue with the people that want access to these videos."

Goldberg says that Launch's partnerships with such broad-band service providers as @home and MediaOne will also help improve the online video-viewing experience.

Goldberg and Musicvideos.com president Greg Morrow, who will remain with the company, are both optimistic that the merger will help convince labels to loosen their grip on content, which they so far have been hesitant to provide to online video programmers.

Goldberg says that as part of Launch's due-diligence actions preceding the acquisition, the company met with record labels that have refused to service Musicvideos.com. These discussions, he believes, will lead toward more open label policies.

Says Morrow, "Between our content and Launch's proprietary content and their strong relationships with the labels, we're going to provide a turnkey promotional tool for artists."

Garland, too, is hopeful that labels will want to work with the new chan-

nel. Already, he says more than 30 labels have offered clips to sputnik7.com. He predicts the channel will be streaming more than 100 videos at its debut.

"The labels' biggest concern is protection, and we've given the best assurances we can that it's not possible to steal their audio or video," says Garland. "We're also discussing the ways we can automatically serve them with research."

As another means to entice content providers, sputnik7.com will initially run commercials from participating labels at no charge.

## Judge Rules Against Firm For Selling Fraudulent Licenses

BY BILL HOLLAND

WASHINGTON, D.C.—A U.S. District Court judge, siding with a complaint by the Recording Industry Assn. of America (RIAA), has handed down a permanent injunction against a Tamarac, Fla., firm and its owner, who was found to have sold fraudulent licenses to European businessmen to manufacture and sell unauthorized catalog recordings of U.S. stars worldwide.

The judgment is seen as a major victory in the international anti-piracy fight. "We're thrilled with the outcome of the case," says RIAA president/CEO Hilary Rosen. "It's a huge victory for those classic artists who still remain enormously popular throughout the world."

The unauthorized recordings in question included nearly 500 tracks by such artists as Frank Sinatra, the Doors, Neil Diamond, ZZ Top, the Who, Barry White, Linda Ronstadt, and Cat Stevens.

Judge Donald Middlebrooks of the Southern District of Florida ruled Jan. 14 that all the recordings licensed by Danny Jordan and his Global Arts Productions are "invalid" and ordered the permanent injunction against any further sale of fake licenses and unauthorized recordings (**Billboard Bulletin**, Jan. 25).

In addition, the court ordered that Jordan must turn over to the RIAA's member company plaintiffs all masters, manufacturing parts, and other documents connected with the deals.

The court can also impose a fine of \$500 a day if Jordan and Global Arts do not respond to the court's orders. Neither complied with multiple court orders throughout the discovery phase of the case to produce documentation. Ultimately, the court struck down all pleadings by the defendants and held them in default. The court will render a damages judgment in the case this month. The case follows a six-month investigation by the RIAA and failed efforts to resolve the matter with Jordan and his company.

The plaintiffs in the case are

A&M Records Inc., BMG Music, Capitol Records Inc., Elektra Entertainment, MCA Records Inc., PolyGram Records Inc., Sony Music Entertainment Inc., and Warner Bros. Records Inc.

According to the complaint, Jordan's firm was the hub of a piracy ring that licensed the unauthorized product, providing false documentation that the rights to the recordings had been obtained in tax shelter deals during the '80s. Such bogus deals are called "mud licensing."

To date, the bogus recordings, numbering in the millions, according to the RIAA, have been found in Austria, Belgium, Canada, Chile, the Czech Republic, Denmark, Finland, Germany, Italy, Japan, the Netherlands, Poland, South Africa, Spain, Switzerland, the U.K., and the U.S.

Steve D'Onofrio, executive VP/director of anti-piracy for the RIAA, says that "by taking advantage of the many different laws and jurisdictions within the EU, Jordan and the licensees were largely able to avoid enforcement actions."

He also says that the RIAA will coordinate efforts with the International Federation of the Phonographic Industry, its national recording industry groups, and the Mechanical Copyright Protection Society to track down more than a dozen companies that purchased the fake licenses in order to stop the further manufacture, export, or sale of these recordings.

U.S. con artists who deal with international businessmen eager to become part of the recording industry, selling them fake paperwork and "master" recordings of dubious origin and quality—often "sound-alike" rerecordings or outtakes—have long been an irritation not only to U.S. record companies but to artists' rights lawyers.

"It's a good start," says Chuck Rubin of Artists' Rights Enforcement Corp. of the case. "But there are plenty more out there. I'm sure this will have an 'impact' effect, and I hope the RIAA continues to be aggressive in tracking down the people who practice this sort of mud licensing."

## FCC PROPOSES LOW-POWER RADIO BE WIDELY AVAILABLE

(Continued from page 12)

effects of radio ownership consolidation resulting from the 1996 Telecommunications Act.

"We must find ways to use the broadcast spectrum more efficiently so that we can bring more voices to the airwaves," said Kennard in a joint statement with Commissioner Gloria Tristani.

Kennard also sees microradio as a way to address the low numbers of minority and women owners. A survey released last fall showed just 3% of U.S. radio stations are owned by members of those groups.

Included in the FCC's proposal is a cap on the number of low-power stations one person or group could own, as well as a ban on such stations being owned by existing broadcasters.

Much still needs to be decided, though, including how signals would be awarded, whether the stations should be noncommercial, and whether current pirate broadcasters should be allowed legitimate signals.

The FCC is also considering whether to license a third microradio class at power levels from 1 to 10 watts.

For current owners, the issue has more to do with clutter than competition. National Assn. of Broadcasters (NAB) president Eddie Fritts opposes microradio, saying it will "cause devastating interference" and muck up the rollout of digital radio. Last month, the NAB formed a Spectrum Integrity Task Force to

monitor the transition from analog to digital, in-band, on-channel radio.

FCC Commissioner Harold Furchtgott-Roth agrees and was the lone dissenting vote against moving the process forward.

Low Power Radio Coalition executive director Michael Bracy agrees that microradio should be scrapped if it's found to interfere with radio's digital conversion.

*'It's about getting exposure, whether it's a college station, microradio, or a 100,000-watt commercial station'*

"We believe, however, that engineering studies will demonstrate that it is a viable mechanism to serve the multitude of voices calling for increased access to radio," he says.

Andre Marcel, president/PD of R&B station WDKX Rochester, N.Y., questions whether such stations will make enough money to stay on the air, pointing out how tough it is for an established stand-alone station such as 900-watt WDKX.

"Microradio could break the backs

of us little guys by fragmenting our market," says Marcel, adding, "I think every station in town is my competition."

The real battle is still for ad dollars, though. While WDKX ranked fourth in the fall '98 Arbitron book, Marcel says he's still unable to sign advertisers like Pepsi and Wendy's.

While broadcasters are wringing their hands over the impact of microradio, the record industry seems optimistic that it could open a new platform for artists.

"It's like a whole new college radio," says Mark Alghini, national director of promotion at Astralwerks Records, which has just two or three breakthrough acts a year.

That attention could lead to new sales for small niche genres. Label executives point to rap and heavy metal as the potential big winners.

"It's about getting exposure, whether it's a current college station, microradio, or a big 100,000-watt commercial station," says Steve Leeds, senior VP of promotion at Universal Records. "I'll take airplay wherever I can get it."

Alghini is more cautious. "It's not going to hurt," he says. "But will it help? That remains to be seen."

Under the FCC rulemaking process, advocates and opponents will spend the next several months commenting on the proposal and one another's filings before the FCC makes its final decision.

## MUSIC MARKETED IN SCHOOLS

(Continued from page 14)

of artists on the giveaway sampler. The posters will promote 3rd Storee, a male R&B/pop vocal act on the Elektra-distributed Yab Yum label.

"Every label has a teen act they're trying to break," says Ellis.

RCA is promoting the R&B girl group Before Dark, whose album is coming out April 27, through the program.

"This is part of the launch of the band," says Joe DiMuro, VP of product development for RCA. "It's the appropriate demographics for us."

RJE has hired Teenage Research Unlimited to evaluate BackStage Pass. It is conducting interviews of students this month in schools to determine whether they are aware of the program and the artists.

BackStage Pass began as a collaboration between Ellis and Snap Systems, the company that sells software that runs school lunch programs. Ellis says that from Snap's point of view, it is a way to get more pupils to buy the school lunches. The schools favor the pro-

gram, he says, because they lose millions of dollars in federal subsidies if the students do not buy the cafeteria meals.

The program, which kicked off this month, is expected to extend throughout February and, in some schools, into March. Using a smart card to purchase their meals, students automatically enter a contest. About 10 CD samplers a day are given away in each school. Labels provide the CDs and pay RJE operating fees.

Ellis says he has plans to move beyond the cafeteria giveaways and initiate a set of programs that bring pop music to schools. He hopes to eventually attract national sponsors that will pay to advertise in the programs.

A retail component is planned for the fall. Coupons will be given to pupils to redeem at music stores. Ellis says he is in talks with a retailer to test the concept.

Also on the drawing board is a plan to sponsor concerts in schools. Ellis says he is talking to four labels and hopes to have a program start-

ing up in April.

The market is potentially huge. Snap has contracts with 15,000 of the nation's public secondary schools.

Marketing consumer goods in schools has been a somewhat contentious issue. Channel One, an advertiser-supported TV news program broadcast to schools, met with considerable criticism when it first appeared in the classrooms.

"We've limited the commercial aspect," says Ellis of BackStage Pass. "The posters are just basically pictures of album covers. It's not a big sell-job. We've had to low-key this."

Ellis, 46, has held positions at BMG, Sony, and Warner Music. He started in the industry as a merchandiser at BMG Distribution's Philadelphia branch in 1981. Before starting his own company last July, he was senior VP of Music Marketing Network, which develops marketing programs for labels.

The company has offices in Little Falls, N.J., and Encino, Calif.



**Healthy Dollars.** Michael Dornemann, chairman/CEO of BMG Entertainment and 1999 T.J. Martell Foundation honoree, recently toured Children's Hospital Los Angeles. Doctors explained the various uses of the millions of dollars that have been given to the hospital by the Neil Bogart Fund of the T.J. Martell Foundation. Shown, from left, are Dr. Stuart Seigel, Dr. Robert Seeger, Dornemann, and Dr. Patrick Reynolds.

## CHILD PROTECTION ACT FOR INTERNET BLOCKED

(Continued from page 14)

unprotected from explicit material on the Internet, Reed cited the "greater good" of allowing free adult access to non-obscene material protected by the Constitution.

The law provides for fines of up to \$50,000 and six-month jail terms to anyone who posts material on the World Wide Web for commercial

purposes that would be available, and judged harmful, to minors. Violators are also subject to \$50,000-per-violation civil fines.

The COPA ruling is the second defeat of a law passed by Congress to protect children from adult material on the Internet. The Justice Department has not decided yet whether to appeal the case, saying its lawyers are reviewing the decision.

NARM president Pam Horowitz says, "We're relieved that the bill was killed. NARM usually doesn't challenge obscenity laws, but this one was really flawed and dangerous to the retail community."

Joel Flatow, the RIAA's senior director of government affairs and artist relations, adds, "We believe the ruling sent the right signal to the online community that while efforts will continue to give parents the proper information and tools to monitor what their children see, government overreaching would only stunt the Internet as a viable commercial medium and chill freedom of speech."

## RYKO LICENSES SONGS FOR MP3

(Continued from page 9)

few new tracks that will be used for promotional purposes.

Lars Murray, director of new media at Rykodisc, says the label has been assessing the digital download landscape for more than a year. "We got to a point where we thought it was probably wiser to engage the MP3 listener and try to bring them into the fold and protect artist rights," he says. "There are going to be a lot of developments in next year or so, and we thought the best way to get on top of all these issues was to get involved."

Yet despite Ryko's enthusiasm, Murray acknowledges there are still issues to be resolved regarding digital downloads. "We are approaching this cautiously," he says. "I'm not out there to say we are revolutionizing the music industry, but there is going to be a lot of change, and we are seeking constructive ways to manage that change."

Murray adds that one of the catalysts behind the deal was the advent of Diamond Multimedia's Rio player and other portable devices that enable users to play back MP3 files. "Once you are able to take an MP3 file away from the computer setting, it becomes a much more attractive proposition to the consumer, and it creates more demand; and if the only way you are fulfilling that demand is to have people pirate your stuff, that's not good."

The deal is another notch in the belt of GoodNoise, which operates an online record label and sells a variety of MP3 product at its Web site. GoodNoise president/CEO Gene Hoffman says he expects heads to turn now that the company is partnered with Rykodisc, which itself was founded as the first CD-only label.

"[Rykodisc president] Don Rose and Chris Blackwell [chairman and founder of Islandlife, which

owns Rykodisc] have always been trailblazers, and they are saying this is an interesting new medium to use as a means of promotion and sales. Other people look up to those individuals to see what they are doing," Hoffman says.

He adds that GoodNoise will sell the majority of the Rykodisc songs, with a handful singled out as promotional items that could be posted before their commercial street date. "We'll give away a few tracks as promotional items to

drive traffic and get visibility for the catalog . . . but we are not a Web site about giving away free music," he says.

Murray says that he has gotten mixed reactions regarding MP3 from artists and that the label is not going to force any of them into cyberspace. "We are going to be very solicitous of their wishes," he says. "But for many of them, all we have to do is take them to the Lycos site and show them that the only alternative is piracy and it's a

pretty compelling reason to get on board." (Lycos' links do not distinguish between legitimate and illegal MP3 sites.)

Traditional retailers may not be so easily convinced. "There is a lot of discomfort, but we are looking for ways to develop promotions with retailers and to be a facilitator for them to get into the world of digital distribution that makes sense for them," Murray says. "We are not trying to do an end run around them."

## Lycos Cooperating With RIAA Over New MP3 Database

BY BILL HOLLAND

WASHINGTON, D.C.—Lycos Inc., one of the Internet's leading search engines, announced Feb. 1 that it would be posting what it calls "the world's largest searchable database of MP3 audio files on the Web." The giant database will not differentiate between authorized and unauthorized sites and files (**Billboard Bulletin**, Feb. 2).

The Recording Industry Assn. of America (RIAA), burdened with the task of chasing down pirate MP3 sites, immediately contacted the company to discuss the gateway and made an agreement with Lycos as to the company's responsibilities for weeding out sites and files that are identified as pirate.

"We have communicated with Lycos about their new MP3 search engine, and they have committed to work with us to develop procedures to eliminate infringing sites from their directory," said Cary Sherman, the RIAA's executive VP/general counsel, in a Feb. 2 statement.

"They also indicated their intent to fulfill their obligations

under the newly enacted Digital Millennium Copyright Act, which requires them to take appropriate action whenever they become aware of an infringing musical recording.

"The RIAA, for its part, fully intends to continue its aggressive search for—and enforcement efforts against—illegal MP3 files and looks forward to cooperating with Lycos in this effort."

Lycos spokesman Brian Payea says that the company "will show all these links, because all we know is that they are MP3 sites. But if somebody gives us the information that someone is violating copyright, then we will take those links down."

Lycos GM Robert Frasca, in an interview with **Billboard**, explains that the new database, at mp3.lycos.com, will provide a list of links to downloadable MP3 files when a user types in the names of songs or acts as key words. Lycos goes beyond the abilities of other search engines, he says, in providing direct links to files.

The new database, Frasca says, is "10 times bigger than

anything that's out there," with 500,000 indexed files. He adds that searches for MP3 files were "consistently among our top five queries, and you can't overlook what your users are looking for."

Lycos searches do not distinguish between pirated and authorized MP3 files. In offering access to all sites, Frasca says, Lycos is "helping the industry find people that infringe."

He adds, "We have no human way to figure out what's pirated and what's not."

Frasca says that Lycos plans to "embrace watermarking technology once it's out there and filter the [results] so that once you run the search, you'll see what is watermarked . . . first and fast."

Diamond Multimedia, which sparked industry concern about the rise of MP3 with its launch of the portable MP3 player, the Rio, is promising to promote only "legitimate Internet music and other audio content, primarily in the MP3 format" through its own new search site, Rio-Port.com.

## MP3 LICENSE ISSUED

(Continued from page 9)

first initiative is to "contact them. Bringing them to court is not our first cause of action."

In another development on the use of copyrighted works on the Internet, Murphy is expected to have his second meeting with Pascal de Vries, the originator of a Basel, Switzerland, Web site that had been posting lyrics to more than 100,000 songs.

Murphy, who met with de Vries at the recent MIDEM in Cannes, is going to see de Vries in Basel the week of Monday (8), accompanied, he says, by an "accountant and technician."

U.S. publishers brought a civil action charging copyright infringement against the site last November. Following a criminal complaint, the site was shut down by Swiss prosecutors (**Billboard**, Feb. 6).

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## CHANGES AROUND AT UNIVERSAL, OTHER LABELS IN AUSTRALIA

(Continued from page 5)

managing directors of Mercury and Polydor, respectively, have been axed by Universal Music Australia managing director Paul Krige as the first move in his company's merger with PolyGram.

- Sony Music has put the command of its Columbia and Epic operations back into the hands of one managing director, John Sackson (see story, this page), following the departures in late 1998 of one of its longest-serving executives, Chris Moss.

- Moss himself has been recruited as managing director of WEA Records, one of Warner Music Australia's two label divisions under chairman Brian Harris.

- David Snell has retired as chairman of EMI Music after almost 30 years with the company; he has also stepped down as chairman of the Australian Record Industry Assn. (see story, page 71).

Few industry observers here can recall so much change at one time. "I've never seen such turbulence among record company personnel in my 15 years in Australia," says Silverchair manager John Watson. "It'll be interesting to see how these changes

affect certain releases over the next six to 12 months."

While expressing his regret that "some good people have been lost," Watson welcomes the appointments of Krige and Moss, whom he describes as "aggressive, artist-oriented people."

The cutbacks at merging Universal and PolyGram were anticipated as part of the global "Unigram" reorganization, but the exits of Mercury's Allen and Polydor's Holt—together with those of PolyGram A&R director Craig Kamber and sales GM Craig Handley—nevertheless reverberated around the company.

British-born Allen served in his post for 18 months, having been transferred from PolyGram's international headquarters in London in mid-1997; one insider says the label turned in a record performance last year with U.S. and U.K. repertoire.

Holt took over the Polydor post in early 1997—that label is more dependent on local artists—after moving from PolyGram in his native New Zealand. He is expected to return there, while Kamber tells Billboard that he plans to take three months off to evaluate his options.

One of those axed says that Krige was "gracious" in his handling of the exits, but that he made it clear that the new Universal Music had no room for label managing directors. "He said that he wanted to remove a layer of management," this executive states.

Instead, Krige is thought to want the marketing heads of Mercury and Polydor to take responsibility for the labels' day-to-day management. He is expected to finalize these and other appointments this month.

Meanwhile, the Universal Music chief has selected John Derry and Sue Cohen—both PolyGram employees—to direct the new company's classics/jazz and legal/business affairs departments, respectively. Also appointed: Rod Cameron, to lead sales and strategic marketing, and Darryl Sullivan, in charge of finance. Both were Universal staffers before

the merger.

The company will be known as Universal/PolyGram until April 1, when it becomes Universal Music Group Australia. Many staffers have been told to reapply for their positions and will know the outcome by March 1. The merged firms are expected to have a head count of approximately 170, down from their

current 200; the latter figure excludes staff at PolyGram's filmed entertainment and music publishing divisions.

### A WEA SEGUE

At WEA Records, Moss takes office as managing director on Monday (8) after a 20-year term at Sony Music/ (Continued on next page)

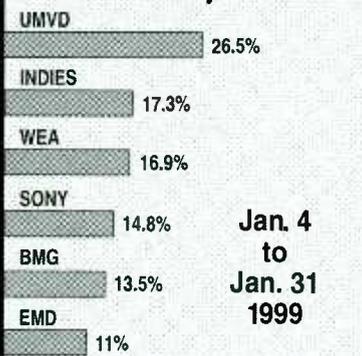
## January Results Show 'New' UMVD Exceeding Predictions

U.S. music market-share data for January—the first to include results from the new Universal Music and Video Distribution (UMVD)—show the firm taking a larger share of total albums and total "current" albums than the 22%-25% observers had foreseen.

In the comparable period last year, WEA led in total

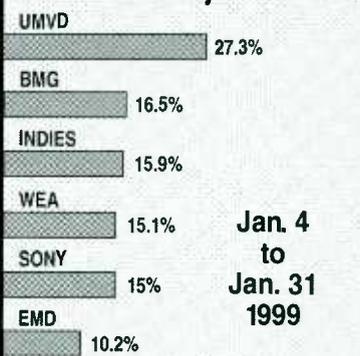
albums with 17.5%, while Sony led in currents with 20.4% (Billboard, MarketWatch, Feb. 14, 1998). In total albums share in January 1998, PolyGram Group Distribution (PGD) claimed 12%, and Universal held 10.8%. In current albums in that period, PGD held 10.4%, and Universal took 11.6%.

### Total U.S. Album Market Share By Distributor



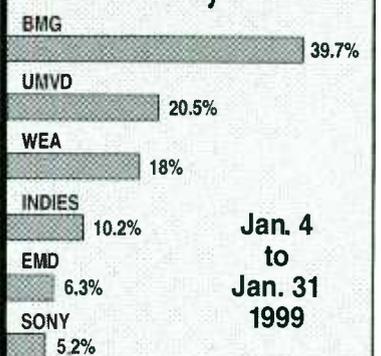
SOURCE: SOUNDSCAN

### Total "Current" U.S. Album Market Share By Distributor



EXCLUDES TITLES CONSIDERED TO BE CATALOG  
SOURCE: SOUNDSCAN

### Total U.S. Singles Market Share By Distributor



SOURCE: SOUNDSCAN

### MORE UNI NEWS

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New Sales Lineups At U.S. Labels...P 92

Music Video Departments Hit Hard...P 109

## Market-Share Leader Sony Restructures Management, Adds Artists

BY CHRISTIE ELIEZER

SYDNEY—In the wake of December sales figures that gave the company a record 30% market share, Sony Music Australia has revamped its management structure (Billboard Bulletin, Feb. 1, Feb. 2) and announced 14 additions to its artist roster.

"I'm feeling really positive," says chairman/CEO Denis Handlin. "This new structure places the company in a very strong position for the millennium. It's about fine-tuning the company with a blue-chip management team, specializing more, and putting an incredible focus on Australian artists and A&R."

Handlin adds, "The responsibility of a market leader is never to be intimidated by change and, in fact, [to] encourage it. We've been No. 1 for four consecutive years, and it's pleasing to make positive changes when we're at the top. You have to continue to reassess, and A&R is such a key part of your success. Your instinct and experience give you the gut feeling when to make such changes."

This is Sony's third major restructuring in the '90s to refocus on A&R. The first, in 1993, resulted in the signing of global successes Tina Arena and Silverchair. In 1997, the company's division into

Columbia and Epic yielded Human Nature and CDB, which charted in Asia and helped more international acts to break.

With acts like Ben Folds Five, the Australian affiliate is Sony's leading operation on a sales-per-capita basis. Although Handlin began thinking about the latest A&R refocus last May, some of its finer points were dictated by circumstances during the second half of 1998.

Handlin, who took two months off for health reasons, returned with a greater sense of urgency. Two senior long-serving executives, Columbia managing director Chris Moss (see story, page 5) and GM of A&R Peter Karpin, departed. The merger of PolyGram's and Universal's market share, too, could be a threat to Sony's lead Down Under.

Most significant of the changes is the setting up of a label division to oversee marketing and promotion at Epic and Columbia. Epic managing director John Sackson is promoted to managing director of the division, while John Parker is elevated to GM of national promotion and publicity.

The labels have their own senior marketing directors (Mick DeLanty at Columbia, Steve Millard at Epic) and directors of promotion (Jo Grogan at Columbia, Epic's to be filled). The head of in-

house imprint murmur, John O'Donnell, also takes over the A&R department. There will be additional staff in A&R, and Sony intends to become more active in Australian soundtracks in the wake of the success of "Occasionally Coarse Language" (murmur).

Mindful of the fact that domestic act turnover has dropped to 20% of the value of Sony's total business (it peaked some years ago at 35%), the focus is to increase the success rate with Australian acts.



HANDLIN

That philosophy will be extended internationally, where plans for special packaging and artist coupling in certain regions are being considered. Sackson emphasizes that the company will appoint a roving international marketing executive to continually work with overseas affiliates.

"You really need to wave the Australian flag and be over there on the ground," he says. "Obviously we're making sure that our acts have strong songs to begin with. But when you have someone who is a communication link and can champion our acts when they are in overseas territories, it helps a lot."

This is being put in place as two of Sony Australia's biggest acts drop their albums in North America in March. Arena's "In Deep" (Billboard, Feb. 6) has been a hit in Europe and Asia. Silverchair, which has sold 4 million units globally, according to the company, intends to spend most of the year on the road in the U.S. and Europe promoting "Neon Ballroom."

Other releases are from vocal group Human Nature and guitar rock act Jebediah (both to concentrate on the U.K. and the U.S.); vocal group CDB, which is garnering interest in Asia; singer/songwriter Monique Brumby; country singer Troy Cassar-Daley; and dance/trance act Endorphin.

Sony's structural changes are being hailed by managers Ralph Carr (Arena, Rick Price) and John Watson (Silverchair).

"Sony's always been renowned in Australia for its support of local artists," says Watson. "This restructure gives a strong signal of its commitment, not only to its own artists but to the music industry here in general. Both Silverchair and I are particularly thrilled to see John O'Donnell assume extra responsibility. He was such a key member of Silverchair's signing."

Adds Carr, "I've worked with John Sackson for a long time, and

he's one of the best record company operators around."

Both admit that, like other managers of Sony acts, they were concerned when Handlin's absence for two months on medical leave led to a torrent of speculation about his future with the company.

"But I knew Denis could always turn it around," says Carr. Watson adds, "I'm pleased to see the uncertainty of '98 put behind us."

Handlin points out that Sony maintained its share lead during those two months and, through December, had six of the 10 best sellers. "I'm very proud of this special team," he says.

Handlin, 47, a company veteran of 29 years, admits that he was run down, due to a punishing work ethic and an obsession with Sony's performance. "I went a million miles an hour and only took off two weeks a year." He's since reorganized his schedule and works out daily and says he feels mentally sharper.

"Senior management in New York were very supportive," he says. "During that time, I was subject to some ridiculous rumors. I was flattered by all that attention around the world, but those were only started by people who could be away for three years and no one would notice."

# Larsen Announces Key UMI Executives

BY JEFF CLARK-MEADS  
and ADAM WHITE

LONDON—At Universal Music International (UMI), the transition team just became the St. James' Square regulars. On Feb. 4, UMI chairman/CEO Jorgen Larsen identified the key members of his headquarters management squad. He struck an even balance between those who worked for him before Seagram bought PolyGram and those who had previously served at PolyGram under president Alain Levy.

The new appointments and responsibilities are as follows:

- Tim Bowen, who has been UMI senior VP of business affairs since last May, is now executive VP. His responsibilities now include legal and business affairs, administration, business development, E-commerce, Eastern Europe, and European commercial and government affairs.

- Boyd Muir, CFO since 1994 of MCA International and then of UMI, is appointed the new combine's CFO.

- Max Hole, appointed senior VP of marketing and A&R at UMI last May, is confirmed in that role at the new UMI. He will oversee global artist marketing activities outside North America.

- Chris Roberts, president of PolyGram's Classics & Jazz division since 1994, is confirmed as president of Universal Classics worldwide and international jazz marketing.

- Wolf Urban is moving from the former PolyGram Germany TV marketing operation, PolyMedia, to be UMI's senior VP in charge of all forms of secondary exploitation. He will divide his time between Hamburg and London until his successor in Germany is appointed.

- Bert Cloeckert, former VP of PolyGram Continental Europe, is appointed VP of commercial affairs. He will report to Larsen on international matters and to Bowen on European business. His responsibilities

include sales, pricing, and international retail.

- Amanda Conroy, formerly PolyGram International's head of corporate communications, is appointed VP of communications for UMI.

All of the above report directly to Larsen and are based at the UMI headquarters at 8 St. James' Square, London—the building that previously housed the heart of PolyGram.

Also identified Feb. 4 in a key role is general counsel Richard Constant, who reports to Bowen with responsibility for legal and public affairs.

These appointments will contain few surprises for those who have been dealing with Larsen and his support staff in recent months, although some may raise an eyebrow that Hole's role has been confirmed before any official resolution of the position of David Munns.

The latter held an influential post as PolyGram's senior VP of pop marketing, worldwide, and continued to work at his office through January, pending settlement of a contract that is said to have some time to run. Munns was on vacation at press time and could not be reached.

Prior to the Feb. 4 round of appointments, there were other changes in Universal's world. The most prominent was the departure of Karsten Witt, who will step down as president of classical company Deutsche Grammophon on March 1 (*BillboardBulletin*, Feb. 3). Roberts will oversee the Hamburg-based label until a replacement is found.

In other UMI developments, Konrad von Loehneysen, 36, has been appointed managing director of Universal Records at Universal Music Germany, effective immediately. He had been managing director of Jive Records in Cologne, Germany, since 1997.

The senior management of UMI's Italian operation is now in place (*BillboardBulletin*, Feb. 2) and is

reviewing staffing levels and artist rosters, with further changes expected to be announced by the end of February. UMI Italy president Piero La Falce says, "We will be making staffing adjustments, but there will be no bloodbath. Our front-line management will remain the same, with no changes. Within 20 days, we will know what changes to make, not just for economies but to create a more efficient organization."

The first cutbacks confirmed by La Falce will be in the merged distribution operation, which will be based at PolyGram's distribution headquarters at Cinisello Balsamo on the outskirts of Milan.

In publishing, Adrian Facklam-Wolf, 49, is the new managing director of the combined MCA Music Publishing and PolyGram Songs in Hamburg. Facklam-Wolf was previously managing director at MCA Music Publishing Germany.

Martin Ingeström has been named managing director of the merged publishing operation in Sweden. Ingemar Bergman, managing director of the PolyGram-owned Sweden Music in Stockholm, will leave his post to take an as-yet-unannounced position in the industry.

Universal Music Portugal, which is under the control of Universal Music España president Jesús López, announced Feb. 3 that its current MCA and Universal repertoire will be grouped under the new Polydor/MCA label, while Brazilian and other Latin American repertoire will merge under the new Mercury label. National repertoire will be split between the two labels.

*Assistance in preparing this story was provided by Mark Dezzani in Milan, Howell Llewellyn in Madrid, Kai R. Lofthus in Oslo, and Wolfgang Spahr in Hamburg.*

## AUSTRALIA CHANGES

(Continued from preceding page)

CBS. He was managing director of its Columbia label unit at the time of his departure, which, sources say, was fueled by difficulties between him and chairman/CEO Denis Handlin.

"Warner represented a different culture from the one I was associated with for most of my music career," says Moss, who is 48. "But both had the same objectives: market achievement and a dedication to a strong local artist base. It's no secret that Sony and Warner often bid for the same acts."

Moss was associated with Sony acts like Midnight Oil, Noiseworks, Tina Arena, and Human Nature, which found international success.

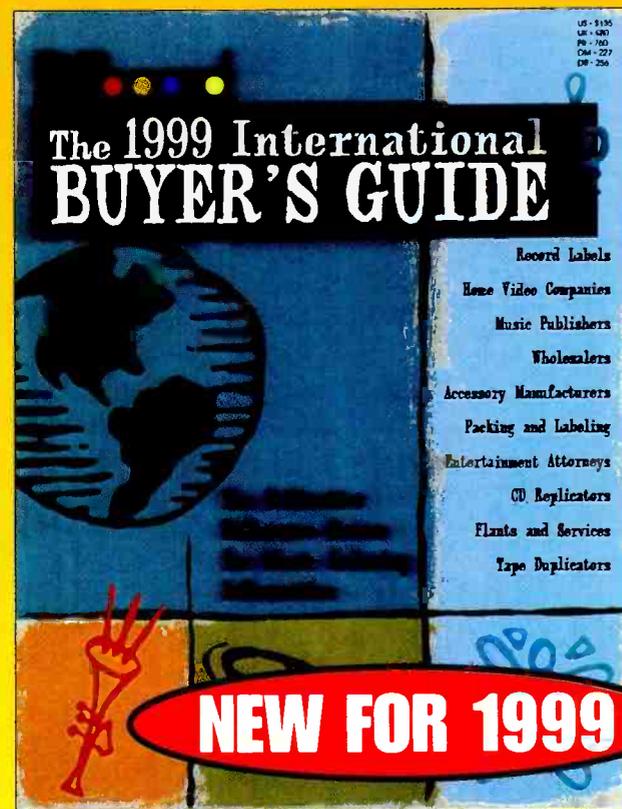
"He's a real artist person," says Arena's manager, Ralph Carr.

It was for this reason that Brian Harris, chairman/senior VP of Warner Music Australasia—mindful that WEA is working with Australian acts Primary, Marcia Hines, the Band Formerly Known As Taxi, and Vanessa Corish—appointed him.

Moss succeeds Robert Rigby, who resigned in December after seven years helming WEA.

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## UMG Changes In U.S.

NEW YORK—Pieces continue to drop into place at the new Universal Music Group (UMG).

In the U.S., the planned integration of the company's jazz labels—PolyGram's Verve and Universal's GRP—has begun, resulting in the layoffs of more than 15 staffers, according to sources.

Sources have also confirmed the departure of several executives at Island Records, which was merged with Mercury Records to form the Island/Mercury Group.

The jazz labels are now part of the Verve Music Group, which is headed by chairman Tommy LiPuma and president Ron Goldstein, who had held those titles at GRP. Former Verve president Chuck Mitchell had already left the company (*BillboardBulletin*, Dec. 10, 1998).

"The combination of these two renowned jazz labels will create a company with an impressive

artist roster and a deep catalog, while eliminating duplication of activities," a Jan. 28 statement from the company said.

At Island, departing employees include senior VPs Matt Stringer (marketing) and Joe Riccitelli (promotion). (Riccitelli has moved to Jive Records.) Pat Monaco, senior VP/GM, left the label but joined UMG's Universal Records.

Among those remaining with Island/Mercury—in addition to Island's Johnny Barbis, executive VP—are John Vlautin and Sonia Ives. Vlautin, who had been senior VP of media relations for Island, will relocate to the West Coast, where he will handle publicity and take on expanded responsibilities. Ives remains VP of video production and creative services.

In addition, Ann Latora, who had been with PolyGram Holdings Inc., will be CFO of Island/Mercury.

## WARNER BROS.' SHELBY STARNER EMERGES 'FROM IN THE SHADOWS'

(Continued from page 5)

beautifully."

It was one of Starner's intentions to be among the first major-label artists to "tell the truth" about her peers. She says she's often "angry with the way young people are represented by the media. They are either sweet little teenage angels or drug addicts living on the street. I'm neither one of those, and I hope the songs I write reflect the kind of person that I am—and the person that I want to be."

That said, both Starner and McEwen ultimately view "From In The Shadows" as being accessible to more than teens. "It's completely possible for an adult to listen to these songs and fully relate to it," McEwen says. "So much of the material is about making difficult transitions in life and the result of taking emotional risks. Clearly, those are universal themes."

To that end, Warner Bros. will aim far beyond teen buyers in marketing Starner, whose career is overseen by Howard Kaufman and Trudi Green at HK Management. "Her potential is extraordinary," says Russ Thyret, chairman/CEO of Warner Bros. "Shelby is a tremendous young talent, one of those special discoveries that make this business so exciting. Our commitment to her is profound in both the immediate and long term and from every level of this company."

### MARKETING OPTIONS

According to Gary Briggs, VP of artist development, "From In The Shadows" presents a wealth of marketing opportunities—"once you get past the shock factor of matching Shelby's age with her voice," he says of Starner's evocative, Stevie Nicks-like alto.

"She sounds like a 35-year-old who has seriously lived life," he says. "So, we're not going to follow a Britney Spears-like route, playing malls and such. It just won't work."

And some retailers see that as a good thing. "The fact is that the world doesn't necessarily need a carbon copy of Britney Spears," says Joan Kemp, a buyer for Compact Disc World, a nine-store chain based in South Plainfield, N.J. "It's much more interesting to have an artist like Britney Spears and an artist like Shelby Starner. I think there's potential for Shelby to do very well because she's different."

At least initially, pop radio isn't a key factor in the first promotional phase of the record. Although Starner will embark on a trek to visit programmers and retailers in early March, an official single has yet to be confirmed.

"We want to start by introducing Shelby as an artist with a very special album," Briggs says. "We're taking this project at an organic pace that honors the artistic merit of the project as a whole. We're not interested in hammering one cut into the ground. We have faith in the fact that there are a handful of hits on this album."

Several cuts are under single consideration, though the final choice will likely be the spare, piano-framed ballad "You," which has already begun to get exposure in commercials for "Dawson's Creek."

A few programmers have heard the track on a three-song promo CD circulated by the label late last year, and some are ready to jump on the Starner bandwagon.

"Her music has a feel similar to Jewel's," says Jim Callahan, music director at WZOW Goshen, Ind. "I think people will respond to the fact that it's such a heartfelt recording. You can't help but listen to this song and fall in love with this girl. If she's half as compelling in person, then she's going to be a huge star."

Warner Bros. is banking on Starner's engaging stage presence, which combines youthful exuberance with a look that playfully harks back to '60s-era bohemia, to be her ultimate calling card. Shortly after returning from her radio and retail promotion jaunt, the artist will begin rehearsing for a small concert tour that is

slated to begin in midspring. It will be booked by Monterey Peninsula Artists.

"It's been on the basis of her live performances that we've been building interest in this project," Briggs says, indicating a string of showcases Starner did for Warner Bros. branches late last year throughout the U.K. and Canada. "We had her doing three or four songs, eventually building to a full 40-minute set. The growth has been incredible over the time she's been working. With each song, you can feel her confidence level rising. She found herself in her bedroom with a pen first; now she's finding herself onstage."

That's precisely how Starner views herself, too—precocious but not precious. The East Stroudsburg, Pa., native started composing songs in her bedroom when she was 11 years old.

"I didn't really have a plan," she says. "In the beginning, I didn't even play my songs for anyone. I wrote for myself. It made me feel good that I'd found a way to express what was going on inside of myself."



THYRET



MC EWEN

## ROCK THE VOTE CHANGES AIM FOR BROADER APPEAL

(Continued from page 5)

the Vote is repositioning itself as an umbrella organization for young people to get involved in social activism.

Matlins continues, "We're changing the direction, intent, and strategy of Rock the Vote. No longer are we going to find ourselves constrained by the electoral cycle of events. People interested in change have two tools: their vote and their actions. [Rock the Vote] hadn't paid enough attention to the action side of the equation."

Recording Industry Assn. of America president/CEO Hilary Rosen, who is also a Rock the Vote co-chair, agrees with that observation. "What we found is that getting people registered to vote isn't enough. We need to give people reasons to vote. It's always been our job to try to get people to build a connection between what they care about in their immediate surroundings and what they want to change for the larger good."

Matlins cautions that Rock the Vote won't become an organization for all causes. "We're trying to partner strategically with youth-driven causes. We've shifted from an electoral orientation to a civic orientation and political change that's rooted in communities. There's a tendency to define communities as geographic, but communities can be cultural, social, academic, and so on."

As part of its makeover, Rock the Vote has introduced a new annual award—the Rock the Nation Award—which will be bestowed on a recipient for the first time this year. The debut honoree is first lady Hillary Rodham Clinton.

"This award represents the new evolution of the organization," Matlins says. "The award is different because it's given to someone outside the entertainment business. The first lady has been a tireless advocate

for youth. She has utilized her public platform to effect change."

The Rock the Nation Award will be presented as part of Rock the Vote's annual Patrick Lippert Awards show. This year's show will take place Feb. 23 at the House of Blues in Los Angeles.

The Patrick Lippert Awards—named for the Rock the Vote executive director who died of AIDS in 1993—honor individuals or groups who, according to Rock the Vote, "have made extraordinary achievements in empowering people."

This year's Patrick Lippert Award honorees are Neil Young (recognized for his work with Farm Aid and the Bridge School benefits) and Wyclef Jean, who is being recognized for his Wyclef Jean Foundation for Haitian refugees and indigenous people. Young and Jean are both scheduled to be present at the ceremony. At press time, Clinton had not confirmed that she would attend. Other celebrities expected to appear are Stevie Wonder, Beck, and Lucinda Williams.

Jean, who will perform at the show with his group the Refugee Allstars, tells Billboard, "What I've always liked about Rock the Vote is how they have music in conjunction to spreading a message, and they spread their message to kids in a subliminal way that's not preachy."

Of Haitian descent, Jean stages an annual Haitian refugee benefit concert. He says that his Wyclef Jean Foundation has been able to raise awareness of the refugees' plight. "I don't want people to think I'm Mother Teresa, but I feel like God blessed me, and this is my way of giving back. In addition to raising money to help the refugees, we bought music instruments for Haitian schools, and we've donated \$10,000 to VH1's Save the Music."

Prior to joining Rock the Vote, Matlins was senior VP of ProServ, an international sports and entertainment marketing company. He says his marketing background and

That all changed when her father arranged for three hours of studio time for Starner as a Christmas present. She started with a cover of Aerosmith's "Dream On," building the confidence to cut her own tune, "Straight-A Student." Afterward, the

studio owner invited Starner back to record whenever she wanted for free. That process led to a four-song demo of original material—including early versions of "From In The Shadows" tracks "You," "Fall," and "North Winds Woman." That demo landed in the hands of McEwen, who signed Starner in 1997.

"I remember going to Shelby's home to meet with her and her parents," he says. "She played a couple songs for us, and I was sold. She was unpolished but enormously charismatic."

From there, Starner was off to the famed Bearsville Studio in Wood-

stock, N.Y., to record with producer Craig Street (k.d. lang, Cassandra Wilson). "She had a lot of strong opinions about how she wanted this album to sound," he says. "And her instincts were excellent. This is very much her record."

Starner says it couldn't be any other way, though she was prepared for an uphill battle. "I had to contend with the fact that I was so young that no one would take me seriously. I was surprised that Craig and the musicians were so open. I'm aware of the fact that it was a special and totally unusual situation."

In the end, Starner wound up with the 13-song "From In The Shadows," a richly textured, often lyrically intense set that comfortably glides from blues-inflected rockers to delicate, folk-flavored ballads. "More than anything, I wanted to make a record that will sound cool years and years down the road," she says. "I want to someday be working on my 10th album, put this one on, and still be real proud of it. I think I will be."



Rock the Vote president Seth Matlins rallies for a cause.

enthusiasm for Rock the Vote were two of the reasons why he was chosen to become the organization's president.

"I've always financially supported causes I believe in," he says. "My career focus in the past may have been in the [corporate world], but I gave up a lot of money to do this [Rock the Vote] job."

### PEER-DRIVEN APPROACH

Rock the Vote's public-service announcements have gotten attention in the past for featuring music stars, with the celebrities sometimes delivering a message in a provocative manner. But Matlins says that the organization's PSAs will also change.

"We're shifting from a celebrity-driven model to a peer-driven model," he says. "We'll continue to have celebrities in our PSAs, but we'll also have real people. New PSAs are in the planning stages, but they won't be about voting. The focus will be that if there's something in your community—however you define community—that needs fixing, you've got the power to change it."

He adds, "We're trying to diversify our base of media support so we're not as reliant on one media partner. We want to work with MTV, ESPN, Telemundo, BET, the WB, and Fox, just to name a few."

Matlins says that Rock the Vote will continue to have a presence at music industry gatherings, such as the National Assn. of Recording Merchandisers Convention. The organization has also revamped its site on the World Wide Web ([www.rockthevote.org](http://www.rockthevote.org)). He adds that although Rock the Vote is not a membership organization, "we have youth activist workshops in several markets to teach young people to get involved."

### PRINT CAMPAIGN PLANNED

Work Group co-president Jeff Ayeroff is one of Rock the Vote's founding members and a co-chair. He observes, "We want to let kids know that politics isn't just about elections, or about President Clinton and his underwear. It's about what they can do to make a change. That's why Rock the Vote is starting an 'I'm a politician' print campaign."

Ayeroff adds, "I think there's a real stigma attached to politics right now, so that might make Rock the Vote harder to sell. Politicians sometimes don't realize that young people do care and can make a difference."

As for the music industry's involvement with Rock the Vote, Warner Bros. Records Inc. president and Rock the Vote co-chair Phil Quartararo says, "I think Rock the Vote is good for the music business because we're a celebrity-laden industry that can get people's attention. As long as we can provide a credible association with Rock the Vote, it will be a positive thing."

Ayeroff adds that high-level music industry executives have been supportive of Rock the Vote, but "I'd like to see more non-executives like product managers and art directors get involved in Rock the Vote."

Rosen concludes, "It feels better to do something locally and do something more tangible instead of telling people just to vote. People who have been turned off by politics should take a new look at Rock The Vote—it's something they can believe in."

## U.S. AND INTERNATIONAL RETAILERS AIM TO COUNTER WINTER DOLDRUMS

(Continued from page 5)

effect, they say.

Past results of such drives can be encouraging. Danny Yarbrough, chairman at Sony Music Distribution, for instance, says that the results of its 1998 Valentine's Day campaign were so strong that Sony has doubled the number of titles featured in it for '99.

Outside the U.S., retailers are relying more on traditional price-cutting and extra-value promotions to heat up cash registers during these winter months, they say, although U.K. campaigns keyed to the Brit Awards and the beginning of the new millennium are also being eyed as potential drivers of store traffic.

### SUPPLIER SUPPORT

"In looking at the first quarter, we saw that our customers were up against strong numbers from last year, thanks to the 'Titanic,' so we looked within our company to see what we could do to help them," says Gene Rumsey, executive VP of EMI Music Distribution in the U.S. "We wanted to be as creative as possible to drive customers and maximize sales of existing releases, as well as our formidable catalog."

Rumsey reports that in addition to catalog promotions, it has campaigns for Black History Month, Valentine's Day, St. Patrick's Day, a soundtrack promotion, one featuring the EMI Latin catalog, and a Blue Note 60th-anniversary promotion.

The company's Black History Month campaign carries the theme of "Educate, Appreciate, Celebrate" while its Valentine's Day promotion slogan is "Flowers die, chocolate melts, and music lasts forever."

For the latter holiday, EMI prepared a "blanket promotion" that all accounts could use, Rumsey says. In addition, EMI did a promotion with Borders Books & Music and 1-800-Flowers in which the direct-sales company gave away music samplers with orders for flowers, which it publicized through radio advertising.

"We created CD samplers for 1-800-Flowers, and each sampler carries a \$1-off coupon on EMI Music, which is redeemable at Borders," says Devney Cavanagh, manager of retail marketing at EMI Music Distribution. "It was purely a piggyback partnership. All participants paid equal and got more than we hoped for."

Dave Mount, chairman/CEO of WEA Inc., reports that the company is doing several catalog promotions, as well as a Valentine-themed promotion and a Black Music Month push.

In doing catalog programs, WEA offers accounts the same dating and pricing terms but tends to work with individual customers to customize marketing promotions, says Fran Aliberte, executive VP of music sales.

Sony's Yarbrough says the distributor has initiated a major catalog campaign throughout the first quarter. The company's Valentine's Day campaign features 12 current titles, including albums from Neil Diamond, Celine Dion, Mariah Carey, and Lauryn Hill.

For St. Patrick's Day, the company will promote a new album from Eileen Ivers of "Riverdance" fame.

At BMG Distribution, Rick Bleiweiss, senior VP of marketing and branch operations, says that the company has a Valentine-themed catalog promotion but doesn't have any big Grammy or St. Patrick's Day promotions. Instead, BMG tends to focus on a specific album and use such holidays or events as an extra kicker in marketing it.

For example, Valentine's Day will be prominently featured in the marketing campaigns for Jim Brickman's "Destiny" album, while promotions for the Chieftains' "Tears Of Stone" will benefit from the St. Patrick's Day angle (see story, page 17).

Rick Cohen, BMG Distribution's senior VP of sales and strategic

sales planning, says that "rather than do catalog restocking programs, our 'partnership program' is an everyday low-pricing program, and because of that we have more of an event-marketing orientation."

At Universal Music and Video Distribution, executive VP/GM Jim Urie says the company is running a Grammy promotion. "But," he adds, "we don't run Valentine's Day programs or St. Patrick's Day promotions, but we participate in accounts' campaigns" for those events.

### ALTERNATIVE PUSH

At NRM, Grandoni reports that the chain has latched onto a Sony Music campaign and is offering 20% off all titles from the major. On its own, the chain is doing a "Music Frenzy" sale, which focuses on alternative music, including both new and catalog titles. The chain is using radio and cable advertising, as well as in-store fliers and signage, to promote the sale, which is being given prominent positioning in endcaps.

Other NRM promotions include a Valentine's Day push, as well as a Grammy promotion. The latter kicks in a week prior to the show and continues until two weeks after it. While this is an annual sale for the chain, Grandoni says NRM this year is "doing more outreach advertising than usual to support it." (For more on Grammy-themed retail promotions, see story, page 33.)

Terri Williams, VP of advertising for Tower Records/Video's U.S. operations, which has 102 stores and is based in West Sacramento, Calif., says that the company realized it was up against the "Titanic" numbers with not much in the way of new releases, so the chain decided to focus on promoting catalog and DVD product this quarter.

Brant Skogrand, a company spokesman at the 874-unit, Minneapolis-based Musicland Group, says that the success of the chain's January marketing initiatives—which he declines to discuss—are reflected in its just-released comp-sales numbers. For the four-week period that ended Jan. 30, Musicland's comp-store sales increased 4.2%.

### PRICING IS KEY

Internationally, music retailers have employed a variety of tactics in facing the traditional challenge of the post-Christmas slump.

U.K. retailers have long relied on their annual January sales to kick-start the new year via hefty price-cutting, and the music sector is no exception. This time around, many dealers started their sales immediately after Christmas, and leading music specialists HMV, Virgin, and Tower have all reported heavy store traffic and a resulting positive effect on turnover.

An industrywide campaign organized by labels' body the British Phonographic Industry and retailers' group the British Assn. of Record Dealers (BARD) around the forthcoming annual Brit Awards also is aimed at giving sales a boost during the early part of the year.

The campaign effectively began with the announcement of the nomi-

nations Jan. 11 and runs until two weeks after the show, which takes place Feb. 16 in London, with a national TV broadcast the following night. Point-of-sale and display materials—including cutouts, posters, header boards, stickers for nominated artists' recordings, and 500,000 copies of a 64-page free magazine—have been distributed to 2,800 stores of BARD members.

In Germany, retailers report that January and February sales are expected to be around 20% down from December—about average for the annual slump.

Lightening the gloom for some, various record companies have launched lower-price campaigns on specific acts. For example, WEA has a promotion on the Phil Collins back catalog, while Sony is offering reduced dealer prices on albums by Hill, Michel Pras, and the Fugees.

At local market leader WOM's store in Kiel, Germany, head of purchasing Tom Dreyer confirms that January sales are down. However, WOM does not have any special marketing activities going on at the moment.

Rather than organizing campaigns to pull customers into stores during the annual fallow period, Dreyer calls for labels to spread major releases through the year to level out the peaks and troughs. "Whereas we were completely inundated with new releases in the previous three months, there was nothing at all in January," he says.

Buyer Sascha Vujanovic at the music and electronic goods retailer Lerche in Stuttgart, Germany, also does not expect to see a sales upturn until late March. "It's getting worse from year to year. Customers simply don't have any money."

Vujanovic adds that Lerche is dealing with the slow period by continuing its usual newspaper inserts and running a reduced-price campaign linked to its in-store charts.

In Scandinavia, although labels and retailers tend not to opt for specific campaigns to boost sales during the quiet period, record companies do carry on with TV advertising at the same level as during the holiday season in a bid to maintain sales.

HMV in the U.K. is already heavily involved in one of its biggest marketing initiatives to date, the TV- and radio-linked Music of the Millennium campaign (Billboard, Feb. 6), and the market leader in the Netherlands is also taking a 2000-oriented path through the late-winter doldrums.

Over the next few weeks, the Netherlands' Free Record Shop is to prominently back a midprice (19.99 guilders/\$10.50) millennium-linked campaign from Universal Music Group. CDs in the campaign will be promoted heavily at the chain's 158 stores.

On the other hand, leading Japanese music retailer Shinseido, for example, is not planning any campaigns to deal with the "flat" season, but a spokesman confirms that the chain is gearing up for a spate of new releases in March and April, the months that see the end of one school year and the beginning of the next.

At Tower in the U.K., senior VP/director of European operations of

Tower Records Andy Lown says the chain's late-winter/early-spring offer will include a number of campaigns, ranging from a midprice "buy two, get one free" deal to a classical promotion and a specialist music sale.

He adds that the fact that charting titles represent a relatively low proportion of Tower customers' purchases—"about 10%"—gives the chain an advantage over more chart-oriented competitors when it comes to riding out times when the release schedule is relatively barren.

Lown, who jokingly refers to February/March as "the shallow period we've all come to know and love," notes that such winter promotions can only be expected to do so much, however.

"It's a time," he concludes, "to reflect and to batten down the hatches." And, perhaps, wait for spring.

Says WOM's Dreyer, "Sales will be up again by the end of March."

*This story was prepared by Ed Christman in New York, Steve McClure in Tokyo, Wolfgang Spahr in Hamburg, Tom Ferguson in London, Robert Tilli in Amsterdam, and Kai R. Loftus in Oslo.*

## TIME WARNER

(Continued from page 12)

combined revenue from its wholly owned divisions and its Time Warner Entertainment L.P. unit increased 7% in the quarter to \$7.46 billion and 9% in the year to \$26.8 billion. Combined cash flow rose 5.9% in the quarter to \$1.37 billion and 10.6% in the year to \$4.46 billion.

The New York-based company reports a 58.3% decline in fourth-quarter net income to \$90 million and a 31.7% drop for the year to \$168 million and attributes that to a \$234 million charge for the early retirement of debt and a \$210 million write-off on its investment in a satellite broadcasting company.

## INTOCABLE

(Continued from page 14)

vigil was held Feb. 1 at the new T-Town 2000 nightclub.

"Since we heard the news Sunday, we opened the phone lines and we've been playing tributes to the band," Flores says.

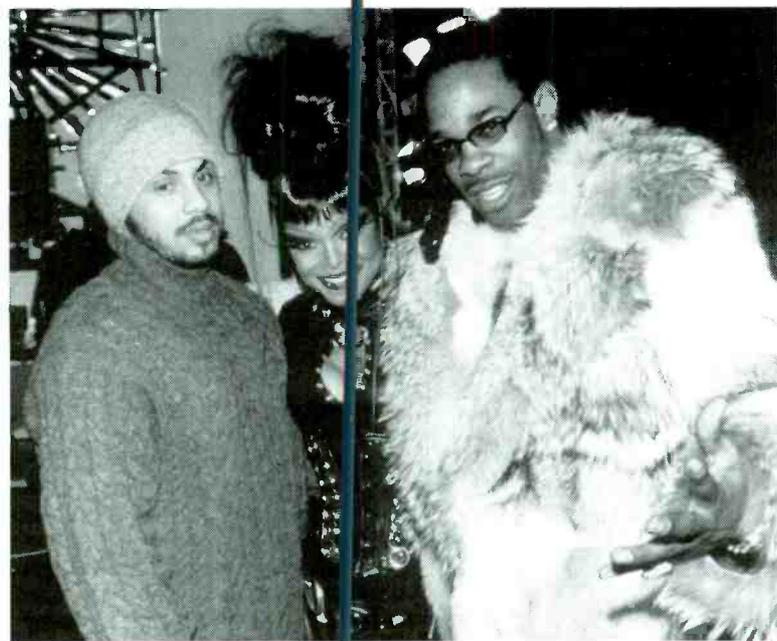
Like many Tejano stations, KLEY began playing several of the group's songs, including "Huracan," "Y Se Acabo El Amor," and "La Mentira," in tribute to Intocable.

The band's latest eponymous album peaked at No. 9 on the Billboard Hot Latin 50 chart last year.

Intocable was founded in 1993 in the tiny border town of Zapata, Texas, and rose quickly with a hybrid sound that mixed Tejano polkas and norteño boleros.

Bajo sexto/singer/songwriter Johnny Lee Rosas and accordionist Albert Ramirez Jr. were part of the original Intocable lineup but left in 1997 to form Masizzo.

None of the group members were available for interviews, and officials at EMI Latin say it is too early to ask if the band has plans to continue.



**The Busta Principle.** Janet Jackson and Busta Rhymes recently joined forces with music video director Hype Williams to film the futuristic-themed video for "What's It Gonna Be," the newest single from Rhymes' platinum album "E.L.E.: Extinction Level Event: The Final World Front." Jackson, who collaborated on the single, met Rhymes after she used his track "Put Your Hands Where My Eyes Could See" during a recent tour. Shown on the set, from left, are Williams, Jackson, and Rhymes.

# Eagles' 'Hits' Ties 'Thriller' For Top-Selling Album In January Certs

BY CHRIS MORRIS

LOS ANGELES—Some big catalog titles got bigger in January, as the Recording Industry Assn. of America (RIAA) bestowed new certification awards on best-selling albums by the Eagles, Pink Floyd, the Beatles, and the Bee Gees.

The Eagles' "Their Greatest Hits 1971-1975" (Elektra, 1976) hit the 25 million mark, tying with Michael Jackson's "Thriller" (Epic, 1982) as the highest-certified album of all time in the U.S. The Southern California group's "Hotel California" (Elektra, 1977) reached the 15 million mark.

Pink Floyd's "The Wall" (Columbia, 1979) reached 23 million; the Beatles' self-titled "white album" (Capitol, 1968) hit 17 million; and the Bee Gees' "Saturday Night Fever" soundtrack (Polydor/Atlas, 1977) arrived at 15 million. These represent totals of 11.5 million, 8.5 million, and 7.5 million, respectively, for the two-disc packages, since certifications reflect multiples of discs.

Albums by Black Sabbath, the late John Denver, Busta Rhymes, Kirk Franklin, Ice Cube, Mystikal, DMX, and Mannheim Steamroller were all certified platinum and gold simultaneously.

Scoring their first platinum albums were young blues guitarist Kenny Wayne Shepherd (Revolution) and former House Of Pain front man Everlast (Tommy Boy). Freak-rock unit Monster Magnet (A&M)

and hip-hop mixer DJ Clue (Roc-A-Fella/Def Jam/Mercury) collected their first gold albums. Teen sensation Britney Spears (Jive) bowed in the platinum singles category.

A complete list of January RIAA certifications follows.

## MULTI-PLATINUM ALBUMS

**The Eagles**, "Their Greatest Hits 1971-1975," Elektra, 25 million.

**Pink Floyd**, "The Wall," Columbia, 23 million.

**The Beatles**, "The Beatles," Capitol, 17 million.

**Bee Gees**, "Saturday Night Fever," Polydor/Atlas, 15 million.

**The Eagles**, "Hotel California," Elektra, 15 million.

**Shania Twain**, "Come On Over," Mercury Nashville, 8 million.

**Kenny G**, "Miracles—The Holiday Album," Arista, 8 million.

**The Cranberries**, "Everybody Else Is Doing It, So Why Can't We?," Island, 5 million.

**Sarah McLachlan**, "Surfacing," Arista, 5 million.

**'N Sync**, "'N Sync," RCA, 5 million.

**Dixie Chicks**, "Wide Open Spaces," Monument, 4 million.

**Brandy**, "Never S-a-y Never," Atlantic, 4 million.

**Alan Jackson**, "Who I Am," Arista/Nashville, 4 million.

**R. Kelly**, "R.," Jive, 4 million.

**Pink Floyd**, "The Division Bell," Columbia, 3 million.

**Janet Jackson**, "The Velvet Rope," Virgin,



THE EAGLES

3 million.

**Jewel**, "Spirit," Atlantic, 3 million.

**DMX**, "Flesh Of My Flesh Blood Of My Blood," Ruff Ryders/Def Jam/Mercury, 2 million.

**Beastie Boys**, "Paul's Boutique," Capitol, 2 million.

**Jars Of Clay**, "Jars Of Clay," Silvertone, 2 million.

**Faith Hill**, "Faith," Warner Bros., 2 million.

**Offspring**, "Americana," Columbia, 2 million.

**Whitney Houston**, "My Love Is Your Love," Arista, 2 million.

**Kenny G**, "Greatest Hits," Arista, 2 million.

## PLATINUM ALBUMS

**Black Sabbath**, "Reunion," Epic, its eighth.

Various artists, "Wow-1999: The Year's 30 Top Christian Artists And Songs," Sparrow.

**John Denver**, "The Very Best Of John Denver," Heartland Music, his fourth.

Various artists, "Wow Gospel 1998—The Year's 30 Top Gospel Artists And Songs," Verity.

Various artists, "Lilith Fair," Arista.

**Busta Rhymes**, "E.L.E.: Extinction Level Event: The Final World Front," Elektra, his third.

**Busta Rhymes**, "The Coming," Elektra, his second.

Various artists, "Now," PolyGram/Universal/EMI.

**Kirk Franklin**, "The Nu Nation Project," Interscope, his fourth.

Various artists, "Rush Hour," Def Jam/Mercury.

**Kenny Wayne Shepherd**, "Trouble Is . . .," Revolution, his first.

**Lenny Kravitz**, "5," Virgin, his third.

**Ice Cube**, "War & Peace Vol. 1: (The War Disc)," Priority, his fifth.

**Radiohead**, "The Bends," Capitol, its third.

**Mystikal**, "Ghetto Fabulous," Jive/No Limit, his second.

**DMX**, "Flesh Of My Flesh Blood Of My Blood," Ruff Ryders/Def Jam/Mercury, his second.

**Mannheim Steamroller**, "The Christmas Angel," American Gramophone, its fourth.

**Everlast**, "Whitey Ford Sings The Blues," Tommy Boy, his first.

## GOLD ALBUMS

**Black Sabbath**, "Reunion," Epic, its 12th.

Various artists, "Wow-1999: The Year's 30 Top Christian Artists And Songs," Sparrow.

**John Denver**, "The Very Best Of John Denver," Heartland Music, his 17th.

**Jimi Hendrix**, "Live At The BBC Sessions," MCA, his 12th.

Various artists, "Lilith Fair," Arista.

Various artists, "Ultimate Hip Hop Party 1998," Arista.

**Phish**, "Billy Breathes," Elektra, its fifth.

**Busta Rhymes**, "E.L.E.: Extinction Level Event: The Final World Front," Elektra, his third.

**Ratt**, "Ratt & Roll 8191," Atlantic, its sixth.

**Redman**, "Doc's Da Name 2000," Def Jam, his fourth.

Various artists, "The Source Presents Hip Hop Hits—Volume 2," PolyGram TV/Def Jam/Mercury.

Various artists, "Now," PolyGram/Universal/EMI.

**Kirk Franklin**, "The Nu Nation Project," Interscope, his fifth.

**Enrique Iglesias**, "Cosas Del Amor," Fonovisa, his third.

**Clay Walker**, "Greatest Hits," Giant, his fifth.

**Kirk Franklin**, "Christmas," Interscope, his fourth.

**R.E.M.**, "Up," Warner Bros., its 11th.

**Bette Midler**, "Bathhouse Betty," Warner Bros., her ninth.

**Seal**, "Human Being," Warner Bros., his third.

**Monster Magnet**, "Powertrip," A&M, its first.

**Ice Cube**, "War & Peace Vol. 1: (The War Disc)," Priority, his sixth.

Various artists, "Ultimate Dance Party 1999," Arista.

**Poison**, "Greatest Hits 1986-1996," Cap-

itol, its fifth.

**Mystikal**, "Ghetto Fabulous," Jive/No Limit, his third.

**Toby Keith**, "Greatest Hits Volume One," Mercury Nashville, his fifth.

**DJ Clue**, "The Professional," Roc-A-Fella/Def Jam/Mercury, his first.

**DMX**, "Flesh Of My Flesh Blood Of My Blood," Ruff Ryders/Def Jam/Mercury, his second.

**Mannheim Steamroller**, "The Christmas Angel," American Gramophone, its 13th.

## PLATINUM SINGLES

**Britney Spears**, "... Baby One More Time," Jive, her first.

## GOLD SINGLES

**Spice Girls**, "Goodbye," Virgin, their fifth.

**Ice Cube**, "Pushin' Weight," Priority, his fifth.

# HOT 100 SPOTLIGHT

This column was prepared by Geoff Mayfield, Keith Caulfield, and Steve Graybow

**TEEN QUEENS:** One teenaged singer replaces another on The Billboard Hot 100's throne, as huge sales growth pushes **Monica's** "Angel Of Mine" (Arista) past **Britney Spears'** "... Baby One More Time" (Jive), ending the latter's two-week reign. We figure BMG Entertainment president/CEO **Strauss Zelnick** is happy either way, as both labels are in his company's camp.

It's the third No. 1 Hot 100 hit in Monica's career, all coming from her current "The Boy Is Mine" album. It also marks **Rhett Lawrence's** first trip to the Hot 100's peak as a songwriter. As a producer, he reached the summit in 1991 with **Mariah Carey's** "Vision Of Love." Prior to Monica's release, Lawrence produced a version of "Angel" for **Eternal** (First Avenue/EMI), which was a No. 1 R&B hit in the U.K. In the U.S., **Eternal** reached Hot R&B Singles twice, but not with this song.

Monica's radio audience is growing quickly, this week showing an 11% gain in audience impressions at the multi-format Hot 100 Airplay panel; her song jumps 11-7 on the component airplay list. In Top 40 Airplay Monitor's detection-based charts, it rises 6-3 on Rhythmic Top 40, 29-23 on Mainstream Top 40.

Still, "Angel's" quick sprint to the top has been paced by sales. It climbs 2-1 on Hot 100 Singles Sales, with a 53% gain over prior-week sales. Yes, we understand that it's sale-priced at some stores. Since the song hit retail, its standing on the Hot 100 has improved 22-5, 5-2, and now 2-1.

Although Spears has been displaced, she sees a 15.5% audience gain, jumping 22-18 on Hot 100 Airplay.

**THE LAYERED LOOK:** With the release of the CD and cassette singles of "Believe," **Cher** (Warner Bros.) shimmies up nine spots to No. 4 on the Hot 100. Before this week, her sales points came solely from maxi-CD and vinyl singles. With a 193% sales gain, her song jumps 14-4 on Hot 100 Singles Sales.

Radio certainly believes in the cut, as it nabs the Greatest Gainer Airplay award, moving up 23-12 on Hot 100 Airplay, logging 55 million audience impressions from spins at 181 monitored stations—a 31% gain over the previous week.

This is Cher's best showing on the Hot 100 since 1989's "If I Could Turn Back Time" topped out at No. 3.

Arista has also employed a layered approach to the retail release of "Heartbreak Hotel" by **Whitney Houston** with **Faith Evans** and **Kelly Price**. The previous week's sales points came from the maxi-CD single. With standard-length configurations out, she improves 27-6 with a 500% unit improvement on the sales list. The sales juice pushes the title 27-6 on the Hot 100, but it's also growing at radio. The song ascends 29-19 on Hot 100 Airplay, with significant growth seen at WRKS New York, WBBM Chicago, and WZJM Cleveland.

"Heartbreak" rises 29-7 on the Hot 100 in the same week it rises to No. 1 on Hot R&B Singles (see Datu Faison's Rhythm Section, page 48). The fast moves by Cher, Houston, and **Goo Goo Dolls'** "Slide" (Warner Bros.), which rises 11-8, displace bulleted songs by **Backstreet Boys** (No. 6) and **Sarah McLachlan** (No. 9).

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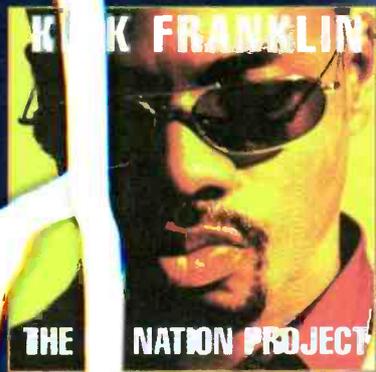
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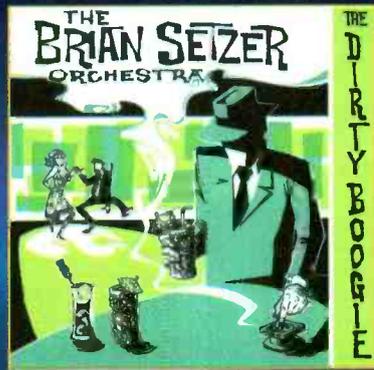
## KIRK FRANKLIN

*Love On My Mind* (with Mary J. Blige, R. Kelly, Bono, Crystal Lewis & The Family) - Song of the Year  
*Best R&B Performance Duo/Group with Vocal* • *Best R&B Song*  
*The Du Nation Project* - Best Contemporary Soul Gospel Album • Best Engineered Album, Non-Classical



## SHERYL CROW

*Producer Of The Year, Non-Classical*  
*My Favorite Mistake* - Best Female Pop Vocal Performance  
*There Goes The Neighborhood* - Best Female Rock Vocal Performance  
*The Globe Sessions* - Album Of The Year • Best Rock Album • Best Engineered Album, Non-Classical  
*Tomorrow Never Dies* - Best Song From A Motion Picture Or Television



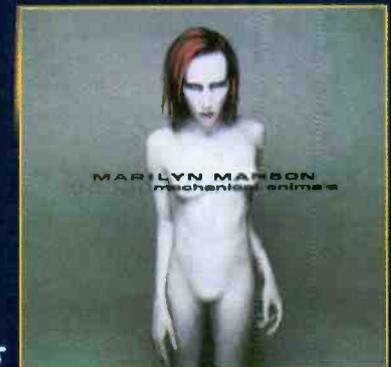
## THE BRIAN SETZER ORCHESTRA

*Jump, Give An' Walz* - Best Pop Performance - Duo/Group with Vocal • *Sleepwalk* - Best Pop Instrumental Performance  
*The Dirty Boogie* - Best Pop Album



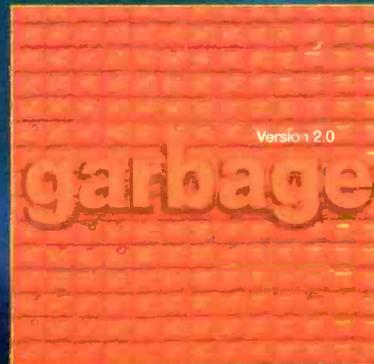
## HOLE

*Celebrity Skin* - Best Rock Song • Best Rock Performance Duo/Group with Vocal  
*Celebrity Skin* - Best Rock Album  
*Michael Reinhorn* - Producer Of The Year, Non-Classical



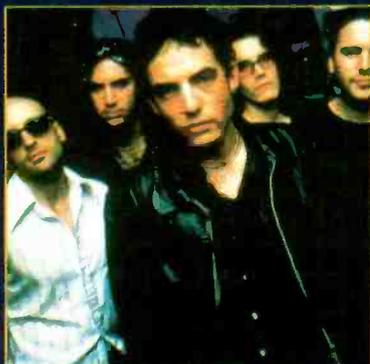
## MARILYN MANSON

*The Dope Show* - Best Hard Rock Performance  
*Michael Reinhorn* - Producer Of The Year, Non-Classical



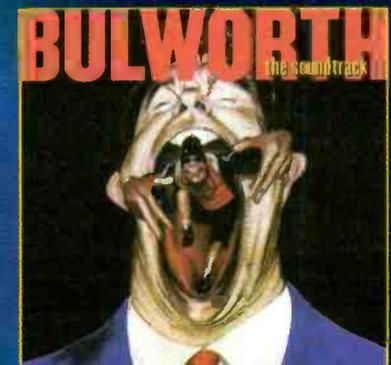
## GARBAGE

*Version 2.0* - Album Of The Year • Best Rock Album



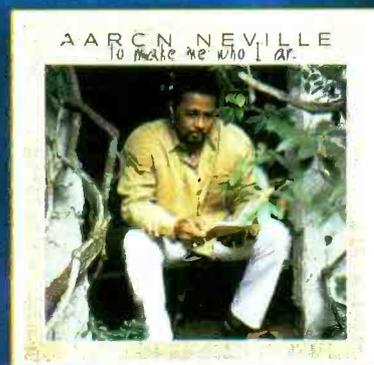
## THE WALLFLOWERS

*Heroes* - Best Rock Performance Duo/Group with Vocal



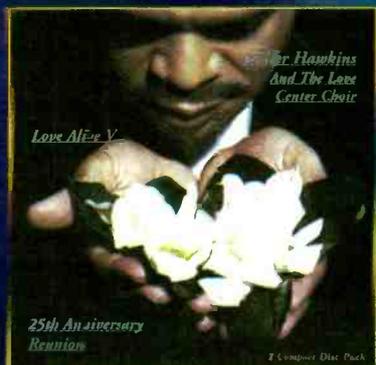
## PRAS (featuring OL' DIRTY BASTARD & MYA)

*Ghetto Supastar* - Best Rap Performance Duo/Group with Vocal



## AARON NEVILLE

*To Make Me Who I Am* - Best Traditional R&B Vocal Performance



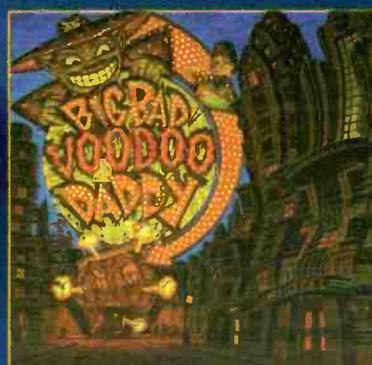
## WALTER HAWKINS

*Love Alive V - 25th Anniversary Reunion*  
 - Best Gospel Choir or Chorus Album



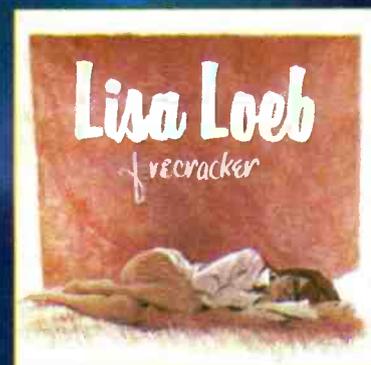
## BOBBY JONES & NEW LIFE

*Just Churchin'* - Best Gospel Choir or Chorus Album



## BIG BAD VOODOO DADDY

*Big Bad Voodoo Daddy* - Best Recording Package



## LISA LOEB

*Firecracker* - Best Engineered Album, Non-Classical



# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED,

COMPILED, AND PROVIDED BY **SoundScan®**



FEBRUARY 13, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				<b>▶ No. 1/HOT SHOT DEBUT ◀</b>		
1	NEW		1	FOXY BROWN VIOLATOR/DEF JAM 558933*/MERCURY (10.98 EQ/16.98)	CHYNA DOLL	1
				<b>▶ GREATEST GAINER ◀</b>		
2	3	1	3	BRITNEY SPEARS JIVE 41651 (10.98/16.98)	...BABY ONE MORE TIME	1
3	1	—	2	SILKK THE SHOCKER NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
4	4	4	11	THE OFFSPRING ▲ COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	2
5	6	5	23	LAURYN HILL ▲ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
6	2	—	2	DAVE MATTHEWS/TIM REYNOLDS BAMA RAGS 67755*/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
7	8	6	10	2PAC AMARU/DEATH ROW 90301*/INTERSCOPE (1.98/24.98)	GREATEST HITS	3
8	5	2	45	'N SYNC ▲ RCA 67613 (11.98/17.98)	'N SYNC	2
9	9	8	53	DIXIE CHICKS ▲ MONUMENT 68195*/SONY (NASHVILLE) (10.98 EQ/16.98)	WIDE OPEN SPACES	8
10	7	3	6	DMX ▲ RUFF RYDERS/DEF JAM 53864*/MERCURY (11.98 EQ/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
11	10	7	18	JAY-Z ▲ ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
12	12	11	18	EVERLAST ▲ TOMMY BOY 1236 (11.98/16.98)	WHITEY FORD SINGS THE BLUES	11
13	11	9	65	SHANIA TWAIN ▲ MERCURY (NASHVILLE) 536003 (10.98 EQ/17.98)	COME ON OVER	2
14	16	16	12	R. KELLY ▲ JIVE 61625* (19.98/24.98)	R.	2
15	14	14	11	MARIAH CAREY ▲ COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4
16	13	13	14	VARIOUS ARTISTS ▲ POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98)	NOW	10
17	24	41	4	VARIOUS ARTISTS KOCH 8803 (9.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	17
18	17	15	62	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
19	15	10	11	JEWEL ▲ ATLANTIC 82950*/AG (10.98/16.98)	SPIRIT	3
20	18	12	77	BACKSTREET BOYS ▲ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
21	31	32	12	CHER WARNER BROS. 47121 (10.98/16.98)	BELIEVE	21
22	23	24	46	LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98)	THREE DOLLAR BILL, Y'ALL	22
23	21	22	37	DMX ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98 EQ/17.98)	IT'S DARK AND HELL IS HOT	1
24	20	17	11	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
25	28	30	81	SARAH MCLACHLAN ▲ ARISTA 18970 (10.98/17.98)	SURFACING	2
26	19	33	3	SOUNDTRACK HOLLYWOOD 62177 (10.98/17.98)	VARSITY BLUES	19
27	26	21	14	DRU HILL ▲ UNIVERSITY/ISLAND 524542/MERCURY (10.98 EQ/17.98)	ENTER THE DRU	2
28	25	19	3	SUGAR RAY LAVA/ATLANTIC 83151/AG (10.98/16.98)	14:59	19
29	22	18	34	BRANDY ▲ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
30	27	23	19	GOO GOO DOLLS ▲ WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
31	34	28	11	WHITNEY HOUSTON ▲ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
32	30	20	7	BUSTA RHYMES ▲ FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
33	37	35	44	SOUNDTRACK ▲ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
34	33	25	7	MYSTIKAL ▲ NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	5
35	32	27	13	SOUNDTRACK INTERSCOPE 90181 (10.98/17.98)	THE RUGRATS MOVIE	19
36	36	29	10	METALLICA ELEKTRA 62299*/EEG (18.98/24.98)	GARAGE INC.	2
37	48	55	7	TYRESE RCA 66901* (9.98/13.98)	TYRESE	37
38	35	31	13	ALANIS MORISSETTE ▲ MAVERICK/REPRISE 47094*/WARNER BROS. (10.98/17.98)	SUPPOSED FORMER INFATUATION JUNKIE	1
39	41	42	70	CREED ▲ WIND-UP 13049 (10.98/16.98)	MY OWN PRISON	22
40	38	37	18	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
41	44	47	12	NEW RADICALS MCA 11858 (10.98/16.98)	MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
42	39	34	8	REDMAN ● DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	DOC'S DA NAME 2000	11
43	49	54	13	JUVENILE CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	36
44	43	38	7	VARIOUS ARTISTS ● ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98)	DJ CLUE? THE PROFESSIONAL	26
45	40	40	30	BARENAKED LADIES ▲ REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
46	46	49	23	ROB ZOMBIE ▲ GEFEN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
47	NEW		1	JIM BRICKMAN WINDHAM HILL 11396 (10.98/16.98)	DESTINY	47
48	42	36	10	SOUNDTRACK ▲ AMERICAN 69377/COLUMBIA (11.98 EQ/17.98)	CHEF AID: THE SOUTH PARK ALBUM	16
49	45	43	32	SOUNDTRACK ▲ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
50	53	56	18	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
51	47	44	24	KORN ▲ IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
52	57	53	100	MATCHBOX 20 ▲ LWA/ATLANTIC 92721*/AG (10.98/17.98)	YOURSELF OR SOMEONE LIKE YOU	5
53	63	60	61	ANDREA BOCELLI ▲ PHILIPS 539207 (10.98 EQ/17.98)	ROMANZA	35

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54	50	46	69	EVERCLEAR ▲ CAPITOL 36503* (10.98/16.98)	SO MUCH FOR THE AFTERGLOW	33
55	62	67	29	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
56	51	50	38	LENNY KRAVITZ ▲ VIRGIN 45605 (10.98/16.98)		5
57	60	58	11	METHOD MAN ▲ DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	2
58	52	45	11	SOUNDTRACK ▲ DREAMWORKS 50041/INTERSCOPE (11.98/17.98)	THE PRINCE OF EGYPT	25
59	54	51	14	98 DEGREES ● MOTOWN 530956/UNIVERSAL (10.98 EQ/16.98)	98 DEGREES AND RISING	51
60	55	48	29	BEASTIE BOYS ▲ GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
61	64	62	20	SHAWN MULLINS ● SMG 69637/COLUMBIA (10.98 EQ/16.98)	SOUL'S CORE	54
62	61	57	12	U2 ● ISLAND 524613/MERCURY (11.98 EQ/17.98)	THE BEST OF 1980-1990	45
63	29	—	2	ANI DIFRANCO RIGHTEOUS BABE 013 (10.98/15.98)	UP UP UP UP UP UP	29
64	58	52	95	THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (11.98/17.98)	THIRD EYE BLIND	25
65	59	59	12	VARIOUS ARTISTS ● POLYGRAM TV/DEF JAM 565668/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	46
66	65	70	48	MADONNA ▲ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
67	66	64	41	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
68	67	61	21	HOLE ▲ DGC 25164/INTERSCOPE (10.98/16.98)	CELEBRITY SKIN	9
69	78	76	20	SOUNDTRACK ▲ DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	5
70	86	93	5	ORGY ELEMENTREE 46923/WARNER BROS. (10.98/16.98)	CANDYASS	70
71	72	69	18	SHERYL CROW ▲ A&M 540959/INTERSCOPE (10.98 EQ/17.98)	THE GLOBE SESSIONS	5
72	70	71	40	DAVE MATTHEWS BAND ▲ RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
73	56	26	3	THE BLACK CROWES AMERICAN 69361/COLUMBIA (10.98 EQ/16.98)	BY YOUR SIDE	26
74	75	77	17	CAKE ● CAPRICORN 538092/MERCURY (10.98 EQ/16.98)	PROLONGING THE MAGIC	33
75	73	65	63	CELINE DION ▲ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
76	69	74	34	EVE 6 ▲ RCA 67617 (10.98/16.98)	EVE 6	33
77	71	63	11	ICE CUBE ▲ PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. 1 (THE WAR DISC)	7
78	74	73	26	EAGLE-EYE CHERRY ● WORK 69434/EPIC (10.98 EQ/16.98)	DESIRELESS	45
79	79	81	17	PHIL COLLINS ● FACE VALUE/ATLANTIC 83139/AG (10.98/16.98)	...HITS	18
80	81	82	23	VARIOUS ARTISTS ▲ TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	20
81	80	75	37	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
82	94	95	14	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
83	76	68	8	SOUNDTRACK WARNER SUNSET/ATLANTIC 83153/AG (10.98/17.98)	YOU'VE GOT MAIL	44
84	82	79	12	GEORGE MICHAEL ▲ EPIC 69635 (15.98 EQ/19.98)	LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL	24
85	84	72	8	VARIOUS ARTISTS NO LIMIT 50724*/PRIORITY (10.98/16.98)	NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED	19
86	NEW		1	SOUNDTRACK POLYGRAM TV 538743/MERCURY (11.98 EQ/17.98)	THE '60S	86
87	83	78	32	THE BRIAN SETZER ORCHESTRA ▲ INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
88	77	66	6	SOUNDTRACK COLUMBIA 69762 (11.98 EQ/17.98)	THE FACULTY	47
89	89	84	18	DEBORAH COX ● ARISTA 19022 (10.98/16.98)	ONE WISH	72
90	90	86	10	BONE THUGS-N-HARMONY RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	32
91	88	87	15	VARIOUS ARTISTS ▲ SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
				<b>▶ HEATSEEKER IMPACT ◀</b>		
92	117	125	7	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98)	YOU'VE COME A LONG WAY, BABY	92
93	93	89	13	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	16
94	111	120	19	KEITH SWEAT ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	6
95	91	90	104	SPICE GIRLS ▲ VIRGIN 42174* (10.98/17.98)	SPICE	1
96	68	39	3	KEITH MURRAY JIVE 41646* (10.98/16.98)	IT'S A BEAUTIFUL THING	39
97	99	102	24	THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98 EQ/16.98)	PHOENIX RISING	44
98	96	97	23	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	96
99	98	107	46	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
100	87	83	10	VARIOUS ARTISTS TOMMY BOY 1268 (12.98/17.98)	MTV PARTY TO GO 99	60
101	85	80	10	PEARL JAM EPIC 69752* (11.98 EQ/17.98)	LIVE ON TWO LEGS	15
102	92	85	13	U2 ▲ ISLAND 524612/MERCURY (24.98 EQ CD)	THE BEST OF 1980-1990/THE B-SIDES	2
103	103	100	38	GARBAGE ● ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
104	101	99	65	SPICE GIRLS ▲ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
105	95	88	44	ALL SAINTS ▲ LONDON/ISLAND 828997/MERCURY (10.98 EQ/16.98)	ALL SAINTS	40
106	100	94	11	SOUNDTRACK ● DREAMWORKS 50050/INTERSCOPE (10.98/16.98)	THE PRINCE OF EGYPT—INSPIRATIONAL	73
107	104	105	15	JONNY LANG A&M 540984/INTERSCOPE (10.98 EQ/16.98)	WANDER THIS WORLD	28

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

# Billboard 200 continued

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(108)	139	—	2	<b>JESSE POWELL</b> SILAS 11789/MCA (10.98/16.98)	<b>← PACESETTER →</b> 'BOUNTY	108
(109)	116	128	64	<b>MARTINA MCBRIDE</b> ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
110	109	115	14	<b>THE FLYS</b> DELICIOUS VINYL 74006/TRAUMA (10.98/16.98) <b>HS</b>	HOLIDAY MAN	109
111	102	104	23	<b>ALABAMA</b> ▲ <sup>2</sup> RCA (NASHVILLE) 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	13
112	108	109	94	<b>SAVAGE GARDEN</b> ▲ <sup>3</sup> COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
(113)	119	122	25	<b>KELLY PRICE</b> ● T-NECK/ISLAND 524516/MERCURY (10.98 EQ/16.98)	SOUL OF A WOMAN	15
114	107	96	13	<b>BEE GEES</b> POLYDOR 559220/UNIVERSAL (10.98 EQ/17.98)	ONE NIGHT ONLY	89
115	112	113	10	<b>DJ QUIK</b> PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	63
116	97	92	33	<b>SOUNDTRACK</b> ▲ <sup>2</sup> BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
117	115	103	20	<b>MARILYN MANSON</b> NOTHING 90273*/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS	1
(118)	124	116	12	<b>112</b> ● BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
119	105	111	87	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	2
120	106	101	14	<b>VARIOUS ARTISTS</b> ● ARISTA 19026 (10.98/16.98)	ULTIMATE DANCE PARTY 1999	69
121	113	108	69	<b>JANET</b> ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
122	120	110	13	<b>TOTAL</b> BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	39
123	118	112	52	<b>SOUNDTRACK</b> ▲ <sup>2</sup> MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
124	122	121	72	<b>USHER</b> ▲ <sup>3</sup> LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
125	121	106	47	<b>NATALIE IMBRUGLIA</b> ▲ <sup>2</sup> RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
126	110	98	13	<b>BECK</b> ● BONG LOAD/OGC 25309*/INTERSCOPE (10.98/16.98)	MUTATIONS	13
127	123	117	60	<b>SOUNDTRACK</b> ▲ <sup>10</sup> SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
(128)	135	145	14	<b>MOTLEY CRUE</b> MOTLEY 78002/BEYOND (10.98/17.98)	GREATEST HITS	20
(129)	141	91	13	<b>CELINE DION</b> ▲ <sup>3</sup> 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES	2
130	131	135	22	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4
131	129	126	15	<b>TOBY KEITH</b> ● MERCURY (NASHVILLE) 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	61
(132)	156	178	38	<b>VONDA SHEPARD</b> ▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
(133)	145	131	49	<b>BIG BAD VOODOO DADDY</b> ● COOLVILLE 90290/INTERSCOPE (10.98/16.98)	BIG BAD VOODOO DADDY	47
134	114	—	2	<b>DEPECHE MODE</b> MUTE/REPRISE 47298/WARNER BROS. (10.98/15.98)	THE SINGLES 81>85	114
135	126	118	41	<b>MYA</b> ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	29
136	142	154	14	<b>DIVINE</b> PENDULUM 12325/RED ANT (10.98/16.98) <b>HS</b>	FAIRY TALES	127
(137)	149	157	26	<b>DIAMOND RIO</b> ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	70
138	125	114	11	<b>SEAL</b> ● WARNER BROS. 46828 (10.98/17.98)	HUMAN BEING	22
(139)	151	170	34	<b>VARIOUS ARTISTS</b> RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	112
(140) <b>NEW ▶</b>	—	—	1	<b>ROY D. MERCER</b> VIRGIN (NASHVILLE) 46854 (9.98/15.98) <b>HS</b>	HOW BIG A BOY ARE YA? VOLUME 5	140
141	134	133	13	<b>JIMI HENDRIX</b> EXPERIENCE HENDRIX 11671*/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	133
142	136	127	42	<b>ANDREA BOCELLI</b> ● PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
143	132	153	25	<b>GERALD LEVERT</b> ● EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	17
(144)	158	179	3	<b>TRICK DADDY</b> SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) <b>HS</b>	WWW.THUG.COM	144
145	128	124	17	<b>CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN &amp; MARIAH CAREY</b> ● EPIC 69600 (11.98 EQ/17.98)	VH1 DIVAS LIVE	21
146	138	150	5	<b>KID ROCK</b> LAVA/ATLANTIC 83119/AG (7.98/11.98) <b>HS</b>	DEVIL WITHOUT A CAUSE	138
(147)	170	197	4	<b>SARA EVANS</b> RCA (NASHVILLE) 67653/RLG (10.98/16.98) <b>HS</b>	NO PLACE THAT FAR	147
148	127	123	10	<b>TIMBALAND</b> BLACKGROUND/ATLANTIC 92813*/AG (10.98/16.98)	TIM'S BIO: LIFE FROM DA BASSMENT	41
(149)	163	175	4	<b>GODSMACK</b> REPUBLIC 53190/UNIVERSAL (8.98/12.98) <b>HS</b>	GODSMACK	149
150	130	129	28	<b>SOUNDTRACK</b> ● MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	22
151	147	140	36	<b>MASTER P</b> ▲ <sup>4</sup> NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
152	137	148	17	<b>SOUNDTRACK</b> ● FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	8

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
153	144	146	35	<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
154	154	161	63	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
155	146	134	14	<b>SOUNDTRACK</b> ● GEFEN 25220/INTERSCOPE (10.98/17.98)	SABRINA THE TEENAGE WITCH	71
156	148	151	72	<b>MASTER P</b> ▲ <sup>2</sup> NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
(157) <b>NEW ▶</b>	—	—	1	<b>MARCO ANTONIO SOLIS</b> FONOVISA 0516 (10.98/16.98) <b>HS</b>	TROZOS DE MI ALMA	157
158	133	139	26	<b>SOUNDTRACK</b> ● ELEKTRA 62201/EEG (11.98/17.98)	CAN'T HARDLY WAIT	25
159	155	152	75	<b>INSANE CLOWN POSSE</b> ● ISLAND 524442/MERCURY (10.98 EQ/16.98)	THE GREAT MILENKO	63
160	143	132	67	<b>GREEN DAY</b> ▲ REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
161	150	144	15	<b>SOUNDTRACK</b> TVT SOUNDTRAX 8210/TVT (10.98/17.98)	BLADE	36
162	140	130	10	<b>RZA AS BOBBY DIGITAL</b> GEE STREET 32521*/V2 (11.98/17.98)	RZA AS BOBBY DIGITAL IN STEREO	16
163	161	141	14	<b>R.E.M.</b> ● WARNER BROS. 47112* (10.98/16.98)	UP	3
164	168	174	13	<b>THE WILKINSONS</b> GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98) <b>HS</b>	NOTHING BUT LOVE	133
165	153	138	15	<b>AEROSMITH</b> ▲ GEFEN 25221/INTERSCOPE (16.98/21.98)	A LITTLE SOUTH OF SANITY	12
166	166	169	74	<b>FLEETWOOD MAC</b> ▲ <sup>4</sup> REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
(167)	182	189	70	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
168	164	137	15	<b>SHAKIRA</b> SONY DISCOS 82746 (10.98 EQ/15.98) <b>HS</b>	DONDE ESTAN LOS LADRONES?	131
(169)	174	162	10	<b>GETO BOYS</b> RAP-A-LOT 46780/VIRGIN (11.98/17.98)	DA GOOD DA BAD & DA UGLY	26
170	172	171	39	<b>JOHN MELLENCAMP</b> ▲ MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
171	152	136	20	<b>HOOTIE &amp; THE BLOWFISH</b> ▲ ATLANTIC 83136*/AG (10.98/16.98)	MUSICAL CHAIRS	4
(172)	200	—	10	<b>ENRIQUE IGLESIAS</b> ● FONOVISA 080002 (10.98 EQ/16.98)	COSAS DEL AMOR	64
173	160	160	26	<b>SNOOP DOGG</b> ▲ <sup>2</sup> NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
(174)	183	183	29	<b>VARIOUS ARTISTS</b> ● POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	51
175	169	181	19	<b>TRIN-I-TEE 5:7</b> B-RITE 90094/INTERSCOPE (10.98/15.98) <b>HS</b>	TRIN-I-TEE 5:7	139
176	162	164	15	<b>BLACK SABBATH</b> ▲ EPIC 69115 (15.98 EQ/24.98)	REUNION	11
177	177	172	7	<b>TQ</b> CLOCKWORK 69431*/EPIC (11.98 EQ/16.98) <b>HS</b>	THEY NEVER SAW ME COMING	122
178	165	167	19	<b>DC TALK</b> ● FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4
179	175	147	58	<b>NEXT</b> ▲ ARISTA 18973 (10.98/15.98) <b>HS</b>	RATED NEXT	37
(180) <b>NEW ▶</b>	—	—	1	<b>SOUNDTRACK</b> HOLLYWOOD 62167 (10.98/17.98)	THE PARENT TRAP	180
(181) <b>NEW ▶</b>	—	—	1	<b>SUSAN TEDESCHI</b> TONE-CD/ROUNDER 471164/MERCURY (10.98 EQ/16.98) <b>HS</b>	JUST WON'T BURN	181
182	181	165	11	<b>ELVIS CRESPO</b> ● SONY DISCOS 82634 (8.98 EQ/14.98) <b>HS</b>	SUAVEMENTE	151
183	176	173	27	<b>MO THUGS FAMILY</b> ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	25
184	159	159	25	<b>FIVE</b> ARISTA 19003 (10.98/16.98) <b>HS</b>	FIVE	112
185	173	166	11	<b>VARIOUS ARTISTS</b> VIRGIN 46796 (12.98/17.98)	PURE MOODS II	154
186	180	155	17	<b>BIZZY BONE</b> ● MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	3
187	157	142	11	<b>SOUNDTRACK</b> ● DREAMWORKS (NASHVILLE) 50045/INTERSCOPE (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE	85
188	171	158	85	<b>K-CI &amp; JOJO</b> ▲ <sup>3</sup> MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
(189) <b>NEW ▶</b>	—	—	1	<b>VARIOUS ARTISTS</b> BEAST 5458/SIMITAR (10.98/16.98)	SLAMMIN' WRESTLING HITS	189
(190) <b>RE-ENTRY</b>	—	—	27	<b>MARK WILLS</b> ● MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) <b>HS</b>	WISH YOU WERE HERE	74
191	193	198	15	<b>ANDREA BOCELLI</b> PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO	153
(192) <b>RE-ENTRY</b>	—	—	28	<b>XSCAPE</b> ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	28
193	167	149	23	<b>SOUNDTRACK</b> ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC	2
194	190	—	12	<b>SOUNDTRACK</b> EPIC 68905 (11.98 EQ/17.98)	DANCE WITH ME	54
195	198	195	61	<b>KENNY WAYNE SHEPHERD BAND</b> ▲ REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
196	196	193	18	<b>LUCINDA WILLIAMS</b> MERCURY 558338 (10.98 EQ/16.98)	CAR WHEELS ON A GRAVEL ROAD	65
197	186	168	16	<b>CYPRESS HILL</b> ● RUFFHOUSE 69037*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV	11
198	179	163	51	<b>CHERRY POPPIN' DADDIES</b> ▲ MOJO 53081/UNIVERSAL (10.98/16.98) <b>HS</b>	ZOOT SUIT RIOT	17
199	191	188	24	<b>JERMAINE DUPRI</b> ▲ SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK	3
200	199	182	37	<b>NATALIE MERCHANT</b> ▲ ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

- |  |  |  |  |   |  |  |   |
|--|--|--|--|---|--|--|---|
| 112 118<br>2Pac 7<br>98 Degrees 59             | Cherry Poppin' Daddies 198<br>Eagle-Eye Cherry 78<br>Phil Collins 79<br>Deborah Cox 89<br>Creed 39<br>Elvis Crespo 182<br>Sheryl Crow 71<br>Cypress Hill 197   | Everlast 12<br>Five 184<br>Fleetwood Mac 166<br>The Flys 110<br>Kirk Franklin 50<br>Garbage 103<br>Geto Boys 169<br>Godsmack 149<br>Goo Goo Dolls 30<br>Green Day 160  | K-Ci & Jolo 188<br>Toby Keith 131<br>R. Kelly 14<br>Kid Rock 146<br>Korn 51<br>Lonny Kravitz 56<br>Jenny Lang 107<br>Gerald Levert 143<br>Limp Bizkit 22 | Monifah 98<br>Alan Morissette 38<br>Mo Thugs Family 183<br>Motley Crue 128<br>Shawn Mullins 61<br>Keith Murray 96<br>Mya 135<br>Mystikal 34 | Kenny Wayne Shepherd Band 195<br>Silkk The Shocker 3<br>Fatboy Slim 92<br>Will Smith 18<br>Snoop Dogg 173<br>Marco Antonio Solis 157<br>SOUNDTRACK<br>The '60s 86<br>Armageddon — The Album 49<br>Back To Titanic 193<br>Blade 161<br>Can't Hardly Wait 158<br>Chef Aid: The South Park Album 48<br>City Of Angels 33<br>Dance With Me 194<br>Dr. Dolittle: The Album 116<br>The Faculty 88<br>Hope Floats 81<br>How Stella Got Her Groove Back 152<br>The Parent Trap 180<br>The Prince Of Egypt 58<br>The Prince Of Egypt—Inspirational 106<br>The Prince Of Egypt—Nashville 187 | The Rugrats Movie 35<br>Rush Hour 69<br>Sabrina The Teenage Witch 155<br>Titanic 127<br>Touched By An Angel: The Album 93<br>Varsity Blues 26<br>The Wedding Singer 123<br>The Wedding Singer Volume 2 150<br>You've Got Mail 83<br>Britey Spears 2<br>Spice Girls 95, 104<br>Sugar Ray 28<br>Keith Sweat 94 | Usher 124<br>VARIOUS ARTISTS<br>DJ Cue? The Professional 44<br>ESPN Presents: Jock Jams Vol. 4 80<br>Monsters Of Rock 139<br>MTV Party To Go 99 100<br>No Limit Soldier Compilation — We Can't Be Stopped 85<br>Now 16<br>Pure Funk 174<br>Pure Moods II 185<br>Stammin' Wrestling Hits 189<br>The Source Presents Hip Hop Hits — Volume 2 65<br>Ultimate Dance Party 1999 120<br>World Wrestling Federation: WWF The Music Volume 3 17<br>Wow-1999: The Year's 30 Top Christian Artists And Songs 91 |
| Aerosmith 165<br>Alabama 111<br>All Saints 105 | dc Talk 178<br>Depeche Mode 134<br>Diamond Rio 137<br>Ani DiFranco 63<br>Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey 145<br>Divine 136<br>Dixie Chicks 9<br>DJ Quik 115<br>DMX 10, 23<br>Dru Hill 27<br>Jermaine Dupri 199 | Madonna 66<br>Marilyn Manson 117<br>Master P 151, 156<br>matchbox 20 52<br>Dave Matthews Band 72<br>Dave Matthews/Tim Reynolds 6<br>Martina McBride 109<br>Tim McGraw 119<br>Sarah McLachlan 25<br>John Mellencamp 170<br>Roy D. Mercer 140<br>Natalie Merchant 200<br>Jo Dee Messina 99<br>Metallica 36, 154<br>Method Man 57<br>George Michael 84<br>Monica 55 | New Radicals 41<br>Next 179<br>'N Sync 8   | Pearl Jam 101<br>Jesse Powell 108<br>Kelly Price 113  | R.E.M. 163<br>Regina 42<br>RZA As Bobby Digital 162<br>Savage Garden 112<br>Seal 138<br>The Brian Setzer Orchestra 87<br>Shakira 168<br>Vonda Shepard 132  | Susan Tedeschi 181<br>The Temptations 97<br>Third Eye Blind 64<br>Timbaland 148<br>Total 122<br>TQ 177<br>Trick Daddy 144<br>Trin-i-tee 5:7 175<br>Shania Twain 13<br>Tyrese 37<br>U2 62, 102  | The Wilkinsons 164<br>Lucinda Williams 196<br>Mark Wills 190<br>Xscape 192<br>Rob Zombie 46   |

## BRAZIL SEES THE LIGHT WITH POP STAR PRIESTS

(Continued from page 17)

from Rossi's album, he was surprised at how rapidly the album sold. He attributes the stratospheric sales to Rossi's personal magnetism.

"Padre Rossi is very charismatic," states Castello Branco, "and he is like an artist—he has something to say, and people are touched by him."

Each day, Rossi's Masses, which take place in his parish church, located in the impoverished outskirts of São Paulo, draw 5,000 persons, who attend services more akin to an evangelical revival.

The congregation is invited to dance, jump, and sing. During the middle of the Mass, Rossi might insert a melody into "The Lord's Prayer" or sing an old tune by Brazilian pop legend Roberto Carlos

that speaks of Jesus Christ.

At the end of the service, Rossi closes with his greatest hit, "Aeróbica Do Senhor" (God's Aerobics).

Zeca gained popularity in 1997 when Pope John Paul II visited Brazil and Zeca hosted a Mass attended by 30,000 persons at Ipanema Beach, not far from his parish in Copacabana.

Both Rossi and Zeca are members of the Charismatic Renovation, a movement in Brazil's Catholic Church that calls for use of mass media and more personal contact with Brazil's Catholic faithful as a means of stemming the growth of evangelical cults in the country.

"The Charismatics," says ABPD's Roberto Souto, "are looking for a more tolerant posture in relation to the Catholic Church, which is viewed here as rigid, inflexible, and distant."

Still, Souto reckons that the recording success of the priests will not spark a longstanding interest in religious music.

"Padre Marcelo Rossi transformed that musical segment into a trend, because obviously when someone sells 3 million copies, everyone else is going to try to hitch a ride," says Souto. "But what is happening is a phenomenon, not a new musical movement."

Castello Branco concurs, but he adds that other labels do not want to be left behind the religious music train.

"A lot of A&R guys in Brazil are now going to Mass on Sundays," says Castello Branco. "We are not looking to build a roster of priests."

But some labels are certainly angling to jump into the ecclesiastical music sweepstakes.

For instance, Sony Music Brazil is scheduling a March release by Padre Antonio Maria, whose album contains two tracks featuring Carlos.

The musical ascent of the Charismatic priests has been achieved through the presentation of religious beliefs coated with commercial sensibilities that appeal to a large audience. Indeed, the ideas and concepts of Charismatic priests can be confused with those of a recording star.

"Our marketing people analyzed several proposals, and they thought EMI was the best," says Zeca, referring to his EMI recording contract. "I have to release another album in '99, but that is not my concern at the moment."

In March, Zeca is booked to host a talk show on Redvida, a religious channel owned by Brazil's Catholic Church. "We will discuss themes important to young people such as sports and drugs, but always with religious appeal," says Zeca.

Zeca opines that the Catholic Church must employ all the media to spread its message.

But Rossi has come under fire from some tradition-bound clerics for being a pop icon instead of a dutiful curé. He has appeared on numerous TV programs, and his face has graced a dozen magazine covers. There are even glossy posters of Rossi that can be found in record

stores, alongside film and music idols.

In recent weeks, Universal has taken Rossi off the media shelf. He no longer is available for interviews.

"Padre Rossi has other things to do for his parish," says Castello Branco. "We all agreed that this is the right thing to do now."

What Universal did from the beginning of the Rossi project was consulted closely with the 6-foot-4 priest and the diocese of São Paulo, which receives the royalties generated by sales of Rossi's albums.

From its release Sept. 1, 1998, the album broke out of the gates quickly, largely by word-of-mouth from Catholics who had seen Rossi on TV or heard him on São Paulo radio even before he signed with Universal.

At the end of September, Universal had Rossi appear on a number of highly rated TV programs. A subsequent national TV promotional campaign further ignited a sales fever to the point that in October alone, according to Castello Branco, Rossi's album sold 1.6 million units.

Universal and Rossi are pondering a follow-up album for release in the third quarter. In the meantime, Universal has just dropped "Salmos" (Psalms), a six-CD spoken-word package of psalms recorded by Rossi.

Castello Branco says that there is interest in releasing Rossi's albums from Universal labels in sever-

### 'A lot of A&R guys in Brazil are now going to Mass on Sundays'

al countries but that there are no specific plans yet.

While Rossi and Zeca have become hot recording artists, they are not the first Catholic priests to attain fame as singing stars.

Since 1964, Padre Zezinho has recorded 98 albums in five languages. He has cut more than 1,500 songs, with his most popular being "Oração Pela Família" (Prayer For The Family).

To celebrate his 35th anniversary this year, Zezinho's record label, Paulinas-Comep, is issuing a Portuguese-language CD-ROM and two-CD set, and four international Spanish-language releases. The São Paulo-based label is owned by Brazil's Catholic Church and is managed by nuns.

In addition, Zezinho will receive a multi-platinum certificate from ABPD for his 1991 disc "Sol Nascente, Sol Poente" (Rising Sun, Setting Sun), which has sold more than 1 million units.

Sister Renilda, marketing director of Paulinas-Comep, says that there always has been a huge market for religious music in Brazil but that only now is it being appreciated by the country's industryites.

"Long before Padre Marcelo, Padre Zezinho sold thousands of albums, but nobody knew that."

In 1994, of course, it was Spanish monks, not Brazilian priests, who took the recording world by storm, with a collection of Gregorian chants released worldwide on EMI.

Assistance in preparing this story was provided by John Lannert and Cristina Ramalho.

## BETWEEN THE BULLETS



by Geoff Mayfield

**ALL DOLLED UP:** One rapper passes The Billboard 200's torch to another, as **Foxy Brown's** "Chyna Doll" succeeds **Silkk The Shocker** at No. 1, albeit with a smaller opening-week sum. Brown's sophomore set starts with 172,500 units, enough to hold off a charge by former No. 1 **Britney Spears**, who scores the chart's Greatest Gainer.

At No. 3, Silkk sees a 51.6% drop from prior-week sales, a pattern typical of a blockbuster rap set's second-week sales. He opened last issue with 240,000 copies, 39% more than Brown's opening salvo.

Depending on your perspective, you might say that Brown is the first female rapper to top The Billboard 200. There's a big caveat to that claim, though, as Grammy-nominee queen **Lauryn Hill**—who spent four weeks at No. 1 and has been in the top 10 in all but seven of her 23 chart weeks—certainly raps on some of her own hits, as well as on hits by **the Fugees**. But, since Hill also commands an exquisite singing voice—as displayed on such tracks as "Can't Take My Eyes Off Of You" and "Killing Me Softly"—I find the handle "rapper" too confining to describe her.

This, by the way, marks the second time that Brown has topped the big chart. She was one of the billed performers on 1997's "The Firm," a rap summit in which she shared credit with **NAS Escobar, AZ, and Nature**. That one had first-week sales of 147,000 units.

**ONE TO GROW ON:** With **Foxy Brown's** bow, 97 albums have debuted at No. 1 since The Billboard 200 switched to SoundScan data in May 1991. Since then, industry watchers have become accustomed to seeing albums that bow on top experience unit declines—of lesser or greater extent, depending on genre—in their second weeks. In fact, it's rare indeed to see an album starting at No. 1 manage any kind of second-week gain.

Back in '91, **Michael Jackson's** "Dangerous" grew from 326,500 to 373,000 units in its second week. The following year, **Garth Brooks' "The Chase"** swelled from 403,000 to 412,500 units. Prior to this year, the only other album to see a second-week gain after a chart-topping debut was **Barbra Streisand's** "Higher Ground," which improved from 207,000 units to 267,000; that second frame came during Thanksgiving weekend's traffic.

Against that background, it's impressive to watch teen star **Britney Spears** post gains after her debut album's chart-topping bow. In fact—drum roll—hers has become the first title in the SoundScan era to show unit growth in the second and third week after starting at No. 1.

A key factor that makes it easier for Spears to set this mark was the relatively low sum that placed her in the top slot. While there have been several weeks in the last eight years when a No. 1 album had a smaller tally than the 120,500 units that put her on top two weeks ago, hers is the smallest first-week SoundScan sum of the 97 albums that have debuted at No. 1. She had a 2,000-unit boost in week two. This issue, she earns the chart's largest gain with an uptick of more than 26,000 units, a 21.5% improvement over prior-week sales.

**MULTIPLES:** Just a few weeks after "Now"—the EMI-distributed hits compilation that also drew from the repertoires of Universal and PolyGram acts—peaked at No. 10, multi-artist packages remain conspicuous on the sales charts. Last issue, the two titles with the largest unit gains were the "Varsity Blues" soundtrack and Koch's "World Wrestling Federation: WWF The Music, Volume 3." The former falls to No. 26 after last issue's 33-19 leap with a 54% gain. "WWF" rises 24-17 with an 8,000-unit blast, following last issue's 41-24 vault on a 51% gain.

Another grapplers compilation, **Beast's "Slammin' Wrestling Hits,"** invades the chart at No. 189. This one features wrestlers' themes from both the WWF and World Championship Wrestling circuits. In fact, eight of the tracks on the new one appear on Koch's WWF compilation. **Beast** assures us that all is kosher on the legal-clearances front and also says the album is poised to pin big sales gains.

Also representing the "various artists" camp is the soundtrack from the NBC miniseries "The 60s," which enters at No. 86. This collection of golden oldies is certain to soar following the show's Sunday (7) debut.

**MOB SCENE:** Given the predilections of **Mobb Deep** and **Goodie Mob**, when I heard there was an album called "Mob Hits," I figured it was a rap set. Turns out the Triage label had another kind of "mob" in mind, as these chestnuts from the likes of **Dean Martin, Al Martino, Rosemary Clooney, and Jerry Vale** are intended as a "tribute to the great mob movies." Sales have come solely from the Internet or from direct-order TV ads. Since the set isn't generally available at retail, it is ineligible to appear on Billboard's charts—but if it could chart, it would have ranked No. 193 on The Billboard 200 in the Jan. 23 issue, with sales of about 6,000 units. Its second-largest stanza came two issues later, when it topped 4,000 units.

## Lawyer Decries WOL's Charges Against Schulhof

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

NEW YORK—An attorney acting on behalf of Michael "Mickey" Schulhof, a former chairman of Sony Music Entertainment and Sony Pictures Entertainment, describes allegations of improper conduct brought against his client by World Online International (WOL) as "raw garbage."

The Dutch Internet company is suing Schulhof, who was its chairman before being terminated on Jan. 11, for \$20 million. The suit, filed Jan. 29 in New York State Supreme Court, alleges breach of contract and breach of fiduciary duty by the executive, including attempts to transfer WOL shares without proper consent and establishing his own company to compete directly with WOL (**Billboard Bulletin, Feb. 2**).

Schulhof is also accused of acts "totally inappropriate and certainly unbecoming of the chairman," including engaging in "frequent visits to sex clubs and from prostitutes... while on WOL business trips" and using his corporate credit card to pay for sexual activities.

A similar suit, focusing on WOL's non-compete clause, was filed in the Netherlands earlier in January. Schulhof's attorney, the New York-based Stanley Schlesinger, says it has been dismissed; WOL attorney John Goldman disputes that claim, saying that the Dutch court's denial of a recent application is "purely procedural and has no bearing whatsoever on the substantive issues to be addressed in the main proceedings."

Schulhof exited Sony in 1995 amid reported clashes with company brass over his alleged free-spending ways.

# COUNTRY RADIO'S CLIMATE TAKES MANAGEMENT TOLL

(Continued from page 12)

other ways to get exposure]. With a new artist, all starts at radio." Mike Robertson, who manages Wade Hayes, BlackHawk, Shannon Brown, and the Nitty Gritty Dirt Band, says, "We could have signed [that came out last year, [gross] wouldn't have the office. I'm finding pretty beat-up in terms of an act or trying to sell new artists that are broken. We have to be careful in signing acts. We have to be." So managers say the environ-

## It's a tough environment that's gotten tougher

Radio has forced them to do their own A&R and marketing. "Managers have to do is just find good A&R people in picking artists we work with and material for them," says Robertson, VP of Borman Entertainment, which manages Faith Hill, Trish Kam, Trace Adkins, new acts like artist Lisa Angelle, and many artist Tara Lyn Hart. She thinks some labels are becoming more selective" in signing acts. "Ted Haggard, president/owner of National Artist Management, says, "It's very difficult for new acts to break through, but I don't want to make a judgment about radio. They

have very complex agendas relating to consolidation, programming, ratings, music, and other things, and we're just one of those important aspects with which they have to deal. As managers, we have to find alternative means of exposing our artists—videos, TV, press, and touring, both domestic and international.

"The key is to find effective alternative means, and there are not many of those," he adds. "Radio represents 90% of [our exposure]."

Hacker's clients include former Arista artist Jim Collins and three new acts to be introduced this year—Yankee Grey (on Monument), Darryl Worley (on DreamWorks), and Lesley McDaniel (on Curb).

"I think that we must look to artists and music as the answers," says Hacker. "We as a company are trying to find and develop strong artists that will impact listeners. I don't want to be critical of record companies, but I don't think there has been enough uniqueness created in the last few years."

### PROBLEMS WITH SYSTEM

Hacker says the fact that only one of 35 artists broke through last year "doesn't say anything about the music. It does say something about the system, because I don't think any of them released poor records."

"It's frustrating," says T.K. Kimbrell of TKO Artist Management. "If people never hear [a song], you never know if you have a hit. If you never have that shot, that's tough. I don't in any way hold that against radio. I understand there's been a lot of changes due to the Federal Communications Commission, and it really puts the focus on us to come up with the best music we can come up with."

Explaining country radio's conservative stance, KYY (Y100) San Antonio PD R.J. Curtis says that not only is today's music not as good as it was during the format's late-'80s/early-'90s boom years but that the fight for listeners is more intense.

"When everything was really happening for country at the turn of the '90s, it was all really good," he says.

"But we're just in a cycle right now where not only do we feel the music quality is not as good, there are a lot of other choices out there. [Top 40] seems to be back, and we're competing with that and with AC. We're not a laboratory anymore. We have to be really careful about what music we expose the audience to. They're not really passionate about it anymore. It takes a long time for new music to break through and—when you do research—for the passion scores to be where you want them to be."

Managers say they're being bru-

## 'There are fewer slots available for new artists'

tally honest with new clients in telling them what to expect from radio. Robertson says that if he signed any more new artists, he would stress patience and realistic expectations.

"They will have to be patient," he says. "I still believe that in the end the great songs and artists and music get through, but in the period we're in, [if you're] counting on having top 10 singles out of the box on a new release, the odds are against it. There was a time as a manager that if you had good A&R sense and you picked good label partners, the odds were as high as 50/50 that you would get through."

### 'FEWER SLOTS'

Asked what he tells new artists about what to expect at radio, Kimbrell says, "I try to let them know that it's a tough time out there—and that it's not a reflection on them, that it's more a reflection on what's happening right now with country music and radio. There are fewer slots available for new artists."

But, he adds, he firmly believes that artists have to be true to what they do, regardless of radio, and then be prepared to accept what radio hands them.

Kimbrell's clients are Toby Keith,

Chris LeDoux, Sawyer Brown, Allison Moore, Mac McAnally, and free agents Scott Emerick (formerly with Rising Tide) and John Bunzow.

With MCA artist Moore, who has yet to have a hit, "we all felt like she had some excellent singles," Kimbrell says.

Citing last year's stats, he adds, "You can at least say it's not necessarily a reflection of the music; it's a reflection of the times."

"It's sad, because there are so many great artists in Nashville," says Corlew, "and there's just not enough room for them on the playlists right now."

### MORE FALLOUT TO COME?

Corlew is among those who predict more fallout on the management side due to radio's conservatism.

"In the [Nashville-based] managers group, we share a lot of information, and it's certainly a key issue with all managers," he says. "A few of us stepped up and made a conscious decision to step out of it. You will continue to see more managers redirecting their talents, or maybe you'll see

more closings."

Kimbrell also says there will be more management fallout. "I've seen good managers become frustrated enough to let acts go," Kimbrell says. "I've been surprised in what I've seen so far."

Robertson says, "I've found there's a lot of people that used to have one act or a couple of baby acts. You don't hear an announcement that they're no longer a manager, but you just look up one day, and they're doing something else for a living. It's just weird out there."

Underscoring that, three country artists have just split with their longtime managers. MCA's Trisha Yearwood, previously managed by Ken Kragen, is now being managed by her publicist, Nancy Russell of FORCE. Giant's Clay Walker has amicably parted ways with the Erv Woolsey Co. and has not yet named new management. Labelmate Daryle Singletary, previously managed by Jeff Davis of Elizabeth Hatcher Management, has signed with the Woody Bowles Co.

## MUSICLAND PULLS OUT OF U.K.

(Continued from page 12)

follow British laws and British traditions."

Skogrand adds that some stores have closed already; others will close as their leases expire. U.K. industry speculation suggests that the Kingfisher-owned MVC chain might be in the market to acquire some of the Sam Goody sites.

Meanwhile, Musicland will "concentrate on the numerous opportunities [in the U.S.], including E-commerce," Skogrand says.

Word of Musicland's decision reached most U.K. suppliers Feb. 1 and was greeted with sadness, not least because of Onstad's personal popularity within the industry.

A typical reaction comes from Mike McMahon, U.K. director of sales at EMI.

"It's bad news," he says simply, adding, "It's a real shame to see a core music and video retailer bite the dust. We had a good trading relationship with Sam Goody. And personally, I feel very sad for Ken. You put years into growing the business, then the plug is pulled. It's bad news."

McMahon also cites commercial concerns for the industry. "It's disappointing that there are now 14 less places in the U.K. where record companies can expose their artists to the public," he says. "It's a concern to all of us in the business."

The EMI executive suggests, however, that the positioning of the Sam Goody brand in the U.K. market

added to the chain's problems.

"The stores are sort of half specialist, half mainstream," he says. "The support they gave us was excellent, both on development artists and on big projects, although sometimes you felt that the stores weren't in the same mold as some of the more specialist outlets. But they were prepared to support us."

Andy Lown, senior VP and director of European operations of Tower Records, has worked for a number of years with Onstad through the trade body the British Assn. of Record Dealers, of which both are council members. Lown says he is "very saddened" by the news of the chain's closure.

"I wish Ken all the best for the future," he says. "His wit and enthusiasm deserves a platform elsewhere."

Lown points to the increasingly competitive nature of the U.K. retail market—with music specialists facing such competitive tactics as "mail-order companies selling CDs at 99 pence [\$1.60] and supermarkets selling CDs at no profit"—as a key factor in Sam Goody's demise here.

"We all know it's tough out there," he says.

Based southwest of London in Chessington, Sam Goody sourced its audio and video stock directly from U.K. labels and from the London-based wholesaler S. Gold & Sons.

## U.K.'S BIG LIFE LABEL IN HANDS OF RECEIVER

(Continued from page 12)

with a view to seeing what money we can recover. I am assessing what the assets are and the best way of realizing those assets."

Coyle declines to reveal what level of interest there has been in buying the company or any part of it.

Receivership is a device in British law similar to Chapter 11 bankruptcy protection in the U.S. Here, a company in financial difficulties may be placed in the hands of an outside consultant—a receiver—whose legal duty (and sole obligation) is to maximize revenue for the company's creditors. A receiver may sell the company as a going concern or part with its assets piecemeal.

Big Life's receivership marks another notable chapter in the colorful history of the company and of its driving force and majority owner, Jazz Summers, who runs Big Life in tandem with fellow director Tim Parry.

Big Life most recent top 10 sin-

gles success was with the male R&B pop quartet Damage, while acts such as female R&B singer Celetia and Truce also received critical acclaim. The label's most notable success was Yazz, whose single "The Only Way Is Up" was a 1988 No. 1. The label also worked with De La Soul and Naughty By Nature.

Summers also manages acts, notably Hut/Virgin's the Verve. He has also been instrumental in the career of Lisa Stansfield.

He has been trading under the name of Big Life for 10 years, and the stable includes publisher Big Life Music and Big Life Management, neither of which is affected by the label's receivership.

Summers has failed in recent months to secure new financial backing for the label, a fact that caused Telstar to call in receivers under a debenture it held against the company's assets.

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## 'Six Pack' Puts Charge In Billboard's Latin Coverage

Billboard is expanding its coverage of the Latin music market this year by 50% with the introduction of the "Latin Music Six Pack," a series of special issues covering the Latin music scene in the U.S., Latin America, Spain, and worldwide.

The series, which previously ran quarterly, debuts in the Feb. 20 issue of Billboard. Each issue in the series will feature a recap of Billboard's charts, spotlighting the Hot Latin Tracks and the Billboard Latin 50. Editorial coverage will include news on the hottest new Latin releases and key industry developments and will be divided into three sections: Merchants & Marketing, Artists & Music, and Programming.

It all adds up to an in-depth overview of the worldwide Latin market

and is must-reading for anyone in music retail, radio, the media, venue and artist management, and the recording-studio business.

The first issue in the series includes a special focus on Puerto Rico. The second of the "pack," which will appear in the April 24 issue (advertising deadline, March 30), will include the program guide for the Billboard Latin Music Conference & Awards Show.

In June, the focus will be on MIDEAM Americas; future focuses will include Regional Mexican, Brazil, and a year-end chart recap.

Billboard's Latin Music Six Pack will be distributed at the Billboard Latin Music Conference, April 20-22 in Miami Beach, and MIDEAM Americas, June 22-24.

LATIN MUSIC 6 PACK

## Billboard Online Finds 'Love'

You've got to love it! Just in time for Valentine's Day, Billboard Online has created "Billboard Love Radio" in partnership with Web powerhouse broadcast.com. The show, which marks Billboard's first plunge into the Internet radio field, is based on the Billboard "Love" Chart, which was compiled exclusively for Billboard Online. The chart lists the 50 most popular songs with the word "love" in the title from the 40-year history of the Billboard Hot 100.

The top song? It's "I'll Make Love To You," the 1994 hit by Boyz II Men.

Following the Boyz up the "Love" chart are the Whitney Houston classic "I Will Always Love You" and the Diana Ross/Lionel Richie duet "Endless Love." The chart features everything from the heart-break of the Righteous Brothers ("You've Lost That Lovin' Feeling") to the sentimentality of Bobby Vinton ("Roses Are Red (My Love)"). Each song on the chart is played at random in its entirety in RealAudio.

The show (at [www.billboard.com](http://www.billboard.com)) will run throughout the Valentine's Day season and is sponsored by online florist PC Flowers & Gifts.



## PERSONNEL DIRECTIONS

Billboard has appointed Virginia Lujano as a new account manager. Lujano will handle national consumer accounts as well as some music agency accounts. She is based in New York and reports to Pat Rod Jennings, eastern advertising director.

Prior to joining Billboard, Lujano was the owner and president of Lujano Creative Marketing Solutions, which she founded in 1984. LCMS advised media clients such as the New York



Times, USA Today, Esquire, Gourmet, Brides, Glamour, Vogue, and Parents, on all aspects of advertising sales. Lujano represented these publications as the sales promotion director, fielding sales problems and creating plans to increase advertising sales revenues. Before LCMS she was a sales representative for Trust House Forte Hotels.

Lujano holds a B.A. in advertising from the University of Kansas.

### Billboard Music & Marketing Seminar

Essex House • New York City • April 8, 1999

### Billboard International Latin Music Conference & Awards

Fontainebleau Hilton • Miami Beach • April 20-22, 1999

### Billboard Dance Music Summit

Sheraton Colony Square • Atlanta • July 14-16, 1999

### Billboard/Airplay Monitor Radio Seminar & Awards

Fontainebleau Hilton • Miami Beach • October 7-9, 1999

### Billboard Music Video Conference & Awards

Loews Santa Monica Beach Hotel • Santa Monica • November 10-12, 1999

For more information, contact Michele Jacangelo Quigley at 212-536-5002

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## Monica, Britney, Brandy A Teen Triangle

THE HOT 100 HAS been touched by an angel, as Monica earns her third No. 1 in less than a year with "Angel Of Mine" (Arista). She's the first artist to have a trio of chart-toppers in such a short time since Mariah Carey completed a hat trick with "Fantasy," "One Sweet Day," and "Always Be My Baby" between September 1995 and May 1996.

With "Angel" following Brandy's "Have You Ever?" (Atlantic) and Britney Spears' "... Baby One More Time" (Jive) at No. 1, it's only the second time in the rock era that three female solo artists have ruled consecutively and the first time that three teenage females have done so. The first run of three No. 1 songs by solo female artists happened in 1990, when "Escapade" by Janet Jackson, "Black Velvet" by Alannah Myles, and "Love Will Lead You Back" by Taylor Dayne reached pole position.

The other gender isn't faring so well. In the last 38 weeks, there have only been five weeks when a woman wasn't No. 1 on the Hot 100. Those would be the four weeks that Aerosmith reigned with "I Don't Want To Miss A Thing" and the one week that Bare-naked Ladies held sway with "One Week." R. Kelly did have six weeks at the top, but in a duet with Celine Dion.

The men may not have very much to look forward to. The two main challengers to Monica are Cher, who leaps 13-4 with her global hit "Believe" (Warner Bros.), and Whitney Houston (with Faith Evans and Kelly Price), who rockets 29-7 with "Heartbreak Hotel" (Arista). If Cher turns out to be the

one who succeeds Monica, it will be the first time in the rock era that four solo female artists will have had consecutive No. 1 songs.

One more "Angel" note: The current No. 1 is the 27th chart-topper for Arista. The only labels with more No. 1's all have much longer histories: Columbia, RCA, Capitol, Epic, Motown, Atlantic, and Warner Bros.

**CHECKING IN:** After a record-setting 14-week run at the top with "Nobody's Supposed To Be Here" (Arista), Deborah Cox yields the No. 1 slot on Hot R&B Singles & Tracks to labelmate Whitney Houston. "Heartbreak Hotel," recorded with Faith Evans and Kelly Price, moves 6-

1, making it the first song titled "Heartbreak Hotel" to top the R&B list. Elvis Presley's "Heartbreak Hotel" was his first song to appear on Billboard's R&B chart; it peaked at No. 3 in 1956. A quarter-century later, the Jacksons had a different song titled "Heartbreak Hotel," and it spent five weeks at No. 2.

Now 17 more years have passed, so it's taken 42 years since Presley first charted with the title for "Heartbreak Hotel" to be an R&B No. 1.

**CHERRING YOU:** Cher is well on her way to having her biggest hit of the last 25 years, as "Believe" (Warner Bros.) makes an impressive 13-4 leap on The Billboard Hot 100. Since "Dark Lady" was No. 1 in 1974, the only Cher release to peak higher than "Believe" is "If I Could Turn Back Time," No. 3 in 1989. Expect "Believe" to pass "Time" next issue.



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1998	1999
TOTAL	52,465,000	52,929,000 (UP 0.9%)
ALBUMS	45,006,000	47,374,000 (UP 5.3%)
SINGLES	7,459,000	5,555,000 (DN 25.5%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1998	1999
CD	36,413,000	40,084,000 (UP 10.1%)
CASSETTE	8,499,000	7,174,000 (DN 15.6%)
OTHER	94,000	116,000 (UP 23.4%)

### OVERALL UNIT SALES THIS WEEK

13,283,000

### LAST WEEK

13,554,000

### CHANGE

DOWN 2%

### THIS WEEK 1998

12,866,000

### CHANGE

UP 3.2%

### ALBUM SALES THIS WEEK

11,697,000

### LAST WEEK

12,089,000

### CHANGE

DOWN 3.2%

### THIS WEEK 1998

10,854,000

### CHANGE

UP 7.8%

### SINGLES SALES THIS WEEK

1,586,000

### LAST WEEK

1,465,000

### CHANGE

UP 8.3%

### THIS WEEK 1998

2,012,000

### CHANGE

DOWN 21.2%

### TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	1998	1999	CHANGE
CHAIN	27,462,000	28,236,000	UP 2.8%
INDEPENDENT	6,459,000	7,147,000	UP 10.7%
MASS MERCHANT	10,721,000	11,285,000	UP 5.3%
NONTRADITIONAL	364,000	705,000	UP 93.7%

ROUNDED FIGURES

FOR WEEK ENDING 1/31/99

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



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