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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT APRIL 10, 1999

Labels Taking Fresh Look At Singles

BY ED CHRISTMAN

NEW YORK—With the ascension of TLC's "No Scrubs" (LaFace/Arista) to the No. 1 spot on The Billboard Hot 100 this issue, replacing Cher's "Believe" (Warner Bros.), the chart has now had back-to-back singles in the top slot that have never been discounted at retail.

The feat is notable because such events have been infrequent since the use of free goods to fuel discount pricing of singles at retail became a popular marketing tool for labels back in 1995.

The chart phenomenon is just one sign of a shifting singles landscape in the U.S. music market, which is also being marked by a ramp-up in the number of commercial singles some majors are choosing to release.

Label executives queried agree that the combination of retailers clamoring for the release of more

commercial singles, a change in the rules governing which titles are eligible for The Billboard Hot 100, and a trend by independent labels to issue cover versions of otherwise unavailable radio hits is clearly having an impact on the singles market.

Where there is some disagreement is on the question of what that

impact is, with several executives noting that the decision to release commercial singles still comes down to a case-by-case basis.

Executives at the Atlantic Group and Arista Records acknowledge that, already this year, they have made singles commercially available that would not have been released before Billboard

changed the eligibility rules for the Hot 100.

Other label executives say they are rethinking their policies in an attempt to be more sensitive to retail concerns about improving the flow of singles into the marketplace.

Previously, in order to be eligible for the Hot 100, songs had to be commercially available. But as of the Dec. 5, 1998, issue, radio hits are allowed to place on the chart. At the same time, Billboard also changed its weighting formula, which had counted radio as 60% of the point structure used to compile the chart and retail as 40%. The formula is now 75% for radio and 25% for retail.

Vinnie Birbiglia, merchandise manager at Trans World Entertainment, says he sees "a few more singles coming out because of the change in The Billboard Hot 100."

(Continued on page 76)



AZZOLI



CAPARRO

Major Music Museum Due Site Rises In Seattle Online Exhibit Bows

BY BRETT ATWOOD

LOS ANGELES—The birthplace of grunge and Jimi Hendrix is gearing up for another major music development. In the shadow of the popular Space Needle, Seattle will soon be home to the Experience Music Project (EMP)—an unusual, \$100 million museum devoted to the celebration of creativity in music.

The nonprofit EMP, due to open in mid-2000, will showcase approximately 80,000 rare and historical music artifacts associated with the Pacific Northwest music scene, according to its senior curator, Jim Fricke.

The 140,000-square-foot museum, founded by Microsoft co-founder and

BY BRETT ATWOOD

LOS ANGELES—While the ambitious Experience Music Project (EMP) won't open its doors to the public until mid-2000, an interactive preview of some of its rarer music artifacts can already be found on the Internet.

The EMP's companion Web site (www.experience.org), which went

live at the same time as the museum's physical groundbreaking in the summer of 1997, in many ways echoes the content of its real-world counterpart, according to Diane Andolsek, EMP's project manager for online development.

The site's centerpiece is an expansive section devoted to Jimi Hendrix, including online replicas of many

GOOD WORKS



An artist's rendition of the museum.

ILLUSTRATION: STEPHANIE BOWER

New Retail Promotion Features Giveaway Of Enhanced CDs

LOS ANGELES—New media promotion company Musica is teaming with Tower Records and Warehouse Records to distribute free enhanced CDs (ECDs) to consumers as part of an initiative that could bring new life to that interactive music format.

Consumers who make a music purchase at the participating retailers will receive a free ECD that includes 10 audio tracks, as well as content for

(Continued on page 76)

U.K. Indie Group AIM Seeking To Define Relationship With BPI

BY JEFF CLARK-MEADS

LONDON—Major and indie labels here are trying to agree on the shape of their public and political faces.

The British Phonographic Industry (BPI), which represents all the multinationals and about 200 independent labels, is in discussion with the new Assn. of Independent Music (AIM) over how closely the two bodies will work together. The core question is whether AIM will be

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Raspberries Are Reuniting For Summer Concert Tour

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Hits & Misses Of The First Millennium

Before we get too caught up with the imminence of the year 2000, an activity at least as timely as a recap of the 20th century or a forecast of the 21st might be a reflective focus on the lessons of first millennium. What can they teach us?

In the world of A.D. 1000, China was dominated by the Northern and Southern Sung dynasties (960-1279), during which gunpowder and movable type emerged, as did the general use by sailors of a magnetic compass. China also saw amazing growth in textile manufacture (via an ingenious water-driven spinning machine) and iron production (quickly eclipsing the output of all Europe even six centuries later!).

North Africa was meanwhile under the sway of one of Islam's most creative dynasties, the Fatimids, which had conquered either forcefully or peaceably from Morocco to Kairwan to Egypt. A sizable portion of Africa prospered from flourishing textile trading, pervasive agriculture (fruits, grains, cotton), and widespread commerce in the west African gold bartered by the savannah kingdoms of Kanem, Ghana, and Gao (whose ruler's embrace of Islam in 1000 was the first in tropical Africa). Gold was also mined in Zimbabwe and traded in east Africa along with ivory. Nations as distant as China were deeply involved in importation of such precious products.

In central Europe, the long assault on Christendom by Vikings from the north, Muslims from the south, and Magyars in between was finally abating, with the Vikings seeking other locales for conquest. Icelandic explorer Leif Eriksson set sail from Greenland around 1000 to discover the North Atlantic isle of Newfoundland. As the increasingly outgoing planet gradually took stock of itself and its rapidly overlapping mix of cultures, Europe's Dark Ages drew to a close. The city of London, deserted between the fifth and ninth centuries, was reclaimed by King Alfred in 886 and had ascended by 1000 to grand status as a crossroads of the globe.

One product of all this social insurrection and upheaval was a flowering of English popular music (or, more accurately, "Angle-ish" secular music), which had been passed down from invading Anglo-Saxon tribes in both vernacular and Latinized forms. As noted in the "Early Britain" volume of "The Cambridge Cultural History Of Britain" (Cambridge University Press, 1992), the favored instrument of 1000 was the *hearpe* (a pillar-harp or lyre consisting of a soundbox, pillar, and peg-arm to tighten the gut strings). The "Cambridge History" notes that cosmopolitan music was played by either women who intoned "dance-poems" or male *scops* (singer/declaimers) and *gleoman* (itinerant minstrels), who offered "convivial songs performed to the lyre; lays [melodic narrative poems] of the ancient heroes of the North (such as Ingeld); chants composed to celebrate the genealogies of great men; battle-lays, victory odes, charms and incantations."

The beloved English ode of the era was an epic ballad titled "The Battle Of Maldon," which commemorated yet another recent Viking triumph over troops loyal to English king Ethelred II. According to a droll description in the new book "The Year 1000: What Life Was Like At The Turn Of The First Millennium—An Englishman's World" by Robert Lacey and Danny Danziger (Little, Brown and Co.), "The Battle Of Maldon" was the "Top Of The

Pops' of the year 1000, a melancholy but stirring hit-of-the-moment that was sung by poets and recited at mead [honey wine] benches in long winter evenings, and it made a folk hero of the old general [Byrhtnoth] who 'shook the slim ash-spear' at the Viking foe." As the lyric recounted, Byrhtnoth was a proper gentleman who lost the clash's strategic advantage, as well as his life, when he allowed a wily request by the Vikings to land their boats and array their army beforehand. Thus, in 1000, nice guys finished first only in English drinking songs.

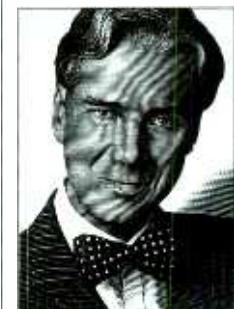
Then as now, many Christians were preoccupied with the millennial notion that the end of the world was nigh. The Christian perspective was important, since the basic calendar of 1000 (still used today) was derived from a mid-medieval revision that commenced with the year Christ was born. Its Anno Domini (Latin for "in the year of our lord") dating system was contrived by English scholar/saint Venerable Bede in his treatise "De Temporum Ratione" (On The Reckoning Of Time). Bede sought to erase the scheduling conflicts of the prominent Roman consular and Jewish lunar calendars of the period while struggling to set a firm annual date for the principal holy feast day commemorating Christ's resurrection from the dead. Since the English Catholic Church was intent on overshadowing the pagan observance of Easter—the spring equinox, named for Eostre (aka "East"), the Scandinavian goddess of dawn—Bede picked the first Sunday after the first full moon of spring as ideal. Henceforth, it was known as Easter Sunday. (And yes, Sunday was itself a weekly pagan observance the church co-opted, as was the Roman Moon-day, Tiw's-day [for the Norse god of war], Woden's-day [for the father of the Norse gods], Thor's-day [for the Nordic god of thunder], Frig-day [for the Viking goddess of fertility], and Saturn-day [for the Roman god of agriculture].)

As "The Year 1000" adds, at that moment in Europe, neither buttons nor the fork existed; sugar hadn't entered the Western diet; doctors understood internal anatomy, but patients believed making the sign of the cross was the best antiseptic; monasteries were the only schools; the coinage system was excellent; there were no known Anglo-Saxon curse words; playing cards were absent in England; moss was the accepted toilet tissue in the countryside; navigators did not generally believe the world was flat; thieves were hanged or indentured; formal prisons hadn't been built, but "masters" were many, personal freedom was scarce, and a major rural labor source was slavery.

The other musical outlet of the age was liturgical music, with monophonic plainsong giving way in 1000 in English centers like Winchester to polyphonic composition and performance. The contrapuntal passages of the latter, with their parallel fourths, sharp drone effects, and rich dissonances, still startle the modern ear.

Eventually, assorted annual Roman, pagan, and Christian modes of day-keeping were merged about 1020 in a document called the Julius Work Calendar. But its Bede-based calculations incorporated prior errors by Scythian scholar Dionysius Exiguus, whose date for Christ's nativity was some four years tardy. So if you're still dreading the millennium, it's too late. An accurate celebration of the second one should probably have been held back in 1996-97.

MUSIC TO MY EARS



by Timothy White

LETTERS

WEATHERBUREAU PREMIERE PERFORMANCE

I am very impressed with the premiere edition of The Billboard WeatherBureau. Besides being a godsend, it's an editorial triumph. Since I've just moved (back) into artist development from promotion, the publication is one that I will champion inside and outside the company. It will be an easy sell. I salute you.

Kid Leo

Vice President of A&R, Columbia Records
New York

such lyrics literally. Repeated listening to such violence as portrayed by Eminem insulates people from the real horrors of such violence and makes such behavior seem more acceptable. I appreciate Billboard's suggesting an alternative CD, "Respond."

Erica Voolich
Somerville, Mass.

Billboard replies: Bear in mind that the sharply contrasting socio-musical outlooks in the national debate over date rape and rising violence against women originated not with this publication but rather with artists we've recently covered. Moreover, the "Respond" CD (Signature Sounds) was praised in these pages before Eminem's "The Slim Shady LP" (Interscope/Aftermath/Universal) was criticized. Patty Larkin, one of the "Respond"

album's 27 artists, told Billboard that she "heard the [Eminem "Guilty Conscience"] track and was outraged" and felt the "counterbalance" of media exposure for "Respond" would be helpful. Charan Devoreaux, the artist organizer of the "Respond" project, also told Billboard, "I think Eminem contributes to a 'violence against women' attitude," but she added that the artists on "Respond"—whose sales benefit Respond Inc., a nonprofit organization helping women and children who are victims of domestic violence—hope that they'll be allowed to make their own cases via MTV, VH1, radio, and other consumer music media. Press inquiries about "Respond" and its artists should be directed to publicists Cyndi Harles (612-660-8676) and Ellen Giurleo (781-643-7121) or Signature Sounds' Jim Olsen (800-694-5354).

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management.

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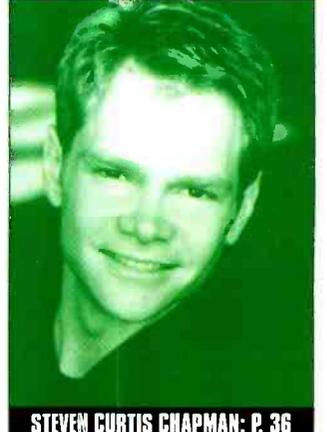
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GUEST COMMENTARY

Exemption Weakens Ideas-Fueled Economy

BY SEN. CHARLES SCHUMER

For 18 years in the House of Representatives, I have stood with artists and composers and the creative forces that make New York the most interesting and fascinating city in the world. And in the Senate, I plan on fighting just as hard to see that those who create are fairly rewarded for their work.

This includes battling to rescind an amendment to the Copyright Term Extension Act sponsored by Rep. Jim Sensenbrenner of Wisconsin—the Fairness in Music Licensing Act. I will do everything in my power to rescind this legislation, for reasons I shall lay out here.

There was a time, not too long ago, when a country's wealth was measured by the minerals it had in its mines, the products it produced on its assembly lines, and

the goods it manufactured and moved from place to place.

That was the way it was for most of the 20th century. And it was during this time that America thrived and rose to take its



Democratic Sen. Charles Schumer is in his first term representing New York. Previously, he was a nine-term member of the U.S. House of Representatives.

'I am going to try to rescind the Sensenbrenner amendment, and I support efforts by the European Community to challenge it through the World Trade Organisation'

place as the world's pre-eminent economic power.

But just as this century is coming to a close, so is that economic world. It is

becoming a relic.

Today, wealth is created not by moving things, but by moving thoughts. Wealth is made not so much by making things, but by thinking things.

The countries, the states, the cities that best encourage innovation and creativity will be the places that lead the world in the next century.

That is one of the reasons why I am so bullish on New York. Because if you look at what we do best, it includes those parts of our economy that will grow and profit throughout the next century.

We are the financial capital of the world. We are the entertainment capital of the world. In areas like telecommunications and information technology, we are among the leaders of the world.

(Continued on page 37)

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

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Chilean Radio Scene Changing

BY PABLO MÁRQUEZ

SANTIAGO, Chile—On the heels of the recent acquisition of seven radio station groups in Chile by a Santiago-based media conglomerate backed in part by U.S. investment group Hicks, Muse, Tate & Furst, industry observers here are hopeful that Chilean radio will improve.

"Hopefully, this new group will break the radio monotony in Chile and force the DJs to return to music and away from talking so much," says Fernando Casas del Valle, a legendary radio figure in Chile who was director of Santiago's Radio Concierto from 1982 to 1996.

José Antonio Eboli, GM of Chile's top record label, Sony Music Chile, says the new ownership could provide a solution to a long-standing

problem among record labels in getting their product on the air.

"In Chile, the radio stations never have worried about working with the record labels to make hits and raise the level of sales in the market," says

'Hopefully, this new group will break the radio monotony in Chile'

Eboli. "This always has been a problem. Hopefully, with this new conglomerate the environment will change a little."

Since the middle of last year, the

Ibero-American Media Partners (IAMP), a \$500 million privately held fund, has acquired seven prominent radio groups based in Santiago, the country's capital and dominant radio market.

IAMP is jointly owned by Dallas-based Hicks, Muse, Tate & Furst—which is the primary investor in U.S. radio group Chancellor Media—and the Cisneros Group of Companies, a diversified, privately held assemblage of firms owned by Venezuela's prominent Cisneros family.

The Cisneros Group of Companies owns a variety of media properties in Latin America.

While Hicks officials declined to comment, a spokeswoman from Cisneros says the Chilean radio acqui-

(Continued on page 77)

Industry Groups Fight State Bills Targeting Music

BY BILL HOLLAND

WASHINGTON, D.C.—A coalition of musicians, music industry organizations, First Amendment groups, and sympathetic lawmakers helped snuff out a pending "lyrics" bill in the Georgia legislature that would have made it a crime to sell to a minor an album carrying a parental advisory label.

Industry lobbyists also testified March 22 in opposition of a Michigan bill that would allow local community leaders to prevent those under 18 from attending live concerts they feel would be harmful to minors. Meanwhile, a new bill has surfaced in Louisiana, a state whose legislators have introduced a variety of unsuccessful lyrics bills throughout the decade.

Georgia-based artists Shawn Mullins, Indigo Girls, and R.E.M., along with officials from Atlanta's LaFace Records, joined the Recording Industry Assn. of America (RIAA), the National Assn. of Recording Merchandisers (NARM), Blockbuster, and the Media Coalition to successfully lobby against that state bill.

As a result, the bill, H.B. 104, sponsored by Democratic Rep. Vernon Jones, stalled at session's end late last month without ever being scheduled for debate in committee. It would have targeted retailers with a non-fine misdemeanor violation if stickered albums were sold to minors.

Joining in opposing the bill were key Georgia House members Reps. Barbara Mobley (Dem.), Tracy Stallings (Dem.), and Roger Byrd (Dem.).

However, the bill could be taken up again in the fall. "It is still technically alive," says Joel Flatow, the RIAA's VP of government affairs and artist relations. However, NARM president Pamela Horowitz adds, "We're hoping that it won't be hanging over our heads for a while."

The Michigan bill, S.B. 239, sponsored by Republican Dale Shugars,

(Continued on page 81)



Everlasting Love. Tommy Boy recording artist Everlast celebrates the platinum certification of his album "Whitey Ford Sings The Blues" following a recent show at New York's Roseland. Shown in the back row, from left, are Cory Wagner, assistant manager at Deluxe Entertainment; Carl Stubner, manager at Deluxe Entertainment; drummer Paul Legaspi, and keyboardist Keefus Ciancia. Shown in the middle row, from left, are Sam Crespo, retail marketing rep at Tommy Boy Music; guitarist Bron Tieman; John Gamble, album engineer and co-producer; Everlast; album producer Dante Ross; Steve Knutson, head of sales at Tommy Boy Music; Dan Hoffman, head of business affairs at Tommy Boy Music; and Martin Davies, head of promotion and marketing at Tommy Boy Music. Pictured in front is DJ Truly Odd.

U.S., Cuban Artists Collaborate

BY JUDY CANTOR

HAVANA—Cuban and American musicians made history here March 28 with a concert that topped off a week of collaborative songwriting and collective socializing in the Cuban capital.

The 36 Americans—including Bonnie Raitt, Burt Bacharach, Joan Osborne, Jimmy Buffett, and Mick Fleetwood—made up the largest contingent of U.S. artists to visit the island during the 40 years that Fidel Castro has been in power.

The three-hour show took place at the 5,000-seat Karl Marx Theater just a few hours after the Baltimore Orioles played a historic game with Cuban baseball players. The concert offered few notable musical moments, but artists from both countries characterized their week-long summit, held March 21-28, as a groundbreaking exchange that they predicted would have lasting repercussions.

"Culturally speaking, this is the most important thing that's happened here in a long time," said

Edesio Alejandro, a Cuban guitarist and singer who wrote a song with Gladys Knight, one of his longtime idols. "I think it's just the beginning of what can happen in the future."

Internationally acclaimed pianist Chucho Valdes—who did not participate in the project but gave a concert during the week in which he was joined by jazz sax player Gary Bartz—called the encounter "a tremendous opportunity for exchange between two musical powers."

The event was organized by Music Bridges, a nonprofit organization that has orchestrated similar encounters in the former Soviet Union and Indonesia.

Raitt, who lauded the organization for granting her a long-awaited opportunity to visit the island, donated 37 guitars to Cuban musicians and music students and also brought packages of medical supplies.

At the concert, Raitt performed with actor Woody Harrelson and Pablo Menendez, an American who has spent most of his life in Cuba.

(Continued on page 85)

BMG Vid Eyes An Exit

Indie's Biggest Success Was 'The Firm'

BY EILEEN FITZPATRICK and SETH GOLDSTEIN

LOS ANGELES—After hitting it big with "The Firm," BMG Video has apparently run of steam.

A spokesman for the struggling independent confirms that BMG Video is looking at several options to close the division within the next several months.

"We're currently exploring a number of alternatives that include moving the marketing of the product to BMG Distribution or selling the licenses in the portfolio," says the spokesman.

Several supplier sources report that BMG has been shopping its specialty catalog for the past several weeks.

While the spokesman says it will take several months to "sort things out," the company will dis-

continue shipping its line of rental titles, BMG Independents, in May.

The division's top executives, including GM Al Reuben, VP of marketing Mindy Picard, and VP of sales Gene Fink, remain in place for now.

In addition to the exercise series "The Firm," BMG distributes "Yoga Zone" and a series

from Reebok.

Children's series include "Mumfie," "The Cabbage Patch Kids," and the recently acquired PBS show "Between The Lions," which is not scheduled to air on the network until this fall. Video distribution was set for next year.

The company also distributes the TV show "My So-Called Life."

While "The Firm" was the division's most successful product, it

(Continued on page 81)

'We're currently exploring a number of options'

Doherty To Helm Arista U.K.

BY ADAM WHITE

LONDON—The British offspring of Arista Records has struggled for 20 years to establish a reputation beyond that of its American parent. So its new managing director, who arrives with label and artist management experience gained in the U.S. and elsewhere, will want more good fortune than his predecessors.

Ged Doherty was named March 29 to head Arista Records U.K. (*Billboard Bulletin*, March 29) and will take up his London-based post in late April. He reports to Richard Griffiths, chairman of BMG U.K. and Ireland, with whom he previously worked at Sony Music in North America.

Both Griffiths and Doherty were on vacation at the time of the announcement and unavailable for comment. However, industry colleagues and Arista associates welcome the move. "I like Ged," says Jackie Darbyshire, personal manager of Lisa

Stansfield, the most successful British artist signed to Arista U.K. during the past decade. "He's a very nice guy," says Martin Heath, the label's managing director during 1996-97, "and very capable."

It was Billboard's call that brought news of the Doherty appointment to Darbyshire, but she says Stansfield has been preoccupied with her first movie role, in a romantic comedy, "Swing." It is due for U.K. release in May, according to Darbyshire, together with its Arista soundtrack, which offers new Stansfield songs and her interpretations of standards like "Mack The Knife."

Doherty moves to Arista after a little less than three years as managing director of Columbia Records U.K., where he was involved with the careers of such British acts as Kula Shaker and Leftfield and with the local-market penetration of such American stars as Mariah Carey, the

(Continued on page 81)

Raspberries Reunion Tour Set

BY DYLAN SIEGLER

NEW YORK—The classic pop act the Raspberries, fronted by Eric Carmen, will tour this summer for the first time since disbanding almost 25 years ago.

The group's original members—Carmen, Wally Bryson, David Smalley, and Jim Bonfanti—reunited for a rehearsal March 24, according to band manager David Spero.

"They hadn't been in the same room in more than 25 years," says Spero. "But when they went into that studio to rehearse, they thought it worked."

"Even though we'd been away from it for so long, we all remembered the parts," says singer/guitarist Carmen. "Somehow or other, it feels like it's the

right moment to do it."

The Raspberries, formed in Mentor, Ohio, and signed to Capitol in 1972, are best-known for the single "Go All The Way," from their self-titled debut. The act's final album, "Starting Over," recorded with a different lineup, included the critically acclaimed track "Overnight Sensation" (Hit Record)."

After original members Bryson, Smalley, and Bonfanti successfully reunited for a recent event at Cleveland's Hard Rock Cafe, they approached Spero with the idea for a tour. "I said, 'If it's not the original Raspberries, there's no reason to go out and do this,'" says Spero, who contacted Carmen.

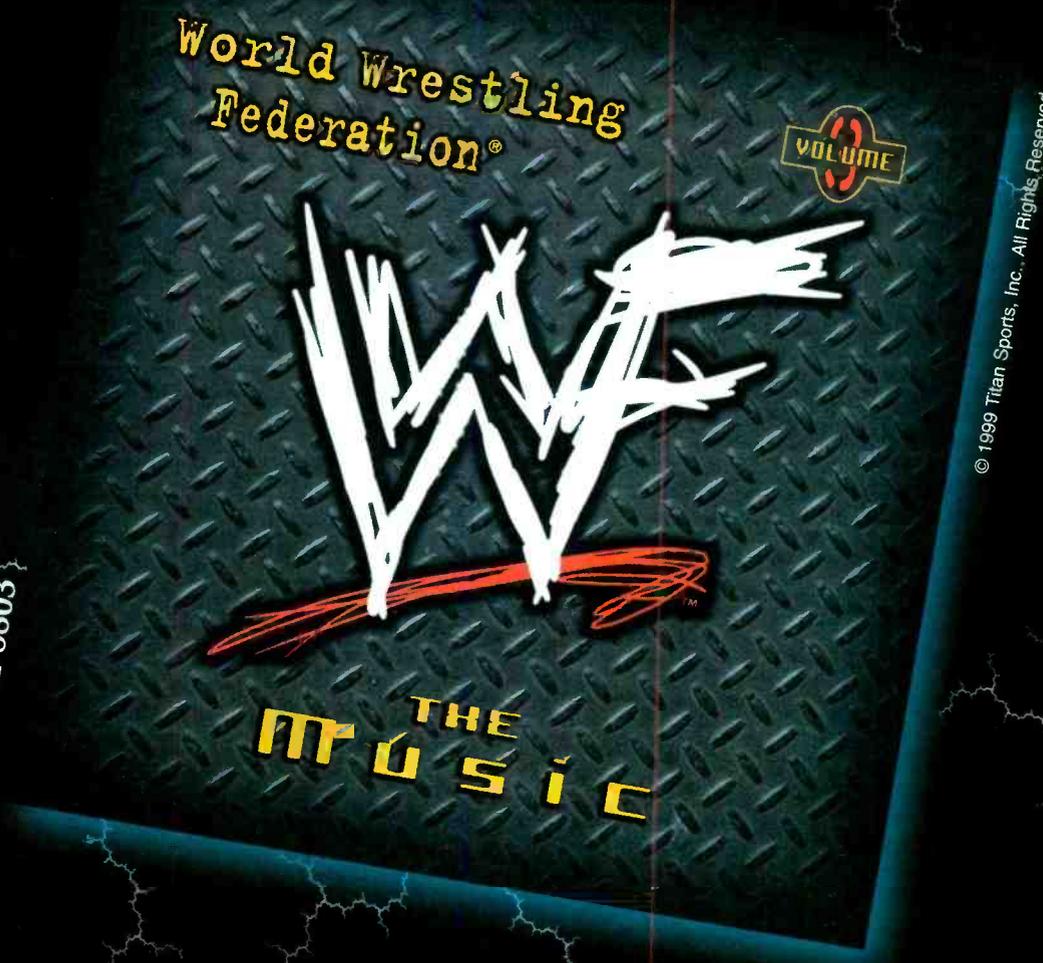
(Continued on page 35)

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Benson Prez Named

BY DEBORAH EVANS PRICE

NASHVILLE—John Mays, formerly senior VP of A&R at Star Song, has been named president of the Benson Music Group, home of the 97-year-old Benson label.

Mays takes the reins from Jeff Moseley, who announced he was resigning the post last November but has continued to work out his contract with Provident Music Group, which has owned the Benson Music Group since 1997.

"It's a new day for the Benson company because we're bringing a guy in who is perfectly suited for that job at this time," says Provident Music Group chairman/CEO Jim Van Hook. "If I were an artist, it would be a dream to work with a guy like John Mays."

Mays says he wants to build a comfortable home for artists. "There are a lot of people asking questions about new ways for artists and record com-

panies to relate to each other," he says. "I want Benson to be on the leading edge of exploring those new ways where artists are more involved in their imaging, marketing, what's being said about them, and how they're positioned."



MAYS

Mays' A&R expertise in the industry is well-documented. He is responsible for signing and developing the careers of Point Of Grace, Cindy Morgan, and Nichole

Nordeman. He has also been instrumental in the careers of the Waiting, Wes King, Babbie Mason, Bruce Carroll, and many others. During his tenure at Star Song, he also spearheaded the "Experiencing God" project.

(Continued on page 77)

Seibert Tapped As Head Of MTV Networks Online

BY CARLA HAY

NEW YORK—In a further development of its online ventures, MTV Networks has appointed Fred Seibert as president of the newly formed MTV Networks Online (*Billboard Bulletin*, March 31).

Seibert was previously founder of the independent TV production company Frederator Inc. and president of Hanna-Barbera Cartoons Inc. He will oversee MTV Networks' two new online ventures, set to launch later this year: the children's site Project Nozzle and the music-oriented site tentatively named the Buggles Project (*Billboard*, March 6).



SEIBERT

Seibert has a history with MTV: He was the network's first creative director. He says, "When MTV first launched, it reinvented the way people looked at cable TV. We want to do the same thing for MTV Networks Online. The overall goal for MTV Networks has been to constantly reinvent methods of talking to our customers and constantly improving the product we make."

MTV Networks Online will be headquartered in New York and will have a satellite office in San Mateo, Calif.

Seibert will be based in New York and report directly to MTV Networks chairman/CEO Tom Freston. MTV/VH1 senior VP of program enterprises Matt Farber is expected to continue to be a key executive in MTV Networks' online ventures.

The Buggles Project's name is (Continued on page 78)

Hill A Soul Train Winner She Takes 4 At Awards Ceremony

BY MELINDA NEWMAN

LOS ANGELES—Lauryn Hill's "The Miseducation Of Lauryn Hill" continued to build up steam as it rolled over the competition at the 13th annual Soul Train Music Awards, held March 26 at the Shrine Auditorium here.

Fresh from her five victories at the Grammy Awards in February, Hill earned another four trophies at the Soul Train Music Awards, including R&B/soul or rap album of the year and female entertainer of the year (*Billboard Bulletin*, March 29).

R. Kelly was the big male winner, snatching two trophies.

Retailers say Hill's album, which

has sold more than 4.5 million units in the U.S., according to SoundScan, should continue to benefit from the awards onslaught. The album remains at No. 4 on The Billboard 200 this issue.



HILL

"Her record has been strong since the fall," says George Meyer, buyer for the Carteret, N.J.-based Nobody Beats the Wiz chain. "She got a boost in January

when she was nominated for the Grammys, another boost when she won, another boost when she went on tour, and another boost last weekend when she won the Soul Train Awards."

"Anytime anyone wins any (Continued on page 76)

Gospel's Brock Speer Dies

BY DEBORAH EVANS PRICE

NASHVILLE—The gospel music community has been saddened by the loss of one of its legends: Brock Speer, 78, of the Speer Family, who died March 29 at Baptist Hospital here.

Speer was born in 1920, one year before his parents, G.T. and Lena Speer, began performing as the Speer Family. The group initially traveled by horse and buggy before moving up to a Model T Ford and later a bus. Speer sang with the family group his entire life, with his service in World War II the only interruption.

The Speer Family—which over the years encompassed three generations of Speers, as well as several non-family group members—recorded albums for Columbia, RCA, Benson, RiverSong, HeartWarming, and, most recently, Homeland Entertainment. The group retired last year after more than 75 years on the road. The event was marked by an emo-

tional tribute during last September's annual National Quartet Convention. The Speers were also frequent participants in Bill Gaither's "Homecoming" video series.

John Mays, newly named president of Benson Music Group (see story, this page), recalls Speer as a man who changed his life, when—as a 19-year-old bass player—he auditioned for, and won, a slot in the Speers' band.



SPEER

"I would have gone back to Texas and my life would have been totally different had it not been for Brock Speer," Mays says. "I landed with these godly people. I never missed a paycheck, rode around in a nice bus, and they treated me right. It was like heaven. He was one of the big three or four (Continued on page 85)

Joe Williams Dies At 80

BY BILL HOLLAND

Singer Joe Williams, who for four decades harnessed his rich, supple bass-baritone voice to produce some of the most sophisticated blues, jazz, and ballad singing in jazz history, died March 29 in Las Vegas. He was 80.

Williams, recovering from a recent respiratory ailment, left his hospital bed and collapsed on the street after walking several miles. He died apparently of natural causes, according to Ron Flud, coroner of Clark County, Nev. (*Billboard Bulletin*, March 31).

Born Dec. 12, 1918, in Chicago as Joseph Goreed, Williams first sang spirituals in church groups, made his professional debut in 1935 with the Johnny Long Orchestra, and achieved early recognition with the Coleman Hawkins, Lionel Hampton, and Andy Kirk bands in the '40s.

He achieved meteoric success when he joined the Count Basie Orchestra in late 1954. His 1955 ver-

sion of "Every Day I Have The Blues" with the Basie band was on Billboard's Rhythm & Blues Records chart for five weeks, peaking at No. 8. His finger-poppin' reading of the Memphis Slim classic also introduced the new rock'n'roll generation



WILLIAMS

of listeners to the powerful Basie swing machine.

He and Basie also recorded a popular album version of the tune for Clef Records in 1958, a recording that the National Academy of Recording Arts and Sciences voted into its Hall of Fame in 1992.

Williams went solo in the '60s and in that decade alone released more than a dozen live and studio albums for Roulette, RCA, and Solid State Records.

(Continued on page 78)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Mel Posner is named head of international at DreamWorks Records in Los Angeles. He was head of international at Geffen Records.

Byron Phillips and Michael Traylor are jointly named senior VP/GM of urban music at Hollywood Records in Burbank, Calif. They were co-founders of AHM Entertainment.

Joe Riccitelli is named senior VP of promotion at Jive Records in New York. He was senior VP of promotion at Island Records.

Michael Schwerdtman is appointed VP of finance at Sony Music International in New York. He was VP of finance at Sony Music.

Dawn Bridges is named senior VP of corporate communications at EMI Group in New York. She was senior VP of corporate communications at PolyGram.



POSNER



PHILLIPS



TRAYLOR



RICCITELLI



SCHWERDTMAN



BRIDGES



KRYCZKO



KENAN

Walt Disney Records in Burbank promotes Ted Kryczko to VP of product development. He was director of product development.

Marlo Martin is named national director of mix-show and street promotion at Gee Street/V2 Records in New York. She was Northeast/mid-Atlantic regional promotion rep at Relativity Records.

Kid Rhino in Los Angeles names Pamela Michaels senior product manager. She was senior marketing

manager at Columbia TriStar Home Video.

BMG Special Products in New York promotes Mike Mjehovich to senior VP of sales and marketing and Larry Pukel to director of national sales. They were, respectively, VP of sales and manager of national sales.

Deborah Strafella is promoted to director of public relations at Sony Wonder/Sony Music Video in New York. She was associate director of public relations.

Brian Greenspoon is promoted

to manager of international publicity and promotion at Elektra Entertainment Group in New York. He was coordinator of international publicity.

MIA Records in New York names Steve Sinclair GM, John "J.C." Cariaso retail director, Rob Fienberg VP of promotion, Gordon Conrad press director, and Jack Ball production manager. They were, respectively, president of Mechanic/Futurist/Fierce Recordings, retail director at Earache Records, rock edi-

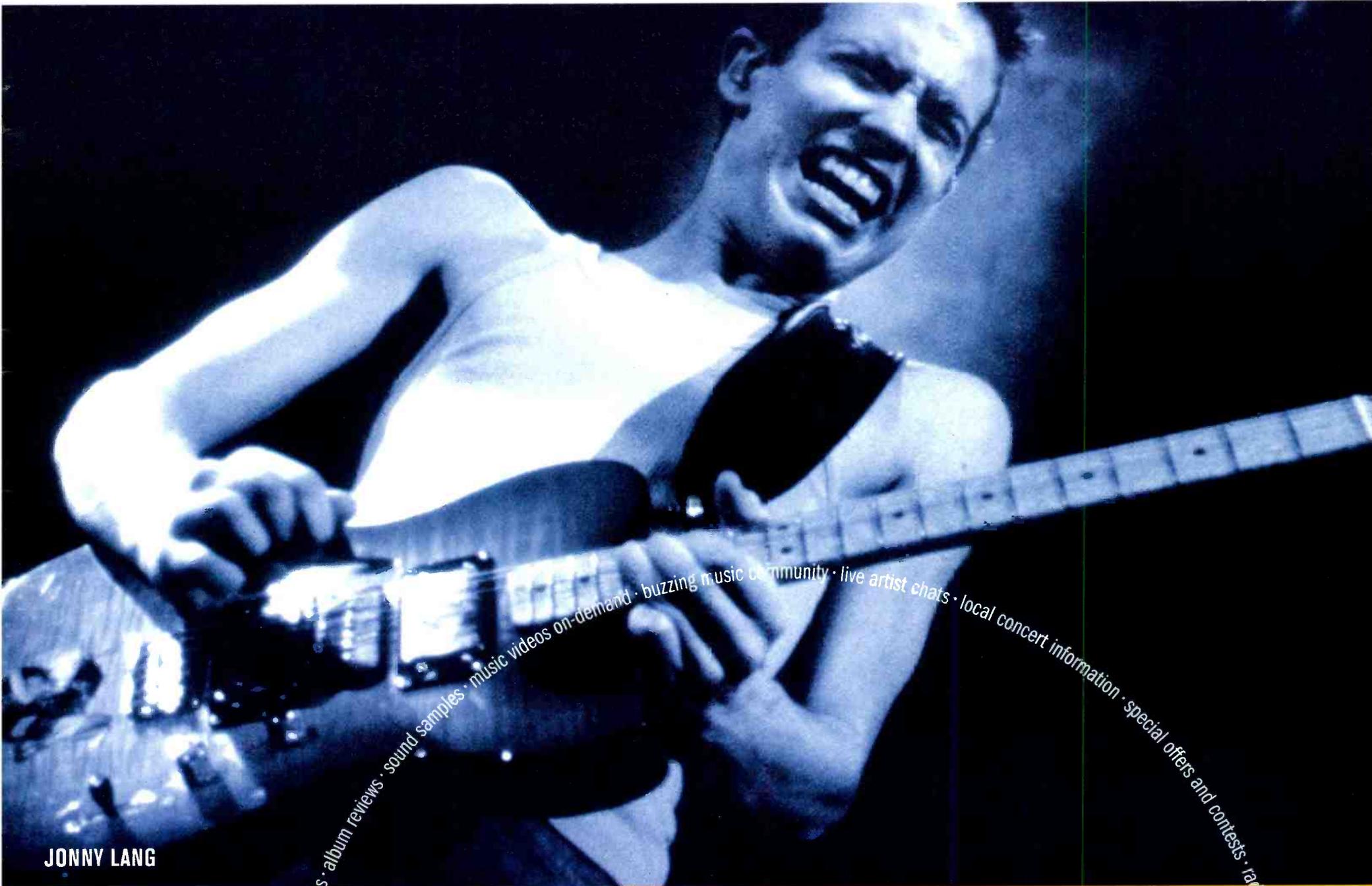
tor at Gavin Report, press director at Relapse Records, and production manager at King Biscuit Records.

RELATED FIELDS. Fox Family Music in Los Angeles names Ron Kenan president. He was executive VP of music at Saban Entertainment.

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



Zach watched 1,826 hours of music television last year hoping to discover new music



JONNY LANG

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RED DISTRIBUTION 20TH ANNIVERSARY

Billboard's red-hot spotlight includes a comprehensive look at the evolution and philosophy of this pioneering independent. Billboard's in-depth interview with Red's president, Sal Licata, broaches their current and future direction, including the company's plans to be part of retailing's future, interactive video games and Red on the Web.

Contact:
Adam Waldman 212.536.5172

ISSUE DATE: MAY 15
AD CLOSE: APR 20

NASHVILLE MUSIC PUBLISHING

This year's coverage includes key publishers' views on the state of the industry including the impact of label consolidation. Also examined is the growing soundtrack market and a guide to what songwriters should look for in a publisher. Don't miss your chance to part of this special.

ISSUE DATE: MAY 15
AD CLOSE: APR 20

Amy Bennet
615.321.4297

MIAMI

Billboard turns the heat on with a focus on this city of fun, sun and music. From the people travelling to make videos and records to the Miami sound itself, this special will cover talent, clubs, studios, labels, publishers, retailers, radio and more. This is a great opportunity to reach the Miami music industry and the business it attracts.

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INDIES/AFIM

Coinciding with the AFIM conference, Billboard's annual Indie spotlight appears in the May 22 issue. Coverage includes a complete recap of the top Indie albums, labels and distributors, a look at the changes and opportunities for Indie distributors and a focus on the growing online market and the UK indie scene.

ISSUE DATE: MAY 22
AD CLOSE: APR 27

Gina Baker
323.525.2302

UPCOMING SPECIALS

ASIA PACIFIC QUARTERLY II - Issue Date: May 22 • Ad Close: Apr. 27

VALLEY MEDIA 20TH ANNIV. - Issue Date: May 29 • Ad Close: May 4

HAWAII - Issue Date: May 29 • Ad Close: May 4

RAP/HIP HOPI - Issue Date: June 5 • Ad Close: May 11

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Old 97's' 'Fight' Aims To Break Out On Elektra

BY CARRIE BELL

LOS ANGELES—To hear the members of the Old 97's tell it, they're in a bit of a dark period and it is affecting their work.

"Fight Songs," their second record for Elektra Entertainment and fourth overall, will bow April 27, and as vocalist/guitarist Rhett Miller admits, "There is a pervasive sadness to this new record, even though there are some upbeat and happy tracks. Sad songs that sound fun—that's our schtick."

Why the sadness? "A lot of the mood has to do with our place in life," he says. "In the beginning, I felt invincible. We were taken out to dinner by record labels for a year and told we were genius. Then, we put out an album, and it didn't fly off shelves. Critics like it, but that doesn't keep you on a record label."

"I am really grateful for our label. In fact, they have put less pressure on us than Bloodshot [the indie that released the band's first two albums] did," Miller says. "But they also have a bottom line."

The act's previous Elektra release, 1997's "Too Far To Care," has sold 26,000 units, according to SoundScan. Its second Bloodshot set, 1995's "Wreck Your Life," scanned 11,000. Dane Venable, senior director of marketing at Elektra, assures everyone there is nothing to worry about.

"This is the type of sophomore effort you can only pray for," Venable says. "The band retained its credibility while giving us singles

to go to radio with. That was our biggest obstacle last time around."

By mid-April, the label hopes triple-A, alternative, and modern AC stations will be spinning the first single, "Murder (Or A Heart Attack)," which is about regret and second-guessing. "That's the subtext anyway," Miller says. "I wrote it one day when my roommate's cat, who I loved, ran away."

"After hearing some of the new songs, I think Old 97's is, to use a Texas term, fixin' to break out,"

says PD Joel Folger of triple-A station KKZN Dallas. "We've played them in the past, especially during local segments, but the new album will definitely get full-time play."

Selected radio, retail, and press people will have a chance to hear these songs and others at a Saturday (10) concert in Chicago. Old 97's will also be heard on TV this spring on promotional spots for "Felicity."

Retail plans include a developing-artist price of \$11.99 or \$12.99 and heavy emphasis on listening stations and indie accounts. An aggressive campaign with the Coalition of Independent Music Stores—with contests, listening stations at all 65 member stores, guaranteed in-store play, and prime positioning and pricing—has been arranged.

"Independent retail stores have always done the best with Old 97's, and that's where this record will start. These are the tastemakers," Venable says.

The band will do its part and tour; final dates have yet to be set.



OLD 97'S

Corrs, Luhrmann Make Impact

'Sunscreen' Drives Sales Of Luhrmann's Capitol Set

BY MICHAEL PAOLETTA

NEW YORK—Without question, Australian film director Baz Luhrmann's "Everybody's Free (To Wear Sunscreen)" has become this year's



LUHRMANN

secret weapon at radio, where programmers and listeners alike can't seem to get enough of the track's quirky, self-help-styled spoken-word delivery (AirWaves, Billboard, April 3).

But the song is also proving potent for retailers, who report "skyrocketing" sales for the Capitol (Continued on page 84)

Lava's Irish Group The Corrs Crack U.S.

BY CARLA HAY

NEW YORK—What do you do when you've sold millions of records around the world and reached No. 1 in several countries, but your first two albums have yet to crack the top 40 in the U.S.?



In the case of Irish group the Corrs, you repack-age your second album, tour the U.S., and make a slew of national TV appearances to boost album sales.

The Corrs' current Lava/143/Atlantic album, "Talk On Corners: Special Edition," is a new, remixed version of 1998's "Talk On Corners." Since the Feb. 16 release of "Talk On Corners: Special Edition,"

the album peaked at No. 13 on the Heatseekers chart in the March 27 issue. It achieved Heatseekers Impact status by making a dramatic leap—from No. 177 to No. 72—on The Billboard 200 in the April 3 issue. The set drops to No. 110 this



THE CORRS

issue.

The Corrs are four siblings—lead singer Andrea, drummer Caroline, (Continued on page 77)

Shades Apart Steps Into The Spotlight

Universal Employs Long-Term Plan To Break Pop/Punk Band

NEW YORK—When looking at the major music trends of the '90s, it's impossible to ignore one that has had a tremendous effect on rock music: bands taking their punk influences, blending them with pop sensibilities, and catapulting that hybrid sound to mainstream success.

Many of those bands—from Nirvana to Green Day to the Offspring—signed to major labels after releasing albums on independent labels. The New Jersey band Shades Apart is Universal Records' latest bid to bring such an underground rock act to a crossover breakthrough. The group's latest album, "Eyewitness," is due for a U.S. release April 20. (The album will be released internationally at a date still to be determined.)

Shades Apart has been steadily

building a grass-roots fan base by touring North America and Europe. Before signing to Universal, the trio released three albums on indie la-



SHADES APART

bel: a self-titled debut on Wishing Well Records and "Save It" and "Seeing Things" on Revelation Records.

"We've never been against signing

to a major label," says Shades Apart lead singer/guitarist Mark V. "We hit it off with Universal more than the other [major labels] that came in contact with us."

Of the band's musical evolution, he says, "our sound goes in cycles. We let the music go where it takes us. We might write a dark record like 'Save It,' or we might write pop-oriented songs. ["Eyewitness"] is the most new-wave-influenced record we've done. We're influenced by punk and the Police."

Shades Apart—which includes bass player Kevin Lynch and drummer Ed Brown—had a college radio hit in the mid-'90s with a cover of Soft Cell's "Tainted Love," which Mark V. says was the catalyst to get-

(Continued on page 84)

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Mulberry Lane Takes Its Own Path

Refuge/MCA Sister Quartet Follows Up On Its Grass-Roots Growth

BY LARRY FLICK

NEW YORK—Although they're gratefully enjoying the benefits of major-label life, the members of the Nebraska-bred act Mulberry Lane take pride in the fact that they didn't need a large company to launch their career.

Refuge/MCA issues the sibling quartet's disc "Run Your Own Race" on May 18. In 1998, however, the act wrote, produced, engineered, and distributed its first set, "Don't Cry 'Til You Get To The Car"—which drew critical raves and sparked a yearlong club tour of the U.S. In fact, it was the group's industrious nature that won the attention of Refuge and MCA honchos Don Gehman and Jay Boberg, respectively.

"These young women know the business as well as anyone I've ever met," Boberg says. "Before we found them, they were making retail calls, gigging . . . you name it. They're self-starters, which was as much a part of why we signed them as their incredible talent."

For the act, the timing of the deal with Refuge/MCA was per-



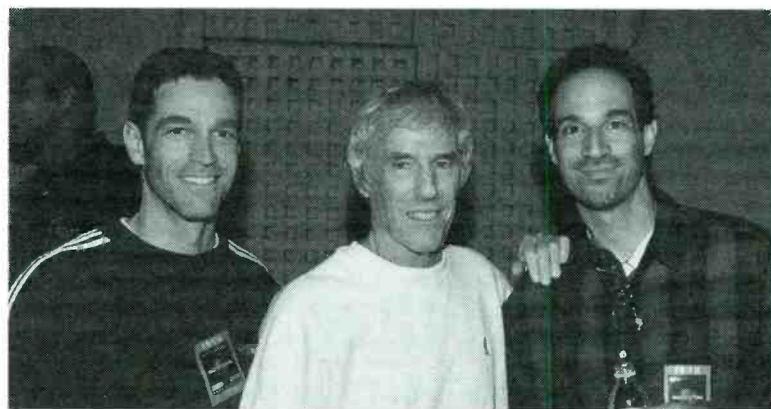
MULBERRY LANE

fect. "We had gotten to the point where we could easily have continued to move forward on our own, but it was also a relief to hand some of the work over," says group member Heather, who—like sisters Jaymie, Rachel, and Allie—opts to keep their family name confidential. "We were able to sign the deal knowing that we could make a record of our own, from start to finish. That empowered us in immeasurable ways."

Gehman agrees, adding that he was "extremely impressed" by the quality of their first recording. "It was a credible piece of work. They made some very

strong creative choices. The next step for them was finding the 'clothing,' as it were, that would make them more competitive at radio."

Enter "Run Your Own Race," a sterling Gehman/Doug Trantow production in which the act wraps its tightly woven harmonies around an array of intricate, Fleetwood Mac-like rock melodies, all placed inside the kind of sleek pop arrangement that instantly appeals to top 40 and AC programmers. The proof is in the
(Continued on page 16)



Burt & Friends. Fresh from his recent Grammy win with Elvis Costello, Burt Bacharach is flanked by JK Promotion's Jon Konjayan, left, and brother David Konjayan, publications manager of the National Academy of Recording Arts and Sciences, at a Los Angeles nightclub. Bacharach is composing music for several projects to be announced later this year.

Blue Note's Reeves Fashions 'Bridges' From Jazz Genre

BY CHARLES KAREL BOULEY II

LOS ANGELES—From the opening bars of Dianne Reeves' fine new Blue Note disc, "Bridges," it's clear that she refuses to conform exclusively to the jazz genre with which she is most closely identified.

"Classification of music is a drag," the artist says with a laugh. "In jazz, the latitude is really broad. You have an opportunity to come with your own sound, which could be a combination of musical styles. For me, that's been the best

way to record, though my music is sometimes too jazzy for pop listeners and vice versa."

Due in stores May 11, "Bridges" is Reeves' ninth career recording and her seventh for Blue Note. She says the title is drawn from that decision to blend and merge seemingly disparate ideas. While this is a pleasure for the artist, it poses a marketing challenge to a label.

"Jazz used to be pop—which stands for all-encompassing popular music," says Tom Evered, senior VP/GM of Blue Note. "Now, the lines are so blurred—and yet Dianne Reeves is in fact a popular singer in the way that she reach-

es people. To take the Joni Mitchell song 'River' and do what she does with it, she brings these songs to life and sings from inside her heart. She never throws away a word or phrase."

In facing the marketing challenge of "Bridges," Evered is hitting retail hard. "We're doing a massive mailing to stores the week after the release with promos and photos, because we know they love her there. Her demographic is 25-50, heavily female of all races. She does not sing to kids. To understand her music, you have to have some emotional frame of reference."

Retailers agree. "She's absolutely not a mass-appeal artist, but her fans are quite passionate," says Marlon Creaton, manager of Record Kitchen, an indie outlet in San Francisco. "They're seasoned, upscale people who have already had a wide range of life experiences."

Reeves is managed by Michael Davenport of Meriin Management and booked worldwide by International Music Network.

"Bridges" is produced by longtime collaborator George Duke. It's a creative union that Reeves enjoys.

"George has a broad musical vocabulary and is very, very current," she says. "He is an impeccable musician and understands many different places musically."
(Continued on page 18)

Rhino Commemorates Alice Cooper's 'Life And Crimes'; Madonna, Q Prime To Split

WELCOME TO HIS NIGHTMARE: Talk about a perfect way to head into the millennium. On April 20, Rhino releases "The Life And Crimes Of Alice Cooper," a four-CD set devoted to the original musical shockmeister.

The 84-song collection, which features 12 previously unreleased tracks, spans Cooper's entire career. For the avid fan, there's tremendous delight in listening to the **Spiders**, Cooper's early band, which in the late '60s was influenced by U.K. groups like the **Yardbirds** and the **Who**—then hearing how Cooper found his own voice by the time he released "Eighteen" a few years later.

You can also hear how works got recycled; for instance, a throwaway tune, 1969's "Reflected," is craftily reworked into the major 1972 hit "Elected." "'Reflected' was an OK pop song, but then we came back with the idea of 'Elected,'" says Cooper. "And we thought, 'If we're going to steal from someone, let's steal from someone really good and someone we don't have to pay!' " He adds with a fond laugh that "Elected" was **John Lennon's** favorite Cooper song. "He used to come over to the office before it was released and listen to it every day. I passed him in the hall one day. I said, 'How did you like the record?' He said, 'It's great. Paul would have done it better.' I thought, 'He's right!'"

Cooper signed off on the song selections and made some suggestions but basically let Rhino have its way. He only vetoed one tune. "Rhino suggested '(No More) Love At Your Convenience' [from 1977's "Lace And Whiskey"], and it's the only song I've ever done that I'm semi-embarrassed by," says Cooper. "I don't know if we were trying to make fun of disco or if we were serious, but it came out, and I thought, 'It's just horrible.' And I said, 'I don't want it to be on the set.'"

In addition to the music, a real highlight is the commentary on each song from Cooper; the set's producer, **Brian Nelson**; and various songwriters and band members. However, the memories of some tunes are buried too deeply beneath the alcoholic haze that grasped Cooper for years. "I can tell you everything about 'Billion Dollar Babies,' 'The Last Temptation,' or 'Welcome To My Nightmare,' but albums like 'Flush The Fashion' were a blur; 'Lace And Whiskey' wasn't exactly in focus," he says. "There are three or four albums that I did where I was **Ray Milland** [who won an Oscar for his portrayal of an alcoholic in 1945's "The Lost Weekend"]. I don't remember writing or performing or recording; I just remember moments of saying, 'That's a good idea.' But even in my worst state, I had good taste."

As for Cooper's next move, after bouncing from label to label (most recently Guardian), he says he finds himself a "free agent" for the first time in his career. "I'm

really in a unique position," he says. "I'm going to write a whole bunch of Alice Cooper songs with the band I have now, and the music's going to be sitting up there for grabs. It's kind of like being a .300 hitter in baseball and not having a contract. I've always been assigned to someone for at least [30] years."

Cooper plans to tour behind the boxed set in the U.S. But first he'll take the Rock & Roll Carnival, his tour that hit the U.S. two years ago, to Europe for two months.

CH-CH-CHANGES: **Madonna** and **Q Prime** will terminate their management agreement after the final single from her triple-platinum "Ray Of Light" set has been worked. According to sources, the deal was for this album only, and the split is amicable. Additionally, **Hole** and **Q Prime** have ended their relationship. **Q Prime** principals **Cliff Burnstein** and **Peter Mensch** could not be reached for comment about the acts' departure.

Aerosmith has parted ways with manager **Wendy Laister** of Magus Entertainment. Laister worked with the band for more than five years; initially as a consultant; then as VP at the band's former management, Collins Management; and as the group's manager since August 1996. Sources say Aerosmith is already in discussions with a number of top management companies. Longtime publicist **Luke Burland** has resigned the Aerosmith account. Laister did not return calls by press time.

Look for Jive Records senior VP of A&R **Jeff Fenster** to head for the Island/Def Jam Group as senior VP/head of A&R. Fenster, who signed **Britney Spears** and brought in the **Backstreet Boys** with **Dave McPherson**, is expected to start by the beginning of May.

What does this mean for current Island/Def Jam senior VP/head of A&R **Steve Greenberg**? According to sources, Greenberg has been dissatisfied with the label since the Universal/PolyGram merger; and a number of other labels are interested in his services. Fenster and Greenberg declined comment.

WOODSTOCK '99: With the announcement of the Woodstock '99 lineup just around the corner—Thursday (8) to be exact—we hear that confirmed performers include **Alanis Morissette**, **Metallica**, **Limp Bizkit**, and **Korn**. Additionally, we hear that a number of networks, including MTV and USA, are battling it out to see who gets to broadcast live from the site. Similar to Woodstock '94, the three-day concert—planned for July 23-25 in Rome, N.Y.—will be offered as a pay-per-view event. Event co-producer **John Scher** declined to comment on the lineup, other than to say, "It's amazing."



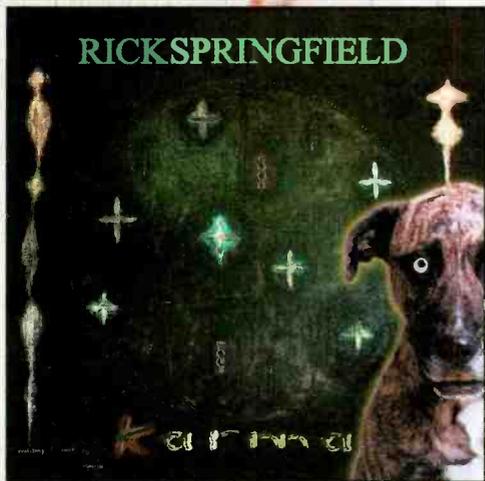
by Melinda Newman

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What goes around, comes around. **KARMA**, the new album by Rick Springfield, signals the charismatic Australian star's return to the power pop songs and romantic ballads that originally brought him fame. Springfield wears his diverse rock influences on his sleeve in songs like "Itsalwaysomething" (the debut single), "Prayer" and "In veRonlcA's Head." Ringing guitars, hook-laden choruses and personal lyrics are the key elements that make **KARMA** one of the year's most anticipated releases.

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Impacting radio April 12th

Metropolis Is Home For 'Creatures' From Electronica Group Clan Of Xymox

BY DAVID RICHARDS

SILVER SPRING, Md.—On May 4, Clan Of Xymox will unleash "Creatures," marking the act's first release with the Caroline-distributed Metropolis Records. The project comes at a time when stateside interest in the venerable synth-rock group is, once again, on the rise.

On March 4, 4AD—the band's first label—reissued the late-'80s sets "Clan Of Xymox" and "Medusa" with previously unreleased bonus cuts.

The combination of new and vintage Xymox material suits retailers well. "People are excited," says Emily Harrison, a

buyer for the Berkeley, Calif.-based Rasputin chain. "There are a lot of hardcore Xymox fans out there."

Jane Harold, manager of the Boston-based indie outlet Sugar Shack, agrees: "Kids who are into bands like Marilyn Manson and the whole electronica thing are now digging deeper and getting into core bands like Xymox. We're doing real well with the 4AD stuff, and I think we'll do even better with the new album. In fact, I wouldn't be surprised if the new album broke the band in a big way."

Xymox has come close to that big pop break several times in its

career. It amassed a U.S. cult following two Wing/Polydor sets, 1989's "Twist Of Shadows" and



CLAN OF XYMOX

1991's "Phoenix." From there, the band moved to the independent Tess Records for 1997's crit-

ically touted but little-heard "Hidden Faces."

Xymox leader Ronny Moorings says the problem with the latter set was rooted in poor distribution. "We got caught up in label politics, which is why we went with Metropolis in the U.S."

Metropolis is among the more prolific outlets for the industrial movement in the U.S., having issued roughly 125 releases by 40 acts—including seminal outfits like Front 242 and Front Line Assembly—since David Heckman founded the label in 1994.

"We're known primarily as an electro/industrial label, but [Xymox] allows us to widen our scope," Heckman says of the set, which has a decidedly more pop feel.

"'Creatures' picks up where 'Hidden Faces' stopped," explains Moorings. "This album

presents a much more unified face of Xymox. This time, I concentrated on a more consistent, darker sound. I think this album is more intimate."

At the same, Moorings says, the set reflects "the people that we've met being on tour for the past three years—the creatures, if you will."

Among the set's highlights are "Jasmine" and "Rose," which are menacing but club-friendly tracks that recall one of the band's contemporaries, Sisters Of Mercy, in the way it mixes guitars, a drum machine, and stacked choruses.

Published by Tuff Enuff/BMG (BMI), Moorings writes all the group's songs and plays all the instruments in the studio. "Creatures" was produced by Moorings with help from engineer John

(Continued on page 16)

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



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

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ROLLING STONES DODD DODD DOLLS	FleetCenter Boston	March 22-23	\$4,493,159 \$300/\$325.50	25,048 two sellouts	TNA USA Don Law Co.
GEORGE STRAIT, TIM MCGRAW, DIXIE CHICKS, KENNY CHESNEY, JO DEE MESSINA, MARK WILLIS, ASLEEP AT THE WHEEL	Raymond James Stadium Tampa, Fla.	March 27	\$2,230,082 \$49.50/\$29.50	50,286 sellout	PACE Touring
GEORGE STRAIT, TIM MCGRAW, DIXIE CHICKS, KENNY CHESNEY, JO DEE MESSINA, MARK WILLIS, ASLEEP AT THE WHEEL	Frank Howard Memorial Stadium Clemson University Clemson, S.C.	March 28	\$1,934,763 \$49.50/\$29.50	40,251 sellout	PACE Touring
CELINE DION ANDRE-PHILIPPE GAGNON	Bradley Center Milwaukee	March 26	\$1,019,734 \$85/\$49.50/\$29.50	18,765 sellout	Cellar Door
CELINE DION ANDRE-PHILIPPE GAGNON	Target Center Minneapolis	March 25	\$963,771 \$85/\$49.50/\$29.50	17,761 18,174	Jam Prods./in-house
JIMMY BUFFETT THE CORAL REEFER BAND	FleetCenter Boston	Feb. 28	\$747,248 \$31/\$39.50/\$26	19,563 sellout	Don Law Co.
ROD STEWART	Air Canada Centre Toronto	March 26	\$630,470 (\$968,287 Canadian) \$49.99/\$43.26	13,000 13,500	Core Audience SFX Entertainment
THE TRAGICALLY HIP	General Motors Place Vancouver	March 11-12	\$616,259 (\$836,046 Canadian) \$19.94	32,374 two sellouts	Universal Concerts Canada
ROD STEWART	FleetCenter Boston	March 3	\$582,448 \$85.25/\$50.25/ \$38.75	12,118 13,400	Don Law Co.
BILLY JOEL	Air Canada Centre Toronto	March 8	\$530,436 (\$805,180 Canadian) \$38.90/\$25.72	13,600 sellout	Universal Concerts Canada

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MULBERRY LANE TAKES ITS OWN PATH

(Continued from page 12)

growing acceptance that the project's first single, "Harmless," is seeing at both formats.

The track went to radio March 4, and it's getting airplay at stations that, among roughly 60 others, include WAPE Jacksonville, Fla.; WQSL Jacksonville, N.C.; and WWCK Flint, Mich.

"It's a fine record that is getting a solid reaction," says WAPE music director Tony Mann. "They have a warm appeal that is somewhat reminiscent of Wilson Phillips."

Comparisons to Wilson Phillips have actually been plentiful, given the ultra-sweet, mildly acoustic tone of "Harmless." Deeper inspection of "Run Your Own Race," however, reveals a more guitar-rooted sound, as well as quietly spiritual lyrics. As far as those harmonies, they're actually akin to the Roches and Crosby, Stills & Nash.

"These songs were undeniably written and sung from the heart," Gehman says. "That's what will linger in people's minds in the long run, long after whatever initial comparisons they might draw."

With the single percolating at radio, Mulberry Lane is trekking across the U.S., visiting radio stations and retailers. Booking agents Jim Haljun and Jeff Frasco of William Morris are locking up a series of club gigs for late April and May.

"The live element will be key in breaking this act on a national level," Boberg says. "As strong as the album is, the songs fully come to life onstage. They have phenomenal star power."

Internationally speaking, "Harmless" is tentatively planned for June release throughout the U.K. and Europe, with the album to follow during mid-sum-

mer. The act will spend much of June abroad promoting the project.

"When all is said and done, we'll actually have this act on the road straight through Christmas," Boberg says.

All of this sits well with the young women of Mulberry Lane. "We feel like a racehorse at the starting gate," Heather says.

'They were tireless. They hit every store, went to every radio station, and played in every club that would have them'

"We're anxious to get moving and promote this record."

And promotion is among the things this act does best. Its self-made set, "Don't Cry 'Til You Get To The Car," was distinguished as much by the self-managed group's entrepreneurial spirit as it was by its material.

"We took everything one step at a time," Heather says. "We didn't want to fail because we left something to someone else. We took responsibility for every note, every gig, and every CD that was pressed. It was a matter of taking pride in a job well done. That's how we were raised, and that's how we live."

CLAN OF XYMOX

(Continued from page 14)

Rivers. "It was a very normal album for Xymox in that way," says Moorings. "I recorded everything in the studio, then

That philosophy resulted in a project that sold 10,000 copies in Omaha, according to the act, and charted on the Album Network's Independent Store Top 50.

"These girls were everywhere," says Monica Newfield, manager of Olsen's, an Omaha indie shop. "They were tireless. They hit every store, went to every radio station, and played in every club that would have them. They have zero attitude. If ever there was a band that deserves success, it's this one. They've worked hard."

Growing up in Omaha—on a street called Mulberry Lane—the sisters were raised to be creative and industrious. "We were encouraged from the youngest age to express ourselves," Heather says. "The positive reinforcement we got at home inspired us to share our music with the world. And we have a lot of songs to share . . . over 200 of 'em."

Pruning such a catalog of tunes (published by Peacock Alley/EMI) down to the 10 that make up "Run Your Own Race" came down to what Heather describes as a "mutually trusting" collaboration with Gehman; she says he "has become a part of the band."

"At first, we were wary of outside producers coming into the studio with us," she says. "But Don was nothing but nurturing. In the end, it was a collaboration that we believe will take us to the next level. We can't wait to see what that next level is like."

when we play live, the rest of the band joins me."

Moorings and the rest of the group, Mojca (bass), Rob Vonk (guitar), Sharon Soffner (keyboards), and Rui Ramos (drums), will start a U.S. tour this month, which will run through May. The tour, being booked by Matt Falzone at 7th Sin, will put Clan Of Xymox on the road with fellow Metropolis labelmate Project Pitchfork. The band is managed by Colin Gibbens.

Moorings looks forward to getting Xymox's music back out into the world. "I feel we have a very unique sound; we do not sound like any number of electronic bands. I think everyone feels like they try to make their own music, but I think we succeed in making something that is all our own."

In addition to the tour, Metropolis is planning to do a large-scale promotional push for the band, including sending copies of the album to college and alternative radio stations, print media, and retail outlets for in-store play. The label is also planning record release parties in conjunction with 4AD throughout the States.

SOUNDTRACKS

AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFIELD OLSON

SUGAR & SPICE: Dave Stewart is closing out the millennium with a bang. Aside from prepping a new Eurythmics album, Stewart also found time to score Robert Altman's hot new film, "Cookie's Fortune."

The soundtrack, due April 13 from Windham Hill Records, is awash in rolling blues-based instrumental numbers. It includes a collaboration with sax ingénue Candy Dulfer on the song "Cookie," which the label released as a single to smooth jazz/AC radio. Stewart and Dulfer have had good fortune in the film world before; the two scored an international hit with the title track to the 1992 film "Lily Was Here."

Steve Vining, Windham Hill president, says "Cookie's Fortune" is exactly the kind of soundtrack Windham Hill likes to put out. "We want soundtracks that musically have enough strength to stand on their own, and they also need to have some kind of radio opportunity tied to them. Dave clearly has a feel for the sloppy, bluesy, backwoods kind of thing that works beautifully in the movie. This album had soul, and Dave created this nice single on top of that, which gives the record another dimension."

KENT CASTS A VOTE: Sire Records' April 20 soundtrack to the dark comedy "Election" not only includes a smattering of new and vintage tracks—including first single "Get Set" by new label act TaxiRide; there's also a medley of the playful instrumental score created by composer Rolfe Kent.

Kent, who has a longstanding relationship with "Election" director Alexander Payne (he scored Payne's "Citizen Ruth"), says the music provides an ironic reality for many scenes. Although it is primarily an orchestral score, such instruments as the banjo, Spanish guitar, castanets, and even accordion found their way into the music as well.

"I don't know quite how it happened, but the Spanish guitar and castanets seemed to have something to offer the film even though there is nothing remotely Spanish about the film," Kent says. As for the banjo, Kent says he had "a little 'Appalachian Spring' thing going on."

Although he does not view himself as solely a composer for dark-tinted comedies, Kent says films with ironic twists do tend to find their way to him. "People don't think there are many composers who have a sense of humor. So consequently when a sense of humor is needed, there are certain people they turn to, and that seems to be my case," he says. "I love doing the big slushy stuff as well, but it's great to work in intelligent films, and the comedy stuff I get approached with is always bright and has an independent feel to it. It's a great place to be."

Kent is currently working on the score for an as-yet-untitled dark comedy being produced by Sandra Bullock.

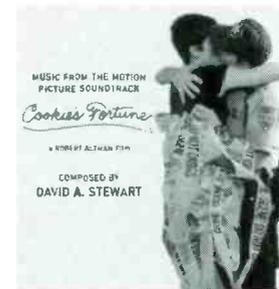
A NEW AGE FOR SOUNDTRACKS: Movies today pack more music than ever before. And as the number of music cues grows, so do the opportunities for new age artists and labels to expose their particular sound to a broader audience.

"New age is no longer a limited music that only appeals to an eclectic field. It now encompasses a wide breadth of audiences," says Eddie Gilreath, managing director of Virgin-distributed Domo Records. "Because the music has such a wide sound, it can go into any film, whether it is an action movie, a drama, or a love story."

Domo has had its share of experience in film music, primarily on the wings of Kitaro, whose compositions have appeared in such movies as "Heaven And Earth" and set the mood for the public television presentation of the Broadway stage extravaganza "Cirque Ingenieux," recently out on Domo. Kitaro recently composed and performed all the music for the Chinese drama "The Soong Sisters," which Domo will release in the U.S. later this year.

Kitaro tells Billboard that creating music for movies provides him with a different kind of musical experience. "I am so interested in working with film scores because they have such a visually strong impact," he says.

However, Kitaro says that even though most new age music is instrumental, it should never take a back seat to the visuals. "Film scores can be seen as background music. But my philosophy is that as much as music supports the visual, the visual should support the music. They can help each other. I don't want to do music that is just in the background. It should play a larger role."



Don't Worry, Drew. Actress Drew Barrymore recently met Brian Wilson at the Complex, a Los Angeles-based studio, to hear a special version of the Beach Boys classic "Don't Worry Baby." The track is featured on the Capitol soundtrack to Barrymore's new film, "Never Been Kissed." The set also includes material by Semisonic, R.E.M., Swirl 360, and Jimmy Eat World. Shown, from left, are Barrymore; Ken Caillat, Highway One Media Entertainment; Leo Rossi, Highway One Media Entertainment; and Liz Heller, executive VP of Capitol. In front is Wilson.

GRAZIE
ROBERTO

GRAZIE
NICOLA



LIFE IS BEAUTIFUL

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A MOVIE BY ROBERTO BENIGNI
MUSIC BY NICOLA PIOVANI

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HOUSE
OF
BLUES
HOTEL

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



It ain't Heaven,
but it's as close as you're gonna get while you're still breathing.



HOUSE OF BLUES HOTEL, A LOEWS HOTEL

C H I C A G O

Where the Blues lives. Now Open.

BLUE NOTE'S REEVES

(Continued from page 12)

And Reeves likes to go to many different musical places. This 11-song disc allows her to tell many stories in a myriad of ways. “I Remember” is a standout cut that is being touted as one of the project's key potential singles.

“The challenge in these tightly formatted times at radio is to find the proper place to go with this record,” Evered says. “First we're going to smooth jazz, and then we'll grow from there.”

Growth is actually something Reeves sees happening in her beloved jazz format right now. “We are losing some of the smaller venues for jazz, like the old Roxy, places for 600 to 700 people to go and enjoy a good show. However, there are a lot of institutions like Lincoln Center and the Thelonious Monk Institute that are out

‘Dianne Reeves is in fact a popular singer in the way she reaches people’

teaching people this music, so I think awareness of it is on the rise. I play a lot of clubs, colleges, and festivals in the U.S., which brings me to a great cross section of the American public.”

While appealing to a cross section of the States, Reeves, herself, has enjoyed some of her greatest success in France. A concert fixture there, she even cut the live album “New Morning Cafe” there. “[Jazz] seems exotic to them there,” she says. “They like the openness and the freedom of the music.”

As she eyes a U.S. tour that will begin in late spring, Reeves is optimistic that “Bridges” will ultimately be received equally well in the States—partly because she's been paying her dues. “The climb has been really long. But in the process I've had the opportunity to gather a lot of information, to meet a lot of people, and work with so many talented individuals.”

In the end, however, Reeves says she's content to simply have a place in the musical world to call her own—be it large or small. The “Bridges” tune “1863” illustrates this point perfectly.

“In the film ‘Beloved,’ there's a road that people constantly move up and down, trying to find their place,” Reeves says. “It struck me because here you have no idea what the rest of the world is like, other than what you've experienced in this small universe called a plantation. Inside of you, you know there's somewhere out there that you fit. Every time I would see that road, it fit. People trying to make a way out of no way. It's about finding a place. And for me, it was a metaphor, about finding my way musically, and finding a way for people to hear my music.”

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			APRIL 10, 1999	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
			No. 1	
1	2	12	SIXPENCE NONE THE RICHER SQUINT 7032* (10.98/15.98)	SIXPENCE NONE THE RICHER
2	4	3	BETH ORTON HEAVENLY/DECONSTRUCTION 19038*/ARISTA (10.98/16.98)	CENTRAL RESERVATION
3	5	5	LIT RCA 67775 (9.98/13.98)	A PLACE IN THE SUN
4	9	7	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98)	NUESTRO AMOR
5	NEW		CASSANDRA WILSON BLUE NOTE 54123/CAPITOL (10.98/16.98)	TRAVELING MILES
6	6	50	ELVIS CRESPO ● SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVENTE
7	NEW		MAC MALL DON'T GIVE UP 2034/YOUNG BLACK BROTHA (10.98/15.98)	ILLEGAL BUSINESS? 2000
8	7	11	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98)	PRINCESSES NUBIENNES
9	8	22	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
10	NEW		POPE JOHN PAUL II SONY CLASSICAL 61705 (10.98 EQ/16.98)	ABBA PATER
11	13	27	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
12	14	37	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
13	11	31	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
14	18	9	MARCO ANTONIO SOLIS FONOVISA 0516 (10.98/16.98)	TROZOS DE MI ALMA
15	10	22	DIVINE PENDULUM 12325/RED ANT (10.98/16.98)	FAIRY TALES
16	15	27	SHAKIRA ● SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
17	23	5	NOELIA FONOVISA 6080 (8.98/12.98)	NOELIA
18	20	29	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/MERCURY (10.98 EQ/16.98)	JUST WON'T BURN
19	NEW		A+ KEDAR 53221*/UNIVERSAL (10.98/16.98)	HEMPSTEAD HIGH
20	19	33	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
21	17	9	ROY D. MERCER VIRGIN (NASHVILLE) 46854 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 5
22	16	5	PRINCE PAUL TOMMY BOY 1210* (11.98/16.98)	A PRINCE AMONG THIEVES
23	39	16	FFH ESSENTIAL 10498 (10.98/16.98)	I WANT TO BE LIKE YOU
24	25	4	TITO ROJAS M.P. 56250/SONY DISCOS (9.98 EQ/14.98)	ALEGRÍAS Y PENAS
25	NEW		GOV'T MULE CAPRICORN 538958 (19.98 CD)	LIVE...WITH A LITTLE HELP FROM OUR FRIENDS

26	22	9	MARVELOUS 3 HIFI/ELEKTRA 62375/EEG (10.98/16.98)	HEY!ALBUM
27	26	4	LOS TEMERARIOS FONOVISA 6078 (8.98/12.98)	15 EXITOS PARA SIEMPRE
28	40	15	JENNIFER KNAPP GOTE 3832 (9.98/11.98)	KANSAS
29	37	33	THE W'S 5 MINUTE WALK 25204/SARABELLUM (10.98/16.98)	FOURTH FROM THE LAST
30	NEW		STATIC-X WARNER BROS. 47271 (11.98 CD)	WISCONSIN DEATH TRIP
31	NEW		EDNITA NAZARIO EMI LATIN 59935 (8.98/14.98)	CORAZON
32	12	2	DROPKICK MURPHYS HELLCAT 80413*/EPITAPH (10.98/14.98)	THE GANG'S ALL HERE
33	34	20	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/MORD 69542/EPC (10.98 EQ/16.98)	LIVE FROM THE POTTER'S HOUSE
34	38	2	THE LIVING END REPRISE 47128/WARNER BROS. (10.98/16.98)	THE LIVING END
35	24	5	KELLY WILLIS RYKODISC 10458 (6.98/11.98)	WHAT I DESERVE
36	NEW		HELEN BAYLOR VERITY 43124 (10.98/16.98)	HELEN BAYLOR...LIVE
37	36	65	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
38	27	20	TQ CLOCKWORK 69431*/EPIC (11.98 EQ/16.98)	THEY NEVER SAW ME COMING
39	28	11	VICENTE FERNANDEZ SONY DISCOS 82713 (8.98 EQ/14.98)	ENTRE EL AMOR Y YO
40	42	15	BURLAP TO CASHMERE SQUINT/A&M 541013/INTERSCOPE (8.98 EQ/12.98)	ANYBODY OUT THERE?
41	30	5	BUILT TO SPILL WARNER BROS. 46952* (16.98 CD)	KEEP IT LIKE A SECRET
42	44	4	SONICFLOOD GOTE 2802 (15.98 CD)	SONICFLOOD
43	NEW		PAUL OAKENFOLD THRIVE 90508/SIRE (19.98 CD)	002 PAUL OAKENFOLD NEW YORK GLOBALUNDERGROUND
44	35	5	SLEATER-KINNEY KILL ROCK STARS 312* (10.98 CD)	THE HOT ROCK
45	NEW		JESSICA ANDREWS DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
46	NEW		JARABE DE PALO EMI LATIN 47188 (8.98/14.98)	DEPENDE
47	29	20	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98)	ON DA GRIND
48	43	13	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98)	HOW YOU LUV THAT? VOL. 2
49	NEW		A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
50	45	20	REBECCA ST. JAMES FOREFRONT 25189 (10.98/15.98)	PRAY

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.

POPULAR UPRIISINGS

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

FREE TO BE CREE: Cree Summer may be a familiar name to those who used to watch the sitcom "A Different World." Summer played a neo-flower child/new age char-



Solo Social Distortionist. Social Distortion lead singer Mike Ness delves into roots rock with his solo debut, "Cheating At Solitaire," due April 13 on Time Bomb. The first single, "Don't Think Twice," has been serviced to modern rock radio. Ness will play music festivals this spring before recording the next Social Distortion disc, tentatively set for a late-'99 release.

acter who would probably like the spirituality-influenced music of the real Summer.

Summer's debut album, "Street Faerie," due April 20 from the Work Group, was produced by Lenny Kravitz, who chose her as the opening act for his

European tour. Later this spring, Summer will tour with Kravitz, the Black Crowes, and Everlast in a U.S. amphitheater trek that kicks off April 23 in Irvine, Calif.

Summer is no stranger to music, having previously been in the band **Subject To Change**, which was signed to Capitol Records and toured with the **Gin Blossoms** and **Fishbone** in the mid-'90s. She has also honed her solo live act over the last few years by performing in various nightclubs in her home base of Los Angeles.

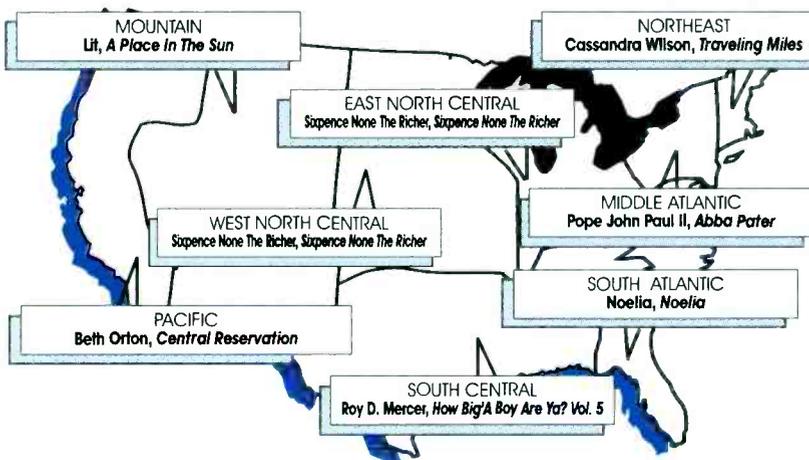
The Work Group is downplaying Summer's notoriety as an actress in its promotion of the album. As Work Group product manager **Vickie Strate** explains, "We don't focus on [her acting background], but we don't shy away from it, either."

The album's first single, "Revelation Service," has gone to triple-A and modern rock radio. Strate says that Summer may not be considered an artist



Vengaboys Breakthrough. After top 10 success in Europe, Vengaboys (pronounced Bengaboys) aim to win over the U.S. with the Tuesday (6) release of "The Party Album!" (Groovilicious/Strictly Rhythm). It features the singles "Up & Down" and "We Like To Party!," which hit No. 16 and No. 3, respectively, on the Hot Dance Music/Maxi-Singles Sales chart.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- EAST NORTH CENTRAL**
- Sixpence None The Richer *Sixpence None The Richer*
 - Les Nubians *Princesses Nubiennes*
 - Lit *A Place In The Sun*
 - Pope John Paul II *Abba Pater*
 - Cassandra Wilson *Traveling Miles*
 - The Flys *Holiday Man*
 - Lee Ann Womack *Some Things I Know*
 - Sara Evans *No Place That Far*
 - Beth Orton *Central Reservation*
 - Trin-i-tee 5:7 *Trin-i-tee 5:7*

- SOUTH ATLANTIC**
- Noelia *Noelia*
 - Los Tri-o *Nuestro Amor*
 - Ednita Nazario *Corazon*
 - Marco Antonio Solis *Trozos De Mi Alma*
 - Jarabe De Palo *Depende*
 - Tito Rojas *Alegrías Y Penas*
 - Elvis Crespo *Suavemente*
 - Vico C *Aquel Que Había Muerto*
 - Sixpence None The Richer *Sixpence None The Richer*
 - A+ *Hempstead High*

who's easily categorized.

"I've seen her perform live," she says, "and she has one of the most [age-diverse] and racially diverse audiences I've ever seen. She has a vibrant personality, and I think she's going to win over a lot of people on tour."

An electronic press kit (EPK) on Summer has already been serviced to key outlets. The EPK and the video for "Revelation Service" were directed by Lisa Bonet, who happens to be Kravitz's ex-wife. The videoclip will be available by mid-April.

In May, Summer is expected to make an appearance on "The Tonight Show With Jay Leno," and she will be featured in a Kravitz "Behind The Music" special that's set to premiere on VH1 that month.

NEW YORK PUNKS: The punk band **Lower East Side Stitches** will be featured on selected dates of this year's Vans Warped tour, which is set to launch June 25 in Texas.

L.E.S. Stitches, as the act is commonly known, also played on last year's Vans Warped tour. The band's second release, "STAJA98L.E.S.," is set to come out April 27 on Ng Records.



The Raven Flies. Child actress Raven-Symoné, best known for her roles in "The Cosby Show" and "Hangin' With Mr. Cooper," has recorded an R&B/pop album called "Undeniable," due May 4 on Private I/Street Pride Records. The first single, "With A Child's Heart," has already gone to R&B and top 40 radio.

The album contains plenty of angst and blistering commentary on society, with tracks like "Frustration" and "Disgusted." L.E.S. Stitches also make an appearance in the upcoming **Spike Lee** film, "Summer of Sam," which is due in theaters later this year.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

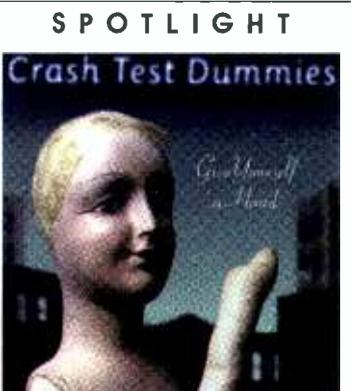
POP

► **BAD COMPANY**
The "Original" Anthology
PRODUCERS: Bad Company
Elektra 62349
♪ Featured in *Music to My Ears*, Feb. 20.

★ **MARK ERELLI**
PRODUCER: Lorne Innes
Signature Sounds 1249
An emerging figure on the Northeastern folk scene, 24-year-old Mark Erelli is a highly distinctive vocalist whose taut warble and saturnine songs weave an often-absorbing spell. Fronting a cherry-picked covey of top regional musicians, including Paula Cole guitarist Kevin Barry and Jim Lamond (the solid bassist behind Susan Tedeschi), Erelli generates material that feels fresh yet oddly familiar, like something rediscovered on old 78s found in your grandparents' cellar. In the simple atmospheric grace of the ancient-sounding "Thought I Heard You Knocking," the spare "Northern Star," and the heavy-hearted potential hits "The River Road" and "Do It Everyday" are prime triple-A cuts and the basis of a promising career. Contact: 800-694-5354.

WORLD PREMIERE CAST RECORDING
As Thousands Cheer
PRODUCER: Bruce Kimmel
Varèse Sarabande 5999
The New York stage is happily on an Irving Berlin binge. In the past few years, there have been delightful revivals of "Louisiana Purchase" and "Call Me Madam," as well as a robust "Annie Get Your Gun." This contribution is based on an off-Broadway run last season of one of the mighty revues of the early '30s, which yielded such gems as "Easter Parade," "Supper Time," and "Harlem On My Mind," along with still-lively topical numbers and a few likable ballads (i.e., "How's Chances"). An appropriate addition to this revival was Berlin's earlier "Let's Have Another Cup Of Coffee." Though modestly presented in instrumental terms, the cast, including vocal stalwarts Judy Kuhn and Howard McGillin, makes the work of Mr. Berlin shine. Something of value that takes an important slot in the recording of past Broadway triumphs.

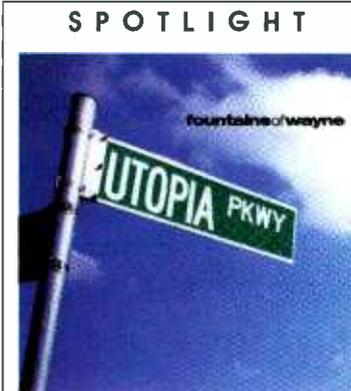
RAP
MOZAE
South Bound
PRODUCER: Sol Messiah
Street Gypsy Muzik
Skewering the South's guitar-picking, blues-hollering heritage to bring it up to bounce with West Coast thuggery and up to speed with East Coast poesy, this MC duo's original red clay funk covers the territory from rebel music to bedroom sport and makes a bid for "South Coast" hip-hop domination. Sol Messiah's sharply imagined productions pack the visceral impact of live playing, and he's no one-trick pony. "Sticks-N-Stones" strips it down to a bare-bone, polyrhythmic African word-and-drum slam. Other tracks, like "Basket Of Peaches" (a reworking of the old "eggs in one basket" saw) and "What We Bout" (a compelling declaration of intentions), drip plenty of sweetening over the big bad beats in the form of soaring background harmonies, lush strings, and sticky guitar wah-wah. "Tha Run Down," featuring Slick's basso ruminations, weaves vinyl scratches into a smooove jazz flow. Rebel tunes like "Young Black Soldiers" and "Big Bad Wolf" notwithstanding, Mozae's party is easy-rolling and slow-burning.



SPOTLIGHT
CRASH TEST DUMMIES
Give Yourself A Hand
PRODUCER: Greg Wells
Arista 19048
The quirky Canadian rock band that scored a minor hit with "The Superman Song" and a major one with "Mmm Mmm Mmm Mmm" returns with an album that departs radically from its signature sound. Whereas the group's first three albums were characterized by lead singer Brad Roberts' impossibly deep baritone and twisted lyrical sensibilities, "Give Yourself A Hand" features a broad palette of elements, including programmed beats, orchestral arrangements, swing grooves, and Roberts' charmingly unsteady falsetto. The album also incorporates scatological imagery and profanity to a greater extent than past work, giving it an edgier, more youthful bent than fans might have expected. Keyboardist Ellen Reid takes the spotlight as lead singer on three songs, including the louny "Just Chillin'" and the sultry "Get You In The Morning." Other highlights include the catchy lead single "Keep A Lid On Things," the raucous "I Want To Par-tay!," and the grotesque "I Love Your Goo." A much-needed change of direction after the disappointing "A Worm's Life."

COUNTRY
MONTGOMERY GENTRY
Tattoos & Scars
PRODUCER: Joe Scaife
Columbia 69156
Montgomery Gentry has turned into one of 1999's country success stories, with almost-immediate radio acceptance for the new duo. That acceptance was for the single "Hillbilly Shoes," a return to the robust, guitar-driven, rocking country sound and sentiment reminiscent of the Georgia Satellites, the Charlie Daniels Band, Ozark Mountain Daredevils, Hank Williams Jr., or even Lynyrd Skynyrd and the Allman Brothers Band. Though Mont-

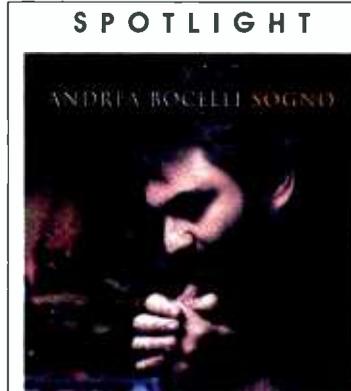
VITAL REISSUES
MY LIFE WITH THE THRILL KILL KULT
Sexplosion!; **13 Above The Night**; **Hit & Run Holiday**
PRODUCER: Buzz McCoy
Rykodisc 10461; 10462; 10463
A Chicago industrial rock/glam/punk/dance/disco outfit led by studio agitators Buzz McCoy and Groovie Mann, My Life With The Thrill Kill Kult was conceived as an outlet for soundtracks to cheesy gore and sex films. Following its club breakthrough in 1992 with the title track to "Sexplosion!" (and the album cut "Sex On Wheelz"), however, the group ventured into more visible terrain. It followed "Sexplosion!" with the critically acclaimed "13 Above The Night" (1993) and "Hit & Run Holi-



SPOTLIGHT
FOUNTAINS OF WAYNE
Utopia Parkway
PRODUCERS: Adam Schlesinger, Chris Collingwood
Atlantic 83177
Of the innumerable bands that bear the mantle of the Beatles—many of them cocky, pretentious, or otherwise self-conscious—few carry the weight as unassumingly as New York's Fountains Of Wayne. The quartet's songs are filled with inspired melodies, memorable hooks, and good lyrics, and its tracks sparkle with power-pop guitar chords, vintage synths, colorful harmonies, and the occasional splash of exotica. Highlights include the groovy "Hat And Feet," which sounds like a lost Harry Nilsson gem; the catchy "Red Dragon Tattoo"; the arena-rock, suburbia spoof "Laser Show"; the frenetic "Lost In Space"; the lovely "Senator's Daughter"; and the hard-driving first single, "Denise," which should expose Fountains Of Wayne to a youthful modern rock audience. A band that, without breaking new ground or making grand statements, offers a worthwhile alternative to the mediocrity that prevails on the airwaves.

gomery and Gentry don't write, they draw upon such writers as Max D. Barnes, Max T. Barnes, Daniels, Stephony Smith, Robin Branda, and Steve Fox for such songs of country/urban conflict as "Daddy Won't Sell The Farm," "Trying To Survive," and "Tattoos & Scars." The latter, written by Tony Lane, expresses the genre eloquently.

DAVID ALLAN COE
Recommended For Airplay
PRODUCERS: David Allan Coe, Ray Kennedy
Lucky Dog 69852
David Allan Coe, the author of such country classics as "Take This Job And Shove It" and "Would You Lay With Me (In A Field Of Stone)," has been absent from major record labels since the purge several years ago of "mature" artists. Now Sony's Lucky Dog imprint finds Coe just



SPOTLIGHT
ANDREA BOCELLI
Sogno
PRODUCER: Mauro Malavasi
Polydor 314 547 222
Beloved by your daughter, cousin, father, grandparents, friends, and co-workers, Italian opera/pop phenomenon Andrea Bocelli has succeeded in building a global audience that transcends age, gender, and taste profiles. His latest pop foray—the follow-up to his breakthrough, "Romanza"—finds the young tenor lending his mellow but potent voice to a set of Italian-language originals. Although all of the material here is compelling—notably the title track, "Cantico," and an ode to his father, "A Mio Padre (6 Maggio 1992)"—it is the duets that will keep Bocelli's star high in the firmament. With Celine Dion, Bocelli sings "The Prayer," which also appeared on the "Quest For Camelot" soundtrack and was performed on the recent Oscars telecast; he also duets with Dulce Pontes (on the Gypsy-flavored "'O Mare E Tu") and fellow Italian pop star Eros Ramazzotti ("Nel Cuore Lei"). With two classical-repertoire albums and now two pop albums under his belt, Bocelli is certain to remain in the limelight.

as unapologetically a country reprobate as ever. It's heartening to know that he's still writing such hardcore country songs as "Drink My Wife Away" and "Drink Canada Dry" (not the older Burrito Brothers song or the Bobby Barnett version). "I'm gonna live that Miller High Life and win that Pabst Blue Ribbon," he sings with gusto. David and his friends Jack (Daniels), Jim (Beam), George (Dickel), and Jose (Cuervo) will go on forever.

LATIN
► **A.B. QUINTANILLA Y LOS KUMBIA KINGS**
Amor, Familia, Y Respeto
PRODUCER: A.B. Quintanilla III
EMI Latin 99189
Dedicated to his famed sister Selena, A.B. Quintanilla's label premiere contains hooky, if saccharine, romantic testimonials set not only to familiar cumbia-rooted rhythms that made Selena massively popular, but also to derivative, R&B-flavored tempos that often sound as if they were lifted straight out of a Boyz II Men songbook. The lilting cumbia entries "Oh No," "Te Quiero A Ti," and "Dime Quién" are sure hits at Tejano radio, while slower pop numbers like "Cada Vez" and its sound-alike "Con El Tic Tac Del Reloj" stand a good shot to score airplay at pop stations. Although the well-paced album boasts appearances by a litany of Latino big names, including Selena's husband, Chris Pérez; Intocable vocalist Ricky Muñoz; hot labelmate Vico C; and Sheila E., its best track is "Together," a much-covered R&B ode that skips along to a choppy groove laced with the vocal stylings of rapper Babe Power, revered synth singer Roger Troutman, and R&B act Nu Flavor.

JAZZ
► **AVISHAI COHEN**
Devotion
PRODUCER: Avishai Cohen
Stretch/Concord 9021
Chalk it up to both youth and experience. For his second solo disc, the 28-year-old, Israeli-born bassist Avishai Cohen refuses to relegate his art to any one style. And that's a good thing. While this potpourri of traditional jazz, fusion, and world music could prove problematic in lesser hands, Cohen—a member of Chick Corea's Origin—pulls it together with panache. Equally at home on acoustic and electric bass (with some neat wah-wah licks thrown in), Cohen tempers his musical stew with Middle Eastern and Latin flavorings, augmenting traditional jazz instrumentation with oud, a string quartet, and vocals. The result is as captivating as it is satisfying; one listen proves Cohen to have a remarkably broad vision; repeated listening reveals the depth of that vision, as well as the strength of the bassist's compositions.

CONTEMPORARY CHRISTIAN
► **PETE STEWART**
PRODUCERS: Michael Tait, Pete Stewart
ForeFront 5207
They say you can tell a lot about a man from the company he keeps. Considering that Pete Stewart's solo debut was co-produced by dc Talk's Michael Tait immediately raises expectations. The good news is that Stewart fulfills those expectations on this well-rounded project. "Worship Song" is as gentle and moving as "Uphill Battle" is determined and rocking. Each cut has a purpose and integrity that make one want to listen again. Formerly lead singer of the now disbanded Grammatrain, Stewart is also a noted guitarist who played on dc Talk's "Supernatural" album as well as on this disc. On his solo effort, Stewart is more the focal point than on his previous Grammatrain outings, which is appropriate because his voice deserves the spotlight. The songs (some co-written with Tait and also with dc Talk's Toby McKeehan) are thoughtful, well-written explorations of faith, love, and hope. Among the highlights are "Be The One," "Better Off," and "Waiting For The Son." The contemporary Christian community has been lacking in strong male rock voices in recent years, and Stewart steps forward as a terrific talent to fill that void.

NEW AGE
★ **HAPPY VALLEY**
Voyage Into Indigo
PRODUCER: Eric Calistri
International Rain 0004
It's tough doing happy without doing sappy. It's even tougher doing a convincing world fusion when your ethnic roots are in the U.K. and Austin, Texas. But Happy Valley succeeds at both on its sophomore album, "Voyage Into Indigo." Drawing comparisons to early acoustic world fusion pioneers like Paul Winter and Oregon, Happy Valley has a natural exuberance that sets the group apart, uplifting rather than sabotaging its music. Pieces like "The Sandpiper" combine South American percussion and rhythms with a Renaissance flute melody from Emme Bernard that takes off in flights of improvisation. Bernard's various flutes are often draped around the cyclical melodies of the valiha, the tubular Madagascan harp (used by Tarika Sammy), played by principal writer Darrel Mayers. "Kytte Caravan" explores darker, Middle Eastern/African terrain, but the group leaves you smiling with the quaint waltz of "Last Chapters." Contact: 888-766-0255.

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

SINGLES

EDITED BY CHUCK TAYLOR

POP

► **RICKY MARTIN** *Living La Vida Loca* (4:03)
 PRODUCER: Desmond Child
 WRITERS: R. Rosa, D. Child
 PUBLISHERS: A Phantom Vox/Warner-Tamerlane, BMI; Desmophobia/PolyGram Music, ASCAP; Musica Calaca, SGAE
C2 Records 41929 (CD promo)
 Get ready to rumba! Hot tamale Ricky Martin thrilled America with his over-the-top performance of this track at the Grammys, and now radio has an opportunity to bring this enticing Latin artist to the English-speaking masses. There's no question that "Living La Vida Loca"—"living the crazy life"—is a hit; it's so electrifying, so terrifically filled with life, that even folks at the retirement home down the street could get their groove on with a couple spins. Manic horns and groovy elements à la the music from "Pulp Fiction" define the basic structure of this frantically paced, dance-ready track, while Martin sings his heart out with more enthusiasm than a Broadway diva. And wait until you catch the videoclip: Martin is undoubtedly the most sexually charged performer we've seen since Madonna rolled across the MTV stage like a virgin all those years ago. Utterly irresistible. This is going to explode. Taken from the forthcoming album "Ricky Martin," due May 25.

★ **THE CORRS** *So Young* (4:13)
 PRODUCERS: Jim Corr, Oliver Lieber
 WRITERS: The Corrs
 PUBLISHERS: Songs of PolyGram/Beacon Communications, BMI
 REMIXER: K-Klass
Lava/143 Records/Atlantic 8898 (CD promo)
 Atlantic is absolutely determined to break this group for real in the States, given its phenomenal level of success overseas. A blitz of TV appearances here has propelled the album "Talk On Corners: Special Edition" into the top half of The Billboard 200; now all that's missing is a sizable radio hit. This K-Klass remix of "So Young" has been funky up just enough to better parallel U.S. programming trends and is as bright and inviting as anything we're hearing in power rotation these days. The Corrs are completely in control of the variables at hand, with a beautiful, uptempo melody line, crisp harmonies, right-on production, and, yes, a chorus that might just stick in the hearts of listeners given the chance to at last get to know this phenomenal Irish family quartet. Let's do it!

FASTBALL *Out Of My Head* (2:32)
 PRODUCERS: Julian Raymond, Fastball
 WRITER: T. Scatza
 PUBLISHERS: EMI April/Itself & Bible Black, ASCAP
Hollywood 10874 (CD promo)
 If you didn't know better, this ultra-slim, super-catchy track could have come right from the Partridge Family catalog down to its 2:32 length and plucky, air-light electric guitar lick. While much more sedate than the band's previous madcap offerings, "The Way" and "Fire Escape," "Out Of My Head" illustrates Fastball's consistent ability to combine obvious melodies with ear-plucking lyrics, coming out with winner after winner. This song, from the gold album "All The Pain Money Can Buy," is likely too lightweight for rock radio, but adult top 40s and modern adults should give it a confident audition.

VONDA SHEPARD DUET WITH EMILY SALIERS *Baby Don't You Break My Heart Slow* (4:42)
 PRODUCERS: Vonda Shepard, Mitchell Froom
 WRITER: not listed
 PUBLISHER: not listed
Jacket Records (CD promo)
 Following last year's international suc-

cess with "Searchin' My Soul," the theme from Fox's "Ally McBeal," Shepard charts her own course with a radiant song that rings true to her pre-"Ally," piano-driven folk/pop roots. Shepard soars through this delicate ballad, which works up a credible sense of urgency at the bridge and lets this talented singer/songwriter reach for the skies. Indigo Girl Emily Saliers, who duets with Shepard, sounds like her soul sister throughout; the blend of their voices and the accompanying harmonies couldn't feel more natural. The pacing and instrumentation of this dewy-eyed song may be a tough sell for mainstream top 40, but triple-A and adult top 40 should give it a serious listen. From Shepard's forthcoming "By 7:30." Contact: 310-456-2620.

COUNTRY

► **DIXIE CHICKS** *Tonight The Heartache's On Me* (3:25)
 PRODUCERS: Paul Worley, Blake Chancey
 WRITERS: M.W. Francis, J. McRae, B. Morrison
 PUBLISHERS: Music City Music Inc./Southern Days Music, ASCAP
Monument NSK 41601 (CD promo)
 Can these girls do anything wrong? It seems not. Every single has shown impressive chart activity, and their Country Music Assn. and Grammy Award wins just continue to slather icing on the trio's sweet-tasting cake of success. This latest single from the multi-platinum "Wide Open Spaces" is the group's most traditional country offering to date. It opens with lead vocalist Natalie Maines' ear-catching vocals and slides effortlessly into a satisfying stone country experience steeped in steel guitar and fiddle. It's a heartache tune so totally and refreshingly country that it should serve as a reminder of what country music really is and ought to be again. Maines' performance, the production, and, of course, the musicianship all combine to make for one of the best singles of the Chicks' already-stellar career. Country radio programmers should be proud to call this talented group one of their own.

► **BILLY RAY CYRUS** *Give My Heart To You* (3:49)
 PRODUCER: John Kelton, Keith Stegall
 WRITERS: W. Aldridge, B. DiPiero
 PUBLISHER: Rick Hall Music/Watertown Music/Little Big Town Music/American, BMI
Mercury MID 232 (CD promo)
 Cyrus has become the comeback kid. After such early and overwhelming success with "Achy Breaky Heart," the pony-tailed artist has found it tough going at country radio in recent years. He deserves applause for steadily regaining support and earning the respect of people all over the industry for his hard work and keen song sense (not to mention his good heart and constant charitable efforts). His previous single "Busy Man" peaked at No. 3 on Hot Country Singles & Tracks. This poignant, eloquent ballad should continue that momentum. Penned by Walt Aldridge and Bob DiPiero, the song provides images of teenage brawls, boot camp haircuts, and high school football games. Cyrus turns in a thoughtful, understated, and sweetly moving performance that is undoubtedly one of his best. Country programmers should warmly embrace this fine record and further reward Cyrus for both his perseverance and his talent.

► **PHIL COLLINS** *You'll Be In My Heart* (3:50)
 PRODUCERS: Rob Cavallo, Phil Collins
 WRITER: P. Collins
 PUBLISHERS: Edgar Rice Burroughs/Walt Disney Co., ASCAP
Hollywood 60022 (CD promo)
 At last, a Disney theme that doesn't have that, well, total Disney sound. Written and co-produced by Phil Collins, this lush track from the upcoming animated flick "Tarzan," opening June 18, is about as obvious a No. 1 AC hit as you'd hope to

come across. Hot on the heels of the top five "True Colors," this glossy ballad is one big green light, from its full-bodied instrumentation and fleecy strings to its gorgeous, uplifting melody. Collins sounds free-spirited and invigorated, like he's truly enjoying himself on this timeless composition. One listen and you'll be hooked, as will anybody with a heart. It's grand without being formulaic, lovely without being soft, and a crowning achievement for this enduring artist.

BETH NIELSEN CHAPMAN *Beyond The Blue* (4:58)
 PRODUCERS: Rodney Crowell, Beth Nielsen Chapman
 WRITERS: B.N. Chapman, G. Nicholson
 PUBLISHERS: BNC Songs/Gary Nicholson Music, ASCAP
Warner Bros. 9728 (CD promo)
 The ever-fresh Beth Nielsen Chapman delivers a casually paced coffeehouse-crowd song here, from the soundtrack to the goey film "Message In A Bottle." As with many of her musical compositions, there's no hollering here, just a free-and-easy flow of intelligent lyrics and the gentle vocals of a voice that's as familiar as an old friend. What sets this one apart is the intriguing use of a Hindi chant, translated from "Is Nind Se Prabu" by Paramahansa Toganda. Fans of this long-lived singer/songwriter will enjoy this track that offers something a little different. It's also included on her just-released greatest-hits package, which includes the favorites "Walk My Way," "All I Have," and "I Keep Coming Back to You" among its 12 tracks.

JAZZ

★ **DIANA KRALL** *Why Should I Care* (3:25)
 PRODUCERS: David Foster, Tommy LiPuma
 WRITERS: C.B. Sager, L. Thompson, C. Eastwood
 PUBLISHER: not listed
Verve 90148 (CD promo)
 On the eve of her upcoming opus "When I Look In Your Eyes," jazz chanteuse Diana Krall dims the lights for a sashaying modern classic with lyrics by Carole Bayer Sager and Linda Thompson and music by—get this—Clint Eastwood. The track was produced by her traditional handyman Tommy LiPuma, joined by David Foster, for the just-opened Eastwood film "True Crime." This enchanting song pushes Krall's sometimes-shy vocals right up front, as strings, a gentle sax, piano, and calming percussive brushes set the elegant, heartsick mood. It's an absolute ace and one of the finer moments in Krall's burgeoning career as a traditionalist whose brightest achievements still lie ahead. First class.

ROCK TRACKS

► **SUGAR RAY** *Falls Apart* (4:01)
 PRODUCER: David Kahne
 WRITERS: Sugar Ray, D. Kahne
 PUBLISHERS: Warner-Chappell/WB Music Corp., BMI; See Squared, BMI
Lava/Atlantic 8877 (CD promo)
 No matter how big Sugar Ray's "Fly" and "Every Morning" have been on the pop side of the ocean, the band remains rooted in rock—and on this track, it intends to pay homage to the stations that helped launch the group. Greedy, insistent guitars mark the landscape of this modern rocker, featuring the recognizable lead vocals of celebrity front man Mark McGrath. Behind the electrified wall of wires, the song takes on a good talking to about a woman whom you can never count on to be around when you need her. All in all, this feels like a can't-miss for the format, maintaining the band's unmistakable playfulness and dedication to strong melodies. Look for an all-out radio assault, following early leads from modern rock outlets in Los Angeles, New York, San Francisco, and Washington, D.C.

► **GARBAGE** *When I Grow Up* (3:22)
 PRODUCERS: Garbage
 WRITERS: Garbage
 PUBLISHERS: Deadarm Music/Almo Music Corp., ASCAP; Vibecrusher Music/Irving Music, BMI
Almo Sounds 8074 (CD promo)
 There's no one out there who can stir up a raucous adventure quite like Shirley Manson and company. This follow-up to the hit "Special" is first making its impact at the group's modern rock base but has the mettle to cross over to top 40 if programmers are willing to entertain a song that's edgier, more daring, and loads more fun than the average pop hit. Its success at mod rock is a given, thanks to an alluring, chugging guitar streak, urgency along the lines of a heart attack, a great lyric about paying the consequences of youthful errors later, and a "Ba ba ba" chorus line that kicks you in the butt and then glues itself inside your head. This is a party track, people—a jam that only adds fuel to the fiery reputation this band has earned as one of rock's most enthusiastic and sexiest presences. Find that play button and push it hard.

OLD PIKE *The Rest Of You* (timing not listed)
 PRODUCER: Jim Scott
 WRITER: not listed
 PUBLISHER: not listed
550 Music (CD promo)
 This late-'70s/early-'80s-feeling rock throwback is as stately as they come,

with a reserved vocal surrounded by a ring of jangly guitars, thumpety bass, and organic percussion so intimate that you feel you're in the room during the recording of "The Rest Of You." With each succeeding chorus from lead Tim Jones, however, elements are added to give this debut song from Bloomington, Ind.-based Old Pike a growing urgency, amid a lyric that oozes some serious heartache: "And I don't need to see your face/And I don't wanna see your eyes/But I could use the rest of you tonight/To escape the abandoned love that's in my life." With proper TLC, this one has the potential to score at triple-A radio. Make sure you have in hand the new mix by Tom Lord-Alge.

MICHELLE LEWIS *Homesick* (4:20)
 PRODUCER: John Leventhal
 WRITERS: Michelle Lewis, Teddy Kumpel
 PUBLISHERS: BMG Songs/Wannabe Music, ASCAP; Kumpelstilskin Music, SESAC
Giant 9611 (CD promo)
 Can't argue with Michelle Lewis' sentiment here—growing up gay in a hostile family, school, and society is an unjust trial by fire that some can't endure. But leave it to today's neo-folkies to set a relevant concept in such a trite musical structure that even those sympathetic to the cause may find it hard to stomach. Lewis' voice is not the offending element; its close-up clarity and comfortable accessibility recall early Sarah McLachlan or a more ingenious Sheryl Crow. Rather, it's the song's lack of subtlety both lyrically ("I'm sick of the soccer team/I hate having to be so mean") and instrumentally (quiet electric guitar arpeggios during the verses, rollicking chord progression at the chorus) that makes "Homesick" sound stale. Only the chorus—in which the protagonist's mom tells him, "Oh my little one, I think my work is done.../Cause you can never come back home"—comes close to the poetry the subject deserves.

RAP

► **LIL' RACHETT** *?GSDU4\$* (3:55)
 PRODUCERS: Morgan Carey, Josh Debear
 WRITERS: M. Dowling, C. Frazier, J. Debear, M. Carey, G. Pagani
 PUBLISHERS: J.D. Music/Stacy & Bros., ASCAP; J.D. Tru Music/Karmic Fudge/Tom's Kid Music, BMI
Big Kid 54319 (CD promo)
 The indecipherable-yet-whimsical title is reason enough to give this bounce-heavy track at least a curiosity listen. Lil' Rachett utilizes the ever-popular Divine Sounds club/R&B hit "What People Do For Money" into an uptempo, club-ready jaunt. We've missed L.V. since his performance on Coolio's "Gangsta's Paradise," and, combined with Sue Ann Carwell, the background vocals on this ghetto anthem help it stand out from the usual Eazy-E-influenced rap tome. Sure to be a most-requested song, especially for rap aficionados on the West Coast.

★ **RAHZEL** *All I Know* (4:20)
 PRODUCER: Pete Rock
 WRITER: not listed
 PUBLISHER: not listed
MCA 4354 (CD promo)
 For hip-hop junkies, the Roots can do no wrong. This includes group member Rahzel, the undisputed "Godfather of Noyze." The first single from his forthcoming solo album is simply amazing. Rahzel uses his own voice as an instrument, rhyming over his own scratches, and he brings the art of beatboxing to the forefront of the genre, where it belongs. Nouveau rap connoisseurs will request this song because they won't believe he can really make the music witnessed here with his mouth. Hip-hop veterans, meanwhile, will want to hear it because this unique track is dripping with old-school style.

NEW & NOTEWORTHY

ROBBIE WILLIAMS *Millennium* (3:44)
 PRODUCERS: Guy Chambers, Steve Power
 WRITERS: R. Williams, G. Chambers, L. Briscusse, J. Barry
 PUBLISHER: not listed
Capitol 13565 (CD promo)
 Former Take That member Robbie Williams, who just picked up three trophies at the Brit Awards (including best video for this song) continues his quest for stateside approval with a smart pop song produced to utter perfection via the savvy of Steve Power and Guy Chambers. Replete with splendid strings as dramatic as those in the Verve's recent "Bitter Sweet Symphony," this ambling, hip-hop-flavored popper raises the bar on the current crop of cute arrangements dominating top 40 radio. On "Millennium," Williams, who co-wrote the track, waxes on the fact that we're on the verge of the year 2000, and yet we remain plagued by earthly challenges like drug addiction and cynicism. All the pieces are locked in place here: melody, lyric, production, even social relevance. A grade-A effort that deserves to break this talented singer/songwriter in the U.S.

ANGRY SALAD *The Milkshake Song* (3:45)
 PRODUCER: Zoua
 WRITER: not listed
 PUBLISHER: not listed
Blackbird/Atlantic 122 (CD promo)
 The band Deep Blue Something made all of us remember the maddeningly catchy "Breakfast At Tiffany's" a few years back, and Angry Salad is primed for the same cross-format victory here. Its method? Covering all the bases. This track's instrumentation successfully incorporates elements of all the most-sought-after genres, employing dancey drums, scratchy modern rock vocals, and a pure pop guitar melody. The lyric illustrates a mature man's nostalgia for teenage love, but it takes a tone so voice-crackingly credible that kids and parents alike will relate, and neither will resent it. And as if that weren't enough, Angry Salad snags the listener with a barbed chorus hook and pulls. This is one of those that won't let go, so you might as well take it on before the competition sniffs this out as the runaway hit it is. You'll have no regrets.

SINGLES: PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Chuck Taylor, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Dylan Siegler (N.Y.)

Reviews & Previews



HOME VIDEO
BY CATHERINE APPLEFELD OLSON

SECRETS OF WAR: GERMAN INTELLIGENCE IN WORLD WAR II

Image Entertainment
52 minutes, \$39.98 for boxed set
Adolf Hitler had more than massive military forces at his disposal. He also had the intelligence of two top spy masters who helped shape the direction of Germany's Third Reich. This fascinating release, a History Channel original, delves behind the veil of secrecy to reveal the stories of these two men and their role in World War II. The covert operations and complex characters—an egomaniacal genius haunted by lingering questions about his descent and a World War I veteran increasingly troubled by the tyrannical direction Hitler was moving in—would seem the stuff of a fiction novel. But the story of how one man faithfully served Hitler to the end and the other came to betray him, at the cost of his own life, is true. The tape is packaged in a handsome boxed set with three other videos, including "Tools Of Deception," "Rommel's Enigma," and "D-Day Deceptions."

THE SECRET LIFE OF SUPERMODELS

MPI Home Video
48 minutes, \$14.98
MPI's new 13-volume "Secret Life" series, which originally aired on the Learning Channel, probes the hows and whys of everything from airports to amusement parks. This peek into the work of those women of fashion who have rocketed into supermodel-dom is about as thorough as they come. The camera takes viewers backstage at high-profile fashion shows, into the offices of agents seeking the next overnight sensation, into planning meetings with editors at fashion magazines, and behind the lenses of those who capture the beauties on film. Original interviews with current models, including Frederique and Heidi Klum, are peppered with commentary from supermodels like Cindy Crawford and Kathy Ireland. A welcome, realistic look at a world that is both intriguing and repelling.

PRACTICAL SELF-DEFENSE FOR SENIORS

Marsac Place Productions
120 minutes, \$29.95
A veteran instructor explains and demonstrates a gamut of defensive moves in this exhaustive but very user-friendly course in self-defense for those who so often are viewed as the most vulnerable targets. And given that more than 21% of the U.S. population is older than age 55, the tape should find a sizable audience. Professor Darryl Morrison, a "golden boy" himself, teaches at the university level but clearly has a terrific sense of the needs and sensibilities of seniors. His instruction is broken down into several sections, including chokes, arm grabs, clothing grabs, and weapons. While he offers the occasional aggressive move, the tape's overriding goal is to get potential victims away from an attacker and out of harm's way. Contact: 805-687-4704.

TELETUBBIES FAVORITE THINGS

Warner Home Video
40 minutes, \$12.95
The itty-bitsy darlings of the British countryside share their favorite things with viewers in this video that combines new elements with those culled from several episodes of the popular,

albeit controversial, public TV show. Dipsy has his hat, Laa-Laa has her ball, Po has her scooter, and Tinky Winky (much to Jerry Falwell's chagrin) has his glorious magic bag. The action takes place in the lush land of ultra-tame rabbits and talking flowers that already feels like home to the legions of preschoolers who sit mesmerized by the program every day. Like the TV program, the tape contains lots of giggling, gibberish, and rolling around, as well as its share of concepts catering to little ones. A hearty dose of eye-catching computer-generated graphics go far to hold short attention spans. "Favorite Things" is one of four new "Teletubbies" videos from Warner.

THE ALPHABET TRAIN

Superior Home Video
60 minutes, \$19.95
The long line of trains that chugs across the screen in this live-action video not only teaches children about life alongside the tracks but also new words, phrases, and concepts that dovetail with every letter of the alphabet. Words (such as "engine," "conductor," and "passenger") and concepts (such as "over and under," "on and off," and "in and out") are presented onscreen and are spoken by a narrator who knows how to keep the pace moving for preschoolers. The program is

particularly inviting because it features children chiming in with answers and questions, à la "Blue's Clues," as the journey unfolds. Contact: 847-381-0909.

RAW CUTZ

2 Boy Productions
32 minutes, \$19.95
Picture a couple of guys who always dreamed of being in the "Saturday Night Live" cast but finally just decided to release their own video, and you've got a pretty good idea of what "Raw Cutz" is all about. Neither terribly funny nor terribly offensive, this proud-to-be-homemade tape features pals David Jensen and Jeffrey Milburn adopting the personas of more than 40 characters in skits with names like "Hell Hole House," "Barf Time," and "Dead Pets." Jensen and Milburn's so-called "pilot" program was rejected by MTV and Comedy Central, and its shoestring-budget cover art features hook words like "trash," "pathetic," and "cheap." In this case, the duo certainly can't say they didn't warn viewers. Contact: 303-629-3072.

ENTER*ACTIVE
BY BRETT ATWOOD

ANGELS ONLINE

www.aol-girls.com
Move over, Spice Girls! A trio of Inter-

net-savvy females (NicolaGirl, YesSarah, and GalCarrie) is apparently aiming to break out of the Web and get on the pop charts. Angels Online (aka "the AOL Girls") is an act that has yet to release a commercial single, but it's already acquired a loyal online following on its subscription site, which charges \$10 a month to visitors seeking the inside skinny on these model-perfect singers. The trio has already caught the attention of the British press, which has played up the Internet's role in the major-label interest that's surrounding the up-and-coming act. The self-proclaimed "First Internet-Only Pop Group" is not without controversy, however. America Online (AOL) has sent a cease-and-desist letter to the act due to its "AOL Girls" nickname and the address of its Web site (www.aol-girls.com). In addition, a recent report on Wired magazine's online site revealed that the site was created and hosted by a leading porn purveyor. To make matters worse, the site is filled with invisible "metatags" that cue search engines on the site's content through the use of several explicit sexual terms. Whether this act is a scam or the next Spice Girls remains to be seen. In the meantime, the Web traffic continues to build among the curious. Surf with caution.

BEETLE ADVENTURE RACING

Electronic Arts
Nintendo 64
Is bigger necessarily better? Racing fans who are tired of games that are designed to appeal solely to the muscle-car set will be satisfied with this sleeper hit. Based on the popular redesigned Volkswagen Beetle, this title packs more racing punch than the leading racing game, "Gran Turismo." Drivers steer through several chaotic driving courses, including a snowy mountain track and a road in a dinosaur-dwelling jungle. Forget realism. This game is about fun, fun, fun. "Beetle Adventure Racing" packs several hidden tracks within each game course. As a result, gamers will be anxious to replay this title to seek out the secrets. "Beetle Adventure Racing" is a winner.

AUDIOBOOKS
BY TRUDI MILLER ROSENBLUM

TARA ROAD

By Maeve Binchy
Read by Terry Donnelly
BDD Audio
6 hours (abridged), \$25
ISBN 0-553-52565-4
Maeve Binchy's novels about Irish families are known for their warmth, realistic characters, and understanding of human motivations, and this one will not disappoint. Shy, starry-eyed Ria can't believe her luck when gorgeous, ambitious real estate entrepreneur Danny Lynch asks her to marry him. They move into a beautiful old mansion, renovate it, and raise two children. Ria's life seems perfect until philandering Danny dumps her for a young mistress. Crushed, Ria needs time and space to sort things out. Enter Marilyn Vine, an American devastated by the death of her son. She, too, needs a change of scene, and the two women trade houses for the summer. But while both expect a time of isolation and reflection, they find themselves swept up in the lives of each other's friends and neighbors in their respective borrowed countries, and they learn about themselves in the process. Narrator Terry Donnelly offers just a slight touch of Irish accent for the Irish characters. She doesn't differentiate the characters' voices, but she's effective at conveying the story's emotions and turmoil.

HYPNOGRAPHY FOR WOMEN

Written by Sean Ryan
Read by Paul Geiger
Passion Press (800-724-3283)
35 minutes (audio original), \$11.95 cassette,
\$16.95 CD
ISBN 1-886238-29-4 (cassette)
ISBN 1-886238-28-6 (CD)

Traditional guided-imagery tapes focus on relaxation, asking listeners to visualize peaceful images. This unique program takes guided imagery in a new direction by adding an erotic element. The first 10 minutes use the standard approach of asking listeners to imagine that each body part is growing heavy, bringing them to a state of relaxation. Gradually the tape moves on to sensual, but not sexual, images of an inviting room, a silk robe, a cool marble floor, and a warm bath. Finally, a fantasy man enters the room, and a sexual encounter takes place. The description of the encounter is explicit but tasteful, with the emphasis on feeling relaxed and being free to enjoy pleasurable sensations. The fantasy man is described only as "handsome," allowing listeners to visualize whomever they please. The narrator's voice is soothing but nondescript, so that the listener focuses not on the voice but on the words and images. In this case, a more distinctive voice might have been distracting. A version for men is also available (ISBN 1-886238-27-8 cassette, ISBN 1-886238-25-1). This would be a lovely gift for a lover or just an erotic treat for anyone.

ON ★ STAGE

MAMMA MIA!

Music and lyrics by Benny Andersson, Björn Ulvaeus, and some songs with Stig Anderson; book by Catherine Johnson; musical supervision and additional orchestrations and arrangements by Martin Koch; choreography by Anthony Van Laast; directed by Phyllida Lloyd; produced by Judy Craymer
Starring Shiobhán McCarthy, Lisa Stokke, Hilton McRae, Louise Plowright, Neal Wright
Prince Edward Theatre, London

One of pop's most enduring acts, Abba has done it all. "Abba The Movie" was a hit at the height of Abba-mania in 1978. "Abba Gold," the compilation album, has sold 15 million copies since its release in 1992. And now, 25 years to the day after the band made its international debut, playwright Catherine Johnson and producer Judy Craymer (with the assistance of Messrs. Ulvaeus and Andersson, of course) have woven 27 of Abba's greatest hits into a "contemporary/ironic, comedy/romance" musical.

Not based on the group's rise to fame in any way, "Mamma Mia!" is the story of Donna Sheridan and her daughter Sophie's wedding. A '70s girl band front woman in her youth, Donna (Shiobhán McCarthy) is now a middle-aged single mum and proprietress of a Greek taverna. Sophie (Lisa Stokke) has never known her father, but chancing upon her mother's old diary, she discovers that there are three possible candidates.

Determined to make her

dream wedding complete, she secretly invites all three, hoping that Dad will be identified in time to get her away on the big day.

While this may sound convoluted, the show's contemporary Gilbert and Sullivan style is a real audience pleaser, especially when they get to join in. The audience reacts with mirth at the start of every number, and the more contrived the link between song and narrative, the bigger the laugh, starting with Sam's (Hilton McRae) snarling rendition of "Knowing Me, Knowing You."

Give or take one or two, all of Abba's hits are here, and perhaps only die-hard "Fernando" fans might be slightly disap-

pointed.

Some songs fit the narrative comfortably, while others are tweaked and twisted to great advantage. "Does Your Mother Know," for instance, gets the ironic treatment, becoming a put-down from vampish older woman Tanya, played with zeal by Louise Plowright, to cocksure young barman Pepper, played by Neal Wright.

Irony turns to absurdity when the supporting cast—often seen, somewhat superfluously, popping up over the walls of Mark Thompson's beautifully economical set—performs "Lay All Your Love On Me" in snorkels and flippers.

But not every song is played purely for laughs, and even this feel-good fest has its poignant moments.

"The Winner Takes It All" manages to quell the giggles when sung by Donna. McCarthy shines in a cast of exuberant players with a performance that is never less than totally engaging.

This is not suitable fare for Abba skeptics, but if it's fun—and a huge dose of Euro-pop—you're after, this wedding celebration with a twist is worth attending. Just make sure your tongue is wedged firmly in your cheek and try to stop yourself from joining the dancing ovation as the curtain falls.

KATY THOMPSON



Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 101 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top hits like 'NO SCRUBS' and 'EX-FACTOR'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes hits like 'DA GOODNESS' and 'MONEY, CASH, HOES'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent hits like 'HOME ALONE' and 'ANGEL IN DISGUISE'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent hits like 'THIS IS MY PROMISE' and 'THE BOY IS MINE'.

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

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

Table with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles A-Z including '808', 'ALL NIGHT LONG', 'ANGEL OF MINE', etc.

Hot R&B Singles Sales

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top sales hits like 'WHAT'S IT GONNA BE?' and 'NO SCRUBS'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes sales hits like 'WE BE PUTTIN' IT DOWN' and 'LOVE LIKE THIS'.

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



Rewards For A Hard Knock Life. Def Jam artists on the Hard Knock Life tour recently performed at the Air Canada Center in Toronto. After the show, all artists received platinum and gold awards from Def Jam/Universal Music. Shown, from left, are Def Jam artists Jay-Z, DJ Clue, DMX, Method Man, and Redman.

TRINA & TAMARA

(Continued from page 23)

Dion Summers, assistant PD of R&B station WERQ Baltimore, says, "We've gotten a lot of curiosity calls, particularly from women. There's a strong female vibe to this record. Jesse Powell has one of the biggest records on our station right now ["You"], which bodes well for Trina & Tamara."

A clip for "What'd You Come Here For?" has been serviced to BET and the Box, as well as local R&B music video shows. According to Reese, C2/Columbia is expecting to get MTV exposure for the video once Trina & Tamara "start picking up more crossover [radio] airplay."

He adds, "Somebody said something interesting when I played them the [Trina & Tamara] video: 'You know what's nice? They're actually smiling in their video.' A lot of artists don't smile in their videos. It's OK to show you're happy with what you're doing. Trina & Tamara have a great attitude, and that's what I like about them."

Guidry notes, "I would describe Trina & Tamara's audience as 18- to 34-year-olds, leaning more toward females. Our plan is to have Trina & Tamara on the road for most of the summer. They were recently on [BET talk show] 'Teen Summit,' and they'll be taping an episode of 'Soul Train.' We also have an aggressive retail campaign geared to the one-stops and stores that support urban music."

Garland Gayden, manager of the Warehouse in south central Los Angeles, reports, "The [C2/Columbia] street team has put Trina & Tamara posters all over the neighborhood, so there's been a buzz building. We've had some people asking about the album, but more people have been asking about the single."

Trina, the more talkative of the two sisters, says what makes them stand out from other female R&B singers is that "we wrote or co-wrote all the songs on our album. It's a very versatile album, and there's at least one song people can relate to."

Trina's songs are published by BMG Songs (BMI), while Tamara's songs are published by Tam Kat (BMI).

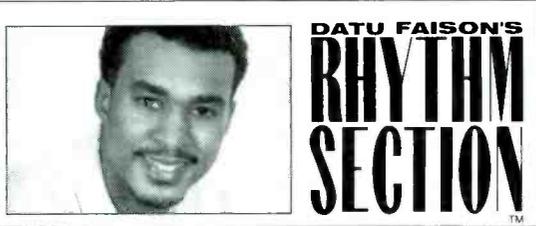
As for a possible collaboration with their brother, Trina says, "We haven't been able to work with Jesse as much as we'd like, but we're going to, probably on our next album."

Trina & Tamara, who are booked by Dennis Ashley of Ash Entertainment, recently completed the Sony Music Black College tour, which also featured Kenny Lattimore and Jagged Edge.

Even before embarking on that tour, Trina & Tamara were no strangers to performing live.

"We've already opened for Brandy and Deborah Cox," Trina says. Tamara adds, "We always look forward to entertaining. We're just not only studio artists."

Tour plans are still in the works, and Trina admits, "We love to perform so much that we don't really care where we perform."



SCRUBBED OUT: As predicted in last issue's Rhythm Section, "No Scrubs" by TLC (LaFace/Arista) does make the move into the No. 1 box, jumping 7-1 on Hot R&B Singles & Tracks. However, the margin by which the single gained the top slot is far thinner than most expected.

Busta Rhymes Featuring Janet's "What's It Gonna Be?!" (Elektra/EEG) proved to be a tough contender, as the song is still the top pick at R&B core stores. Since Rhymes' tune is also growing consistently at radio, it earns a rare backward bullet at No. 2. Meanwhile, "No Scrubs" rockets 41-2 on Hot R&B Singles Sales, a feat that earns the title Greatest Gainer/Sales status on Hot R&B Singles & Tracks.

The factor that really separates the two songs is audience, with TLC standing at 52 million listeners and Rhymes at 32.8 million. The latter comes up short because of dayparting in some markets and the reality that a rap record won't get airplay on adult R&B stations.

Now that a visual has finally been completed for "No Scrubs," which world-premiered March 30, the TLC album should rebound in the coming weeks, as Rhymes did when the "What's It Gonna Be?!" video hit heavy rotation on MTV and BET. Rhymes' "E.L.E.: Extinction Level Event: The Final World Front" moves 14-13 on Top R&B Albums and 31-23 on The Billboard 200. That title began to turn around in the April 3 issue, which reflected sales the week after the video kicked in. TLC's four-week run at No. 1 on The Billboard 200 ends, as "Fanmail" falls to No. 3 on that list and to No. 2 on Top R&B Albums.

BY OSMOSIS: In a week where Eminem's "The Slim Shady LP" (Web/Aftermath/Interscope) is down 11% at R&B core stores, it moves into the No. 1 position, rising 4-1. Overall volume on the R&B album list was down 5%. For what it's worth, he becomes the first white male to top this list since Kenny G's Christmas set "Miracles—The Holiday Album"—reached No. 1 in 1994. Eminem's "My Name Is" falls back four spots to No. 28 on Hot R&B Singles & Tracks and is No. 25 on Hot Rap Singles.

BORN AGAIN: Until now, Maxwell has not had a single in the top 25 of Hot R&B Singles & Tracks since "Sumthin' Sumthin'" (Columbia), one of the singles that established him as an artist, peaked at No. 23 back in February 1997. It's also the record that then WBSL New York PD Frankie Crocker made a station mainstay, playing it almost a year before anyone else.

In this issue, Maxwell's new "Fortunate" (Rock Land/Interscope/Columbia), a track from the "Life" soundtrack, reaches that same rank (30-23). The track is not available commercially but gains 4.8 million listeners, enough to land the Greatest Gainer/Airplay title. In Billboard's sister radio publication R&B Airplay Monitor, "Fortunate" garners the greatest spin increase, as well as the most new stations, leading to the Airpower award at No. 15 on the Adult R&B Airplay list.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
▶ No. 1 ◀					
1	1	1	4	WHAT'S IT GONNA BE?! (C) (D) (T) FLIPMODE/ELEKTRA 64051/EEG	BUSTA RHYMES FEAT. JANET 3 weeks at No. 1
2	3	2	6	IT AIN'T MY FAULT 2 (C) (D) (T) NO LIMIT 53470/PRIORITY †	SILKK THE SHOCKER FEAT. MYSTIKAL
3	2	3	14	HARD KNOCK LIFE (GHETTO ANTHEM) ● (C) (D) (T) ROC-A-FELLA/DEF JAM 566977/MERCURY †	JAY-Z
4	4	4	7	NANN (C) (D) (T) SLIP-N-SLIDE 247/WARLOCK †	TRICK DADDY FEATURING TRINA
▶ GREATEST GAINER ◀					
5	7	23	5	HOLLA HOLLA (M) (T) (X) MURDER INC. 566959*/DEF JAM †	JA RULE
6	6	5	7	NAS IS LIKE (T) (X) COLUMBIA 79113* †	NAS
7	5	6	16	WATCH FOR THE HOOK (C) (D) (T) (X) ORGANIZED NOIZE/A&M 97046/INTERSCOPE †	COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR
8	8	7	11	WOOF (C) (D) (T) NO LIMIT 53462/PRIORITY †	SNOOP DOGG FEATURING MYSTIKAL AND FIEND
9	9	8	5	RESPIRATION (C) (D) (T) RAWKUS 53473/PRIORITY †	MOS DEF & TALIB KWELI ARE BLACK STAR FEAT. COMMON
10	10	9	8	HERE I GO (C) (D) (T) RELATIVITY 1771 †	INFAMOUS SYNDICATE
11	13	21	4	GANGSTA! GANGSTA! (HOW U DO IT) (C) (D) (T) HUMILITY 54317/LIGHTYEAR †	C. WEBB FEAT. KURUPT
12	11	11	14	MORE FREAKY TALES (C) (D) (T) SHORT 42571/JIVE	TOO SHORT
13	14	13	8	STAND UP (C) (D) (T) ENTERTAINMENT 79094/EPIC †	CHARLI BALTIMORE FEAT. GHOSTFACE KILLAH
14	12	10	21	GHETTO COWBOY ● (C) (D) MO THUGS/RUTHLESS 1707/RELATIVITY †	MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY
15	15	12	5	WE BE PUTTIN' IT DOWN (C) (D) (T) 19 STREET 53465/PRIORITY †	BAD AZZ FEAT. SNOOP DOGG
16	16	16	12	FREE YOUR MIND (C) (D) PALM 700 †	GOLD FEAT. LAYZIE BONE, MENENSKI, TEE & HALO
17	18	15	22	THE REAL ONE (C) (D) (T) LIL' JOE 899 †	THE 2 LIVE CREW FEATURING ICE-T
18	NEW ▶		1	TAKE YOUR TIME (C) (D) LOUD 65713*/RCA †	PETE ROCK FEAT. CARL MCINTOSH & JANE EUGENE FORMERLY OF LOOSE ENDS
19	21	48	3	YOU GOT ME (T) MCA 55539* †	THE ROOTS FEATURING ERYKAH BADU
20	NEW ▶		1	ONE-NINE-NINE-NINE (C) (D) (T) RAWKUS 53474/PRIORITY †	COMMON FEATURING SADAT X
21	23	18	24	PUSHIN' WEIGHT ● (C) (D) (T) PRIORITY 53456 †	ICE CUBE FEAT. MR. SHORT KHOP
22	30	30	15	FREE & SINGLE (C) (T) OS 0001*	B DA OUTTA SIGHT CHILD
23	17	14	20	WHO LET THE DOGS OUT? (C) (D) WINGSPAN 0002	CHUCK SMOOTH
24	19	22	23	JUST DON'T GIVE A F*** (C) (D) (M) (T) (X) WEB/AFTERMATH 97044/INTERSCOPE	EMINEM
25	20	20	5	MY NAME IS (T) WEB/AFTERMATH 95040*/INTERSCOPE †	EMINEM
26	34	28	7	PHD. (PLAYA HATA DEGREE) (C) (D) EPICUREAN 0027	TONY-O FEAT. KEVIN GARDNER & REDWINE
27	24	19	6	HA (T) CASH MONEY 56234*/UNIVERSAL †	JUVENILE
28	NEW ▶		1	R.E.C. ROOM (T) LOUD 65714*/RCA †	INSPECTAH DECK
29	22	—	2	RYDE OR DIE (C) (D) RUFF RYDERS 95042*/INTERSCOPE †	RUFF RYDERS FEAT. LOX, DMX, DRAG-ON & EVE
30	26	25	23	DOO WOP (THAT THING) ● (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA †	LAURYN HILL
31	NEW ▶		1	EVEN CHEAPER (CHEAPSKATE REMIX) (T) (X) ROC-A-BLOK/RUFFHOUSE 79136*/COLUMBIA †	SPORTY THIEVZ
32	27	27	29	INVASION OF THE FLAT BOOTY B***** (C) (D) (T) SHORT 42543/JIVE	TOO SHORT
33	28	17	6	ON DEADLY GROUND (C) (T) (X) BLACKBERRY 006*/NU GRUV	PSYCHO VS. IRISCIENCE
34	25	24	3	BE FAITHFUL (T) AV8 86*	FATMAN SCOOP & CROOKLYN CLAN FEAT. FAITH EVANS
35	29	26	4	N**** WHAT!! (C) (X) OUTHOUSE 0169*	WHIP
36	36	32	5	MONEY CASH HOES/JIGGA WHAT? (T) ROC-A-FELLA/DEF JAM 566893*/MERCURY †	JAY-Z FEATURING DMX
37	48	37	54	THROW YO HOOD UP (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
38	32	29	8	REMEMBER ME BALLIN (C) (D) (T) HYPNOTIZE MINDS 1767/RELATIVITY	INDO G
39	NEW ▶		1	BERMUDA TRIANGLE (T) LOUD 65715*/RCA	TASH
40	43	33	12	DA GOODNESS (T) DEF JAM 566831*/MERCURY	REDMAN
41	31	35	3	I REALLY LIKE IT (T) ALL OUT/50 SO DEF 79089*/COLUMBIA †	MASE PRESENTS... HARLEM WORLD FEAT. G MASE & KELLY PRICE
42	39	43	10	BREAK UPS 2 MAKE UPS (T) DEF JAM 563405*/MERCURY †	METHOD MAN FEAT. D'ANGELO
43	35	34	11	BEAT OF THE DAY (THROW YA HANDS UP) (C) (D) (T) LETHAL/BLACKHEART 371703/MERCURY †	DJ S&S FEAT. B.B.O.
44	33	36	9	EVERY THING I WANT (C) (X) DOC HOLLYWOOD 7002*/WHITE LION †	TEE KEE FEATURING DA'IMON
45	NEW ▶		1	THE DRAMA (C) (T) SOLD STAT 00199*	THE CAUZ
46	40	38	24	WHATCHA WANNA DO? (C) (D) (T) NO LIMIT 53459/PRIORITY †	MIA X FEAT. G CHARLIE WILSON
47	RE-ENTRY		41	IMMA ROLLA (C) (T) (X) LOC-N-UP 70310* †	MR. MONEY LOC
48	38	45	88	HOW DO U WANT IT/CALIFORNIA LOVE ▲? (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND †	2PAC (FEAT. KC AND JOJO)
49	RE-ENTRY		3	PLAN-A (T) (X) 3-2-1 71041*/ZERO HOUR	SKEME TEAM
50	49	—	21	ENJOY YOURSELF (C) (D) (T) KEDAR 56212/UNIVERSAL †	A+

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

Billboard TOP R&B ALBUMS

APRIL 10, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
No. 1						
1	4	3	5	EMINEM	WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	1
2	1	2	5	TLC	LAFACE 26055*/ARISTA (11.98/17.98)	1
3	3	—	2	SOUNDTRACK	ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	3
HOT SHOT DEBUT						
4	NEW	—	1	BLACKSTREET	LIL' MAN 90274*/INTERSCOPE (11.98/17.98)	4
5	5	4	31	LAURYN HILL	RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	1
6	2	—	2	GINUWINE	550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	2
7	7	6	21	JUVENILE	CASH MONEY 53162*/UNIVERSAL (10.98/16.98)	4
8	NEW	—	1	SILK	ELEKTRA 62234*/EEG (10.98/16.98)	8
9	8	7	15	DMX	RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98 EQ/17.98)	1
10	NEW	—	1	SOUNDTRACK	NO LIMIT 50053*/PRIORITY (11.98/17.98)	10
11	NEW	—	1	COOL BREEZE	ORGANIZED NOIZE/A&M 90159*/INTERSCOPE (10.98/16.98)	11
12	6	1	4	C-MURDER	NO LIMIT 50035*/PRIORITY (11.98/17.98)	1
13	14	18	15	BUSTA RHYMES	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	2
14	12	12	20	112	BAD BOY 73021*/ARISTA (10.98/16.98)	6
15	11	10	20	R. KELLY	JIVE 41625* (19.98/24.98)	1
16	NEW	—	1	VARIOUS ARTISTS	WU-TANG RECORDS PRESENTS: WU-CHRONICLES WU-TANG 51143*/PRIORITY (10.98/16.98)	16
GREATEST GAINER						
17	23	29	27	TRICK DADDY	SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98)	17
18	13	11	26	TYRESE	RCA 66901* (10.98/16.98)	6
19	15	14	27	JAY-Z	ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	1
20	10	8	5	THE ROOTS	MCA 11948* (10.98/16.98)	2
21	19	17	18	JESSE POWELL	SILAS 11789/MCA (10.98/16.98)	15
22	17	13	22	DRU HILL	UNIVERSITY/ISLAND 52454*/MERCURY (10.98 EQ/17.98)	2
23	9	—	2	BLACK MOON	DUCK DOWN 50039*/PRIORITY (10.98/16.98)	9
24	18	9	3	SOUNDTRACK	JIVE 41671 (11.98/17.98)	9
25	16	5	3	MASE PRESENTS HARLEM WORLD	ALL OUT/50 SO DEF 69503*/COLUMBIA (11.98 EQ/17.98)	5
26	21	22	45	DMX	RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98 EQ/17.98)	1
27	20	21	18	2PAC	AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	1
28	22	16	11	SILKK THE SHOCKER	NO LIMIT 50003*/PRIORITY (10.98/17.98)	1
29	24	19	10	FOXY BROWN	VIOLATOR/DEF JAM 558933*/MERCURY (10.98 EQ/16.98)	1
30	NEW	—	1	USHER	LAFACE 26059*/ARISTA (11.98/17.98)	30
31	25	25	15	VARIOUS ARTISTS	ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98)	3
32	26	24	27	KIRK FRANKLIN	GOSPO CENTRIC 90178*/INTERSCOPE (10.98/17.98)	4
33	30	30	16	REDMAN	DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	1
34	32	28	26	OUTKAST	LAFACE 26053*/ARISTA (10.98/16.98)	2
35	29	23	5	YUKMOUTH	RAP-A-LOT 46720*/VIRGIN (11.98/19.98)	8
36	27	15	3	SHANICE	LAFACE 26058*/ARISTA (10.98/16.98)	15
37	28	26	19	WHITNEY HOUSTON	ARISTA 19037* (11.98/17.98)	7
38	31	27	16	MYSTIKAL	NO LIMIT 41655*/JIVE (11.98/16.98)	1
39	34	32	21	TOTAL	BAD BOY 73020*/ARISTA (10.98/16.98)	9
40	36	36	32	THE TEMPTATIONS	MOTOWN 530937*/UNIVERSAL (10.98 EQ/16.98)	8
41	NEW	—	1	M.C. BREED	POWER 5290/ROADRUNNER 5290 (10.98/16.98)	41
42	NEW	—	1	VARIOUS ARTISTS	PRIORITY 51111 (12.98/19.98)	42
43	35	35	22	FAITH EVANS	BAD BOY 73016*/ARISTA (10.98/17.98)	3
44	38	31	42	BRANDY	ATLANTIC 83039*/AG (10.98/17.98)	2
45	40	46	18	DJ QUIK	PROFILE 19034*/ARISTA (10.98/16.98)	13
46	41	34	19	MARIAH CAREY	COLUMBIA 69670* (11.98 EQ/17.98)	6
47	42	37	37	MONICA	ARISTA 19011* (10.98/16.98)	2
48	43	41	5	BONEY JAMES	WARNER BROS. 47283 (10.98/16.98)	32
49	37	33	8	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA	HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	4

50	39	38	20	METHOD MAN	DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	1
PACESETTER							
51	54	53	22	98 DEGREES	MOTOWN 530956*/UNIVERSAL (10.98 EQ/16.98)	98 DEGREES AND RISING	41
52	45	47	13	LES NUBIANS	OMTOWN/HIGHER OCTAVE 45997*/VIRGIN (10.98/16.98)	PRINCESSES NUBIENNES	45
53	33	20	3	C-BO	AWOL/NOO TRYBE 47206*/VIRGIN (10.98/15.98)	THE FINAL CHAPTER	20
54	NEW	—	1	MAC MALL	DONT GIVE UP 2034/YOUNG BLACK BROTHA (10.98/15.98)	ILLEGAL BUSINESS? 2000	54
55	44	42	5	TEVIN CAMPBELL	QWEST 47008*/WARNER BROS. (10.98/16.98)	TEVIN CAMPBELL	31
56	48	43	33	KELLY PRICE	T-NECK/ISLAND 524516*/MERCURY (10.98 EQ/16.98)	SOUL OF A WOMAN	2
57	47	40	70	WILL SMITH	COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
58	49	44	26	DEBORAH COX	ARISTA 19022 (10.98/16.98)	ONE WISH	14
59	53	49	37	TRIN-I-TEE 5:7	B-RITE 90094*/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7	20
60	NEW	—	1	A+	KEDAR 53221*/UNIVERSAL (10.98/16.98)	HEMPSTEAD HIGH	60
61	51	45	27	KEITH SWEAT	ELEKTRA 62262*/EEG (10.98/16.98)	STILL IN THE GAME	2
62	50	39	6	MR. SERVON	NO LIMIT 50045*/PRIORITY (10.98/16.98)	DA NEXT LEVEL	1
63	52	50	36	GERALD LEVERT	EASTWEST 62261*/EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
64	58	52	23	KENNY LATTIMORE	COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	15
65	NEW	—	1	VARIOUS ARTISTS	FULLY LOADED 47109*/VIRGIN (12.98/16.98)	BET — BEST OF PLANET GROOVE	65
66	56	48	7	QUINCY JONES	QWEST 46490*/WARNER BROS. (24.98/29.98)	FROM Q WITH LOVE	31
67	46	—	2	TRIPLE SIX MAFIA	SMOKED OUT 9991*/STREET LEVEL (11.98/16.98)	UNDERGROUND VOL. 1 1991-1994	46
68	55	51	19	ICE CUBE	PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. I (THE WAR DISC)	2
69	59	59	7	GLENN JONES	SAR 1001 (11.98/15.98)	IT'S TIME	59
70	61	54	46	XSCAPE	SO SO DEF 68042*/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
71	57	57	28	SOUNDTRACK	DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	2
72	64	56	5	PRINCE PAUL	TOMMY BOY 1210* (11.98/16.98)	A PRINCE AMONG THIEVES	46
73	60	58	23	GHETTO MAFIA	RAP ARTIST 2061*/FULLY LOADED (10.98/15.98)	ON DA GRIND	34
74	66	74	18	BIG TYMERS	CASH MONEY 53170*/UNIVERSAL (10.98/16.98)	HOW YOU LUV THAT? VOL. 2	17
75	63	64	18	BONE THUGS-N-HARMONY	RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	12
76	NEW	—	1	VARIOUS ARTISTS	RHINO 75681 (10.98/16.98)	THE TOM JOYNER MORNING SHOW OLD SCHOOL MIX	76
77	68	66	19	GETO BOYS	RAP-A-LOT 46780*/VIRGIN (11.98/17.98)	DA GOOD DA BAD & DA UGLY	5
78	70	60	12	CHAKA KHAN	NPG 9281 (14.98 CD)	COME 2 MY HOUSE	49
79	80	65	39	MAXWELL	COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
80	62	61	16	VARIOUS ARTISTS	PRIORITY 50724* (10.98/16.98)	NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED	2
81	82	94	24	HOT BOYS	CASH MONEY 9614 (10.98/17.98)	GET IT HOW U LIVE!!	37
82	72	77	83	MASTER P	NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
83	65	82	44	MASTER P	NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
84	81	68	49	MYA	UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	13
85	76	80	26	GANGSTA BOO	HYPNOTIZE MINDS 1685*/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	15
86	77	81	33	LUTHER VANDROSS	VIRGIN 46089 (11.98/17.98)	I KNOW	9
87	67	72	35	SNOOP DOGG	NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
88	71	73	31	MONIFAH	UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	42
89	86	83	3	VARIOUS ARTISTS	PLATINUM 9539 (10.98/16.98)	THE UNION PRESENTS: ORGANIZED RHYMES	83
90	74	70	18	TIMBALAND	BLACKGROUND/ATLANTIC 92813*/AG (10.98/16.98)	TIM'S BIO: LIFE FROM DA BASSMENT	11
91	NEW	—	1	ROAD DAWGS	NOO TRYBE 47215*/VIRGIN (10.98/14.98)	DON'T BE SAPRIZE	91
92	73	76	20	VARIOUS ARTISTS	POLYGRAM TV/DEF JAM 565668*/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	29
93	84	84	37	JERMAINE DUPRI	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)		1
94	83	75	26	WILL DOWNING & GERALD ALBRIGHT	VERVE FORECAST 557613*/VERVE (10.98 EQ/16.98)	PLEASURES OF THE NIGHT	36
95	69	69	22	DIVINE	PENDULUM 12325*/RED ANT (10.98/16.98)	FAIRY TALES	40
96	100	85	9	SHAE JONES	M3 53232*/UNIVERSAL (10.98/16.98)	TALK SHOW	43
97	75	62	7	VARIOUS ARTISTS	GRAMMY/ELEKTRA 62380*/EEG (11.98/17.98)	1999 GRAMMY RAP NOMINEES	47
98	NEW	—	1	FIVE YOUNG MEN	LOUD 67640*/RCA (10.98/16.98)	5 FOR 1	98
99	78	86	66	JAY-Z	ROC-A-FELLA/DEF JAM 536392*/MERCURY (7.98 EQ/11.98)	IN MY LIFETIME, VOL. 1	2
100	90	92	21	SOUNDTRACK	DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	BELLY	2

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



BET - Best of Planet Groove

Groove to the biggest names on the planet.
BOYZ II MEN, BRIAN MCKNIGHT, CHICO FEATURING JOE, ERYKAH BADU, JANET, JON B., LSG, MARIAH CAREY, MARY J. BLIGE, MONTELL JORDAN FEATURING MASTER P & SILKK "THE SHOCKER", MYA & SISQO, NEXT, SPARKLE FEATURING R. KELLY, SWV, XSCAPE

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 EXECUTIVE PRODUCERS: ERNIE SINGLETON, BOB JOHNSON AND ERIC L. BROOKS

Coming Soon: The Best Of *rapcity*

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V Recordings Celebrates Rise Of Drum'n'Bass With 'Planet V'

FUNKY TOWN: London's V Recordings is at it again! Last year, the pioneering drum'n'bass label, distributed by New York-based Ultra Records in the U.S., issued "V Classic," a delectable two-volume set that spotlighted the best the genre had to offer. Well, on Tuesday (6), V Recordings/Ultra is scheduled to release "Planet V," a two-CD collection named after the irregularly scheduled New York club happening that began two years ago.

Unlike most drum'n'bass compilations, "Planet V" primarily is made up of brand-new exclusive remixes and tracks recorded especially for the label. Of the 20 feisty tracks, only three—Adam F.'s "Brand New Funk," Ray Keith's "Now Is The Time," and Die's "Slide Away"—have previously seen the light of day.

Highlights include Peshay's "Amazon" and "Vegas," Dillinja's remix of Krust's "Angles," Ed Rush & Optical's "Funktion" and "Shrinkwrap," Die's "Autumn," Suv's "Closer," and Scorpio's "Ali Ba Ba." Of course, a V collection wouldn't be complete without a track (or two) from the genre's pioneer, Roni Size, who debuts both the groovy "Windrush" and the hypnotic "Strictly Social."

Based in South London, V Recordings was formed in 1992, when its owners—DJs Bryan Gee and Jumping Jack Frost—discovered two then unknown Bristol-based producers: Size and Krust.

"We started this label out of a pure love of the music," says Frost. "At first, nobody understood what this sound was all about. But since Bryan and I had access to all this music, we felt it had to be heard. The music was more left-field then, not as trendy as it is today. For us, it was important to get records out, to spread the word about this new sound. We figured we'd build the V image later."

The label's first two releases—Krust's "Deceivers" EP and Size's "Made To Fit" EP—sold a scant 500 copies each. And, admits Frost, even that amount was a struggle. "People didn't know anything about this style," he says. "But Bryan and I kept pushing ahead."

By 1994, people slowly began to understand the philosophy of the label and its music, according to Frost. Now, five years later, Frost freely acknowledges that the genre is still new for some, while for others the efforts are just now being justified.

Explains Frost, "A few years ago, people were still learning. And though it's been a slow process, we're halfway there now. But we still have much work to do. Now, we're beginning to see artists collaborating with each other, which means the music will take on more forms."

Frost is the first to admit that he wasn't always thrilled with the way the media represented the genre. He says many people, especially journalists, tended to portray jungle/drum'n'bass as a fad. "They failed to



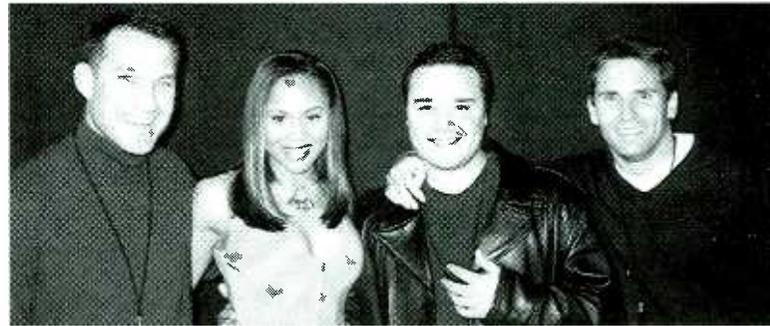
by Michael Paoletta

see its staying power," he says. "Now, people realize the full capabilities of the music."

Which, confirms Frost, is the reason for the "Planet V" compilation. "Finally, everybody knows what this sound is about," he says. "With this new series, we have created brand recognition for the 21st century. We will continue to take the funk thing to the next level."

NEWSY NEIGHBORS: Bobby Shaw, former VP of dance music promotion of MCA Records, has started his own independent promotion firm. Called simply Bobby Shaw Promotions, the New York-based company has already scored three No. 1 songs on the Hot Dance Music/Club Play chart, with Charlotte's "Skin," Mariah Carey's "I Still Believe," and Tori Amos' "Jackie's Strength." Recently, Shaw was tapped by MCA, Nervous, and Columbia to spread the word about Mad Doll's "Walk On By," Kim English's "Unspeakable Joy," and Kenny Lattimore's "If I Ever Lose My Woman," respectively. Shaw can be reached at the toll-free number 877-484-3357. . . . After mounting rumors and much speculation, DJ/remixer/producer Victor Calderone has signed to Tommy Boy Records for a multi-album deal. According to Calderone, the deal consists of two beat-mixed compilations. Additionally, there is the possibility of a third album that will feature original productions. Calderone says, "We're only in the planning stages of this album, so don't expect anything too

soon." In the meantime, we can expect the first compilation in early summer. It will feature tracks hand-picked by Calderone, who says the set will be like a night at the New York club Roxy. For the second collection, Calderone will work exclusively with material bearing the Tommy Boy Silver logo. . . . The fabulous **Dubtribe Sound System**—whose equally fabulous new Jive Electro album, "Bryant Street," is in stores now—is near the end of its two-month tour of the U.S. Remaining dates include Boston (14); Rochester, N.Y. (16); New York (17); Harrisburg, Pa. (21); Pittsburgh (22); Cleveland (23); Chicago (24); Minneapolis (25); Seattle (27); and Portland, Ore. (30). . . . The independently owned and operated Liquid Sky Music, which is composed of several dance-hued imprints (Jungle Sky, Home Entertainment, Tekhed, and Liquid Sky Music), has entered into a special arrangement with USA Networks' Sci-Fi Channel. The New York-based company (distributed by Caroline Records) will provide the music for at least 50 promotional spots to be aired by the Sci-Fi Channel. As part of its new image, the channel will utilize the label's hipper-than-thou catalog to reinforce a progressive campaign aimed specifically at its hipper-than-thou young-ish viewers. . . . In another unique electronic-splashed partnership, Calvin Klein's cK Eyewear and Sunglass Hut have united in the name of club culture. Beginning May 1, the North American sunglass



Diva Worship. R&B/pop/dance vocalist Deborah Cox can apparently do no wrong. After enjoying much crossover success with "Things Just Ain't The Same" and "Nobody's Supposed To Be Here," the Arista artist is poised to repeat the process with "It's Over Now." Culled from the singer's essential "One Wish" album, the song features savvy club restructurings by Hex Hector. All smiles after a recent club gig, from left, are artist agent Marc Katz of Renaissance Entertainment; Cox; Hector; and Arista senior A&R director Hosh Gureli.

retailer will, with the purchase of a pair of cK eyewear, give away a CD while supplies last. Titled "The Electronic Eye," the Brooklyn Music Ltd.-produced 11-track set spotlights numerous global artists, including Fatboy Slim, Frankie Bones, Atomic Babies, Wildchild, Gearwhore, Cirrus, and Micro. . . . Known for his close association with the now-defunct Groove Radio Los Angeles (103.1), where he connected radio listeners with cutting-edge club music, DJ/programmer Swedish Egil is truly one of clubland's most visionary citizens. On Jan. 1, he introduced his label, egil music, which is distributed by Priority Records. In the three months since, the label has released three tasty dance compilations

("Groove Radio Presents Speed Garage," "Danny Howells Presents Jackpot Records," and Groove Radio Presents Global House"), and it will keep the musical flow coming with the April 27 release of both "Groove Radio Presents Alternative Mix" and "Christopher Lawrence Presents Hook Recordings."

FINALLY: In addition to recently issuing Jason Nevins' remixes of Toni Basil's classic "Mickey," Razor & Tie Entertainment is also responsible for three essential CDs: "Transformation: The Best Of Nona Hendryx," Kim Carnes' "The Mistaken Identity Collection," and a reissue of Deborah Harry's "Koo Koo." Quite frankly, nothing more need be said.

Freestylers To Drop Their 'Rock' In The U.S.

BY CRAIG ROSEBERRY
NEW YORK—The Freestylers are no strangers to clubland. The British outfit's singles—"Ruffneck," "Warning," and "B-Boy Stance"—are dancefloor staples, as well as pop crossovers, throughout much of Europe and the U.K. Influential DJs like Norman Cook (aka Fatboy Slim), Pete Tong, Judge Jules, and Derek Dahlarge have been staunch supporters of the group. And last year, the Freestylers received the best band of the year award from U.K. dance magazine Muzik.

These days, the London-based act is patiently awaiting the May 11 release of "We Rock Hard," its U.S. debut on Mammoth Records. This follows the Aug. 3, 1998, release of the album on Freskanova/Fresh U.K., the label to which the band is signed.

Not too musically distant from electronic-influenced British beat-rockers like Prodigy, Chemical Brothers, and Fatboy Slim, the Freestylers are determined to steer clear of any comparisons.

"Our music defies categoriza-

tion," explains chief Freestyler Aston Harvey. "We don't like all of those silly labels that the press apply to music, like the term 'big beat.' We want to create our own thing, avoiding any comparisons or labels."

"If anything," he continues, "our sound is very spontaneous. It rep-



THE FREESTYLERS

resents a new-school approach to the old-school sound. We keep the beats and breaks really phat and energetic—basically mixing and matching whatever we're feeling at the moment."

The Freestylers' funky style is heavily influenced by old-school/electro veterans like Afrika Bam-

baataa, Soul Sonic Force, Arthur Baker, and Run-D.M.C. In fact, Soul Sonic Force is featured on the album's title track.

For the U.S. release, the Freestylers have made some additions and deletions to the set's U.K. track listing. That said, "The Darkside" and "Hold Up Your Hands" have been replaced by "Spaced Invader" and "Check The Skillz."

The Freestylers' songs are published by Fresh Songs/Chrysalis Music/Copyright Control.

While the Freestylers consist of core members/production duo Harvey and Matt Cantor, additional members include DJ Jay-Rock and ragga vocalists Navigator and Tenor Fly.

For the act's live shows, a guitarist, drummer, percussionist, and breakdancers are enlisted to complete the wildly aural—and visual—experience. Live, the Freestylers are a high-octane collective, combining elements of reggae, jungle, electro-sparked hip-hop, acid house, and punk.

(Continued on next page)

Billboard. Dance Breakouts

APRIL 10, 1999
CLUB PLAY

1. GOT THE GROOVE S-M TRAX GROOVILICIOUS
2. UNSPEAKABLE JOY KIM ENGLISH NERVOUS
3. SEXUAL (LI DA DI) AMBER TOMMY BOY
4. LET IT RAIN SOUL SOLUTION JELLYBEAN
5. IF YOU BUY THIS RECORD THE TAMPERER FEAT. MAYA JIVE

MAXI-SINGLES SALES

1. CAN'T FAKE THE FEELING GERALDINE HUNT + PRINCE QUICK MIX TWISTED
2. CATCH DA MONKEY ATOMIC BABIES COLD FRONT
3. SUPER SONIC MUSIC INSTRUCTOR (FEAT. FLYING STEPS) KINETIC
4. LET IT RAIN SOUL SOLUTION JELLYBEAN
5. BIG, BIG WORLD E-MAGINE INTERHIT

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	2	4	7	I STILL BELIEVE COLUMBIA 79104 †	MARIAH CAREY
2	6	9	7	BABY WANTS TO RIDE GROOVILICIOUS 067/STRICTLY RHYTHM	HANI
3	5	7	8	BODY TWISTED 55528/MCA †	FUNKY GREEN DOGS
4	8	8	10	JOY DEFINITY 004	KATHY BROWN
5	1	2	8	HEARTBREAK HOTEL ARISTA 13613 †	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
6	4	5	9	ECSTASY (TAKE YOUR SHIRTS OFF) GROOVILICIOUS 064/STRICTLY RHYTHM	JOHNNY VICIOUS FEAT. LULA
7	10	12	11	YOU DON'T KNOW ME ARMED 002 †	ARMAND VAN HELDEN FEATURING DUANE HARDEN
8	7	3	9	NOTHING REALLY MATTERS MAVERICK 44613/WARNER BROS. †	MADONNA
9	3	1	8	JACKIE'S STRENGTH ATLANTIC 84442 †	TORI AMOS
10	11	15	5	DARKNESS INC IMPORT/SONY	SATOSHI TOMIIE FEAT. ROBERT OWENS & CEVIN FISHER
11	16	21	6	STRANDED EPIC PROMO	LUTRICIA MCNEAL
12	15	22	6	DO YOU LOVE ME TOMMY BOY SILVER LABEL 349/TOMMY BOY	A GIFT OF LOVE FEAT. DEMI MOORE
13	19	23	5	THE MUSIK NERVOUS DOG 20353/NERVOUS	ORANGE
14	9	6	11	WE LIKE TO PARTY! GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS
15	23	31	4	RIGHT BEFORE MY EYES 4 PLAY 1022	NN'G FEATURING KALLAGHAN
16	29	37	3	STRONG ENOUGH WARNER BROS. PROMO	CHER
17	22	26	5	STRUCK BY LOVE EIGHTBALL 132	LECTROLUV FEATURING ALVAUGHN JACKSON
18	18	17	8	FOOL FOR LOVE MAXI 2075	SOUL STATION
19	12	11	13	SOMEONE TO HOLD H.O.L.A. 341082	VERONICA
20	26	29	4	RIDE THE TRIP JELLYBEAN 2545	PLASMIC HONEY
21	17	13	11	THE LOVER THAT YOU ARE (REMIX 2000) JELLYBEAN 2547	PULSE FEAT. ANTOINETTE ROBERSON
22	30	32	5	CAN'T TAKE MY EYES OFF OF YOU AM 0100	JEANIE TRACY
23	14	14	11	99 ASTRALWERKS PROMO/CAROLINE †	CASSIUS
24	24	27	5	GIRLS ON FILM (REMIX) EMI IMPORT	DURAN DURAN
25	20	18	8	MAMA KONDA EPIDROME PROMO/EPIC	ORINOKO
26	36	47	3	WHEN I GROW UP MUSHROOM IMPORT	GARBAGE
◀ Hot Shot Debut ▶					
27	NEW ▶	1	1	IT'S OVER NOW ARISTA PROMO	DEBORAH COX
28	13	10	12	(YOU GOT ME) BURNIN' UP TOMMY BOY SILVER LABEL 348/TOMMY BOY †	CEVIN FISHER
29	21	19	11	ETERNAL FLAMES TOMMY BOY SILVER LABEL 340/TOMMY BOY	HYPERTROPHY
30	33	38	4	THE LATIN THEME MOONSHINE 88456 †	CARL COX
31	32	24	7	TAINED LOVE TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
32	31	28	6	THE NO. 1 SONG IN HEAVEN OGLIO 85003 †	SPARKS
33	35	36	4	FEEL WHAT YOU KNOW SNAP! 2076/MAXI	BIG MUFF
◀ Power Pick ▶					
34	45	—	2	GOT TO DANCE DISCO GROOVILICIOUS 076/STRICTLY RHYTHM	H.O.G. PRESENTS GROOVELINES
35	42	—	2	THE FLAME TRAX 10082	ERIN HAMILTON
36	38	40	4	NERVOUS BREAKDOWN GROOVILICIOUS 068/STRICTLY RHYTHM	THE SHRINK
37	43	—	2	DREAMING TOMMY BOY SILVER LABEL 359/TOMMY BOY	RUFF DRIVERZ PRESENTS ARROLA
38	27	16	13	SKIN NERVOUS 20356 †	CHARLOTTE
39	40	44	3	MARILYN 2000 DREAM BEAT IMPORT	JUSTINE
40	47	—	2	THE SWISHER RAW NERVE 1001	SUMMER'S EVE
41	37	35	6	SUPER SONIC KINETIC 44604	MUSIC INSTRUCTOR (FEAT. FLYING STEPS)
42	39	34	9	POPCORN VIRGIN IMPORT	THE BOOMTANG BOYS
43	28	25	14	SPECIAL ALMO SOUNDS PROMO/INTERSCOPE †	GARBAGE
44	46	50	3	THAT MAN OF MINE REDZONE 1998	SUGARSHOP FEATURING CINDY MIZELLE
45	NEW ▶	1	1	MAMA SWEET LOGIC 3000 65680/LOGIC	DA HOOL
46	NEW ▶	1	1	HEAVEN GIANT STEP PROMO/550 MUSIC	GLEN SCOTT
47	NEW ▶	1	1	I WANT YOUR LOVE REDDLINE 249/WARLOCK	DA BUDDAH BANGAZ
48	34	30	12	SOMEONE PERFECTO/KINETIC PROMO/REPRISE	ASCENSION
49	25	20	13	TAKE THE LONG WAY HOME CHEEKY PROMO/ARISTA †	FAITHLESS
50	NEW ▶	1	1	WALK ON BY MCA PROMO	MAD DOLL

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	20	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
2	2	2	8	BLUE MONDAY (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS. †	ORGY
◀ Greatest Gainer ▶					
3	42	—	2	MARIA (T) (X) LOGIC 78040/BEYOND †	BLONDIE
4	4	4	17	WE LIKE TO PARTY! (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS
5	3	3	10	HEARTBREAK HOTEL/IT'S NOT RIGHT BUT IT'S OKAY (T) (X) ARISTA 13613 †	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
6	5	6	5	PRaise YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
7	6	5	8	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104 †	MARIAH CAREY
8	8	9	36	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE †	FATBOY SLIM
9	7	8	27	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
10	10	10	7	MIAMI (X) TWIN SOUNDS/DOMINION 4251/K-TEL	SLICK
11	13	19	45	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932 †	RICKY MARTIN
12	9	7	5	JACKIE'S STRENGTH (T) (X) ATLANTIC 84442/AG †	TORI AMOS
13	11	11	7	PRETTY FLY (FOR A WHITE GUY) (X) TWIN SOUNDS/DOMINION 4261/K-TEL	THE OBSCURE
14	12	13	10	ALL I HAVE TO GIVE (T) (X) JIVE 42563 †	BACKSTREET BOYS
15	19	18	18	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM †	VENGABOYS
16	16	15	10	TAINED LOVE (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
17	15	14	46	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG †	BRANDY & MONICA
18	20	22	12	C'EST LA VIE (T) (X) EPIC 79085 †	B*WITCHED
19	14	16	27	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551 †	DEBORAH COX
20	18	17	10	I'M BEAUTIFUL (T) (X) WARNER BROS. 44586 †	BETTE MIDLER
21	17	12	31	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
22	21	21	6	BODY (T) (X) TWISTED 55528/MCA †	FUNKY GREEN DOGS
23	23	20	44	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
24	22	—	2	TURN ME ON (T) (X) TWISTED 55527/MCA	DANNY TENAGLIA FEATURING LIZ TORRES
25	24	32	14	SKIN (T) (X) NERVOUS 20356 †	CHARLOTTE
26	27	26	8	WHEN I'M GONE (T) (X) ROBBINS 72034	ROCKELL
27	26	23	41	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS. †	MADONNA
28	28	25	49	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822 †	MARIAH CAREY
29	32	29	16	HORNy (T) (X) AMERICAN 79065/COLUMBIA †	MOUSSE T. VS. HOT 'N' JUICY
30	34	27	8	THIS JOY (T) (X) WELCOME WAX/GROOVILICIOUS 073/STRICTLY RHYTHM	VERNESSA MITCHELL
31	25	30	34	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
32	29	—	2	WHAT'D YOU COME HERE FOR? (T) (X) COLUMBIA 79091 †	TRINA & TAMARA
33	30	24	11	TAKING EVERYTHING (T) (X) EASTWEST 63779/EEG †	GERALD LEVERT
◀ Hot Shot Debut ▶					
34	NEW ▶	1	1	SLAM DUNK (T) (X) ARISTA 13627 †	FIVE
35	31	31	10	SOMEONE TO HOLD (T) (X) H.O.L.A. 341082	VERONICA
36	33	28	28	ONLY WHEN I LOSE MYSELF (T) (X) MUTE/REPRISE 44562/WARNER BROS. †	DEPECHE MODE
37	36	33	18	WOULD YOU...? (T) (X) OVAL 27556/V2 †	TOUCH AND GO
38	NEW ▶	1	1	STOMP TO MY BEAT (T) (X) PLAYLAND 53454/PRIORITY †	JS-16
39	39	39	27	LET ME GO... RELEASE ME (T) (X) H.O.L.A. 341070	VERONICA
40	43	38	23	JUMP AROUND (2000 MIX) (T) (X) TOMMY BOY 463	HOUSE OF PAIN
41	40	37	16	FIND ANOTHER WOMAN (T) (X) GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
42	41	36	52	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515 †	BACKSTREET BOYS
43	35	35	11	X '99 (T) (X) TWISTED 55489/MCA	JUNIOR VASQUEZ
44	45	40	55	FROZEN (T) (X) MAVERICK 43993/WARNER BROS. †	MADONNA
45	38	—	2	LADYSHAVE (T) (X) 4AD 44618/WARNER BROS. †	GUSGUS
46	NEW ▶	1	1	A PLACE IN MY HEART (T) (X) PLAYLAND 53457/PRIORITY †	KYM MAZELLE
47	47	41	4	NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
48	46	42	6	THE MUSIK (T) (X) NERVOUS DOG 20353/NERVOUS	ORANGE
49	NEW ▶	1	1	DREAMING (T) (X) TOMMY BOY SILVER LABEL 359/TOMMY BOY	RUFF DRIVERZ PRESENTS ARROLA
50	37	34	64	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC †	JAYDEE

Ⓢ 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.

FREESTYLERS TO DROP THEIR 'ROCK' IN THE U.S.

(Continued from preceding page)

In March, the group embarked on a major-market U.S. tour, along with the Jungle Brothers, that included performances in New York; Chicago; Miami; Chapel Hill, N.C.; Austin, Texas; San Francisco; Seattle; and Los Angeles.

According to Steve Balcom, senior VP/GM of Mammoth, the label has long-term marketing plans for the Freestylers that will focus on their vibrant live performances.

"We're working this project from the ground up," says Balcom. "It is still taking shape. Our main approach is an aggressive street marketing campaign that focuses on creating a strong buzz with press, college radio, mix shows, specialty shows, and DJs."

The first single, "B-Boy Stance," released March 16 and available on CD-5 and 12-inch vinyl formats, features remixes by Grooverider, Dub Pistols, Soul Hooligan, and

Robbie Hardkiss.

At the same time, Balcom says, the label delivered "Here We Go" to modern rock radio.

"Our greatest ally, though, is the band's live show," Balcom continues. "They've already done a major-market tour with the Jungle Brothers that exposed them to a good audience that totally understood what they were about."

On Saturday (3), the Freestylers begin a European/U.K. festival

tour that will keep them on the road through the end of July. In August, the group is scheduled to return to North America for a late-summer tour, according to Balcom.

Currently self-managed, the Freestylers are booked by Sam Kirby of New York-based Renaissance Entertainment and Alex Hardee of London-based MPI for North America and all other territories, respectively.

Despite their hectic tour sched-

ule, the Freestylers intend to begin work on their second album upon returning to the U.K.

"We love what we do," explains Aston. "It's important to us to have a chance to prove that we're more than just hype. We want to get people excited with our records and our shows, so we project a lot of energy. At the end of the day, we're a serious group who love what we do... We just like to have a lot of fun doing it."

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Billboard **new this week**



Tommy Henriksen
Tommy Henriksen
Capitol 7243-4-94863-2-4

A richly textured, exciting blend of rock, pop and world music, the self-titled Capitol Records debut by singer/song writer and multi-instrumentalist Tommy Henriksen engenders the kind of listener excitement and enthusiasm that signifies the arrival of a major new artist. Henriksen, confident and assured without the veneer of arrogance or cockiness, epitomizes the street savvy of a musician who has survived the bumps and bruises of life in the world of rock'n'roll. Underneath the swirling rhythms and surreal atmospheric flavor of many of the cuts on "Tommy Henriksen" is the raw energy of a man for whom music is a lifelong passion.

BIO

Tommy worked with different L.A. bands until 1991, when he moved to New York and bought a 12-track Akai and gave himself two years to write songs without having to get a day job. A tape of five tunes made its way to the desk of Capitol A&R executive Steve Patch in the spring of 1998 and literally within days, Tommy signed a deal with the label. The result is a singular and highly distinctive record that defies comparison with any other music currently being made.

LINKS

[Tommy Henriksen videos, contests & more](#)
[Blast From The Past Soundtrack](#)

QUOTE

Henriksen on the album's diversity: "Well, "I See The Sun" is about seeing someone's personality and character traits that may not always be wonderful. We all have those traits, me included. The song is about seeing past that to the real essence of who they are. "Right Here By My Side" is a ballad that deals with grieving which is something I've been through myself with my mother and my grandfather. And "Beyond Life" is asking that very question, because we'd all like to know what might be after it, me especially!"

[Click Here For Next Artist](#)

TRACKS/NOTES

1. If I Could
2. I See The Sun
3. Uneasy Street
4. One Voice
5. Right Here By My Side
6. Tell Me Why
7. Beyond Life
8. Dreaming In Colors
9. When She Comes
10. Heaven Only Knows

SEE ALSO

"Tommy Henriksen's single "I See The Sun" also appears on the "Blast From The Past" Soundtrack."

Wariner Follows High-Rising 'Heaven' With Capitol's 'Teardrops'

BY JIM BESSMAN

NEW YORK—Steve Wariner's last album, "Burnin' The Roadhouse Down," contained the emotion-packed hit "Holes In The Floor Of Heaven." It was named both song and single of the year by the Country Music Assn.—and was a high point in the career of the veteran country singer/songwriter.



WARINER

"There was no conscious effort to write something to follow it up," says Wariner. He notes that "Two Teardrops"—his current hit single, which is the title track from his forthcoming Capitol album—was penned after the disc was nearly finished.

"Bill Anderson just came in, and we threw ideas at each other, and it just happened," adds Wariner. "He came up with the opening lines about the

two teardrops floating down the river—and it read like a poem. It looks at the circle of life from the viewpoint of the teardrops—which I never would have thought of and which catches everybody's attention. It's one of the most unique things I've ever written. And we went back into the studio, and it turned out to be the title track and took off fast."

The album comes out May 4. Wariner wrote or co-wrote all but one of the disc's 15 tracks, including two more with Anderson—whose own career resurgence has been spurred by Wariner; the producer of Anderson's current Reprise Nashville album, "Fine Wine."

The other songs co-written by Anderson are "I'll Always Have Denver" and "Talk To Her Heart"; the latter is a duet with Bryan White.

The cut "So Much" features the first studio guitar work by Wariner's son Ryan. "I'm Already Taken" has

Wariner's brother Terry on background vocals. (That track was written with Wariner's friend Terry Ryan when Wariner was 18; it was the first song he recorded with Chet Atkins, with whom he toured before signing with RCA in 1976 with Atkins' help.)

"It's hard to beat sibling harmony," continues Wariner, noting that his brother sang backup for him for 15 years on the road. He adds that "I'm Already Taken"—an "O. Henry-like" love story—has been his longtime live encore. It will be the album's next single.

But notably missing from the album is another emotional story song similar to "Holes In The Floor Of Heaven."

"I don't want to be somebody who repeats something over and over," notes Wariner. "I told [Capitol Nashville head] Pat Quigley that I didn't want to sing about someone

dying every time out, because it's contrived. But I did want to strike a real emotional place, and after we finished 'Teardrops' and got such a reaction, I figured it was the emotional tug I was looking for. It strikes a chord with people, like 'Holes In The Floor Of Heaven,' which so many people have related to their own personal family losses. That's the beautiful thing about country music: It speaks to and for everyday people. Some of the new country artists have tended to drift away from that, because they're younger and can't sing about such emotional things—but I'm 44 and can't."

Indeed, Quigley says that Wariner is in a position where "he might be the

bridge between the traditional country music we all know and love and the more contemporary and progressive country that we're all going to love. He's uniquely situated, because country music doesn't have its balance right now, and it's looking for guys with strong traditional roots and a sound reflecting the needs of the changing country consumers.

"Young people who are 15-24 have the world ahead of them and need to hear positive songs," Quigley adds, "and this album is loaded with them."

Quigley notes that "Two Teardrops" may be a better song than "Holes" was. He says that helping Wariner's situation is the fact that

(Continued on page 35)

Radio Vet Mayfield Spearheads WKDF Nashville's Flip To Country

BY CHET FLIPPO

NASHVILLE—Two of country radio's premier personalities are going to go head-to-head as a result of a station shift here that may also preview a change in country programming.

Carl P. Mayfield will headline rock station WKDF's switch to country, pitting him in the 6-10 a.m. slot against WSIX's perennial powerhouse, Gerry House. Mayfield, who was formerly afternoon drive jock at WSIX, has been out of radio for a year due to a non-compete clause in his departure agreement from WSIX.



MAYFIELD

KDF, as it's referred to locally, switched to country April 1, leading many staunch listeners of the long-time rock evergreen to hope that it was an April Fools' joke. WKDF's format switch leaves Nashville without a modern rock station.

"That's a void that should be filled very quickly," says WKDF parent company Dick Broadcasting GM Steve Dickert. "That's a great opportunity for someone."

With overall country listenership down, Nashville now has five full-time country stations: WKDF, WSIX, WSM-AM, WSM-FM, and WZPC (Power Country 102), but Dickert says it's not really a five-way race. "With all due respect to two of those stations," he notes, "it'll really just be a three-way race: us against WSM-FM and WSIX. We looked at a lot of options with Carl before deciding on the shift to country, and we're confident that there's a great opportunity here for us, with great air personalities and great music. Radio is all about the big personalities that drive it. If there's any city in the country that should have a plethora of country stations, it's Music City. We're going into the format with guns blazing."

In announcing his return to country, Mayfield said that not only would he be programming some of country music's legends—such as George Jones and Johnny Cash—but that Jones would be his first on-air interview, heralding a move away from country radio's emphasis on younger contemporary artists. With at least two "legend" spins per hour, that would make WKDF the only major

(Continued on page 35)

Gilley's Tapes Make Up Live Anthology Set; Faith Hill Embarks On First Solo Tour

ON THE RECORD: It's been almost 20 years since Gilley's in Pasadena, Texas, was immortalized in the movie "Urban Cowboy," and now the notorious honky-tonk is being celebrated by a deluxe CD package.



GILLEY

Q Records, QVC's music label, releases to retail the four-CD set "Live At Gilley's" on Tuesday (6). Represented on the anthology is a cross section of the hundreds of artists who played the club: Mickey Gilley himself,

his cousin Jerry Lee Lewis, Willie Nelson, the late Ernest Tubb, the late Faron Young, Fats Domino, Loretta Lynn, Rosanne Cash, and on and on. Those performances were taped for the radio show "Live At Gilley's," which ran on Westwood One and Armed Forces Radio from 1977 to 1989, but they very nearly didn't survive, Gilley tells Nashville Scene.

"There were over 900 24-track tapes," Gilley says. "We taped everybody who set foot on-stage."

After he and his partner in the club parted ways, Gilley says, saving the tapes became a priority for him. "I went to the receiver [who granted the legal judgment in the partners' breakup] and said, 'Just give me those tapes. I know this club is going to burn down someday.'"

He got the tapes, and the club burned to the ground in 1990.

Gilley subsequently sold the tapes to New Jersey producer Clark Enslin. "I sold them just for the value of the tape," Gilley says. "I told him, 'I can't give you clearance on those performances.'" Enslin subsequently took the tapes to Q Records GM Alan Rubens.

Other releases coming this year include other anthologies, as well as single-artist live releases by Carl Perkins, Johnny Paycheck, the Bellamy Brothers, Domino, Bobby Bare, Lewis, Young, and Freddy Fender. The Atlantic Group distributes Q Records.

Gilley recently opened a new Gilley's Club in the New Frontier Hotel in Las Vegas and has a music theater and cafe in Branson, Mo.

PEOPLE: Faith Hill launches her first solo tour Friday (9) in Minneapolis. The tour is linked to Hill's Family Literacy Project and Gen. Colin Powell's America's Promise—The Alliance for Youth. Concertgoers are asked to bring children's books to the shows.

Toby Keith and Mercury Nashville have parted ways after eight years.

THINGS: The Academy of Country Music (ACM) will designate its Pioneer Award as "the Cliffie," in honor of the late Cliffie Stone, who died last year. Performers for the ACM Awards show, slated for May 5, will include

Garth Brooks, Faith Hill, Alan Jackson, Brooks & Dunn, Martina McBride, Tim McGraw, Reba McEntire, Clay Walker, Dixie Chicks, and Jo Dee Messina.

The Louisiana Hayride will celebrate its 50th anniversary with a Homecoming show Saturday (3) in Shreveport, La. Willie Nelson and former Louisiana Gov. Jimmie Davis will headline. Jett Williams will perform on the stage where her father, Hank, made his mark, back in 1948 when he joined the Hayride.

TNT's "An All-Star Tribute To Johnny Cash" will be taped Tuesday (6) at New York's Hammerstein Ballroom. Performers include Marty Stuart, Brooks & Dunn, June Carter Cash, Sheryl Crow, and Chris Isaak. The show airs on the channel April 18.

BlackHawk will host the first Run on the Row June 19, to end Fan Fair week. The 5K and one-mile runs will benefit the Frances Williams Preston Laboratories of the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research at the Vanderbilt Cancer Center.



by Chet Flippo



On Lyric Street. Staff and artists of Lyric Street Records gathered at a party during the Country Radio Seminar. Shown, from left, are VP of promotion Dale Turner, senior VP of promotion and product development Carson Schreiber, John Berry, Kortney Kayle, president Randy Goodman, Kelsi Osborn of SHeDAISY, Aaron Tippin, Lari White, Cassidy and Kristyn Osborn of SHeDAISY, Sonya Isaacs, senior VP of A&R Doug Howard, and senior director of promotion Kevin Herring.

Billboard **HOT COUNTRY** SINGLES & TRACKS

APRIL 10, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				◀ No. 1 ▶		
1	1	1	18	HOW FOREVER FEELS B.CANNON, N. WILSON (W. MOBLEY, T. MULLINS)	KENNY CHESNEY (C) (D) (V) BNA 65666 †	1
2	3	5	16	I'LL THINK OF A REASON LATER M. WRIGHT (T. MARTIN, T. NICHOLS)	LEE ANN WOMACK (V) DECCA 72076/MCA NASHVILLE	2
3	7	7	23	ORDINARY LIFE N. WILSON, B. CANNON (B. BAKER, C. HARRINGTON)	CHAD BROCK (C) (D) (V) WARNER BROS. 17136 †	3
4	2	2	18	YOU WERE MINE P. WORLEY, B. CHANCEY (E. ERWIN, M. SEIDEL)	DIXIE CHICKS MONUMENTAL ALBUM CUT †	1
5	6	8	13	I CAN'T GET OVER YOU D. COOK, K. BROOKS, R. DUNN (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13152	5
6	9	10	12	WISH YOU WERE HERE C. CHAMBERLAIN (S. EWING, B. ANDERSON, D. MOORE)	MARK WILLS (V) MERCURY 566764	6
7	4	4	14	MEANWHILE T. BROWN, G. STRAIT (J. F. KNOBLOCH, W. HOLYFIELD)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72084	4
8	11	14	10	GONE CRAZY K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13155	8
9	13	16	22	DRIVE ME WILD M. A. MILLER, M. MCANALLY (M. A. MILLER, G. HUBBARD, M. LAWLER)	SAWYER BROWN (C) (D) (V) CURB 73075 †	9
10	5	3	24	BUSY MAN J. KELTON, K. STEGALL (B. REGAN, G. TEREK)	BILLY RAY CYRUS (V) MERCURY 566582 †	3
11	8	6	20	POWERFUL THING T. BROWN, T. YEARWOOD (A. ANDERSON, S. VAUGHN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72082	6
12	10	9	21	I DON'T WANT TO MISS A THING M. WRIGHT (D. WARREN)	MARK CHESNUTT (C) (D) (V) DECCA 72078/MCA NASHVILLE	1
13	18	19	16	HANDS OF A WORKING MAN B. GALLIMORE (D. V. WILLIAMS, JIM COLLINS)	TY HERNDON EPIC ALBUM CUT †	13
14	14	18	11	ANYONE ELSE P. WORLEY, B. J. WALKER, JR., C. RAYE (R. FOSTER)	COLLIN RAYE EPIC ALBUM CUT †	14
				◀ AIRPOWER ▶		
15	26	27	4	PLEASE REMEMBER ME B. GALLIMORE, J. STROUD, T. MCGRAW (R. CROWELL, W. JENNINGS)	TIM MCGRAW (C) (D) (V) CURB 73080 †	15
16	15	17	13	LOVE AIN'T LIKE THAT B. GALLIMORE, F. HILL (T. GAETANO, A. J. MASTERS)	FAITH HILL WARNER BROS. ALBUM CUT	15
17	12	13	27	STAND BESIDE ME B. GALLIMORE, T. MCGRAW (S. A. DAVIS)	JO DEE MESSINA CURB ALBUM CUT †	1
				◀ AIRPOWER ▶		
18	19	20	10	EVERYTINE I CRY K. STEGALL (B. REGAN, K. STALEY)	TERRI CLARK (V) MERCURY 566848 †	18
				◀ AIRPOWER ▶		
19	20	25	8	TWO TEARDROPS S. WARINER (B. ANDERSON, S. WARINER)	STEVE WARINER (V) CAPITOL 58767 †	19
				◀ AIRPOWER ▶		
20	22	24	18	YOU WON'T EVER BE LONELY D. MALLOY, J. G. SMITH (A. GRIGGS, B. JONES)	ANDY GRIGGS (C) (D) RCA 65646 †	20
21	25	26	9	HILLBILLY SHOES J. SCAIFE (M. GEIGER, W. MULLIS, B. TAYLOR)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79115 †	21
22	16	12	24	UNBELIEVABLE M. D. CLUTE, DIAMOND RIO (A. ANDERSON, J. STEELE)	DIAMOND RIO (V) ARISTA NASHVILLE 13138 †	2
23	21	22	13	CAN'T GET ENOUGH E. GORDY, JR. (B. DALY, W. RAMBEAUX, K. BLAZY)	PATTY LOVELESS EPIC ALBUM CUT †	21
24	17	11	28	NO PLACE THAT FAR N. WILSON, B. CANNON (S. EVANS, T. SHAPIRO, T. MARTIN)	SARA EVANS (C) (D) (V) RCA 65584 †	1
25	24	23	11	I'M LEAVING P. MCMAKIN, A. TIPPIN (A. BARKER, R. HARBIN, L. D. LEWIS)	AARON TIPPIN LYRIC STREET ALBUM CUT	23
26	32	36	6	MAN! I FEEL LIKE A WOMAN! R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	26
27	29	31	11	WITH YOU M. SPIRO (M. HENDRIX, R. L. BRUCE)	LILA MCCANN (C) (D) ASYLUM 64052 †	27
28	28	34	7	MAYBE NOT TONIGHT K. STEGALL (K. STEGALL, D. HILL)	SAMMY KERSHAW & LORRIE MORGAN (V) BNA/MERCURY 65729 †	28
29	27	28	12	DON'T COME CRYING TO ME T. BROWN (V. GILL, R. NIELSEN)	VINCE GILL (V) MCA NASHVILLE 72085	27
30	35	38	6	STRANGER IN MY MIRROR J. STROUD, B. GALLIMORE, R. TRAVIS (S. EWING, K. WILLIAMS)	RANDY TRAVIS DREAMWORKS ALBUM CUT	30
31	37	37	6	WHATEVER YOU SAY P. WORLEY, M. MCBRIDE (T. MARTIN, E. HILL)	MARTINA MCBRIDE (V) RCA 65730 †	31
32	30	33	10	YOUR OWN LITTLE CORNER OF MY HEART M. BRIGHT, T. DUBOIS (W. ALDRIDGE, B. CRISLER)	BLACKHAWK (V) ARISTA NASHVILLE 13158	30
33	31	29	11	YOU DON'T NEED ME NOW C. BLACK, J. STROUD (C. BLACK, S. RUSSELL)	CLINT BLACK RCA ALBUM CUT	29
34	33	32	13	BETTER MAN C. FARREN (B. WARREN, B. WARREN, G. NICHOLSON)	THE WARREN BROTHERS (C) (D) (V) BNA 65670 †	32
35	23	15	19	KEEPIN' UP D. COOK, ALABAMA (R. OWEN, T. GENTRY, G. FOWLER, R. ROGERS)	ALABAMA RCA ALBUM CUT	14
36	34	35	8	SHE'S ALWAYS RIGHT D. JOHNSON, C. WALKER (P. BARNHART, E. HILL, R. MCDONALD)	CLAY WALKER GIANT ALBUM CUT/REPRISE †	34
37	36	30	18	THAT DON'T IMPRESS ME MUCH R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY 566220 †	8

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
38	38	39	9	I WAS K. LEHNING (C. BLACK, P. VASSAR)	NEAL MCCOY (C) (D) (V) ATLANTIC 84456 †	38
39	39	40	10	I WILL BE THERE FOR YOU B. GALLIMORE (R. BOWLES, J. LEO, T. SHAPIRO)	JESSICA ANDREWS (C) (D) (V) DREAMWORKS 59021 †	39
40	42	45	5	A NIGHT TO REMEMBER D. COOK, L. WILSON (M. T. BARNES, T. W. HALE)	JOE DIFFIE EPIC ALBUM CUT †	40
41	40	44	7	LITTLE GOOD-BYES D. HUFF (K. OSBORN, J. DEERE, K. GREENBERG)	SHEDAISY (C) (D) (V) LYRIC STREET 64025 †	40
42	48	58	3	HELLO L.O.V.E. G. FUNDIS (J. STEELE, D. WELLS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	42
43	41	41	13	WHAT'S THE MATTER WITH YOU BABY R. CROWLEY (B. N. CHAPMAN, A. ROBOFF)	CLAUDIA CHURCH (C) (D) (V) REPRISE 17112 †	41
44	46	57	5	SLAVE TO THE HABIT D. HUFF (KOSTAS, T. KEITH, C. CANNON)	SHANE MINOR MERCURY ALBUM CUT †	44
45	47	51	4	ONE HONEST HEART D. MALLOY, R. MCENTIRE (D. MALLOY, F. J. MYERS, G. BAKER)	REBA (V) MCA NASHVILLE 72094	45
46	44	49	9	WHO NEEDS PICTURES F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	BRAD PAISLEY (C) (D) (V) ARISTA NASHVILLE 13155 †	44
47	49	55	5	WRITE THIS DOWN T. BROWN, G. STRAIT (D. HUNT, K. M. ROBBINS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	47
48	45	46	8	WHAT ABOUT YOU T. MCGRAW, B. GALLIMORE, J. STROUD (T. MULLINS, T. TOLIVER)	SONS OF THE DESERT (C) (D) EPIC 17116 †	45
49	54	64	5	SINGLE WHITE FEMALE T. BROWN, B. CANNON, N. WILSON (S. SMITH, C. D. JOHNSON)	CHELY WRIGHT (V) MCA NASHVILLE 72092 †	49
50	50	54	5	SOMETHIN' 'BOUT A SUNDAY R. E. ORRALL, J. LEO (C. WISEMAN, T. NICHOLS)	MICHAEL PETERSON (C) (D) (V) REPRISE 16995	50
51	43	43	12	SAY ANYTHING R. HERRING, M. BRIGHT (S. MCANALLY, R. HERRING)	SHANE MCANALLY MCG ALBUM CUT/CURB †	41
52	51	53	6	IT'S ABOUT TIME S. HENDRICKS, T. BRUCE (M. D. SANDERS, E. HILL)	JULIE REEVES VIRGIN ALBUM CUT †	51
53	63	—	2	ANGELS WORKING OVERTIME D. CARTER, C. FARREN (M. DULANEY, M. LUNN)	DEANA CARTER CAPITOL ALBUM CUT	53
				◀ Hot Shot Debut ▶		
54	NEW ▶	—	1	AMAZED D. HUFF (M. GREEN, A. MAYO, C. LINDSEY)	LONESTAR BNA ALBUM CUT	54
55	60	74	3	I KNOW HOW THE RIVER FEELS M. D. CLUTE, DIAMOND RIO (S. D. JONES, A. POWERS)	DIAMOND RIO (V) ARISTA NASHVILLE 13153	55
56	62	—	2	TONIGHT THE HEARTACHE'S ON ME P. WORLEY, B. CHANCEY (M. W. FRANCIS, J. MACRAE, B. MORRISON)	DIXIE CHICKS MONUMENTAL ALBUM CUT	56
57	72	—	2	FOOL, I'M A WOMAN N. WILSON, B. CANNON (S. EVANS, M. BERG)	SARA EVANS RCA ALBUM CUT	57
58	75	72	3	BOY OH BOY T. HASELDEN, R. ZAVITSON, D. JOHNSON (S. WILKINSON, A. WILKINSON)	THE WILKINSONS GIANT ALBUM CUT/REPRISE †	58
59	55	60	11	HORSE TO MEXICO C. HOWARD, A. SMITH (P. SEBERT, J. MCELROY)	TRINI TRIGGS (C) (D) (V) MCG 73066/CURB	53
60	67	—	2	FROM THE INSIDE OUT J. STROUD, J. KING (M. BEESON, A. KASET)	LINDA DAVIS DREAMWORKS ALBUM CUT †	60
61	52	48	17	WHEN MAMA AIN'T HAPPY T. BROWN (R. GILES, G. GODARD, T. NICHOLS)	TRACY BYRD (C) (D) (V) MCA NASHVILLE 72083	31
62	59	62	6	SUNDOWN C. YOUNG, B. CHANCEY (G. LIGHTFOOT)	DERYL DODD COLUMBIA PROMO SINGLE	59
63	57	52	15	NO MORE LOOKING OVER MY SHOULDER B. J. WALKER, JR., T. TRITT (M. PETERSON, C. WISEMAN)	TRAVIS TRITT (C) (D) (V) WARNER BROS. 17108 †	38
64	NEW ▶	—	1	JOHN WAYNE WALKING AWAY D. HUFF (J. BOONSTRA, D. SNEAD, A. CUNNINGHAM)	LARI WHITE LYRIC STREET ALBUM CUT	64
65	61	67	13	BARLIGHT L. MAINES, C. ROBISON (C. ROBISON)	CHARLIE ROBISON (C) (D) LUCKY DOG 79061/COLUMBIA †	60
66	NEW ▶	—	1	ALMOST HOME M. C. CARPENTER, B. CHANCEY (M. C. CARPENTER, B. N. CHAPMAN, A. ROBOFF)	MARY CHAPIN CARPENTER COLUMBIA ALBUM CUT	66
67	56	50	8	IF A MAN ANSWERS J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) MERCURY 566912	44
68	NEW ▶	—	1	START THE CAR B. J. WALKER, JR., T. TRITT (J. COLE)	TRAVIS TRITT WARNER BROS. ALBUM CUT	68
69	64	63	5	BABY AIN'T ROCKING ME RIGHT J. CRUTCHFIELD, K. LEHNING (M. NESLER, T. MARTIN)	MARK NESLER ASYLUM ALBUM CUT	62
70	53	47	12	YOU STILL SHAKE ME D. CARTER, C. FARREN (L. SATCHER, T. ROULLIER)	DEANA CARTER (V) CAPITOL 58760 †	36
71	66	68	10	SATURDAY NIGHT D. HUFF (C. CANNON, J. STEWART)	LONESTAR (C) (D) BNA 65694	47
72	NEW ▶	—	1	GIVE MY HEART TO YOU J. KELTON, K. STEGALL (W. ALDRIDGE, B. DIPIERO)	BILLY RAY CYRUS (V) MERCURY 870796 †	72
73	71	65	3	GOOD IDEA TOMORROW C. YOUNG, B. CHANCEY (D. DODD)	DERYL DODD COLUMBIA ALBUM CUT	65
74	74	—	3	COLD COFFEE MORNING J. TAYLOR, J. RANDALL (B. ANDERSON, J. RANDALL)	JON RANDALL ASYLUM ALBUM CUT	71
75	RE-ENTRY	—	10	BEHIND CLOSED DOORS J. SLATE, J. DIFFIE (K. O'DELL)	JOE DIFFIE EPIC ALBUM CUT	64

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

Billboard **Top Country Singles Sales** TM APRIL 10, 1999

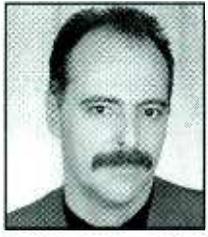
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				◀ No. 1 ▶	
1	NEW ▶	—	1	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080 1 week at No. 1	TIM MCGRAW
2	1	4	6	WITH YOU ASYLUM 64052/EEG	LILA MCCANN
3	2	1	21	FLY (THE ANGEL SONG) GIANT 17131/WARNER BROS.	THE WILKINSONS
4	3	3	10	HOW FOREVER FEELS BNA 65666/RLG	KENNY CHESNEY
5	4	2	17	I DON'T WANT TO MISS A THING DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
6	8	15	4	HILLBILLY SHOES COLUMBIA 79115/SONY	MONTGOMERY GENTRY
7	5	5	12	MEANWHILE/YOU HAVEN'T LEFT ME YET MCA NASHVILLE 72084	GEORGE STRAIT
8	6	6	15	SOMEBODY'S OUT THERE WATCHING EPIC 79064/SONY	THE KINLEYS
9	9	10	6	YOU WON'T EVER BE LONELY RCA 65646/RLG	ANDY GRIGGS
10	10	11	7	I WILL BE THERE FOR YOU DREAMWORKS 59021/INTERSCOPE	JESSICA ANDREWS
11	7	7	23	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
12	12	8	10	ORDINARY LIFE WARNER BROS. 17136	CHAD BROCK
13	11	9	8	DRIVE ME WILD CURB 73075	SAWYER BROWN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	12	56	THIS KISS ▲ WARNER BROS. 17247	FAITH HILL
15	14	13	28	IF I LOST YOU WARNER BROS. 17152	TRAVIS TRITT
16	15	14	95	HOW DO I LIVE ▲ ³ CURB 73022	LEANN RIMES
17	16	17	6	AMONG THE MISSING BNA 65645/RLG	MICHAEL MCDONALD & KATHY MATTEA
18	17	16	21	NO PLACE THAT FAR RCA 65584/RLG	SARA EVANS
19	20	—	2	LITTLE GOOD-BYES LYRIC STREET 64025/HOLLYWOOD	SHEDAISY
20	19	22	3	WHAT'S THE MATTER WITH YOU BABY WARNER BROS. 17112	CLAUDIA CHURCH
21	18	18	57	I'M ALRIGHT/BYE BYE ● CURB 73034	JO DEE MESSINA
22	21	19	29	SOMEONE YOU USED TO KNOW EPIC 79011/SONY	COLLIN RAYE
23	22	21	10	NO MORE LOOKING OVER MY SHOULDER WARNER BROS. 17108	TRAVIS TRITT
24	24	—	2	WHO NEEDS PICTURES ARISTA NASHVILLE 13156	BRAD PAISLEY
25	23	20	15	HORSE TO MEXICO/STRAIGHT TEQUILA CURB 73066	TRINI TRIGGS

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

COUNTRY CORNER



by Wade Jessen

ON THE RADIO: Following several months of in-depth analysis of Billboard's panel of monitored country stations, we've revised our criteria for chart reporters. Stations must now deliver at least a 3 share 12-plus in the most recent Arbitron book or a minimum total survey area cume of 100,000 listeners in order to qualify for chart status. This information will be collected and reviewed quarterly as part of our ongoing effort to provide you with the most useful chart data possible.

Additionally, playlists from reporting stations will be examined quarterly to determine that they are playing a significant percentage of current titles—those being defined as any new release or title on Hot Country Singles & Tracks—among their 30 most-played titles on an ongoing basis. A healthy portion of current songs is required for stations to retain reporting status. With the advent of several ultraconservative country outlets in recent years, the goal—while still acknowledging the format's more conservative nature—is to ensure that all Billboard reporters have at least some current music content.

Under the new criteria, which is effective this issue, some stations have been removed from our chart panel. Due to rating requirements, KCKI Tulsa, Okla.; KOUL Corpus Christi, Texas; WCTD Wilkes-Barre, Pa.; WGRL Indianapolis; WKJN Baton Rouge, La.; WKTF Jackson, Miss.; WPZM Huntsville, Ala.; and WSTH Columbus, Ga., are no longer reporters. WBBS Syracuse, N.Y.—which was 90% gold and recurrent during our most recent analysis—is the only station removed for a low percentage of current titles. The panel now includes 153 stations.

As a result of the panel changes, the number of spins needed to achieve Airpower status changes from 3,000 to 2,700.

Your feedback on this or any other chart-related issue is both welcome and appreciated.

Meanwhile, in an unrelated matter, Savannah, Ga., reporter WCHY has changed its call letters to WSCA.

ON THE CHARTS: As its lead single, "With You," ascends Hot Country Singles & Tracks (following a one-week stay at No. 1 on Top Country Singles Sales), Lila McCann's "Something In The Air" album (Asylum) bows with Hot Shot Debut honors at No. 5 on Top Country Albums and at No. 90 on The Billboard 200.

Opening with more than 18,000 scans, "Something In The Air" is McCann's sophomore set. Her debut album, "Lila," opened at No. 33 on the country chart with approximately 4,000 units in the July 5, 1997, issue and rose to No. 8 two months later. At its peak, "Lila" scanned more than 21,000 pieces during Christmas week in 1997.

Meanwhile, "With You" gains 191 plays to move 29-27 on Hot Country Singles & Tracks with new airplay at eight stations, including WKLB Boston, WPOC Baltimore, and WLWI Montgomery, Ala.

On Top Country Singles Sales, "With You" is pushed to No. 2 by a 23,000-unit debut at the top by Tim McGraw's "Please Remember Me" (Curb). Nevertheless, in this soft sales week, McCann's song is awarded a bullet for a 2% gain on that chart.

WARINER FOLLOWS HIGH-RISING 'HEAVEN' WITH CAPITOL'S 'TEARDROPS'

(Continued from page 33)

"people in country music want people like Steve Wariner to succeed." To facilitate this, Capitol is making a "large expenditure" on radio ads.

"Normally we'd go with TV first, because Steve doesn't have strong facial recognition," says Quigley. "But the single is so hot on radio that it gives us a better return on investment. We're running an 'All Access' show on CMT at the end of April also featuring Susan Ashton and Tim Wilson, and we will promote it in select markets with spots tying in with local radio. The album will also be positioned and priced at every major retailer. We've shipped twice as much on this record

because 'Holes In The Floor Of Heaven' was song of the year."

Debbie Abbott, senior buyer for the Minneapolis-based chain Best Buy, says that the "Two Teardrops," album, with its strong lead-in single, will prove a "good record" at retail for Wariner. "Everyone kind of knows him because of 'Holes In The Floor Of Heaven,' and I think I'll have more than two teardrops if the album doesn't sell," says Abbott. "But based on past sales, I'm pretty confident. And I think the timing is really good for him, because it's streeting the day before the Academy of Country Music Awards."

Wariner—who is managed through his Renaissance Management company, booked by William Morris, and published by Steve Wariner Music (BMI)—will start his 1999 tour June 1.

WKDF'S MAYFIELD

(Continued from page 33)

country station regularly playing country legends.

Mayfield also said he would be emphasizing some of his "bits"—such as his cast of characters, which includes Bubba Skynyrd, Brother Jonah, Peanut, and Homeless Jimmy.

Longtime Nashville leader WSIX became vulnerable to country competition after the fall 1998 Arbitrons (released in January) saw the station lose its No. 1 ranking and slide to No. 4, behind R&B WQQK, country WSM-FM, and classic rock WNRQ. WKDF itself had fallen to 13th in the January Arbitrons.

Mayfield had been a top-rated rock jock for 20 years at WKDF before going to WSIX in 1990. Dick Broadcasting snapped him up again when he left WSIX, a Capstar station, and he's been planning his launch since.

The new WKDF will call itself Music City 103.3. The on-air roster, besides Mayfield, includes Mayfield sidekick Mike Donegan, former WKDF jock Shannon on middays, North Carolina radio personality Smokin' Joe Upright on the 7-10 p.m. shift, and WSM-FM's Gina Donegan on the 10 p.m.-2 a.m. slot. Two other slots remained open at press time. Mayfield's producer is Lonnie Napier, a Wolfman Jack alumnus.

Dickert says the station had already sold more than \$1 million in live commercials for Mayfield's morning show for the coming year, even before the country format change was announced. "We have a waiting list for on-air product endorsements," he says. One source reported that Mayfield was to receive a five-year, \$5 million contract. Dickert says that is inaccurate but declines to name the figure.

In honor of Mayfield's return to country radio, the Tennessee State Legislature approved a House Resolution formally welcoming him back.



ACM At CRS. The Academy of Country Music (ACM) was a co-sponsor of the Super Faces show, featuring Tim McGraw, at the Country Radio Seminar. Shown, from left, are Country Radio Broadcasters executive director Paul Allen, Faith Hill (who joined husband McGraw at the show), ACM executive director Fran Boyd, McGraw, ACM president and McGraw manager Scott Siman, and ACM board member and "American Country Countdown" host Bob Kingsley.



The Terri and Paul Show. Mercury Nashville artist Terri Clark and Reprise artist Paul Brandt recently teamed up to present the ASCAP/Reprise luncheon at the Country Radio Seminar. Shown, from left, are Country Radio Broadcasters executive director Paul Allen, Westwood One's Ed Salamon, ASCAP VP Connie Bradley, Clark, Brandt, Reprise senior VP/GM Bill Mayne, and Mercury Nashville president Luke Lewis.

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

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

- 66 **ALMOST HOME** (Why Walk, ASCAP/Almo, ASCAP/BNC, ASCAP/Anwa, ASCAP)
 54 **AMAZED** (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silver Kiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI)
 53 **ANGELS WORKING OVERTIME** (Michaelhouse, BMI/Ensign, BMI/WB, ASCAP/Lunnmusic, ASCAP) HL/WBM
 14 **ANYONE ELSE** (PolyGram International, ASCAP/St. Julien, ASCAP) HL
 69 **BOY AIN'T ROCKING ME RIGHT** (Glitterfish, BMI/Music Corp. Of America, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
 75 **BARLIGHT** (Warner-Tamerlane, BMI) WBM
 65 **BEHIND CLOSED DOORS** (Warner House of Music, BMI) WBM
 34 **BETTER MAN** (Sony/ATV Tree, BMI/Gary Nicholson, ASCAP/MRBI, ASCAP) HL
 58 **BOY OH BOY** (Golden Phoenix, SOCAN/Kiyasongs, SOCAN/Amandasongs, SOCAN/Chunk-It, ASCAP) WBM
 10 **BUSY MAN** (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Iren It Up, BMI) HL/WBM
 23 **CAN'T GET ENOUGH** (Reynsong, BMI/Kentucky Girl, BMI/Bayou Boy, BMI/Careers-BMG, BMI/A Hard Day's Write, BMI) HL
 74 **COLD COFFEE MORNING** (Sony/ATV Tree, BMI/Mr. Bubba, BMI) HL
 29 **DON'T COME CRYING TO ME** (Viny Mae, BMI/English-

- town, BMI) WBM
 9 **DRIVE ME WILD** (Tiravelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Cal IV, ASCAP/Cooter Moe, ASCAP)
 18 **EVERYTIME I CRY** (BMG, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI) HL/WBM
 57 **FOOL, I'M A WOMAN** (Sony/ATV Tree, BMI/Windswept Pacific, BMI/Wedgewood Avenue, BMI/Hillbillith, BMI) HL/WBM
 60 **FROM THE INSIDE OUT** (EMI April, ASCAP/K-Town, ASCAP/Red Dove, SESAC/Purple Sun, SESAC)
 72 **GIVE MY HEART TO YOU** (Rick Hall, ASCAP/Watertown, ASCAP/Little Big Town, BMI/American Made, BMI)
 8 **GONE CRAZY** (WB, ASCAP/Yee Haw, ASCAP) WBM
 73 **GOOD IDEA TOMORROW** (BMG, ASCAP) HL
 13 **HANDS OF A WORKING MAN** (Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM
 42 **HELLO L.O.V.E.** (Windswept Pacific, BMI/My Life's Work, BMI/Irving, BMI) WBM
 21 **HILLBILLY SHOES** (Sixteen Stars, BMI) HL
 59 **HORSE TO MEXICO** (Mike Curb, BMI/Rose Blue, BMI/Milhouse, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM
 1 **HOW FOREVER FEELS** (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
 5 **I CAN'T GET OVER YOU** (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
 12 **I DON'T WANT TO MISS A THING** (Realsongs, ASCAP) WBM
 40 **A NIGHT TO REMEMBER** (Curb, ASCAP/Kinetic Diar

- ll, ASCAP/Rob 'N Riley, ASCAP/Song Of Peer, ASCAP/Gramily, ASCAP) HL/WBM
 63 **NO MORE LOOKING OVER MY SHOULDER** (Warner-Tamerlane, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
 24 **NO PLACE THAT FAR** (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM
 45 **ONE HONEST HEART** (Starstruck Angel, BMI/Malloy's Toys, BMI/Dixie Stars, ASCAP/Zomba, ASCAP/Swear By The Music, ASCAP) HL/WBM
 3 **ORDINARY LIFE** (Magnolia Hill, ASCAP)
 15 **PLEASE REMEMBER ME** (Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI) HL/WBM
 11 **POWERFUL THING** (Mighty Nice, BMI/Andersongs, BMI/MCA, ASCAP/Fire Feather, ASCAP) HL
 71 **SATURDAY NIGHT** (Wacissa River, BMI/Irving, BMI/Missy, BMI) WBM
 51 **SAY ANYTHING** (Mike Curb, BMI/Curbsongs, ASCAP) WBM
 36 **SHE'S ALWAYS RIGHT** (Sony/ATV Tree, BMI/Suffer In Silence, BMI/Careers-BMG, BMI/Music Hill, BMI/Hope-N-Cal, BMI/Five Cowboys, BMI/Cal IV, BMI) HL
 49 **SINGLE WHITE FEMALE** (Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM
 44 **SLAVE TO THE HABIT** (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL
 50 **SOMETHIN' 'BOUT A SUNDAY** (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM
 17 **STAND BESIDE ME** (Hamstein Cumberland, BMI) WBM
 68 **START THE CAR** (EMI Blackwood, BMI/Cotesion, BMI)
 30 **STRANGER IN MY MIRROR** (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM
 62 **SUNDOWN** (Moose, SOCAN) WBM

- 37 **THAT DON'T IMPRESS ME MUCH** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
 56 **TONIGHT THE HEARTACHE'S ON ME** (Music City, ASCAP/EMI April, ASCAP/Southern Days, ASCAP) HL
 19 **TWO TEARDROPS** (Mr. Bubba, BMI/Sony/ATV Tree, BMI/Steve Warner, BMI) HL/WBM
 22 **UNBELIEVABLE** (Mighty Nice, BMI/AI Andersongs, BMI/Windswept Pacific, BMI/My Life's Work, BMI) HL/WBM
 48 **WHAT ABOUT YOU** (WB, ASCAP/Platinum Flow, ASCAP/Songs Of PolyGram Int'l, BMI/Tony Toliver, BMI) HL/WBM
 31 **WHATEVER YOU SAY** (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI) WBM
 43 **WHAT'S THE MATTER WITH YOU BABY** (Almo, ASCAP) WBM
 61 **WHEN MAMA AIN'T HAPPY** (EMI Blackwood, BMI/Ty Land, BMI/Careers-BMG, BMI/Sontanner, BMI/Quantum, BMI) HL
 46 **WHO NEEDS PICTURES** (EMI April, ASCAP/Plaid Paisley, ASCAP/Cattle Call, ASCAP/Sea Gayle, ASCAP) HL
 6 **WISH YOU WERE HERE** (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Belton Uncle, BMI) HL/WBM
 27 **WITH YOU** (WB, ASCAP/Dreamin' Upstream, ASCAP/Big Red Tractor, ASCAP) WBM
 47 **WRITE THIS DOWN** (Neon Sky, ASCAP/Irving, BMI/Cotter Bay, BMI) WBM
 33 **YOU DON'T NEED ME NOW** (Blackened, BMI) WBM
 32 **YOUR OWN LITTLE CORNER OF MY HEART** (EMI April, ASCAP/Waltz Time, ASCAP/Rick Hall, ASCAP) HL/WBM
 70 **YOU STILL SHAKE ME** (EMI Blackwood, BMI/Song Island, BMI/Pressure Valley, ASCAP) HL
 4 **YOU WERE MINE** (Woolly Puddin', BMI/Bug, BMI) HL
 20 **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	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1 ▶						
1	1	1	73	SHANIA TWAIN ▲ ⁹ MERCURY 536003 (10.98 EQ/17.98) 26 weeks at No. 1	COME ON OVER	1
2	2	2	61	DIXIE CHICKS ▲ ⁸ MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	1
3	3	3	4	GEORGE STRAIT MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
4	4	4	19	GARTH BROOKS ◆ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
◀ HOT SHOT DEBUT ▶						
5	NEW ▶		1	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
6	NEW ▶		1	PATTY LOVELESS EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	6
◀ GREATEST GAINER ▶						
7	8	8	7	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	4
8	5	7	49	FAITH HILL ▲ ² WARNER BROS. 46790 (10.98/16.98)	FAITH	2
9	6	6	4	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
10	7	5	20	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
11	9	10	54	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
12	10	9	5	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	5
13	11	12	95	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	1
14	13	15	47	MARK WILLS ● MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	8
15	12	18	83	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
16	15	11	4	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	10
17	14	13	45	SOUNDTRACK ▲ ³ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
18	16	14	22	SARA EVANS RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	11
19	17	20	35	DIAMOND RIO ● ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
20	18	19	31	ALABAMA ▲ ¹ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
21	20	17	7	MARK CHESNUTT DECCA 70035/MCA NASHVILLE (10.98/16.98)	I DON'T WANT TO MISS A THING	6
22	21	21	80	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
23	19	16	33	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
24	22	23	27	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
25	25	27	25	AARON TIPPIN LYRIC STREET 65003/HOLLYWOOD (10.98/16.98)	WHAT THIS COUNTRY NEEDS	25
26	24	24	30	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
27	26	29	43	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
28	27	26	23	TOBY KEITH ● MERCURY 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	5
29	29	25	33	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	16
30	28	28	9	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	13
31	23	22	4	STEVE EARLE AND THE DEL MCCOURY BAND E-SQUARED 1064 (10.98/16.98)	THE MOUNTAIN	19
32	31	32	83	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
33	33	35	45	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
34	32	30	4	SARA EVANS/MARTINA MCBRIDE/MINDY MCCREARY/LORRIE MORGAN BNA 67791/RLG (10.98/16.98)	CMT ALL ACCESS—GIRLS NIGHT OUT	30
35	38	39	37	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
36	30	31	4	KELLY WILLIS RYKODISC 10458 (6.98/11.98) HS	WHAT I DESERVE	30

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
37	36	37	81	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
38	34	34	47	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
39	40	38	47	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
40	35	33	23	DEANA CARTER ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
41	41	36	42	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
42	42	43	24	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
43	37	40	49	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
44	NEW ▶		1	JESSICA ANDREWS DREAMWORKS 50104/INTERSCOPE (8.98/12.98) HS	HEART SHAPED WORLD	44
45	43	42	21	BILLY RAY CYRUS MERCURY 55837 (10.98 EQ/16.98)	SHOT FULL OF LOVE	32
46	39	46	76	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
47	47	48	40	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
48	44	41	70	GARTH BROOKS ▲ ⁸ CAPITOL 56599 (10.98/16.98)	SEVENS	1
49	45	45	37	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
50	46	44	43	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
51	49	52	83	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
52	50	53	89	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
53	51	58	49	STEVE WARINER ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
54	48	54	73	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
55	56	47	7	TIM WILSON CAPITOL 98889 (7.98/16.98) HS	IT'S A SORRY WORLD	44
56	53	55	47	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
57	52	49	30	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
58	62	61	19	SOUNDTRACK ● DREAMWORKS 50045/INTERSCOPE (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE	8
59	54	60	49	ROY D. MERCER VIRGIN 94301 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
60	55	51	10	NEAL MCCOY ATLANTIC 83170/AG (10.98/16.98)	THE LIFE OF THE PARTY	24
61	60	59	33	WILLIE NELSON COLUMBIA 69322/LEGACY (7.98 EQ/11.98)	16 BIGGEST HITS	48
62	59	63	75	ROY D. MERCER VIRGIN 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
63	58	56	101	GEORGE STRAIT ▲ ³ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
64	61	57	37	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
◀ PACESETTER ▶						
65	70	69	9	RICKY SKAGGS SKAGGS FAMILY 1001 (9.98/15.98)	ANCIENT TONES	53
66	57	64	27	LYLE LOVETT CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	9
67	66	70	5	CHAD BROCK WARNER BROS. 47071 (10.98/16.98)	CHAD BROCK	65
68	RE-ENTRY ▶		2	ALLISON MOORER MCA NASHVILLE 70028 (10.98/16.98)	ALABAMA SONG	68
69	67	67	26	BLACKHAWK ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	25
70	64	62	24	TRAVIS TRITT WARNER BROS. 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	15
71	72	75	44	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
72	69	66	45	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
73	63	65	49	RANDY TRAVIS DREAMWORKS 50034/INTERSCOPE (10.98/16.98)	YOU AND YOU ALONE	7
74	71	74	3	SOUTH SIXTY FIVE ATLANTIC 83124/AG (10.98/16.98)	SOUTH SIXTY FIVE	71
75	68	50	9	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50

Billboard Top Country Catalog Albums

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (10.98 EQ/17.98) HS 55 weeks at No. 1	THE WOMAN IN ME	216
2	2	GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	188
3	3	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	179
4	—	ROY ORBISON VIRGIN 42350 (10.98/16.98)	THE VERY BEST OF ROY ORBISON	16
5	4	HANK WILLIAMS, JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	251
6	5	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	261
7	7	PATSY CLINE ▲ ⁹ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	627
8	9	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	219
9	6	SHANIA TWAIN ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	126
10	16	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	481
11	14	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	177
12	10	DEANA CARTER ▲ ⁴ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	134
13	11	VINCE GILL ▲ ⁴ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	241

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	17	GEORGE STRAIT ▲ ³ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	336
15	19	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/16.98)	BLUE	142
16	12	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	76
17	15	ROY D. MERCER VIRGIN 54781 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	99
18	13	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	238
19	18	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	157
20	8	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	71
21	21	PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	16
22	20	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	392
23	23	CLINT BLACK ▲ RCA 66671/RLG	THE GREATEST HITS	123
24	22	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	220
25	—	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	571

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

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
NO. 1				
1	NEW		LABOUR OF LOVE III VIRGIN 46469 1 week at No. 1	UB40
2	4	67	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
3	1	20	STRICTLY THE BEST 21 VP 1539*	VARIOUS ARTISTS
4	3	37	PURE REGGAE POLYGRAM TV 565122/ISLAND	VARIOUS ARTISTS
5	2	45	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
6	5	39	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
7	7	22	NEXT MILLENNIUM BLUNT 6370*/TVT [CS]	BOUNTY KILLER
8	8	67	MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP [CS]	BEENIE MAN
9	6	3	PLANET REGGAE VP 1550	VARIOUS ARTISTS
10	11	70	INNA HEIGHTS GERMAIN 2068*/VP [CS]	BUJU BANTON
11	9	7	SWEEP OVER MY SOUL VP 1546*	LUCIANO
12	RE-ENTRY		TEMPLE YARD GOTEE 72800	TEMPLE YARD
13	10	9	ISLAND 40 TH ANNIVERSARY VOLUME 5 — REGGAE ROOTS ISLAND 572486	VARIOUS ARTISTS
14	14	6	SHABBA RANKS AND FRIENDS EPIC 67712	SHABBA RANKS
15	13	18	STRICTLY THE BEST 22 VP 1540*	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

NO. 1				
1	1	79	ROMANZA ▲ ² PHILIPS 539207 [CS] 51 weeks at No. 1	ANDREA BOCELLI
2	2	5	TEARS OF STONE RCA VICTOR 68968	THE CHIEFTAINS
3	3	3	THE IRISH TENSORS JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT	JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN
4	4	78	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
5	5	9	ROMANZA (WITH SPANISH TRACKS) POLYGRAM LATINO 539638	ANDREA BOCELLI
6	6	80	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG [CS]	BUENA VISTA SOCIAL CLUB
7	RE-ENTRY		SCOTTISH MOODS VIRGIN 46986	VARIOUS ARTISTS
8	8	4	CROSSING THE BRIDGE SONY CLASSICAL 60746	EILEEN IVERS
9	RE-ENTRY		RETURN TO PRIDE ROCK—SONGS INSPIRED BY DISNEY'S THE LION KING II WALT DISNEY 60639	VARIOUS ARTISTS
10	12	6	MICHAEL FLATLEY'S FEET OF FLAMES PHILIPS 505595	RONAN HARDIMAN
11	11	7	WORDS THAT REMAIN SHANACHIE 78023	SOLAS
12	9	9	IRELAND IN SONG RCA VICTOR 63420	FRANK PATTERSON
13	NEW		OBSESSION NARADA 47125/VIRGIN	VARIOUS ARTISTS
14	10	33	GAELIC STORM OMTOWN/HIGHER OCTAVE 46112/VIRGIN [CS]	GAELIC STORM
15	RE-ENTRY		CANTOS DE AMOR NONESUCH/ATLANTIC 79510/AG	GIPSY KINGS

TOP BLUES ALBUMS™

NO. 1				
1	NEW		THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY 65873/EPIC 1 week at No. 1	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
2	1	23	WANDER THIS WORLD ● A&M 540984/INTERSCOPE	JONNY LANG
3	3	77	TROUBLE IS... ▲ REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
4	2	47	JUST WON'T BURN TONE.COOL/ROUNDER 471164/MERCURY [CS]	SUSAN TEDESCHI
5	4	23	BLUES ON THE BAYOU MCA 11879	B.B. KING
6	5	12	BLUES BLUES BLUES ATLANTIC 83148	THE JIMMY ROGERS ALL-STARS
7	6	31	SLOW DOWN OKEH/550 MUSIC 69376/EPIC [CS]	KEB' MO'
8	8	73	DEUCES WILD ● MCA 11711	B.B. KING
9	7	23	BEST OF FRIENDS VIRGIN 46424	JOHN LEE HOOKER
10	10	26	BLUES COLLECTION MADACY 1332	VARIOUS ARTISTS
11	9	31	GREATEST HITS MCA 11746	B.B. KING
12	12	10	COME ON IN FAT POSSUM 80317/EPITAPH	R.L. BURNSIDE
13	11	87	LIVE AT CARNEGIE HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
14	13	60	BLUES BROTHERS 2000 ● UNIVERSAL 53116	SOUNDTRACK
15	15	4	RIGHT AS RAIN BLIND PIG 5051	TOMMY CASTRO

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

LeMel Celebrates Darin On Atlantic's 'Moonlighting'

LABOR OF LOVE: Often, the hustle of everyday life causes people to forget the dreams and inspirations that originally motivated them. Fortunately, this isn't the case for Warner Bros. president of music Gary LeMel.

In the early 1960s, LeMel was a nightclub singer signed to a solo deal with Vee-Jay Records. When the British Invasion hit, LeMel found the audience for standards drying up. He switched gears, entering music publishing and eventually A&R. Recently, he has been responsible for the assemblage of soundtracks to such movies as "City Of Angels" and "You've Got Mail."

On Tuesday (6), LeMel returns as a vocalist with the aptly titled "Moonlighting" (Atlantic), inspired by and dedicated to the late singer Bobby Darin. (LeMel has recorded sporadically throughout the years, his last project being 1994's "Romancing The Screen.")

"I've been working on developing a Bobby Darin biopic for the past 12 years," explains LeMel. He laughs as he adds, "With all the research I've done, I probably know more about him than he knew about himself."

LeMel vividly recalls watching Darin perform in Las Vegas; Darin would occasionally stop by to see LeMel's show as well. "Bobby had a remarkable ability to swing, just an amazing sense of rhythm," says LeMel. "He didn't necessarily have the best voice in the world, but he knew how to use what he had. He was a great performer, a comedian, and a dancer, as well as a musician."

For "Moonlighting," LeMel didn't try to re-create Darin's sound or persona. Instead, he enlisted Darin's pianist and arranger Roger Kellaway to write new charts for 10 songs that were part of Darin's repertoire. LeMel and producer Bobby Colomby assembled a big band—augmented by stellar performances from such noted jazz artists as Elvin Jones, Randy Brecker, and Michael Brecker—to realize the updated arrangements.

"We chose songs that Bobby had done, but only 'Mack The Knife' and 'Beyond The Sea' are strongly associated with him," says LeMel. "The rest were chosen because Roger, Bobby [Colomby], and I loved them—and, most importantly, because we felt we could put a unique angle on them."

The result is as pleasurable as it is timeless. The concise ensemble playing brings the familiar melodies to life with a smooth, velvet touch, while the musician's unmistakable jazz pedigree adds a vitality that keeps the project from slipping into the dank redundancy that mars many tribute projects.

Vocally, LeMel approaches the songs with the surefootedness of a seasoned prizefighter. He neither overpowers the music nor understates the beauty of the songs, preferring to dance gracefully within the comfort zones of Kellaway's stellar arrange-

ments. "The more the vocals became a part of the ensemble, the more unique the project became," he explains.

Singer Paula Cole, known for her pop hit "Where Have All The Cow-

boys Gone?," provides a vocal foil for LeMel on "Call Me Irresponsible." LeMel calls the 26-year-old Cole "a terrific singer who has jazz roots but has only now had a chance to show them." He hopes that Cole's presence will garner the song airplay on adult-oriented radio formats.



by Steve Graybow

In terms of career, I guess I've done everything backward," says LeMel. "But what's important is that 30 years ago I couldn't have made a recording that came from the heart like this one does. All of the concerns

that I had back then, about trying to make it, trying to earn a living, don't enter into the picture anymore. So now the music's coming from a really honest place, and I just hope it connects with people."

CLASSIC JAMS: Two long-out-of-print Charles Lloyd albums see the light of day in the double-CD package "Just Before Sunrise" on 32 Jazz, due Tuesday (6). Included are the 1966 studio date "Dream Weaver," featuring Lloyd, Keith Jarrett, Cecil McBee, and Jack DeJohnette and the live "Love-In" recorded in 1967 at the Fillmore in San Francisco, where Ron McClure replaces McBee on bass. Both originally appeared on Atlantic.

TOGETHER AGAIN: Last year, guitarist John McLaughlin reunited with tabla master Zakir Hussain and ghatam player T.H. Viku Vinayakram in a new version of their mid-'70s group Shakti. "Remember Shakti" on Verve, out April 13, is a live two-CD set documenting the reunion. Shakti will perform in select cities this summer.

RASPBERRIES REUNION TOUR SET

(Continued from page 6)

Carmen—whose well-known solo work includes the single "Hungry Eyes" from the "Dirty Dancing" soundtrack and the 1988 single "Make Me Lose Control"—hadn't performed since the tour behind "Dirty Dancing," but he was excited by the prospect.

Carmen's 1976 solo hit "All By Myself" has become a pop standard covered by Celine Dion, Jewel, Sheryl Crow, and many others in the past two decades. The Arista Masters greatest-hits package "Eric Carmen: The Definitive Collection," which includes Raspberries material, has sold 12,000 units since its 1997 release, according to SoundScan. A 1991 Capitol release, "The Collectors' Series: The Raspberries," has sold 22,000, according to SoundScan.

No itinerary has yet been set for the tour, but booking agent Nick Caris says that the band will likely play small out-

door shows, city festivals, and other "adult contemporary-oriented" venues.

"Between the good rock'n roll of the Raspberries and what Eric went on to do after they broke up," says Caris, "it's a matter of going out there and putting them in the right situation for the demographic. I love the idea of it being a retro, fun kind of show you can bring your kids to."

"I'm not sure who I'll see out there—there's a darn interesting cross section of people who grew up with the Raspberries," says Carmen, citing artists as diverse as Bruce Springsteen and Courtney Love, who have both named the Raspberries as an influence.

According to Spero, the band plans to play its well-known songs, and Carmen will likely perform from his solo repertoire. "It will be a very hit-driven show," says Spero. "We're selling memories here!"

IMPORT & EXPORT

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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	
			NO. 1	
1	1	26	KIRK FRANKLIN ● GOSPO CENTRIC/INTERSCOPE 90241/WORD	16 weeks at No. 1 THE NU NATION PROJECT
2	NEW		AVALON SPARROW 1687/CHORDANT	IN A DIFFERENT LIGHT
3	NEW		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2213/CHORDANT	KENNEDY CENTER HOMECOMING: A CELEBRATION OF OUR FAITH AND HERITAGE
4	3	15	SIXPENCE NONE THE RICHER SQUINT 7032/WORD 	SIXPENCE NONE THE RICHER
5	NEW		4HIM BENSON 82395/PROVIDENT	BEST ONES
6	2	21	SOUNDTRACK ▲ 550 MUSI/MYRRH 5772/WORD	TOUCHED BY AN ANGEL: THE ALBUM
7	4	23	VARIOUS ARTISTS ▲ SPARROW 1686/CHORDANT	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
8	5	27	DC TALK ● VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
9	6	19	SOUNDTRACK ▲ DREAMWORKS 50041/PROVIDENT	THE PRINCE OF EGYPT
10	NEW		CARMAN SPARROW 1704/CHORDANT	PASSION FOR PRAISE VOLUME ONE
11	7	5	THE SUPERTONES BEC 7415/CHORDANT	CHASE THE SUN
12	8	37	TRIN-I-TEE 5:7 B-RITE 0072/WORD 	TRIN-I-TEE 5:7
13	9	34	POINT OF GRACE ● WORD 5444	STEADY ON
14	11	13	VARIOUS ARTISTS HOSANNA/INTEGRITY 1424/WORD	SHOUT TO THE LORD 2000
15	12	39	NEWSBOYS STAR SONG 0169/CHORDANT	STEP UP TO THE MICROPHONE
16	10	27	VARIOUS ARTISTS TIME LIFE 80401/MADACY	SONGS 4 LIFE — FEEL THE POWER!
17	13	65	AVALON SPARROW 1639/CHORDANT 	A MAZE OF GRACE
18	14	19	SOUNDTRACK ● DREAMWORKS 50050/PROVIDENT	THE PRINCE OF EGYPT—INSPIRATIONAL
19	20	18	FFH ESSENTIAL 10498/PROVIDENT	I WANT TO BE LIKE YOU
20	15	43	JACI VELASQUEZ MYRRH 7026/WORD	JACI VELASQUEZ
21	21	56	JENNIFER KNAPP GOTE 3832/WORD 	KANSAS
22	28	7	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HILL 2214/CHORDANT	SINGIN' IN MY SOUL
23	19	35	THE W'S 5 MINUTE WALK/SARABELLUM 5204/CHORDANT 	FOURTH FROM THE LAST
24	22	48	MICHAEL W. SMITH REUNION 10007/PROVIDENT	LIVE THE LIFE
25	16	50	CECE WINANS PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE
26	17	20	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY 1319/WORD 	LIVE FROM THE POTTER'S HOUSE
27	18	81	LEANN RIMES ▲ CURB 77885/WCD	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
28	NEW		HELEN BAYLOR VERITY 43124/PROVIDENT 	HELEN BAYLOR...LIVE
29	23	23	BURLAP TO CASHMERE SQUINT/A&M 5562/WORD 	ANYBODY OUT THERE?
30	25	5	SONICFLOOD GOTE 2802/CHORDANT 	SONICFLOOD
31	24	18	MXPX TOOTH & NAIL 1122/CHORDANT	LET IT HAPPEN
32	27	19	VARIOUS ARTISTS TIME LIFE 80403/MADACY	SONGS 4 LIFE — EMBRACE HIS GRACE!
33	30	5	VARIOUS ARTISTS SPRING HOUSE 0810/CHORDANT	FAVORITE HYMNS FROM THE HOMECOMING FRIENDS
34	26	23	REBECCA ST. JAMES FOREFRONT 5189/CHORDANT 	PRAY
35	31	75	STEVEN CURTIS CHAPMAN ● SPARROW 1630/CHORDANT	GREATEST HITS
36	NEW		SWITCHFOOT RE.THINK/SPARROW 1688/CHORDANT	NEW WAY TO BE HUMAN
37	33	5	REV. JACKIE MCCULLOUGH GOSPO CENTRIC/INTERSCOPE 5692/WORD 	THIS IS FOR YOU LORD
38	NEW		VARIOUS ARTISTS SPARROW 1654/CHORDANT	IF MY PEOPLE PRAY
39	29	20	VARIOUS ARTISTS TIME LIFE 80402/MADACY	SONGS 4 LIFE — LIFT YOUR SPIRIT!
40	35	38	VARIOUS ARTISTS BRENTWOOD 83061/PROVIDENT	ACOUSTIC WORSHIP

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

Artists & Music

HIGHER GROUND



by Deborah Evans Price

SPEECHLESS: I have a feeling when God wants to be reminded of the power that music can have on this planet, he listens to Steven Curtis Chapman. It's hard to find someone who more poignantly taps into the essence of human emotion and expresses all the complexities of life better than he does. I had that point driven home to me yet again the day after the Dove Awards, when Sparrow hosted an event previewing Chapman's forthcoming album. Though the title of the June 15 release may be "Speechless," the listening session proved Chapman is anything but speechless. In fact, the gifted singer/songwriter has a great deal to say and is saying it more eloquently than ever. The multimedia presentation featured lyrics and photos projected on a screen while the music played, and Chapman prefaced each of the six songs with a few words about when and how it was written and its significance to him.

Based on the songs he shared that day, I believe this is going to be Chapman's most powerful album yet. I remember when I heard "The Great Adventure," thinking it just couldn't get any better than that. I played that album incessantly. Then he followed with "Heaven In The Real World," then "Signs Of Life," and has continued to write and record music I've loved. The evolution of his artistry has constantly amazed me and enriched my life. This new album continues to do that.

He performed "Dive" on the Dove Awards to enthusiastic response. During the Sparrow listening session, there were moist eyes all around the room when he shared "Fingerprints," a song he wrote for his daughter, Emily, about seeing the fingerprints of God all over her. "Five Minutes" is a cautionary ode about the value of each moment and how we should be living the next five minutes as if it were our last five minutes. "I Do Believe" boasts an infectious, almost-Aerosmith-type riff combined with a passionate lyric. The title cut is a powerful worship anthem. In short, I can't wait to hear the rest of the album.

FOREFRONT EXEC TEAM TAKES SHAPE: ForeFront has named the two key executives who will join incoming president Greg Ham in ushering in a new era for the label. As previously reported in Billboard, label founders Dan Brock, president, and Eddie DeGarmo, executive VP of A&R, are exiting the label. Ham will assume the president's post May 3. Brock will consult the label through the end of the month.

On April 19, Allan Hardin joins the ForeFront family as VP/GM. Hardin is currently VP/GM of Tukaiz Creative Services and spent 10 years in Christian retail, including nine years with the Family Christian Stores chain. He also served as senior VP of sales at Benson in the early '90s. Hardin will report directly to Ham.

In the wake of DeGarmo's March 31 departure, the A&R, artist development, and creative services departments are being restructured and will fall under the leadership of newly named VP of A&R David Bach. Before joining ForeFront as VP of artist development in 1997, Bach spent 10 years with Christian rock band Guardian. Bach will report directly to Ham and will oversee two newly created positions—director of A&R and creative director. Hirings for those posts will be announced in coming weeks.

WOW WORSHIP: Three of the industry's top praise & worship labels—Integrity Music, Maranatha Music, and Vineyard Music—have joined forces to release "WOW Worship—Today's 30 Most Powerful Worship Songs." Slated for a June 15 street date, the project will

include the 30 top worship songs as determined by the Top 100 list from Christian Copyright Licensing Inc., which includes music tracked from 112,000 North American churches. Among the songs featured are "Give Thanks," "Shout To The Lord," "Let The River Flow," "Hosanna," "I Love You Lord," "Mighty Is Our God," and "Take My Life."

According to Integrity Label Group senior VP/GM Danny McGuffey, there will be consecutive "WOW Worship" releases in 2000 and 2001. The initial two-CD set will be distributed this summer to Christian Booksellers Assn. merchants via Word and to mainstream retailers via Sony/Epic. The marketing efforts will include consumer, trade, and Internet advertising, as well as point-of-purchase materials such as floor units, demo CDs, and album flats. The two "WOW Worship" labels are also the lead sponsors of "Love God? Love Your Neighbor," a community worship service to be held April 18 at the Nashville Arena, kicking off Gospel Music Assn. (GMA) Week.

DOVE WEEK: Speaking of GMA Week, this year there are two hectic weeks for the Christian community. In addition to the regularly scheduled Gospel Music Week festivities April 18-22, several events sprang up around this year's Dove Awards show, held March 24 in Nashville. ASCAP honored its Christian songwriters and publishers with a lavish event March 22 at the Richland Country Club. Rocketown newcomer Ginny Owens (her debut, "Without Condition," is due July 20) gave a brief but very impressive performance, but the evening belonged to Michael W. Smith, upon whom ASCAP bestowed its Golden Note award. The tribute to Smitty included wonderful performances by Chris Rice and Wilshire, as well as a hilarious segment by Smith's former band members Mark Heimermann, Chris Rodriguez, and Chris Harris. Bill Gaither shared reminiscences and Smith's wife, Debbie, shared comments from their five children. (There wasn't a dry eye in the place.) It was a beautiful and well-deserved time of recognition.

The following night, BMI saluted its Dove-nominated Christian writers and publishers with an evening of music, food, and accolades at its Nashville headquarters. It was a night of great performances kicked off by Daywind recording act the Steeles. Then Beverly Crawford got the audience on their feet as she received a standing ovation. Jonathan Pierce capped the evening by not only performing his own tunes but also serving up a medley of the songs nominated for song of the year.

The Doves was, of course, the week's big ticket. GMA president Frank Breeden says that thus far reaction has been positive. "The early response from everybody present is that it was the best Dove Awards they've ever seen," says Breeden. He attributes that in large part to the fact that with it being separate from GMA Week, everyone could focus more on the Doves. "All of the industry people have told me or my staff that it was their preference the show be separated because it allowed them more time to be available to work with their talent to get ready for the show and not be distracted by the events of Gospel Music Week. That goes double for my staff. It gave us a lot more chance to work on the event, and I think it translated directly into the production of the show. We would not have had the Block Party out front had it been during Gospel Music Week, because it consumed a tremendous amount of our logistical resources."

The Block Party was a terrific addition to the evening. Sponsored by Compassion International, the free event featured the W's, Plumb, Out Of Eden, Big Tent Revival, Rice, Fono, All-Star United, Burlap To Cashmere, and Third Day performing in front of the Nashville Arena. I didn't get a chance to catch all the acts, but one scene from Dove week that will remain etched in my mind for a long time was seeing Third Day. As lead vocalist Mac Powell's moving, Christ-filled voice carried out over the busy downtown street in a beautiful worship song, you could see believers with hands held high and other onlookers trying to grasp the power and meaning of the moment. Third Day was taking the gospel out into the streets. Isn't that what it's all about? It was a moment not caught on camera, but it was perhaps one of the most important moments of all.

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In the SPIRIT



by Lisa Collins

BIG NIGHT IN LITTLE ROCK: Fred Hammond dominated the 18th annual Gospel Music Excellence Awards with a total of six, including artist of the year, contemporary male vocalist, contemporary album, contemporary producer, and song of the year (contemporary) for "Let The Praise Begin." The awards were handed out at the Gospel Music Workshop's board meeting, held March 17-20 in Little Rock, Ark.

Kirk Franklin's "The Nu Nation Project" earned him four awards, including urban contemporary album, urban contemporary song, and urban contemporary producer of the year. Trin-I-Tee 5:7 nabbed both best new artist (contemporary) and urban contemporary group honors, while Vickie Winans was awarded video concert/concept and song of the year (traditional) honors for her arrangement of "Long As I Got King Jesus." The Rev. Gerald Thompson was named traditional male vocalist, and traditional album went to Bobby Jones & the Nashville Super Choir. The Christianaires were named traditional quartet, and the Williams Brothers contemporary quartet.

Other winners were Melvin and Doug Williams (producer of the year—traditional), CeCe Winans (urban contemporary female vocalist), Yolanda Adams (contemporary female vocalist), and LaShun Pace (traditional female vocalist).

RIGHT ON TRACK: EMI Gospel is not only cele-

brating the solo debut of former Commissioned lead singer Montrell Darrett with the Tuesday (6) release of "Chronicles Of The Soul." The Nashville-based label in the EMI Christian Music Group is also marking the completion of its inaugural year. It was a year in which marketing director Shawn Tate says the label met both its financial and strategic objectives, including the successful release of four acts' projects. Nine releases are scheduled between now and March 2000, including a "Legends Of Gospel" series, but for the moment Tate is concentrating on the label's move into adult R&B gospel with Darrett's project. To that end, the 28-year-old Nashville native, who sang lead on the John P. Kee hit "Show Up," is a top priority.

"The theme of the album is soul gospel," Tate says. "There has been a movement toward retro soul with artists like D'Angelo and Lauryn Hill, and Darrett's album speaks to that era but from a gospel perspective. We're in the first phase of a three-point marketing plan, laying the gospel foundation because that's where Montrell comes from. But we're also gearing up for Christian radio and ultimately an urban marketing rollout plan, which targets urban radio and includes a promotional tour beginning in early May."

BRIEFLY: Island Black Music's much anticipated release, "The Lady, Her Lover, And Her Lord," the musical companion to Bishop T.D. Jakes' book of the same name, will be available in stores Tuesday (6) . . . The first week of April, Integrity Music releases "Glory In The House," the fifth installment in its popular "In The House" series. Produced by Fred Hammond, the new urban praise and worship set features former Commissioned member turned worship leader/psalmist Keith Staten . . . Gospo Centric celebrates yet another milestone with the special Easter airing of the Kirk Franklin & the Nu Nation concert as a BET pay-per-view event, with guest stars CeCe Winans, Trin-I-Tee 5:7, and Crystal Lewis.

COMMENTARY

(Continued from page 4)

But just because we are the leaders today, doesn't mean that it is inevitable that we will be the leaders tomorrow.

Last year, as part of a compromise package on copyright reform, Congress passed an amendment that I believe threatens the music industry and threatens the part of our economy that is powered by the engine of thought.

It was the Fairness in Music Licensing Act.

The main thrust of the Copyright Term Extension Act was correct. It extended the life of copyrights for artists for an additional 20 years. That was a necessary and long-sought goal that I was proud to support.

But the Sensenbrenner amendment—well, let me digress for a second to give you a little bit of inside information about Congress. Whenever legislation is proposed by one of the architects of Newt Gingrich's "Contract With America" and it uses the term "fairness" in the title, run for cover.

The amendment was anything but fair: It exempted nearly three-quarters of the nation's restaurants and bars

from paying any licensing fees for the music that they play over the radio and on television. That means that if a bar wants to show MTV videos and play the music over its speakers, artists don't receive the royalties that they deserve from these airings.

This will cost composers and writers millions of dollars in fees each year, and it puts a chill on creativity. It makes creative thought an inferior product at a time when that attribute is of the greatest necessity for our economy.

In America, there are 80,000 active composers, lyricists, and music publishers. I don't know how many live in Wisconsin, but I do know that New York is home to 10,000 of them. We have more composers, lyricists, and music publishers than any other state and any other city.

Some are very successful; for them, this law—as wrongheaded as it is—won't make much of a difference in their lifestyle. But there are a lot of lyricists, writers, and composers who are also waiting tables in restaurants, and this law will have a major impact on their lives.

So I am going to try to rescind this law, and I support efforts by the European Community to challenge it through the World Trade Organisation.

It isn't often that I side with the European Union on a trade dispute, but their position, obviously, has much more respect for artists and creators than ours.

One of the viewpoints that I am trying to get across to my new colleagues in the Senate is that in our new, ideas-based economy—an economy based on information and creativity—we have to resist the impulse to treat ideas in a way that is inferior to things.

We should not pass any laws—like the Sensenbrenner amendment—that stifle creativity. We would never pass a law that hurts manufacturers in the same way.

I have always been proud that I have been able to represent artists and creators in New York. I have always been proud that my district in the House was home at one time to Barbra Streisand, Paul Simon, and many others.

I have always been proud to stand with artists when the National Endowment for the Arts was under attack from Jesse Helms and the right wing.

Already this year, in the Republican presidential primary, candidates are fighting their way to the front of the line to attack artists as a cynical way to get elected.

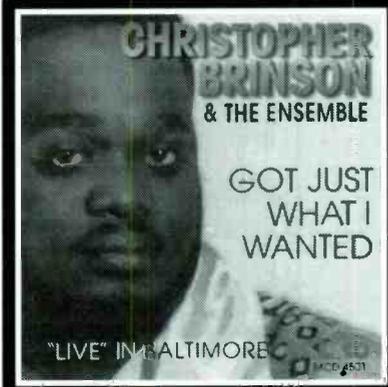
Rest assured that when they wage their attack on artists, composers, lyricists, filmmakers, publishers, photographers, and poets, I will be in the trenches fighting them.

The above was adapted from a speech delivered March 15 at ASCAP's annual East Coast membership meeting in New York.

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NO. 1	
1	1	26	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE	26 weeks at No. 1 THE NU NATION PROJECT
2	2	5	VARIOUS ARTISTS VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
3	3	37	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE	TRIN-I-TEE 5:7
4	4	49	FRED HAMMOND & RADICAL FOR CHRIST ● VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
5	5	19	SOUNDTRACK DREAMWORKS 50050/INTERSCOPE	THE PRINCE OF EGYPT—INSPIRATIONAL
6	8	10	VARIOUS ARTISTS MALACO 1002	HERITAGE OF GOSPEL
7	6	97	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ ² B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
8	7	53	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
9	9	20	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC	LIVE FROM THE POTTER'S HOUSE
10	NEW		HELEN BAYLOR VERITY 43124	LIVE-THE TESTIMONY CONTINUES
11	10	61	VARIOUS ARTISTS ▲ VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
12	12	7	REV. JACKIE MCCULLOUGH GOSPO CENTRIC 90174/INTERSCOPE	THIS IS FOR YOU LORD
13	11	5	VARIOUS ARTISTS EMI GOSPEL 20209	GREAT WOMAN OF GOSPEL VOLUME II
14	13	15	JUANITA BYNUM SHEKINAH INTERNATIONAL 11659	MORNING GLORY VOLUME ONE: PEACE
15	15	9	MEN OF STANDARD MUSCLE SHOALS SOUND 8015/MALACO	FEELS LIKE RAIN
16	14	28	YOLANDA ADAMS VERITY 43123	SONGS FROM THE HEART
17	17	73	KAREN CLARK-SHEARD ISLAND 524397/MERCURY	FINALLY KAREN
18	16	8	VARIOUS ARTISTS INTERSOUND 5315/PLATINUM	RAISIN' THE ROOF
19	18	31	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 90176/INTERSCOPE	BOW DOWN AND WORSHIP HIM
20	NEW		FIVE YOUNG MEN LOUD 67640/RCA	5 FOR 1
21	19	24	VICTORY IN PRAISE MUSIC AND ARTS SEMINAR MASS CHOIR TYSOOT/NEW LIFE 43117/VERITY	ANY DAY
22	24	92	VICKIE WINANS CGI 161279	LIVE IN DETROIT
23	22	3	NEW DIRECTION MYRRH/WORD 69310/EPIC	NEW DIRECTION
24	34	10	ANGELLA CHRISTIE ATLANTA INT'L 10242	HYMN & I
25	20	10	WANDA NERO BUTLER NINE 227/SOUND OF GOSPEL	FAMILY PRAYER
26	21	39	WALTER HAWKINS AND THE LOVE CENTER CHOIR GOSPO CENTRIC 90172/INTERSCOPE	LOVE ALIVE V: 25TH ANNIVERSARY REUNION
27	33	100	SHIRLEY CAESAR WORD 68003/EPIC	A MIRACLE IN HARLEM
28	25	5	HELEN BAYLOR WORD 69793/EPIC	GREATEST HITS
29	23	35	PASTOR HEZEKIAH WALKER PRESENTS THE LFT CHURCH CHOIR VERITY 43116	LIVE AT LOVE FELLOWSHIP TABERNACLE
30	26	23	KIM BURRELL TOMMY BOY GOSPEL 1249/TOMMY BOY	EVERLASTING LIFE
31	29	11	JAMES BIGNON & THE DELIVERANCE MASS CHOIR ATLANTA INT'L 10243	ON THE OTHER SIDE OF THROUGH
32	27	31	DAWKINS & DAWKINS HARMONY 1696	FOCUS
33	28	75	THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY	STRENGTH
34	37	74	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
35	32	24	KIRK WHALUM FEATURING GEORGE DUKE & PAUL JACKSON, JR. WARNER GOSPEL 47113/WARNER BROS.	THE GOSPEL ACCORDING TO JAZZ
36	NEW		DOTTIE PEOPLES ATLANTA INT'L 10250	GOD CAN & GOD WILL
37	31	22	TAKE 6 REPRISE 46795/WARNER BROS.	SO COOL
38	NEW		VARIOUS ARTISTS INTEGRITY/WORD 69843/EPIC	WORLD'S BEST PRAISE AND WORSHIP
39	36	19	LOIS SNEAD BORN AGAIN 1020/DIAMANTE	SOMEBODY (MUST BE THE LORD) LIVE IN BUFFALO, NY
40	35	88	THE CANTON SPIRITUALS VERITY 43021	LIVING THE DREAM: LIVE IN WASHINGTON D.C.

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On April 13, 1999, you're gonna get just what you wanted...
...Christopher Brinson's long awaited follow up to his hit album, "What If God Is Unhappy?".
It doesn't get much better than this.

MALACO

TO OUR READERS

Classical Keeping Score will return next week.

Massenburg Develops Software Line; Quantegy Moves

GMML, MACH II: After establishing itself as one of the industry's most respected manufacturers of high-end processing hardware, George Massenburg Labs (GML) is introducing Massenburg Design-Works LLC, a line of software-based processors.

Headed by GML founder **George Massenburg**, the Design-Works line will debut at the May 8-11 Audio Engineering Society (AES) Convention in Munich with the 2x2 Hi-Resolution Parametric Equalizer, a double-sample-rate software implementation for the Mackie Digital 8•Bus console and the Sonic Solutions Sonic Studio HD workstation, according to a

GML statement. (Other development partners are expected to be announced at the AES show, according to sources.)

"We wanted to partner up with people who took the industry seriously," says Massenburg. "Sonic Solutions is a natural fit for us. It's a well-supported and venerated professional platform, a platform that's going to be the first into high-resolution and the first into multichannel, and—if history is any indication—the first into anything."

Mackie—whose Digital 8•Bus is among the most successful products in the low-priced, high-performance digital-mixer market—



by Paul Verna

was a "natural fit" for GML, according to Massenburg. He says, "To my mind, Mackie has a really great, accessible product, and we want to support it."

Like GML's hardware products, the DesignWorks line is intended to bring analog-style processing to the digital domain. "The goal is to listen and get the control sensitivity right and get the filter to closely simulate what one is used to in the analog domain," says Massenburg.

Besides the 2X2 Equalizer, Massenburg is developing a six-channel dynamics processor for mastering applications. "There literally isn't one," says Massenburg, noting that engineers have been forced to link three stereo compressors in order to achieve six-

channel gain control, and that such a method "doesn't work."

A multifaceted engineer professional who is widely regarded for his creative and technical contributions to the industry, Massenburg pioneered the parametric equalizer and developed some of the industry's best-performing processors, including the 8200 Parametric Equalizer, 8900 Dynamic Gain Controller, 9500 Mastering Equalizer, and 9550 Digital Noise Filter.

As a Grammy-winning producer/engineer, Massenburg has distinguished himself with albums by **Linda Ronstadt, Bonnie Raitt, Billy Joel, Kenny Loggins, Emmylou Harris, Dolly Parton, James Taylor, Little Feat, 10,000 Maniacs, Herbie Hancock, Carly Simon, and Earth, Wind & Fire**, among others.

FALLING OFF A PEACH-TREE: Blank-media manufacturer Quantegy—formerly Ampex—is moving its headquarters from the Atlanta suburb of Peachtree City, Ga., to Opelika, Ala., where the company operates a production plant.

Newly appointed Quantegy president **Richard Lindenmuth** attributes the move to a need to consolidate operations.

"When the company decided to move out of Redwood City, Calif., part of the reason Atlanta became the headquarters was that the senior executives didn't want to move to Opelika," explains Lindenmuth, noting that Opelika is 76 miles southwest of Peachtree City. "The notion of Opelika and Alabama, when you're moving from California, sounds not just like a long distance but a cultural gap. Well, it turns out people like Opelika quite a bit."

Lindenmuth, who joined Quantegy in January, says he felt constrained by holding meetings in two different locations. "It was inconsistent to 'one team, one identity,'" he says. "The informal relationships that you establish when you're walking out to lunch form the glue for a team."

Another motivation for the move—effective April 30—was to allow Quantegy to respond more quickly to global price fluctuations in the tape and blank-media markets.

(Continued on next page)



Natural-Born Singer? Actress Juliette Lewis, right, took a break from a session at the Village Recorder in West Los Angeles, where she sang a version of "Come Rain Or Come Shine" for the Hollywood Records soundtrack to her latest film, "The Other Sister." Shown with Lewis in Village's Studio D are producer Bones Howe, center, and staff engineer Eric Greedy.

Leventhal Juggles Record-Making Tasks As Writer, Arranger, Performer, Producer

BY PAUL VERNA

NEW YORK—From the time he discovered the Beatles as a child, John Leventhal knew that music moved him in a way that nothing else did. It wasn't necessarily the production, the sound, the musicianship, or the songwriting that he responded to, but some alchemical combination of all of those elements.

PRO FILE

It is no accident that Leventhal became the type of record maker who excels in many areas, from writing and arranging to performing and producing. He has won Grammys as a songwriter (Shawn Colvin's "Sunny Came Home," which he co-authored with her) and producer (her album "A Few Small Repairs").

He has also earned accolades for his playing on that project and for his production on albums by Jim Lauderdale, Marc Cohn, and Rosanne Cash, among others.

Asked which of his various skills best defines his profession, Leventhal says, "I don't know. I haven't had to define myself like

that since my career has sprouted. I love everything I do, and I'm really lucky that I get to do all these things."

Although Leventhal is an accomplished producer/engineer who is knowledgeable and opinionated about gear, he admits that he learned engineering "totally by default." He adds, "I'm still not sure I know what the hell I'm doing, but it works. It's a two-edged sword. My lack of traditional knowledge has served me well in coming up with interesting things, but on the other hand there are times when I wish I had a slightly more firm technical grounding."



LEVENTHAL

Leventhal's lack of formal training has not stopped him from putting together an apartment studio/workshop that's every bit as complete as home setups where commercial records are made. For Leventhal, the apartment space is a writing/demo room only, but it is outfitted with Adats, racks of outboard preamps, vintage mikes and guitars, synthesizers, and other equipment.

When he's not in his studio, Leventhal likes to work at Sear Sound, which he values for its commitment to analog, its extensive microphone collection, and its congenial staff.

"I like to track 2-inch and try to get as much done as I can in the 2-inch realm," says Leventhal. "It used to be that all the discussion about formats wasn't all that interesting to me, but now I've sussed out that the things that I tend to do in the 2-inch realm I like sonically a little bit better, so it's worth it."

Leventhal's latest project at Sear has been producing and co-writing Cash's forthcoming album. He and Cash, who are married, have also been busy starting a family. Their first child, Jakob William Leventhal, was born Jan. 22 in New York.

Leventhal has also worked with Colvin and 143 Records/Atlantic artist Niles Rivers, and he played regular gigs with an ad hoc band made up of other New York musicians.

Like many producers, Leventhal got started almost by accident. He had been supporting himself as a guitarist playing in bands, doing sessions and jingles, and even donning a tuxedo and

(Continued on next page)

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BOTD3169



Stroke This! Universal Records and Cherry Entertainment rock band Stroke 9 recorded its debut album at Sound Image in Van Nuys, Calif., working in Studio A with renowned producer Rupert Hine. Shown at the sessions, standing from left, are engineer Ruadhi Cushnan; Stroke 9 members John McDermott, Eric Stock, and Greg Gueldner; and Hine. Seated is Stroke 9's Luke Esterkyne.

LEVENTHAL JUGGLES RECORD-MAKING TASKS

(Continued from preceding page)

playing the occasional bar mitzvah (the low point of his career, he admits).

In the mid- to late-'80s, in the midst of what he calls the "urban cowboy" phase of the New York music scene, Leventhal connected with Colvin, then an aspiring singer/songwriter who was just beginning to compose and perform her own music. Leventhal joined Colvin's band, got romantically involved with her, and became her de facto producer, recording her demos and eventually her debut album, the acclaimed 1989 release "Steady On."

The success of "Steady On" established Leventhal as a producer with a touch for organic, acoustic sounds.

Concurrent with his breakthrough with Colvin, Leventhal hooked up with Cohn, who was impressed with Leventhal's drum programming on Colvin's demos and wanted some of the same magic for his debut project.

Leventhal complied and programmed some tracks for Cohn. However, Cohn quickly saw that Leventhal was capable of far more than programming, so Cohn asked him to co-produce the album with Ben Wisch. Besides being certified platinum, "Marc Cohn" earned the singer/songwriter a Grammy for best new artist.

Although Leventhal's career took off with the success of Colvin's and Cohn's debuts, his relationship with Colvin collapsed. The couple broke up after the release of "Steady On" but tried to work together on her next album, "Fat City." However, the collaboration was fruitless, and the two parted ways.

"Our relationship dissolved," says Leventhal. "We tried to work on her second record, but it was pretty clear after a week in the studio that it wasn't serving either one of us. It was too soon, and we were not getting the best out of each other. It was clear we needed a few years without any connection."

Separately, they both continued to plug along, Colvin with "Fat City" and "Cover Girl" and Leventhal with acclaimed albums by Jim Lauderdale, Rodney Crowell, Cash, and others.

Then, in 1995, Leventhal and Colvin decided to test musical waters by collaborating again. The result was the 1996 release "A Few Small Repairs," which gave the artist a long-deserved commercial breakthrough and cemented Leventhal's reputation as an all-around record maker.

"A Few Small Repairs" was a really easy record to make, in the

scheme of things," says Leventhal. "We both felt pretty clear that we weren't interested in repeating anything we'd done in the past. It felt great having a clean slate."

As Leventhal moves to the next phase of his career, he continues to strive for honesty and simplicity—qualities that he finds increasingly rare.

"There's so much product now, and a lot of it's OK, but I tend to get numbed out with the sameness, particularly now in the compression era, where everybody is over-compressing," says Leventhal. "In a way, it's starting to numb me out in a way that big snare sounds numbed me out in the '80s."

Leventhal's goal, he says, is to capture the "mystery" that he heard in the music he grew up admiring.

"As a 12-year-old kid, I didn't understand why I loved that chord change in [the Beatles'] 'I Don't Want To Spoil The Party,'" says Leventhal. "Was it because they used this guitar or this compressor or this vocal mike? It's that mystery that always moved me, and the struggle for me is to cut through all the stuff I know and still try to feel that thing that's not definable. You don't know exactly what's going on, but you know you're moved by it."

STUDIO MONITOR

(Continued from preceding page)

"What we're seeing around the world, particularly from our Japanese competitors, is that they have a huge capacity of manufacturing, and their philosophy in business is quite a bit different from ours," says Lindenmuth, noting that he has spent most of his career at ITT Business and Consumer Communications and Robinson Nugent Inc. dealing with worldwide issues. "The Asian crisis is real. Our competitors are

lowering their prices significantly in their marketplaces in order to keep full employment. Now, when they announced a price decrease starting April 1, in a day we announced our price decrease and made it effective immediately. Before, we had to coordinate between two offices to make decisions."

Lindenmuth says no significant staff changes will result from the closing of the Peachtree City facility, which Quantegy leased.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 3, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	BELIEVE Cher/ Mark Taylor Brian Rawling (Warner Bros.)	WHAT'S IT GONNA BE? Busta Rhymes feat. Janet/ Darell Delite Allamby (Warner Bros.)	HOW FOREVER FEELS Kenny Chesney/ Buddy Cannon Norro Wilson (BNA)	HEAVY Collective Soul/ Ed Roland (Atlantic)	ANGEL Sarah McLachlan/ Pierre Marchand (Arista)
RECORDING STUDIO(S) Engineer(s)	DREAMHOUSE (London) Mark Taylor	SOUNDTRACK (New York) Vinny Nicoletti	WOODLAND (Nashville) Billy Sherrill	CRITERIA (Miami) Chris Carrol Jason Elgin	WILDSKY (Morin Heights, QUEBEC) Pierre Marchand
RECORDING CONSOLE(S)	2 Mackie 8 Bus	SSL 6056E	Neve 8068	Neve 8078	Helios
RECORDER(S)	Tascam DA 88	Otari MTR 90	Sony 3348	Studer A827	Otari Radar System
MASTER TAPE	Maxell Hi-8	Ampex 499	Sony 3348	Quantegy 499	no tape used
MIX DOWN STUDIO(S) Engineer(s)	DREAMHOUSE (London) Dexter Simmons, Rodney Jerkins	QUAD (New York) Ben Arrindell	STARSTRUCK (Nashville) Kevin Beamish	ENCORE (Burbank, CA) Tom Lord-Alge	WILDSKY (Morin Heights, QUEBEC) Pierre Marchand
CONSOLE(S)	2 Mackie 8 Bus	SSL J9000	SSL J9000	SSL 4056G	Helios
RECORDER(S)	Tascam DA88	Studer A827	Sony 3348/Studer 820	Sony 3348 HR	DAT
MASTER TAPE	Maxell Hi-8	Ampex 499	Quantegy 499	Quantegy 467	no tape used
MASTERING Engineer	PRECISION MASTERING Stephen Marcussen	STERLING SOUND Tom Coyne	GEORGETOWN MASTERS Denny Purcell	PRECISION MASTERING Stephen Marcussen	MASTERDISK Greg Calbi
CD/CASSETTE MANUFACTURER	WEA	WEA	BMG	WEA	BMG

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Songwriters & Publishers

ARTISTS & MUSIC

What Makes Fain Fame-Worthy

First Of Tributes To Songwriter Precedes Birth Centennial

BY IRV LICHTMAN

NEW YORK—Composer Sammy Fain's 100th birthday—on June 17, 2002—is not likely to elicit the same barrage of recording tributes such as those likely to be done for Richard Rodgers, whose birth centennial is 11 days later on June 28.

But, considering the number of hits he wrote that continue to shine through the years, Fain is worthy of a hearty retrospective.

Actually, the first of these tributes

which he also served as lyricist. While the first volume contains many of Fain's most popular songs, his son promises that the second volume will be "more adventuresome, more obscure songs."

The Fain CD also represents an important funding breakthrough for the Koch series. It is the first to receive support from the Library of Congress, with much of the financial support coming from the Ira and George Gershwin trusts.

sophisticated ballads, such as "You Brought A New Kind Of Love To Me," "That Old Feeling," "I'll Be Seeing You," and "Secret Love."

His lyric partners included E.Y. Harburg, Jack Yellen, Ralph Freed, Irving Kahal, Lew Brown, Bob Hilliard, Herb Magidson, Howard Dietz, Sammy Cahn, and Paul Francis Webster.

In the '50s, Fain worked frequently with Webster to deliver a number of film musical scores, along with title songs for such nonmusicals as "April Love," "A Certain Smile," "Tender Is The Night," and "Love Is A Many-Splendored Thing." His Hollywood work earned him 10 Academy Award nominations and two Oscars for "Secret Love" and "Love Is A Many-Splendored Thing" (both with lyrics by Webster).

Fain also contributed the melodies to two classic Walt Disney animated features, "Alice In Wonderland," with lyrics by Hilliard, and "Peter Pan," with lyrics by Cahn.

Though not the writer of long-running hit shows on Broadway, Fain, along with Harburg, is the writer of a cult favorite, 1951's "Flahooley," which is frequently the subject of talk about a possible Broadway revival. Selections from the score are sung by Harburg on his Koch CD.

As a composer singing his songs, Fain, who died in 1989 at the age of 87, is more than just a charming renderer of his own works. He is a rarity among top songwriters—he's a member of the Songwriters' Hall of Fame—in that his career included work as a band vocalist. And, to go even further back in his life, he sang with his father, a cantor, in the synagogue while growing up in New York. As a pop vocalist he was known as "The Crooning Composer."

Like so many of his melodies, Sammy Fain was "always in good spirits, always optimistic," says his son. "My father wrote every day of his life even when his contemporaries had long given up, discouraged by changes in the business."



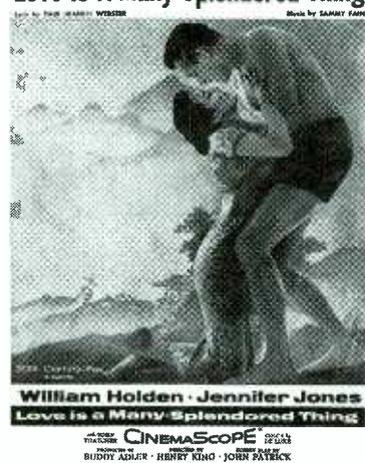
"You can run through my father's catalog and know the history of popular music in this century," says Frank Fain. "He started with great novelty ballads in the '20s and later wrote sophisticated songs for Broadway shows and revues and great ballads and novelty songs for films. He had no musical training at all. He was completely self-taught and could read and write music, but not well. Yet he had an amazing ear and could tell if a melody he was working on sounded like something he heard before."

Early on in his career, Fain penned the melodies of such standards as "Let A Smile Be Your Umbrella," "Wedding Bells Are Breaking Up That Old Gang Of Mine," and "When I Take My Sugar To Tea." Later, he wrote more



Smooth Signing. Paul Brown, the smooth jazz songwriter/producer, has inked a worldwide publishing deal with MCA Music. Brown has had particular success with Boney James and Peter White, including production of James' new Warner Bros. album, "Body Language." Brown's upcoming releases feature Kirk Whalum, Rick Braun, and Foreplay. Shown in the back row, from left, are Robert Allen, MCA Music's senior director of business affairs; Jack Curry, manager of synchronization; and Sherry Olson, director of creative services. In front, from left, are David Renzer, worldwide president of Universal publishing operations; Brown; and Brown's lawyer, Robert L. Oppenheim.

Love Is A Many-Splendored Thing



is due this month from Koch Records as part of its salute to great writers in recordings that feature the great writers themselves. Koch's "Songwriter Series" started with "Cole Sings Cole Porter" (1994), "Frank Sings Loesser" (1995), and "Yip Sings Harburg" (1996).

"Sammy Sings Fain" is, in fact, but the first volume of a two-volume series, the second of which is likely to be released around his 100th birthday year, says his son Frank Fain, who co-produced the album with series producer Steve Nelson and is not only a caretaker of his father's memory—he supplied the demo and other recordings for the project—but also an overseer of Fain's writer shares in publishing.

Besides demos, the selections, running from 1930 to 1980, include commercial recordings, live radio broadcasts, and performances of songs that have never been publicly performed. There is also a performance by Fain at a 1978 appearance at the popular Lyrics and Lyricists concerts held each year at the 92nd Street Y in New York.

On display, too, are Fain songs for



Sammy Fain with son Frank.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
NO SCRUBS	Kevin Briggs, Kandi Burgess, Tamika Cottle	Shek'em Down/BMI, Hitco/BMI, Tam/ASCAP, Air Control/ASCAP, EMI April/ASCAP, Kandy/ASCAP, Tony Mercedes/ASCAP, Windswept Pacific/BMI
HOT COUNTRY SINGLES & TRACKS		
HOW FOREVER FEELS	Wendell Mobley, Tony Mullins	Warner-Tamerlane/BMI, New Works/BMI, WB/ASCAP
HOT R&B SINGLES		
NO SCRUBS	Kevin Briggs, Kandi Burgess, Tamika Cottle	Shek'em Down/BMI, Hitco/BMI, Tam/ASCAP, Air Control/ASCAP, EMI April/ASCAP, Kandy/ASCAP, Tony Mercedes/ASCAP, Windswept Pacific/BMI
HOT RAP SINGLES		
WHAT'S IT GONNA BE?	T. Smith, Darrell Allamby, Antionette Roberson	T'Ziah's/BMI, Warner Chappell/BMI 2000 Watts/ASCAP, Warner Chappell/ASCAP, Toni Robi/ASCAP, WB/ASCAP
HOT LATIN TRACKS		
SI TE PUDIERA MENTIR	Marco Antonio Solis	Crisma/SESAC

Larry Dvoskin Steps Out As A Singer; Universal, Chrysalis Drop Promo CDs

A WRITER'S ARTIST: As a writer, Larry Dvoskin can claim sales of millions of albums that contain his copyrights, including releases by Meredith Brooks and Sammy Hagar, as well as a Lilith Fair-related disc. Now, Dvoskin himself is aiming for success as a singer. Under the name Larry D., he has released the album "Beside Me" (Cool Guy Records), which he describes as "an anthology of songs I've taken over 20 years to write." He recorded them at various times in different parts of the world. "It is a storyteller's intimate portrait of youth and coming of age," he says.

Part of that portrait is the album's initial single, "Love Heels, Love Breaks." Cool Guy is the name of both Dvoskin's publishing company and the label. The BMI-cleared songs are administered by Warner/Chappell outside of the U.S.

The album is being distributed through Orchard.com, a company that was founded by longtime hitmaking producer Richard Gotteher. It's being sold through the Orchard.com Web site, which is linked on the Internet with Amazon.com and CDnow.

As a writer, Dvoskin continues to be a busy fellow. A new Hagar album, "Red Voodoo," featuring collaborations with Hagar, is due soon, and Dvoskin is writing for Brooks, Lisa Stone (Interscope), and J. Biscuit (Universal). Covers of his songs are also due to be recorded by Ashley Ballard and Natalie Curtis, both on Atlantic. He's also writing and producing tracks for Anna Maria LaSpina.

ON THE PROMO TRAIL: Two new publisher promo CDs have come to the desk of Words & Music. One is from Universal's Music Publishing Operations, featuring selections from the MCA and PolyGram catalogs; the other is from Chrysalis Music.

Universal's two-CD compilation "80s Modern Rock" is for perusal

by the film, TV, and advertising markets; it's a collection of 28 hits by the likes of INXS, Berlin, New Order, the Pet Shop Boys, the Bangles, the Church, Men Without Hats, and David Bowie. It also lists additional '80s catalog.

Chrysalis Music is offering "Chrysalis Music Classic Rock II" with tracks by Billy Idol, Blondie, Jethro Tull, Madness, Bowie, Mott The Hoople, UFO, Rod Stewart, Dave Edmunds, Ten Years After, the Sex Pistols, Iron Maiden, Frankie Miller, Pat Benatar, and Ricky Nelson.

PLAY YOUR TAXES: If filing tax returns is getting you down, you can alleviate some of the trauma with a witty new musical from the New

York-based Composers Recordings Inc. (CRI): "April 15th Blues." CRI has released the project on CD; it has a book, lyrics, and music

by Ben Yarmolinsky, who is known for compositions based on U.S. political themes.

Believe it or not, the score is very musical, with nice art-song tunes set to intelligent lyrics. It includes such titles as "A Tax Accountant Isn't So Romantic" and "Under Penalties Of Perjury." The singers—soprano Elaine Valby as "Jane Q. Public" and baritone Randall Scarlata as "Jeremy Cohen, C.P.A."—are fine vocalists who play it straight, which makes things all the more comical.

There's another tax angle to this release. CRI, as it notes on the album sleeve, is "a nonprofit organization dedicated to American music. Contributions are tax-deductible."

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publishing:

1. "Back To Titanic" (CD matching folio).
2. Jim Brickman, "Destiny."
3. Sarah McLachlan, "Surfacing."
4. G3, "Live In Concert."
5. Mariah Carey, "#1's."



by Irv Lichtman



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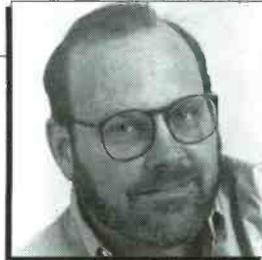
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Latin Notas



by John Lannert

C IS FOR CHRISTIAN: EMI Latin's hot rapper **Vico C** is slated to drop a contemporary Christian disc June 29 through EMI Christian Music Group. The set will contain tracks from his pensive hit disc "Aquel Que Había Muerto" (he has not been dubbed the "philosopher of rap" for nothing), along with new material.

While Vico C, now a born-again Christian, is believed to be the first Latino rhyme-meister to delve into the spiritual market, the native Puerto Rican is one of several island-bred artists to explore the religious side of life. Two others are **Domingo Quiñones** and **Danny Rivera**.

As the Evangelical movement grows stronger in P.R., expect more like-minded acts to begin cutting spiritual-derived product in the future.

Vico C's own interest in the Evangelical Church took root after a drug overdose in 1997. One of the pioneers of *rap en español*, Vico C returned to the market with a vengeance late last year by scoring a top 20 hit with "Aquel Que Había Muerto."

CONFERENCE DOINGS: **Diana Baron**, president of D.Baron Media Relations, is set to participate in the press and publicity panel at Billboard's 10th annual International Latin Music Conference. Also, **Angela**

Rodríguez, president of AR Entertainment, is scheduled to be the moderator of that panel.

The conference is set to run April 20-22 at the Hotel Fontainebleau in Miami Beach. For more information, contact **Michele Quigley** at 212-536-5002.

STATESIDE BRIEFS: MIDEM Americas is slated to make its bow June 22-25 at the Miami Beach Convention Center. The trade fair previously was called MIDEM Latin America & Caribbean. The trade fair organizer, the Reed Midem Organisation, changed the name in a bid to attract a broader range of attendees.

A&A Enterprises has appointed **Velle Eason** VP of finance. He previously was president/owner of Eason Management Services.

Miller Genuine Draft is slated to debut its "Sólo Con Invitación" concert series April 8 in Chicago. Past performers in the mystery artist series have included WEA Latina's **Olga Tañón** and **El Tri** and BMG Latin's **Aterciopelados** and **Alejandra Guzmán**.

Aztlán's Latin groove act **Los Mocosos** are booked to launch an 18-date West Coast tour on Saturday (10) at a United Farm Workers rally in San Francisco.

With his just-released "Poeta En Nueva York," **Manolo Tena** is believed to have become the first Latino artist to issue an album exclusively on the Internet. Liquid Audio, which has distributed product in the past two years by such stars as **Marilyn Manson**, **Rod Stewart**, and **Sheryl Crow**, is distributing Tena's set.

Albita exits Sony Discos. The Cuban roots singer is no longer being managed by Estefan Enterprises.

Carmen Cervantes has been named national sales manager of WEA Corp. She previously was Latin sales specialist for the West Coast division of Univer- (Continued on page 44)

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
► No. 1 ◀					
1	2	3	11	MARCO ANTONIO SOLIS FONOVISIA	SI TE PUDIERA MENTIR B.SILVETTI (M.A.SOLIS)
2	1	2	8	JUAN LUIS GUERRA 440 KAREN/CAIMAN †	PALOMITA BLANCA J.L.GUERRA (J.L.GUERRA)
3	5	8	6	MILLIE EMI LATIN †	UNA VOZ EN EL ALMA R.PEREZ (R.PEREZ G.MARQUEZ)
4	7	6	13	ENRIQUE IGLESIAS FONOVISIA †	NUNCA TE OLVIDARE R.PEREZ-BOTIJA (E.IGLESIAS)
5	10	7	6	NOELIA FONOVISIA †	TU M.AZEVEDO (ESTEFANO)
6	4	4	37	VICENTE FERNANDEZ SONY DISCOS	ME VOY A QUITAR DE EN MEDIO P.RAMIREZ (M.MONTERROSAS)
7	8	11	7	GRUPOMANIA SONY DISCOS	NINA BONITA O.SERRANO,B.SERRANO (O.SERRANO)
8	6	21	12	CONJUNTO PRIMAVERA FONOVISIA	NECESITO DECIRTE J.GUILLEN (R.GONZALEZ MORA)
9	11	12	8	PEPE AGUILAR MUSART/BALBOA †	ME ESTOY ACOSTUMBRANDO A TI PAGUIAR (R.CERATTO)
10	3	1	8	MDO SONY DISCOS	NO PUEDO OLVIDAR A.JAEN (A.TALAMANTEZ A.GRULLON,T.TORRES)
11	13	32	3	LOS TUCANES DE TIJUANA EMI LATIN †	AMOR PLATONICO G.FELIX (M.QUINTERO LARA)
► GREATEST GAINER ◀					
12	34	—	2	SHAKIRA SONY DISCOS	INEVITABLE S.MEBARAK R.,L.FOCHOA (S.MEBARAK R.,L.FOCHOA)
13	19	19	4	LUIS ENRIQUE RODVEN/POLYGRAM LATINO †	ASI LLEGASTE TU L.ENRIQUE MEJIA (K.APONTE,L.ENRIQUE MEJIA,C.LEMOS)
14	12	18	6	TIRANOS DEL NORTE SONY DISCOS	ENTREGA TOTAL NOT LISTED (NOT LISTED)
15	26	23	5	CHARLIE CRUZ SIR GEORGE/WEA LATINA	BOMBON DE AZUCAR S.GEORGE (C.ROLON,M.KILLPATRICK,J.ENJEL,C.FIGUEROA,G.LAUREANO)
16	22	33	4	EZEQUIEL PENA FONOVISIA	UNA PAGINA MAS E.PENA (R.GARCIA RAMIREZ)
17	29	—	3	JORDI FONOVISIA	ME ESTOY VOLVIENDO LOCO M.FLORES (M.FLORES)
18	21	10	20	TIRANOS DEL NORTE SONY DISCOS	CREI J.MARTINEZ (C.MONGE)
19	31	—	2	JARABE DE PALO EMI LATIN	AGUA J.DWORNIAK (JARABE DE PALO)
20	16	15	22	CHAYANNE SONY DISCOS †	DEJARIA TODO ESTEFANO (ESTEFANO)
21	14	14	23	LOS MISMOS EMI LATIN †	QUE BONITO LOS MISMOS (M.E.CASTRO)
22	9	5	16	JERRY RIVERA SONY DISCOS †	ESE R.SANCHEZ (A.JAEN,W.PAZ)
23	15	9	7	GISSELLE ARIOLA/BMG LATIN	HUELE A PELIGRO M.TEJADA,B.CEPEDA (A.MANZANERO)
24	27	—	3	JAVIER CAIMAN †	TIEMBLA MI PIEL R.MORALES (R.MORALES)
25	25	13	8	SERVANDO Y FLORENTINO WEA LATINA †	MUCHACHO SOLITARIO R.MONTANER,R.SANCHEZ,Y.MARRUFO (R.MONTANER)
26	17	20	7	LUIS FONSI UNIVERSAL LATINO †	PERDONAME A.CEPEDA (C.BLANES)
27	32	28	14	SHAKIRA SONY DISCOS †	TU S.MEBARAK R.,L.MENDEZ (S.MEBARAK R.,D.O'BRIEN)
28	18	17	14	JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN	ADORABLE MENTIROSA J.GABRIEL (J.GABRIEL)
29	36	—	2	MARC ANTHONY RMM	NO SABES COMO DUELE J.LUGO (O.ALFANNO)
30	28	22	8	CHAYANNE SONY DISCOS	PIENSO EN TI ESTEFANO (ESTEFANO)
31	30	24	4	ROBERT AVELLANET RMM †	MIENTE I.INFANTE (R.PEREZ-BOTIJA,E.RAMOS)
32	NEW ▶	1	1	LOS MISMOS EMI LATIN †	VEN A MI MUNDO LOS MISMOS (R.GONZALEZ MORA)
33	NEW ▶	1	1	INTOCABLE EMI LATIN †	PERDEDOR NOT LISTED (M.A.PEREZ)
34	NEW ▶	1	1	JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN	TE DOY LAS GRACIAS J.GABRIEL (J.GABRIEL)
35	24	—	4	LOS TRI-O ARIOLA/BMG LATIN †	ADORACION A.FACCI (R.CARDENAS,C.ESTRADA)
36	NEW ▶	1	1	OLGA TANON WEA LATINA	ENGANAME R.PEREZ (R.PEREZ)
37	37	37	8	VICENTE FERNANDEZ SONY DISCOS	BOHEMIO DE AFICION P.RAMIREZ (M.URIETA)
38	NEW ▶	1	1	JORGE LUIS FEVER/H.O.L.A.	VOLVERE A.AGUILAR,O.PICHACO (NOT LISTED)
39	23	27	8	LOS TEMERARIOS FONOVISIA	ES ELLA LA CAUSA A.A.A.LBA (A.A.A.LBA)
40	NEW ▶	1	1	B*WITCHED EPIC/SONY DISCOS †	C'EST LA VIE R.HEDGES (B*WITCHED,R.HEDGES,BRANNIGAN,ACKERMAN)

POP			TROPICAL/SALSA			REGIONAL MEXICAN		
21 STATIONS			18 STATIONS			65 STATIONS		
1	MILLIE	EMI LATIN	1	GRUPOMANIA	SONY DISCOS	1	CONJUNTO PRIMAVERA	FONOVISIA
2	MDO	SONY DISCOS	2	JUAN LUIS GUERRA 440	KAREN/CAIMAN	2	LOS TUCANES DE TIJUANA	EMI LATIN
3	JUAN LUIS GUERRA 440	KAREN/CAIMAN	3	CHARLIE CRUZ	SIR GEORGE/WEA LATINA	3	MARCO ANTONIO SOLIS	FONOVISIA
4	NOELIA	FONOVISIA	4	GISSELLE	ARIOLA/BMG LATIN	4	MARCO ANTONIO SOLIS	FONOVISIA
5	SHAKIRA	SONY DISCOS	5	JARABE DE PALO	EMI LATIN	5	PEPE AGUILAR	MUSART/BALBOA
6	ENRIQUE IGLESIAS	FONOVISIA	6	MILLIE	EMI LATIN	6	VICENTE FERNANDEZ	SONY DISCOS
7	MARCO ANTONIO SOLIS	FONOVISIA	7	LUIS ENRIQUE	RODVEN/POLYGRAM LATINO	7	TIRANOS DEL NORTE	SONY DISCOS
8	JARABE DE PALO	EMI LATIN	8	SHAKIRA	SONY DISCOS	8	TIRANOS DEL NORTE	SONY DISCOS
9	LUIS ENRIQUE	RODVEN/POLYGRAM LATINO	9	NOELIA	FONOVISIA	9	JUAN GABRIEL CON BANDA EL RECODO	ARIOLA/BMG LATIN
10	CHAYANNE	SONY DISCOS	10	MARC ANTHONY	RMM	10	LOS MISMOS	EMI LATIN
11	JORDI	FONOVISIA	11	ROBERT AVELLANET	RMM	11	INTOCABLE	EMI LATIN
12	VICENTE FERNANDEZ	SONY DISCOS	12	SERVANDO Y FLORENTINO	WEA LATINA	12	JUAN GABRIEL CON BANDA EL RECODO	ARIOLA/BMG LATIN
13	LUIS FONSI	UNIVERSAL LATINO	13	JORGE LUIS	FEVER/H.O.L.A.	13	LOS MISMOS	EMI LATIN
14	GRUPOMANIA	SONY DISCOS	14	B*WITCHED	EPIC/SONY DISCOS	14	LOS TEMERARIOS	FONOVISIA
15	MILLIE	EMI LATIN	15	JERRY RIVERA	SONY DISCOS	15	VICENTE FERNANDEZ	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 25 are removed from the chart after 26 weeks. † Videoclip availability. © 1999 Billboard/BPI Communications, Inc.

JOSE LUIS RODRIGUEZ
con **LOS PANCHOS**

Inolvidable II
Enamorado de Ti

Sony DISCOS

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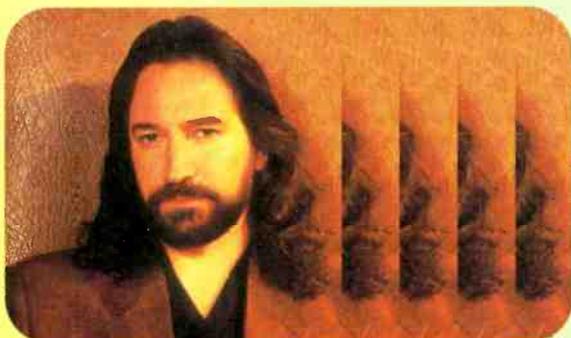
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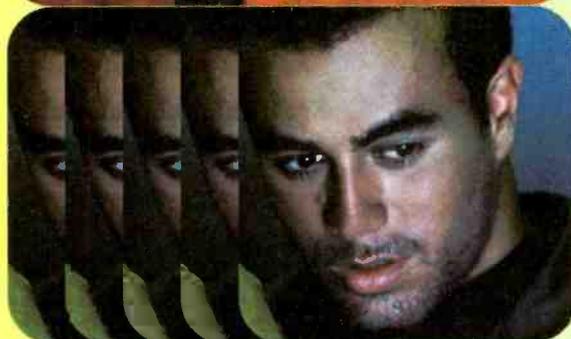
Marco Antonio Solis

- THE SINGLE "SI TE PUDIERA MENTIR"
#1 ON BILLBOARD'S HOT LATIN TRACKS *
- THE ALBUM "TROZOS DE MI ALMA"
DEBUT AT: # 1 ON THE BILLBOARD LATIN 50 ALBUM CHART **
157 ON BILLBOARD'S 200 ***
9 ON BILLBOARD'S HEATSEEKERS ALBUM CHART **

* MARCH 13 ISSUE ** FEBRUARY 13 ISSUE



SP 0516



ENRIQUE IGLESIAS

- THE ALBUM "COSAS DEL AMOR"
#1 ON THE BILLBOARD LATIN 50 ALBUM CHART FOR 8 WEEKS *
- THE SINGLE "NUNCA TE OLVIDARE"
#1 ON BILLBOARD'S HOT LATIN TRACKS **
- REACHED GOLD SALES BY STREET DATE (RIAA CERTIFIED)
- AMERICAN MUSIC AWARD FOR BEST LATIN ARTIST

* MARCH 6 ISSUE ** 20 ISSUE



080002



Los Tigres Del Norte

- "ASI COMO TU"
REACHING SALES OF 500,000 UNITS
4 SONGS HAVE ENTERED THE HOT LATIN TRACKS CHART
- FIRST LATIN GROUP TO PERFORM IN THE AMERICAN MUSIC AWARDS CEREMONY



SD 6072



LOS TEMERARIOS

- THE ALBUM "COMO TE RECUERDO"
MORE THAN 700,000 UNITS SOLD
4 SONGS HAVE ENTERED THE HOT LATIN TRACKS CHART
- THE SINGLE "PORQUE TE CONOCI"
#1 ON BILLBOARD'S HOT LATIN TRACKS *
- BILLBOARD AWARD WINNERS FOR REGIONAL MEXICAN ALBUM OF THE YEAR (GROUP) AND REGIONAL MEXICAN HOT LATIN TRACK OF THE YEAR

* FEBRUARY 7'98 ISSUE



SP 0515



JORDI

- RELEASING SUCCESSFULLY HIS SECOND ALBUM "JORDI"
- SHIPPED ON STREET DATE MORE THAN 70,000 UNITS
- "ME ESTOY VOLVIENDO LOCO" ENTERED BILLBOARD'S HOT LATIN TRACKS AT # 38 *

* FEBRUARY 20 ISSUE



SD 6079



NOELIA

- SHIPPED ON STREET DATE MORE THAN 50,000 UNITS
- ALREADY A HUGE SUCCESS IN PUERTO RICO
- THE SONG "TU" ON BILLBOARD'S HOT LATIN TRACKS AT # 30 *

* MARCH 13 ISSUE



SD 6060



FONOVISA

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
▶ No. 1 ◀					
1	2	59	RICKY MARTIN	SONY DISCOS 82665	VUELVE
2	1	4	SELENA	EMI LATIN 97886	ALL MY HITS-TODOS MIS EXITOS
3	4	8	LOS TRI-O	ARIOLA 58436/BMG LATIN	NUESTRO AMOR
4	3	50	ELVIS CRESPO	SONY DISCOS 82634	SUAVEMENTE
5	8	9	MARCO ANTONIO SOLIS	FONOVISA 0516	TROZOS DE MI ALMA
6	5	27	SHAKIRA	SONY DISCOS 82746	DONDE ESTAN LOS LADRONES?
7	9	5	NOELIA	FONOVISA 6080	NOELIA
8	6	27	ENRIQUE IGLESIAS	FONOVISA 08002	COSAS DEL AMOR
9	7	33	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
10	10	6	TITO ROJAS	M.P. 56250/SONY DISCOS	ALEGRÍAS Y PENAS
11	11	71	LOS TEMERARIOS	FONOVISA 6078	15 EXITOS PARA SIEMPRE
▶ GREATEST GAINER ◀					
12	38	2	EDNITA NAZARIO	EMI LATIN 59935	CORAZON
13	12	35	VICENTE FERNANDEZ	SONY DISCOS 82713	ENTRE EL AMOR Y YO
▶ HOT SHOT DEBUT ◀					
14	NEW		JARABE DE PALO	EMI LATIN 47158	DEPENDE
15	NEW		A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189	AMOR FAMILIA Y RESPETO
16	13	17	JERRY RIVERA	SONY DISCOS 82862	DE OTRA MANERA
17	16	25	CONJUNTO PRIMAVERA	FONOVISA 9663	NECESITO DECIRTE
18	15	25	CHAYANNE	SONY DISCOS 82869	ATADO A TU AMOR
19	18	6	ENRIQUE IGLESIAS	FONOVISA 6076	REMIXES
20	17	15	JUAN GABRIEL CON BANDA EL RECODO	ARIOLA 64321/BMG LATIN	JUAN GABRIEL CON BANDA...EL RECODO!!!
21	24	17	VICO C	EMI LATIN 98110	AQUEL QUE HABIA MUERTO
22	22	16	GRUPOMANIA	SONY DISCOS 82878	THE DYNASTY
23	14	75	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
24	23	15	JUAN LUIS GUERRA 440	KAREN 930216/POLYGRAM LATINO	NI ES LO MISMO NI ES IGUAL
25	19	77	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
26	25	73	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
27	20	8	PEPE AGUILAR	MUSART 2017/BALBOA	POR EL AMOR DE SIEMPRE
28	21	24	JOSE FELICIANO	RODVEN 559002/POLYGRAM LATINO	SEÑOR BOLERO
29	35	42	CHARLIE ZAA	SONOLUX 82706/SONY DISCOS	UN SEGUNDO SENTIMIENTO
30	RE-ENTRY		JULIO IGLESIAS	COLUMBIA 69577	MY LIFE: THE GREATEST HITS
31	31	5	LOS ACOSTA	DISA 53856/EMI LATIN	VOLANDO EN UNA NAVE TRISTE
32	49	2	VARIOUS ARTISTS	PROTEL 82289/SONY DISCOS	MERENGUE EN LA CALLE 8 '99
33	26	41	OZOMATLI	ALMO SOUNDS 8002Q/INTERSCOPE	OZOMATLI
34	30	65	ALEJANDRO SANZ	WEA LATINA 20281	MAS
35	33	47	PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI
36	27	25	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1775	CASAS DE MADERA
37	32	79	ALEJANDRO FERNANDEZ	SONY DISCOS 82446	ME ESTOY ENAMORANDO
38	29	22	OLGA TANON	WEA LATINA 25098	TE ACORDARAS DE MI
39	47	1	MDO	SONY DISCOS 82903	UN POCO MAS
40	37	39	LOS TUCANES DE TIJUANA	EMI LATIN 93618	AMOR PLATONICO
41	41	10	VICO C	ARIOLA 64751/BMG LATIN	HISTORIA
42	34	26	INTOCABLE	EMI LATIN 95178	INTOCABLE
43	28	10	TIRANOS DEL NORTE	SONY DISCOS 82928	ENTREGA TOTAL-BOLEROS NORTENO
44	36	21	FEY	SONY DISCOS 82755	EL COLOR DE LOS SUENOS
45	43	2	PABLO MONTERO	RCA 65166/BMG LATIN	DONDE ESTAS CORAZON
46	44	7	VARIOUS ARTISTS	FONOVISA 80745	COMO TE EXTRANO VOL. 2
47	NEW		MILLIE	EMI LATIN 97831	AMAR ES UN JUEGO
48	RE-ENTRY		VARIOUS ARTISTS	J&N 82790/SONY DISCOS	MERENHITS '99
49	39	5	JOAN SEBASTIAN	MUSART 2040/BALBOA	EL REY DEL JARPEO
50	45	23	LIMITE	RODVEN 559468/POLYGRAM LATINO	DE CORAZON AL CORAZON

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 RICKY MARTIN SONY DISCOS VUELVE	1 ELVIS CRESPO SONY DISCOS SUAVEMENTE	1 SELENA EMI LATIN ALL MY HITS-TODOS MIS EXITOS
2 MARCO ANTONIO SOLIS FONOVISA TROZOS DE MI ALMA	2 SOUNDTRACK EPIC/SONY DISCOS DANCE WITH ME	2 LOS TRI-O ARIOLA/BMG LATIN NUESTRO AMOR
3 SHAKIRA SONY DISCOS DONDE ESTAN LOS LADRONES?	3 TITO ROJAS M.P./SONY DISCOS ALEGRÍAS Y PENAS	3 LOS TEMERARIOS FONOVISA 15 EXITOS PARA SIEMPRE
4 NOELIA FONOVISA NOELIA	4 JERRY RIVERA SONY DISCOS DE OTRA MANERA	4 VICENTE FERNANDEZ SONY DISCOS ENTRE EL AMOR Y YO
5 ENRIQUE IGLESIAS FONOVISA COSAS DEL AMOR	5 GRUPOMANIA SONY DISCOS THE DYNASTY	5 CONJUNTO PRIMAVERA FONOVISA NECESITO DECIRTE
6 EDNITA NAZARIO EMI LATIN CORAZON	6 BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH/AG BUENA VISTA SOCIAL CLUB	6 JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN JUAN GABRIEL CON BANDA...EL RECODO!!!
7 JARABE DE PALO EMI LATIN DEPENDE	7 JUAN LUIS GUERRA 440 KAREN/POLYGRAM LATINO NI ES LO MISMO NI ES IGUAL	7 PEPE AGUILAR MUSART/BALBOA POR EL AMOR DE SIEMPRE
8 A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN AMOR FAMILIA Y RESPETO	8 MARC ANTHONY RMM CONTRA LA CORRIENTE	8 LOS ACOSTA DISA/EMI LATIN VOLANDO EN UNA NAVE TRISTE
9 CHAYANNE SONY DISCOS ATADO A TU AMOR	9 CHARLIE ZAA SONOLUX/SONY DISCOS UN SEGUNDO SENTIMIENTO	9 PEPE AGUILAR MUSART/BALBOA CON MARIACHI
10 ENRIQUE IGLESIAS FONOVISA REMIXES	10 VARIOUS ARTISTS PROTEL/SONY DISCOS MERENGUE EN LA CALLE 8 '99	10 RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE CASAS DE MADERA
11 VICO C EMI LATIN AQUEL QUE HABIA MUERTO	11 VARIOUS ARTISTS J&N/SONY DISCOS MERENHITS '99	11 LOS TUCANES DE TIJUANA EMI LATIN AMOR PLATONICO
12 MANA WEA LATINA SUENOS LIQUIDOS	12 ALEX BUENO J&N/SONY DISCOS BACHATA A SU TIEMPO	12 INTOCABLE EMI LATIN INTOCABLE
13 JOSE FELICIANO RODVEN/POLYGRAM LATINO SEÑOR BOLERO	13 FRANKIE NEGRO WEA/LATINA NO ME COMPARES	13 TIRANOS DEL NORTE SONY DISCOS ENTREGA TOTAL-BOLEROS NORTENO
14 JULIO IGLESIAS COLUMBIA MY LIFE	14 VICTOR MANUEL SONY DISCOS IRONIAS	14 PABLO MONTERO RCA/BMG LATIN DONDE ESTAS CORAZON
15 OZOMATLI ALMO SOUNDS/INTERSCOPE	15 RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH/AG INTRODUCING RUBEN GONZALEZ	15 VARIOUS ARTISTS FONOVISA COMO TE EXTRANO VOL. 2

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1999. Billboard/BPI Communications and SoundScan, Inc.

Artists & Music

NOTAS

(Continued from page 42)

sal Music and Video Distribution.

MARCHING ON UP: Though March Madness has been a moniker long assigned to the U.S. collegiate basketball tournament, albums on The Billboard Latin 50 boasted a pretty wild sales profile last month.

Ricky Martin's still-potent post-Grammy sales of his hit "Vuelve" (Sony Discos) and **Selena's** greatest-hits collection "All My Hits—Todos Mis Exitos" (EMI Latin) helped push sales on The Billboard Latin 50 to weekly averages that often equaled numbers registered during a high-volume period such as Valentine's Day weekend or Mother's Day weekend.

Also contributing strongly to the robust sales month was the steadily increasing numbers turned in by **Los Tri-O's** "Nuestro Amor" (Ariola/BMG Latin), along with new titles by Fonovisa's **Noelia** and MP/Sony Discos' **Tito Rojas**.

Another factor in the increased sales in March was the addition of **Gran Discoteca** as a reporting retailer to SoundScan, which calculates the sales of The Billboard Latin 50. Thus far, 13 Gran Discoteca stores are providing sales data to SoundScan.

Following are March figures of titles appearing on The Billboard Latin 50. The March sales were measured over a five-week frame.

The Billboard Latin 50: March:

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
28 ADORABLE MENTIROSA (BMG, ASCAP)	
35 ADORACION (TRUFAMOS, CONTIGO) (BMG, ASCAP/Peer Int'l., BMI)	
19 AGUA (Canciones Del Mundo, BMI/Warner Chappell, BMI)	
11 AMOR PLATONICO (Flamingo, BMI)	
13 ASI LLEGASTE TU (Lemelo, ASCAP/Lanfranco, ASCAP/Warner-Tamerlane, BMI/Cesar Lemos, BMI/Karla Aponte, BMI)	
37 BOHEMIO DE AFICION (Copyright Control)	
15 BOMBON DE AZUCAR (No Little Fish, ASCAP/Brooklyn)	
40 C'EST LA VIE (Sugar Free, PRS/Bucks, PRS/19, PRS/BMG, PRS/BMG, ASCAP/Chrysalis, ASCAP/PolyGram, ASCAP)	
18 CREI (Peer Int'l., BMI)	
20 DEJARIA TODO (1998 Deep Music, BMI)	
36 ENGANAME (Rubel, ASCAP/MCA, ASCAP)	
14 ENTREGA TOTAL (Copyright Control)	
39 ES ELLA LA CAUSA (ADG, SESAC)	
22 ESE (Ventura, ASCAP)	
23 HUELE A PELIGRO (D'Nico Int'l., BMI)	
12 INEVITABLE (F.I.P.P., BMI/Sony/ATV Latin, BMI)	
9 ME ESTOY ACOSTUMBRANDO A TI (Intersong, ASCAP)	
17 ME ESTOY VOLVIENDO LOCO (Fontana, ASCAP)	
6 ME VOY A QUITAR DE EN MEDIO (Warner-Tamerlane, BMI)	
31 MIENTE (Fonometric, BMI)	
25 MUCHACHO SOLITARIO (EMI April, ASCAP)	
8 NECESITO DECIRTE (Seg Son, BMI)	
7 NINA BONITA (Sony Discos, ASCAP)	
10 NO PUEDO OLVIDAR (Ventura, ASCAP)	
29 NO SABES COMO DUELE (New Edition EMOA, SESAC)	
4 NUNCA TE OLVIDARE (EMI April, ASCAP)	
2 PALOMITA BLANCA (Karen, ASCAP)	
33 PERDORER (Ser-Ca, BMI)	
26 PERDONAME (Copyright Control)	
30 PIENSO EN TI (1998 Deep Music, BMI)	
21 QUE BONITO (Pacific, BMI)	
1 SI TE PUDIERA MENTIR (Crisma, SESAC)	
34 TE DOY LAS GRACIAS (BMG, ASCAP)	
24 TIEMBLA MI PIEL (Music RC/MCA, ASCAP)	
27 TU (F.I.P.P., BMI/Sony/ATV Latin, BMI)	
5 TU (1998 Deep Music, BMI)	
16 UNA PAGINA MAS (San Antonio Music, BMI)	
3 UNA VOZ EN EL ALMA (JMKC, ASCAP/MCA, ASCAP)	
32 VEN A MI MUNDO (Pacific, BMI)	
38 VOLVERE (Copyright Control)	



Fan-O-Tastic. After a recent concert in Miami, Manuel, a member of Ariola/BMG recording act Los Tri-O, took to the street to sign autographs. The vocal threesome's Ariola/BMG debut, "Nuestro Amor," is a top five album on The Billboard Latin 50.

771,000 units; weekly average: 154,000 units. February: 464,500 units; weekly average: 116,000 units. March 1998: 447,500 units; weekly average: 89,500 units.

Pop genre chart: March: 320,000 units; weekly average: 64,000 units. February: 200,000 units; weekly average: 50,000 units. March 1998: 191,500 units; weekly average: 38,300 units.

Tropical/salsa genre chart: March: 180,500 units; weekly average: 36,000 units. February: 140,500 units; weekly average: 35,000 units. March 1998: 119,500 units; weekly average: 24,000 units.

Regional Mexican genre chart: March: 235,000 units; weekly average: 47,000 units. February: 105,000 units; weekly average: 26,500 units. March 1998: 116,000 units; weekly average: 23,000 units.

CHART NOTES, RETAIL: After a two-week absence, **Ricky Martin** retakes the top spot on The Billboard Latin 50, as sales of his gold CD "Vuelve" (Sony Discos) inch up 4% to 23,500 units. "Vuelve" rises 76-65 on The Billboard 200 in its 27th week on that chart, while maintaining a firm hold on the No. 1 spot on the pop genre chart for the fifth consecutive week.

Selena's runner-up title this issue, "All My Hits—Todos Mis Exitos" (EMI Latin), dropped 17% to 19,500 pieces, which also moved the title southward 74-86 on The Billboard 200. Her greatest-hits set stays atop the regional Mexican chart for the third week running.

Despite being bumped from the top of The Billboard Latin 50, **Selena** has spent more weeks at the apex of the chart—74—than any other artist. Epic/Sony superstar **Gloria Estefan** is second, with 58 weeks. Continuing its sales climb is **Los Tri-O's** No. 3 entry, "Nuestro Amor" (Ariola/BMG Latin), up 13% this issue to 9,000 units. Also, "Nuestro Amor" jumps 164-156 on The Billboard 200.

Down 15% to 7,500 units this issue is **Elvis Crespo's** "Suavemente" (Sony Discos), which tanks 152-179 on The Billboard Latin 50. However, "Suavemente" retains its No. 1 ranking on the tropical/salsa genre chart for 18 of the past 19 weeks.

Nearly tripling its sales this issue to 3,500 pieces is **Ednita Nazario's** "Corazón" (EMI Latin), which vaults

38-12, her highest position ever on the chart.

Strong debuts also came in this issue from two EMI Latin artists: Spanish singer/songwriter **Jarabe De Palo**, whose 3,000-unit title "Depende" bows at No. 14, and **A.B. Quintanilla Y Los Kumbia Kings**, whose label premiere, "Amor, Familia, Y Respeto," comes in at No. 15 on sales just shy of 3,000 units.

On Monday (5), Quintanilla, Selena's brother, will appear on the TV show "Cristina," hosted by **Cristina Saralegui**, who contributes an introduction that kicks off "Amor, Familia, Y Respeto."

New to The Billboard 200 this issue is sultry Puerto Rican thrush **Millie**, who enters the chart at No. 47 with "Amar Es Un Juego" (EMI Latin).

CHART NOTES, RADIO: The musical chairs continue atop Hot Latin Tracks this issue, as **Marco Antonio Solís**' "Si Te Pudiera Mentir" (Fonovisa) becomes the ninth different single to rule the chart in the past nine weeks.

A former chart-topper on Hot Latin Tracks, "Si Te Pudiera Mentir" returns to the peak of the chart after a one-month absence, with 15.6 million audience impressions.

Conjunto Primavera now owns the most weeks at No. 1 on a genre chart, as its single "Necesito Decirte" (Fonovisa) tops the regional Mexican genre chart for the second straight week, with 9.9 million audience impressions.

Fortified with 11.1 million audience impressions, **Millie** scores her first No. 1 on the pop genre chart with "Una Voz En El Alma" (EMI Latin).

Rising to the throne on the tropical/salsa genre chart on 9.9 million audience impressions is **Grupomanía's** "Niña Bonita" (Sony Discos).

SALES STATFILE: The Billboard Latin 50: this issue: 161,000 units; last issue: 167,000 units; similar issue last year: 80,500 units.

Pop genre chart: this issue: 67,500 units; last issue: 63,500 units; similar issue last year: 33,000 units.

Tropical/salsa genre chart: this issue: 36,500 units; last issue: 38,500 units; similar issue last year: 21,500 units.

Regional Mexican genre chart: this issue: 51,000 units; last issue: 58,500 units; similar issue last year: 22,000 units.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Quebec Stations Struggle With Quotas

Broadcasters Cite Shortage Of French-Singing Talent

BY LARRY LeBLANC

TORONTO—A familiar problem is dogging attempts by the Canadian government to increase the penetration of French-language music in the country, and in the French-speaking province of Quebec in particular.

Broadcasters in Quebec are struggling to come to terms with an increase in the required amount of French-language and Canadian-produced repertoire they must play. Their biggest difficulty, they say, is that there isn't enough French-singing talent to go around—a complaint first voiced by radio stations in France when faced

with quotas for the first time four years ago (Billboard, Aug. 8, 1998).

Quebec's Francophone stations argue that despite the recent international triumphs of Celine Dion, Lara Fabian, and the Pomme/Sony soundtrack "Notre Dame De Paris"—and the domestic successes of Kevin Parent, Isabelle Boulay, Bruno Pelletier, Eric LaPointe, France D'Amour, and Lynda LeMay—the overall quality of music in the province is plummeting.

The stations say the new quotas—coupled with the shortage of top-notch domestic French-language repertoire and the inactivity of such former top Quebec French artists as Roch Voisine, Richard and Marie-Claire Sequin, Marjo, and Paul Piche—are the reasons why many Canadian French artists are now being overexposed on their stations.

French-language broadcasters in Quebec, like their English counterparts throughout Canada, were required on Jan. 3 by the Canadian Radio-television and Telecommunications Commission (CRTC) to increase their Canadian content (CanCon) from 30% to 35% per week. This was in addition to their decade-long requirement to broadcast 65% French-language music.

Furthermore, the CRTC stipulated that French broadcasters now play

at least 55% of their French-language music between 6 a.m. and 6 p.m. weekdays and that selections be played in their entirety to qualify. Previously, 65% of music selections broadcast each week had to be in French and had to be scheduled in a "reasonable manner throughout the broadcast day."

In its decision, the CRTC claimed that some Quebec stations had previously scheduled low levels of French-language music during peak audience times and had made up for the shortfall in the other time periods. Stations, it said, also shortened French-language selections to fulfill the existing requirement.

Montreal-based Jean Lamothe, promotion and marketing manager for Sony Music Entertainment (Canada), maintains that the 65% quota is too high. He says, "Independents think the more they get played, the more they have the chance to sell. What is happening is that people are now tired of hearing many acts, and independents are having difficulty coming up with quality product."

In contrast with the rest of Canada, indies are a formidable force in Quebec, recording about 90% of artists in a market of 7 million. However, just as in France, stations say that even this

(Continued on page 50)

Italian-Language Music Finds A Brazilian Niche

BY ENOR PAIANO

SAO PAULO, BRAZIL—Though their musical tastes continue to tilt toward home-grown talent in recent years, Brazilian music fans are also developing an appetite for songs recorded *en italiano*.

Brazil is being earmarked as a key territory for the new album by Universal's global tenor idol Andrea Bocelli, "Sogno" (Billboard, March 27), but that would be just one of many Italian projects that have succeeded here.

In the past five years, three types of artists have carved out an Italian-language niche in the Brazilian record market: international opera stars, contemporary Italian vocalists, and Brazilian artists recording in Italian.

According to Brazilian recording trade group ABPD, the first Three Tenors album sold 250,000 units. Also, ABPD says Bocelli's "Romanza" moved 620,000 units in 1997.

Marcelo Castello Branco, president of Universal Music Brazil, vows that his label will make a "huge push" for "Sogno" via an extensive TV promotional campaign.

Other acts that have made sales inroads in Brazil are Italian pop stars such as Laura Pausini, who has sold 1 million units of her four Continental/Warner Brazil releases since 1994.

Pausini's famous compatriot Eros Ramazzotti has rung up 350,000 units since 1997 for his pair of CDs for BMG Brazil. Italian pop singer Amadeo Minghi scored a huge hit in 1998 with "Cantare D'Amore," which was included in a

(Continued on page 68)

Swedish Online Retailer Launches U.K. Web Site

BY TOM FERGUSON

LONDON—The "global ambitions" of Swedish online retailer Boxman were well to the fore as the company continued its European expansion (Billboard, Feb. 6) with the March 29 launch of its U.K. Web site at www.boxman.co.uk.

Boxman launched March 10 in France. Germany and the Netherlands will go online shortly, with other European markets due in the third quarter of 1999 and non-European mar-

kets to follow. Boxman chairman/CEO Tony Salter claims, "We're already probably the largest entertainment online retailer in Europe—if not the largest online retailer of any kind in Europe—and we have global ambitions."

Boxman promises users access to more than 500,000 music titles at prices "up to 40%" cheaper than mainstream retail outlets'. Orders will be fulfilled through the distribution arm of international data handling/disc manufacturing company DOCdata Media Services from its logistical hub in the Netherlands. In the U.K., the company will initially offer only music, although it will add DVD, video, and computer games "fairly quickly."

London-based Salter joined Boxman on March 1. He was for-

(Continued on next page)



SALTER

Edel Accelerates Its Int'l Expansion

BY WOLFGANG SPAHR

HAMBURG—German label edel is dismissing reports that Disney is looking to take a share in its operation as edel steps up its international expansion following exceptional annual results for 1998 (Billboard, April 3).

Those results showed the company's profits up by over 92% on 1997, rising to \$13 million. At the time of its initial public offering (IPO) last year, the company had forecast profits of \$9.8 million for 1998. Edel CEO Michael Haentjes pinpoints last year's IPO as making the key contribution to the company's increased profitability. "Since the IPO six months ago," he says, "we have had a considerable inflow of capital. Also, we currently have a highly motivated team which will ensure that we soon become the world's leading full-service music company."

Haentjes denies that Disney has expressed interest in taking some of his own stock in the company, although he confirms that a protracted conversation with Disney chairman/CEO Michael Eisner has taken place. Edel will disclose first-quarter 1999

figures at its shareholder meeting April 22.

The company's profits rise is also due, Haentjes says, to the fact that staff numbers are not growing in proportion, having risen from 446 to only 512 during the year. That means staff numbers are up 15%, compared with sales (40%) and profits. Haentjes adds that, in the medium term, he expects edel's overseas market share to rise from a claimed 0.3% to 3%.

Edel music, Europe's largest independent record company, saw the value of its stock rise by well over 300% in 1998, putting it among the top-performing German stocks last year. Currently, projected earnings per share for 1999 are \$2.90, and for 2000, \$4.40. On the basis of current forecasts, sales should be \$222 million in 1999 and \$288.9 million in 2000. According to Haentjes, other highlights last year included new joint ventures with companies such as Disney and EM.TV. In addition, artists signed to edel music received eight



platinum and 45 gold records internationally in 1998. The company successfully finalized its international distribution structure and is now in all main music markets. A close collaboration with Disney has been extended beyond its previous partnership in the children's and young persons' sector; with edel distributing and marketing Disney labels Buena Vista, Mammoth, Lyric Street, and Hollywood in nearly all European countries.

In addition, the Hamburg-based company has entered into joint ventures with smaller labels, such as Eagle Rock Entertainment, SpinMusic, Castle Music, and German production company Benztown Records.

Backed by these joint ventures and equity interests, Haentjes says, edel wants to extend its repertoire systematically in niche music markets. In addition, it hopes to increasingly establish its own artists on an international level. The label has subsidiaries of its own in the top 12 international music markets and intends to extend its international network

(Continued on next page)

South African Biz Comes Together For 1st Music Day

BY DIANE COETZER

JOHANNESBURG—The inaugural South African Music Day was celebrated March 27 here. Taking its cue from similar events in Australia and Canada, South African Music Day is set to become an annual event that aims to raise national awareness of South African music and stimulate the local music industry.

Spearheaded by the Music Industry Development Initiative Trust (MIDI) and the National Arts Council (the funding body for arts in South Africa), the initiative involved the broadest sweep of music-related organizations, businesses, and media ever seen in this country. From President Nelson Mandela and South Africa's multinational record companies to the country's smallest venues and community radio stations, all sectors of the industry threw their weight behind the event, ensuring that close to 20 million people were aware of or listened to South African music March 27.

Mandela says, "South African Music Day is central to the process of building pride in South African culture. The involvement of the public in such initiatives will provide business-skills training to people from disadvantaged backgrounds."

The issue of national pride is particularly important in celebrating South African music. "It is estimated that around 92% of the music sold and listened to here is international, and really it's the four major record companies that

(Continued on page 50)

Retail Warms To Warner Oz's James

BY CHRISTIE ELIEZER

SYDNEY—Warner Music Australia's appointment of 31-year-old Shaun James as its new chairman (Billboard, March 27) has caused a positive ripple at retail. James, who took over from Brian Harris on March 22, joined the company in 1991 in promotions and climbed up the ranks after a switch to sales and marketing. He was seen by the Australian industry as being groomed as Harris' successor. Recently, he was promoted to national director of sales and marketing.

Predicts Morgan Williams, GM of the Central Station chain, "I think Shaun's background in sales and marketing will see Warner get closer to retail. Which can only be a good thing because Warner really needs to look at their pricing. They seem to have gone against the trend of bringing prices down."

Daniel Agostinelli, GM of market leader Sanity, believes that putting a relatively young executive at the helm (James was born the same year Sony Music Australia chairman/CEO Denis Handlin began working at his company) sends out a strong signal that Warner is seeking fresh initiatives and is in tune with Australia's changing market.

"It's a wonderful appointment," Agostinelli says. "To think just 10 years ago, Shaun was calling on me as a rep. He's bright and focused, a role

model for other young executives that hard work yields results. He won points from retailers for his rational and unemotional stance during the parallel-imports debate. He could clearly see the view from both sides, which the managing directors in some other companies still can't. We've been talking with Shaun on a weekly basis about a deal that will be of mutual benefit to our companies."

James himself considers last July's changes to the Copyright Act to introduce parallel imports "not a good piece of legislation, and history will show it was a bad call," he tells Billboard. "But the umpire has blown the whistle, so you have to get on with business, and we are intent in working with our retail partners to make sure we have a viable industry."

Real World To Issue Shankar Set Artists, Industry Recall Indian 'Fusion' Pioneer

BY DOMINIC PRIDE

The final works of Indian classical musician and composer Ananda Shankar are expected to be released this year through Real World/Virgin. Shankar died March 26 of a cardiac arrest in Calcutta (Billboard Bulletin, March 31). He was 56.

The artist, the nephew of sitar great Ravi Shankar, was working with Sam Zaman, aka British-Asian breakbeat act State Of Bengal, on an album. Real World says the as-yet-untitled album was almost completed at the time of his death and is due to come out in September under the band name "The Ananda Shankar Experience With State Of Bengal."

"State Of Bengal was one of the people working with him," says Real World label manager Amanda Jones, "and he says that Ananda would have wanted this to come out."

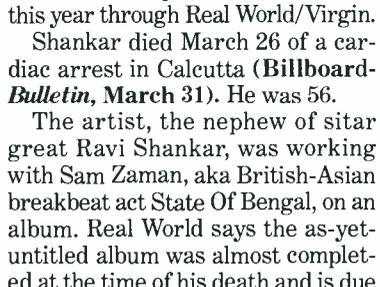
Zaman, who toured with Shankar last year and produced the album, says, "It's a great loss. He was a funny man, an embodiment of what it's like to live life in the form of your art. His idea was that art should be all-embracing."

He is considered to be more sympathetic than Harris to retailers, such as Sanity and HMV, that have brought in selected Asian-made releases. "We're an open market, and people have to make decisions on what's the right thing for their business," he says with a shrug. "There's some experimenting and leveling at the moment. In the end, both sides will realize the best relationship is with local partners." Warner has worked at making Australian-made CDs more appealing to consumers with special packaging, early release dates, exclusives, and bonus tracks.

James suggests there will be "certain times" when other major releases are issued at a lower price. It is a move intended to hearten local retailers. But it is not a new practice. Last year, Green Day's "Nimrod" album was issued at a lower price.

The structural reorganization introduced in late February by Harris will remain. It created the new post of

(Continued on page 53)



JAMES

Shankar was a pioneer of "fusion" music that combined elements of traditional Indian and Western instrumentation and styles. Jimi Hendrix was among those who learned from his skills.

Shankar's first LP, recorded in 1969 for Warner Reprise in Los Angeles, was reissued last year on CD.

In recent years he experienced renewed popularity outside his native India. He did a world tour in 1998, and his music was sampled by breakbeat artists worldwide. He was reported to be making plans to tour in the near future but had been suffering cardiac problems for some time. He died in a Calcutta nursing home.

Ravi Shankar was quoted in India as saying, "It seems so unfair that at the prime of his life he has left us."

Shankar is survived by his wife, Tanusree; a daughter; his sister; and his mother.



SHANKAR

BOXMAN

(Continued from preceding page)

merly with EMI as president of EMI Music Eastern Europe and Turkey, a post he left in 1994, although he continued to work for the company internationally on a consultancy basis until September 1998. He emphasizes that Boxman sees itself as "a straightforward retailer: part indie, part global megastore."

He continues, "A lot of people say, 'Think global, act local.' Boxman is more 'Think global, be local.' We have a totally local presence in any market from a marketing point of view and in relationships with the music industry."

Launched in 1997 in Sweden, Boxman was claiming by the end of 1998 250,000 customers in Scandinavia, accounting for 4% to 5% of sales in the region. The company's co-founder/chairman, Jan Carlzon, is still actively involved with Boxman, says Salter. Thanks to the complexities of Swedish law, in fact, Carlzon still holds his former title.

"I've been brought on as chairman and CEO," Salter says. "Sweden's just brought in a corporate governance law, from January, that says you can't be chairman and CEO, so until we deal with that, Jan is still chairman."

Carlzon will step aside for Salter, but, he adds, "Jan will still be very actively involved; he's going to stay on the board. When we go public—assuming we do—then I probably won't be able to hold both roles; we'll have to get someone else in for the chairman role."

The board aims to go for a stock market listing in late 1999 or early 2000.

EDEL ACCELERATES ITS INT'L EXPANSION

(Continued from preceding page)

further over the next few years.

In a separate move, German independent edel music has appointed Chris Wemcken, former managing director of PolyGram Austria, to the new post of president of edel classics audio/visual. Based in Vienna, Wemcken reports to edel chairman Michael Haentjes.

The move is part of an expansion of edel's classical activities, for which the company plans to invest some 100 million deutsche marks (\$55 million) over the next few years. The company has had a foothold in the market since it bought the

Deutsche Schallplatte catalog in 1993. According to a statement, edel music plans to rework its classical catalog and expand it by acquisition and through distribution joint ventures, with the ultimate aim of covering 98% of current classical repertoire.

"The company does not plan to make expensive new recordings with the superstars of the classical world," the company says.

Edel also says it will develop its first Internet distribution system for the digital download of classical music.

newsline...

THE BRITISH PHONOGRAPHIC INDUSTRY'S RULING COUNCIL is understood to have agreed to make changes to voting in the Brit Awards, following allegations of vote-rigging and nomination irregularities in the newcomer category at this year's event (Billboard Bulletin, Feb. 25). It is thought that



an expanded industry voting academy will next year adopt a two-round voting system such as that used in the Oscars. The council is understood to have agreed that the newcomer and best video categories should continue to be voted on by the public. However, during a council meeting March 24—described as "extremely heated"—members discussed a proposal for a TV program to precede the awards that would feature performances by short-listed acts in the newcomer category, as well as the video contenders. A public phone poll would follow, with the winners announced at the Brits show. A counterproposal to allow the industry academy to vote on all the categories was rejected.

MARK SOLOMONS

DANISH POP/ROCK ACT TV-2, former EMI-Medley head of promotion Anne Marie Buch, and TV-2's newly formed management/booking agency Aarhus Musikkontor have formed a new label, Pladeselskabet. TV-2, one of Denmark's biggest-selling acts, was previously signed to EMI-Medley, which will distribute Pladeselskabet. The new label, based in Copenhagen, will start operations at the end of April with Buch as GM and the members of TV-2 as creative directors. The first release on Pladeselskabet will be a TV-2 double live album, due May 5. TV-2 founded Aarhus Musikkontor earlier this year; it now manages approximately 20 Danish acts. Bo Andersen is managing director of that company, as well as of the new label.

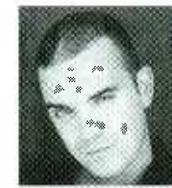
CHARLES FERRO

MERCURY RECORDS U.K. has appointed Sian Thomas director of international marketing, effective immediately. She replaces Bert De Ruyter, who departed recently (Billboard Bulletin, Feb. 12). Thomas, a 17-year veteran of the PolyGram group, has been senior international marketing manager since 1994. She will report to Mercury Records U.K. managing director Howard Berman in her new post.

BRITISH R&B/CROSSOVER ACT ANOTHER LEVEL has signed to EMI Music Publishing worldwide. The group, which records for BMG U.K. imprint Northwestside, has sold 300,000 copies of its self-titled album, according to the label. The single "Freak Me" was a U.K. No. 1 last year. The group is set for a U.S. release through Arista this year, although no date has been set.

DOMINIC PRIDE

ROBBIE WILLIAMS has lost his two-year court battle with Nigel Martin-Smith, the manager of his former group, Take That.



WILLIAMS

The U.K.'s Court of Appeal on March 25 upheld a 1997 High Court decision rejecting claims by Williams that Martin-Smith had been in breach of contract and had "abandoned" the singer. The 1997 ruling had ordered Williams to pay Martin-Smith 90,000 pounds (\$145,000), representing commission on royalties of 450,000 pounds (\$725,000) earned during the first six months after the singer left Take That in late 1995. Williams is now liable for that amount, plus interest and costs estimated to be around 500,000 pounds (\$806,000). According to EMI Records U.K., Williams waived his claim to the royalties in order to secure a release from his contract with BMG.

ROGER PEARSON

AVEX, JAPAN'S BIGGEST INDIE LABEL, which has based its success on selling dance music to teenagers, is going after a younger section of the market via a licensing deal with Walt Disney Records. The first releases are expected at the end of April. Disney's Japanese licensee has up to now been indie label Pony Canyon.



STEVE McCLURE

ASIA'S EVERGREEN SONGS are to be compiled on a reference album under an initiative agreed to at the fourth annual Asia Song Festival, held March 20 in Kuala Lumpur, Malaysia (Global Music Pulse, Billboard, April 3). Malaysian performing right society MACP and the Minoru Endoh Music Foundation (MEMF) organized the festival, with support from the Nippon Foundation. Nine songwriters' groups from China, Hong Kong, Indonesia, Japan, Korea, Malaysia, the Philippines, Singapore, and Taiwan outlined their respective evergreen repertoires at the meeting. MEMF director Ben Okano will collect and publish the songs, while Philippine coordinator Daniel Tan will compile them onto a CD.

STEVE McCLURE

Video CD Crackdown Planned

IFPI In Hong Kong Warns Retailers About Piracy

BY OWEN HUGHES

HONG KONG—Retailers here selling pirated Video CDs (VCDs) will be given until the week starting Sunday (4) before the local International Federation of the Phonographic Industry (IFPI) office reports them to customs officials.

The IFPI took the unprecedented step of taking quarter-page advertisements in six Hong Kong newspapers to alert retailers and the public after member companies discovered pirated VCDs were being sold by retailers in the belief that they were legitimate.

The VCDs, featuring music by leading Cantopop and Mandopop artists like Aaron Kwok, Andy Lau, Paula Tsui, and Faye Wong, have been coming into Hong Kong from illegal plants in China. The pirates took the sound recordings and packaged them with karaoke-style video footage of models posing.

Patrick Wong, the IFPI's director of anti-piracy operations in

Hong Kong, says, "The high quality of the packaging meant that they look legitimate. So we came to the conclusion that we had to have an announcement to make the retail trade aware that these are pirated VCDs. It's a new form of piracy. I think it is the first time this sort of VCD has come to Hong Kong."

Retailers have been given two weeks from the date the notices were published in late March to stop selling the VCDs. After that, they will be reported to Hong Kong customs, although Wong says the federation has had many responses from retailers unaware that the products were illegal.

Wong says the wholesale price of the VCDs was about 75 cents, up to 25 cents more than other pirated copies. He estimates that up to 50 million copies have been made over the border from Hong Kong in plants in Guangdong Province.

"I cannot put a figure on how many have made it to Hong Kong—maybe a million. But if it is not stopped, it will become a very serious problem," Wong says.



Dream Machine's Audio Active Opens 'Red I'

BY STEVE MCCLURE

TOKYO—Audio Active is a smoking band. Smoking in the sense that it produces some of the best techno/dub/ambient sounds being made anywhere, and also because its three members like a good smoke—preferably of the cannabis variety.

The Tokyo-based band is touring the U.S. and is due to bring its ganja-inspired grooves to Europe this month.

Audio Active has already raised eyebrows in Japan on account of its stance on marijuana. One of its first singles was the provocative "Free The Marijuana," while its latest album is the not-so-subtly titled "Return Of The Red I."

The Tokyo-based band—which recently signed its first major-label deal with the Warner Music Japan imprint Dream Machine (Billboard, March 13)—began its North American tour March 23 as the opening act for the British-Asian collective Asian Dub Foundation; it tours Europe as a headlining act through April.

In a country where the drug is demonized and its users subjected to harsh penalties, Audio Active's outspoken advocacy of marijuana is extremely unusual.

"Basically, we don't feel guilty about smoking marijuana," says Audio Active vocalist Masa. "Japanese peo-

ple's consciousness about this is very low. Mentally, it's like the Third World. One reason we play our music is to change that."

For an idea of just how against the grain Audio Active's forthright attitude about its favorite herb is in Japan, it's worth recalling that back in 1993, the Osaka pop trio Shonen Knife got into trouble over the use of the word "happa" in a song titled "Catnip Dream." In Japanese, "happa" literally means "leaves," but it's also a slang term for marijuana.

One reason Audio Active has managed to avoid such hassles is that Masa sings in English, which gives him a little more verbal latitude. But Masa says he sings in English because—like the members of many other Japanese indies, such as Buffalo Daughter—he grew up listening to Western pop.

"When I was 12 or 13, I started following the Billboard charts and foreign music," recalls Masa. "But when I was about 18, I heard '60s Jamaican ska, and for the first time I wanted to make music myself. When I listened to music when I was young, I listened only to foreign music. I can't write lyrics in

Japanese either."

A critical attitude toward mainstream pop hasn't prevented Audio Active from signing with a major label.

"It doesn't matter if it's a major or an indie, as long as there's an environment in which we can make our music," says Masa. "This time a major showed interest in us, and the fact that the budget is big and they have a wide network is an advantage for us."

The eponymous debut of Audio Active—which also includes keyboardist/sequencer Omura and drummer Nanao—was produced by Adrian Sherwood at London-based On-U Sound. It was released in November 1993 on the Tokyo label Alfa Records, which two months later ceased operating. The band then signed directly to the On-U Sound label.

Following Alfa's demise, the band also set up its own label, Beat Records, together with manager Ray Hearn, an irrepressible Australian who is a colorful figure on the Tokyo music scene.

According to Hearn, sales of the band's six albums (not including "Return Of The Red I") have gradually risen to where each has sold some 20,000 copies in Japan and another 20,000 in the rest of the world.

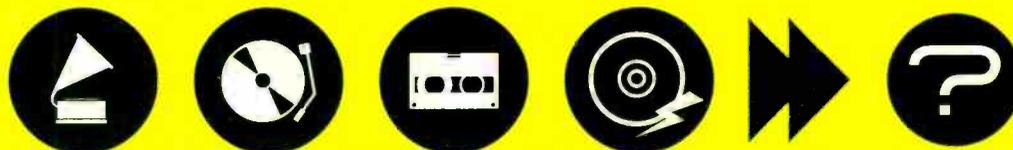
The band's management is negotiating overseas licensing deals for "Return Of The Red I."



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REINVENTING THE FUTURE

HITS OF THE



WORLD

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JAPAN		(Dempa Publications Inc.) 04/05/99	
THIS WEEK	LAST WEEK	SINGLES	
1	1	DANGO SAN KYODAI KENTARO HAYAMI ETC. PONY CANYON	
2	NEW	MY FIRST LOVE TAKAKO UEHARA TOY'S FACTORY	
3	NEW	BEAUTIFUL SOPHIA TOY'S FACTORY	
4	2	RESPECT THE POWER OF LOVE NAMIE AMURO AVEX TRAX	
5	NEW	THE CHANGING TAKAHIRO MATSUMOTO ROOMS RECORDS	
6	9	BELIEVE YUKO YAMAGUCHI MERCURY	
7	3	SAYONARA BUS YUZU SENHA & CO.	
8	5	HARU-SPRING HYSTERIC BLUE SONY	
9	NEW	MISS YOUR BODY GLOBE AVEX TRAX	
10	NEW	YELLOW MAN SOUTHERN ALL STARS VICTOR	
11	7	YAMENAIDE, PURE KINKI KIDS JOHNNY'S ENTERTAINMENT	
12	14	LET YOURSELF GO, LET MYSELF GO DRAGON ASH VICTOR	
13	10	WINTER, AGAIN GLAY UNLIMITED	
14	6	COSMIC LOVE NANASE AIKAWA CUTTING EDGE	
15	4	DON'T LEAVE ME BEHIND AMI SUZUKI SONY	
16	8	MOVIN' ON WITHOUT YOU (MAXI) HIKARU UTADA TOSHIBA-EMI	
17	NEW	EYES ON ME FAYE WONG TOSHIBA-EMI	
18	12	NAGAI TAMEIKI NO YONI THE BRILLIANT GREEN SONY	
19	NEW	TOOI TOOI MIRAIE DEEN BMG	
20	15	PRECIOUS TIME SPEED TOY'S FACTORY	
ALBUMS			
1	1	HIKARU UTADA FIRST LOVE TOSHIBA-EMI	
2	NEW	AMI SUZUKI SA SONY	
3	NEW	SPITZ KA CHOU HUU GETSU POLYDOR	
4	2	CHARA STRANGE FRUITS EPIC	
5	6	YAEN STAFF ROLL AVEX TRAX	
6	4	SURFACE PHASE MERCURY	
7	5	T.M. REVOLUTION THE FORCE ANTINOS	
8	10	TLC FANMAIL BMG	
9	7	RINGO SHIINA MUZAI MORATORIAMI TOSHIBA-EMI	
10	3	AYUMI HAMASAKI AYU-MI-X AVEX TRAX	
11	NEW	CASCADE KODOMOZ VICTOR	
12	11	ORIGINAL LOVE HENSHIN PONY CANYON	
13	NEW	SHARAN Q SHARAN Q BEST ALBUM OMAKETUKI '96-'99 BMG	
14	8	SOMETHING ELSE 502 TOSHIBA-EMI	
15	9	KENTARO HAYAMI ETC. NHK OKAASAN TO ISSYO PONY CANYON	
16	14	ZARD EIEN B-GRAM	
17	12	HITOMI H AVEX TRAX	
18	16	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	
19	17	BUCK-TICK BT VICTOR	
20	13	JEFF BECK WHO ELSE! EPIC	

GERMANY		(Media Control) 03/30/99	
THIS WEEK	LAST WEEK	SINGLES	
1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/ROUGH TRADE	
2	NEW	MFG (MIT FREUNDLICHEN GRUESSEN) DIE FANTASTISCHEN VIER COLUMBIA	
3	4	MARIA BLONDIE BEYOND/RCA	
4	NEW	SIE SIEHT MICH NICHT XAVIER NAIDOO EPIC	
5	2	CHANGES 2PAC JIVE/ROUGH TRADE	
6	5	NIE WIEDER SARA RCA	
7	3	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA	
8	NEW	FLAT BEAT MR. OIZO F COMMUNICATIONS/CMV	
9	6	BOOM, BOOM, BOOM, BOOM! VENGABOYS MOTOR	
10	7	STRONG ENOUGH CHER WEA	
11	NEW	WE CAN LEAVE THE WORLD SASHA WEA	
12	8	YOU ARE NOT ALONE MODERN TALKING HANS/AVBMG	
13	15	BEATBOX ROCKER WESTBAM RCA	
14	NEW	SIMARIK TARKAN MOTOR	
15	14	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON ARIOLA	
16	9	BIG BIG WORLD EMILIA UNIVERSAL	
17	12	WESTSIDE TQ EPIC	
18	NEW	WE GONNA STAY TOGETHER JUDITH POLYDOR	
19	11	PHUTURE VIBES MELLOW TRAX POLYDOR	
20	10	DIE LANGSTE SINGLE DER WELT 2 WOLFGANG PETRY ARIOLA	
ALBUMS			
1	2	BELIEVE CHER WEA	
2	4	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ROUGH TRADE	
3	1	MODERN TALKING ALONE (THE 8TH ALBUM) HANS/AVBMG	
4	3	FALCO THE FINAL CURTAIN EPIC	
5	NEW	SKUNK ANANSIE POST ORGASMIC CHILL VIRGIN	
6	NEW	SCORPIONS EYE II EYE EASTWEST	
7	7	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	
8	NEW	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE WEA	
9	NEW	SASHA DEDICATED TO ... WEA	
10	5	ROXETTE HAVE A NICE DAY ROXETTE RECORDINGS/EMI	
11	8	THE OFFSPRING AMERICANA COLUMBIA	
12	NEW	ANDREA BOCELLI SOGNO SUGAR/POLYDOR	
13	11	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA	
14	12	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	
15	9	2PAC GREATEST HITS JIVE/ROUGH TRADE	
16	6	BLUR 13 EMI	
17	NEW	D.J. BOBO THE ULTIMATE MEGAMIX 99 EAM	
18	NEW	BLONDIE NO EXIT RCA	
19	10	LENNY KRAVITZ 5 VIRGIN	
20	15	MADONNA RAY OF LIGHT MAVERICK/WEA	

U.K.		(Copyright cin) 03/27/99	
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	FLAT BEAT MR. OIZO F COMMUNICATIONS/PIAS	
2	NEW	WITCH DOCTOR CARTOONS EMI	
3	NEW	HONEY TO THE BEE BILLIE INNOCENT/VIRGIN	
4	3	... BABY ONE MORE TIME BRITNEY SPEARS JIVE	
5	NEW	YOU GET WHAT YOU GIVE NEW RADICALS MCA	
6	2	WHEN THE GOING GETS TOUGH BOYZONE POLYDOR	
7	NEW	NO SCRUBS TLC LAFACE/ARISTA	
8	5	WE LIKE TO PARTY! VENGABOYS POSITIVA	
9	1	BLAME IT ON THE WEATHERMAN B*WITCHED EPIC	
10	NEW	YOU GOTTA BE DES'REE SONY S2	
11	6	BETTER BEST FORGOTTEN STEPS EBUL/JIVE	
12	7	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON ARIOLA	
13	4	STRONG ROBBIE WILLIAMS CHRYSALIS	
14	NEW	OUT OF THE BLUE SYSTEM F ESSENTIAL	
15	NEW	COLOUR OF THE WORLD SASH! MULTIPLY	
16	NEW	WINDOWLICER APHEX TWIN WARP	
17	8	MY LOVE KELE LE ROC WILD CARD/POLYDOR	
18	9	WILLIAMS COLUMBIA	
19	11	STRONG ENOUGH CHER WEA	
20	10	TENDER BLUR FOOD	
ALBUMS			
1	1	BLUR 13 FOOD	
2	3	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST	
3	2	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	
4	4	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	
5	8	THE CORRS FORGIVEN, NOT FORGOTTEN 143/LAVA/ATLANTIC/EASTWEST	
6	9	STEPS STEP ONE EBUL/JIVE	
7	7	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS EPIC	
8	5	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE	
9	6	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA	
10	12	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT	
11	18	ABBA GOLD—GREATEST HITS POLYDOR	
12	10	THE CARDIGANS GRAN TURISMO STOCKHOLM/POLYDOR	
13	11	MADONNA RAY OF LIGHT MAVERICK/WEA	
14	14	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	
15	NEW	VENGABOYS THE PARTY ALBUM! POSITIVA	
16	NEW	SKUNK ANANSIE POST ORGASMIC CHILL VIRGIN	
17	13	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA	
18	15	VAN MORRISON BACK ON TOP POINTBLANK/VIRGIN	
19	RE	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA/EASTWEST	
20	20	DUSTY SPRINGFIELD THE BEST OF MERCURY/UNIVERSAL TV	

FRANCE		(SNEP/IFOP/Tite-Live) 03/27/99	
THIS WEEK	LAST WEEK	SINGLES	
1	1	TU M'OUBLIERAS LARUSSO ODEON/EMI	
2	2	BIG BIG WORLD EMILIA UNIVERSAL	
3	5	LA VIE NE M'APPREND RIEN LIANE FOLY VIRGIN	
4	3	BELIEVE CHER WEA	
5	NEW	BISSO NA BISSO BISSO NA BISSO V2/SONY	
6	NEW	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN	
7	10	HEARTBREAK HOTEL WHITNEY HOUSTON ARIOLA	
8	4	L'AME-STRAM-GRAM MYLENE FARMER POLYDOR/UNIVERSAL	
9	NEW	STRONG ENOUGH CHER WEA	
10	6	KING OF MY CASTLE WAMDUE PROJECT PRIVATE/SONY	
11	8	PARISIEN DU NORD CHEB MAMI & K-MEL VIRGIN	
12	7	YOU DON'T KNOW ME ARMAND VAN HELDEN BARCLAY/UNIVERSAL	
13	15	BOOM, BOOM, BOOM, BOOM! VENGABOYS SCORPIO/UNIVERSAL	
14	9	CHANTER POUR CEUX QUI SONT LOIN DE CHEZ EUX LAAM ODEON/EMI	
15	11	TOUS LES MAUX D'AMOUR NORMA RAY M6 INT/SONY	
16	14	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA	
17	13	MAIS QUI EST LA BELETTE MANAU POLYDOR/UNIVERSAL	
18	12	LA DIFFERENCE LARA FABIAN POLYDOR/UNIVERSAL	
19	16	TELL ME WHAT YOU LIKE JESSICA JIVE/VIRGIN	
20	17	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY	
ALBUMS			
1	NEW	AXELLE RED TOUJOURS MOI VIRGIN	
2	1	LARA FABIAN LIVE POLYDOR/UNIVERSAL	
3	3	MANAU PANIQUE CELTIQUE POLYDOR/UNIVERSAL	
4	4	MANU CHAO CLANDESTINO VIRGIN	
5	5	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST	
6	2	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY	
7	NEW	FREEMAN L'PALAIS DE JUSTICE DELABEL/VIRGIN	
8	NEW	ANDREA BOCELLI SOGNO SUGAR/POLYDOR/UNIVERSAL	
9	6	LIANE FOLY ACOUSTIQUE VIRGIN	
10	10	SOUNDTRACK NOTRE DAME DE PARIS (INTEGRAL) POMME/SONY	
11	15	MATATAH LA OUACHE TREMA/SONY	
12	11	VARIOUS ARTISTS PREMIERE CLASSE HOSTILE/VIRGIN	
13	8	CHER BELIEVE WEA	
14	9	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA	
15	14	BISSO NA BISSO RACINES V2/SONY	
16	13	THE OFFSPRING AMERICANA COLUMBIA	
17	7	HELENE SEGARA COEUR DE VERRE ORLANDO/EASTWEST	
18	16	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	
19	NEW	SKUNK ANANSIE POST ORGASMIC CHILL VIRGIN	
20	19	WILL SMITH BIG WILLIE STYLE COLUMBIA	

CANADA		(SoundScan) 04/10/99	
THIS WEEK	LAST WEEK	SINGLES	
1	1	THE ANIMAL SONG SAVAGE GARDEN COLUMBIA/SONY	
2	2	GOODBYE SPICE GIRLS VIRGIN/EMI	
3	3	BELIEVE CHER WARNER	
4	5	KISS ME SIXPENCE NONE THE RICHER SQUINT/COLUMBIA/COLUMBIA	
5	6	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY	
6	NEW	PROMISES THE CRANBERRIES ISLAND	
7	8	WE LIKE TO PARTY! VENGABOYS GROOVILICIOUS/STRICTLY RHYTHM	
8	9	BLUE MONDAY ORGY ELEMENTREE/REPRISE/WARNER	
9	4	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU 'N SYNC RCA	
10	7	WRITTEN IN THE STARS ELTON JOHN & LEANN RIMES CURB/ROCKET/MERCURY	
11	10	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULE/VIRGIN/EMI	
12	20	BECAUSE OF YOU 98 DEGREES MOTOWN/MERCURY/UNIVERSAL	
13	18	YOU DON'T KNOW ME ARMAND VAN HELDEN LIGHTNING/MERCURY	
14	14	I STILL BELIEVE MARIAH CAREY COLUMBIA/SONY	
15	17	NAS IS LIKE NAS COLUMBIA/SONY	
16	12	JACKIE'S STRENGTH TORI AMOS ATLANTIC/WARNER	
17	11	HARD KNOCK LIFE (GHETTO ANTHEM) REMIXES JAY-Z ROC-A-FELLA/DEF JAM/MERCURY	
18	RE	PARADOXX 666 DJ LINE	
19	13	KEEP A LID ON THINGS CRASH TEST DUMMIES VIK/ARISTA/BMG	
20	16	HEARTBREAK HOTEL WHITNEY HOUSTON FEATURING FAITH EVANS & KELLY PRICE ARISTA/BMG	
ALBUMS			
1	NEW	ANDREA BOCELLI SOGNO LONDON/PHILIPS/UNIVERSAL	
2	2	SHANIA TWAIN COME ON OVER MERCURY	
3	1	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/BMG	
4	6	THE OFFSPRING AMERICANA COLUMBIA/SONY	
5	4	CHER BELIEVE WARNER	
6	3	VARIOUS ARTISTS 1999 GRAMMY NOMINEES WARNER COMPILATION UNIT/WARNER	
7	7	TLC FANMAIL LAFACE/ARISTA/BMG	
8	8	VARIOUS ARTISTS MC MARIO MIXDOWN 99 SONY/SONY DISCOS	
9	10	EMINEM THE SLIM SHADY LP WEA/AFTERMATH/INTERSCOPE	
10	9	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA/SONY	
11	NEW	BLUR 13 FOOD/VIRGIN/EMI	
12	5	SILVERCHAIR NEON BALLROOM EPIC/SONY	
13	13	EVERLAST WHITEY FORD SINGS THE BLUES TOMMY BOY/WARNER	
14	NEW	BLACKSTREET FINALLY LIL' MAN/INTERSCOPE/UNIVERSAL	
15	11	VARIOUS ARTISTS BIG SHINY TUNES 3 JIVE/EMI	
16	12	SKY PIECE OF PARADISE EMI	
17	NEW	PROZZAK HOT SHOW BY PROZZAK EPIC/SONY	
18	15	VARIOUS ARTISTS MUCHDANCE 1999 BMG	
19	20	FATBOY SLIM YOU'VE COME A LONG WAY, BABY VIRGIN/EMI	
20	16	COLLECTIVE SOUL DOSAGE ATLANTIC/WARNER	

NETHERLANDS		(Stichting Mega Top 100) 04/03/99	
THIS WEEK	LAST WEEK	SINGLES	
1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/ZOMBA	
2	2	THE LAUNCH DJ JEAN DIGIDANCE	
3	3	TARZAN & JANE TOY-BOX EDEL	
4	5	WE'RE GOING TO IBIZA VENGABOYS ZOMBA	
5	9	WONDERFUL LIFE MATILDE SANTING EPIC	
6	4	CHANGES 2PAC JIVE/ZOMBA	
7	7	NARCOTIC LIQUIDO VIRGIN	
8	8	IN DE WOLKEN DE KAST CNR	
9	12	AS GEORGE MICHAEL FEATURING MARY J. BLIGE EPIC	
10	6	SIMARIK TARKAN POLYDOR	
11	20	IF YOU BELIEVE SASHA WARNER	
12	14	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON BMG	
13	15	HARDER DAN IK HEBBEN KAN BLOF EMI	
14	10	HOW WILL I KNOW (WHO YOU ARE) JESSICA FOLCKER JIVE/ZOMBA	
15	11	SAME OL' G/WHAT'S SO DIFFERENT GINUWINE EPIC	
16	NEW	LEUN OP MIJ RUTH JACOTT DINO	
17	13	I WANT TO SPEND MY LIFETIME LOVING YOU TINA ARENA & MARC ANTHONY COLUMBIA	
18	16	10 KLEINE TUNIKABOUTS/TERING TUBBIES ONE TWO TRIO KOCH	
19	NEW	STRONG ENOUGH CHER WARNER	
20	NEW	BETTER OFF ALONE DJ JURGEN ZOMBA	
ALBUMS			
1	9	ANDREA BOCELLI SOGNO POLYDOR	
2	1	ILSE DELANGE WORLD OF HURT WARNER	
3	13	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	
4	6	MATILDE SANTING & THE OVERSOUL 13 TO OTHERS EPIC	
5	7	HERMAN BROOD BACK ON THE CORNER BMG	
6	16	2PAC GREATEST HITS JIVE/ZOMBA	
7	15	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ZOMBA	
8	NEW	GOLDEN EARRING PARADISE IN DISTRESS CNR	
9	4	BEE GEES ONE NIGHT ONLY POLYDOR	
10	3	ACDA & DE MUNNIK NAAR HUIS S.M.A.R.T./SONY	
11	NEW	BLOF BOVEN EMI	
12	NEW	ROBERT LONG LANG GENOEG JONG EMI	
13	20	VENGABOYS GREATEST HITS ZOMBA	
14	11	MADONNA RAY OF LIGHT MAVERICK/WARNER	
15	2	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND/MERCURY	
16	5	VOLUMIA! VOLUMIA! BMG	
17	17	FREE THE SPIRIT FREE THE SPIRIT MERCURY	
18	18	BLOF HELDER EMI	
19	RE	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	
20	10	EMMA SHAPLIN CARMINE MEO EMI	

AUSTRALIA		(ARIA) 03/29/99	
THIS WEEK	LAST WEEK	SINGLES	
1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/MUSHROOM/FESTIVAL	
2	2	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL	
3	3	ANTHEM FOR THE YEAR 2000 SILVERCHAIR MURMUR/SONY	
4	5	THE ANIMAL SONG SAVAGE GARDEN WEA	
5	6	NO MATTER WHAT BOYZONE POLYDOR/UNIVERSAL	
6	10	TOUCH IT MONIFAH MCA/UNIVERSAL	
7	4	THIS KISS FAITH HILL WEA	
8	18	WE LIKE TO PARTY! VENGABOYS SHOCK	
9	12	CHANGES 2PAC JIVE/MUSHROOM/SONY	
10	15	TRAGEDY/HEARTBEAT STEPS JIVE/MUSHROOM/SONY	
11	9	WHY DON'T YOU GET A JOB? THE OFFSPRING COLUMBIA	
12	7	LULLABY SHAWN MULLINS COLUMBIA	
13	8	HAVE YOU EVER? BRANDY WEA	
14	16	FLY AWAY LENNY KRAVITZ VIRGIN	
15	11	JACKIE B.Z. FEATURING JOANNE SHOCK	
16	13	CAN'T TAKE MY EYES OFF OF YOU/DOO WOP (THAT THING) LAURYN HILL COLUMBIA	
17	17	HOW DO I DEAL JENNIFER LOVE HEWITT 143 REC-ORDS/WEA	
18	NEW	HOW DEEP IS YOUR LOVE DRU HILL MERCURY/UNIVERSAL	
19	NEW	YOU DON'T KNOW ME ARMAND VAN HELDEN SHOCK	
20	RE	A LITTLE BIT PANDORA MCA/UNIVERSAL	
ALBUMS			
1	3	BEE GEES ONE NIGHT ONLY POLYDOR/UNIVERSAL	
2	1	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	
3	4	THE OFFSPRING AMERICANA COLUMBIA	
4	2	SILVERCHAIR NEON BALLROOM MURMUR/SONY	
5	6	FATBOY SLIM YOU'VE COME A LONG WAY, BABY COLUMBIA	
6	8	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC	
7	18	FARNHAM, NEWTON-JOHN, WARLOW HIGH-LIGHTS FROM THE MAIN EVENT BMG	
8	9	KORN FOLLOW THE LEADER EPIC	
9	11	JEWEL SPIRIT EASTWEST	
10	7	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	

HITS OF THE WORLD

CONTINUED

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

EUROCHART		MUSIC & MEDIA	SPAIN	
04/10/99			(AFYVE/ALEF MB) 03/24/99	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE	1	1
2	2	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA	2	3
3	4	CHANGES 2PAC AMARU/JIVE	3	2
4	3	BIG BIG WORLD EMILIA RODEY/UNIVERSAL	4	NEW
5	7	MARIA BLONDIE BEYONDRCA	5	4
6	NEW	FLAT BEAT MR. OZIO F COMMUNICATIONS	6	8
7	5	STRONG ENOUGH CHER WEA	7	5
8	6	BELIEVE CHER WEA	8	6
9	8	TU M'OUBLIERAS LARUSSO ODEON/EMI	9	RE
10	10	BOOM, BOOM, BOOM, BOOM! VENGABOYS VIO. LENT/JIVE	10	RE
		ALBUMS		
1	2	BLUR 13 FOOD/PARLOPHONE	1	1
2	1	CHER BELIEVE WEA	2	2
3	3	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE	3	3
4	4	THE OFFSPRING AMERICANA COLUMBIA	4	10
5	7	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC	5	5
6	NEW	ANDREA BOCELLI SOGNO SUGAR/POLYDOR	6	4
7	5	ROXETTE HAVE A NICE DAY ROXETTE RECORDINGS/EMI	7	NEW
8	6	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA	8	8
9	8	MODERN TALKING ALONE (THE 8TH ALBUM) HANSA	9	9
10	RE	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	10	NEW

THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	NOTHING REALLY MATTERS MADONNA WEA	1	1
2	3	MARIA BLONDIE ARIOLA	2	2
3	2	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON ARIOLA	3	3
4	NEW	SALOME CHAYANNE COLUMBIA	4	10
5	4	YOU GOTTA BE DES'REE EPIC	5	5
6	8	STRONG ENOUGH CHER WEA	6	4
7	5	YOU ARE NOT ALONE MODERN TALKING ARIOLA	7	NEW
8	6	AS GEORGE MICHAEL FEATURING MARY J. BLIGE EPIC	8	8
9	RE	BUSINDRE REEL (ASAP REMIXES) HEVIA HISPAVOX	9	9
10	RE	IF YOU COULD READ MY MIND STARS ON 54 BLANCO Y NEGRO	10	NEW
		ALBUMS		
1	1	HEVIA TIERRA DE NADIE HISPAVOX	1	1
2	2	LA OREJA DE VAN GOGH DILE AL SOL EPIC	2	2
3	3	EL CHAVAL DE LA PECA DILE AL SOL EPIC	3	3
4	10	VICTOR MANUEL CADA UNO ES COMO ES ARIOLA	4	10
5	5	CHER BELIEVE WEA	5	5
6	4	ALEJANDRO SANZ MAS WEA	6	4
7	NEW	CHAYANNE ATADO A TU AMOR COLUMBIA	7	NEW
8	8	JARABE DE PALO DEPENDE VIRGIN	8	8
9	9	PEDRO GUERRA RAIZ ARIOLA	9	9
10	NEW	BLUR 13 EMI	10	NEW

MALAYSIA		(RIM) 03/30/99	PORTUGAL	
			(Portugal/AFP) 03/30/99	
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK
1	3	VENGABOYS THE PARTY ALBUM MUSIC STREET	1	3
2	5	VARIOUS ARTISTS MTV FANTASTIC FEMALES SONY	2	1
3	2	VARIOUS ARTISTS GRAMMY NOMINEES (POP ROCK GOLD) WARNER	3	4
4	4	MARIAH CAREY #1'S SONY	4	2
5	1	ZIANA ZAIN ZIANA ZAIN BMG	5	6
6	6	MICHAEL & VICTOR FEEL LIKE SEEING YOU ROCK	6	5
7	10	THE OFFSPRING AMERICANA SONY	7	NEW
8	RE	JACKY CHEUNG SOMEONE POLYGRAM	8	NEW
9	7	ANGGUN SNOW ON THE SAHARA SONY	9	RE
10	8	911 THERE IT IS EMI	10	7
		ALBUMS		
1	3	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL	1	3
2	1	ABBA ABBA LOVE STORIES GLOBO/MERCURY/UNIVERSAL	2	1
3	4	CHER BELIEVE WARNER	3	4
4	2	ALEJANDRO SANZ MAS WARNER	4	2
5	6	THE OFFSPRING AMERICANA SONY	5	6
6	5	ALA DOS NAMORADOS SOLTA—SE O BEIJO AO VIVO EMI	6	5
7	NEW	SKUNK ANANSIE POST ORGASMIC CHILL VIRGIN/EMI	7	NEW
8	NEW	BLONDIE NO EXIT BEYOND/BMG	8	NEW
9	RE	SILENCE 4 SILENCE BECOMES IT POLYDOR/UNIVERSAL	9	RE
10	7	QUEEN GREATEST HITS I & II EMI	10	7

THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN	1	1
2	3	(DU AR SA) YEAH YEAH WOW WOW MARTIN POLAR/UNIVERSAL	2	2
3	2	VI DRAR TILL FJALLEN MARKOOLIO CNR/ARCADE	3	3
4	NEW	UNFORGIVABLE SINNER LENE MARLIN VIRGIN	4	4
5	8	CHANGES 2PAC JIVE/VIRGIN	5	7
6	5	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY	6	6
7	6	STJARNNA PA HIMLEN DROMHUS CNR/ARCADE	7	5
8	4	TRAGEDY/HEARTBEAT STEPS JIVE/VIRGIN	8	8
9	9	CALL ME MANANA SCOTTER EDEL	9	10
10	NEW	BOOM, BOOM, BOOM, BOOM! VENGABOYS JIVE/VIRGIN	10	NEW
		ALBUMS		
1	1	EVA DAHLGREN LAI LAI METRONOME/ANDERSON/WARNER	1	1
2	3	ROXETTE HAVE A NICE DAY ROXETTE RECORDINGS/EMI	2	3
3	NEW	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL	3	2
4	2	CHER BELIEVE WEA/WARNER	4	6
5	RE	BO KASPER ORKESTER I CENTRUM SONY	5	4
6	6	MARKOOLIO STICKER HART CNR/ARCADE	6	RE
7	RE	SARAH BRIGHTMAN TIMELESS WARNER	7	5
8	5	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS SONY	8	8
9	RE	CORNELIS VREESWIJK GULDKORN FRAN MASTER CEES MEMOARER METRONOME/WARNER	9	NEW
10	7	BJORN AFZELIUS DEN RODE TRADEN REBELLE/MNW	10	5

SWEDEN		(GLF) 04/01/99	DENMARK	
			(IFPI/Nielsen Marketing Research) 03/29/99	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN	1	1
2	3	(DU AR SA) YEAH YEAH WOW WOW MARTIN POLAR/UNIVERSAL	2	2
3	2	VI DRAR TILL FJALLEN MARKOOLIO CNR/ARCADE	3	3
4	NEW	UNFORGIVABLE SINNER LENE MARLIN VIRGIN	4	4
5	8	CHANGES 2PAC JIVE/VIRGIN	5	7
6	5	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY	6	6
7	6	STJARNNA PA HIMLEN DROMHUS CNR/ARCADE	7	5
8	4	TRAGEDY/HEARTBEAT STEPS JIVE/VIRGIN	8	8
9	9	CALL ME MANANA SCOTTER EDEL	9	10
10	NEW	BOOM, BOOM, BOOM, BOOM! VENGABOYS JIVE/VIRGIN	10	NEW
		ALBUMS		
1	1	EVA DAHLGREN LAI LAI METRONOME/ANDERSON/WARNER	1	1
2	3	ROXETTE HAVE A NICE DAY ROXETTE RECORDINGS/EMI	2	3
3	NEW	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL	3	2
4	2	CHER BELIEVE WEA/WARNER	4	6
5	RE	BO KASPER ORKESTER I CENTRUM SONY	5	4
6	6	MARKOOLIO STICKER HART CNR/ARCADE	6	RE
7	RE	SARAH BRIGHTMAN TIMELESS WARNER	7	5
8	5	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS SONY	8	8
9	RE	CORNELIS VREESWIJK GULDKORN FRAN MASTER CEES MEMOARER METRONOME/WARNER	9	NEW
10	7	BJORN AFZELIUS DEN RODE TRADEN REBELLE/MNW	10	5

THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	... BABY ONE MORE TIME BRITNEY SPEARS ZOMBA/VIRGIN	1	1
2	2	ROMEO BLA OJNE SPIN/EDL	2	2
3	3	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY	3	3
4	4	9 P.M. (TILL I COME) ATB MOTOR/EDL	4	4
5	7	PROTECT YOUR MIND (BRAVEHEART) DJ SAKIN & FRIENDS FLEX/EMI	5	7
6	6	TARZAN & JANE TOY-BOX SPIN/EDL	6	6
7	5	CHOCOLATE SALTY BALLS CHEF AMERICAN/SONY	7	5
8	8	YOUR CROWN INFERNAL FLEX/EMI	8	8
9	10	MA BAKER BONEY M VS. SASHI/HORNY UNITED BMG	9	10
10	NEW	BOOM, BOOM, BOOM, BOOM! VENGABOYS VIRGIN	10	NEW
		ALBUMS		
1	1	CHER BELIEVE WARNER	1	1
2	3	BRYDENFELT OG HANNIBAL MEMORY CMC	2	3
3	2	GNAGS GREATEST BMG	3	2
4	6	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) SONY	4	6
5	4	CARTOONS TOONAGE FLEX/EMI	5	4
6	RE	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY/PLADECOMPAGNIET	6	RE
7	9	THE OFFSPRING AMERICANA SONY	7	9
8	7	THE CARDIGANS GRAN TURISMO STOCKHOLM/UNIVERSAL	8	7
9	NEW	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/VIRGIN	9	NEW
10	5	VAN MORRISON BACK ON TOP VIRGIN	10	5

NORWAY		(Verdens Gang Norway) 03/30/99	FINLAND	
			(Radiomafia/IFPI Finland) 03/28/99	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN	1	1
2	NEW	NEW DEPRESSION EP MADRUGADA VIRGIN	2	4
3	3	LIVING MY LIFE WITHOUT YOU VAN EIJK SONY	3	3
4	2	SITTING DOWN HERE LENE MARLIN VIRGIN	4	2
5	6	VI DRAR TILL FJALLEN MARKOOLIO ARCADE	5	6
6	4	9 P.M. (TILL I COME) ATB MOTOR/POLYGRAM/UNIVERSAL	6	NEW
7	5	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY	7	5
8	7	WHISKEY IN THE JAR METALLICA VERTIGO/UNIVERSAL	8	7
9	8	ENJOY YOURSELF A+ KEDAR/UNIVERSAL	9	9
10	NEW	CHANGES 2PAC JIVE/VIRGIN	10	10
		ALBUMS		
1	NEW	LENE MARLIN PLAYING MY GAME VIRGIN	1	1
2	NEW	ANDREA BOCELLI SOGNO POLYGRAM/UNIVERSAL	2	2
3	1	BLUR 13 EMI	3	3
4	3	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) SONY	4	4
5	2	VAN MORRISON BACK ON TOP VIRGIN	5	NEW
6	4	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	6	5
7	9	CHER BELIEVE WARNER	7	NEW
8	NEW	SKUNK ANANSIE POST ORGASMIC CHILL VIRGIN	8	7
9	6	ULF LUNDELL N+R JEG KYSSER HAVET—BEST OF ROCK/HEAD/EMI	9	9
10	NEW	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/VIRGIN	10	RE

THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	ANNA MUN BAILAA AIKAKONE RCA/BMG	1	1
2	4	WALKING IN THE AIR NIGHTWISH SPINEFARM	2	4
3	3	TULE SELLAISENA KUIN OLET DON HUONOT TERRIER/BMG	3	3
4	2	SUNFALL CHILDREN OF BODOM SPINEFARM	4	2
5	6	SURUNMURHAJA CMX HERODES/EMI	5	6
6	NEW	AUTOPARTIO 525 NE LUUMAET POKO	6	NEW
7	5	SACRAMENT OF WILDERNESS NIGHTWISH SPINEFARM	7	5
8	7	DIVINITY AMORPHIS SPINEFARM	8	7
9	9	THE CARPENTER NIGHTWISH SPINEFARM	9	9
10	10	WASTING THE DAWN 69 EYES GAGA GOODIES/POKO	10	10
		ALBUMS		
1	1	ULTRA BRA KALIFORNIA PYRAMID/MEGAMANIA	1	1
2	2	KIRKA, HECTOR, PAVE & PEPE MESTARIT AREENALLA EMI/BMG	2	2
3	3	JANNE TULKKI JANNE TULKKI BLUEBIRD/BMG	3	3
4	4	THE OFFSPRING AMERICANA SONY	4	4
5	NEW	MAGGIE REILLY THE BEST OF EMI	5	NEW
6	5	J. KARJALAINEN ELECTRIC SAUNA ELECTRIC PICNIC POKO	6	5
7	NEW	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL	7	NEW
8	7	NYLON BEAT VALEHTELJA MTV/MUSIKKI	8	7
9	9	MODERN TALKING ALONE HANSA/BMG	9	9
10	RE	THE CARDIGANS GRAN TURISMO STOCKHOLM/POLYGRAM	10	RE

DANISH ACT Cartoons has scored a U.K. No. 2 with their debut there, "Witch Doctor," and its release has realized a dream for the band, appearing on the U.K.'s flagship TV music show. "Top Of The Pops" is the biggest show you can do," says front man **Toonie**. "It was fantastic. The crowd went berserk, and we got to play live." The wacky "techno-billy" group aided its entry with a mobile performance, traveling the streets of London in a double-decker bus, but without radio airplay. "We've been to most European countries, but England is a place we never dared go," adds Toonie. Major countries are preparing campaigns in light of the U.K. success, according to EMI-Medley export director **Thomas Höhne**, citing France and Germany. The group will go on a Southeast Asia promo tour in July. The album "Toon-age" will be out in the U.K. on Monday (5).

CHARLES FERRO

DIAMONDS ARE a girl's best friend, as French singer **Larusso** is finding out. Her single "Tu M'oublieras" (You'll Forget Me) on Odéon/EMI has sold 750,000 units, earning her one of the first diamond certifications in France. The song is spending a seventh week at the top of the French singles charts. "Maybe we'll sell a million," jokes Odéon GM **Frédéric Juárez**, who licensed the track from Larusso's own label Chrystal Park. "Tu M'oublieras" is a cover of a tried-and-tested hit, first sung by French nightclub celebrity **Régine** and covered in 1990 by **Jeanne Manson**. It's Larusso's second cover hit: Her rendition of **Gloria Gaynor's** "I Will Survive" became "Je Survivrai" and sold 100,000 units when Sony Music France licensed that track. The 19-year-old singer—whose real name is **Laetitia Serre**—got her stage name from her ginger hair. Her debut album is due in September.



LARUSSO

CECILE TESSEYRE

ITALY'S VETERAN ROCKER Vasco Rossi took three prizes at this year's Premio Italiano della Musica (Italian Music Awards), held March 24 at Milan's Rolling Stone Club. Rossi, whose album "Canzone Per Me" (Songs For Me) (EMI) was among the top three best-selling albums in Italy last year, passing nine-times-platinum (900,000 copies), picked up awards for Italian record and Italian tour, as well as the music critics' prize. Most key categories were voted on by listeners to top 40 network Radio DeeJay and readers of Musica!, the weekly music supplement of La Repubblica newspaper. The awards were broadcast live on national private TV network Italia 1 and attracted an average TV audience of 2.2 million, representing an 11% viewing share for the mid-evening prime-time slot. Other winners included **Ligabue's** "Ho Perso Le Parole" (I've Lost The Words) (WEA), for Italian song; **Alex Britti** (Universal), for discovery; and **Articolo 31's** "La Fidanzata" (Ricordi/BMG

Ricordi), for Italian video. **MARK DEZZANI**

MILA MARCIL was born in Ontario and is now based in Dallas, but the Indian-American singer is drawing from her Punjabi roots and *bhangra* music. "I love dance music of all sorts and R&B," says **Marcil**, who recently finished work on her as-yet-untitled new single. Since the release of her last single, "I Don't Think So," on indie label Tight Flight Records last May, Marcil has been shopping for a new record deal. Explains her manager **Rikki Rincon**, "Our budget with Tight Flight was very limited, [which was] one of the many reasons for leaving them." Among her numerous performances, Marcil opened for renowned British-Asian producer **Bally Sagoo's** debut club date in Dallas last fall. "I would like to do an Indian-flavored track," she says. "A producer in Canada named **Zak** is considering producing Hindi remixes in the future for me."



MARCIL

NYAY BHUSHAN

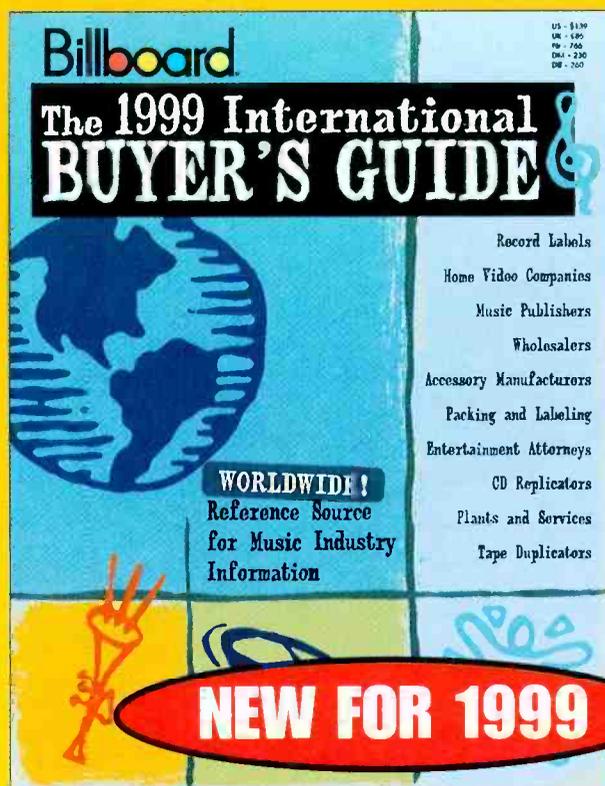
A NEW MEXICAN force in rock is emerging this month, as **El Círculo's** debut album hits the shops. It regroups four former members of the pop vocal group **Ragazzi**—**Miguel, Pato, Jaime, and Marlon**—and its label debut on Sony Music Mexico is titled "Murió El Silencio" (The Silence Died). The bandmates left Ragazzi because they say they were tired of being marketed as a lightweight pop act by Ragazzi manager/creator **Gino Gallegos**. **Luis Fernando Ochoa**, renowned collaborator with Sony pop idol **Shakira**, produced the album, the sound of which is not far afield from rock group **Maná**. The album's leadoff single is "Volver A Empezar."

TERESA AGUILERA

SOUTH AFRICA'S rock community is buzzing with news that producer **Kevin Shirley** will produce the **Springbok Nude Girls'** third album. Shirley, originally from South Africa, is known for his work with the **Black Crowes** and **Aeros**

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International

QUEBEC STATIONS STRUGGLE WITH QUOTAS

(Continued from page 45)

level of activity is not enough to satisfy their scheduling and commercial requirements.

"People think because we have to play 65% French music that it doesn't matter if their records are good or bad," says Guy Brouillard, music director of top 40 CKOI in Verdun, a Montreal suburb. "We're aware that much of what we play is not generating sales. That is very annoying, but what can you do? Between 6 a.m. and 6 p.m., we have to be 55% French. We had been doing 65% French between 6 a.m. and midnight during the overall week, but playing 55% between 6 a.m. and 6 p.m. without being able to edit songs is very difficult."

But Mark Lazare, president of Montreal-based Tacca Musique and Aquar-

ius Records, counters, "While I agree 65% is high number, [French-language radio stations] CITE, CKOI, and CJFM still beat out all of the English stations. So is the French-language regulation a problem? I don't think so."

With the French stations playing such an abundance of music by Quebec-based artists, broadcasters have no difficulty in reaching their CanCon quotas. "Each week we are sitting at 52% to 54% CanCon," says Brouillard.

Says Daniel Poupard, music director of Quebec province AC stations CFGL Laval and CJMF Quebec, "CanCon is not a big problem because we do our CanCon in French music because all of the Quebec music is CanCon. We're above 50%."

Many music industry figures dispute

claims by Quebec's French broadcasters that there is a lack of French-language material. Citing the lack of French-language rock, rap, light AC, alternative, and country formats in Quebec, they argue that broadcasters refuse to diversify.

"In Montreal we have only two formats, CHR and AC," says Alain Brunet, staff writer with Montreal's La Press. "So many types of music in French will never be widely known because of lack of radio airplay."

"Montreal's French stations are playing the same French artists," concedes Poupard. "The differences between CHR and AC stations are minimal now because they are playing the same songs. Sales are not good. You can have a No. 1 on your chart, and it's not selling."

Quebec Airplay Limited For English Records

TORONTO—With Quebec's French-language radio stations broadcasting 65% French-language music over the broadcast week, and with their 35% government-regulated domestic content quota being filled by local French-language acts, there is little room for significant airplay of international or domestic English-language acts.

"English-language records get three to five spins a week on [Montreal French stations] CKOI or CKMF, whereas elsewhere in Canada you get 25 spins a week," says Lisa Zbitnew, president of BMG Music Canada. "Some records get omitted all together on Quebec radio."

"With 35% English-language

content, we only play the biggest hits in mostly low rotations to get variety," says Daniel Poupard, music director of Quebec province AC stations CFGL Laval and CJMF Quebec. Peter Diemer, VP of national promotion at EMI Music Canada, says that Quebec broadcasters tend to favor English-language European records over American English records.

"Cartoons 'Doo Dah' and Terrorvision's 'Tequila' are doing well at CKOI, but we will have difficulty getting some of our American repertoire played there until it's proven in the market," Diemer says.

Says Zbitnew, "As much as it is a difficult radio market, Quebec is

also a great star-making market for both English and French artists. Quebec radio will take chances on artists who aren't in Billboard or Radio & Records. Backstreet Boys and Spice Girls, for example, happened first in Quebec."

However, only a handful of Canadian English-language artists, such as Alanis Morissette, Shania Twain, Sky, Crash Test Dummies, and Bryan Adams, now receive more than one play a day on Quebec French-language radio. Some English Canadian acts, including Big Sugar, the Philosopher Kings, and Adam Cohen, recently rerecorded tracks in French to attain greater airplay in the province. LARRY LEBLANC

S. AFRICAN BIZ COMES TOGETHER FOR MUSIC DAY

(Continued from page 45)

determine the economy of the music industry," says Motsumi Makhene, president of the Musicians Union of South Africa. "Even with the onset of democracy here, South Africans have suffered from a tremendous inferiority complex when it comes to music. Right now, though, there is a sense that, as we emerge out of the apartheid era, there is a search here for new genres and new languages of expression, drawing on both indigenous and contemporary influences."

"South African Music Day is allowing us to promote both the culture of music and its economic aspects and hopefully move South African music toward taking its place in the global scenario," Makhene says.

While paying tribute to the effect South African Music Day had on stimulating people's pride in their music, the event's organizers were also intent on ensuring the day had tangible expression and effects. "We started working on this project a year ago and thoroughly researched the idea with radio stations, record companies, retailers, and artists," explains MIDI GM Rosie Katz. "The overwhelming feeling was that while the aim is to create a greater awareness of South

African music, the project should also have lasting results and involve every single aspect of the industry."

One way this was done was through a retail project involving more than 400 retail outlets throughout the country. All these outlets offered a 10% discount on select South African music during the week of the event. A number of merchants also hosted in-store appearances by local artists. CNA, a countrywide music retail chain, mounted dedicated racks for South African music in all 320 stores and played local music for most of the day. Musica, the country's largest retail music chain, scheduled many in-store appearances in conjunction with Melt 2000 and Nebula Bos Records, two of the country's leading independent labels.

Radio also proved to be a key component of South African Music Day. More than 70 stations supported the event, including stations from the national South African Broadcasting Corp. and the private sector, as well as community radio stations. Adds Katz, "All radio stations increased their quota of South African music by at least 100% and in many instances by 200% and more. This is particularly

significant when you look at the current quote of just 20% local content."

A recording project was another main component. Unsigned acts were invited to send demos, and close to 30 artists and bands were recorded free of charge at studios around the country. Hundreds of live shows were also held at venues around the country. "We deliberately decided against staging one huge live show," Katz explains. "We really wanted the music to be accessible to people throughout South Africa, and we also wanted to involve all live venues, from the smallest to the biggest."

Keith Lister, managing director of BMG Africa and chairman of the Assn. of South African Music Industries, says the day was a vital part of "the process of building up the South African music industry."

He adds, "There's no doubt that the local industry is developing at a fast pace, contributing to both South African culture and the economy. We're very supportive of the initiative and believe it provides a great preamble to the other key event in our calendar, the South African Music Awards, which will be held in mid-May."

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Labels Focus On Album Upgrades

Ryko's Bowie Discs Paved The Way For Catalog Reissues

BY CHRIS MORRIS

LOS ANGELES—While multi-CD boxed sets and lavish compilations usually get the lion's share of the attention, improved and enhanced editions of individual album titles have become the bread and butter of the reissue business in the '90s.

Jeff Jones, senior VP of Sony's Legacy division, explains that the move to upgrade CDs has mainly been a function of the way CD versions of existing albums were initially introduced.



"Existing catalog, when it was reissued for the first time on CD, now sonically suffers, based on the technology we have at hand and also

based on the fact that CDs were created quickly and moved into the marketplace quickly in order to facilitate a demand for product."

The opening salvo that signaled the arrival of a new breed of catalog CDs was fired in 1990 by Salem, Mass.-based indie Rykodisc. The year before, the label had sealed a licensing agreement with David Bowie, who controlled his masters first released on RCA; after issuing the Grammy-winning box "Sound + Vision," Rykodisc turned to rereleasing the individual album titles with dramatically improved sound and packaging. The upgraded CDs won raves from the press and fans alike.

In succeeding years, Rykodisc secured Elvis Costello's Columbia catalog and Yoko Ono's complete works for similar treatment. In 1994, the label bought the entire Frank Zappa catalog outright and reissued all 53 of the musician's records simultaneously.

Rykodisc director of marketing Jill Christiansen says, "Certainly the Bowie rereleases, which were supervised by Bowie and digitally remastered with restored artwork and rare

bonus material, did set some kind of a standard for rereleasing classic catalog. Costello followed, and it was the same thing—Costello was involved, and there were all of those elements. When the Zappas came, all of the CDs we released were produced from masters that came from his studio. They had digitally remastered everything, changed a few things. We restored artwork that hadn't been in the original CD rereleases. [Original art director] Cal Schenkel oversaw the packaging. I can look at it with pride, from inside the company and from outside as a fan. They're the kind of CDs that I would want to buy. It looks to me like the people behind these rereleases care—about this music, about the artist, about the history."

Rykodisc continued its upgrades this year with the rerelease of catalog by the Arizona punk rock band the Meat Puppets. Like previous sets from Galaxie 500 and Rykodisc's "MGM Soundtrack" series, these packages included CD-ROM material—videos and live performances by the band encoded onto the disc.

Another indie label that bought into CD upgrades early on was Cocksackie, N.Y.-based Sundazed Music. Owner Bob Irwin—who has also done extensive production work for Legacy—recalls that in 1991 or 1992, "Rhino had just done the Mitch Ryder & the Detroit Wheels best of, 'Rev Up,' that I thought was good. But I had a love affair with those individual albums when I was growing up and loved everything about them, from the artwork to the original sequencing. I remember looking at this guy in the Sundazed office and saying, 'You know, maybe we should be putting out those records.' And he said to me, 'And you know, there were B-sides on the 45s that never made it on the album.' So it was kind of conceptualized on the spot."

Since releasing its trio of Detroit Wheels titles, Sundazed has licensed

some 100 albums for upgraded rerelease, including titles by Buck Owens, Nancy Sinatra, the Kingsmen, Sonny & Cher, and the Rascals.

Irwin says, "The bottom line for me has always been, while compilations and greatest-hits albums serve a very important function, they're very often one person or a small committee's idea of what someone should be listening to . . . I have always had a love affair with albums and been a record collector. When it comes to something as



obvious as the Byrds' 'Younger Than Yesterday,' you need to hear that album as sonically wonderful as you can, hopefully enhanced with other things that will unveil or reveal more intricacies about that album."

Irwin served as producer on Columbia/Legacy's Byrds reissue series, which has become the model for Legacy's ongoing program of title-by-title upgrades. (Irwin has also released the Byrds titles on vinyl through Sundazed.) The return to the original albums came about in part out of Irwin's frustration with the 1990 Byrds boxed set and also out of an understanding that the original versions of the Byrds CDs were not up to par.

Irwin recalls, "While I thought the [boxed set] package was good, I thought the A&R was a little bit skewed from reality and didn't pay enough attention to the prime period of the band. That, coupled with the whole tape vault and archiving system being put into place, and this absolute wealth of tape surfacing that wasn't available when we were putting together the boxed set, made it obvious that something had to be done. The CDs that were on the market sounded like crap; they were done in

(Continued on next page)

North America Recording Media*

Duplicated/Replicated Media (Units in Millions)

	1998	1999 estimated
Audiocassettes	931	925
Music Cassettes	189	175
Spoken Word	742	750
CD-Audio	1,595	1,555
CD-ROM	1,350	1,520
DVD Audio		5
VHS (T-120s)	625	620
DVD Video	52	90
DVD-ROM	19	40

Recordable/Rewritable Media (Blanks) (Units in Millions)

	1998	1999 estimated
Audiocassettes	390	350
CD-R (recordable)	195	290
VHS (T-120s)	360	340

* Figures courtesy of IRMA Worldwide Optical Media Intelligence Report and IRMA Market Intelligence Report for VHS & 8 mm/Cambridge Associates/EMTEC Pro Media

IRMA Conference Delves Into Online, DVD Issues

BY STEVE TRAIMAN

AMELIA ISLAND, Fla.—The power of the Internet and DVD to recharge the music industry was the hottest topic at the recent International Recording Media Assn. (IRMA) Executive Forum here.

"The Internet will give our customers many new ways to sample the products we sell at Best Buy," president/COO Brad Anderson told more than 300 attendees.

And Scott Dinsdale, BMG Entertainment's senior VP/chief technology and information officer, stressed the creative opportunities for the music industry through new DVD Video and DVD Audio technology.

IRMA also announced an industry-wide Anti-Piracy Certification/Compliance Program for optical (CD/

DVD) replicators and a number of other new industry initiatives.

"Rather than something to fear as a retailer, the Web is taking our software business—audio, video, and games—another generation into the consumer's changing lifestyle," Anderson added in his presentation. "Our philosophy of selling the razors with the blades [hardware with software] has been extremely successful, with DVD Video the most recent example."

The 311-outlet, Minneapolis-based Best Buy will open about 48 stores this year, including its first four "small market" locations, at about 30,000 square feet, compared with the chain's typical 45,000-square-foot outlet. Now in 36 states, the merchant plans to add 40 to 50 outlets annually over the next

(Continued on next page)



Brad Anderson, president/COO of Best Buy Co. (Photo: Steve Traidman)

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IRMA CONFERENCE DELVES INTO ONLINE, DVD ISSUES

(Continued from preceding page)

five years, for more than 600 stores, with a goal of servicing 85% of U.S. households by 2004.

"Right now, our stores can address about 52% of the U.S. population, and we have an estimated market share of 10% to 11% for audio CDs and video DVDs," Anderson claimed. "Over the next 10 years, we expect to build that share to at least 25%."

Last year, software topped \$2 billion, representing about 20% of the chain's \$10 billion in sales. "About 50% of all transactions included software purchases," he said.

He said he was asked at an investment panel at the Consumer Electronics Show, held in January in Las Vegas, "How will you deal with the future loss of your software business?" He said he replied, "There are things we can do for our customers with new technology that we could not do just a few years ago. The demographics of the future are in our favor, and the Internet allows us to give tomorrow's purchasers the opportunity to sample anything before they buy."

BMG's Dinsdale highlighted the creatively flexible format provided by DVD Video and the new standard for audio quality and the consumer experience offered by DVD Audio and its just-announced specification standard (Billboard, Feb. 20).

"Music videos were the fastest-growing music format in 1998," he observed, citing Recording Industry Assn. of America (RIAA) figures of units up 46.2% and retail dollars rising 56.8%. DVD is just emerging, with about 2% of sales and units.

A BMG working group has been established across all labels to take advantage of what Dinsdale calls a plethora of "packaging opportuni-



Shown at IRMA's Executive Forum is Scott Dinsdale, senior VP/chief technology and information officer of BMG Entertainment. (Photo: Steve Traiman)

ties." Included are long- and short-form videos; TV, including network, cable, and pay-per-view; catalog product; new product; and live events.

"We see opportunity and are ramping up," he emphasized, citing projects under review for Sarah McLachlan, 'N Sync, Alabama, and a number of Windham Hill artists, among others.

Noting that DVD Audio is the first protected digital format for music, with the security technology rights framework agreed on last month (Billboard, March 13), he said that "universal players—for DVD Video, DVD Audio, and CD audio—will be the key to driving the market. A BMG internal task force is focused on recording, mastering, and ancillary media development for a DVD Audio future, with the potential to create strong, proactive ties to link retail to online activity."

For the future, Dinsdale noted, the stakes for success and survival are being raised. "To leverage the business, a company must fully leverage systems and technology to seamlessly link into the processes of the value chain," he said. "Rapid and effective service deployment is increasingly dependent on rapid and effective systems of deployment. Increasing any company's information technology IQ at all levels will be essential to maintain an ongoing competitive advantage."

Executive VP Charles Van Horn cited a number of new initiatives undertaken by IRMA.

Among the most important was the Anti-Piracy Task Force, which will involve IRMA's CD replication members, representatives of the RIAA and the Motion Picture Assn. of America and other industry groups to develop a cooperative program that will lead to a Certificate of Compliance (Billboard, March 27). Similar to the ISO 9000 program, it will offer vigorous training and procedural guidelines to help replicators comply with the current "best practices" to avoid inadvertent copyright infringement due to poor business meth-

ods. The task force chairman is Scott Bartlett, VP of Sony Disc Manufacturing and new chairman of IRMA's board.

"We wanted to bring to everyone's attention that we are work-

ing on this vital issue," Van Horn said. "We see this program moving toward an international standard in the near future, as we all have the major goal of eliminating piracy of all recording media."



Pictured seated at IRMA's "Anti-Piracy Open Forum" panel, from left, are Ken Jacobsen, VP/director of U.S. anti-piracy relations for the Motion Picture Assn. of America; Dom DallaVerde, pre-production engineering director for Warner Advanced Media Operations; Steven D'Onofrio, executive VP/anti-piracy director for the Recording Industry Assn. of America; Brian Wilson, executive VP of sales and marketing for Allied Digital Technologies; Morris Ballen, chairman of Disc Makers; and Scott Bartlett, VP of Sony Disc Manufacturing. Shown standing, from left, are Tim Wetmore, editorial director of Miller Freeman PSN; Louis Vaccarelli, VP for BMG Entertainment; Bob Freedman, VP/GM of Crest National; Dave Rubenstein, president/CEO of Cinram; and Howard Schwartz, anti-piracy director of the International Recording Media Assn. (Photo: Steve Traiman)

LABELS FOCUS ON ALBUM UPGRADES

(Continued from preceding page)

the earliest days, they were done from inferior sources. The whole catalog needed addressing."

The success of the Byrds releases has spurred Legacy to apply the same methodology to a number of Sony's best-known acts. This year alone, the reissue division is performing upgrades on titles by Stevie Ray Vaughan, Janis Joplin, Carole King, Ted Nugent, Bob Dylan, Taj Mahal, Simon & Garfunkel, Babyface, Duke Ellington, and Earth, Wind & Fire.

Jones says, "It's a way for us to make sure that our records sound as good as possible and the packages are as complete as they can be, and hopefully reintroduce them to the marketplace, to resell those records to fans, and to turn new fans on to those artists by the publicity and product placement that we get... In most of our major artists' catalogs, there's room to do everything—to do a big [career retrospective] box, to have a front-line greatest-hits record, to have a 'super hits' album that has a specific retail life at certain stores, and to upgrade individual artists' catalog records."

Even Rhino Records, the industry leader in compilations and boxed sets, has gotten into the upgrade act. In 1997, the company used material uncovered during a vault search for Polydor/Chronicles' 1995 Velvet Underground boxed set to create an expanded version of the Velvet's fourth studio album, "Loaded"; a second disc featured a complete version of the album comprising demo and alternate versions of the original work's songs.

Rhino A&R director Patrick Milli-

gan says, "It worked, and that stuck. We figured that was a good formula to follow when we're doing these album reissues."

The company has since released augmented "Atlantic Jazz Gallery" editions of albums by John Coltrane, Charles Mingus, and Ornette Coleman, among others; a pair of "deluxe edition" titles by the late Dusty Springfield; and a two-disc version of Curtis Mayfield's "Superfly" soundtrack. This year, the company will offer two-disc versions of the Cars' debut album, Todd Rundgren's "Something/Anything?," and Aretha Franklin's gospel recital "Amazing Grace."

Label catalog divisions are continuing to plumb their back lists for upgraded gold. In June, BMG will kick off its resurrected Buddha Records imprint with expanded versions of Captain Beefheart & the Magic Band's "Safe As Milk" and Nilsson's "Pussy Cats," among others; RCA has recently upgraded such titles as Elvis Presley's "The Sun Sessions" (now known, in two-CD form, as "Sunrise") and Lou Reed's "The Blue Mask."

Andy McKaie, VP of catalog development and A&R at Universal Music Special Markets, says, "We're in the middle of doing the Lynyrd Skynyrd albums. We redid the double live album ["One More From The Road"], adding back all the tracks that had been taken off when it was trimmed down to one CD, and then added in some bonus tracks and liner notes and remastered it.

"We're in the middle of doing the individual Steely Dan titles, too. We're not adding new music to them—the

group claims that there isn't new music to add to them—but we're remastering, and we're adding in new liner notes written by Walter Becker and Donald Fagen, and we're also adding in all the original lyrics and graphics that were on the original packages, much of which was left off subsequent packages, even on vinyl."

The recently completed Universal/PolyGram merger affords major new opportunities for enhancing certain titles, McKaie notes: "We intend to do it on significant albums that we have access to on every label."

Marc Rashba, senior director of product development and catalog marketing at EMI Music Distribution, notes two series that are planned for mid-1999. The "Breakthrough" series, set to bow in June, will upgrade titles that put certain acts on the commercial map—the Motels' "All For One," the J. Geils Band's "Freeze Frame," Huey Lewis & the News' "Sports," Robin Trower's "Bridge Of Sighs," UFO's "Strangers In The Night," and Billy Idol's "Rebel Yell." Rashba says, "We're going back to revitalize them and make them more relevant to the fan base."

For its "Millennium" series, the company will utilize the "mini-LP" packaging so popular in Japan. Rashba says, "We're taking some of the key albums from over the years and, one, reissuing them in the original vinyl form. Then another version of the same album will come a few weeks later, in what we're calling a miniature album on CD. These will be out for a limited time only... We're looking at a number of different acts."



Back To The Roots. MCA recording act the Roots enjoyed a homecoming celebration for their hit album "Things Fall Apart" at an in-store appearance at the Record Town in Philadelphia's Gallery Market Place. Pictured, from left, are Ed Franke, national sales director for MCA Records; the Roots' Kamal, ?uestlove, Hub, and Rahzel "the Godfather of Noyze"; Eddie Barreto, director of R&B retail marketing for MCA; the Roots' MC Malik B., sitting on chair; and Big D, national director of street promotion for MCA. In the back row on top, wearing hats, are Scratch of the Roots and Jessiah "Milk" Styles, Northeast regional director of R&B promotion for MCA.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		TOTAL CHART WEEKS
		ARTIST	TITLE	
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		NO. 1		
1	1	METALLICA ♦ ¹¹ ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA 23 weeks at No. 1	398
2	3	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG/ISLAND 846210*/MERCURY (10.98 EQ/17.98)	LEGEND	510
3	5	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	231
4	4	SHANIA TWAIN ♦ ¹¹ MERCURY (NASHVILLE) 522886 (10.98 EQ/17.98)	THE WOMAN IN ME	213
5	2	PAUL MCCARTNEY & WINGS ▲ ³ MPL 99176/CAPITOL (16.98 CD)	BAND ON THE RUN	119
6	8	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/17.98)	VAULT — GREATEST HITS 1980-1995	127
7	11	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) [S]	KORN	107
8	10	SPICE GIRLS ▲ VIRGIN 42174* (10.98/17.98)	SPICE	112
9	19	CELINE DION ♦ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	159
10	7	PINK FLOYD ♦ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1149
11	9	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	137
12	13	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	423
13	14	METALLICA ▲ ⁵ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	468
14	6	ALANIS MORISSETTE ♦ ¹⁶ MAVERICK 45901/WARNER BROS. (10.98/17.98) [S]	JAGGED LITTLE PILL	196
15	15	AC/DC ♦ ¹⁶ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	254
16	12	GUNS N' ROSES ♦ ⁵ Geffen 24148/INTERSCOPE (6.98/11.98)	APPETITE FOR DESTRUCTION	408
17	18	KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	70
18	16	BEASTIE BOYS ▲ ⁸ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	391
19	17	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	342
20	22	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	152
21	20	PINK FLOYD ♦ ²³ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	520
22	27	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	304
23	41	ELTON JOHN ▲ ² MCA 11481 (10.98/16.98)	LOVE SONGS	87
24	21	JAMES TAYLOR ♦ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	439
25	30	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	293
26	—	STEVIE RAY VAUGHAN ▲ ² EPIC 65870/LEGACY (7.98 EQ/11.98)	TEXAS FLOOD	34
27	24	JEWEL ▲ ⁹ ATLANTIC 82700*/AG (10.98/17.98) [S]	PIECES OF YOU	163
28	25	AC/DC ▲ ² EASTWEST 92215/EEG (11.98/17.98)	LIVE	71
29	34	THE OFFSPRING ▲ ⁵ EPITAPH 86432* (9.98/14.98) [S]	SMASH	120
30	28	BLONDIE ▲ CHRYSALIS 21337/CAPITOL (7.98/11.98)	THE BEST OF BLONDIE	39
31	33	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	261
32	29	VAN MORRISON ▲ ³ POLYDOR 841970/UNIVERSAL (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	420
33	32	METALLICA ▲ ⁵ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	433
34	36	SOUNDTRACK ▲ ⁸ POLYDOR 825095/UNIVERSAL (10.98 EQ/17.98)	GREASE	305
35	—	VARIOUS ARTISTS BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES	14
36	23	BEE GEES ▲ ² POLYDOR 800071/INTERSCOPE (13.98 EQ/22.98)	BEE GEES GREATEST	64
37	31	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	126
38	37	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	409
39	42	STEVE MILLER BAND ▲ ⁸ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	382
40	—	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE ▲ ² EPIC 65871/LEGACY (7.98 EQ/11.98)	COULDN'T STAND THE WEATHER	39
41	43	POISON ● CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	6
42	38	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	261
43	46	AEROSMITH ▲ ⁴ Geffen 24716/INTERSCOPE (12.98/17.98)	BIG ONES	130
44	26	JAY-Z ● FREEZE/ROC-A-FELLA 50040*/PRIORITY (10.98/16.98)	REASONABLE DOUBT	28
45	39	ZZ TOP ▲ ² WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	135
46	—	ELTON JOHN ♦ ¹⁵ ROCKET/ISLAND 512532/MERCURY (7.98 EQ/11.98)	GREATEST HITS	447
47	35	BRUCE SPRINGSTEEN ▲ ³ COLUMBIA 67060* (10.98 EQ/17.98)	GREATEST HITS	61
48	—	SOUNDTRACK ♦ ¹¹ RCA 6408 (10.98/17.98)	DIRTY DANCING	112
49	45	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE ▲ EPIC 66217* (10.98 EQ/17.98)	GREATEST HITS	53
50	40	BILLY JOEL ♦ ¹⁸ COLUMBIA 40121* (15.98 EQ/31.98)	GREATEST HITS VOL. I & II	223

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

Merchants & Marketing

RETAIL WARMS TO WARNER OZ'S JAMES

(Continued from page 46)

director of sales and marketing for James and set up new divisions for national accounts (under Ian England) and specific strategic marketing (under Thomas Heymann) to oversee joint ventures, catalog, special products, premiums, the Internet, licensing, and synchronization. Label managers at WEA, East-West, and Atlantic were given greater responsibility to develop and market their artist rosters.

The focus on marketing and sales, says James, is one of the label's priorities. "We've got a dual focus on A&R as a cornerstone of the company, to not only expand our base here but to find more success in international markets. We're also putting a lot of money

into strategic marketing this year. It's a growth area for us; we've put on full-time people for the first time. You can't see that area as incremental; you've got to give it its identity. If you treat it as the 'spare parts' side of the company, it isn't going to work."

Currently domestic acts make up 15% of business. James intends to double that. Under a broader restructure in March by Warner Music International, Lachlan Rutherford was promoted from senior VP to president of Warner Music Asia-Pacific (Billboard, March 27). The move dismantles the old format of Warner Australasia. James Southgate, managing director of Warner New

Zealand, who previously reported to Harris, now reports to Rutherford.

Rutherford's intention to visit Australia and New Zealand every month will give the Australian and New Zealand affiliates a chance to learn more from Asia about controlling piracy and breaking open more Asian markets for domestic acts. One Warner signing, R&B vocal act Kulcha, which has since broken up, sold 100,000 units through the Asian territories. No doubt, strategies aimed at lifting Warner from fourth position in Australia—behind Sony Music, Universal Music Australia, and EMI Music—will also be a topic of conversation.

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Merchants & Marketing

Best Buy Reports Record Year; Touchwood Switches To RED

BEST BUY recently completed its best year, reporting record net earnings of \$224.4 million, or \$1.07 per share on a diluted basis, on sales of \$10.1 billion for the year that ended Feb. 27. The sales total represented an increase of 21% over the previous year's total of \$8.4 billion.

Best Buy finished its record-breaking fiscal year in grand style, posting net income of \$110.2 million, or 52 cents per share on a diluted basis, on sales of \$3.5 billion for its fiscal fourth quarter, which also ended Feb. 27 (*Billboard Bulletin*, March 31).

One of the main reasons for the strong performance was the company's focus on increasing gross margin to 18.1% last year from 15.9% in the previous fiscal year and 13.6% the year before that.

Sales, general, and administrative expenses, meanwhile, inched up last year to 14.5% from the 13.7% the company turned in for the prior year. The increase in expenses is attributed to the company's more aggressive in-store selling practices, according to one analyst who follows the company.

During the year, although comparable-stores sales didn't keep pace with the 16.9% the company reported for the prior year, Best Buy still turned in a respectable increase of 10.8%.

On March 30, Best Buy's stock closed at \$50, down \$1.875 from the previous day.

TOUCHWOOD ZEROHOUR Entertainment, the independent label group formed last year by the merger of the two labels, will shift distribution from the Alternative Distribution Alliance to RED.

Artists on imprints within Touchwood Zerohour include **Swervedriver**, **Eden White**, **Rubberroom**, **Ann Hampton Calloway**, **Steve Wynn**, and **John Wesley Harding**.

RETAIL TRACK
by Ed Christman

UNLESS I MENTION in this column that newlywed **Vinnie Birbiglia**, merchandise manager at Trans World Enter-

tainment, was the most name-checked person attending the National Assn. of Recording Merchandisers annual convention this year; I will never hear the end of it.

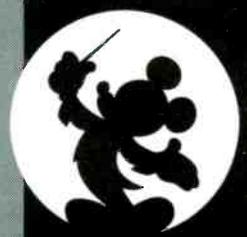
Birbiglia tied the knot with **Josieane Hart** March 7 in Las Vegas, the eve of the convention.

MAKING TRACKS: **George Balicky**, formerly senior VP at National Record Mart, is seeking opportunities. He can be reached at 412-367-5182 or g.balicky@worldnet.att.n.

RETAIL TRACK sends condolences to senior VP/GM of CMC International Records **Mike Carden** and family on the loss of his mother, who passed away March 23. She was 90.

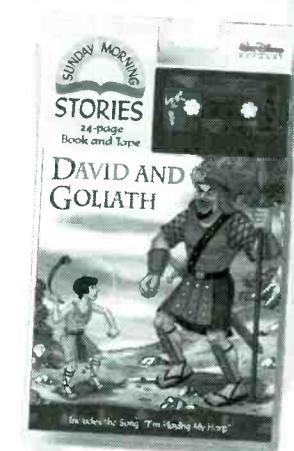


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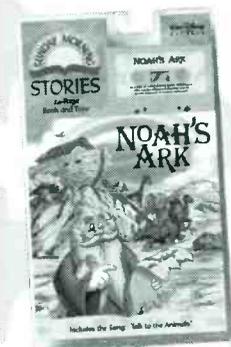


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Revenant Unleashes Beefheart Rarities

OLD FART AT PLAY: Declarations of Independents used to employ what was known as “the ‘Trout Mask’ test” to dislodge unwelcome guests at late-night parties back in our college days.

As the festivities began to grow tedious in the wee hours, we’d slap on a side of **Captain Beefheart & His Magic Band’s** 1969 opus, “Trout Mask Replica.” We knew that by the time the record was over, we’d be able to survey the room and find only our close friends still in attendance.

That landmark two-LP set, produced by **Frank Zappa**, was a great leveler among listeners. It remains sui generis to this day—a madhouse stew of atonal rock, growling blues, and out jazz, layered with vertiginous lyrics delivered in the good Captain’s sub-**Howlin’ Wolf** growl. There were only two schools of thought about it: You were either a maniacal fan, or you thought it a work of incomprehensible lunacy.

“Trout Mask Replica” was the high point of a musical career that stretched from 1964, when Beefheart (né **Don Van Vliet**) organized his first band, to 1983, when the maestro retired from music to concentrate on his painting. Though his music was considered difficult and assaultive in its heyday, Beefheart has since become a much-admired inspiration for rockers who look to the outside for their models.

On May 18, **John Fahey’s** Revenant Records will finally release its long-planned five-CD set of unreleased Beefheart music, “Grow Fins: Rarities 1965-82.” The collection was scheduled for last year but was sidetracked by the complexities of organizing such an ambitious project; progress was also stalled when **Dean Blackwood**, Revenant’s label manager, relocated from Nashville to Austin, Texas.

On the basis of a generous 26-track, 73-minute sampler of the set prepared by Revenant, “Grow Fins” will be a bonanza for Beefheart enthusiasts and an important exhibit in a reconsideration of the musician’s work. (A few major-distributed labels also plan retrospectives this year: In June, the reactivated Buddha Records will reissue the Magic Band’s debut, “Safe As Milk,” and the live set “Mirror Man,” while Rhino plans a two-CD overview in August.)

The sampler gives up some amazing surprises in the form of demos, live performances, radio air shots, and private work tapes. The highlight will definitely be a full CD’s worth of mostly instrumental rehearsal tapes for “Trout Mask Replica,” recorded at the Magic Band’s communal house in Woodland Hills, Calif. The vocal-free versions of such crazed classics as “Old Fart At Play” and “My Human Gets Me Blues” are nothing short of revelatory.

There are also pungent demos of the early, blues-based group (which included a teenage **Ry Cooder** on guitar); an astonishing solo Beefheart vocal version of **Blind Lemon Jefferson’s** “Black Snake Moan,” recorded over the telephone; powerful radio-



by Chris Morris

broadcast performances, including a fragmentary cover of **Howlin’ Wolf’s** “Natchez Burning”; and a solo piano tape of “Evening Bell” by Beefheart.

Naturally, as lead vocalist and reed player, Van Vliet is the set’s focal point, but the exceptional talents of the Magic Band members—some of whom learned to play almost from scratch under Beefheart’s not wholly benevolent despotism—also come into sharp relief. There’s much astonishing playing to be heard by such longtime sidemen as **Zoot Horn Rollo (Bill Harkleroad)**, **Ed Marimba (Art Tripp)**, **Drumbo (John French)**, and **Gary Lucas**.

“Grow Fins”—which will also include a wealth of video footage on one CD-ROM disc—is being distributed by Koch International. As with “Trout Mask,” the set invites us, in writer **Langdon Winner’s** words, “to purge our senses and return us to the world as if it were something totally new, something entirely wonderful.”

FLAG WAVING: It doesn’t surprise us when we call **Big Bill Morganfield** at his Atlanta home and find him in the middle of a practice session. After all, the singer/guitarist—whose

Blind Pig debut, “Rising Son,” is due Tuesday (6)—has a lot to live up to: He is the son of the late blues titan **Muddy Waters**.

“I think I’m up to the challenge,” Morganfield says. “I work really hard at it . . . I feel like I’m still not where I want to be, but I’m getting there.”

Morganfield is making his blues recording debut as a man in his early 40s. “Yeah, I was a late bloomer,” he admits. “My real plan was to play professional basketball . . . My secondary plan was to teach school.”

Morganfield, who holds degrees from Tuskegee University and Au-



MORGANFIELD

burn University, ultimately went to work as a teacher. However, he had naturally been involved in music from an early age. “I always kind of fiddled around with the music thing,” he says.

After his father died in 1983, he found himself pulled toward performing again, and he has been playing the blues professionally for close to 13 years.

“I just loved the music, man,” he says. “It was more of a kind of spiri-
(Continued on next page)

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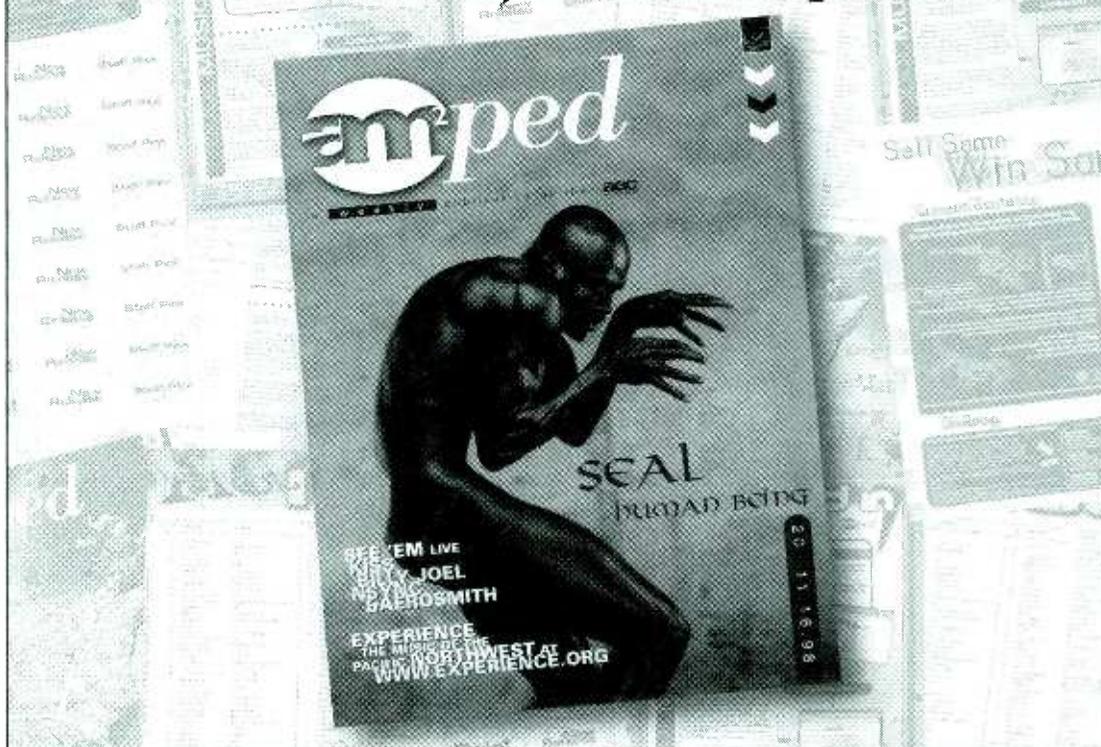


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Mannheim Finds Challenge, Change Of Pace In Set Of Disney Songs

STEAMROLLIN': Chalk it up to synergy. **Chip Davis**, leader of new age superpower **Mannheim Steamroller**, has seen his ensemble's massively popular Christmas albums shoot to the top of the holiday charts year after year, and for the last three of those years he's been trying to come up with a new genre on which to work the Mannheim alchemy.

"I wanted to do the Christmas thing with something else," says Davis, starting a Japanese-style breakfast at his Chicago hotel.

"At the same time, I got a call from **Tim Hyde** of Walt Disney Records," says Davis, who's in town to promote Mannheim Steamroller's latest release. "He



by *Moira McCormick*

said, 'We've been kicking around names of some artists we'd like to see recording our catalog.' Mannheim Steamroller was one of them, and Davis agreed to a collaboration.

The result of the two entities' subsequent work is Walt Disney Records' "Mannheim Steamroller

Meets The Mouse," a dozen tracks from major eras of Disney entertainment; Davis gives the songs the unmistakable Steamroller treatment of synthesizers meeting classical orchestration.

"I like to say it goes from 'Zip-A-Dee-Doo-Dah' [from 1946's "Song Of The South"] to 'Reflection' [from 1998's "Mulan"]," says Davis. Included are such old and new standards as "Chim Chim Cheree," "When You Wish Upon A Star," "Under The Sea," and "Hakuna Matata."

With such a wealth of music to choose from, Davis came up with a surprisingly simple selection policy. "The songs we used had to be able to translate easily into the

Mannheim style," he says. "A couple of things popped right up—for example, 'Chim Chim Cheree' from 'Mary Poppins.' The bassline of that song is [identical to one from] the 18th century; we used harpsichord on it right away." His other major criterion in song selection was the era in which a song was written, since he wanted to represent as many time periods as possible.

Disney, for example, suggested

"You've Got A Friend In Me" from "Toy Story." Davis, whose two small children had been too young for that movie when it came out, hadn't seen it and wasn't familiar with the song.

"It hit me then that Disney music spans such a great period of time, and if you're not a little kid yourself or have little kids at certain times, you're not going to know the music," says Davis. "So

(Continued on next page)

DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

tual connection between a father and a son. It was like, 'Man, this is what I need to be doing'... Any son might want to follow in his father's footsteps, if he's proud of him."

The appropriately titled "Rising Son" was produced in Chicago by guitarist **Bob Margolin** (a mainstay of Waters' latter-day bands) and features several members of Waters' group of the '70s and '80s—harp player **Paul Oscher**, pianist **Pine Top Perkins**, drummer **Willie "Big Eyes" Smith**, and Margolin himself. The backup group is rounded out by the late **Sunnyland Slim's** bassist **Robert Stroger**.

"It kind of fell together," Morganfield says of the sessions. "When they brought the idea up to me, I thought it was absolutely the way to go. I've always wanted to play with my dad's old guys."

"Rising Son" is a nostalgic affair at times, as Morganfield runs down such Chicago blues classics as Waters' "Screamin' And Cryin'," **Howlin' Wolf's** "Baby How Long," **Jimmy**

Rogers' "Sloppy Drunk," and **Little Walter's "I Just Keep Lovin' Her."** But Morganfield holds his own, both as a guitarist (check his acoustic work on the title cut) and as a writer of such originals as "Cryin' Days" and "Dead Ass Broke."

Morganfield will be busy from May through July, playing dates that will take him from North Carolina to Long Beach, Calif., and from Arkansas to Nova Scotia. Margolin and Perkins will appear on several dates with him.

In April, Hybrid Records in New York will release a Waters tribute album that will feature Morganfield in the company of **Buddy Guy**, **Koko Taylor**, **John Hiatt**, **Robert Junior Lockwood**, **Bo Diddley**, **Johnnie Johnson**, **Charlie Musselwhite**, and **Keb' Mo'.**

Morganfield is conscious of the powerful legacy he is attempting to sustain in his own right. "My daddy was a bad guy," he says. "I got an attitude right now—I want to punch somebody in the nose with my talent."



If the independent recording industry is YOUR business, then join the rest of the **Independent World at AFIM '99** in Atlanta this spring! Come meet with independent record label and distributor executives, retailers, manufacturers, and marketers from all over to do business, have fun, and groove on the vibrant Atlanta music scene. From the keynote by **Tom Silverman** (Tommy Boy Music)—one of the independent industry's most outspoken and innovative entrepreneurs—to the festive **Indie Awards Banquet and Show**, Atlanta will be an Independent World — **don't miss it!**

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CHILD'S PLAY

(Continued from preceding page)

I thought, 'I've got to represent something from every era.'

For "The Ballad Of Davy Crockett," which came straight out of his own 1950s childhood, Davis says, "I wanted to set the stage. I grew up on the edge of a forest in Ohio, and when I was 8 or 9, I'd go to bed dreaming about what was in the forest." At the beginning of the track, crickets and other woodland-critter sounds are heard; they're then joined by shaken percussion and flutes. Davis says that on that track, as in others, "I tried to include instruments that were used in the time period when the song was set."

For instance, he reports that "Reflections" features "Chinese plucked instruments and temple bells and babbling water in the background to suggest a Chinese garden."

Davis also uses playful audio cues, another Mannheim trademark. " 'Zip-A-Dee-Doo-Dah' starts with the sound of birds, as in, 'Mr. Bluebird on my shoulder,' " he says. " 'Under The Sea' starts with ocean and sea gull sounds, then a glug-glug scuba-diving sound—it is under the sea, after all. For 'Snow White's' 'Heigh Ho,' I used working tools: sand blocks, the clanking of hammers on anvils,

etc."

Davis' interpretation of "Hakuna Matata" from "The Lion King" is one of his most creative. The song is practically unrecognizable, in fact; it's stripped down to a rhythmic, chanted, impressionistic, and very funny piece.

"You know, that song has no real melody except for the hook," Davis says. "I thought, 'How can I make a whole track out of 10-15 seconds' worth of music?' I set a driving 12/8 rhythm with congas. Then the xylophone plays the musical hook—but spread out—and then there's the chanting." (A chorus of voices grunt the words "Hakuna" and "Matata" in call-and-response fashion. At the end, they say, "You got a problem with that?"—a reference to the lyric "It's our problem-free philosophy.")

One of Davis' most radical transformations was turning the sprightly theme from TV's "The Mickey Mouse Club"—"Mickey Mouse March"—into a lovely ballad complete with a lyrical violin solo. "I did 'Jingle Bells' as a ballad," he notes, referring to Mannheim's Christmas series, "because of the nostalgia of the season. I was 10 when I first saw the Mouseketeers, and I wanted to tie 'Mickey Mouse March' into my nostalgic black-and-white memory—standing back and viewing that part of my life." Davis' young daughter Kelly (who was 7 at the time of the recording) sings at the end of the piece, along with a sample of the late Jimmie Dodd, head Mouseketeer and composer of the song.

Some of Mannheim's Disney tunes may not be immediately recognizable to young kids—or to their parents, for that matter—but Davis says that instantaneous recognition is not what he has in mind.

"I play hide and seek with the melodies, alluding to what they are but not letting you know straight off," says the Mannheim chief. "In fact, one of my main musical goals is to have the main melody as a surprise."

Billboard®

APRIL 10, 1999

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
No. 1				
1	1	2	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 60641/WALT DISNEY (10.98/15.98)	MANNHEIM STEAMROLLER MEETS THE MOUSE
2	2	120	CEARMONT KIDS CLASSICS ● BENSON 84056 (3.98/5.98)	TODDLER TUNES
3	3	6	BLUE'S CLUES KID RHINO 75626/RHINO (9.98/13.98)	BLUE'S BIG TREASURE
4	4	51	VEGGIE TUNES BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES
5	10	38	VEGGIE TUNES BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	VEGGIE TUNES 2
6	5	169	VARIOUS ARTISTS ▲ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
7	7	7	VEGGIE TUNES LYRICK STUDIOS 9451 (6.98/10.98)	VEGGIE TUNES
8	9	137	CEARMONT KIDS CLASSICS ▲ BENSON 82217 (3.98/5.98)	ACTION BIBLE SONGS
9	8	127	CEARMONT KIDS CLASSICS ● BENSON 82218 (3.98/5.98)	SUNDAY SCHOOL SONGS
10	6	23	READ-ALONG WALT DISNEY 60289 (6.98 Cassette)	A BUG'S LIFE
11	11	104	CEARMONT KIDS CLASSICS ● BENSON 82220 (3.98/5.98)	SILLY SONGS
12	12	43	READ-ALONG WALT DISNEY 60306 (6.98 Cassette)	MULAN
13	13	188	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
14	22	101	CEARMONT KIDS CLASSICS ● BENSON 82216 (3.98/5.98)	BIBLE SONGS
15	19	51	CEARMONT KIDS CLASSICS BENSON 84236 (3.98/5.98)	PRESCHOOL SONGS
16	17	22	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75261/RHINO (3.98/6.98)	TODDLER FAVORITES
17	15	183	BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
18	16	20	SCOOBY DOO KID RHINO 75505/RHINO (6.98/10.98)	SCOOBY DOO'S SNACK TRACKS
19	23	5	WONDER KIDS MADACY 1274 (2.98/4.98)	TODDLER'S SING 'N LEARN
20	RE-ENTRY		BARNEY BARNEY MUSIC 9463/LYRICK STUDIOS (9.98/14.98)	I LOVE TO SING WITH BARNEY
21	14	18	VARIOUS ARTISTS WALT DISNEY 60648 (10.98/15.98)	CLASSIC DISNEY VOL. V - 60 YEARS OF MUSICAL MAGIC
22	20	134	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
23	18	4	BEAR WALT DISNEY 60640 (9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE
24	21	42	VARIOUS ARTISTS WALT DISNEY 60632 (10.98/16.98)	MORE SILLY SONGS
25	24	19	THE TELETUBBIES KID RHINO 75619/RHINO (10.98/16.98)	TELETUBBIES: THE ALBUM

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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Merchants & Marketing



Billboard magazine was named medium related products and services supplier of the year. Shown, from left, are Billboard staff members Don Jeffrey, merchants and marketing editor; Irwin Kornfeld, associate publisher; Marilyn Gillen, news editor; Timothy White, editor in chief; comedian Bill Engvall; Geoff Mayfield, director of charts; and Ken Schlager, editorial director of new media.



Sony Music Distribution was named large distributor of the year, breaking the five-year string of wins by PolyGram Distribution in that category. Shown, from left, are Sony Music Distribution executives John Murphy, Craig Applequist, and Danny Yarbrough, chairman.



Warner Bros. recording artist Seal headlined the awards banquet.



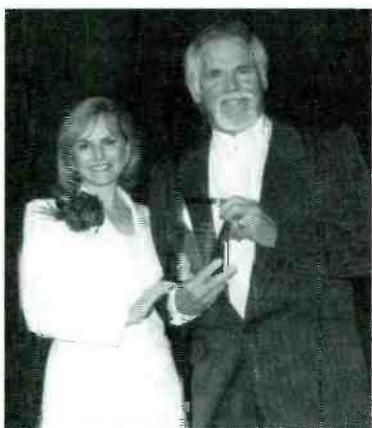
Rousing step-dancing provided the finale to a set by Narada/Mirgin's Leahy during the closing session.

Close to 3,000 Flock To Vegas For NARM Confab

LAS VEGAS—The National Assn. of Recording Merchandisers (NARM) held its 41st annual convention March 8-11 at the Las Vegas Hilton. More than 2,850 people were on hand for seminars on industry issues, performances by recording artists, and awards presentations.



Arista's Deborah Cox ends her set during the opening session with her record-breaking R&B chart-topper "Nobody's Supposed To Be Here."



1998-99 NARM chairwoman Rachelle Friedman presented the Chairman's Award for Sustained Creative Achievement to Kenny Rogers.



What Are Records? artist Melissa Ferrick performed at the "Digital Delivery: Show Us The Money" seminar. By the end of the session, her live performance of "Everything I Need" had been mixed, encoded, and published for sale on Tower Records' Web site.

The closing session featured a panel discussion by label heads, moderated by Jack Eugster, chairman/CEO of the Musicland Group. Shown, from left, are Eugster and panelists Steve Vining, the Windham Hill Group; Polly Anthony, Epic Records/500 Music; Val Azzoli, the Atlantic Group; Bruce Hinton, MCA Records Nashville; and Tom Silverman, Tommy Boy Music.



Sony Classical's Charlotte Church performed a powerful rendition of "Pie Jesu" from Andrew Lloyd Webber's Requiem. Her opening-session set marked her first performance in the U.S.



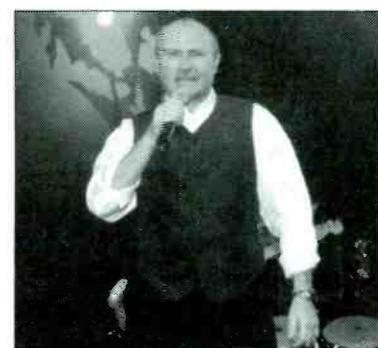
WEA and its labels provided the entertainment at the awards banquet. Shown backstage, from left, are Neal Spielberg, Warner/Reprise Nashville; Vic Faraci, Warner Bros. Records; Reprise Records artist Michael Peterson; 1998-99 NARM chairwoman Rachelle Friedman; comedian Bill Engvall; Pamela Horovitz, president of NARM; and Dave Mount, chairman/CEO of WEA.



Columbia's Harry Connick Jr. and his big band performed at the Scholarship Foundation dinner.



Attending the "Digital Delivery: Show Us The Money" seminar, back row from left, are Hilary Rosen, president/CEO of the Recording Industry Assn. of America; Adam Somers, DreamWorks Records; Atlantic recording artist Duncan Sheik; Bob Lee, Face the Music; Steve Rennie, ARTIST Direct/the Ultimate Band List; Robert McDermott, Andy Gould Management; Charley Prevost, Liquid Audio; and Ted Cohen, Consulting Adults. In the front row, from left, are Faithe Raphael, the Windham Hill Group; Ted Hooban, CDnow; and Jason Fiber, Wherehouse Entertainment.



Atlantic's Phil Collins, who recently wrote and recorded the soundtrack to the upcoming Disney animated feature "Tarzan," performed at the awards luncheon.



Color Them Happy. Members of the DVD Video Group celebrated the format's musical chops last month during the National Assn. of Recording Merchandisers Convention at the new House of Blues in Las Vegas. Singing DVD's praises were, from left, Mark Horak of Warner Home Video, Emiel Petrone of Philips Electronics, Paul Culberg of Columbia TriStar Home Video, Joe Pagano of Best Buy, Joe McFadden of EMI Music Distribution, and John Beug of Warner Bros. Records.

Indies Map Their DVD Strategies

Companies Mix Niche Topics With Innovative Features To Stand Out

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—The studios still steal the headlines in DVD. But some of the most interesting content and marketing initiatives are taking place on the edges of the Hollywood mainstream among the nimble independents.

They've got to be fast on their feet. With few exceptions, such as the occasional title from Image Entertainment, Artisan, and Criterion, the indies lack strong shelf recognition. So it is their tenacious reinventing of the video market that has brought a measure of success to vendors like Fox

Lorber, Anchor Bay Entertainment, DVD International, and Simitar Entertainment.

"I've always been interested in pushing the envelope and doing things a little different from the mainstream. It's easier for an independent to live out of the main flow of the industry," says David Goodman, president of New Jersey-based DVD International.

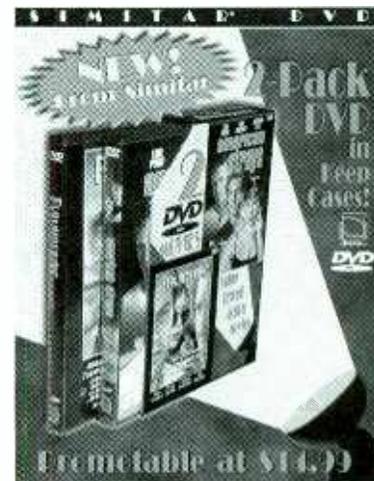
Goodman founded the company after launching and then selling U.S. Laser Distributors in the mid-'90s. "I don't ever want to be seen as a competitor to a major studio," he says. "We are able to exist very nicely on the fringes."

DVD International prides itself on loading its titles with high-quality transfers and ancillary material. Its fall title, "I'm Your Man," was among the first in which viewers could alter the story line.

Then, in February, Goodman released the Showtime miniseries "More Tales Of The City" with 4½ hours of commentary, architectural blueprints of the San Francisco house featured in the program, a still photo gallery, deleted scenes, rehearsal footage, and 145 chapter stops.

Next on the launch pad is "A Merry War," an adaptation of a George Orwell book starring Helena Bonham Carter; it will include links to Web sites that house related content. Another upcoming release is "Tender Loving Care," an original game/movie production filmed two years ago for the interactive arena.

DVD International's best seller



Simitar Entertainment offers DVD two-packs at \$14.99 suggested list.

VHS Rental Report, By Ignoring DVD, Raises Questions; Vive Truffaut On Disc

MISSION DEBATABLE: Credit the Video Software Dealers Assn. (VSDA) for trying. The trade group has delivered what it promised last year—an analysis of the cassette rental market, as performed by research firm Mars & Co. VSDA got a rapid turnaround, but from the looks of things, speed may have been blinding. Mars, which zipped right by DVD, ignored something that will become a significant force at retail within the two-year scope of the study.

There's no mention of the format in the executive summary VSDA released March 26. Then again, the indies, never comfortable with concepts like sell-through, may not want anything to disturb their efforts to improve the cassette rental equation.

Certainly, DVD doesn't fully match VSDA's research parameters. The discs are too new and too inexpensive to fit a copy-depth scheme. But they are part of what marketing gurus like to call the competitive set—all the more reason why the omission is a puzzlement.

Mars was hired to determine the impact of copy-depth programs that are either a kill or a cure for the independent retailers. In a summary of its findings, Mars determined that, yes, indies "can experience an overall transaction increase." Double the inventory of popular titles (anything with more than \$15 million at the box office), and, on average, you can expect an 8% bump in business. The predicted result will be an \$800 million swing in revenue in 2001, from a low of \$3.8 billion (without copy depth) to \$4.6 billion (with it).

Last year, the indies racked up an estimated \$4.1 billion in turns, according to Mars, which collected data from published sources, the studios, Rentrak (whose retail accounts are providers to VSDA's rental tracking service), and 2,414 stores. Its sample amounted to 12% of the indie universe—about 20,000 outlets, none of them chain-owned or affiliated.

Mars went to considerable trouble to differentiate between the big fish and the small fry, such as the characteristics of renters attracted to each. But, for all the effort, the study poses more questions than it attempts to answer. DVD figures in a lot of what has been left out. Retailers have only so much to spend on inventory, indies much less than the chains. If a mom-and-pop outlet takes advantage of a cassette copy-depth program for a \$15 million movie, DVD purchases may have to be

postponed. The choice can be tough for someone anxious to add the format.

Industry optimists like Toshiba's Steve Nickerson now expect an installed base of 3 million DVD players by the end of the year and 10 million in two years, roughly 10% of the VCR population. More important, it's a clear field. Video chains and indies are starting fresh, behind record and consumer electronics outlets that thus far have set the pace. Blockbuster, for example, has committed only a fraction of its 4,000 stores to DVD, although Warner Home Video recently told an International Recording Media Assn. seminar that it hopes for a chain-wide rollout this year.

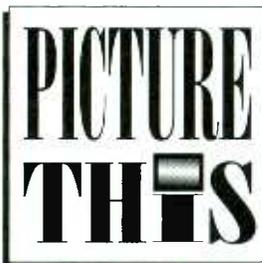
Rental, on the other hand, is a well-trod path that all retailers know by heart and that Blockbuster thinks it can declare a private toll road. Its latest initiative:

the acquisition of exclusive rental rights to movies no one has ever heard of, including "Color Of Justice," "Still Breathing," and "Lesser Prophets." Such is the chain's dominance that it expects to create awareness of the unknown, at the same time using the titles to pull customers away from the competition.

Nice work if you can get it, but perhaps not for much longer. As a Viacom subsidiary, Blockbuster has been coddled. As a public company—a stock sale is in the works—Blockbuster will have exposure to more cautious shareholders. However, until the brakes are applied, the indies have little protection except copy depth. And, maybe, DVD.

TRUFFAUT-MANIA: Fox Lorber is piling it on. On April 27, the New York-based vendor releases six François Truffaut titles on tape and DVD. Six more features from the French master are due in August—the first time Truffaut has been represented on disc, except for the earlier release of "The 400 Blows."

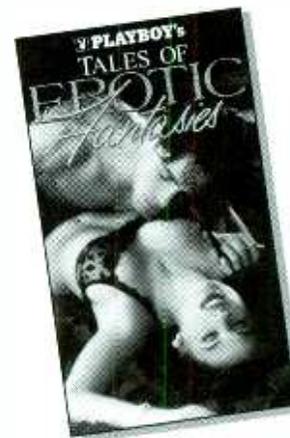
"This is one of the reasons we got into DVD as soon as we did," exclaims sales VP Dan Gurlitz. "We believe the market is ready." To make sure, Fox Lorber parent WinStar has booked Truffaut's *oeuvre* on a yearlong, 30-city theatrical tour, beginning with New York's Film Forum April 23. "We're targeting efforts in those cities," Gurlitz says, "and we'll be cross-promoting wherever possible." Computers may play a role. DVDs of the first six titles aren't in ROM, but the next batch might provide a PC/Web connection, Gurlitz adds.



by Seth Goldstein



NIGHT MOVES



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Top Video Sales™

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	2	7	ANTZ	Dreamworks Home Entertainment Universal Studios Home Video 83668	Woody Allen Sharon Stone	1998	PG	26.99
2	6	11	TAE-BO WORKOUT	Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
3	3	4	EVER AFTER: A CINDERELLA STORY	FoxVideo 0392	Drew Barrymore Anjelica Huston	1998	PG-13	19.98
4	1	8	MULAN	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated	1998	G	26.99
5	4	84	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 15797	Animated	1961	G	26.99
6	5	56	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
7	8	6	MTV: CELEBRITY DEATHMATCH ROUND 1	MTV Home Video Sony Music Video 51619	Various Artists	1999	NR	12.98
8	7	3	JANET JACKSON: THE VELVET ROPE TOUR-LIVE IN CONCERT	Eagle Rock Entertainment Image Entertainment 5517	Janet Jackson	1999	NR	19.98
9	12	16	THE WEDDING SINGER	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore	1997	PG-13	14.98
10	9	5	PLAYBOY VIDEO CENTERFOLD: THE DAHM TRIPLETS	Playboy Home Video Universal Music Video Dist. PBV0838	Various Artists	1999	NR	19.98
11	13	5	MTV: CELEBRITY DEATHMATCH ROUND 2	MTV Home Video Sony Music Video 50038	Various Artists	1999	NR	12.98
12	10	7	CITY OF ANGELS	Warner Home Video 16320	Nicolas Cage Meg Ryan	1998	PG-13	19.98
13	11	9	PLAYBOY'S GIRLFRIENDS	Playboy Home Video Universal Music Video Dist. PBV0837	Various Artists	1999	NR	19.98
14	NEW ▶		CRUNCH: TAE BOXING WORKOUTS	Anchor Bay Entertainment 10813	Billy Blanks	1998	NR	14.98
15	NEW ▶		PLAYBOY'S PLAYMATE PAJAMA PARTY	Playboy Home Video Universal Music Video Dist. PBV0840	Various Artists	1999	NR	19.98
16	20	19	ARMAGEDDON	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck	1998	PG-13	19.99
17	15	3	DARK CITY	New Line Home Video Warner Home Video N4730	Rufus Sewell Kiefer Sutherland	1998	R	14.98
18	14	19	'N THE MIX WITH 'N SYNC ▲	BMG Video 65000	'N Sync	1998	NR	19.95
19	21	7	GREAT EXPECTATIONS	FoxVideo 4492	Ethan Hawke Gwyneth Paltrow	1998	R	14.98
20	35	4	THE AVENGERS '67 BOX SET 4	A&E Home Video New Video Group 17150	Patrick Macnee Diana Rigg	1967	NR	29.95
21	17	9	BJORK: VOLUMEN	Elektra Entertainment 40199	Bjork	1998	NR	19.98
22	NEW ▶		GET A LIFE: VOL. 2	Rhino Home Video 2524	Chris Elliott	1998	NR	19.98
23	NEW ▶		GET A LIFE: VOL. 1	Rhino Home Video 2523	Chris Elliott	1998	NR	19.98
24	25	39	ANDREA BOCELLI: A NIGHT IN TUSCANY ▲	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
25	31	2	APHEX TWIN: WINDOWLICHER	Sire Records Warner Home Video 35005	Aphex Twin	1999	NR	3.99
26	29	17	DR. DOLITTLE	FoxVideo 2762	Eddie Murphy	1998	PG-13	19.98
27	26	9	NOSFERATU THE VAMPIRE	Anchor Bay Entertainment SV10641	Klaus Kinski Isabelle Adjani	1978	R	14.98
28	37	3	THE GIRLS OF SCORES	Playboy Home Video Universal Music Video Dist. PBV0839	Various Artists	1999	NR	19.98
29	33	7	JACKIE BROWN	Miramax Home Entertainment Buena Vista Home Entertainment 1355803	Pam Grier Samuel L. Jackson	1997	R	22.95
30	22	22	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
31	RE-ENTRY		THE KING AND I	FoxVideo 4110779	Yul Brynner Deborah Kerr	1956	G	19.98
32	23	7	MERCURY RISING	Universal Studios Home Video 83590	Bruce Willis Alec Baldwin	1998	R	14.98
33	27	13	U2: POPMART	PolyGram Video 4400583033	U2	1998	NR	19.95
34	39	39	THE BIG CHILL: 15TH ANNIVERSARY EDITION ◆	Columbia TriStar Home Video 01892	William Hurt Glenn Close	1983	R	14.95
35	19	6	TELETUBBIES: NURSERY RHYMES	Warner Family Entertainment Warner Home Video B3750	Various Artists	1999	NR	14.95
36	24	12	METALLICA: CUNNING STUNTS	Elektra Entertainment 40202	Metallica	1998	NR	19.98
37	28	15	TORI AMOS: THE COMPLETE VIDEOS 1991-1998 ●	Atlantic Video 83154	Tori Amos	1998	NR	19.98
38	32	7	U.S. MARSHALS	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes	1998	R	19.98
39	16	14	THE PARENT TRAP	Walt Disney Home Video Buena Vista Home Entertainment 1055	Dennis Quaid Natasha Richardson	1998	PG-13	22.99
40	NEW ▶		POKEMON: THE MYSTERY OF MOUNT MOON	Viz Video Pioneer Entertainment 0002D	Various Artists	1999	NR	14.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

Jobs Shuffled At Fox; No DVD Yet For 'Private Ryan'

SEASON OF CHANGE: While Universal Studios Home Video was rearranging its executive suite recently (Billboard, April 3), 20th Century Fox Home Entertainment made some adjustments as well.

The supplier has confirmed that at least 20 staffers have been reassigned to new jobs and that some positions have been eliminated from the lower ranks. Other sources say 30 positions were affected.

"There are people gone from various departments, but there's been no reduction in head count," according to a studio spokesman.

Some sources had speculated that division president **Pat Wyatt** was returning full time to the licensing and merchandising department and would be replaced by **Mike Dunn**. Last year, Dunn ended a stint in international and

was put in charge of marketing following the departure of senior VP **Brad Kirk**.

However, Fox says rumors of a shake-up are "completely unfounded." Wyatt and the rest of the senior management team "remain firmly in place," the spokesman adds. More details of the new structure will be announced at a later date.

SHELF TALK



by Eileen Fitzpatrick

SAVING 'RYAN': DVD retailers will have to wait for the Academy Award-winning World War II epic "Saving Private Ryan." Once again, director **Steven Spielberg** is holding off release in the format.

"Ryan" will be available May 25 for tape rental in both pan-and-scan and widescreen formats and will include an introduction from Spielberg. But distributor Dream- (Continued on next page)

Top DVD Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	NEW ▶		MIGHTY JOE YOUNG (PG) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 10016	Bill Paxton Charize Theron
2	1	2	THE WATERBOY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10016	Adam Sandler
3	NEW ▶		PLEASANTVILLE (PG-13) (24.98)	New Line Home Video/Warner Home Video N4728	Tobey Maguire Reese Witherspoon
4	NEW ▶		ANTZ (PG) (34.99)	Dreamworks Home Entertainment/Universal Studios Home Video 84199	Woody Allen Sharon Stone
5	2	4	RUSH HOUR (PG-13) (24.98)	New Line Home Video/Warner Home Video N4717	Jackie Chan Chris Rock
6	3	4	SOLDIER (R) (19.99)	Warner Home Video 16958	Kurt Russell
7	4	5	RONIN (R) (24.98)	MGM/UA Home Video/Warner Home Video 67439	Robert De Niro
8	NEW ▶		BRIDE OF CHUCKY (PG-13) (24.98)	Universal Studios Home Video 20521	Jennifer Tilly Katherine Heigl
9	8	12	ARMAGEDDON (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10008	Bruce Willis Ben Affleck
10	9	14	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
11	6	4	EVER AFTER: A CINDERELLA STORY (PG-13) (34.98)	FoxVideo 0392	Drew Barrymore Anjelica Huston
12	12	7	JOHN CARPENTER'S VAMPIRES (R) (26.99)	Columbia TriStar Home Video 60306	James Woods Daniel Baldwin
13	NEW ▶		HELL FREEZES OVER (NR) (24.99)	Geffen Home Video/Image Entertainment 15529	Eagles
14	5	2	BULWORTH (R) (34.98)	FoxVideo 4110398	Warren Beatty Halle Berry
15	7	3	DIE HARD TRILOGY (R) (79.98)	FoxVideo 21041	Bruce Willis
16	14	9	THE TRUMAN SHOW (PG) (29.99)	Paramount Home Video 33112	Jim Carrey Laura Linney
17	NEW ▶		A FISH CALLED WANDA (R) (24.98)	FoxVideo 66266	John Cleese Jamie Lee Curtis
18	15	6	PRACTICAL MAGIC (PG-13) (24.98)	Warner Home Video 16322	Sandra Bullock Nicole Kidman
19	13	15	LETHAL WEAPON 4 (R) (24.98)	Warner Home Video 16075	Mei Gibson Danny Glover
20	20	16	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley

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SHELF TALK*(Continued from preceding page)*

Works Home Entertainment isn't even hinting at a DVD date.

Thus far, Spielberg has kept many of his best-regarded movies, including "Jaws," "Close Encounters Of The Third Kind," "Schindler's List," and the "Indiana Jones" series, from release on DVD. The only titles approved for DVD are "The Color Purple," "Amistad," and "1941."

'BUG'S LIFE' ONLINE: Consumers who place a \$15 order with online retailer BigStar.com can receive a free copy of "A Bug's Life."

BigStar will ship the free goods after April 20, when the Disney/Pixar title arrives in stores. The offer is not available for the DVD version of the title.

For other computer-savvy customers, Disney is offering a free copy of Disney/Pixar's "A Bug's Life" CD-ROM through a coupon insert included in either the video or DVD.

To get the free CD-ROM, consumers must mail in the coupon; proof of purchase from either Disney/Pixar's "A Bug's Life" Action Game or "A Bug's Life" Active Play CD-ROM games; and \$4.95 for shipping and handling. Both CD-ROM titles are priced at \$19.99. The free CD-ROM offer is good from April 20 to Aug. 31.

In other online news, the DVD price wars are heating up. DVD Empire has announced a new "everyday" strategy that will offer major studio releases at 30% off list, except Disney titles, which will be offered at a 27% discount. And Ken Crane's DVD/LaserDisc recently increased its discount from 20% to 30%.

Pittsburgh-based DVD Empire also announced it will double its warehouse space to keep pace with consumer orders. DVD Express, which stocks more than 3,200 titles, says it ships approximately 1,600 discs daily.

VSDA'S NEW LOOK: The Video Software Dealers Assn. (VSDA) has revamped its Web site to provide both retailers and consumers with the latest news. Through April 22, visitors to the site can browse through a wide array of information, including the weekly VidTrac list of top rental titles, new-release information, and even instructions on how to set the VCR clock.

The site, which is linked to numerous retail and studio locations, contains a vast selection of dealer merchandising tools, such as slogans, clip art, and advertising ideas that can be downloaded and printed out for use in individual retail-marketing campaigns. A "consumer corner" is also available for questions and comments. Other member-only interests include up-to-date information on various activities at VSDA.

After April 22, while the site is open for inspection by anyone, retail-specific areas can be accessed only through a password. Those areas include the member discussion board, where retailers can voice their opinions about various industry

(Continued on next page)

THE PARIS CONCERT FOR AMNESTY INTERNATIONAL: THE STRUGGLE CONTINUES...

**ASIAN DUB FOUNDATION
TRACY CHAPMAN
PETER GABRIEL
KASSAV'
ALANIS MORISSETTE
YOUSSOU N'DOUR
JIMMY PAGE ROBERT PLANT
RADIOHEAD
BRUCE SPRINGSTEEN
SHANIA TWAIN**

An all-star musical celebration for Amnesty International.

On December 10th, 1998, in Paris, France, a host of internationally acclaimed artists performed in a landmark concert event celebrating the 50th anniversary of the Universal Declaration of Human Rights.

With His Holiness, The Dalai Lama presiding, the incredible music and powerful message in support of human rights made this a once-in-a-lifetime experience captured for all on DVD, Laser Disc and Videocassette.

Color • Stereo • DVD Approx. 172 Minutes, Laser and VHS Approx. 120 Minutes

DVD:	ID5636AMDVD	UPC 014381563627	\$29.99
Laser:	ID5637AM	UPC 014381563764	\$29.99
VHS:	ID5635AM	UPC 014381563535	\$19.98



Presented by
THE BODY SHOP



A portion of the proceeds from the sale of this program will be donated to Amnesty International.

Digital Technologies Loom Large At IRMA Executive Forum

BY SETH GOLDSTEIN

NEW YORK—Digital technology, in particular DVD, dominated the annual executive forum of the International Recording Media Assn. (IRMA) held March 10-14 on Amelia Island, Fla. Analog, as represented by VHS, was the old soldier about to fade away.

Its retirement, however, won't be any time soon, said consultant Richard Kelly of Cambridge Associates in Stamford, Conn., who presented his latest estimates about the



size of the blank and prerecorded tape business. Kelly's total for 1998 topped 1 billion units, nearly two-thirds of which were movies and nontheatrical programs. But it's downhill from there, slipping to an estimated 955 million in 2000.

Kelly also predicts DVD Video replication will build from 59 million discs last year to 95 million in 1999 and 170 million the year after. DVD-ROM and DVD Audio, which should launch by the fourth quarter, raises the 2000 figure to 273 million units.

DVD-ROM drew far more attention during IRMA than its market weight would indicate. Several speakers pointed to predictions that 40 million personal computers would have DVD drives by the end of the year and that the Internet connection could be used to unlock entertainment assets accessible only to PC viewers.

The Web potential "is really, really huge," said David Obelcz, product manager of consumer software
(Continued on next page)

SHELF TALK

(Continued from preceding page)

issues, and the marketing resource area. To preview the site and register, go to www.vnda.org.

NEW VENTURE: Former Tri-mark Pictures executive **Barry Barnholtz** has inked a distribution deal with PM Entertainment. Barnholtz Entertainment will deliver one video a month to PM in the multi-year agreement.

NOTHING LIKE A DAME: Fresh from her Oscar win as Queen Elizabeth in "Shakespeare In Love," **Dame Judi Dench's** next brush with the Bard will be in HBO Video's "Macbeth," due July 20 at \$24.98 list.

The 1979 production of the Royal Shakespeare Company, never released on video, also stars **Sir Ian McKellen**, who was nominated for best actor for his role in "Gods And Monsters." The production is directed by multi-Tony award winner **Trevor Nunn**.

MAY DVD RELEASES

CHARLIE SHEEN



THE ARRIVAL

TWO FEATURE FILMS ON ONE DVD

patrick muldoon

michael sarrazin

jane sibbett



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ARTISAN HOME ENTERTAINMENT

DVD VIDEO

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\$29.98 SRP
DVD DOUBLE FEATURE!

A V A I L A B L E

ES FROM

ARTISAN
HOME ENTERTAINMENT™

A MASTERPIECE OF IMAGINATION...

Alice in Wonderland



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\$19.98 SRP

M A Y 2 5 T H 1 9 9 9

DIGITAL TECHNOLOGIES

(Continued from preceding page)

products for Gateway Computer, which is releasing several DVD-ROM programs. Obelcz, a known proselytizer for DVD, suggested that the PC connection has more to offer than answers to trivia questions.

"You can do E-commerce," he said. "The Web allows you to collect demographic information. That's a license to sell."

Mark Waldrep, president of the authoring house AIX Media Group, also advocated employing the Web to think outside the "Hollywood model"—that is, doing little else than playing a movie. "There can be unlockable digital assets," he said.

PC monitors traditionally have been seen as too small for either full-screen or letterbox images, but Waldrep and Obelcz think the esthetic objection has faded. Moreover, monitor screens are expanding, in part to accommodate the bigger, clearer images DVD presents.

Actually, program vendors are catching on quicker than some propeller heads might have thought. The interest in special DVD features, including those for the PC, is "well beyond" what he had anticipated, said Bill Sondheim, president of PolyGram Video, a unit of Universal Studios.

Sondheim, appearing on a panel with Warner Home Video VP John Powers, Toshiba marketing VP Steven Nickerson, and several replicators, suggested that ROM capabilities would be added to some of PolyGram's forthcoming sports titles.

DVD had the panel's wholehearted support. Nickerson said the number of players in consumer homes has grown to 1.5 million, an increase of 300,000 over the January level. Anticipating sales of another 2 million machines in 1999, the installed base will "easily" top 3 million by year's end, he predicted, and it could reach 10 million in two years.

Powers expects Blockbuster, which had limited DVD to 500 outlets, to roll out the format in "all stores."

Increasingly, the discs being stocked are DVD-9s, which feature two layers of programming on a single side. After surmounting production difficulties last year, Panasonic Disc Services' DVD-9 output has jumped to 75% of its total, according to president/CEO Robert Pfannkuch.

The next step is DVD-18, with two layers on each side. Warner Advanced Media Operations (WAMO) senior VP/GM Richard Marquardt said that WAMO has the equipment to turn out 18s in June or July. He cautions, though, that the company needs "big-league time" to get it right.

If anything, DVD's capabilities and capacity have tempted programmers to pack in more than replicators can handle and still stay on schedule. One solution, said Sondheim, might be to release two versions of the same title: a "down and dirty" edition for street date and a

(Continued on page 65)

INDIES MAP THEIR DVD STRATEGIES

(Continued from page 59)

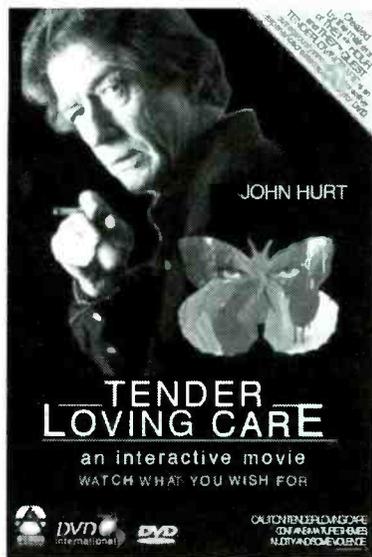
first-rate."

DVD International takes out full-page ads in six consumer magazines, including Home Theater, Digital Home Electronics, and DVD Guide. Beginning this spring, Goodman will start providing viewers access to trailers for all of the company's existing titles, accessible from the main menu of each disc. And in the fall, DVD International will distribute a sampler disc of nothing but trailers that retailers can use for promotions.

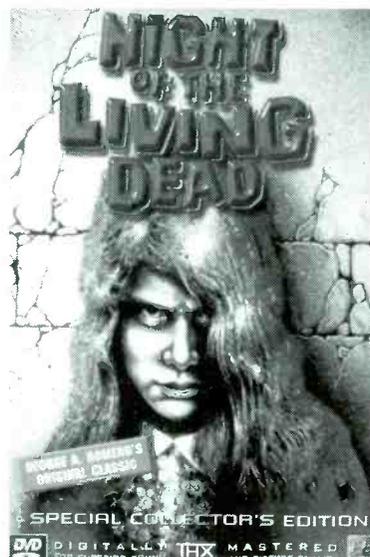
Simitar is also eager to promote in outlets such as computer software stores. "There are lots of majors who have added special PC-friendly features to their discs and added a note to the box about them and put them in stores," says Greg Glass, director of sales for video and DVD.

"We have repackaged a number of titles that have expanded PC features into larger, computer software-sized boxes," he says. "Instead of marketing it as a program which also has PC features, we are marketing it as a box full of great video-related PC features."

Simitar ships to the PC market every month. Thus far, sales have been mediocre. But Glass believes the addi-



Small DVD vendors search for ways to make their titles stand out. DVD International, whose offering "Tender Loving Care" is shown at left, offers interactivity, while Elite dresses up classic horror movies, such as "Night Of The Living Dead."



tion of more interactive features will drive demand. "We have to be about more than watching a movie on a computer," he says.

Simitar will fit many of the new features into computer users' existing

software programs. For example, five of the Miramax titles Simitar is distributing on DVD, including two "Mind's Eye" properties, contain onscreen calendars that incorporate images from the disc.

There are also plans to add interactive drawing and sketching features. "We are trying to develop applications that can be played with as the viewer is watching the DVD," Glass says.

Simitar hopes it has the pricing to match, including a nucleus of titles at less than \$10. "We are never going to compete with Warner, Sony, and Universal," Glass acknowledges. "We are a budget, midline supplier. The question was, How long would it take for the DVD market to support budget impulse buys?"

Beginning this spring, Simitar will release product at \$5.99 suggested list, below anything else on the market (Picture This, Billboard, April 3). Musicland and Best Buy are among the accounts already committed to promoting the line.

Most independents are exploiting niche categories, the same approach they've been forced to take in VHS. For Shanachie Entertainment, it's music and documentaries. For Fox Lorber, it's foreign movies and classics. And for Scarborough, Maine-based Elite Entertainment, it's horror and sci-fi.

Elite has seven titles in stores and will release eight more before the end of the year, according to president Vini Bancalari. The demographic match is perfect, he says: The 18- to 24-year-old males who like the horror genre also tend to be early adopters of new technology.

Because older movies make up much of Elite's DVD roster, Bancalari says that the first order of business is to ensure high-quality transfers.

"It's easy to get excited and distracted with interactive menus, etc.," he says. "But let's not forget that what people are buying is the movie."

Bancalari creates new transfers in the original theatrical aspect ratios and builds from there. The cult (Continued on next page)

Billboard

APRIL 10, 1999

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.						
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers	
1	1	7	THERE'S SOMETHING ABOUT MARY (R)	FoxVideo 0178	Ben Stiller Cameron Diaz	No. 1
2	2	4	RONIN (R)	MGM/UA Home Video Warner Home Video M907439	Robert De Niro	
3	3	5	SNAKE EYES (R)	Paramount Home Video 335413	Nicolas Cage Gary Sinise	
4	5	6	ANTZ (PG)	Dreamworks Home Entertainment Universal Studios Home Video 83668	Woody Allen Sharon Stone	
5	6	10	THE TRUMAN SHOW (PG)	Paramount Home Video 35597	Jim Carrey Laura Linney	
6	4	8	RUSH HOUR (PG-13)	New Line Home Video Warner Home Video N4687	Jackie Chan Chris Tucker	
7	9	3	EVER AFTER: A CINDERELLA STORY (PG-13)	FoxVideo 0392	Drew Barrymore Anjelica Huston	
8	NEW		WATERBOY (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 159703	Adam Sandler	
9	7	5	PRACTICAL MAGIC (PG-13)	Warner Home Video 16322	Sandra Bullock Nicole Kidman	
10	10	2	WHAT DREAMS MAY COME (R)	PolyGram Video 4400582753	Robin Williams Cuba Gooding, Jr.	
11	8	6	ROUNDERS (R)	Miramax Home Entertainment Buena Vista Home Entertainment 159313	Matt Damon Edward Norton	
12	11	3	SOLDIER (R)	Warner Home Video 16958	Kurt Russell	
13	NEW		BULWORTH (R)	FoxVideo 0511	Warren Beatty Halle Berry	
14	12	4	URBAN LEGEND (R)	Columbia TriStar Home Video 23091	Alicia Witt Rebecca Gayheart	
15	15	11	OUT OF SIGHT (R)	Universal Studios Home Video 83408	George Clooney Jennifer Lopez	
16	13	6	JOHN CARPENTER'S VAMPIRES (R)	Columbia TriStar Home Video 03014	James Woods Stephen Baldwin	
17	16	13	LETHAL WEAPON 4 (R)	Warner Home Video 16075	Mel Gibson Danny Glover	
18	NEW		ONE TRUE THING (R)	Universal Studios Home Video 83659	Meryl Streep Renee Zellweger	
19	14	7	MULAN (G)	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated	
20	20	10	54 (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1595803	Mike Myers	

◆ 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.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
NO. 1					
1	32	2	KENNEDY CENTER HOMECOMING Spring House Video Chordant Dist. Group 44367	Bill & Gloria Gaither And Their Homecoming Friends	29.98
2	1	20	'N THE MIX WITH 'N SYNC ▲ BMG Video 65000	'N Sync	19.95
3	2	3	STAY THE SAME Columbia Music Video Sony Music Video 79138	Joey McIntyre	3.98
4	NEW		USHER LIVE BMG Video 25738	Usher	14.95
5	8	7	SINGING IN MY SOUL Spring House Video Chordant Dist. Group 46440	Various Artists	29.98
6	4	43	ALL ACCESS VIDEO ▲ Jive/Zomba Video 41589-3	Backstreet Boys	19.98
7	10	158	HELL FREEZES OVER ▲ Geffen Home Video Universal Music Video Dist. 39548	Eagles	24.98
8	3	3	THE VELVET ROPE TOUR-LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 5517	Janet Jackson	19.98
9	5	20	NIGHT OUT WITH THE BACKSTREET BOYS ▲ Jive/Zomba Video 41657	Backstreet Boys	19.95
10	6	16	CUNNING STUNTS Elektra Entertainment 40202	Metallica	19.98
11	7	4	VH1-BEHIND THE MUSIC PolyGram Video 440059953	Shania Twain	14.95
12	9	5	LIVE AT THE FILLMORE EAST MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	14.98
13	12	67	A NIGHT IN TUSCANY ▲ PolyGram Video 4400553973	Andrea Bocelli	24.95
14	11	12	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
15	14	23	THE ROYAL ALBERT HALL CELEBRATION PolyGram Video 44005739	Andrew Lloyd Webber	19.95
16	13	18	LIVE AT WEMBLEY Virgin Music Video 2439	Spice Girls	19.98
17	16	103	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	19.98
18	17	19	BRIDGES TO BABYLON: 1998 LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
19	15	18	SECOND COMING ▲ PolyGram Video 80063005917	Kiss	29.98
20	18	25	VH1 DIVAS LIVE ● Epic Music Video Sony Music Video 50175	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey	19.98
21	19	83	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
22	20	5	WINDOWLICHER Sire Records Warner Home Video 35005	Aphex Twin	3.99
23	21	4	20 STORIES TALL Word Video 1701	Mark Lowry	21.95
24	25	68	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	19.98
25	24	42	STREETS IS WATCHING ▲ Def Jam Home Video PolyGram Video 56821	Jay-Z	14.95
26	26	14	VOLUMEN Elektra Entertainment 40199	Bjork	19.98
27	22	18	THE COLLECTION: VOLUME 1 Epic Music Video Sony Music Video 69715	Bone Thugs-N-Harmony	19.95
28	27	19	THE COMPLETE VIDEOS: 1991-1998 ● Atlantic Video 83154	Tori Amos	19.98
29	29	22	PSYCHO CIRCUS ▲ PolyGram Video 4400101000	Kiss	16.95
30	23	22	WELCOME TO THE VIDEOS Geffen Home Video MCA Music Video 39557	Guns N' Roses	16.98
31	28	170	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	19.98
32	35	24	LIVE AT THE BEACON THEATRE Columbia Music Video Sony Music Video 50171	James Taylor	19.98
33	31	23	ATLANTA HOMECOMING Spring House Video Chordant Dist. Group 44359	Various Artists	29.98
34	30	130	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	24.95
35	34	23	ALL DAY SINGIN' AT THE DOME Spring House Video Chordant Dist. Group 44360	Various Artists	29.98
36	RE-ENTRY		EXITOS EN VIDEO Wea Latina Video 23978	Mana	12.95
37	38	15	SURVIVAL OF THE ILLEST PolyGram Video 440058899	Various Artists	16.95
38	40	205	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	9.95
39	33	19	POPMART PolyGram Video 4400583033	U2	19.95
40	RE-ENTRY		WOW-1999 Sparrow Video Chordant Dist. Group 43200	Various Artists	12.98

● 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.

INDIES MAP THEIR DVD STRATEGIES

(Continued from preceding page)

favorite "Evil Dead," for example, packs not only a complete remaster and Dolby Digital audio but two commentary tracks, more than 150 still photos, and 20 minutes of alternative takes.

With horror covered, Bancalari has created his next DVD venture, a company called FocusFilm that will acquire and distribute a broad array of programming ranging from documentaries to TV shows. Drawn from 40 acquisitions, the first DVDs will be out this spring.

Anchor Bay is also banking on horror and sci-fi to create a DVD bastion that can withstand the studios' assault on market share. Among the 80 titles due this year is the 20th-anniversary edition of "The Black Hole," complete with both widescreen and full-frame transfer and a still gallery of memorabilia, among other features. It has been licensed from Disney.

"You can't have too many features," says Jay Douglas, VP of acquisitions and product development. "Where

there are other languages available, we will have them. Where there are alternative versions of a movie, we will have them. Commentaries in particular are something we try to have on most films."

Douglas believes discs will continue to become more interactive as well. "People forget that originally the term 'digital versatile disc' was what everyone was using," he says. "I think

DIGITAL TECHNOLOGIES

(Continued from page 63)

more elaborate disc later.

About the only source of annoyance is source-tagging. Vendors, replicators, and box makers are being saddled with the cost and inconvenience of the anti-theft tags that Wal-Mart has demanded be in place on DVDs and cassettes no later than October and perhaps as early as August.

One IRMA panelist opted out: Sundheim said categorically that

there will be a return to that concept with more interactive programming and titles that offer music and movies on one piece of software."

However, he cautions, consumers buy DVDs because they're interested in the titles. "Features do no good unless a movie is taken from a quality source," Douglas says. "And bells and whistles don't mean anything if the transfer is a piece of crap."

PolyGram has no intention of applying the tags. His remark raised eyebrows among DVD-conscious attendees who doubt that PolyGram will sacrifice mass-merchant sales.

However, one packager sympathized, calling the tags "a panacea, not a solution." They can be left behind, untouched inside the box, after a determined thief has sliced open the shrink wrap and pocketed the disc, he noted.

Billboard

APRIL 10, 1999

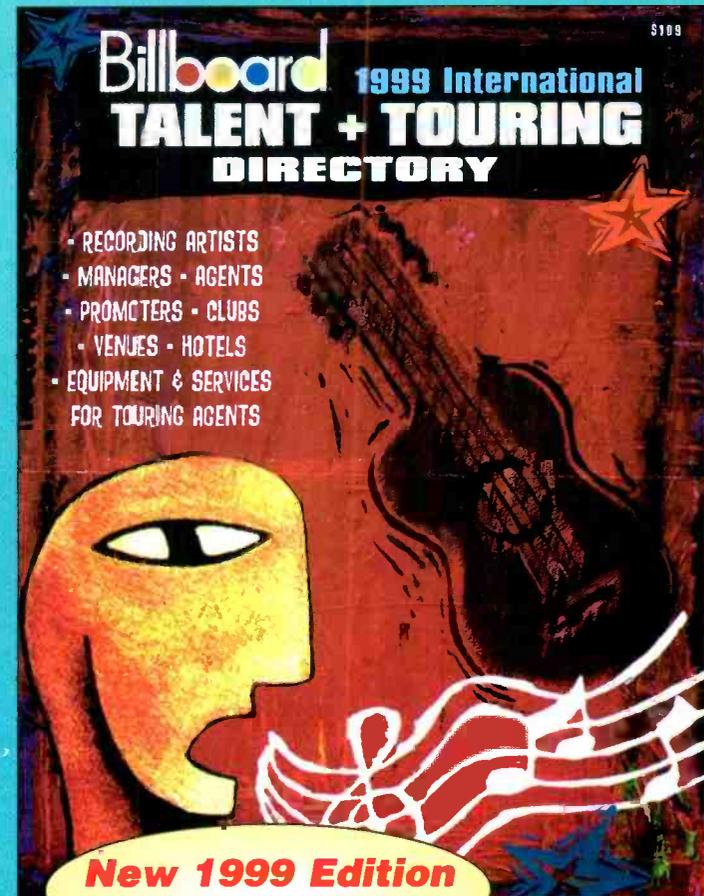
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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
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1	1	18	NO. 1 WWF: AUSTIN 3:16 UNCENSORED World Wrestling Federation Home Video 213	14.95
2	2	18	WWF: 'CAUSE STONE COLD SAID SO World Wrestling Federation Home Video 210	14.95
3	3	18	WWF: WRESTLEMANIA 14 World Wrestling Federation Home Video WWF143	14.95
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6	7	3	WCW: GOLDBERG Turner Home Entertainment 91708	14.95
7	8	18	WWF: BEST OF SURVIVOR SERIES-1987-1997 World Wrestling Federation Home Video 215	14.95
8	9	18	WWF: THE THREE FACES OF FOLEY World Wrestling Federation Home Video 218	14.95
9	5	6	THE OFFICIAL SUPER BOWL XXXIII VIDEO PolyGram Video 440657731	19.95
10	10	18	WCW: STING UNMASKED Turner Home Entertainment 97105	14.95
11	11	18	WWF: BEST OF WRESTLEMANIA I-XIV World Wrestling Federation Home Video 214	14.95
12	12	18	WWF: SABLE UNLEASHED World Wrestling Federation Home Video 217	14.95
13	13	18	WWF: D-GENERATION X World Wrestling Federation Home Video 212	14.95
14	14	4	WWF: WRESTLEMANIA 12 World Wrestling Federation Home Video WWF123	14.95
15	18	5	WWF: WRESTLEMANIA 6 World Wrestling Federation Home Video WWF063	14.95
16	17	4	WWF: WRESTLEMANIA 13 World Wrestling Federation Home Video WWF133	14.95
17	15	3	WCW: THE BEST OF FALL BRAWL Turner Home Entertainment 97110	14.95
18	16	3	WCW: DIAMOND DALLAS PAGE Turner Home Entertainment 97109	14.95
19	19	11	WWF: WRESTLEMANIA 10 World Wrestling Federation Home Video WWF103	14.95
20	RE-ENTRY		WCW: BEST OF BLAST AT THE BEACH Turner Home Entertainment 9700	59.98

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3	3	18	KICKBOXING: KNOCKOUT WORKOUT Anchor Bay Entertainment 29700	9.99
4	4	14	PAULA ABDUL: CARDIO DANCE Anchor Bay Entertainment 8611	14.95
5	5	19	KICK BUTT Brentwood Home Video 12032	14.98
6	6	84	PAULA ABDUL'S GET UP AND DANCE! Artisan Entertainment 60214	9.98
7	7	18	DENISE AUSTIN: SIZZLER Parade Video 909	12.98
8	8	15	ABS AND BUNS: 2-PACK UAV Entertainment 60115	9.95
9	9	31	DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933	12.99
10	10	18	A.M. YOGA FOR BEGINNERS Healing Arts 1071	9.98
11	12	18	KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT Sony Music Video 51565	14.98
12	11	17	YOGA FOR BEGINNERS: ABS Healing Arts 1188	9.98
13	13	18	P.M. YOGA FOR BEGINNERS Healing Arts 1186	9.98
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17	19	24	TOTAL YOGA Healing Arts 1080	9.98
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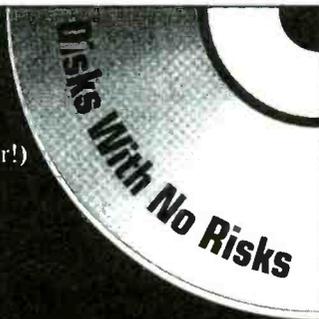
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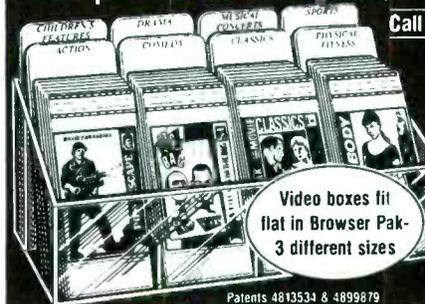
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BRAZIL

(Continued from page 45)

soundtrack to a Globo TV soap opera, "Por Amor," released on the network's Som Livre imprint. Minghi's 1998 set, "La Vita Mia," has sold 80,000 units through EMI-Odeon Brazil.

The huge gains by Italian singing stars sparked Brazilian recording artists of Italian descent to record their own hit albums in Italian.

In 1996, rock singer Renato Russo, who died that same year, cut the most successful solo album of his career: Released by EMI-Odeon Brazil, "Equilibrio Distante" sold 1.2 million units.

Universal Brazil's pop songstress Zizi Possi had her biggest-selling album when she put out "Per Amore" in 1997. That 12-song collection of Italian classics moved 620,000 units. Universal released a follow-up, "Passione," last December. Essentially a compendium of outtakes from the "Per Amore" project, "Passione" has sold 150,000 units.

Not all Italian artists have struck Brazilian pay dirt. Recent albums by Universal's Zucchero and Warner's Nek have yet to move significant numbers.

Still, the general popularity of Italian-language repertoire recalls the success achieved in the '60s by Italian crooners, not only in Brazil but also in Latin America.

Some of Italy's balladeers from that era, including Nico Fidenco, still prosper in Brazil, along with '60s-style Italian torch singers Lucio Dalla and Luciano Bruno.

"Brazil used to be a good market for Italian music, and it is coming back," says EMI-Odeon Brazil managing director Aloysio Reis.

Universal's Castello Branco concurs, saying, "Italian music, which had an important market share in the '60s, will regain its status."

But today, the ABPD notes, local repertoire in Brazil accounts for 80% of all domestic sales. Most of the balance of sales of international acts are English-speaking.

So why has Italian music caught fire in Brazil? One reason might be that Brazilian artists such as Possi, who is part of a large Italian-Brazilian population that grew up listening to Italian-language songs, want to record albums that reflect a warm nostalgia for their childhoods.

A stronger factor may be the ample radio exposure of Italian-language music on Antena 1, Brazil's nationwide, adult-oriented network, which reaches 50 cities.

"We have a contract with Italian radio network Antena 1 that helps us get new Italian releases and information on Italian artists," says the network's musical director, Valmir Marques. "But the playing of Italian music began with audience demand a couple of years ago when we began programming Italian music. Our self-produced Italian music medleys are the most requested by the audience in the whole country, not just in São Paulo state and other Southern states where Italian immigration was strong."

For Possi, who grew up in the Little Italy section of São Paulo, recording an album of traditional Italian songs had been a lifelong aspiration. Her "Per Amore" project was conceived with her brother, stage director and playwright José Possi Neto.

Assistance in preparing this article was provided by Cristina Ramalho and John Lannert.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



On The Road Again. The timeless Willie Nelson, left, and Leon Russell, right, stopped by KGSR Austin, Texas, recently after a rained-out gig in town. They pose here with KGSR PD Jody Denberg. While in town, the two also taped an episode of "Austin City Limits" 25th-anniversary-season episode, which will air in January 2000. Russell is on tour in support of his new Sagestone Entertainment release, "Face In The Crowd."

Station Contests Go For Big Bucks

Payouts Can Reach A Cool Million, And Audience Nos. Rise

This story was prepared by Jeff Silberman, managing editor of Top 40 Airplay Monitor.

Heard the cliché "cash is king" when it comes to contesting? Well, with the recent rash of million-dollar cash contests at stations such as WHTZ (Z100) New York, KIIS Los Angeles, WTMX Chicago, Jacor's "Mix" stations, and WWZZ (Z104) Washington, D.C., big-cash contesting must now be considered a royal flush.

But there's a joker in the deck: Because an employee of the firm that pioneered the million-dollar revival left to offer the contest at his own company, we have the quandary found in Boston, where both WXKS-FM (Kiss 108) and WBXM (Mix 98.5) are running their own versions of the million-dollar promotion.

With many PDs having long felt that cash contesting was being upstaged by multimillion-dollar lotteries and Publishers Clearing House-type giveaways, it was inevitable that the ante would be upped. And PDs who are running the contest say that the contests are winning back even jaded listeners.

"I saw some recent numbers on the percentage of our listeners who play contests," WWZZ PD Dale O'Brien says. "Anywhere from 20% to 25% of our audience participate on a continuous basis. That's a significant amount of audience, playing just your typical radio contests. When there's a million-dollar jackpot, you have to figure that number is considerably higher."

What's more, the odds of winning a million dollars through a station are considerably better than the state game. "We tell our listeners that they are in a unique club," KIIS marketing director Von Freeman says. "They're not playing against the entire state of California; they're only playing against the cume of the station. That paints a picture that our contest is

more attainable than the lottery—especially since a listener won the contest the last time we ran it."

"We're getting people calling in who never called the station before," WBXM PD Greg Strassell says. "It's definitely creating excitement in all demos, not just [among] the younger-

month as the selected birth date wins a cash prize in the neighborhood of \$1,000. The caller who also has the same date wins a larger amount, say \$5,000. (The aforementioned numbers can be adjusted to fit the station's frequency or for any other reason.) The caller who matches the month, date, and birth year wins the million. Some stations sweeten the pot, awarding some cash to everyone who gets through, regardless of whether he or she has any matches.

'The size of the prize or the frequency of the contest doesn't matter, as long as each one is creative and fun to play'

MILLION DOLLAR TAG

Z100's game is based on the person's Social Security number. Callers get \$100 for getting through; \$1,000 for matching the first number of the last four digits; \$5,000 for matching the first two; \$10,000 for matching the first three; and a million for all four digits. (Other stations have used the "million-dollar" tag in other ways, e.g., giving away tickets to participate in state or regional lotteries.)

If the contest is run for a finite period of time, there is no guarantee that you'll ever have a million-dollar winner. You can better the chances of that happening by increasing how often you play the game. KIIS, *(Continued on next page)*

newsline...

CIVIL-RIGHTS GROUPS TARGET FCC. A coalition of 30 civil-rights groups has delivered a 460-page tome to the Federal Communications Commission (FCC), explaining why they support reinstatement of the commission's equal employment opportunities rules, despite a move afoot in Congress to keep the FCC out of the social-engineering business. The coalition wants a zero-tolerance policy on discrimination adopted by the FCC, as well as a ban on the exclusive use of word-of-mouth recruitment. It also wants the FCC to require a station to document its contacts, applicants, promotions, and compensation. The coalition includes the Rainbow/PUSH Coalition, People for the American Way, and the National Bar Assn. Several broadcasting execs also signed on, including Mega Communications CEO Alfredo Alonso, Radio One CEO Cathy Hughes, Emmis CEO Jeff Smulyan, and former Radio Advertising Bureau chair Skip Finley.

Meanwhile, Rep. Mike Oxley, R-Ohio, recently filed legislation that would force the FCC to halt what he calls the "Orwellian" practice of requiring broadcasters to record and report the racial, ethnic, and gender characteristics of applicants and employees. Oxley says the proposed new regulations are "confusing, contradictory, unwarranted, and unconstitutional." In March 1998, the D.C. Circuit's U.S. Court of Appeals ruled the former rules were unconstitutional.

RADIO ONE GOES OUTSIDE. Radio One has invested \$1 million in PNE Media Holdings, a Baltimore outdoor-advertising company. Earlier this month, Radio One filed a \$115 million initial public offering to raise money for new acquisitions and to pay off debt. The Securities and Exchange Commission (SEC) has yet to set a date when the stock will begin trading on the Nasdaq exchange. CEO Alfred Liggins says owning a TV station would also fit nicely into the growing media company. Meanwhile, *(Continued on next page)*

end [listeners], who normally are the primary players in the other contests."

There are several ways the million-dollar gambit is played. The most popular is the Birthday Game, which is being played at KIIS, WWZZ, and at both WXKS and WBXM. The caller who gets through with the same

Launch Acquires SW Networks

NEW YORK—Sony Music has sold its SW Networks division to Internet music purveyor Launch Media.

While it once offered 24-hour formats, New York-based SW has for the past 18 months focused on entertainment news and prep services. Launch Media, which is preparing to go public, says it has no plans to relocate SW to its Santa Monica, Calif., offices, although it may do away with the SW name.

Launch CEO David Goldberg

says the company plans to use some of the advertising inventory that stations give up to SW to promote its music and video Web site, as well as its brand name.

SW claims 1,200 radio station subscribers across its 10-format offerings. Sony is also investing \$1 million in Launch and has cut a deal to license its music videos to the site.

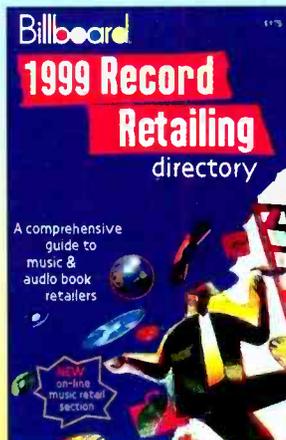
This story was prepared by Frank Saxe, a reporter for Airplay Monitor.

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Adult Contemporary

T. WK	L. WK	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				No. 1	
1	1	1	21	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN 5 weeks at No. 1
2	5	7	15	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA ALBUM CUT †	'N SYNC
3	2	2	13	WRITTEN IN THE STARS CURB/ROCKET 566918/ISLAND †	ELTON JOHN & LEANN RIMES
4	3	3	13	FAITH OF THE HEART UNIVERSAL SOUNDTRACK CUT	ROD STEWART
5	6	6	31	FROM THIS MOMENT ON MERCURY 466450 †	SHANIA TWAIN
6	4	4	25	I'M YOUR ANGEL JIVE 42557 †	R. KELLY & CELINE DION
7	9	11	7	BELIEVE WARNER BROS. 17119 †	CHER
8	7	5	27	TRUE COLORS FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
9	10	12	11	ANGEL OF MINE ARISTA 13590 †	MONICA
10	8	8	22	HANDS ATLANTIC ALBUM CUT †	JEWEL
11	11	9	13	LOVE OF MY LIFE WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. MICHAEL W. SMITH
12	13	14	65	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
13	12	16	11	I STILL BELIEVE COLUMBIA 79093 †	MARIAH CAREY
14	14	10	36	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT †	BACKSTREET BOYS
15	16	18	9	ALL I HAVE TO GIVE JIVE 42562 †	BACKSTREET BOYS
16	15	13	29	I'LL BE ATLANTIC 84191 †	EDWIN MCCAINE
17	18	15	22	WHEN YOU BELIEVE DREAMWORKS 59022/GEFFEN †	WHITNEY HOUSTON & MARIAH CAREY
18	17	17	61	YOU'RE STILL THE ONE MERCURY 568452 †	SHANIA TWAIN
19	19	19	10	FOREVER MORE (I'LL BE THE ONE) GTSF ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
20	20	20	64	AS LONG AS YOU LOVE ME JIVE ALBUM CUT †	BACKSTREET BOYS
21	22	28	3	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
22	24	24	4	THE PRAYER 550 MUSIC ALBUM CUT/ERG	CELINE DION WITH ANDREA BOCELLI
23	25	26	5	LOVER'S WILL CAPITOL ALBUM CUT	BONNIE RAITT
24	29	—	2	LET ME LET GO WARNER BROS. ALBUM CUT †	FAITH HILL
25	23	22	24	IRIS WARNER SUNSET SOUNDTRACK CUT/REPRISE †	GOO GOO DOLLS

Adult Top 40

T. WK	L. WK	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				No. 1	
1	2	2	16	EVERY MORNING LAVA 84462/ATLANTIC	SUGAR RAY 1 week at No. 1
2	1	1	28	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
3	3	3	25	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
4	5	6	23	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
5	6	4	26	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC †	MATCHBOX 20
6	7	7	11	BELIEVE WARNER BROS. 17119 †	CHER
7	4	5	37	SAVE TONIGHT WORK ALBUM CUT/ERG †	EAGLE-EYE CHERRY
8	8	8	30	LULLABY SMG ALBUM CUT/COLUMBIA †	SHAWN MULLINS
9	9	10	32	JUMPER ELEKTRA 64058/EEG †	THIRD EYE BLIND
10	13	13	19	FLY AWAY VIRGIN ALBUM CUT †	LENNY KRAVITZ
11	11	11	32	MY FAVORITE MISTAKE A&M ALBUM CUT/INTERSCOPE †	SHERYL CROW
12	15	18	10	RUN HOLLYWOOD SOUNDTRACK CUT/ATLANTIC †	COLLECTIVE SOUL
13	16	20	7	ANYTHING BUT DOWN A&M ALBUM CUT/INTERSCOPE †	SHERYL CROW
14	23	28	4	EVERYBODY'S FREE (TO WEAR SUNSCREEN) CAPITOL †	BAZ LUHRMANN
15	14	14	11	MARIA BEYOND ALBUM CUT †	BLONDIE
16	10	9	25	HANDS ATLANTIC ALBUM CUT †	JEWEL
17	12	12	22	YOU GET WHAT YOU GIVE MCA ALBUM CUT †	NEW RADICALS
18	21	25	8	WHAT IT'S LIKE TOMMY BOY ALBUM CUT †	EVERLAST
19	17	16	50	IRIS WARNER SUNSET SOUNDTRACK CUT/REPRISE †	GOO GOO DOLLS
20	22	24	6	THE ANIMAL SONG HOLLYWOOD 79112/COLUMBIA †	SAVAGE GARDEN
21	19	15	26	SWEETEST THING ISLAND ALBUM CUT/MERCURY †	U2
22	27	36	3	DOWN SO LONG ATLANTIC ALBUM CUT †	JEWEL
23	20	21	21	CRUSH RCA ALBUM CUT †	DAVE MATTHEWS BAND
24	26	29	6	SPECIAL ALMO SOUNDS ALBUM CUT/INTERSCOPE †	GARBAGE
25	24	23	11	AT THE STARS ELEKTRA ALBUM CUT/ERG	BETTER THAN EZRA

Compiled from a national sample of 35,000, supplied by Broadcast Data Systems' Radio Track service. †1 adult contemporary stations and 78 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 900 adult top 40 detections for the first time. † Videoclip availability. © 1999, Billboard/BPI Communications.

Radio

PROGRAMMING

STATION CONTESTS GO FOR BIG BUCKS

(Continued from preceding page)

WBMX, and WWZZ run it only in mornings, although they offer listeners the chance to win smaller cash amounts throughout the day.

WXKS runs it more often, including 20 times a day on Thursday. WBMX and KIIS prefer mornings-only contests to spotlight attention on their morning shows. Kiss 108 is doing it more often on Thursdays to differentiate itself from Mix's contest. The cost of doing this depends on the length of the contest, the amount of cash given away at each level, and the frequency with which the game is played.

Not surprisingly, the response to the giveaway is impressive. "[Morning man] John Lander can't use the phones to call out when the contest call-in starts, because all the lines are jammed," WBMX's Strassell notes.

"Our 800-line phone bill is up significantly, which I believe is a direct result of people calling in to play the contest," O'Brien says. "I don't mind paying the bill if it results in a bigger audience."

"There are other ways to measure the reaction," Z100 PD Tom Poleman says. "People stop you in the streets to talk about it, or they ask our Party Patrol how they can play. We get good feedback on the request lines. All are indicators, but ultimately, the impact you look for the most is in the Arbitron book."

IMPROVING YOUR BOOK REPORT

There may be a million ironies in Naked Greed City, but one of the choicest is the fact that while all of the programmers believe that big-cash contests positively affect a station's come and, to a lesser extent, time spent listening, it's difficult, if not impossible, to determine exactly how much. (Sometimes, the intent of the contests is merely to stem the impact of a competitor, as was the case when WKQR [Q102] Cincinnati did one of the first seven-figure giveaways in the early '80s.)

"We'll look at the week-by-week [data] in Arbitron; that's the ultimate report card, as always," Z100's Poleman says. "We have specific ratings goals for each period, and at the very least, we expect to see a come bump. But to be honest, there are multiple factors that contribute to whether we reach our goals. We also do a direct-marketing campaign that could affect it, as do an improved morning show and any musical adjustments we make and a more focused positioning statement. We're never operating in a vacuum. Furthermore, the ratings system itself is imprecise, so in the end, we just want to see some sort of positive movement."

Nor is there any guarantee that the increased audience will stay on after the contest. At best, the contest brings more listeners to your spot on the dial, and then it's up to the other positives of the station to keep them there. "You can't be so arrogant to assume that the contest will automatically juice the ratings, especially in the long term," KIIS' Freeman says. "Their impact is like getting a steroid shot. It can be a short-term fix, but if you don't have a compelling product on the air, it doesn't matter

how much you give away."

Further blunting the potential impact of a big-bucks game is having two big-bucks games in the same market, which brings us to Boston. In a nutshell, it seems that WXKS bought the contest package from FilmHouse late last year for a pre-Kiss Concert run this spring, believing it had exclusive rights. Unbeknownst to them, the IQ Television Group, run by former FilmHouse employee Tony Quinn, sold the same basic contest to WBMX in late January.

"We looked at [the contest] like we were buying a jingle package," WXKS PD John Ivey says. "This game should be exclusive; you certainly don't want someone else doing exactly what you're doing."

FilmHouse agrees and several weeks ago took IQ to court over proprietary rights. While both parties' lawyers plan their case strategy, both

'Our 800-line phone bill is up significantly, which I believe is a direct result of people calling in to play the contest'

stations are running the same game, figuring out ways to differentiate their contest from the other. Kiss runs it more often (20 times on Thursday), doubles the \$1,000 participation prize if the caller is a member of its Kiss Club database, and emphasizes the heritage angle, having run the birthday contest on its 10th anniversary and now on its 20th.

Mix believes that since it started marketing the game first, with TV spots on both "Oprah" and "The Rosie O'Donnell Show," it captured top-of-mind perceptions. Plus, it has smaller cash payouts throughout the day, based on listeners calling when they hear Barenaked Ladies' "If I Had A Million Dollars."

The Boston situation magnifies a concern several programmers have: The more the game is played, the less its potential impact. Z100's Poleman believes that in most cases, the sec-

NEWSLINE

(Continued from preceding page)

Black Enterprise magazine says Radio One has become the 44th-largest black-owned business in the nation.

KARMAZIN SEES THE LIGHT. CBS CEO Mel Karmazin said recently that he sees "no sign of slowdown in television, radio, outdoor, or cable" and that all of CBS' operating units are performing extraordinarily well. He told analysts, "Those of you who follow our company might expect a pretty good first quarter." At an address last month, Karmazin also revealed that

ond time you play a cash contest is less effective than the first.

"It depends," WWZZ's O'Brien counters. "This contest could still work if you had a winner for the second. If people see someone win a million, they'll think they have a chance to win the next time. Even so, we decided early on that even if there was a winner when the contest ran during the winter book, we'd start a new one for the spring book."

PEAKS AND VALLEYS

WXKS' Ivey likes to schedule big and small promotions through the year like peaks and valleys. But KIIS' Freeman says, "The size of the prize or the frequency of the contest doesn't matter, as long as each one is creative and fun to play. You could do a million-dollar game 52 weeks a year, as long as the personalities keep it interesting and the games are fun. But as soon as the DJ sounds bored with the contest, it won't work."

WBMX's Strassell also stresses the importance of creative, fun games to combat the potential pitfall of having the next promotion be overshadowed by the million-dollar contest. Ivey licks that problem by having the Kiss Concert right around the corner.

SOMETHING DIFFERENT

"In every book, you need to compete with something exciting," Poleman says. "Before this chance-based contest, we did the Phrase That Pays and the \$25,000 Thursdays. You just need something slightly different to keep things fresh on the air. Stations need to experiment with methodologies, and that's what you're seeing around the country. One station does something, it works, word spreads, and other people begin doing it. I don't see [the million-dollar contest] as the future of radio, just a different methodology."

"Since the day contesting started, everyone has tried to come up with a new way to manipulate the numbers," O'Brien says. "Giving away a big prize will never end, and if a million dollars works, then who's to stop someone from giving away \$2 million or \$5 million, as long as there's an insurance company willing to sell it and a station willing to pay for it? And when you're in a very competitive market, you need to do whatever it takes to draw attention to your station."

CBS is in negotiations to buy several Internet-related companies, saying CBS is committed to becoming one of the biggest players in the Net business. Karmazin also repeated his dream of one day buying General Electric's NBC, a move federal law currently prohibits. CBS has become a pure-media company, with the completion of the sale of Westinghouse's nuclear-power and government-operations businesses. Karmazin, by the way, made \$195 million in 1998. A company SEC filing says he made most of that by exercising stock options.

Jude isn't interested in obscurity. But that isn't to say he's jonesing to be a star. "I'm not much interested in becoming a star," he says. "Kids shouldn't look up to me, and I don't need a mansion and 10 cars. I'm just a normal guy who wants to keep making music. It seems you can't do that without outside recognition, a radio single, and decent record sales. That, or I have to find a trust fund."

Lacking any elderly rich relatives, Jude has gone the hard-work route, and it's beginning to pay off. "Rick James," a musical put-down that features his fluctuating falsetto and toe-tapping guitar, is No. 31 on this issue's Modern Rock Tracks. "I would say it is a song that has more to

do with 'Subterranean Homesick Blues' than the Tom Tom Club, but I don't have an explanation that doesn't belittle the song or message," he says. "I would say that it's in the lyric, not in the



'Of course, society tends to look at the punch line and miss the point' —Jude

punch line. Of course, society tends to look at the punch line and miss the point."

He does adamantly deny that he in no way is trying to capitalize on the recent health-related

publicity that the Superfreak has gotten.

"The song isn't about him," Jude says. "It's just an allusion. The song was written long before Rick James had a stroke and went into the hospital. Everyone asks about the timing of the single. But that was a coincidence, too. It was planned as the first single since I turned the record into Maverick. I was bummed for him, though."

Jude thinks the desire to tie the two together is a result of society's celebrity obsession. "Everyone looks for an angle, and in general we're obsessed with celebrities and super-moguls," he says. "We get fooled that we can be like them. I do this because I like it, not because it's glamorous to be with seven guys in a van for months."

Billboard®

APRIL 10, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				No. 1 8 weeks at No. 1	
1	1	1	12	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
2	2	2	17	ONE MY OWN PRISON	CREED WIND-UP
3	3	4	5	MAS TEQUILA RED VOODOO	SAMMY HAGAR MCA †
4	5	5	12	WHISKEY IN THE JAR GARAGE INC.	METALLICA ELEKTRA/VEG †
5	4	3	21	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
6	6	6	5	FREE GIRL NOW ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
7	7	9	7	ONLY A FOOL BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA †
8	9	8	25	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
9	8	7	39	FLY AWAY 5	LENNY KRAVITZ VIRGIN †
10	11	10	9	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA †
11	10	11	11	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
12	14	18	8	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
				AIRPOWER	
13	17	31	3	LIT UP BUCKCHERRY	BUCKCHERRY DREAMWORKS †
14	16	20	6	DIZZY DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
15	15	19	5	HEY HEY THE ORIGINAL BAD COMPANY ANTHOLOGY	BAD COMPANY ELEKTRA/VEG
16	13	12	34	DRAGULA HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
17	19	23	8	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
18	12	13	11	YOU BLEW ME OFF BOO-TAY	BARE JR. IMMORTAL/EPIC
19	18	14	21	TURN THE PAGE GARAGE INC.	METALLICA ELEKTRA/VEG †
20	22	22	12	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE †
21	25	24	5	ANTHEM FOR THE YEAR 2000 NEON BALLROOM	SILVERCHAIR EPIC †
22	27	29	4	FLY LOUDMOUTH	LOUDMOUTH HOLLYWOOD
23	24	25	7	FREAK OF THE WEEK HEY! ALBUM	MARVELOUS 3 HIFI/ELEKTRA/VEG †
24	26	27	5	WANDER THIS WORLD WANDER THIS WORLD	JONNY LANG A&M/INTERSCOPE
25	32	35	3	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
26	28	28	8	VINTAGE EYES SECOND COMING	SECOND COMING CAPITOL
27	34	38	3	ALL THAT YOU ARE (X3) THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS †
28	23	17	9	HAPPY PILLS HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
29	33	32	4	SHAKIN' AND A BAKIN' WHATCHA GONNA DO HONKY?	HONKY TOAST 550 MUSIC/ERG
30	21	16	9	MALIBU CELEBRITY SKIN	HOLE DGC/INTERSCOPE †
31	NEW	1		ROCK IS DEAD MECHANICAL ANIMALS	MARILYN MANSON NOTHING/INTERSCOPE
32	29	30	20	FREE TRAIN	TRAIN AWARE/COLUMBIA
33	NEW	1		ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY
34	36	—	2	JUST GO DYSFUNCTION	STAIN'D FLIP/ELEKTRA/VEG †
35	37	—	2	TEMPLE OF YOUR DREAMS POWERTRIP	MONSTER MAGNET A&M/INTERSCOPE
36	38	—	2	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
37	31	26	11	HAUNTING ME DARKEST DAYS	STABBING WESTWARD COLUMBIA
38	39	—	2	DESCENT OBSOLETE	FEAR FACTORY ROADRUNNER
39	30	21	17	LEECH EVE 6	EVE 6 RCA †
40	40	40	3	EVERY MORNING 14:59	SUGAR RAY LAVA/ATLANTIC †

Billboard®

APRIL 10, 1999

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				No. 1 1 week at No. 1	
1	4	7	9	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
2	2	3	16	ONE MY OWN PRISON	CREED WIND-UP
3	1	1	18	EVERY MORNING 14:59	SUGAR RAY LAVA/ATLANTIC †
4	5	6	11	PRaise YOU YOU'VE COME A LONG WAY, BABY	FATBOY SLIM SKINT/ASTRALWERKS/VIRGIN †
5	7	4	11	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA †
6	3	2	27	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
7	6	5	12	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
8	8	8	19	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE †
9	9	13	5	NEW "GO" SOUNDTRACK	NO DOUBT WORK/ERG †
10	12	17	6	BETTER DAYS (AND THE BOTTOM DROPS OUT) MOBILE ESTATES	CITIZEN KING WARNER BROS. †
11	15	20	6	DIZZY DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
12	13	11	24	CRUSH BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA †
13	11	9	14	FREAK OF THE WEEK HEY! ALBUM	MARVELOUS 3 HIFI/ELEKTRA/VEG †
14	10	14	10	HEAD THE THRILL KISSER	TIN STAR V2 †
15	19	22	3	PROMISES BURY THE HATCHET	THE CRANBERRIES ISLAND/MERCURY †
16	18	21	8	SHEEP GO TO HEAVEN PROLONGING THE MAGIC	CAKE CAPRICORN/MERCURY †
17	17	19	8	LEVEL ON THE INSIDE 001	DOVETAIL JOINT AWARE/C2
18	14	12	29	NEVER THERE PROLONGING THE MAGIC	CAKE CAPRICORN/MERCURY †
				AIRPOWER	
19	21	25	5	ANTHEM FOR THE YEAR 2000 NEON BALLROOM	SILVERCHAIR EPIC †
20	16	15	32	FLY AWAY 5	LENNY KRAVITZ VIRGIN †
21	23	24	8	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
22	20	10	18	MALIBU CELEBRITY SKIN	HOLE DGC/INTERSCOPE †
23	22	16	18	LEECH EVE 6	EVE 6 RCA †
24	25	23	10	PRISONER OF SOCIETY THE LIVING END	THE LIVING END REPRISE †
25	28	35	4	LET'S MAKE A DEAL DANGERMAN	DANGERMAN 550 MUSIC/ERG
26	31	—	2	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY
27	26	27	6	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
28	24	18	12	ONE HIT WONDER SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL †
29	27	26	20	MY FAVOURITE GAME GRAN TURISMO	THE CARDIGANS STOCKHOLM/MERCURY †
30	30	28	24	SPECIAL VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE †
31	33	37	4	RICK JAMES NO ONE IS REALLY BEAUTIFUL	JUDE MAVERICK/REPRISE
32	29	31	4	SAVE IT FOR LATER "200 CIGARETTES" SOUNDTRACK	HARVEY DANGER ISLAND/MERCURY †
33	36	—	2	SHE'S SO HUGE HOLIDAY MAN	THE FLYS DELICIOUS VINYL/TRAUMA
34	NEW	1		BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC
35	38	38	25	DRAGULA HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
36	39	—	2	RUN DOSAGE	COLLECTIVE SOUL HOLLYWOOD/ATLANTIC †
37	37	39	4	MY NAME IS THE SLIM SHADY LP	EMINEM WEB/AFTERMATH/INTERSCOPE †
38	NEW	1		WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
39	34	32	26	PRETTY FLY (FOR A WHITE GUY) AMERICANA	THE OFFSPRING COLUMBIA †
40	32	30	5	IT'S OVER NOW "THE FACULTY" SOUNDTRACK	NEVE COLUMBIA

HITS! IN TOKIO

Week of March 21, 1999

- ① No Scrubs / TLC
- ② Push Upstairs / Underworld
- ③ Tender / Blur
- ④ Mystical Machine Gun / Kula Shaker
- ⑤ ...Baby One More Time / Britney Spears
- ⑥ Ex-Factor / Lauryn Hill
- ⑦ Kokodekisushite / Ringo Shiina
- ⑧ Georgy Porgy / Eric Benet Featuring Faith Evans
- ⑨ Maria / Blondie
- ⑩ You Got Me / The Roots Featuring Erykah Badu
- ⑪ Easter Theatre / XTC
- ⑫ Pick A Part That's New / Stereophonics
- ⑬ Believe / Cher
- ⑭ I Still Believe / Mariah Carey
- ⑮ Big Big World / Emilia
- ⑯ Little Bit Of Lovin' / Kelle Le Roc
- ⑰ Let Yourself Go, Let Myself Go / Dragon Ash
- ⑱ Time After Time / Cassandra Wilson
- ⑲ Heaven / Glen Scott
- ⑳ Movin' On Without You / Hikaru Utada
- ㉑ Crash! / Propellerheads
- ㉒ Praise You / Fatboy Slim
- ㉓ Shake / Double
- ㉔ Every Morning / Sugar Ray
- ㉕ Who's Been Sleeping / Swing Out Sister
- ㉖ Lonely / Merril Bainbridge
- ㉗ Nagaitameikinoyouni / The Brilliant Green
- ㉘ Pretty Fly (For A White Guy) / Offspring
- ㉙ Namibia / Sugar Soul
- ㉚ Author Unknown / Jason Falkner
- ㉛ Marie / Solveig
- ㉜ Wish I Could Fly / Roxette
- ㉝ Nights Over Egypt / Incognito
- ㉞ Little Piece Of Heaven / The Neville Brothers
- ㉟ Souls / Bird
- ㊱ Cassius 99 / Cassius
- ㊲ Unforgivable Sinner / Lene Marlin
- ㊳ You Get What You Give / New Radicals
- ㊴ Eyes On Me / Faye Wong
- ㊵ I Don't Want To Miss A Thing / Aerosmith
- ㊶ Anyone At All / Carole King
- ㊷ Cigarettes Will Kill You / Ben Lee
- ㊸ Another Way / Tevin Campbell
- ㊹ Omelet Man / Carlinhos Brown
- ㊺ A Puzzle / Mio
- ㊻ I'm Yours / Quincy Jones Featuring Siedah Garrett & El DeBarge
- ㊼ Enjoy Yourself / A+
- ㊽ Ain't No Mountain High Enough / Jocelyn Brown
- ㊾ Souka Nayo (I Will Follow You) / Baaba Maal
- ㊿ The Animal Song / Savage Garden

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Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 111 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.

98° Turns Up The Heat For Teen And Adult Demos With 'The Hardest Thing'

BOILING POINT: What do you have when you combine four white guys with pretty faces, harmony-driven, hit-bound ballads, and videoclips that aim to whip one's hormonal output into a frenzy.

Sounds like the perfect formula for today's generous crop of boy bands, from *Backstreet Boys* and *'N Sync* to *Five*, *C-Note*, and *98°*.

But wait, not so fast. Since the 1997 release of their first of two albums, Los Angeles-based *98°* may not look like it, but they've molded a niche that stands above and beyond the teen-magnet phenomenon. The quartet has instead forged a path using thought-provoking lyrics, a live show that focuses on singing rather than onstage gymnastics, and an organic beginning that was more tailored after *Boyz II Men* than *New Kids On The Block*.

As a result, the audience for the 20-something members *Justin Jeffre*, *Jeff Timmons*, and brothers *Nick* and *Drew Lachey* ranges from tear-filled teens to women in their 30s and up.

"They really seem to have a mass-appeal audience," says *Mike Danger*, music director of *WPXY* Rochester, N.Y. "The group shows very good signs with middle-aged women as much as they do with teenagers."

"I understand why people automatically think we're a boy band," offers *Jeffre*. "Anytime you have a new group, people want to compare you to another group. We're young white men with a similar sporty image doing pop music."

"But once people listen to our album and come to our show, they can see that there's a huge difference with us," he says. "We put ourselves together and had a common vision, so I feel like we're more of the real thing. We don't try and do anything saying, 'This will be good for the teens, so let's stick with this.' We try and be true to ourselves as musicians, singers, and songwriters."

Adds *Timmons*, "I don't know that the boy-band label is unfair, but as many things as there are that may be similar about us, there are 25 million things that are different. It's curious to me that people see *Backstreet Boys* when they look at us, and not *Boyz II Men* or *BLACKstreet* or *Dru Hill*."

Nowhere is the difference more evident than on *98°*'s current radio release, "The Hardest Thing," a signature slow jam that reflects the fact that the group's roots are more attuned to R&B than, say, the blue-eyed soul of *George Michael*. To drive the point home, Universal Records included a *Murlyn* remix on the promo CD single that places the song within practical reach of R&B radio. The group has also expressed its devotion to R&B via a duet, "True To Your Heart," with idol *Stevie Wonder* and a production session with *Pras Michel* on "Fly With Me."

While the rhythm of "The Hardest Thing" is seductive within itself—evi-

dence: It was picked up by 101 stations its first week out at top 40—the track's lyric goes the extra distance, with the unique perspective of lead singer *Nick Lachey* saying goodbye to a lover because he's already with someone else. That, friends, is just not



by Chuck Taylor

something we're likely to hear *Justin* and *JC* from *'N Sync* talking about for years to come.

"The Hardest Thing" is more of an adult record. This topic hasn't been addressed, where I'm not going to break your heart because I am married. All these others are idealistic love songs. It has females of all ages trying to figure out the angle because it's such a unique outlook on love," says *Bill Thorman*, PD of *WROX* Norfolk, Va. "I think *98°* is more of a 'man' band than a boy band. They're more urban than dance; they're not teenagers. They're more like the *Sade* of these ballad types of bands. Adults get this music more than kids."

"Their demo is older. They're definitely getting the 30-year-old women out there," says *Erin Yasgar*, director of marketing at *Universal*. "If you're 16 and you want something you can jump up and down to on your bed,



fine, but I think their music is more classically good and will stand the test of time."

It's certainly standing the test of chart commitment. In just its third week on *The Billboard Hot 100*, the song climbs from No. 60 to 49 (no commercial single is currently available). It's stirring the waters not only at mainstream top 40, but at rhythmic, crossover, and adult top 40. AC action seems imminent.

This follows the group's earlier hits, the top five *Hot 100* hit "Because Of You" and "Invisible Man," which peaked at No. 12 on the *Hot 100*, and cracked the AC and R&B singles charts. *98°*'s album "98° And Rising" is platinum and, in the last issue, hit the top 30 in its 21st week.

"We always look for the melody first, but lyrics are very important to us when we write a song or pick one out. We just want to continue to grow, and we want to produce for other art-

ists and hopefully win a Grammy," says *Jeffre*, who, with his bandmates, wrote or co-produced nine of the album's 12 cuts.

"But all of this is secondary to gaining respect in the music industry. It's a tough business, and we've come a long way, but we still have a lot of goals we want to make happen."

So far, so good. "98° came to our Birthday Jam in December and received a huge response," says *Danger* at *WPXY*, where "The Hardest Thing" is a top five request.

"They are rapidly becoming a name-brand band. I think this is the song that will get them the name recognition and get people looking forward to music from them," says *Christopher K*, music director of *KNDN* (the End) Sacramento, Calif. "They're completely capable of transcending into a solidified group instead of one of the many other boy bands."

All of which brings to mind the eternal question of whether a ballad band really has a long-term calling on top 40 playlists, given PDs' constant appetite for uptempo music.

"My station has always been more ballad-oriented than not," says *Thorman*. "This whole idea of constantly looking to be fast-leaning is a facade. All the big hits we've had for any length of time are ballads. If I want a hit, I'm perfectly willing to go slow." "Ballad bands are not a bad thing," says *Kathy Nakagawa*, PD of *KQQQ* Honolulu. "Celine Dion is a great example of that. After 'Motownphilly,' a lot of people referred to *Boyz II Men* by their ballads, like 'On Bended Knee' and 'Water Runs Dry.' There's nothing wrong with that. Tempo-wise, the fans in Hawaii will always make room, whether it's uptempo dance or a ballad from *98°*."

Adds *Christopher K*, "At this point, there hasn't been a *98°* song where I'm saying, 'Ooh, I need something with more tempo.' They've always come up with midtempo tracks, and at this point, there's been no reason to deal with that."

Says *Timmons*, "Ballads come easily to us. We write them well and are able to sing them with a lot of passion. They are definitely our forte. We have a harmony base within soulful love songs that we hope everyone can relate to."

The group members' schedule for this year will likely guarantee their exposure to those who haven't yet discovered *98°*'s individuality. They'll hit "The Rosie O'Donnell Show" May 13, have taped an Easter special to air on *ABC Sunday* (4), and this summer are touring with *Monica*, *Mya*, *Tatyana Ali*, and others. They are also looking toward a home video and a Christmas album before year's end.

"We're feeling on top of the world right now, and we're really happy with the way that things are turning out," says *Jeffre*. "Every once in a while, we have to pinch ourselves."

Top 40 Tracks™

T. WK	L. WK	2 WKS	WKS ON CH.	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	2	12	EVERY MORNING LWA/ATLANTIC	SUGAR RAY
No. 1					
2	1	1	14	BELIEVE WARNER BROS	CHER
3	5	7	7	NO SCRUBS LAFACE/ARISTA	TLC
4	6	9	7	KISS ME SQUINT/COLUMBIA	SIXPENCE NONE THE RICHER
5	4	4	20	SLIDE WARNER BROS	GOO GOO DOLLS
6	3	3	20	...BABY ONE MORE TIME JIVE	BRITNEY SPEARS
7	8	6	14	ANGEL OF MINE ARISTA	MONICA
8	7	5	20	ANGEL WARNER SUNSET/REPRISE	SARAH MCLACHLAN
9	10	12	17	BACK 2 GOOD LAVA/ATLANTIC	MATCHBOX 20
10	9	8	20	SAVE TONIGHT WORK/ERG	EAGLE-EYE CHERRY
11	17	20	5	HEARTBREAK HOTEL ARISTA	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
12	13	14	9	FLY AWAY VIRGIN	LENNY KRAVITZ
13	11	11	20	MIAMI COLUMBIA	WILL SMITH
14	12	10	20	HAVE YOU EVER? ATLANTIC	BRANDY
15	20	33	3	THE HARDEST THING MOTOWN/UNIVERSAL	98 DEGREES
16	14	13	15	ALL I HAVE TO GIVE JIVE	BACKSTREET BOYS
17	15	16	20	JUMPER ELEKTRA/EEG	THIRD EYE BLIND
18	22	29	4	WHAT IT'S LIKE TOMMY BOY	EVERLAST
19	19	31	3	EVERYBODY'S FREE (TO WEAR SUNSCREEN) CAPITOL	BAZ LUHRMANN
20	16	15	20	LULLABY SMG/COLUMBIA	SHAWN MULLINS
21	18	18	5	THE ANIMAL SONG HOLLYWOOD/COLUMBIA	SAVAGE GARDEN
22	21	19	7	WE LIKE TO PARTY! GROOVILICIOUS/STRICTLY RHYTHM	VENGABOYS
23	27	28	20	DOO WOP (THAT THING) RUFFHOUSE/COLUMBIA	LAURYN HILL
24	24	30	17	CAN I GET A... DEF JAM/MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JA
25	26	22	20	IRIS WARNER SUNSET/REPRISE	GOO GOO DOLLS
26	31	23	9	NOBODY'S SUPPOSED TO BE HERE ARISTA	DEBORAH COX
27	28	32	5	STAY THE SAME C2	JOEY MCINTYRE
28	25	17	20	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA	'N SYNC
29	23	21	8	I STILL BELIEVE COLUMBIA	MARIAH CAREY
30	29	26	20	INSIDE OUT RCA	EVE 6
31	NEW	1	1	LIVIN' LA VIDA LOCA C2	RICKY MARTIN
32	34	36	20	TOO CLOSE ARISTA	NEXT
33	32	25	20	LATELY PENDULUM/RED ANT	DIVINE
34	40	—	2	ANYTHING BUT DOWN A&M/INTERSCOPE	SHERYL CROW
35	NEW	1	1	SWEET LADY RCA	TYRESE
36	NEW	1	1	DOWN SO LONG ATLANTIC	JEWEL
37	30	24	20	I'LL BE LAVA/ATLANTIC	EDWIN MCCAIN
38	33	37	19	LUV ME, LUV ME FLYTE TYME/MCA	SHAGGY FEATURING JANET
39	NEW	1	1	SPECIAL ALMO SOUNDS/INTERSCOPE	GARBAGE
40	36	35	20	MY FAVORITE MISTAKE A&M/INTERSCOPE	SHERYL CROW

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 217 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.

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Garbage, Busta, Squarepusher Among Nominees For MVPA Awards

MVPA AWARDS: Sometimes good things come to those who wait. **Garbage** is the leading nominee for the 1999 Music Video Production Assn. (MVPA) Music Video Awards, with six nominations so far for its videos "Push It" and "Special." (At press time, the nominations for best editing had not been announced.)

We think it's about time that this under-appreciated music-video band received some honors after being snubbed at the 1998 MTV Video Music Awards. We know that Garbage was nominated for numerous awards by MTV, and it's nice to be nominated. But let's face it: It's more important to win, and we hope Garbage wins at least one MVPA Award this year.

We're also thrilled to see that **Busta Rhymes**, who consistently makes great videos, also received multiple MVPA nominations for his clips "Gimme Some More" and "Turn It Up." (We also predict that Rhymes will get many nominations next year for his outstanding clip with **Janet Jackson**, "What's It Gonna Be?")

Other multiple MVPA nominees were **Madonna's** "Frozen" and "Ray Of Light" and the **Smashing Pumpkins'** "Ava Adore." Although **Squarepusher's** brilliant clip "Come On My Selector" didn't receive a lot of nominations (or even a lot of national exposure), we're also pleased to see that the clip got a well-deserved nod for video of the year. However, no Madonna video was nominated in the best video category, and we think it's because her domination of the 1998 MTV Awards may have caused a backlash with MVPA voters.

Overall, we think this year's leading nominee clips are much stronger creatively than last year's leading nominees, Jackson's "Got Till It's Gone" and **Fiona Apple's** "Criminal." The 1999 MVPA Awards will be held Friday (9) at the Egyptian Theater in Los Angeles. Eligible videos were produced in 1998. Voting is done by MVPA members.

Following is a list of nominees in the major categories.

Video of the year: Busta Rhymes, "Gimme Some More" and "Turn It Up"; eels, "Last Stop: This Town"; the Smashing Pumpkins, "Ava Adore"; Squarepusher, "Come On My Selector."

Director: Jonas Akerlund for Madonna's "Ray of Light"; Chris Cunningham for Madonna's "Frozen"; Paul Hunter for Marilyn Manson's "The Dope Show"

and Busta Rhymes' "Turn It Up"; and **Hype Williams** for Busta Rhymes' "Gimme Some More."

Pop video: Ben Folds Five, "Song For The Dumped"; dc Talk, "My Friend So Long"; Madonna, "Ray Of Light"; Shawn Mullins, "Lullaby."

Rock video: Green Day, "Nice Guys Finish Last"; Jamiroquai, "Deeper Underground"; Marilyn Manson, "The Dope Show"; Metallica, "Turn The Page"; and Monster Magnet, "Space Lord."

Urban/R&B video: John Forté, "Ninety-Nine (Flash The Message)"; Lauryn Hill, "Ex-Factor"; Tamia, "Imagination"; Will Smith, "Miami"; and Total Featuring Missy "Misdemeanor" Elliott, "Trippin'."

Rap video: Busta Rhymes, "Gimme Some More" and "Turn It Up"; Puff Daddy, "Victory"; the Roots Featuring Erykah Badu, "You Got Me"; and Timbaland Featuring Missy "Misdemeanor" Elliott & Magoo, "Here We Come."

AC video: Bryan Adams, "On A Day Like Today"; Chris Isaak, "Please"; the Brian Setzer Orchestra, "Jump, Jive An' Wail"; Seal, "Human Beings"; and U2, "Sweetest Thing."

Country video: Dixie Chicks, "You Were Mine"; Faith Hill, "This Kiss"; Toby Keith, "Get You Some"; Sawyer Brown, "Another Side"; and Randy Travis, "Spirit Of A Boy, Wisdom Of A Man."

Alternative video: Air, "Kelly Watch The Stars"; eels, "Last Stop: This Town"; Garbage, "Push It"; Sean Lennon, "Home"; and Squarepusher, "Come On My Selector."

BET SHAKE-UP: Gregg Diggs has exited as BET music director (*Billboard Bulletin*, March 26). Diggs could not be reached for comment, but BET has confirmed that Diggs resigned over "creative differences."

BET has named **Paul Porter** as an interim replacement. Porter was previously an air personality at R&B stations WMMJ Washington, D.C., and WBLS New York. Sources say that Porter, who worked in BET's music department in the mid-'90s, has been offered the music director position on a permanent basis, but, at press time, no deal had been finalized. BET had no comment on any pending deal.

NOTE: Local Show Spotlight will return next issue.



by Carla Hay



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Usher, Bedtime
- 2 Whitney Houston, Heartbreak Hotel
- 3 Blackstreet W/Janet, Girlfriend/Boyfriend
- 4 Silk K The Shocker, It Ain't My Fault
- 5 Lauryn Hill, Ex-Factor
- 6 Roots Feat. Erykah Badu, You Got Me
- 7 R. Kelly, When A Woman's Fed Up
- 8 112 Feat. Lil'z, Anywhere
- 9 Ginuwine, What's So Different
- 10 Eminem, My Name Is
- 11 Monica, Angel Of Mine
- 12 Cherokee, Ooh Wee Wee
- 13 Faith Evans, All Night Long
- 14 Busta Rhymes Feat. Janet, What's It...
Divine, One More Try
- 15 Mariah Carey, I Still Believe
- 16 Timbaland, Lobster & Scrimp
- 17 Foxy Brown, Hot Spot
- 18 Nas, Nas Is Like
- 19 Jesse Powell, You
- 20 Kelly Price, Secret Love
- 21 Harlem World W/Mase & Kelly Price, I Really...
- 22 Mya, My First Night With You
- 23 JT Money, Who Dat
- 24 Tyrese, Sweet Lady
- 25 Method Man, Break Ups 2 Make Ups
- 26 Dave Hollister, My Favorite Girl
- 27 Outkast, Da Art Of Storytelling
- 28 Redman, Da Goodness
- 29 Raphael Saadiq & Q-Tip, Get Involved

NEW ON'S

- O'Dell & Porsha, Nothing Stays The Same
Master P, Foolish
Les Nubians, Makeda
Jack Knight, Best Friends
Khaaleel, No Mercy
Naughty By Nature, Live Or Die
Deborah Cox, It's Over Now
TLC, No Scrubs



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Shania Twain, That Don't Impress Me Much
- 2 Terri Clark, Everytime I Cry
- 3 Andy Griggs, You Won't Ever Be Lonely
- 4 Martina McBride, Whatever You Say
- 5 Collin Raye, Anyone Else
- 6 Ty Herndon, Hands Of A Working Man

- 7 Shania Twain, Man! I Feel Like A Woman!
- 8 Dixie Chicks, You Were Mine
- 9 The Kinleys, Somebody's Out There Watching
- 10 Patty Loveless, Can't Get Enough
- 11 Chad Brock, Ordinary Life
- 12 Tim McGraw, Please Remember Me
- 13 Wade Hayes, Tore Up From The Floor Up
- 14 Garth Brooks, Tearin' It Up
- 15 Sons Of The Desert, What About You *
- 16 Kenny Chesney, How Forever Feels
- 17 Steve Wariner, Two Teardrops
- 18 Jo Dee Messina, Stand Beside Me
- 19 Allison Moore, A Soft Place To Fall *
- 20 Linda Davis, From The Inside Out *
- 21 Shane Minor, Slave To The Habit *
- 22 The Great Divide, San Isabella *
- 23 Montgomery Gentry, Hillbilly Shoes *
- 24 Sammy Kershaw & Lorie Morgan, Maybe Not Tonight *
- 25 Chely Wright, Single White Female *
- 26 Sara Evans, No Place That Far
- 27 South Sixty Five, No Easy Goodbye *
- 28 Neal McCoy, I Was *
- 29 Warren Brothers, Better Man
- 30 Deana Carter, You Still Shake Me
- 31 Claudia Church, What's The Matter With You Baby *
- 32 T. Graham Brown, Happy Ever After
- 33 Cledus T Judd, Did I Shave My Back For This?
- 34 Faith Hill, Let Me Let Go
- 35 The Wilkinsons, Fly (The Angel Song)
- 36 Jessica Andrews, I Will Be There For You
- 37 Shane McAnally, Say Anything
- 38 Jim Witter, All My Life
- 39 Shredaisy, Little Good-Byes
- 40 Billy Ray Cyrus, Give My Heart To You *
- 41 Lila McCann, With You
- 42 Brad Paisley, Who Needs Pictures
- 43 Julie Reeves, It's About Time
- 44 Bellamy Brothers, Some Broken Hearts
- 45 James Prosser, Life Goes On
- 46 Travis Tritt, No More Looking Over My Shoulder
- 47 Garth Brooks, It's Your Song
- 48 Chalee Tennison, Someone Else's Turn...
- 49 Diamond Rio, Unbelievable
- 50 Faith Hill, This Kiss

NEW ON'S

- Bill Engvall, Hollywood Indian Guides
Kenny Rogers, The Greatest
Redmon & Vale, If I Had A Nickel (One Thin Dime)
Trisha Yearwood, I'll Still Love You More



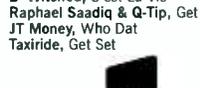
Continuous programming
1515 Broadway, NY, NY 10036

- 1 2Pac, Changes
- 2 Eminem, My Name Is
- 3 The Offspring, Why Don't You Get A Job?
- 4 Britney Spears, Baby One More Time
- 5 Monica, Angel Of Mine

- 6 Whitney Houston, Heartbreak Hotel
- 7 Korn, Freak On A Leash **
- 8 Busta Rhymes Feat. Janet, What's In...
- 9 No Doubt, New
- 10 Tyrese, Sweet Lady
- 11 Orgy, Blue Monday
- 12 DMX, Slippin'
- 13 Blackstreet W/Janet, Girlfriend/Boyfriend
- 14 Lauryn Hill, Ex-Factor
- 15 Madonna, Nothing Really Matters
- 16 Sugar Ray, Every Morning
- 17 Jewel, Down So Long
- 18 Everlast, What It's Like
- 19 Faith Evans, All Night Long
- 20 Alanis Morissette, Unsent
- 21 Sixpence None The Richer, Kiss Me
- 22 Goo Goo Dolls, Dizzy
- 23 Fatboy Slim, Praise You
- 24 Harlem World W/Mase & Kelly Price, I Really...
- 25 Juvenile, Ha
- 26 R. Kelly, When A Woman's Fed Up
- 27 Cher, Believe
- 28 Roots Feat. Erykah Badu, You Got Me
- 29 Garbage, Special
- 30 Rob Zombie, Living Dead Girl
- 31 Harvey Danger, Save It For Later
- 32 Mariah Carey, I Still Believe
- 33 K-Ci & JoJo, Life
- 34 Lenny Kravitz, Fly Away
- 35 'N Sync, (God Must Have Spent) A Little More
- 36 98 Degrees, The Hardest Thing
- 37 Silk K The Shocker, It Ain't My Fault
- 38 Brandy, Have You Ever?
- 39 Method Man, Break Ups 2 Make Ups
- 40 Meco Playgroup, Comin' Up From Behind
- 41 Joey McIntyre, Stay The Same
- 42 Marilyn Manson, Rock Is Dead
- 43 Deborah Cox, Nobody's Supposed To Be Here
- 44 Redman, Da Goodness
- 45 Lit, My Own Worst Enemy
- 46 Ginuwine, What's So Different
- 47 Everclear, Father Of Mine
- 48 Will Smith, Gettin' Jigga Wit It
- 49 Will Smith, Miami
- 50 Jay-Z, Jigga What...

NEW ON'S

- TLC, No Scrubs
B*Witched, C'est La Vie
Raphael Saadiq & Q-Tip, Get Involved
JT Money, Who Dat
Taxiride, Get Set



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Sarah McLachlan, Angel
- 2 Sugar Ray, Every Morning
- 3 Lenny Kravitz, Fly Away

- 4 Cher, Believe
- 5 Goo Goo Dolls, Slide
- 6 Sixpence None The Richer, Kiss Me
- 7 Madonna, Nothing Really Matters
- 8 Whitney Houston, Heartbreak Hotel
- 9 Alanis Morissette, Unsent
- 10 Jewel, Down So Long
- 11 Shawn Mullins, Shimmer
- 12 Matchbox 20, Back 2 Good
- 13 Sheryl Crow, Anything But Down
- 14 Jewel, Hands
- 15 Blondie, Maria
- 16 Elton John & LeAnn Rimes, Written In The Stars
- 17 John Mellencamp, I'm Not Running Anymore
- 18 Mariah Carey, I Still Believe
- 19 Eagle-Eye Cherry, Save Tonight
- 20 Goo Goo Dolls, Ex-Factor
- 21 Shawn Mullins, Lullaby
- 22 Shania Twain, You're Still The One
- 23 Garbage, Special
- 24 Everlast, What It's Like
- 25 Aerosmith, I Don't Want To Miss A Thing
- 26 Collective Soul, Run
- 27 Savage Garden, The Animal Song
- 28 Natalie Imbruglia, Torn
- 29 Dave Matthews Band, Crush
- 30 Sheryl Crow, My Favorite Mistake
- 31 Goo Goo Dolls, Dizzy
- 32 Harvey Danger, Save It For Later
- 33 Paul McCartney & Wings, Band On The Run
- 34 Paul McCartney, Coming Up
- 35 Brian Setzer Orchestra, Jump Jive An' Wail
- 36 Matchbox 20, Real World
- 37 Third Eye Blind, Jumper
- 38 Shania Twain, That Don't Impress Me Much
- 39 The Black Crowes, Only A Fool
- 40 Lenny Kravitz, It Ain't Over 'til It's O
- 41 Rolling Stones, Waiting On A Friend
- 42 David Bowie, China Girl
- 43 Semisonic, Closing Time
- 44 Barenaked Ladies, One Week
- 45 Fleetwood Mac, Hold Me
- 46 Billy Joel, Piano Man
- 47 Bruce Springsteen, Human Touch
- 48 Paul McCartney & Michael Jackson, Say Say Say
- 49 U2, Sweetest Thing
- 50 Bon Jovi, Real Life

NEW ON'S

- Brandy, Almost Doesn't Count
Whitney Houston, It's Not Right But It's Okay
K-Ci & JoJo, Life
Beth Orton, Stolen Car
Fatboy Slim, Praise You

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 10, 1999.

music network
Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Busta Rhymes Feat. Janet, What's It Gonna Be?!

BOX TOPS

- Jordan Knight, Give It To You
112 Feat. Lil'z, Anywhere
Usher, Bedtime (Live)
Vengaboys, We Like To Party
Blackstreet Feat. Janet, Girlfriend/Boyfriend
Krazzie Bone, Thug Mentality
Eminem, My Name Is
Jesse Powell, You
Korn, Freak On A Leash
Five, Slam Dunk
Silkk & Mya, Somebody Like Me
Whitney Houston, Heartbreak Hotel
The Roots Feat. Erykah Badu, You Got Me
Faith Evans, All Night Long
Khaaleel, No Mercy
2Pac, Changes
K-Ci & JoJo, Life
Total, Sittin' Home
Outkast, Da Art Of Storytelling (Part 1)
Monica, Angel Of Mine
Lauryn Hill, Ex-Factor

NEW

- 702, Where My Girls At
Blur, Tender
DJ Spooky, Peace In Zaire
Eagle-Eye Cherry, Falling In Love Again
Ivy Queen & Wyclef, In The Zone
Juvenile, Follow Me Now
Liberty City, 24/7
Les Nubian, Makeda
Mack 10, Let The Games Begin
Millenium, How Far Will You Go
Nitro & Buccett Loc, Henessy
'N Sync, I Drive Myself Crazy
The Corrs, So Young (Remix)
TLC, No Scrubs
The Temptations, Could He Hurt You
Whitney Houston, It's Not Right But It's Okay

MOVIE/VIDEO CHANNEL
Continuous programming
1515 Broadway, New York, NY 10036

NEW

- Chico DeBarge, Soapman Lover
Dovetail Joint, Level On The Inside
Tenor Fly, B-Boy Stance
Juvenile, Follow Me Now
My Friend Steve, Charmed
Staind, Just Go
Philip Steir F/Steppenwolf, Magic Carpet Ride
Pope John Paul III, Abba Pater



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Bryan Adams, Cloud Number Nine (new)
Beth Orton, Stolen Car (new)
Brandy, Almost Doesn't Count (new)
Catalonia, Dead From The Waist Down (new)
Dream Warriors W/Herb Alizer, Road With Many Signs (new)
Plastikman, Converge (new)
The Black Crowes, Only A Fool (new)
Busta Rhymes Feat. Janet, What's It Gonna Be?
Everlast, What It's Like
Sky, Love Song
Lauryn Hill, Ex-Factor
The Roots Feat. Erykah Badu, You Got Me
The Tragically Hip, Bobcaygeon
Fatboy Slim, Praise You
Monica, Angel Of Mine
Crash Test Dummies, Keep A Lid On Things
Sugar Ray, Every Morning
Korn, Freak On A Leash
Eminem, My Name Is
Eve 6, Leech

Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

NEW

- Alanis Morissette, Unsent (Heavy)
Class Of '99, Another Brick (Part II) (Heavy)
Fatboy Slim, Praise You (Heavy)
Korn, Freak On A Leash (Heavy)
Kulay, Delicious (Heavy)
Los De Abajo, El Pepez (Heavy)
Orgy, Blue Monday (Heavy)
Terrorvision, Tequila (Heavy)
The Cranberries, Promises (Heavy)
Armand Van Helden, You Don't Know Me (Medium)
Cake, Sheep Go To Heaven (Medium)
Desorden Publico, Valle De Balas (Medium)
El Tri, Todo Me Sale Mal (Medium)
George Michael F/Mary J. Blige, As (Medium)
Goo Goo Dolls, Dizzy (Medium)
Lauryn Hill, Ex-Factor (Medium)
Manic Street Preachers, If You Tolerate This (Medium)
Metallica, Whiskey In A Jar (Medium)
Moena, Volcan (Medium)
No Doubt, New (Medium)



2 hours weekly
3900 Main St
Philadelphia, PA 19127

- Busta & Janet, Gonna Make You Wet
Redman, Da Goodness
Total, Sittin' Home
DMX, Slippin'
The Roots Feat. Erykah Badu, You Got Me
Busta Rhymes, Tear Da Roof Off/Party Goin' On
KRS-One, 5 Boroughs
Ginuwine, What's So Different
Method Man, Break Ups 2 Make Ups
Raphael Saadiq & Q-Tip, Get Involved
Outkast, Da Art Of Storytelling (Part 1)
Eminem, My Name Is
112 Feat. Lil'z, Anywhere
Prince Paul, A Prince Among Thieves
Jay-Z, Jigga What...

Five hours weekly
223-225 Washington St
Newark, NJ 07102

NEW

- Madonna, Nothing Really Matters
Paul McCartney, Band On The Run
Blondie, Maria
Pretenders, Loving You Is All I Know
Sammy Hagar, Mas Tequila
Silverchair, Anthem For The Year 2000
Lauryn Hill, Ex-Factor
Metallica, Whiskey In The Jar
Foxy Brown, Hot Spot
Jewel, Down So Long
The Cranberries, Promises
No Doubt, New
Britney Spears, ...Baby One More Time
Buck Cherry, Lit Up
Lit, My Own Worst Enemy
Lauryn Hill, Ex-Factor, Comin' Up From Behind
Crash Test Dummies, Keep A Lid On Things
Kenny Wayne Shepherd, Everything Is Broken
Bonnie Raitt, Lover's Will
Godsmack, Whatever



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Mya, My First Night With You
DMX, Slippin'
Total, Sittin' Home
Tyrese, Sweet Lady
Lauryn Hill, Ex-Factor
Ginuwine, What's So Different
R. Kelly, When A Woman's Fed Up
Monica, Angel Of Mine
Busta Rhymes Feat. Janet, What's It Gonna Be?
Harlem World, I Really Like It

Update

CALENDAR

APRIL

April 7, **14th Annual Imagen Awards**, Beverly Hilton Hotel, Beverly Hills, Calif. 323-644-7965.

April 9, **Eighth Annual Music Video Production Assn. Awards**, Egyptian Theater, Hollywood. 323-660-9311.

April 10, **Fourth Annual Film & TV Music Conference: The State Of The Art**, sponsored by The Hollywood Reporter and the Society of Composers & Lyricists, DGA Theatre Complex, Los Angeles. 323-525-2130.

April 12, **Gay/Lesbian Music Awards**, Manhattan Center, New York. 718-398-6809.

April 14, **Fifth Annual Music Industry Dinner**, sponsored by the Juvenile Diabetes Foundation International, honoring National Academy of Recording Arts and Sciences president/CEO Michael Greene, Sheraton New York Hotel and Towers, New York. 212-888-7003.

April 16-19, **Broadcast Education Assn. 44th Annual Convention**, Las Vegas. 202-429-3935.

April 16-20, **Expand '99—Vibe Music Seminar And Vibestyle**, Jacob Javits Center, New York. 212-448-7328.

April 17, **10th Annual Rainforest Foundation Benefit Concert**, Carnegie Hall, New York. 212-245-6570.

April 17, **Legal And Business Issues In The Digital Distribution of Music Symposium**, Donovan Hall, Loyola Law School, Los Angeles. 213-736-1025.

April 17, **Your Backstage Pass To The Record Industry**, presented by Silver Lining Entertainment, Crowne Plaza Hotel, Seattle. 888-836-8086.

April 18, **National Assn. Of Broadcasters Career Fair**, Las Vegas. 202-429-5498.

April 19, **Songwriters Guild Of America Annual Awards**, honoring Ervin Drake, Wyndham Bel Age Hotel, West Hollywood. 323-462-1108.

April 20, **Keepers Of The Flame Dinner**, honoring Edgar Bronfman, Charles Bronfman, and their families, Waldorf-Astoria Hotel, New York. 212-836-1676.

April 20-22, **Billboard International Latin Music Conference & Awards**, Fontainebleau Hilton Resort and Towers, Miami Beach. 212-536-5002.

April 22, **Panel Luncheon**, Assn. of Independent Music Publishers, Hotel Sofitel, Los Angeles. 818-842-6257.

April 22-24, **NEMO Music Showcase & Conference And The Kahlua Boston Music Awards**, Swissotel Boston, Orpheum Theatre, and various other venues, Boston. 781-306-0441.

April 24, **Millennium Technology Series: Downloadable Audio—Future Shock For The Recording Industry**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Webster Hall, New York. 212-245-5440.

April 25-28, **Louisiana Music-New Orleans Pride 1999 Conference**, New Orleans. 504-592-9800.

April 26-27, **Second Music Law & Business Conference**, Fairmont Hotel, New Orleans. 800-873-7130.

April 28, **A Celebration Of Dreams: A Tribute To Jeffrey Katzenberg**, the Sherrill C. Corwin Human Relations Award Dinner, sponsored by the

American Jewish Committee, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. 310-282-8080 ext. 306.

April 30, **Fourth Annual Audie Awards**, presented by the Audio Publishers Assn., Regal Biltmore Hotel, Los Angeles. 716-634-3215.

MAY

May 1, **Nickelodeon's 12th Annual Kids' Choice Awards**, Pauley Pavilion, University of California-Los Angeles, Los Angeles. 310-752-8208.

May 3, **Second City Of Hope Celebrity Golf Tournament**, El Caballero Country Club, Tarzana, Calif. 213-626-4611.

May 3-5, **@d:tech**, Hyatt Embarcadero, San Francisco. 800-535-1812, www.ad-tech.com.

May 5, **Academy Of Country Music Awards**, Los Angeles. 818-841-3003.

May 5-9, **Impact Super Summit Conference XIII**, Fontainebleau Hotel, Miami Beach. 215-646-8001.

May 8-11, **Audio Engineering Society Convention**, MOC Center, Munich. 212-661-8528.

May 10-13, **1999 3D Design & Animation Conference And Exposition**, Convention Center, Santa Clara, Calif. 415-278-5258.

May 11-12, **REPLitech Summit**, Sheraton Mofarrej, São Paulo, Brazil. 914-328-9157.

May 12-16, **Hi-Fi '99 Conference**, Palmer House Hilton, Chicago. 781-784-4400.

May 13, **24th Annual T.J. Martell Foundation Humanitarian Gala**, honoring BMG Entertainment chairman Michael Dornemann, New York Hilton and Towers, New York. 212-245-1818.

May 13-15, **Electronic Entertainment Expo**, Convention Center, Los Angeles. 800-315-1133, www.e3expo.com.

May 15, **Your Backstage Pass To The Record Industry**, presented by Silver Lining Entertainment, Doubletree Guest Suites, Chicago. 888-836-8086.

May 19-22, **Emerging Artists & Talent In Music Conference, Showcase & Festival**, Mirage Hotel and Casino, Las Vegas. 702-837-3636.

May 22-23, **L.A. Gospel Festival**, Tennis Center, University of California-Los Angeles, Los Angeles. 770-717-7020.

May 26, **New England Video Software Dealers Assn. Educational Forum And Trade Show**, Bentley College, Boston. 800-949-8732.

JUNE

June 8-10, **REPLitech North America**, Moscone Center, San Francisco. 914-328-9157.

June 13-16, **Cable '99**, sponsored by the National Cable Television Assn., McCormick Convention Center, Chicago. 202-775-3669.

June 14-15, **StudioPro99: Emerging Technologies And The Future Of Audio Production**, presented by Mix, Universal City Hilton, Universal City, Calif. 510-653-3307.

June 14-19, **28th International Country Music Fan Fair**, sponsored by the Country Music Assn. and the Grand Ole Opry, Tennessee State Fairgrounds, Nashville. 615-244-2840.

June 19, **Your Backstage Pass To The Record Industry**, presented by Silver Lining Entertainment, LAX Marriott, Los Angeles. 888-836-8086.

JULY

July 8-10, **18th Annual Video Software Dealers Assn. Home Entertainment Conference**, Convention Center, Los Angeles. 818-385-1500.

July 14-16, **Billboard Dance Music Summit**, Sheraton Colony Square, Atlanta. 212-536-5002.

AUGUST

Aug 6-7, **Fourth National Entertainment Industry Conference On The Technology, Art & Business Of Music**, produced by IMMEDIA!, ABC Radio Centre, Sydney. 61-2-9557-7766, www.immedia.com.au/tab.

Aug. 31-Sept. 3, **1999 National Assn. Of Broadcasters**, Orange County Convention Center, Orlando, Fla. 202-775-3511.

SEPTEMBER

Sept. 2-5, **Audio Engineering Society International Conference**, Villa Castelletti, Signa, Italy. 49-9131-776-303.

Sept. 24-26, **Focus On Video '99**, International Centre, Toronto. 416-531-2121, promex@sympatico.ca.

Sept. 24-27, **Audio Engineering Society Convention**, Jacob K. Javits Center, New York. 212-661-8528.

OCTOBER

Oct. 7-9, **Billboard/Airplay Monitor Radio Seminar & Awards**, Fontainebleau Hilton Resort and Towers, Miami Beach. 212-536-5002.

Oct. 7-9, **Amsterdam Dance Event '99**, Felix Meritis, Amsterdam. 31-35-621-87-48.

NOVEMBER

Nov. 10-12, **Billboard Music Video Conference & Awards**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 212-536-5002.

Nov. 10-12, **REPLitech Asia**, Convention and Exhibition Centre, Hong Kong. 914-328-9157.

GOOD WORKS

UNITED WAY: Interscope recording act Black Eyed Peas will act as official spokesmen for Operation Unity, an anti-racism, pro-community youth organization. A video narrated by Leonard Nimoy and a photo exhibit about the group will be on display at the Skirball Center in Los Angeles. Contact: Cookie Lummel at 310-577-0363.

FRIENDS IN NEED: Rockapella, which just released "Don't Tell Me You Do" on J-Bird Records, will perform a show April 24 at the Brookside School in Merrick, N.Y., to raise money for Long Island Friends for Charity's Camp Heartland. It is a camp for children afflicted with HIV/AIDS who aren't allowed to attend other camps. Contact: Andrea Kramer at 770-277-8186.

CARING CONCERTS: Música Sin Fronteras (Music Without Borders) will hold a benefit concert April 10 at the First Presbyterian Church in New York for Central American Hurricane Relief. Scheduled to appear are Mirian Conti, Quintet Of The Americas, Gerard Ederly Ensemble, Jorge Avila, Cesar Vukic, and others. Contact: Jeffrey James at 516-797-9166.

FOR THE RECORD

Contrary to a story in our Texas Spotlight in the March 20 issue, Houston-based Justice Records is not close to its demise but instead is close to announcing a new joint-venture with a major label.

LIFELINES

BIRTHS

Boy, Brooklyn Joseph, to **Victoria Adams and David Beckham**, March 4 in London. Mother is a member of Spice Girls. Father is a professional soccer player.

Girl, Katherine Maria, to **Delia and Tomas Cookman**, March 23 in Burbank, Calif. Father is head of Cookman International, a management company that handles Los Fabulosos Cadillacs, Christian Castro, King Chango, Los Amigos Invisibles, and Natalia Oreiro.

DEATHS

Lillian Shedd McMurry, 77, of a heart attack, March 18 in Jackson, Miss. After opening a record department in the furniture store of her late husband, Willard Jackson, McMurry founded Trumpet Records, the independent label that first recorded slide guitar wizard Elmore James (who cut his signature song "Dust My Broom" for the company) and harmonica virtuoso Sonny Boy Williamson (Aleck "Rice" Miller, also dubbed "Sonny Boy No. 2" to avoid confusion with John Lee "Sonny Boy" Williamson).

Though Trumpet was active only from 1951 to '55, it was noted as one of the most significant blues indies. B.B. King, Little Milton, Jerry McCain, and Willie Love were among the other artists who recorded for the imprint. Alligator Records released several volumes of Trumpet recordings on CD in the mid-'90s. Last November, McMurry was inducted into the Blues Foundation's Blues Hall of Fame. She is survived by her daughter, a granddaughter, a brother, and a sister.

Raymond "Freaky Tah" Rogers, 28, of a gunshot wound, March 29 in Queens, N.Y. Rogers, a member of rap act Lost Boyz, was shot in the head by a masked assailant as he was leaving a party. The Lost Boyz have released two gold albums on Universal, 1996's "Legal Drug Money" and 1997's "Love, Peace & Nappiness." A new album is slated for release in June but may be delayed due to Rogers' death. Fans may send condolences to the Lost Boyz, c/o Group Home Entertainment, 1755 Broadway, New York, N.Y. 10019.

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Led Zep, Nirvana Go 'Diamond' In Certs

BY CHRIS MORRIS

LOS ANGELES—The ranks of winners in the Recording Industry Assn. of America's (RIAA) newly instituted diamond award category swelled in March, as albums by Led Zeppelin and Nirvana were certified for sales in excess of 10 million.

Led Zeppelin's "Houses Of The Holy" (Atlantic, 1973) reached 10 million, while "Led Zeppelin II" (Atlantic, 1969) hit 11 million; the latter album was last certified in 1997, when it passed the 8 million mark. The English heavy metal quartet is only the third act, after the Beatles and Garth Brooks, to log three or more diamond discs.

Nirvana's breakthrough album,



LED ZEPPELIN

"Nevermind" (DGC, 1991), also vaulted past 10 million.

Hootie & the Blowfish's 1994 Atlantic collection, "Cracked Rear View," hit a new milestone: With its certification for 16 million, it tied Boston's self-titled 1976 Epic album as the best-selling debut set by a group. Alanis Morissette's "Jagged Little Pill" (Maverick/Sire, 1995) holds the distinction for a debut by a solo artist, with 16 million in certified sales.

Three hot-selling female performers are homing in on diamond awards: Jewel's "Pieces Of You" (Atlantic, 1995), Celine Dion's "Let's Talk About Love" (550 Music/Epic, 1997), and Shania Twain's "Come On Over" (Mercury Nashville, 1997) all reached 9 million in March.

Some debutante female vocalists reaped new rewards: Lauryn Hill's "The Miseducation Of Lauryn Hill" (Ruffhouse/Columbia) went quintuple-platinum in the wake of her multiple-Grammy Award win, while Britney Spears' "... Baby One More Time" (Jive) hit triple-platinum.

Reaching platinum-album distinction for the first time were the duo of Dave Matthews & Tim Reynolds (RCA), swing combo Big Bad Voodoo Daddy (Coolsville), rockers Limp Bizkit (Interscope), R&B unit 98° (Motown), Twin Cities trio Semisonic (MCA), and R&B vocalist Tyrese (RCA).

Receiving their first gold albums were Matthews & Reynolds, Limp Bizkit, rappers Juvenile (Cash Money) and Kane & Abel (No Limit/Priority), R&B group Five (Arista), and maniacal rock act Orgy (Reprise).

Whitney Houston and Mariah Carey had a milestone month, both as soloists and as a duo. Houston's "Heartbreak Hotel" (Arista) became her fifth million-selling single, and Carey notched her eighth platinum single and 13th gold single with "I Still Believe" (Columbia). The singers also collected a joint gold-single honor for "When You Believe" (DreamWorks), their duet from the soundtrack to "The Prince Of Egypt."

A complete list of March RIAA certifications follows.

MULTI-PLATINUM ALBUMS

Hootie & the Blowfish, "Cracked Rear View," Atlantic, 16 million.
Led Zeppelin, "Led Zeppelin II," Atlantic, 11 million.
Led Zeppelin, "Houses Of The Holy," Atlantic, 10 million.
Nirvana, "Nevermind," DGC, 10 million.
Jewel, "Pieces Of You," Atlantic, 9 million.
Shania Twain, "Come On Over," Mercury Nashville, 9 million.
Celine Dion, "Let's Talk About Love," 550 Music/Epic, 9 million.
LeAnn Rimes, "Blue," Curb, 6 million.
'N Sync, "'N Sync," RCA, 6 million.
George Strait, "Strait Out Of The Box," MCA Nashville, 6 million.



NIRVANA

Lauryn Hill, "The Miseducation Of Lauryn Hill," Ruffhouse/Columbia, 5 million.
2Pac, "Greatest Hits," Aramu/Death Row/Interscope, 5 million.
Prince, "1999," Warner Bros., 4 million.
Vince Gill, "When Love Finds You," MCA Nashville, 4 million.
Madonna, soundtrack, "Evita," Warner Bros., 4 million.
Trisha Yearwood, "(Songbook) A Collection Of Hits," MCA Nashville, 3 million.
Reba McEntire, "Rumor Has It," MCA Nashville, 3 million.
Britney Spears, "... Baby One More Time," Jive, 3 million.
Metallica, "Kill 'Em All," Elektra, 3 million.
Aqua, "Aquarium," MCA, 2 million.
Tori Amos, "Little Earthquakes," Atlantic, 2 million.
Everlast, "Whitey Ford Sings The Blues," Tommy Boy, 2 million.
TLC, "Fanmail," LaFace/Arista, 2 million.
Goo Goo Dolls, "Dizzy Up The Girl," Warner Bros., 2 million.
George Strait, "Merry Christmas Strait To You," MCA Nashville, 2 million.
Vince Gill, "Let There Be Peace On Earth," MCA Nashville, 2 million.
Various artists, soundtrack, "My Best Friend's Wedding," Work/Sony, 2 million.
Ginuwine, "The Bachelor," 550 Music/Epic, 2 million.
Korn, "Follow The Leader," Epic, 2 million.
The Dave Matthews Band, "Live At Red Rocks 8.15.95," Bama Rags/RCA, 2 million.

PLATINUM ALBUMS

2Pac, "Greatest Hits," Aramu/Death Row/Interscope, his fifth.
Dave Matthews & Tim Reynolds, "Live At Luther College," RCA, their first.
Big Bad Voodoo Daddy, "Big Bad Voodoo Daddy," Coolsville/Interscope, its first.
Limp Bizkit, "Three Dollar Bill, Y'all," Flip/Interscope, its first.
Various artists, soundtrack, "The Rugrats Movie," Interscope.
Various artists, soundtrack, "My Best Friend's Wedding," Work/Epic.
Various artists, "World Wrestling Federation: WWF The Music Volume 3," Koch.
98°, "98° And Rising," Motown, their first.
Semisonic, "Feeling Strangely Fine," MCA, its first.
George Strait, "Right Or Wrong," MCA

Nashville, his 22nd.

George Strait, "Strait Country," MCA Nashville, his 23rd.

Foxy Brown, "Chyna Doll," Violator/Def Jam/Mercury, her second.

Enigma, "Enigma 3 Le Roi Est Mort, Vive Le Roi!," Virgin, its third.

Blondie, "Best Of Blondie," Chrysalis, its fourth.

TLC, "Fanmail," LaFace/Arista, its third.

Tyrese, "Tyrese," RCA, his first.

Sugar Ray, "14:59," Lava/Atlantic, its second.

GOLD ALBUMS

2Pac, "Greatest Hits," Aramu/Death Row/Interscope, his sixth.

Dave Matthews & Tim Reynolds, "Live At Luther College," RCA, their first.

Limp Bizkit, "Three Dollar Bill, Y'all,"



HOOTIE & THE BLOWFISH

Flip/Interscope, its first.

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

Various artists, soundtrack, "The Rugrats Movie," Interscope.

Kane & Abel, "Am I My Brother's Keeper?," No Limit/Priority, their first.

311, "Music," Capricorn, its third.

311, "Grassroots," Capricorn, its fourth.

Various artists, soundtrack, "Pump Up The Volume," MCA.

Cedarment Kids, "Bible Songs," Cedarment Music, their fourth.

Cedarment Kids, "Toddler Tunes," Cedarment Music, their fifth.

Five, "Five," Arista, its first.

Diamond Rio, "Unbelievable," Arista/Nashville, its fifth.

Total, "Kima, Keisha & Pam," Bad Boy/Arista, its second.

Andrea Bocelli, "Viaggio Italiano," Philips, his third.

Collective Soul, "Dosage," Atlantic, its fourth.

Orgy, "Candyass," Reprise, its first.

Foxy Brown, "Chyna Doll," Violator/Def Jam/Mercury, her second.

TLC, "Fanmail," LaFace/Arista, its third.

Steve Earle, "Guitar Town," MCA Nashville, his second.

PLATINUM SINGLES

Whitney Houston, "Heartbreak Hotel," Arista, her fifth.

Backstreet Boys, "All I Have To Give," Jive, their third.

Mariah Carey, "I Still Believe," Columbia, her eighth.

GOLD SINGLES

Mariah Carey, "I Still Believe," Columbia, her 13th.

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

Boyz II Men, "I Will Get There," DreamWorks, their 10th.

Mariah Carey & Whitney Houston, "When You Believe," DreamWorks, their first.

B*Witched, "C'est La Vie," Epic, its first.

Jay-Z, "Hard Knock Life (Ghetto Anthem)," Roc-A-Fella/Def Jam, his second.

Sixpence None The Richer, "Kiss Me," Squint Entertainment, its first.

Assistance in preparing this story was provided by Carrie Bell.

newsline...

THE AUDIENCE for Internet-delivered audio and video is expected to expand significantly following the agreed acquisition of top Webcast site Broadcast.com Inc. by leading Web search portal Yahoo! Inc. in a stock deal valued at approximately \$5.7 billion. Santa Clara, Calif.-based Yahoo!, which already has about 35 million registered users, will integrate audio and video content from Broadcast.com into its home page. In the deal, announced April 1, Yahoo! will exchange 0.7722 shares for each share of Broadcast.com—or about \$130 a share. Additional Broadcast.com stock options will be converted into options for 5.51 million Yahoo! shares.

Broadcast.com has built up a large Web audience by aggregating hundreds of local radio stations, as well as audio and video content from local sporting events and event-based music content. In addition to established content, the site has built an audience by providing narrowcast Webcasts that appeal to niche audiences ignored by traditional media. Until recently, Broadcast.com has had a rocky reputation with the music industry. The company, which was originally known as Audionet, was served a cease-and-desist letter by the Recording Industry Assn. of America in 1996 after it Webcast full-length recordings from major labels on its site. Broadcast.com has since made significant moves to embrace the music industry, including a recent teaming with Capitol Records to offer a music video channel. Dallas-based Broadcast.com recently acquired a stake in Trimark Holdings Inc.

BRETT ATWOOD

MINNEAPOLIS-based K-tel International has restructured the sales staff of its music division. National sales director Mike Gleason has been promoted to VP of sales, overseeing sales operations; Gleason joined K-tel in October after 22 years at PolyGram. Catherine Corsaro, formerly an EMI Music Distribution sales rep, and Gasper Milazzo, previously a PolyGram Group Distribution sales rep, have been named to the newly created positions of West Coast regional sales manager and Mid-Central regional sales manager, respectively. K-tel also named three new sales reps: Wendy Super (Richmond, Va./Washington, D.C.), Bobbi Lee (San Francisco/Seattle/Portland, Ore.), and Suzanne Flager (Los Angeles).



CHRIS MORRIS

WHEREHOUSE Entertainment has set April 26 as the launch date for its online store selling music and videos, according to Jason Fiber, VP of Internet services for the Torrance, Calif.-based chain. The retailer's site (www.wharehousemusic.com) will offer some 200,000 titles, with fulfillment handled by Alliance Entertainment. Pricing details were not determined at press time, but the online offerings "will be lower than traditional retail prices to stay competitive with the Internet retail space," according to Fiber. In addition, Wherehouse plans to sell digitally downloaded songs and create customized CDs in conjunction with Atlanta-based amplified.com.

BRETT ATWOOD

HASTINGS ENTERTAINMENT says it will launch its new E-commerce site, www.gohastings.com, within the next 45 days. The site—which it says will offer "more than 10 million" new and used entertainment products, gifts, and toys, as well as downloadable music—will be promoted with a national ad campaign, according to the company. Its current online store, hastingsentertainment.com, will become part of the new site.

TICKETS FOR THE Cranberries' forthcoming nine-date U.S. tour, which begins April 28 in Washington, D.C., will be sold exclusively on the Internet through the band's Web site at www.cranberries.com. Most sales will be brokered through Ticketmaster Online, but tickets for performances at venues not contractually tied to Ticketmaster will be sold through other outlets, according to a band spokeswoman.

GOING TWICE... The growing popularity of online auctions is reflected in two entertainment-biz moves this week, as Amazon.com enters the booming market and top Internet auctioneer eBay increases its presence via an alliance with Warner Bros. Amazon.com has begun offering auctions in more than 800 categories, including rare recordings and music-related memorabilia. In addition, eBay and Warner Bros. Online have entered into a three-year strategic alliance that will result in the integration of eBay banners, buttons, and text links on Warner Bros. Online sites. The alliance will result in cross-promotional links to music auctions for Warner Bros. label acts on both eBay and Warner Bros. Online sites, according to a Warner spokesman.

BRETT ATWOOD

MTV NETWORKS and the National Cable Television Cooperative (NCTC) reached an out-of-court settlement March 30 in their long-standing legal fight over cable rates. Terms of the deal were not disclosed. The NCTC filed suit against Viacom-owned MTV Networks last June, alleging that MTV rate hikes enacted in 1997 violated the NCTC's contract. "Not every side got everything that they wanted, which probably means in a true negotiation everything came out OK," said Dan Mulveron, a spokesman for the NCTC. MTV Networks could not be reached for comment by press time.

FRANK SAXE

NEW RETAIL PROMOTION OFFERS FREE ENHANCED CDS

(Continued from page 1)

playback on a computer through a CD-ROM drive, including Internet links, multimedia advertising, and three full-length music videos.

The Hollywood-based company is promoting major- and indie-label artists through the giveaway program, which is distributing 30,000 ECDs to 95 participating Tower Records stores and 60,000 ECDs to 200 Warehouse stores, according to Musica managing director Marc Cuneo.

Torrance, Calif.-based Warehouse will give away R&B-themed ECDs to consumers who purchase two releases included in its "Rap Sheets" promotional program, which gives prominent in-store placement to participating R&B releases. The promotion, which begins May 1, will draw consumers to Warehouse's Web site, which will begin selling music April 26 (see story, this page).

"We plan to test this in about 200 stores, and if it does well, then we will look at expanding it into the entire chain," says Chris Blake, director of national promotions for Warehouse Music.

West Sacramento, Calif.-based Tower Records is already distributing sampler ECDs to consumers who buy a release promoted in its in-store listening booths. The Tower-distributed ECD contains a link to Tower's online store, as well as tracks by established and developing acts, including Ani DiFranco, Heart's Nancy Wilson, and Air. Another alternative music ECD giveaway with Tower is on tap for May, according to Cuneo.

"We believe that the ECD is still an interesting value-add for our customers," says Mike Farrace, VP of worldwide marketing for Tower. "Our customers benefit because they get free stuff, and we benefit with added traffic to our Web site. It's been a good promotion for us."

In addition to retail distribution, Musica has developed an MTV-branded ECD for distribution at the MTV Campus Invasion tour, which began April 2 in San Diego. More than 20,000 ECDs will be distributed on the tour, which will bring music performances from Sugar Ray and Orgy to 20 college campuses. Both acts are included on the disc.

Cuneo says the time is right for consumers to embrace the ECD format, which was once troubled by major technological incompatibilities with home computer CD-ROM drives. Over the past few years, the format has continued to slowly evolve through sporadic releases by most major and independent labels.

Musica's ECDs are created using the Universal Media Player, a Universal Music Group-developed ECD format that aims to standardize the playback, installation, and removal of ECD software on computers (Billboard, March 1, 1997).

Musica, which was founded in 1996 by Bernard Ross and Markus Leach, originally began as a company that prepared audio-only CD promotion giveaways to Tower Records outlets in Japan. The business model has since expanded to focus exclusively on ECDs, which offer valuable digital real estate to promote artists

visually through paid placement of on-disc ads and videos.

"We decided to retool our business model to streamline our costs," says Cuneo. "The ECD format enables us to directly connect consumers to a music purchase through Web links, where they can make a purchase through the retail



partner."

Main sponsorship of each disc costs approximately \$65,000. New Line Cinema has signed up as the main sponsor for the Tower-distributed discs as a way to promote such films as "Blast From The Past," "The Corruptor,"



LABELS ARE TAKING A FRESH LOOK AT SINGLES

(Continued from page 1)

but he adds that it has not yet made a major difference in product flow.

Singles sales so far this year appear to back up Birbiglia's contention. As of March 28, singles sales are down 28.2% this year, according to SoundScan. This follows last year's decline of 17%.

But Dave Goist, singles buyer at Carnegie, Pa.-based National Record Mart, says he is seeing more singles now than he did in the second half of last year, when commercially available singles were particularly scarce.

SoundScan data seem to back up that observation, too. In the four weeks beginning Oct. 19, 1998, and ending Nov. 18, 1998, the top 450 singles scanned 5.77 million units, compared with the 7.07 million units scanned during the four weeks beginning Feb. 15, 1999, and ending March 14.

In the past, labels sometimes chose to withhold commercial availability of hit radio songs for a number of reasons, including the belief that a single would cannibalize album sales and a reluctance to be caught up in costly tactics believed necessary to obtain the No. 1 spot.

A NEW VIEW

At Arista, Jim Swindell, senior VP of sales, says the change in the methodology for the Hot 100 "changed the way we look at singles." He notes that since a big radio song under the new criteria is going to be eligible anyway for the chart, the label has put out singles "to take a record to the top of the chart."

But on the other hand, he adds that "we are putting singles out later in the game, waiting for [the Broadcast Data Systems airplay points] to build and cutting them out faster."

For example, with TLC's "No Scrubs," accounts only had one shot at ordering the single; no reorders will be taken.

"The cannibalization issue is still a big question," Swindell says. "Some titles I can see will cannibalize [album sales], and some won't." Consequently, he still makes decisions about singles on a case-by-case basis.

Val Azzoli, co-chairman/co-CEO of the Atlantic Group, says, "I wasn't going to release any singles at all this year. It was just nuts losing so much money because of the singles programs."

But retail complaints that he heard at the National Assn. of Recording Merchandisers Convention in March, combined with changes in the Hot 100 chart, changed his mind, Azzoli says. "We are putting out more singles," he notes.

In fact, the Sugar Ray single

"Every Morning," which is at No. 3 on the Hot 100 this issue, is one such example of a song that is now commercially available that otherwise would not have been, he says.

In a bow to music merchants' arguments, Sony Music Distribution and the Sony labels are experimenting with singles, making more available in an attempt to more accurately determine whether such releases cannibalize album sales. The experiment also is focusing on different price points to see if customers will buy full-priced singles (Billboard, March 20).

Dave Stein, VP of sales at Warner Bros. Records, says, "We hear the pleas, and we agree with what retailers are saying."

Consequently, he says, the label is making more singles available. Also, he says that it will do so by making maxi-singles its preferred singles vehicle.

On the other hand, Steve Heldt, senior VP of sales at Elektra, says his label also is coming out with more singles but cites the 12-inch single as the area of growth.

Last year, he notes, if you didn't have a commercial cassette or CD single but had a title available in the 12-inch single configuration, the song could inadvertently wind up at a low spot on the Hot 100, which is bad for artist relations. Now, Elektra tends to put out more 12-inch singles, he says, without having to worry about that.

Capitol Records also will be issuing more singles, but Joe McFadden, senior VP of sales at the label, says that decision is primarily a function of the label's re-entry into R&B and pop. "It's no secret that we haven't

and the forthcoming "Austin Powers: The Spy Who Shagged Me."

Musica plans to charge labels a fee for placement of audio tracks on the Warehouse-distributed discs, while labels that participate in Tower's in-store listening-post program have the



option of having an audio track from their releases appear on the disc free of charge.

In addition, Musica is charging approximately \$6,000 to labels for placement of each music video on the disc. The company is also selling 30 digital ads on the disc for \$1,000 each, while Web links can be purchased for \$2,500.

BRETT ATWOOD

been a big singles player, but with our re-entry into the urban and pop genres, we will be a lot more involved in using singles as a marketing tool," he says.

Ray Cooper, co-president of Virgin Records America, says that while his label is releasing more singles in the dance and pop genres, so far this year the label is releasing fewer singles overall than last year.

"One of the great things about America is you can have songs on the radio and MTV and sell plenty of albums without releasing a single," Cooper says. "But if the retailers are emphatic that there is a separate market for certain singles, as opposed to the likelihood of the customer buying the full-length, then we will give that demand every consideration."

While most label executives say they are now more inclined to release singles, most also agree with Tom Carreba, GM at Jive. He says, "We believe in the singles configuration, but we still look at whether we will issue them on a case-by-case basis."

Jim Caparro, chairman of the Island/Def Jam Group, says, "It would be wrong to take one broad, generalized approach as to what should be released and when."

He says labels have to be flexible in their approach to which singles to release. Nonetheless, he says, "we are continuing to use the configuration as a promotional vehicle to expose our artists' music to as broad an audience as potentially possible."

PRICING ISSUE IN SPOTLIGHT

In addition to wrestling with the issue of whether to release more singles, labels say they have been re-

evaluating the use of singles sales programs—the practice by which labels give free goods to retailers in order to get singles sales discounted below the \$3.49 list price, sometimes as low as 49 or 99 cents but more often \$1.99 recently.

Azzoli says, "The system has been abused. It took on a life of its own that it shouldn't, and we are all to blame for that."

Atlantic no longer will participate in such programs, Azzoli says, adding that the industry should view singles as a profitable item for both labels and retailers.

"We have to get it back to using the single for what it was meant to be—turning kids on to music and developing acts," he says.

Similarly, since last July, Arista has altered its strategy of trying to get singles priced at 49 cents and 99 cents, but the label still participates on a case-by-case basis in programs that have \$3.49 singles priced at \$1.99, Swindell says.

Heldt also acknowledges that Elektra has modified its use of singles programs. He says the label still uses the tactic, but he is more selective on which titles to choose and more careful in determining the length and timing of participation in such programs.

Trans World Entertainment's Birbiglia acknowledges that the labels' use of free goods has decreased this year. But he says that sale pricing is often a benefit for labels, because radio often doesn't back-announce song titles.

"Since the consumer nine out of 10 times isn't 100% sure of the record they want, the price means everything," he says.

LAURYN HILL IS THE BIG WINNER AT SOUL TRAIN MUSIC AWARDS

(Continued from page 8)

awards, there's an increase in sales," says George Daniels, owner of George's Music Room in Chicago. "These awards are just adding to what she's consistently doing. The more the album is exposed, the more people will want it. No doubt, it'll be one of the classic catalog albums of the future."

Hill's album, along with those of other winners, will be highlighted in a Soul Train Music Awards display the store erects after the ceremony.

The evening's biggest surprise came when the Temptations won the award for best R&B/soul album by a group, band, or duo for their gold-certified "Phoenix Rising."

"The Temptations' sales have already gone up," says John Artale, director of purchasing for Carnegie, Pa.-based National Record Mart.

Following is the complete list of Soul Train Music Awards winners.

Best R&B/soul single (female): Deborah Cox, "Nobody's Supposed To Be Here" (Arista).

Best R&B/soul single (male): Brian McKnight, "Anytime" (Motown).

Best R&B/soul single (group, band, or duo): Next, "Too Close" (Arista).

Best R&B/soul album (female): Lauryn Hill, "The Miseducation Of Lauryn Hill" (Ruffhouse/Columbia).

Best R&B/soul album (male): R. Kelly, "R." (Jive).

Best R&B/soul album (group, band, or duo): The Temptations, "Phoenix Rising" (Motown/Universal).

Best R&B/soul or rap album of the year: Lauryn Hill, "The Miseducation Of Lauryn Hill" (Ruffhouse/

Columbia).

Best R&B/soul or rap new artist: Kelly Price, "Soul Of A Woman" (T-Neck/Island/Mercury).

Best R&B/soul or rap music video: Lauryn Hill, "Doo Wop (That Thing)" (Ruffhouse/Columbia).

Best jazz album: Herbie Hancock, "Gershwin's World" (Verve).

Best gospel album: Kirk Franklin, "The Nu Nation Project" (Gospo Centric/Interscope).

Sammy Davis Jr. Award for Entertainer of the Year (female): Lauryn Hill.

Sammy Davis Jr. Award for Entertainer of the Year (male): R. Kelly.

Quincy Jones Award for Outstanding Career Achievements: Luther Vandross.

CHILEAN RADIO SCENE UNDERGOING CHANGES

(Continued from page 6)

sitions are part of a plan by the company to establish the first pan-regional media network in Ibero-America—Latin America, Spain, and Portugal.

IAMP's latest acquisition two months ago of a classical music broadcaster, Andrés Bello, has given birth to a new radio station: 98.5, a bilingual, ballad-oriented radio station.

The six other radio stations or networks purchased by IAMP are Rock & Pop, Radio Concierto, Radio Futuro, Radio Corazón, Music One, and Radio Pudahuel, the latter of which includes 26 radio stations.

Terms of the deal were not disclosed, but industry sources estimate the acquisitions to be worth \$60 million.

A key player in the acquisitions was Joaquín Blaya, a Chile native who last year started an all-talk, Spanish-language radio network in the U.S. called Radio Unica. Blaya is a well-known media figure in Latin America who also was formerly president of U.S. Spanish-language network

Univision. Coincidentally, Cisneros owns a significant stake in Univision. Blaya says he got the IAMP's acquisition ball rolling by approaching Hicks to purchase Radio Pudahuel, which was owned by his father, also named Joaquín, and Jaime Vega, the network's GM.

IAMP's purchase of Radio Pudahuel, whose stations have been on the air for 27 years and are considered by ratings research companies as the most important in Chile in the Latin ballad format, led to subsequent acquisitions.

Three of Radio Pudahuel's top executives were named to head Ibero-American Radio Chile, the management group established by IAMP to oversee its radio operations in Chile.

Vega was named GM; Andrés Israel was tapped as commercial manager; and José Antonio Ituarte was appointed administration and finance manager. Marcelo Zúñiga, production manager of Rock & Pop and Radio Corazón, is now production manager of Ibero-American,

handling the programming of all seven station groups.

Chilean law allows non-Chileans to own national radio properties outright. But informed sources say Ibero-American Radio Chile owns an undisclosed share of the acquired radio stations.

Radio Pudahuel has maintained its ballad pop format. Also holding firm are Rock & Pop, a rock outlet ranked No. 1 with adolescent listeners, and sister station Radio Corazón, the most important station

in the tropical field. Rock & Pop and Radio Corazón were sold to Ibero-American by Compañía Chilena de Comunicaciones.

Radio Concierto and Radio Futuro, which were owned by Julián García-Reyes, were sold after months of difficult negotiations. Radio Concierto maintains its hard rock format, and Radio Futuro continues to play classic rock.

Music One, formerly an easy listening station owned by Chile's Catholic Church, recently intro-

duced a format of '80s oldies without DJs. "Music, not words" is its slogan.

To beef up its presence here, Ibero-American Radio Chile constructed a corporate headquarters in one of Santiago's most desirable commercial neighborhoods. There is industry speculation that IAMP is already eyeing one additional station for acquisition.

Assistance in preparing this story was provided by John Lannert.

Cisneros Acquires Latino Music Outlet HTV

BY JOHN LANNERT

With its purchase of Spanish-language music channel HTV on March 22, Cisneros Television Group (CTG) has taken another step toward its goal of expanding its menu of pay channels whose audience reach extends from Latin America to the Iberian peninsula.

HTV, launched in 1995, was acquired from its founders, Robert Béhar and Daniel Sawicki. HTV sports an all-Latin music format whose videos are often introduced by artists. There are no VJs or long-format programming. The channel is available in South America, Central America, and the Caribbean, as well as the U.S. and Japan.

CTG plans to expand distribution of the channel throughout Europe, the U.S., and South America. HTV will operate out of CTG's headquarters in Miami.

The acquisition of HTV follows on the heels of CTG's purchase in January of MuchMusic Argentina—a top music video channel in Argentina—from founder/president Ralph Haiek, partner Moses Znaimer, and Chum Ltd.

CTG also entered into a partnership with Toronto-based Chum City International, the distribution and development arm of Chum Television, to develop MuchMusic channels in what CTG calls Ibero-

America—Latin America, Spain, and Portugal.

CTG's subsidiary in the Southern Cone (Argentina, Chile, Bolivia, Paraguay, and Uruguay), Imagen Capital, had been handling all sales and distribution for MuchMusic Argentina since its launch in 1992.

MuchMusic's format will be tailored to fit the specific musical tastes of a country's 18-35 demo, while HTV will continue to offer a broad range of Latino music targeted for older viewers.

Among CTG's holdings in the Ibero-American market are Locomotion, a 24-hour animation channel that is a joint venture with the Hearst Corp., and two Playboy channels, Playboy TV Latin America and AdultVision, each of which is a joint venture with Playboy Entertainment Group.

CTG's wholly owned channels are Space, a 24-hour movie channel; Júpiter Comic, Latin America's only comedy channel; I-Sat, a movie channel aimed at a youth demographic; and Uniserias, which airs popular dramatic weekly TV shows from international markets such as the U.S.

While CTG COO Jay Scharer declined to reveal the sales prices of HTV and MuchMusic Argentina, he says the channels' complementary formats will attract a broader audience, while providing

essential programming elements to its pay channels.

"We're really starting to build a base among a very desirable demographic—18-25—and in some cases, 18-34," says Scharer. "And if you look at our offering of channels, which provide some of the foundations of what pay television is about, music is a must-have component that we have filled with HTV and MuchMusic."

CTG is a member of the Cisneros Group of Companies, which focuses on the creation of entertainment properties around the world.

Though Cisneros once owned a prominent Venezuelan record label called Rodven, Scharer stresses that CTG's acquisitions do not necessarily herald a new foray into the record business.

"Our principal business is television," says Scharer. "We create brands and content and we distribute that content through all mediums, so we don't want to limit ourselves. As opportunities [arise] that fit with the music business we're creating, then we're going to have to take a serious look at those opportunities. But it is not our intent to get into the record business; it is our intent to work with the existing labels to help promote their artists and provide great music on our channels."

LAVA'S IRISH GROUP THE CORRS CRACK U.S.

(Continued from page 11)

violinist Sharon, and keyboardist/guitarist Jim—who hail from Dundalk, Ireland, and play a unique form of Celtic-influenced pop music.

Caroline Corr says of the group's budding U.S. success, "Since we've broken through in Europe, I think it was time for us to come through in America."

Atlantic executive VP/GM (U.S.) Ron Shapiro says of the Corrs, "They're incredibly bright and driven. They're extremely photogenic; they have remarkable voices; they all write music and play their own instruments. It's very rare these days to find a group like that, let alone all in one family."

In the U.S., the Corrs' ascent to hit-maker status has been a developing journey nearly four years in the making. The group's 1995 debut album, "Forgiven, Not Forgotten," peaked at No. 3 on the Heatseekers chart in January 1996. The album spawned the only Corrs single to date that has made an impact on the charts: "Runaway," which was an AC hit and peaked at No. 68 on The Billboard Hot 100.

The group's second album, "Talk On Corners," peaked at No. 17 on the Heatseekers chart in June 1998, and the Corrs' version of "Dreams" was featured on the album "Legacy: A Tribute To Fleetwood Mac's Rumours." The "Talk On Corners" album has since hit No. 1 in the U.K., while "Forgiven, Not Forgotten" has been firmly entrenched in the top 10 of the U.K. album chart.

"Talk On Corners" has also reached No. 1 in Ireland, Singapore, and Malaysia and has been a top 10 hit in most European countries.

When an act makes a breakthrough on the U.S. charts, it's usually due to the tried-and-true methods of gaining exposure: radio airplay, video airplay, and touring. But the Corrs' U.S. breakthrough has come without the benefit of a radio or video hit from their current album. The Corrs' current single, "So Young (K-Klass Remix)," has been serviced to top 40, triple-A, and AC stations.

Lava president Jason Flom, who signed the group to its U.S. label, says, "One of the keys to the Corrs' success outside the U.S. was TV exposure. So we decided to have a full-frontal assault of TV appearances in America. Atlantic's media department has done the world's greatest job in doing that."

TV BLITZ

Since the release of "Talk On Corners: Special Edition," the Corrs have made several TV appearances, including "Saturday Night Live," "The Rosie O'Donnell Show," "Today," CNN's "World Beat," and "Late Show With David Letterman."

A Corrs TV special, "Live At Royal Albert Hall," has been airing repeatedly on PBS, and the group will be making TV appearances on "The View" May 1 and "The Tonight Show With Jay Leno" May 7. A half-hour MTV special on the band is scheduled to air sometime this month.

The band, which is managed by John Hughes and booked by Monterey Peninsula Artists, recently finished a U.S. tour, which included headlining clubs and the opening-act slot for selected dates on the Rolling Stones' No Security tour.

Larry King, buyer at Tower Records in West Hollywood, observes, "I think the Rolling Stones tour helped sales for the Corrs. There's an extensive Rolling Stones fan population on the Internet, and I noticed that the [online] fans who've been following the tour haven't really been talking about the opening acts, except for the Corrs. People online have been raving about the Corrs."

The Corrs' songs are published by PolyGram Music Publishing (BMI).

The Corrs plan to be on vacation during April, and then they'll return to the U.S. in May for a promotional tour. There are tentative plans to record their next album, but label executives say it is undetermined whether the group will launch another concert tour before going back in the studio.

MAYS NAMED BENSON MUSIC GROUP PRESIDENT

(Continued from page 8)

"One of the most important aspects of the business of any record company is A&R," says Van Hook. "We need to have a steady stream of creative and significant world-class records in the Christian music industry... Part of my responsibility is to find the best people I can to do this."

A native Texan, Mays began his career in Christian music as a 19-year-old bass player traveling with the Speer Family for four years. He then spent several years with Andrus Blackwood & Company before leaving the road to become a session musician, songwriter, and producer.

He was recruited into the record executive ranks when Neal Joseph hired him in 1987 as director of A&R for Word Records.

Mays became VP of A&R and spent eight years with the label, before exiting to become VP of A&R at Sparrow in 1995. In 1997, he was

named senior VP of A&R at Sparrow's sister label Star Song. He resigned the post at the end of last year following EMI Christian Music Group's decision to turn Star Song into an imprint.

Mays admits that after leaving Star Song, he had considered opening his own label but was drawn to the chance to head Benson, in part because Bob Benson—president of the label when Mays moved to Nashville in 1976—had such an impact on him.

"It was an amazing place," Mays says of the company's glory days under Benson.

Mays also says he is looking forward to working with Van Hook. "My vision for what I wanted to build—on my own or wherever—I had written out, and we started to go over it a word at a time. We spent hours together, and finally it came

down to 'Not only can you do that here, but that's what we want you to do here,'" says Mays.

Mays begins working for Benson Monday (5) and will spend the first few weeks meeting with artists, managers, and staff. He won't actually be on site until the company moves May 10 into the new Provident Music Group headquarters outside Nashville in Cool Springs.

His first concerns will be upcoming releases by newcomer Natalie Grant and veteran Russ Taff. (The small Benson roster also includes NewSong, A Cross Between, and 4HIM.)

The Benson company was founded in 1902 by John T. Benson and has been home over the years to many of the top acts in Christian music, including Sandi Patty, Carman, 4HIM, Larnelle Harris, Stryper, Dallas Holm, and DeGarmo & Key.

EMP COMES TOGETHER IN SEATTLE

(Continued from page 1)

noted philanthropist Paul G. Allen, is located immediately north of Seattle's towering Space Needle on the Seattle Center complex. The museum expects 800,000 visitors during its first year of operation, says Fricke. No opening-day events for the project have yet been announced, but Fricke anticipates that EMP will bow with a large music event featuring well-known artists.

At the heart of the project is a comprehensive gallery devoted to rarities of local hero Hendrix. EMP will hold the world's largest archive of memorabilia from the musician, including guitars used in his performances at Woodstock and the Monterey International Pop Festival. In addition, the museum will contain more than 3,000 recordings and handwritten lyrics to many of his songs.

"I am a longtime Jimi Hendrix fan," says Allen. "There wasn't anything in the city of Seattle that did justice to his musical legacy, so I felt a public exhibition of some kind should be created. That original concept eventually evolved into what is today EMP, which is built around trying to get people involved in making and experiencing music. EMP has a global reach and is a purely philanthropic venture."

Visitors will be able to listen to 19 recently discovered audiotapes of rare Hendrix recordings dating back to the musician's Band Of Gypsies period. The tapes contain rare recordings of four Hendrix concerts performed Dec. 31, 1969, and Jan. 1, 1970, at the Fillmore East in New York. Among the 50 live tracks contained on the tapes are Hendrix's hits "Purple Haze," "Hey Joe," and "Foxy Lady." In addition, the tapes contain rarities, such as "Paper Airplanes," "Auld Lang Syne," and "Burning Desire."

The project's name and close roots to Hendrix may cause some people to confuse EMP with Seattle's Experience Hendrix, LLC, which owns and manages the rights to the image and music of Hendrix. The Experience Hendrix organization was involved in the project when it was initially envisioned as a Hendrix-only museum, but it is no longer affiliated with the project.

However, Experience Hendrix is disputing the project's continued use of the Experience name and its heavy reliance on Hendrix content.

"We've agreed to disagree about this," says Janie Hendrix, CEO/president of Experience Hendrix and the guitarist's step-sister. "The concept of the museum is good, but it will be interesting to see how it turns out... There is no litigation, but we are working through the legalities with our attorneys."

While Hendrix plays a central role in EMP, the overall theme of the project is devoted to the broader goal of evangelizing the creative spirit of rock'n'roll and popular music as an influential art form, according to EMP executive director Jody Allen Patton, who is also vice-chair for EMP parent company Vulcan Northwest. (She is also Allen's sister.)

Among the museum's non-Hendrix highlights is an expansive guitar gallery, which chronicles the evolution of the guitar through early to

advanced incarnations of the instrument from the 18th century to today.

The high-tech movie/ride "The Artist's Journey" follows the musical life of several artists from their initial discovery of music in youth to their adult lives as professional musicians.

The Northwest Passage exhibit showcases the musical heritage of the Seattle area, including the origins of the local jazz and country hoedown music scene in the 1920s, the rise of rockabilly and R&B in the '50s, and the global popularization of the local grunge sound in the '90s.

Music artifacts contained within the museum are rare concert posters, audio recordings, and instruments. Highlights include an acoustic guitar owned by Hank Williams, a 1986 Chevrolet Beauville van used by Soundgarden, a collection of rare '30s and '40s jazz and R&B posters, and Elvis Presley's black leather motorcycle jacket. Rare recordings at the museum include Ray Charles' debut, "Confession Blues," which was recorded around 1949 in Seattle, and jazz vocalist Ernestine Anderson's 1948 rendition of "Good Lovin' Babe."

Other exhibits in development

focus on hip-hop, Jamaican pop, the "girl group" sound, and the culture of music fandom.

The immense collection of multimedia and music content contained within the museum will be archived in digital form at the Electric Library, where visitors can access expanded information on exhibits. Much of this digital archive will also be available to visitors of the EMP Web site (see story, page 1).

"We have used all ways and means necessary to build this unique collection of artifacts since 1991," says EMP historian/senior curator Peter Blecha.

EMP's extensive collection originates from major auction houses, flea markets, and donations by major stars to record companies and fans, according to Blecha and Fricke.

Local label Sub Pop is among the labels that may contribute some memorabilia to the museum.

"It's a great development for Seattle since it will help visitors understand the musical heritage of the city beyond grunge," says Sub Pop COO John Schuch.

In addition, the project may team



with a record label to offer EMP-branded music compilations after the museum opens, according to director of public affairs Patti Payne.

Future funding for the project is expected to be acquired via yet-to-be-established admission fees, as well as other sponsorships and grants, according to EMP CFO/director Joseph Franzi.

Additional revenue will come from the museum's on-site retail store, which will sell limited selections of music and other items affiliated with the artists showcased in its exhibits.

Seattle's Mercer Street Tower Records store, which is located directly across the street from the project, may see a sales boost as a result of the project, according to Tower GM Stephanie Gendreau.

"We are waiting to find out what kind of impact this will have on our local business," says Gendreau, who adds that there is uncertainty about whether the museum's on-site shop will sell deep music offerings that potentially compete with Tower.

While EMP's prime location next



ALLEN

to the famed Space Needle will expose the project to both locals and tourists, the museum's unusual exterior design is already generating attention.

The design, which is only now beginning to be visible to local residents in the midst of construction, consists of shards of stainless steel and aluminum panels in purple, gold, red, blue, and silver.

The museum is the creation of world-renowned architect Frank O. Gehry, who has a reputation for designing buildings that integrate unconventional shapes, structures, and materials.

The ambitious design of the EMP building has spawned a fierce debate among Seattle residents about whether the project is more eyesore than art.

"People locally refer to this as 'the big blob,'" says Gendreau. "It's very strange looking and might even be considered an eyesore."

However, the controversial design is an accurate reflection of the challenging nature of the content found within, according to Patton.

"Frank has an intuitive understanding of the spirit behind the project," says Patton. "The building became about the music... It is an expression of creativity."

JOE WILLIAMS DIES AT 80

(Continued from page 8)

Like his slightly older colleague, Billy Eckstine, Williams offered listeners a new, urbane approach to singing that covered down-home blues and sophisticated "penthouse" ballad material with equal ease in an era when African-American male singers were often not allowed to exhibit such range. He could also swing like mad.

With his smooth but vigorous style, Williams, a big, tall man with an elegant stage demeanor, helped break down the stereotype, and his talent brought him top reviews, consistent poll-winning status in music magazines, and decent, if not chart-

topping, album sales.

Artists held him in high regard. Tony Bennett tells Billboard, "I am saddened by his passing. Joe was one of the greatest jazz singers that ever lived."

Says Shirley Horn, "Joe was a once-in-a-lifetime talent, and what some people didn't realize was that he was a great balladeer."

In addition to his solo work, during the '70s Williams toured and recorded with major jazz acts like George Shearing, Cannonball Adderley, the Mel Lewis-Thad Jones Band, and Shirley Horn.

Horn also remembers that Wil-

liams was "witty, fun, a rascal, all of that. I got a chance to record a duet with him a few years back, and he cracked me up so much during the take, I giggled through my part. They released it, naturally. It got so when I saw him now and then, I'd turn around and run, because I knew he'd soon have me in stitches."

Williams also occasionally appeared and recorded with the Basie band both before the bandleader's death in 1984 and afterward with a Basie orchestra band led by Thad Jones.

In 1984, at age 66, Williams scored

a Grammy for best male jazz vocalist for his album "Nothing But The Blues" on Delos Records. He was nominated again in 1985. After a series of well-received albums during the late '80s for Verve, he moved to Telarc Records, his label at the time of his passing. His most recent Telarc album was "Feel The Spirit," an album of spirituals, released in 1995.

He sang at a Clinton White House jazz festival in 1993 and was still actively performing at festivals, clubs, and with symphony "pops" orchestras until his recent illness.

ONLINE EXHIBIT OPENED BY EMP

(Continued from page 1)

never-before-released rarities.

Several pages of rough lyrics from songs on Hendrix's "Electric Ladyland" can be seen on the site, as well as an online replica of a hand-painted guitar that Hendrix smashed during his last London performance June 4, 1967, at the Saville Theatre.

The site also contains rare audio interviews with the legendary musician, including ones in which Hendrix explains the creative origins of his songs "1983" and "Voodoo Chile."

Like the museum, the site expands beyond Hendrix to explore broader musical histories, including the origins of the electric guitar and bass.

The site documents the origins of the 1932 Dobra All-Electric guitar, for instance, which is believed to be the first commercially marketed electric "Spanish style" guitar. Other electric guitars highlighted include the 1952 Gibson Les Paul guitar and the original 1954 Fender Stratocaster.

Another feature, Revolutions, examines the musical inspirations behind

many contemporary musicians, such as the Crystal Method, Bootsy Collins, and Exene Cervenkova.

The Northwest Passage section documents the close-knit nature of the Seattle and Pacific Northwest music scenes through the stories of 20 interconnected local bands; for example, a mouse click on Nirvana reveals that the group has ties to seven other local acts. Northwest Links connects visitors to the Web sites of such regional labels as Kill Rock Stars and Tooth & Nail, as well as to individual artist sites.

The EMP site also offers information about local Seattle clubs and performances, as well as daily music news and artist features. The project is also likely to shed new attention on the local post-grunge music scene, which continues to flourish in the aftermath of an overwhelming amount of media attention in the early to mid-'90s.

The site will be revamped prior to the museum's opening to "beef up

the community aspects," according to Andolsek.

In addition, the site will soon expand to include more online documentation of the EMP's 70,000 musical artifacts. A broader digital archive of this content will be available exclusively to visitors of the physical museum as part of its on-site Electric Library music database.

The Electric Library will contain complete access to audio and video files, photographs, and other musical artifacts.

Among the documents that will be included in the Electric Library is a copy of a 1965 memo from the FBI, which made an (unsuccessful) attempt to decipher the lyrics of the Kingsmen's hit "Louie Louie" in search of any potential violation of obscenity laws.

"We hope that the museum will pique the interests of visitors to get deeper bits of information within our library and online," says Jon Kertzer, EMP's director of multimedia.

MTV NETWORKS ONLINE

(Continued from page 8)

in reference to the band the Buggles, whose clip "Video Killed The Radio Star" was the first video played on MTV. Sources say that the Buggles Project may be renamed Supermusicnetwork.com.

Whatever its official name, MTV Networks says that the site will include content related to MTV and VH1, as well as music news, E-commerce, and links to major-label sites and official artist sites. The music site is also expected to feature a radio service using the technology of the Webcast company Imagine Radio, which was recently acquired by MTV Networks (Billboard, March 6).

"Internet business deals have gotten a lot of attention recently, but a lot less attention is paid to the product," says Seibert. "What distinguishes MTV Networks from other companies is that we go against conventional wisdom and are all about delivering quality product."

Although MTV Networks Online plans to include E-commerce, the company declines to specify the type of merchandise it will be selling.

GED DOHERTY TO HELM ARISTA U.K.

(Continued from page 6)

Offspring, Lauryn Hill, Will Smith, and Aerosmith. The firm enjoyed a 6.4% share of the U.K. album market in 1998, according to Chart Information Network, an advance on its 5.5% average share during 1995-97.

In a prepared statement released March 29, Griffiths said he "always hoped the right opportunity would present itself" to recruit Doherty, who resigned the Columbia post in December '98. Then, he and Sony Music U.K. chairman/CEO Paul Burger sought to accommodate an exit prior to the end of his contract term in June. Doherty left Sony March 26; his successor has yet to be appointed.

Doherty and Griffiths worked together at Epic Records in the U.S., when the latter was label president. Doherty was senior VP of Epic from 1994 to '96 and previously its VP of

international marketing. From 1983 to '92, he owned Renegade Artist Management, whose clients included Sony Music artists Paul Young and Alison Moyet.

Arista Records U.K. was formed some 20 years ago but gained a reputation as a "revolving door" for managing directors, especially when compared with the consistent, quarter-century tenure of Arista founder/president Clive Davis. Among its U.K. chiefs—a mix of lawyers, publishers, talent managers, and A&R types—were Bob Buziak, Charles Levison, David Simone, Brian Yates, Roger Watson, Diana Graham, and Heath.

Moreover, the label has been under caretaker management at least three times. After Watson's departure in 1991, then BMG U.K. chairman John Preston took the helm for eight months; he did the

same for 12 months following Graham's resignation in 1995. Since Heath's exit in 1997, Arista has been under the command of BMG U.K. music division president Jeremy Marsh—who will now hand the duties to Doherty.

Industry observers say this has obviously affected Arista U.K.'s ability to develop and sustain careers for the artists it signed—Stansfield was among the few exceptions—and the label often became associated with the musical "flavor of the month" in what is already a very fashion-driven market. In 1988, its album market share was 1.2%; 10 years later, it was 0.4%.

"The head of Arista U.K. was always subject to being pulled three ways," says a former head of BMG's business interests there. "Clive, Rudi [Gassner, president/CEO of BMG Entertainment International], and the head of U.K. operations. That was tough, whoever was in the job."

"The sheer quality of the repertoire coming from Arista in America made it difficult for the British company," says Julian Wall, who was BMG's head of international during the mid-'90s. Locally signed acts labored in the shadow of major American names, from Barry Manilow to Whitney Houston, while Arista U.S. enjoyed success with British artists who were not necessarily developed by its U.K. outpost, among them the Kinks and Annie Lennox.

Most acts signed to Arista U.K.

under Heath have been dropped, he says, including one for which he had particularly high hopes: Product, an American band featuring Melissa Lefton. However, the "label hub" strategy that Heath advocated—that is, a number of imprints operating under a central Arista umbrella—seems to have endured, with the Boilerhouse, Northwestside, and Deconstruction labels thus gathered at present.

"Look, Clive has his mind on other things," says a British executive who knows Davis well. "He's not been very focused on the U.K. lately." Moreover, as this individual notes, Arista has

been able to source British acts from sister BMG labels, including Take That, Gary Barlow, and Five; all came from RCA Records U.K.

In the March 29 announcement, Davis said of Doherty's appointment that he is looking forward to "having someone of his caliber and expertise representing our interests" in London. Wall notes that the Arista founder has long considered Britain to be a vital staging post for the international spread of his artists. "To Clive, success in the U.K. has always been a bench mark of really good records."

HOT 100 SPOTLIGHT

This column was prepared by Geoff Mayfield and Keith Caulfield.

CLEAN SWEEP: In a historic radio week, the TLC hit "No Scrubs" (LaFace/Arista) monopolizes our singles charts, locking up the top slot on five charts: The Billboard Hot 100, Hot R&B Singles & Tracks, Hot 100 Airplay, Hot R&B Airplay, and Hot 100 Singles Sales. The song's rise is significant in more ways than one, not the least of which is its record-breaking audience mark on Hot 100 Airplay.

During the tracking week, "No Scrubs" drew 121 million audience impressions from 238 radio stations. The previous mark was set last year by Celine Dion's "My Heart Will Go On" (550/Epic), which broke the standing record with 105 million and eventually raised the bar to 117 million listeners at 233 stations.

TLC's Hot 100 Airplay feat would not have been accomplished without the retooling of the Hot 100, which, among other modifications, added mainstream R&B and adult R&B stations to the chart's radio pool at the start of the current chart year. "No Scrubs," which had set the audience record for Hot R&B Airplay with 55.3 million in the March 27 issue, dips slightly on that list but still contributes 52 million listeners at 94 stations from those formats to TLC's Hot 100 tally.

On the other hand, TLC can brag that it set the new Hot 100 mark without support from adult top 40 and AC, formats that aided Dion's audience total; "My Heart" spent 10 weeks atop the Adult Contemporary chart.

From a dollars-and-sense perspective (and we say "sense" rather than "cents" intentionally), this becomes the second consecutive title, following Cher's "Believe" (Warner Bros.), to reach No. 1 on the Hot 100 with absolutely no sale-pricing in play. Even without those costly pricing schemes, "No Scrubs" manages to move 132,000 copies. It becomes just the 13th title to debut at No. 1 on Hot 100 Singles Sales. In the seven years and four months the chart has employed SoundScan data, only eight other singles debuted at No. 1 with bigger first-week sales, and most of those eight were widely sale-priced.

Figure that TLC will be camped out in the Hot 100's penthouse for quite a while. "No Scrubs" has a substantial point lead over former champ Cher (No. 2) and none of other titles in the top 10 appear to have enough steam to overtake the leader.

IN THE BINS: Although several radio-only songs have reached the top 10 since the Hot 100 waived the retail-available requirement in the Dec. 5, 1998, issue, which ushered in the chart's new methodology, each of this issue's top 13 titles has been made available to stores. A glance at the upper reaches of Hot 100 Airplay suggests there may be a simple reason for this, as it seems labels have become less resistant to releasing singles.

Only two of the radio chart's top 10 titles, Goo Goo Dolls' "Slide" (Warner Bros.) and Tyrese's "Sweet Lady" (RCA), at Nos. 7 and 9, respectively, on Hot 100 Airplay, have bypassed retail. In the Nov. 28 issue, which closed out the 1998 chart year, seven of the airplay chart's top 10 were absent from stores.

In that same issue, only six of the top 20 Hot 100 Airplay titles were available at retail. On the current radio list, 13 of the top 20 radio songs have been released to stores.

INDUSTRY GROUPS FIGHT STATE BILLS

(Continued from page 6)

would require concert promoters to include a parental advisory notice on tickets if the performer had released an album in the last five years that carried the RIAA parental advisory sticker.

Venue owners and concert promoters would be subject to 90-day jail terms or \$5,000 fines if they violated the statute.

The RIAA, officials from the American Civil Liberties Union, Ticketmaster, and the North American Concert Promoters Assn., as well as Michigan concert promoters and venue owners, testified in opposition at the Senate Judiciary Committee hearing, pointing out both the constitutional flaws of the bill and the unrealistic business ramifications. There has been no vote yet to

decide whether to send the bill to the Senate floor for debate.

In Louisiana, this year's bill, H.B. 1750, introduced March 26 by Republican lawmaker Rep. Carl Crane, would prohibit the sale of a recording carrying the parental advisory sticker unless the lyrics of the album are "viewable" at the point of purchase. No hearing has yet been scheduled.

Obscenity, harmful-to-minors, and lyrics bills are still pending in Illinois, South Carolina, and the state of Washington. The industry has already defeated a harmful-to-minors bill in North Dakota that would have required stickered albums to carry another "adults only" sticker and be placed in an adults-only section of stores (Billboard, March 20).

BMG Pacts With Trans World For Web Promotion

BY EILEEN FITZPATRICK

LOS ANGELES—BMG Entertainment has added a brick-and-mortar retail element to its Rankit Music Challenge online cross-promotion with Visa.

Launched in November, Rankit lets visitors to BMG's Web sites listen to and rank 20 new alternative, rock, and R&B tracks from BMG artists each month.

As part of the new promotion, which began April 1, the sites' visitors can print out a coupon worth \$2 off the purchase of any featured Rankit artist at Trans World Entertainment stores. Consumers who purchase the titles online with a Visa card also receive the \$2 discount.

At retail, consumers don't need to

purchase the titles with a Visa card to use the \$2 discount coupon.

"The idea behind the promotion is to show cohesion between online and offline retail," says BMG Online product manager Evan Harrison. "It exposes fans to new music and gives them more options."

The Web promotion will be advertised in Rolling Stone through November. Featured artists include Beth Orton, Usher, the Dave Matthews Band, Blondie, Britney Spears, OutKast, Eve 6, and TLC.

Consumers can obtain the coupon through several sites: rankit.com/challenge, bmgvisa.com, bugjuice.com (BMG's alternative music site), peeps.com (BMG's R&B music site), and getmusic.com (BMG's online record store).

Based in Albany, N.Y., Trans World has 503 stores nationwide

operating under the Strawberries, Coconuts, Record Town, FYE, Waxie Maxie, and Planet Music banners. A store locator on BMG's Web sites will direct visitors to the nearest Trans World-affiliated store in their areas.

Harrison says Trans World was chosen based on the suggestion of BMG Distribution and because of the retailer's interest in getting involved in online promotions.

Says Trans World E-commerce GM Bill Tynan, "Normally we count on the stores to drive traffic to our Web site; this way [customers] discover our site because of the store-locator feature."

Trans World launched its site last November. Tynan says the company has at least six other Internet cross-promotion deals in the works that will direct consumers to its brick-and-mortar stores.

BMG VIDEO

(Continued from page 6)

struggled when many retailers cut back on fitness tapes several years ago. Licensor Meridian Films, meanwhile, has filed suit against BMG, alleging breach of contract; BMG is seeking dismissal of the action, filed earlier this year in Supreme Court of the state of New York.

To compensate for the falloff in fitness, BMG entered the kids' market and branched out into film and TV. Its first release, "The Cabbage Patch Kids," stalled at retail until talk-show hostess Rosie O'Donnell took a liking to the pudgy-faced characters, and sales soared.

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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



APRIL 10, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				▶ No. 1 ◀		
1	3	3	11	BRITNEY SPEARS ▲ ³ JIVE 41651 (10.98/16.98) 5 weeks at No. 1	...BABY ONE MORE TIME	1
2	2	4	5	EMINEM WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
3	1	1	5	TLC ▲ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
4	4	5	31	LAURYN HILL ▲ ⁵ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
5	6	6	73	SHANIA TWAIN ▲ ⁹ MERCURY (NASHVILLE) 536003 (10.98 EQ/17.98)	COME ON OVER	2
6	7	9	19	THE OFFSPRING ▲ ³ COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	2
7	8	7	20	CHER ▲ WARNER BROS. 47121 (10.98/17.98)	BELIEVE	7
8	9	8	61	DIXIE CHICKS ▲ ⁵ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	4
				▶ HOT SHOT DEBUT ◀		
9	NEW ▶		1	BLACKSTREET LIL' MAN 90274*/INTERSCOPE (11.98/17.98)	FINALLY	9
10	5	—	2	GINUWINE 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	5
11	11	10	26	EVERLAST ▲ ² TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES	9
12	15	14	53	'N SYNC ▲ ⁵ RCA 67613 (11.98/17.98)	'N SYNC	2
13	10	—	2	SOUNDTRACK ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	10
14	13	15	26	JAY-Z ▲ ⁴ ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
15	14	12	14	DMX ▲ ² RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98 EQ/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
16	16	16	21	JUVENILE ● CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	16
17	18	24	32	KORN ▲ ² IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
				▶ GREATEST GAINER ◀		
18	38	—	2	B*WITCHED EPIC 69751 (10.98 EQ/16.98)	B*WITCHED	18
19	17	17	18	2PAC ▲ ⁵ AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
20	30	32	22	98 DEGREES ▲ MOTOWN 530956/UNIVERSAL (10.98 EQ/16.98)	98 DEGREES AND RISING	20
21	NEW ▶		1	SILK ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	21
22	NEW ▶		1	SAMMY HAGAR MCA 11872 (10.98/16.98)	RED VOODOO	22
23	31	43	15	BUSTA RHYMES ▲ FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
24	23	19	12	VARIOUS ARTISTS ▲ KOCH 8803 (9.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	10
25	NEW ▶		1	VARIOUS ARTISTS WU-TANG RECORDS PRESENTS: WU-CHRONICLES WU-TANG 51143/PRIORITY (10.98/16.98)	WU-TANG RECORDS PRESENTS: WU-CHRONICLES	25
26	19	21	70	WILL SMITH ▲ ⁵ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
27	20	20	11	SUGAR RAY ▲ LAVA/ATLANTIC 83151*/AG (10.98/16.98)	14:59	19
28	22	25	89	SARAH MCLACHLAN ▲ ⁵ ARISTA 18970 (10.98/17.98)	SURFACING	2
29	27	26	85	BACKSTREET BOYS ◆ ¹⁰ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
30	24	23	15	TYRESE ▲ RCA 66901* (10.98/16.98) HS	TYRESE	17
31	25	27	45	DMX ▲ ³ RUFF RYDERS/DEF JAM 55822*/MERCURY (11.98 EQ/17.98)	IT'S DARK AND HELL IS HOT	1
32	NEW ▶		1	SOUNDTRACK NO LIMIT 50071*/PRIORITY (11.98/17.98)	FOOLISH	32
33	12	2	3	C-MURDER NO LIMIT 50035*/PRIORITY (11.98/17.98)	BOSSALINIE	2
34	28	—	2	CHARLOTTE CHURCH SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
35	33	30	78	CREED ▲ ² WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
36	36	38	13	ORGY ● ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS	36
37	21	18	5	THE ROOTS MCA 11948* (10.98/16.98)	THINGS FALL APART	4
38	NEW ▶		1	COOL BREEZE ORGANIZED NOIZE/A&M 90159*/INTERSCOPE (10.98/16.98)	EAST POINTS GREATEST HITS	38
39	34	29	20	R. KELLY ▲ ⁴ JIVE 61625* (19.98/24.98)	R.	2
40	40	36	27	GOO GOO DOLLS ▲ ² WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
41	NEW ▶		1	VARIOUS ARTISTS ROCKET 524628/ISLAND (11.98 EQ/18.98)	ELTON JOHN AND TIM RICE'S AIDA	41
42	39	48	15	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	39
43	37	34	54	LIMP BIZKIT ▲ FLIP 90124*/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	22
44	53	53	69	ANDREA BOCELLI ▲ ² PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	35
45	41	31	19	MARIAH CAREY ▲ ³ COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4
46	29	13	4	GEORGE STRAIT MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	6
47	32	22	7	VARIOUS ARTISTS GRAMMY/ELEKTRA 62381/EEG (11.98/17.98)	1999 GRAMMY NOMINEES	8
48	45	39	31	ROB ZOMBIE ▲ GEFEN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
49	48	55	20	112 ● BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
50	78	125	3	BAZ LUHRMANN CAPITOL 57636 (16.98 CD) HS	SOMETHING FOR EVERYBODY	50
51	26	11	3	MASE PRESENTS HARLEM WORLD ALL OUT/50 50 DEF 69503*/COLUMBIA (11.98 EQ/17.98)	THE MOVEMENT	11
52	46	35	42	BRANDY ▲ ⁴ ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2

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
53	NEW ▶		1	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE EPIC 65873/LEGACY (11.98 EQ/17.98)	THE REAL DEAL: GREATEST HITS VOLUME 2	53
54	43	33	22	VARIOUS ARTISTS ▲ POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98)	NOW	10
55	44	37	22	DRU HILL ▲ UNIVERSITY/ISLAND 524542/MERCURY (10.98 EQ/17.98)	ENTER THE DRU	2
56	51	42	37	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
57	52	50	7	COLLECTIVE SOUL ● ATLANTIC 83162/AG (10.98/16.98)	DOSAGE	21
58	47	40	10	DAVE MATTHEWS/TIM REYNOLDS ▲ BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
59	54	46	19	JEWEL ▲ ³ ATLANTIC 82950*/AG (10.98/17.98)	SPIRIT	3
60	80	88	12	GODSMACK REPUBLIC 53190*/UNIVERSAL (8.98/12.98) HS	GODSMACK	60
61	42	28	3	VAN MORRISON POINTBLANK 47148/VIRGIN (12.98/17.98)	BACK ON TOP	28
62	57	49	19	WHITNEY HOUSTON ▲ ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
63	59	45	10	SILKK THE SHOCKER NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
64	64	63	108	MATCHBOX 20 ▲ ⁸ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
65	76	70	28	RICKY MARTIN ▲ SONY DISCOS 82653 (9.98 EQ/14.98)	VUELVE	65
66	60	51	52	SOUNDTRACK ▲ ⁵ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
67	66	64	18	METALLICA ▲ ⁴ ELEKTRA 62299*/EEG (18.98/24.98)	GARAGE INC.	2
68	61	52	19	GARTH BROOKS ◆ ¹² CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
69	62	54	26	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
70	90	89	46	GARBAGE ▲ ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
71	65	68	46	LENNY KRAVITZ ▲ VIRGIN 45605 (10.98/16.98)		5
72	92	108	11	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	72
73	55	47	9	FOXY BROWN ▲ VIOLATOR/DEF JAM 558933*/MERCURY (10.98 EQ/16.98)	CHYNA DOLL	1
74	68	69	10	JESSE POWELL SILAS 11789/MCA (10.98/16.98)	'BOUT IT	63
75	58	41	5	BLONDIE BEYOND 78003 (10.98/16.98)	NO EXIT	18
76	NEW ▶		1	USHER LAFACE 26059/ARISTA (11.98/17.98)	LIVE	76
77	NEW ▶		1	VARIOUS ARTISTS PRIORITY 51111 (12.98/19.98)	THE N.W.A. LEGACY VOLUME I 1988-1998	77
78	69	61	26	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
79	70	57	26	SHERYL CROW ▲ A&M 540959/INTERSCOPE (10.98 EQ/17.98)	THE GLOBE SESSIONS	5
80	NEW ▶		1	BLUR FOOD 99129/VIRGIN (12.98/16.98)		13
81	NEW ▶		1	AVALON SPARROW 51687 (10.98/16.98)	IN A DIFFERENT LIGHT	81
82	98	—	2	VARIOUS ARTISTS COLUMBIA/EPIC 69879/EPIC (11.98 EQ/18.98)	THE ALL TIME GREATEST MOVIE SONGS	82
83	71	58	56	MADONNA ▲ ³ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
84	49	—	2	JOEY MCINTYRE C2 69856 (11.98 EQ/17.98)	STAY THE SAME	49
85	35	—	2	BLACK MOON DUCK DOWN 50039*/PRIORITY (10.98/16.98)	WAR ZONE	35
86	74	59	3	SELENA EMI LATIN 97886 (11.98/17.98)	ALL MY HITS TODOS MIS EXITOS	59
87	67	66	15	VARIOUS ARTISTS ● ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98)	DJ CLUE? THE PROFESSIONAL	26
88	85	79	40	SOUNDTRACK ▲ ³ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
89	103	—	2	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 60641/WALT DISNEY (10.98/16.98)	MANNHEIM STEAMROLLER MEETS THE MOUSE	89
90	NEW ▶		1	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	90
91	50	—	2	SILVERCHAIR EPIC 69816 (11.98 EQ/16.98)	NEON BALLROOM	50
				▶ HEATSEEKER IMPACT ◀		
92	114	138	13	KID ROCK LAVA/ATLANTIC 83119/AG (10.98/16.98) HS	DEVIL WITHOUT A CAUSE	92
93	NEW ▶		1	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 42213 (10.98/15.98)	KENNEDY CENTER HOMECOMING: A CELEBRATION OF OUR FAITH AND HERITAGE	93
94	56	65	5	THE CHIEFTAINS RCA VICTOR 68968 (10.98/16.98)	TEARS OF STONE	56
				▶ PACESETTER/HEATSEEKER IMPACT ◀		
95	127	163	32	FIVE ● ARISTA 19003 (10.98/16.98) HS	FIVE	95
96	79	74	16	REDMAN ▲ DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	DOC'S DA NAME 2000	11
97	77	62	21	ALANIS MORISSETTE ▲ ³ MAVERICK/REPRISE 47094*/WARNER BROS. (10.98/17.98)	SUPPOSED FORMER INFATUATION JUNKIE	1
98	63	44	3	SOUNDTRACK JIVE 41671 (11.98/17.98)	THE CORRUPTOR	44
99	NEW ▶		1	PATTY LOVELESS EPIC (NASHVILLE) 69809/SONY (NASHVILLE) (10.98 EQ/16.98)	CLASSICS	99
100	88	87	48	DAVE MATTHEWS BAND ▲ ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
101	73	60	4	SOUNDTRACK VIRGIN 47174 (12.98/17.98)	CRUEL INTENTIONS	60
102	100	85	71	CELINE DION ▲ ³ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
103	81	77	77	EVERCLEAR ▲ ² CAPITOL 36503* (10.98/16.98)	SO MUCH FOR THE AFTERGLOW	33
104	109	91	7	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	62
105	84	72	21	BEE GEES POLYDOR 559220/UNIVERSAL (10.98 EQ/17.98)	ONE NIGHT ONLY	72

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
106	107	95	50	ANDREA BOCELLI ● PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
107	94	86	49	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
108	83	73	20	NEW RADICALS ● MCA 11858 (10.98/16.98) HS	MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
109	91	80	29	HOLE ▲ DGC 25164/INTERSCOPE (10.98/16.98)	CELEBRITY SKIN	9
110	72	177	3	THE CORRS 143/LAVA 83164/AG (10.98/16.98) HS	TALK ON CORNERS: SPECIAL EDITION	72
111	93	84	38	BARENAKED LADIES ▲ ³ REPRIS 46963/WARNER BROS. (10.98/16.98)	STUNT	3
112	95	75	4	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
113	87	82	19	METHOD MAN ▲ DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	2
114	89	76	15	MYSTIKAL ▲ NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	5
115	75	—	2	VARIOUS ARTISTS ATLANTIC 83158/AG (10.98/17.98)	THE ABSOLUTE HITS	75
116	86	67	3	CHER GEFEN 24509/INTERSCOPE (10.98/16.98)	IF I COULD TURN BACK TIME — CHER'S GREATEST HITS	67
117	105	99	25	CAKE ● CAPRICORN 538092/MERCURY (10.98 EQ/16.98)	PROLONGING THE MAGIC	33
118	106	97	21	SOUNDTRACK ▲ INTERSCOPE 90181 (10.98/17.98)	THE RUGRATS MOVIE	19
119	115	120	6	SIXPENCE NONE THE RICHER SQUINT 7032* (10.98/15.98) HS	SIXPENCE NONE THE RICHER	115
120	101	93	22	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
121	82	56	3	SHANICE LAFACE 26058*/ARISTA (10.98/16.98)	SHANICE	56
122	97	83	7	VARIOUS ARTISTS GRAMMY/ELEKTRA 62380*/EEG (11.98/17.98)	1999 GRAMMY RAP NOMINEES	54
123	NEW ►	—	1	4HIM BENSON 82395 (10.98/16.98)	BEST ONES	123
124	104	103	28	SOUNDTRACK ▲ DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	5
125	96	71	21	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	16
126	113	101	54	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
127	112	105	21	TOTAL ● BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	39
128	131	118	23	VARIOUS ARTISTS ▲ SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
129	111	104	37	BEASTIE BOYS ▲ ³ GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
130	99	—	2	JEFF BECK EPIC 67987 (11.98 EQ/17.98)	WHO ELSE!	99
131	102	96	20	U2 ● ISLAND 524613/MERCURY (11.98 EQ/17.98)	THE BEST OF 1980-1990	45
132	108	92	5	YUKMOUTH RAP-A-LOT 46720/VIRGIN (11.98/19.98)	THUGGED OUT THE ALBULATION	40
133	117	106	103	THIRD EYE BLIND ▲ ² ELEKTRA 62012*/EEG (11.98/17.98) HS	THIRD EYE BLIND	25
134	NEW ►	—	1	VARIOUS ARTISTS FULLY LOADED 47109/VIRGIN (12.98/16.98)	BET — BEST OF PLANET GROOVE	134
135	130	111	5	VARIOUS ARTISTS EMI CHRISTIAN/WORD 43125/VERITY (17.98/19.98)	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	94
136	118	114	25	PHIL COLLINS ● FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
137	110	94	11	SOUNDTRACK HOLLYWOOD 62177 (10.98/17.98)	VARSITY BLUES	19
138	121	113	42	EVE 6 ▲ RCA 67617 (10.98/16.98) HS	EVE 6	33
139	119	102	9	JIM BRICKMAN WINDHAM HILL 11396 (10.98/16.98)	DESTINY	42
140	123	112	5	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	91
141	122	107	28	SHAWN MULLINS ● SMG 69637/COLUMBIA (10.98 EQ/16.98) HS	SOUL'S CORE	54
142	133	136	18	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	63
143	135	124	32	THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98 EQ/16.98)	PHOENIX RISING	44
144	116	90	7	SOUNDTRACK 143/ATLANTIC 83163/AG (10.98/17.98)	MESSAGE IN A BOTTLE	39
145	120	100	8	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYDANLAZDAYZ	18
146	125	98	5	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	70
147	124	109	4	SOUNDTRACK HOLLYWOOD 62180 (10.98/17.98)	THE OTHER SISTER	109
148	128	110	3	BETH ORTON HEAVENLY/DECONSTRUCTION 19038*/ARISTA (10.98/16.98) HS	CENTRAL RESERVATION	110
149	132	119	26	DEBORAH COX ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	72
150	138	117	40	THE BRIAN SETZER ORCHESTRA ▲ ² INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
151	150	189	5	LIT RCA 67775 (9.98/13.98) HS	A PLACE IN THE SUN	150

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
152	142	134	102	SAVAGE GARDEN ▲ ⁵ COLUMBIA 67954 (11.98 EQ/17.98)	SAVAGE GARDEN	3
153	156	141	27	DC TALK ● FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4
154	134	115	34	EAGLE-EYE CHERRY ▲ WORK 69434/EPIC (10.98 EQ/16.98) HS	DESIRELESS	45
155	147	137	95	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	2
156	164	162	5	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98) HS	NUESTRO AMOR	156
157	154	147	35	MARK WILLS ● MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	74
158	141	133	18	BONE THUGS-N-HARMONY ● RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	32
159	139	132	13	SOUNDTRACK WARNER SUNSET/REPRIS 47140/WARNER BROS. (10.98/17.98)	PRACTICAL MAGIC	36
160	NEW ►	—	1	CASSANDRA WILSON BLUE NOTE 54123/CAPITOL (10.98/16.98) HS	TRAVELING MILES	160
161	140	127	31	VARIOUS ARTISTS ▲ TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	20
162	137	122	20	VARIOUS ARTISTS ● POLYGRAM TV/DEF JAM 565668/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	46
163	148	149	28	MARILYN MANSON ▲ NOTHING 90273*/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS	1
164	151	156	72	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
165	RE-ENTRY	—	5	FEAR FACTORY ROADRUNNER 8752 (10.98/15.98)	OBSOLETE	77
166	172	148	19	SOUNDTRACK ▲ DREAMWORKS 50041/INTERSCOPE (11.98/17.98)	THE PRINCE OF EGYPT	25
167	144	126	18	SOUNDTRACK ▲ AMERICAN 69377/COLUMBIA (11.98 EQ/17.98)	CHEF AID: THE SOUTH PARK ALBUM	16
168	136	121	4	JOHN TESH GTSP 559673 (10.98 EQ/17.98)	ONE WORLD	121
169	160	123	4	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	99
170	149	135	60	SOUNDTRACK ▲ ² MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
171	145	142	20	GEORGE MICHAEL ▲ EPIC 69635 (15.98 EQ/19.98)	LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL	24
172	190	188	21	ANDREA BOCELLI ● PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO	153
173	126	78	3	WILCO REPRIS 47282/WARNER BROS. (10.98/16.98)	SUMMERTEETH	78
174	RE-ENTRY	—	17	CELINE DION ▲ ⁵ 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES	2
175	143	129	19	ICE CUBE ▲ PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. I (THE WAR DISC)	7
176	163	139	9	VARIOUS ARTISTS BEAST 5458/SIMITAR (10.98/16.98)	SLAMMIN' WRESTLING HITS	111
177	158	154	42	VARIOUS ARTISTS ● RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	112
178	157	143	45	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
179	152	—	18	ELVIS CRESPO ● SONY DISCOS 82634 (8.98 EQ/14.98) HS	SUAVEMENTE	147
180	NEW ►	—	1	M.C. BREED POWER 5290/ROADRUNNER (10.98/16.98)	IT'S ALL GOOD	180
181	146	128	27	KEITH SWEAT ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	6
182	174	197	46	JOHN MELLENCAMP ▲ MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
183	NEW ►	—	1	CARMAN SPARROW 51704 (10.98/15.98)	PASSION FOR PRAISE VOLUME ONE	183
184	153	131	23	JONNY LANG ● A&M 540984/INTERSCOPE (10.98 EQ/16.98)	WANDER THIS WORLD	28
185	NEW ►	—	1	MAC MALL DON'T GIVE UP 2034/YOUNG BLACK BROTHA (10.98/15.98) HS	ILLEGAL BUSINESS? 2000	185
186	167	185	43	NATALIE MERCHANT ▲ ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
187	168	151	33	KELLY PRICE ● T-NECK/ISLAND 524516/MERCURY (10.98 EQ/16.98)	SOUL OF A WOMAN	15
188	155	170	3	LES NUBIANS OMTOWN/HIGHER OCTAVE 459977/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	155
189	NEW ►	—	1	BAD COMPANY ELEKTRA 62349/EEG (22.98/29.98)	THE 'ORIGINAL' BAD CO. ANTHOLOGY	189
190	161	146	12	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	116
191	RE-ENTRY	—	6	SOUNDTRACK HOLLYWOOD 62157 (10.98/17.98)	THE WATERBOY	109
192	170	158	34	DIAMOND RIO ● ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	70
193	169	159	31	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	96
194	181	180	71	METALLICA ▲ ³ ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
195	RE-ENTRY	—	48	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	29
196	171	157	31	ALABAMA ▲ ² RCA (NASHVILLE) 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	13
197	176	155	7	MARK CHESNUTT DECCA 70035/MCA NASHVILLE (10.98/16.98)	I DON'T WANT TO MISS A THING	65
198	NEW ►	—	1	POPE JOHN PAUL II SONY CLASSICAL 61705 (10.98 EQ/16.98) HS	ABBA PATER	198
199	NEW ►	—	1	SOUNDTRACK KID RHINO 75626/RHINO (9.98/13.98)	BLUE'S CLUES: BLUE'S BIG TREASURE — A MUSICAL ADVENTURE	199
200	NEW ►	—	1	SOUNDTRACK VIRGIN 46428 (12.98/17.98)	LIFE IS BEAUTIFUL (LA VITA E BELLA)	200

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112 49 2Pac 19 4Him 123 98 Degrees 20 Alabamas 196 Avalon 81 Backstreet Boys 29 Bad Company 189 Barenaked Ladies 111 Beastie Boys 129 Jeff Beck 130 Bee Gees 105 Black Moon 85 BLACKstreet 9 Blondie 75 Blur 80 Andrea Bocelli 44, 106, 172 Bone Thugs-N-Harmony 158 Brandy 52 Jim Brickman 139 Garth Brooks 68 Foxy Brown 73 Busta Rhymes 23 B*Witched 18 Tracy Byrd 146 Cake 117 Mariah Carey 45	Carman 183 Cher 7, 116 Eagle-Eye Cherry 154 Kenny Chesney 112 Mark Chesnutt 197 The Chieftains 94 Charlotte Church 34 C-Murder 33 Collective Soul 57 Phil Collins 136 Cool Breeze 38 The Corrs 110 Deborah Cox 149 Creed 35 Elvis Crespo 179 Sheryl Crow 79 dc Talk 153 Diamond Rio 192 Celine Dion 102, 174 Dixie Chicks 8 DJ Quik 142 DMX 15, 31 Dru Hill 55 Erinem 2 Faith Evans 120 Sara Evans 190 Eve 6 138	Everclear 103 Everlast 11 Fear Factory 165 Five 95 Kirk Franklin 69 Bill & Gloria Gaither And Their Homecoming Friends 93 Garbage 70 Ginuwine 10 Godsmack 60 Goo Goo Dolls 40 Sammy Hagar 22 Mase Presents Harlem World 51 Emmylou Harris, Linda Ronstadt, Dolly Parton 104 Faith Hill 107 Laury Hill 4 Hole 109 Whitney Houston 62 Ice Cube 175 Pope John Paul II 198 Boney James 140 Jay-Z 14 Jewel 59 Juvenile 16	R. Kelly 39 Kid Rock 92 Korn 17 Lenny Kravitz 71 Jonny Lang 184 Limp Bizkit 43 Lit 151 Patty Loveless 99 Baz Luhrmann 50 Mac Mall 185 Madonna 83 Mannheim Steamroller 89 Marilyn Manson 163 Ricky Martin 65 matchbox 20 64 Dave Matthews Band 100 Dave Matthews/Tim Reynolds 58 M.C. Breed 180 Lita McCann 164 Lila McCann 90 Tim McGraw 155 Joey McIntyre 84 Sarah McLachlan 28 John Mellencamp 182 Natalie Merchant 186 Jo Dee Messina 126 Metallica 67, 194	Method Man 113 George Michael 171 Monica 56 Monifah 193 Alanis Morissette 97 Van Morrison 61 Will Smith 26 Shawn Mullins 141 Mya 195 Mystikal 114 New Radicals 108 'N Sync 12 Les Nubians 188 The Offspring 6 Orgy 36 Beth Orton 148 Outkast 78 Jesse Powell 74 Kelly Price 187 Redman 96 The Roots 37 Savage Garden 152 Sawyer Brown 169 Selena 86 The Brian Setzer Orchestra 150 Shanice 121	Silk 21 Silkk The Shocker 63 Silverchair 91 Sixpence None The Richer 119 Falby Slim 42 Will Smith 26 SOUNDTRACK Armageddon — The Album 88 Blue's Clues: Blue's Big Treasure — A Musical Adventure 199 Chef Aid: The South Park Album 167 City Of Angels 66 The Corruptor 98 Cruel Intentions 101 Foolish 32 Hope Floats 178 Life 13 Life Is Beautiful (La Vita E Bella) 200 Message In A Bottle 144 The Other Sister 147 Practical Magic 159 The Prince Of Egypt 166 The Rugrats Movie 118 Rush Hour 124 Touched By An Angel: The Album 125	Varsity Blues 137 The Waterboy 191 The Wedding Singer 170 Britney Spears 1 George Strait 46 Sugar Ray 27 Keith Sweat 181 Tear Da Club Up Thugs Of Three 6 Mafia 145 The Temptations 143 John Tesh 168 Third Eye Blind 133 TLC 3 Total 127 Trick Daddy 72 Los Tri-o 156 Shania Twain 5 Tyrese 30 Usher 76 U2 131 Usher 76 VARIOUS ARTISTS 1999 Grammy Nominees 47 1999 Grammy Rap Nominees 122 The Absolute Hits 115 The All Time Greatest Movie Songs 82	BET — Best Of Planet Groove 134 DJ Clue? The Professional 87 Elton John And Tim Rice's Aida 41 ESPN Presents: Jock Jams Vol. 4 161 Monsters Of Rock 177 Now 54 The N.W.A. Legacy Volume 1 1988-1998 77 Slammin' Wrestling Hits 176 The Source Presents Hip Hop Hits — Volume 2 162 World Wrestling Federation: WWF The Wrestling Volume 3 24 Wow-1999: The Year's 30 Top Christian Artists And Songs 128 Wow Gospel 1999 — The Year's 30 Top Gospel Artists 135 Wu-Tang Records Presents: Wu-Chronicles 25 Stevie Ray Vaughan And Double Trouble 53 Wilco 173 Mark Wills 157 Cassandra Wilson 160 Yukmouth 132 Rob Zombie 48
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'SUNSCREEN' DRIVES SALES OF LUHRMANN'S CAPITOL SET

(Continued from page 11)

Records album that contains the track.

"Four weeks ago, we were selling 4,000 units per week" of the album, says Joe McFadden, senior VP of sales and field marketing at Capitol. "Since then, we've had huge increases at retail."

At present, "Everybody's Free (To Wear Sunscreen)" is available only as a track on Luhrmann's album, "Something For Everybody," a collection of remixed songs from the director's *oeuvre* of film, theater, and opera productions ("William Shakespeare's Romeo + Juliet," "Strictly Ballroom," and "La Bohème," among others).

McFadden says that in January/February, a commercial single was test-marketed in Seattle and Portland, Ore., after heavy requests from retail due to strong radio airplay. Now, McFadden says, Capitol has plans to release the single to retail nationally. At press time, however, he could not confirm a release date.

"Everybody's Free" entered The Billboard Hot 100 at No. 61 the week of March 27, making it the chart's Hot Shot Debut; it stands at No. 46 this issue. "Something For Everybody" debuted on The Billboard 200 at No. 125 the week of March 27; last issue, it jumped into the top half of the chart at No. 78, earning it Heatseekers Impact status. This issue, it climbs to No. 50.

For the week ending March 28, "Something For Everybody" sold 31,000 units, according to SoundScan. For the weeks ending March 21, March 14, and March 7, the album sold, respectively, 22,000, 11,000, and 4,100 units. To date, the album has sold a total of 80,000 units.

"In the past three weeks alone, sales of the album have skyrocketed," says Marcus Bishop, singles buyer at HMV's Fifth Avenue store in New York. "It went from being an album nobody knew existed to an album that everybody wants."

And that's kept Capitol on its toes. McFadden says one of the most difficult tasks regarding the "Everybody's Free" radio phenomenon has been educating clerks at retail out-

'It went from being an album nobody knew existed to an album that everybody wants'

lets. He says he has been hearing stories of customers coming in and asking about "that sunscreen track" or "everybody's free track" and clerks not being aware of the song or the album that contains it.

"So, we're educating them," McFadden says. "We've provided stores with divider cards, posters, and flats. We're doing everything in order to connect the dots from retailer to customer."

It's apparently working. Dick Odette, senior VP of music merchandising at Musicland, notes, "For a record that was unheard-of six weeks ago, it's been a phenomenal run. The record is No. 21 on our album chart this week and is headed to our top 15."

According to Jerry Kamiler, divisional merchandise manager of Trans

World Entertainment, the album continues to pick up exponentially on a weekly basis. "We've been seeing a 20% increase each week," he says.

"But it's tough to tell whether this increase is due to the song's popularity," continues Kamiler, "or the fact that it took us a while to get the album in a good stock position. We chased it and then discovered how big it was." Sales should certainly spike on Friday (9), the day after Lee Perry, whose unique voice is featured on the track, is scheduled to perform the song on NBC's "The Tonight Show With Jay Leno."

A video for the song was lensed by pop culture artist Bill Barminski; on March 24, the Box became the first channel to air it.

The lyrics of "Everybody's Free" were written as a mock graduation speech by Mary Schmich, a Chicago Tribune columnist.

After appearing in Schmich's column, the "speech" became part of an Internet hoax (purportedly an actual speech delivered by Kurt Vonnegut), which is how Luhrmann discovered the words. He secured permission from Schmich and placed her text atop an instrumental track from "Romeo + Juliet."

"About five years ago, I became very interested in the notion that language and communication of ideas through language—because of the Internet—was going to be revitalized," says Luhrmann.

"I think Anton [Monsted, co-producer of the track] and I really wanted to explore further the idea that, because publishing was in the hands of everyone that owned a PC, there's a new currency in words and ideas," he says.

SHADES APART STEPS INTO THE SPOTLIGHT

(Continued from page 11)

ting attention from major labels. The band was signed to Universal by A&R manager (U.S.) Greg Hammer with the assistance of senior director of A&R/research (U.S.) Marc Nathan. Shades Apart, which is booked by the Agency Group, has toured with such acts as the Descendents and Samiam and is currently on tour with MxPx.

Mark V. admits that Shades Apart has already been compared with other bands from the punk-meets-pop mold. "We've been compared to Bad Religion and All, especially when it comes to the vocals," he says. "I don't think we sound like them, but the comparisons don't bother me because I think they're good bands."

The current Shades Apart single, "Valentine," has been serviced to modern rock, mainstream rock, and triple-A radio stations.

Mike Peer, music director of modern rock outlet WXRK New York, says he has heard "Eyewitness," as well as other albums by the group. He says that "Eyewitness" is "leaps and bounds better than the older stuff. Shades Apart didn't really have an identity, besides being known for their version of 'Tainted Love.' They were kind of known as a novelty act. I think ["Eyewitness"] is very radio-friendly. 'Valentine' has already gotten played on our specialty music show."

Universal marketing director (U.S.) Derek Simon says the label has planned a multiformat campaign for the band. "We didn't want to limit ourselves," he says. "We're fortunate with Shades Apart in that we feel this band can appeal to many aspects of the music industry."

Shades Apart is managed by In De Goot Entertainment. The band's songs are published by EMI Music Publishing (BMI).

Simon says that while radio will be important to breaking the act, touring will also be a guiding factor.

"We're looking for people to embrace Shades Apart before over-saturation at radio," he says. "We're really doing everything on this tour to get fans to see the band before the album comes out. We want to inspire loyalty from a core audience. We're passing out cassette samplers at the MxPx dates. The initial target audience will be active rock consumers, the younger [college] audience. A lot of these consumers don't hear about new bands through radio but by seeing them perform live."

Simon continues, "We're looking to marry the band to independent retailers and the more aggressive chains. We've also given ["Eyewitness"] an artist-development \$12.98

list price for retail."

Although Shades Apart isn't a new band, Universal may have to increase its efforts to build name recognition for it at retail. At several of the biggest independent retailers nationwide, most of the store managers/buyers contacted said they were unfamiliar with Shades Apart. Those who knew about the band gave lukewarm reports.

Tower Lab in Costa Mesa, Calif., is a Tower Records outlet that caters to younger, alternative music fans. Store manager Jeff Willson says, "There hasn't been a buzz on Shades Apart." Radio support could change that. "Whatever's huge at [modern rock station] KROQ [Los Angeles] sells well here," he says.

Generation Records, a Manhattan independent store that specializes in punk and modern rock music, reports that Shades Apart has a track record of being "average sellers," says manager Seth Baines. "But we've had some people asking about the new album."

Mark V. says that if the band ever does find mass acceptance through a major label, it won't happen right away. "We're not labeled that easily," he says. "People don't say we're just another punk band or another pop band. But we definitely want to be on the radio."

CARLA HAY



by Geoff Mayfield

RIPPED FROM THE SPORTS PAGES: I've long been tempted to borrow a trick from a few great sports columnists, sort of a stream-of-consciousness patchwork quilt of random observations tied together by ellipses. It worked well for a Billboard colleague in a column he did for one of the Los Angeles freebies, and the format has raised **Larry King's** celebrity in USA Today. In a holiday week, when the album charts are short on huge stories but have lots of interesting smaller ones, this time is as good as any . . . The race for first place on The Billboard 200 is one of the closest we've seen in a while, with **Britney Spears** reclaiming the top—dare I say it?—"one more time," her fifth week at No. 1. With 168,000 units, she is practically even with her prior week's tally. She edges out **Eminem** by what must be described as a—forgive me—"slim" margin of 6,000 units, the tightest finish this chart has seen since last year's May 9 issue, when the "Titanic" soundtrack, in its last week at No. 1, with 184,000 units, edged out a bow by **George Strait** with 178,000 . . . Spears actually sees a drop of less than 1,000 units, but there's no shame in that, as all of last issue's top 25 albums decline. The second-smallest unit drop in the top 10 belongs to **the Offspring**, at No. 2, off by 2,000 units (99,000 copies for the week). Even with 25 titles new to the chart, the consequence of a busy March 23 release schedule, volume on The Billboard 200 is down from the previous week (see Market Watch, page 86). The busiest of the bunch is **BLACKstreet**, which snares the Hot Shot Debut at No. 9 (80,000 units). Its second album, "Another Level," started at No. 3 with more than 133,000 pieces.

OSCAR'S RIPPLES: Does anyone know if that l-o-n-g Oscar telecast ever finished? While pundits and common folk sorted out whether **Whoopi Goldberg's** host stint was brilliant or too blue, a good number of consumers followed Oscar's music performances to the record store. We might have been surprised to see a Christmas album reappear on The Billboard 200 during a March sales week had we not seen the Grammy showcase of "The Prayer" by **Celine Dion** and **Andrea Bocelli** in late February resurrect Dion's "These Are Special Times." Dion was also featured on **Barbara Walters'** annual Oscar special; her Christmas record, which contains the duet, comes back at No. 174 with a 66% gain. And since TV is Bocelli's best friend, two of his albums also bullet (Nos. 44 and 106) . . . We've seen the Oscars pack a bigger punch on the charts in some years, especially in 1994, when performances by **Bruce Springsteen** and **Neil Young** picked up "Philadelphia." But this year's telecast helps sales of the "Life Is Beautiful" soundtrack more than double, bringing it from nowhere to No. 200 and stirs a Top Country Albums re-entry for "The Horse Whisperer" songstress **Allison Moorer** (No. 68, a 66% gain) . . . The ballyhooed Oscar duet by divas **Whitney Houston** and **Mariah Carey** enhances sales of "The Prince of Egypt" soundtrack (172-166), but each of their solo albums, both of which also house "When You Believe," continues to slide (Nos. 62 and 45, respectively) . . . Is film director **Baz Luhrmann** the Andrea Bocelli of 1999? His 1-year-old "Something For Everybody" reaches the top 50 on The Billboard 200 with a 49% gain (78-50), as the album's out-of-leftfield spoken-word track continues to win friends at radio (52-46 on The Billboard Hot 100, 39-28 on Hot 100 Airplay). Guess you'd have to be in your 40s to understand why this hit reminds me of the phrase "Rotate your tires."

NO FEAR: As happens with many loud rock acts, the three **Fear Factory** albums that have charted on either The Billboard 200 or Heatseeker had their biggest sales the first week out, then declined with each subsequent chart week. Thanks to three songs played on MTV's oft-repeated spring break programming and a newly packaged album incarnation that includes five additional tracks, the band's 1988 title, "Obsolete," breaks the mold, re-entering The Billboard 200 at No. 165 . . . For those who fear that retail singles cut into album sales, have you been watching **Busta Rhymes'** In each of the three weeks that his single with **Janet Jackson**, "What's It Gonna Be?!", has blown through 318,000 copies, the album has seen growth. It experienced a 32% improvement on last issue's list and this issue re-enters the big chart's top 30 with an 8% gain. Prior to the song's retail release—and the pricey video that took it to the tube—the album had declined for 11 weeks. Likewise, **B*Witched**, with a top 10 entry on Hot 100 Singles Sales, sees its album soar into the top 20 with The Billboard 200's Greatest Gainer (38-18, a 37% gain) . . . On the other side of that coin, cannibalism-theory proponents will point to **TLC's** "Fanmail," which falls from No. 1 with a 20% drop in the same week that its "No Scrubs" becomes the best-selling single (134,000 units). I'd counter that argument by pointing out that having sold close to 1 million copies in its first four weeks (it moved 940,000 units prior to this week's sum of 154,000), the album was poised for a slide. With the "Scrubs" video finally making its way to video channels, let's see how the TLC album fares in future weeks . . . Shouldn't baseball's opening day be a national holiday?

U.K. INDIE GROUP AIMS TO DEFINE RELATIONSHIP WITH BPI

(Continued from page 1)

part of the BPI, a separate entity, or something in between.

AIM was incorporated at the beginning of the year as the first viable representative body for U.K. indie labels since Umbrella in the late 1980s. It was founded as a result of the indies' desire to have their own voice in internal music-industry negotiations, in political lobbying, and in public-awareness initiatives (Billboard, Nov. 21, 1998).

Since its establishment, it has secured offices in west London and now has a staff of four under CEO/chairman Alison Wenham. An 11-strong board is in place, but, to date, the organization has no membership.

This, says vice chairman and founder Martin Mills, is a function of the fact that AIM is still negotiating its relationship with the BPI. He says that potential members will need to know the nature of that relationship before being asked to join.

The options available to the two organizations remain known only to them. After lengthy discussions with indie representatives—the first of which, two years ago, presaged AIM's foundation (Billboard, Nov. 21, 1998)—BPI director general John Deacon set out a series of options in a letter to AIM in mid-March. The two bodies had aimed for Easter as a tentative deadline for AIM's reply, but at press time that response was still awaited.

Mills declines to elaborate on what might be on the table but says, "I think the final arrangement will be one that nobody is completely happy with but which everyone can work

with. The bottom line for AIM is that the BPI cannot have sovereignty over us. That would defeat the point of us existing."

Deacon says, "I very much want AIM to be part of the BPI. The BPI has put forward proposals to AIM as to how we think we can work together."

When AIM's founders—primarily Beggars Banquet chairman Mills and Pinnacle Group chairman Steve Mason—first approached the BPI with their desires, they were offered space within the organization's London offices from which to conduct their own operation under BPI auspices.

AIM's own premises have ruled out such close working conditions, but Mills says, "I would like to see an arrangement where AIM is independent with its own sovereignty and one where we get the benefit of some of the BPI's knowledge and expertise and resources."

Asked whether this would mean AIM would both have its cake and eat it, Mills responds, "What's wrong with that?" He acknowledges that money is an issue in the discussions between the two bodies. It is known that AIM has sought funds from the BPI for its operations and that senior members of the BPI council have resisted this.

Conversely, Mills says, AIM would not set up its own anti-piracy unit and would rely on the BPI to continue this service on behalf of all record companies. Some financial consideration could be made for such protections for indie labels, he says.

While these issues are being resolved, the BPI and AIM remain linked through the three men who sit on both the BPI council and the AIM board: Mason, Mills, and Andrew Cleary, managing director of the Jammin Group.

Whether such an arrangement will continue is a key question. At the core of the BPI-AIM discussions is whether membership in one organization will preclude membership in the other. Both sides say, though, that the issue is close to resolution. Once a solution has been found, AIM will begin its membership drive; Mills says a large number of expressions of interest have been received.

However, the AIM secretariat has already been active. One of its key initiatives has been over the controversial issue of the AP1/AP2 mechanical-license programs run by the authors' body the Mechanical Copyright Protection Society (MCPS).

Indies have long been unhappy that they are often obliged to use AP2 licenses and find it difficult to obtain a more advantageous AP1 license. Under an AP1 scheme, labels are allowed to settle their accounts with MCPS quarterly and are allowed to run up substantial debts with the body before paying their bills. No credit is given under AP2, a situation that the indies have regarded as discriminatory.

This issue has been an emotional one for the indie sector and was one of the sharpest spurs behind AIM's foundation. It has now also turned into a public-relations battleground for AIM and the BPI. The BPI,

aware of the pressure from the indies for their own organization, has sought to demonstrate its sensitivity to their concerns.

At the BPI's annual general meeting in June, chairman Rob Dickens announced that the organization was setting up a liaison committee with MCPS to resolve the AP1/AP2 issue. Since then, the BPI has been eager to announce a positive result.

It is understood that the BPI has been frustrated in this desire by MCPS, which is using the issue as a negotiating lever. MCPS executives will not put their names on a joint statement with the BPI over AP1/AP2 until they have brought BPI representatives to the table over unrelated matters that the labels have so far been reluctant to address. This means that AIM is likely to be the first to make a positive announcement.

GOSPEL'S BROCK SPEER DIES

(Continued from page 8)

influences in my life."

MCA Nashville president Tony Brown was another of the many people affected by Speer. "The first album my parents ever bought me was [by] the Speer Family on RCA Victor," says Brown. "It was Mom and Dad Speer, and Brock was singing, too. He had one of the purest bass voices and was the nicest human being I've ever met. Like his father before him, he was forever young. I will really miss him."

U.S. ARTISTS PERFORM IN HAVANA

(Continued from page 6)

Their song, "Cuba Is Way Too Cool," written in Raitt's rocking blues style, was one of the evening's highlights.

Osborne, however, was undoubtedly the star of the show. Backed by the outstanding Cuban dance band Manolito Y Su Trabuco, guitarist Sergio Vitier, and Cuban drummer Horacio Hernandez—now a New York resident and a member of Michel Camilo's band—Osborne shimmied onstage while singing a bluesy torch song set to Cuban percussive rhythms.

Most of the 25 numbers performed at the concert were in English, often pairing unadventurous pop music with "We Are The World"-type lyrics. Notable exceptions included "Que Importa," a celebration of cultural differences sung alternately in Spanish and English by N'Dea Davenport and Rene Banos.

The musicians had spent most of the week holed up in rooms in the Hotel Nacional, where they wrote and recorded their songs.

According to Music Bridges founder Alan Roy Scott, there are no immediate plans to commercially exploit the American and Cuban collaborations. It is illegal under U.S. law for an American entity to commission songs by Cuban writers, and Music Bridges was granted permission by the U.S. State Department to conduct the project only as a cultural exchange (Billboard, March 13). However, the songs and a video of the concert could be released in

the future, Scott says. Although they had been asked by the concert organizers not to make political statements, several of the artists, including Raitt, denounced the U.S. trade embargo either onstage or in interviews with the many media representatives covering the event.

Michael Franti, a San Francisco-based bandleader and spoken-word poet, broke out in tears onstage as he expressed his frustration with U.S. policy toward Cuba. But most of the American artists said they had just come to experience a country that few of their compatriots have been able to visit.

"I just wanted to see the place and get a feel for it here," said musician/producer Don Was. "The fact that it's forbidden to come here makes it more extravagant."

After the concert, the artists attended a reception hosted by Castro. It is believed that the body will reveal in the first week of April that it has an agreement with MCPS that would make it easier for indies to obtain an AP1 license. The agreement is also understood to contain provisions allowing indies to pay their quarterly bills in monthly installments, thereby spreading the pressure on their cash flow. Such an agreement would be seen as a coup for AIM, which is eager to be perceived as relevant to indie labels before it embarks on its recruitment drive.

AIM CEO/chairman Wenham says that the organization is determined to be close to its projected membership's concerns. She says her role as both CEO and chairman was devised so that the organization isn't dominated by a chairman with company affiliations. The BPI has—with one exception—always been chaired by the head of a major com-

pany, and on occasion it has been accused of showing bias toward the chairman's company.

Wenham, who was head of the indie classical company Conifer Records for a number of years before taking up her full-time post at AIM, says her neutral position means that AIM cannot be subject to the same criticisms. "It makes sure that the agenda we have is in the interests of all the members," she says.

She adds that another initiative intended to keep AIM close to the whole indie sector's concerns is its board structure. When board members complete their two-year terms, they are precluded from seeking re-election until at least a year later.

"This means there will constantly be an influx of new blood and new ideas," Wenham says, "and these will be people I will have to listen to."

Among the Speer Family's numerous other accolades are the Nashville Entertainment Assn.'s Heritage Award, inclusion in the Alabama Music Hall of Fame, the Southern Gospel Music Guild's Heritage Award, and 14 Dove Awards.

In addition to his love for music, Speer was a strong advocate of education. He received his bachelor's in theology in 1950 from Trevecca Nazarene University here and earned a master of divinity from Vanderbilt University while maintaining his performance and recording schedule. In 1997, he was awarded an honorary Doctor of Music degree by Trevecca.

Speer had been battling several health problems in recent months. "My uncle, Brock Speer, was set free from the stroke-induced muscle problems that so slurred his speech that he could no longer do the thing he loved most," says Stephen Speer of his passing.

"[He was] healed of the hip problem that prevented him from running every day; released from the disorientation of Alzheimer's disease that caused him not to recognize even those he loved the best; delivered from a temporal form that had become so frail to an incorruptible eternal existence," Speer says.

Speer is survived by his wife of 50 years, Faye Ihrig Speer; three children, Suzan Speer, Marc Speer, and Brian Speer; his brother Ben; two sisters, Mary Tom Speer Reid and Rosa Nell Speer Powell; seven nieces; and seven nephews.

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Billboard, Broadcast.com Bring Hot 100 Countdown To The Web

Billboard Online, the Internet home of Billboard magazine, and Internet streaming media giant Broadcast.com have launched Billboard Radio, the first on-demand Internet program featuring the countdown of The Billboard Hot 100. The five-hour show, which debuted March 29 at www.billboard.com and www.broadcast.com, will be available for syndication on other sites.

The weekly program is written by renowned chart guru Fred Bronson, author of Billboard's weekly Chart Beat column, and hosted by Chuck Taylor, radio editor of Billboard.

The shows will take a close-up look at the week's hottest songs on The Billboard Hot 100 and the No. 1 hits on other Billboard charts, including the Hot R&B and Modern Rock lists. Billboard Radio will also check out the No. 1 song in Europe each week, and will flashback to hits from earlier Billboard charts.

"Generations of music fans have enjoyed listening to Billboard countdown shows on traditional radio. Now we are thrilled to be able to bring this compelling type of programming to the Internet," says Ken Schlager, editorial director of Billboard Online and director of strategic development for the Billboard Music Group.

In keeping with Billboard's commitment to the development of artists' careers, all songs performed on Billboard Radio will be properly licensed from the relevant

rights holders. Further, every song included in the countdown will be announced by name before and after it is played. All songs will be performed in full, as intended by the recording artists.

Schlager credits Sam Bell, sales and business development manager for Billboard Online, with spearheading the creation of Billboard Radio. Additionally, Paul Verna, Billboard's pro audio/technology editor, is consulting engineer for the project.

Billboard Online's partner in the venture, Broadcast.com, is the leading aggregator and broadcaster of streaming media programming on the Web. Broadcast.com offers a wide selection of programming, including sports, talk and music radio, television, business events, news, video, commentary and full-length audiobooks, serving an average of more than 800,000 unique users per day.

The first sponsor on Billboard Radio is Liquid Audio, the leading provider of Internet software and services for digital music distribution. Liquid Audio will provide Billboard Radio listeners with access to an extensive selection of music previews and album reviews for many of the charted artists.

In the future, Billboard Radio will also create shows based on other Billboard charts such as Modern Rock, Gospel, Latin, R&B, Rap, Adult Contemporary, and Dance, as well as charts from the 50's, 60's, 70's and 80's.



Billboard Info On Paging Service

Billboard parent BPI Communications has entered into a deal to provide late-breaking entertainment news to Motorola's iKno! information service. This new service helps consumers stay abreast of news via an alpha-numeric pager. BPI will provide film, TV, and music notes, weekly Broadway grosses, box-office tallies, Billboard Online's "This Day in Music," Billboard charts, and

Music & Media's Eurochart Hot 100. Additional news will be provided by the Weather Channel, Associated Press, SportsTicker, and others. The iKno! information will be used by Metrocall, the nation's second-largest paging and wireless messaging company, for the launch of its OnTheGoInfo service in the Washington, D.C.-area this month and nationwide in the next three months.

The Billboard Latin Music Awards Show takes place April 22 in Miami Beach and will air May 16 on Telemundo from 7-9 p.m.

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

Visit our Web site at <http://www.billboard.com>

Contact Sam Bell at 212-536-1402/1-800-449-1402.

E-mail: sbell@billboard.com

Men Without Hits: Women On Top For '99

'NO SCRUBS' BY TLC is the first single to move to No. 1 on The Billboard Hot 100 in 1999 that isn't by a solo female artist. Following reigns by Brandy, Britney Spears, Monica, and Cher, the TLC cut is the first new No. 1 by a group this calendar year. Even more important, it's the fifth chart-topper in a row by a female act. That's the longest stretch of No. 1 titles by women in the history of this chart.

In the last 52 weeks, you can count the number of weeks an exclusively male act has been No. 1 on both hands and two toes. The only men who have been on top are K-Ci & JoJo, Next, Aerosmith, and Barenaked Ladies. R. Kelly was also No. 1, but he shared the position with Celine Dion. At this moment, there don't seem to be any men capable of wresting the No. 1 spot away from the women. "Every Morning" by Sugar Ray (Lava/Atlantic) loses its bullet but holds at No. 3, while Busta Rhymes is No. 4 for a second week with "What's It Gonna Be?!" (FlipMode/Elektra). The latter single features Janet Jackson.

Back to "No Scrubs" for a minute: It's TLC's third No. 1, following "Creep" and "Waterfalls," both from 1995. It's the trio's eighth top 10 single and the first since "Waterfalls." It's the sixth chart-topping single for the LaFace label, which has had TLC's three hits, two by Toni Braxton, and one by Usher.

BACK IN THE U.S.A.: It may seem anticlimactic after Blondie's chart achievements this year in the U.K.—returning to No. 1 after an 18-year gap—but it's worth mentioning that the group makes its Hot 100 return this issue after a 16-year absence. The last time

we were touched by Blondie's presence on the singles chart was in 1982, when "Island Of Lost Souls" peaked at No. 37. "Maria" (Logic/Beyond), the first single from "No Exit," enters at No. 82.

STILL BELIEVING: Cher's "Believe" (Warner Bros.) may have fallen to No. 2 on the Hot 100, but it remains atop the Hot Dance Music/Maxi-Singles Sales chart for a 19th consecutive week. That's a new record, breaking the streak of 18 consecutive weeks by Brandy & Monica's "The Boy Is Mine." That Atlantic single had a total of 21 weeks at No. 1, so Cher has to remain in pole position for three more weeks to break that record. Her biggest challenge is from Blondie's "Maria," which bolts 42-3.

WALLA WALLA BING BANG: By debuting at No. 2 on the U.K. singles chart, Cartoons' update of "Witch Doctor" (EMI) becomes the most successful version of that song in British chart history. The original novelty recording by David Seville peaked at No. 11 in the U.K. way back in the summer of 1958. Cartoons are a Danish export (see Global Music Pulse, page 49) and are sitting in the top five of the album chart in their own country.

EUROVISIONS: Norway's entry in the 1999 Eurovision Song Contest—"Living My Life Without You" by Van Eijk (Sony)—is already No. 3 on the Norwegian singles chart. Martin didn't win the Swedish heat to represent his country, but his entry, "Yeah Yeah Wow" (Polar/Universal), is No. 2 in Sweden anyway.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 3/28/99

YEAR-TO-DATE OVERALL UNIT SALES

	1998	1999
TOTAL	171,884,000	171,992,000 (UP 0.06%)
ALBUMS	143,066,000	151,293,000 (UP 5.8%)
SINGLES	28,818,000	20,699,000 (DN 28.2%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1998	1999
CD	114,487,000	126,563,000 (UP 10.5%)
CASSETTE	28,247,000	24,367,000 (DN 13.7%)
OTHER	332,000	363,000 (UP 9.3%)

OVERALL UNIT SALES THIS WEEK

14,497,000

LAST WEEK

15,073,000

CHANGE

DOWN 3.8%

THIS WEEK 1998

14,068,000

CHANGE

UP 3%

ALBUM SALES THIS WEEK

12,442,000

LAST WEEK

13,053,000

CHANGE

DOWN 4.7%

THIS WEEK 1998

11,340,000

CHANGE

UP 9.7%

SINGLES SALES THIS WEEK

2,055,000

LAST WEEK

2,020,000

CHANGE

UP 1.7%

THIS WEEK 1998

2,728,000

CHANGE

DOWN 24.7%

DISTRIBUTORS' MARKET SHARE (3/1/99 - 3/28/99)

	UMVD	WEA	INDIES	SONY	BMG	EMD
TOTAL ALBUMS	26.9%	16.6%	16.5%	14.6%	14.4%	10.9%
CURRENT ALBUMS	27.5%	14.6%	15.6%	14.7%	17.5%	10.1%
TOTAL SINGLES	16%	27.2%	9%	15.8%	25.3%	6.7%

ROUNDED FIGURES

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



A HEART OF GOLD AND A VOICE THAT IS MULTI- PLATINUM.

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- 4 Grammy® nominations
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