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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT APRIL 24, 1999

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## Online Retailers, Artists Team For Exclusive Deals

**BY EILEEN FITZPATRICK**  
 LOS ANGELES—Sweeter financial deals as well as instant access to consumers are leading several acts to team with aggressive online companies looking for exclusive pacts as a way to increase traffic at their sites.

*Online-Distrib. Battle Looms; Sony Preps Portable Player*  
**Pages 3, 88**

Amazon.com is leading the charge with two exclusives, from Sarah McLachlan and Cheap Trick. Additionally, online label Atomic Pop has bonded with Public Enemy.

Two McLachlan tracks, "I Will Remember You" and "Building A Mystery," from her upcoming live (Continued on page 80)

## Music Biz Outpaces Surging Stock Mkt.

**BY DON JEFFREY**  
 NEW YORK—With the Dow Jones Industrial Average crossing the 10,000 barrier in recent weeks, the U.S. bull market rages on. But many music-related companies are outpac-

### NEWS ANALYSIS

ing the gains in the Dow and other standard measures of stock market activity. The most important reasons are improved operations, lower debt, and the Internet.

From the end of last year through (Continued on page 89)

## U.S. WARMS TO LATIN SOUNDS

### Wave Of Acts Aims To Break Into Mainstream Market

**BY MICHAEL PAOLETTA**  
 NEW YORK—With the mainstream success of artists like C2/Columbia's Ricky Martin and Sony Discos' Elvis Crespo, 1999 is poised to go down as the year that Latin music made its big crossover leap into the Anglo marketplace in the U.S.

And if those achievements leave any doubt about the growing mainstream clout of Latin artists, more likely breakthroughs are on the way. Due soon are English-language recordings from such Latin icons as Sony Discos' Shaki-

ra, EMI Latin's Carlos Ponce, Columbia's Marc Anthony, and Fonovisa's Enrique Iglesias.

been a long time coming. While it may look like Ricky happened overnight, he didn't. It's been a steady build. Most importantly, the process of crossing over an artist into another market can never be taken lightly. We're talking about an artist's career."

Thomas D. Mottola, chairman/CEO of Sony Music Entertainment, concurs,

adding, "Remaining true to the art form will always be the key to an artist's crossover success. Also, it should only be done when it's (Continued on page 79)



JOSÉ BEHAR, EMILIO ESTEFAN JR., AND CARLOS PONCE



RICKY MARTIN, THOMAS D. MOTTOLA, AND OSCAR LLORD

"This is only the tip of the iceberg," says Jerry Blair, senior VP of Columbia Records Group and senior VP of national promotion for Columbia Records. "Actually, it's

## Brazilian Tropicalia Revived With Reissues, Reinterpretations

**BY DYLAN SIEGLER**  
 NEW YORK—Mainstream U.S.A. batted nary an eyelash when the Brazilian musical genre of tropicalia turned 20 a decade ago. The short-lived radical musical/political movement of the late '60s—which would later be musically rehashed by international acts like Beck and Stereolab and countless DJs—had not yet permeated American pop.

But albums by tropicalia's *Wunderkind* act Os Mutantes—released by PolyGram and Polydor

in Brazil—were already high on the wish lists of many collectors and bona fide fans of Brazilian pop. Today, three of the group's albums—"Os Mutantes," "Mutantes," and "A Divina Comédia Ou

two indie labels, confirming the enduring appeal of tropicalia among adventurous music fans.

The fact that mom, dad, and the kids at the mall weren't interested in tropicalia's authority-spurning pop/rock in the '80s and into the '90s was just fine with the small group of American record collectors and psychedelia aficionados eager to devour the renewed stream of imported releases from Brazil that were issued in recognition of the (Continued on page 78)



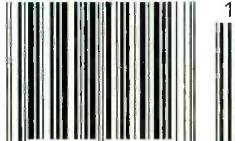
OS MUTANTES



TOM ZÉ

Ando Meio Desligado" (Divine Comedy Or I Walk Disconnect)—and a greatest-hits compilation are hitting the market from

LATIN MUSIC 6 PACK  
 Latin Music Conference & Awards  
 FOLLOWS PAGE 46

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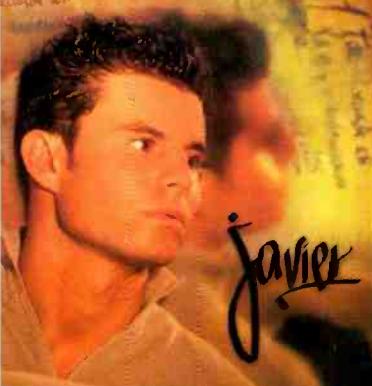
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# Digital-Download Systems Spar For Dominance

BY BRETT ATWOOD

LOS ANGELES—The race to establish a de facto digital-download standard is growing more heated, as leading technology companies Microsoft and RealNetworks have revealed the first steps of their competing digital distribution strategies and Apple readies its entry into the MP3 market.

Additionally, new portable download music devices from major consumer electronic companies Sony and Casio promise to further raise awareness for downloadable music (see story, page 88). Forrester Research predicts that downloadable music will add \$1.1 billion to the U.S. music industry's purse by 2003 (see story, this page).

Microsoft formally unveiled its Windows Media Technologies 4.0 software, which promises MP3-quality audio in about half the download time (Billboard, March 27). The player incorporates Windows Media Rights Manager, which allows content providers to set parameters for the use of their material and features improved audio and video streaming. Microsoft plans to integrate Windows Media Technologies 4.0 into newer versions of its Windows 98 operating system, as well as the forthcoming Windows 2000.

As expected, no major labels are supporting the technology, since Microsoft is aggressively distributing it despite the lack of an industry-approved download standard from the Secure Digital Music Initiative (SDMI) (Billboard, April 17). Microsoft plans to adopt the SDMI standard once it is approved, according to Will Poole, the company's senior director of streaming media.

The absence of major-label participation is partially due to concerns over ongoing MP3 compatibility in Windows Media Technologies 4.0.

## SOME LABELS ON BOARD

However, not all labels are staying away from the new technology. DreamWorks, TVT, Restless, Rykodisc, Hollywood, Del-Fi, and Sub Pop are supporting the new digital-download technology, which was formally unveiled at a media event held April 13 at the House of Blues in L.A. (BillboardBulletin, April 14). The labels, in conjunction with Launch Media, are providing more than 50 unreleased tracks for free download to regis-

tered visitors of its site, including a demo of XTC's "Easter Theater," Elliott Smith's "Independence Day," and Arrested Development member and newly signed TVT solo artist Speech's "Clocks In Sync With Mine." Other artists featured in the promotion include Boston, KMFDM, MC Lyte, eels, and Sevendust.

Other companies planning to use the technology are broadcast.com, Tunes-

com, ARTISTdirect, Liquid Audio, OnRadio, and amplified.com.

RealNetworks is also getting heat from the music industry for its \$75 million acquisition of leading MP3 company Xing Technology, maker of the CD-to-MP3 copying software AudioCatalyst. MP3 playback technology is soon expected to be fully integrated into its popular (Continued on page 88)

## Study Predicts A Digital-Download Bonanza

LOS ANGELES—Digital music downloading could add \$1.1 billion to the U.S. music industry's coffers by 2003, according to a new report issued by Forrester Research senior analyst Mark Hardie.

About 34% of those surveyed said they are interested in purchasing digitally delivered music, according to the study, which surveyed about 6,700 online consumers. The selling of downloadable music will increase industry revenue by up to 7%, according to Hardie, who believes that online download music sales will supplement, rather than cannibalize, CD sales (BillboardBulletin, April 13).

Hardie estimates that for the next two years the unsecure MP3 format will con-

tinue to dominate the download-technology market at the expense of formats more friendly to the music industry, such as Liquid Audio and a2b.

"The music industry is spending a lot of time and energy raising their level of education," says Hardie. "They will continue to stay away from digital downloads except for experimental one-offs used strictly for promotional purposes."

Independent labels will continue to pioneer the use of digital-download sales, says Hardie.

Industry-approved download technology will begin to edge out MP3 by 2002, according to Hardie, who predicts that the (Continued on page 80)



**Corr Curriculum.** The Corrs, signed to Lava/143/Atlantic, celebrated St. Patrick's Day with a whirlwind tour of New York, including a live concert at Rockefeller Center, several radio interviews, six TV talk-show appearances, and a live concert that evening at Roseland. Shown backstage prior to the Roseland show, in the back row from left, are Lava president Jason Flom, Atlantic Group co-chairman/co-CEO Val Azzoli, Atlantic executive VP/GM Ron Shapiro, and Corrs manager John Hughes. In the front row are band member Jim Corr, Atlantic executive VP Andrea Ganis, and band members Caroline Corr, Sharon Corr, and Andrea Corr.

## LETTERS

### WHO IS THE HERO OF THE STARVING ARTIST?

Sen. Charles Schumer's ASCAP speech ("Exemption Weakens Ideas-Fueled Economy," Commentary, Billboard, April 10) was clearly meant to pander to his audience of monied entertainment conglomerates. He is not the hero of the starving artist, as he implies. The restaurant and bar exemption that he decries is meant to help small businesses, not hurt songwriters. Most of those restaurants and bars will be playing music by established artists, and most of the licensing fees that have been lost due to the amendment would go to those established artists.

Perhaps without the exemption those same restaurants and bars would have the economic incentive to employ undiscovered talent, but that is speculative. The busi-

nesses would instead run the risk of violating the law, as most restaurants and bars don't stay in business long enough for enforcement measures to reach them.

Furthermore, Sen. Schumer should not be proud about extending the copyright term another 20 years; the extensions benefit large corporations with large holdings of copyrights in sound recordings and prevent the public from performing or recording songs that have already provided their creators and owners with monetary rewards.

Paul Ryneski  
 Forest Hills, N.Y.

### WEATHERBUREAU FORECAST IN WINDY CITY

I picked up the first issue (spring 1999) of The Billboard WeatherBureau at Tower

Records here in Chicago, and I think it's a great idea. Because it takes a while for new regional artists (watch out for the Mountain Brothers!) to get into the main Billboard publication, this helps the cause of getting up-and-coming artists their fair share. Good luck with this—I'm sure everyone will love it!

Jona Mercado  
 Chicago

### MUSIC TO EPOCHAL EARS

I have always enjoyed Timothy White's columns. This one ("Hits & Misses Of The First Millennium," Music to My Ears, Billboard, April 10) about the first millennium tops them all. Keep them coming!

Arif Mardin  
 New York

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. Letters should be submitted to the Letters Editor: Billboard, 1515 Broadway, New York, N.Y. 10036.

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

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<b>CLASSICAL CROSSOVER</b> ★ VOICE OF AN ANGEL • CHARLOTTE CHURCH • SONY CLASSICAL	
<b>JAZZ</b> ★ TRAVELING MILES • CASSANDRA WILSON • BLUE NOTE	
<b>JAZZ / CONTEMPORARY</b> ★ BODY LANGUAGE • BONEY JAMES • WARNER BROS.	
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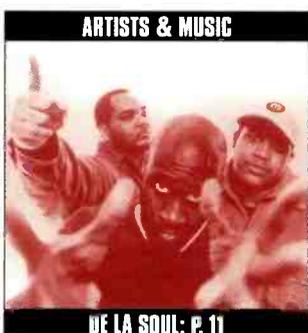
**6** The Kosovo conflict in Yugoslavia spurs musicians to unite in Yugoslavia and sparks charity efforts in Denmark.

**ARTISTS & MUSIC**

**8 Executive Turntable:** Craig Lambert is named senior VP of promotion at MCA Records.  
**12** The success of Ricky Martin's "Vida" leads to Columbia's decision to push up the release of his English-language disc.  
**12 The Beat:** Arrested Development member Speech readies for the release of his second solo album.

**14 Boxscore:** The Rolling Stones gross more than \$2 million at the United Center in Chicago.

**16 Soundtracks and Film**



**Score News:** The soundtrack to "Dawson's Creek" features several new and developing artists.

**17 Popular Uprisings:** Canada's Big Sugar hopes to bring its regional success to the U.S.

**18 Reviews & Previews:** Tom Waits and Stevie Ray Vaughan & Double Trouble share this week's spotlight.

**21 R&B:** Coolio launches Crowbar Records with a compilation of the label's acts.

**24 The Rhythm Section:** As expected, Nas leaps to No. 1 on

**REVIEWS & PREVIEWS**



the Top R&B Albums chart.

**26 Dance Trax:** Can Sin match the Latin single ignited by Ricky Martin?

**28 Country:** MCA is seeing interest in Chely Wright's "Single White Female" single and album.

**32 Jazz/Blue Notes:** Claire Daly and Suzanne Grzanna debunk myths about female jazz musicians.

**33 Classical/Keeping Score:** Jean-Yves Thibaudet pays tribute to Duke Ellington.

**34 Higher Ground:** The arrival of Gospel Music Week means music, panels, and other events.

**34 In The Spirit:** The self-titled fourth album from Anointed may appeal to a variety of audiences.

**43 Songwriters & Publishers:** Cherry Lane Music expands with a newly inked deal with Edward R. Pressman Film Corp.

**44 Pro Audio:** BMG releases its "High Performance" series of advanced CDs.

**47 Latin Notas:** The sixth annual Latin Music Awards will be televised for the first time.

**INTERNATIONAL**

**51** Swedish music sales drop off in the first quarter, following a price war at retail.

**54 Hits of the World:** Zard's "Mind Games" debuts at No. 1 on Japan's singles chart.

**55 Global Music Pulse:** Hikaru Utada's "First Love" may become Japan's all-time top-selling album.

**MERCHANTS & MARKETING**

**57** The Alternative Distribution Alliance gains mainstream sales using unconventional means of distribution.

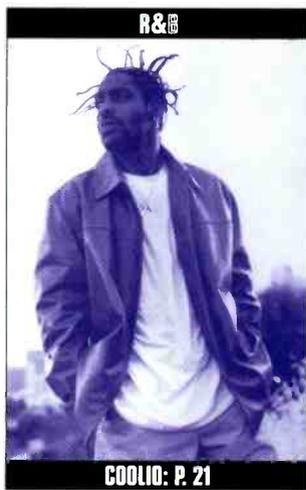
**59 Child's Play:** "Mother," an album by three female singer/songwriters, is poised to be a hot seller in the gift market.

**60 Retail Track:** Universal Music and Video Distribution continues to shuffle its executive lineup.

**61 Declarations of Independents:** Greg Peterson and Malaco Records break ground on an all-star project with Little Milton.

**65 Home Video:** Y2K preparation videos abound in the home video market.

**66 Shelf Talk:** USA Networks' acquisition of PolyGram Video leaves some holes in Universal Studios' distribution schedule.

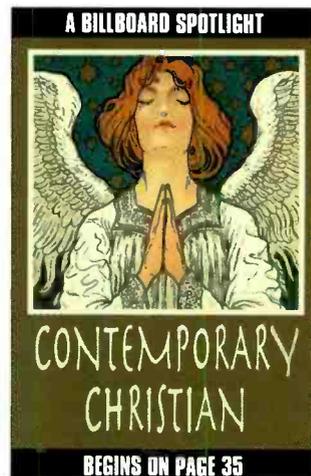


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**GUEST COMMENTARY**

**Mainstream Biz Can Gain Much From Gospel**

**BY LUCY DIAZ KURZ**

There is more opportunity and growth potential in gospel music than ever before, and mainstream music companies and merchants would be well advised to tap more deeply into this rich niche.

The rising interest is already evident. In the early '80s, the big-selling artists were a tiny handful—people like Amy Grant, Michael W. Smith, and Sandi Patty. Today, the number of gold and platinum acts has become plentiful, with artists like Kirk Franklin, Point Of Grace, Jaci Velasquez, Jars Of Clay, de Talk, and Fred Hammond, just to name a few.

Clearly it is the younger acts who seem to have a better chance of breakout success. They are the ones who seem to thrive on what it takes to be recognized and make headway in the marketplace.

The genre's growth can be traced in large part to stronger relationships that have been developed in the last several years between the Christian music industry and mainstream retailers; thanks to



**'There is clearly an opportunity for mainstream market distribution that appeals to a much broader demographic'**

*Lucy Diaz Kurz is president of development for Gospo Centric and B-Rite Music.*

the new avenues of consumer exposure, this music has grown from a splinter of overall sales to a significant portion of the music industry at large.

For example, in 1998, Christian music accounted for roughly 6.3% of sales, ahead of jazz, classical, new age, and soundtracks.

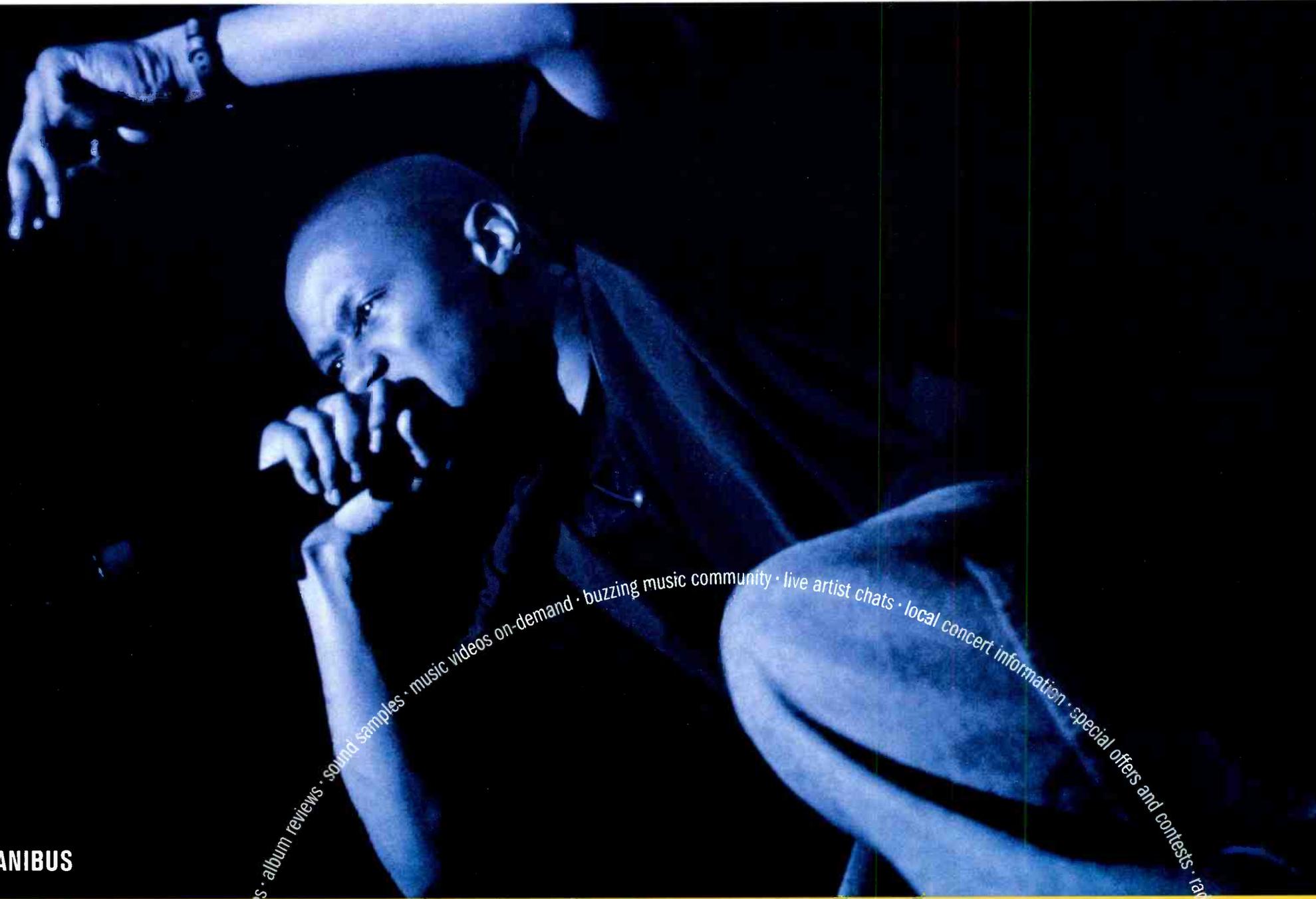
But more can be achieved if both the Christian and mainstream sides continue to work together.

Mainstream companies that seek to represent Christian or gospel music can optimize the synergy of the relationship by first seeking to better understand what drives the business and then strategically applying resources to enhance further joint success.

For example, Jimmy Iovine at Interscope, in his determination to represent Gospo Centric and B-Rite Music properly, went for full integration into their system at every level. The results have *(Continued on page 46)*



Wendy flipped through 453 music magazines last year hoping to discover new music



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# German Mkt. Shrinks

BY WOLFGANG SPAHR

HAMBURG—Official figures showing a fall in the value of the German record market last year are being compounded by retail reports that the trend is continuing and even accelerating this year.

According to industry body BPW, 1998 revenue totaled \$2.769 billion at final consumer prices, including value-added tax. This represents a 1.5% fall compared with 1997. BPW member companies account for 94% of the market. Including companies not taken into account in the BPW statistics, the organization estimates the total market value at \$2.944 billion last year, down 1.4% from '97.

Retailers' reports for the first three months of the year suggest, though, the market has continued to shrink by as much as 20%, compared with the same period in '98.

Explaining the reason for the market contraction, BPW chairman Thomas M. Stein cites strong

competition from other entertainment products, particularly computer hardware, software, and games. Retail prices also suffered as a result of sustained severe price-cutting and persistently weak consumer confidence due to high unemployment, heavy tax burdens, and economic uncertainty.

The increasing number of CD burners and the resulting explosion in illicit copying of CDs took its toll on sales last year—particularly with top-selling releases.

The BPW figures show album sales in all formats last year totaled 218.9 million units, down 2.4% from '97. At 51.8 million, sales of singles were almost flat compared with the previous year, down 0.4%.

The sustained decline in cassette sales continued, with a 6.7% drop to 25.1 million units. Vinyl LPs recorded sales of 500,000 units.

The share of national produc-

(Continued on page 80)

# Industry Reacts To Balkans Crisis

Local Artists Rally; Refugee Benefit Held

Danish Music Biz Organizes Charity Efforts

A Billboard staff report.

The conflict in Kosovo has both divided and bewildered the musical community.

Artists in Denmark (see story, this page) are gearing up charitable efforts to help alleviate the suffering of the Kosovo Albanians made homeless by the conflict.

Yet inside Serbia itself, the musical community is rallying to the national cause, which is attracting support from former opponents of the regime of Yugoslav President Slobodan Milosevic. Music is becoming a rallying point for resistance in Belgrade.

Outside the country, musicians such as Sarajevo, Bosnia-Herzegovina-born Goran Bregovic, however, maintain that artists themselves are powerless to change the situation in the Balkans.

Every day since the start of NATO's bombardment on March 28, concerts have been held in Republike, the main square of the Serb and Yugoslav capital Belgrade.

On that day, a concert was held with veteran band Elektricni Orgazam, which had a hit in 1998 with a song that translates as "All Yugoslavia Is Playing Rock'n'Roll," an initially neutral song that has been revived in the current pro-national, anti-NATO atmosphere.

Other acts that played on the bill included Deca Losih Muzicara (which translates as "Bad Musician Kids"), veteran rock band YU Grupa, Dejan Cukic & His Slow Rhythm Band, Momcilo Bajagic Bajaga and his band Instruktori, and Yugoslavia's most incisive and sarcastic author, who calls himself Rambo Amadeus.

(Continued on page 83)

BY CHARLES FERRO

COPENHAGEN—The Danish music business has been quick to respond to the Kosovo refugee crisis with two initiatives.

Universal Denmark will issue a single, "Self En Dråbe" (Even A Drop), which will feature some 50 acts, including Aqua, Cartoons, Me & My, S.O.A.P., and Jascha Richter, and will donate 100% of the proceeds to organizations helping Kosovo.

The recording is being done at sessions that were to be held April 13-14. It was due to premiere April 16 on "Strax," a program on Danish Broadcasting Corp.'s P3, which originally made the call on-air for a charity single. It goes on sale Wednesday (21).

All acts are performing for free, and expenses have been donated by hotels, airlines, and other businesses.

Veteran musician Stig Kreutzfeldt was asked to write the music, and lyrics were penned by Poul Krebs.

"The telephone has been constantly ringing as artists call to offer their support for the project," says Universal Denmark managing director Jens-Otto Paludan. "It's fantastic that so many names could be signed on in such a short period of time."

In a separate but related move, Claes Cornelius, managing director of Copenhagen-based indie Mega Scandinavia, is licensing tracks from Danish labels for an all-star, two-CD compilation (Billboard, April 17).

The money from the project will be donated to Danish national charity Kirkens Nødhjælp, a religious charity, for help alleviating the Kosovo refugee crisis.

The album will be called "Graenseløs Greatest" (Greatest Without Borders) and will feature the single being recorded by Universal.



BREGOVIC



**Better Than Leno?** Elektra recording act Better Than Ezra recently appeared on "The Tonight Show With Jay Leno" to perform the song "At The Stars" and promote its new album, "How Does Your Garden Grow?" Shown on the set, from left, are band member Tom Drummond, fellow guest Robert Downey Jr., and band members Kevin Griffin and Travis McNabb.

# Studios File Piracy Suit

Four Individuals Sued For Pirating Tapes

BY EILEEN FITZPATRICK

LOS ANGELES—After a three-year investigation by the Motion Pictures Assn. of America (MPAA), the major Hollywood studios have filed a lawsuit against four individuals for allegedly selling hundreds of pirated videocassettes through a national telemarketing scam.

The copyright-infringement lawsuit was filed by Universal City Studios, Paramount Pictures, Metro-Goldwyn-Mayer Pictures, United Artists, Columbia Pictures Industries, Warner Bros., Disney Enterprises, and 20th Century Fox Film Corp. on March 25 in U.S. District Court in Los Angeles.

According to MPAA spokeswoman Emily Kutner, telemarketers would call video dealers

and offer them new releases for \$49 apiece plus shipping and handling charges, a significantly discounted price from distributors. Dealers were told that the cassettes were overruns or that they were packaged in sleeves that were slightly defective. Upon payment, the videos would be shipped on or before street date.

"They would arrive in a good-looking sleeve, and it was hard to tell that they were pirated," says Kutner. "It was not the crap we see being sold on 42nd Street."

The telemarketers operated under several names, including R&R Products Corp., Carousel, CA Productions, AKC-Best Products, Bit Productions, OSG Enterprises, OSG Videos, and IHC.

(Continued on page 77)

# HMV Reports Sales Up 6% Since Holidays

BY JEFF CLARK-MEADS

LONDON—An old-fashioned combination of hard work and having the records people want to buy helped HMV increase sales almost 6% over the Christmas period, according to European managing director Brian McLaughlin.

HMV Media Group, which includes HMV stores and Waterstone's book shops, issued figures April 11 showing total sales for the group in the 13 weeks to Jan. 23 up 8.6% to 450.3 million pounds (\$720.5 million). Group operating profit was up by 10.2 million pounds (\$16.32 million) to 60.7 million pounds (\$97.1 million).

The figures reveal that HMV was the driving force behind those increases, with a 5.8% increase in revenue recorded in comparable stores.

McLaughlin says there are straightforward reasons behind these increases. "It's down to hard work," he says. "First and foremost, we have some exceptional people, and they worked their socks off."

He continues, "They concentrated on the things that good shopkeepers do well, which is providing the best customer service. And that means having the records that people want. Smiling sweetly at somebody while telling them the record they want is out of stock doesn't get you very far."

McLaughlin says such successes have been achieved against difficult market conditions, particularly in Germany (see story, this page). "Germany is very tough, but that's

nothing new," he comments. "We knew the U.K. was going to be tough, but at least the talk of looming recession that we heard last year has now passed."

HMV produced sales increases in each of the regions in which it has stores. In Europe, sales were up 13.5% to 198.8 million pounds (\$318 million). In North America, revenue rose 4.6% at constant exchange rates. However, when fluctuating exchange rates are taken into consideration, sales fell 0.8% to 59.5 million pounds (\$95.2 mil-

lion). Comparable-store sales in the territory rose 3.7%, according to the company statement.

In the Asia-Pacific region, at constant exchange rates, sales rose 7.8%. The relative strength of the British pound meant reported sales rose 12.6% to 59 million pounds (\$94.4 million).

The company says strong sales in Japan and Australia offset reverses in Hong Kong. Comparable-store sales growth across the region was 2.3%; if Hong Kong was excluded, it was 9.3%.

# Warner Reports Healthy 1Q

Cher, Madonna Albums Contribute To Gains

NEW YORK—Warner Music Group reports that its cash flow, or earnings before interest, taxes, and amortization, rose 9.6% in the first quarter to \$102 million from \$93 million during the same period a year ago.

The company credits increased sales in domestic and international markets. Music revenue for the three months that ended March 31 increased 5.4% to \$936 million from \$888 million. The top-selling albums of the quarter were Cher's "Believe" and Madonna's "Ray Of Light."

Time Warner's film unit, Warner Bros., reports that cash flow jumped 190.7% to \$346 million from \$119 million. But the

recent figure was inflated by a \$215 million net gain on the termination of a long-term distribution deal with MGM/UA Home Video. Excluding that one-time gain, film cash flow rose 10.1% to \$131 million. Film revenue increased 5.3% to \$1.38 billion from \$1.31 billion. The biggest box-office hits during the quarter were "You've Got Mail" and "Analyze This."

Overall, Time Warner reports a net profit of \$138 million (reflecting the MGM video payment) compared with a loss of \$62 million during the same quarter a year ago. Consolidated revenue increased 2.5% to \$6.2 billion from \$6.05 billion.

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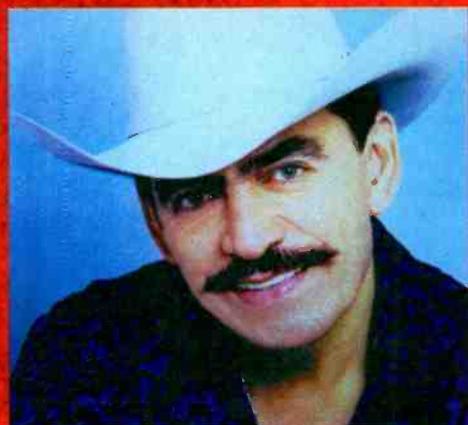
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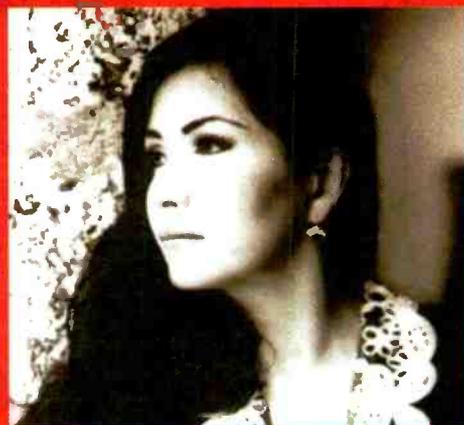
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# Aussie Labels Clash

## Mushroom Takes Zomba To Court

BY CHRISTIE ELIEZER

SYDNEY—The Supreme Court of New South Wales has granted Mushroom Records and its subsidiary Mushroom Distribution Services (MDS) an interlocutory injunction against Zomba Australia, its managing director Scott Murphy, and the U.K.-based Zomba Records from soliciting Mushroom's staff or the labels that it distributes.

Under the terms of the injunction, Zomba and Murphy are restrained from those activities until at least May 15. Mushroom said in its claim to the court that it has lost at least 13 staffers to Zomba's Australian operations (which currently has a total of 20 employees) since Zomba's launch this past February.

Mushroom and MDS are owned

by Rupert Murdoch's News Corp., which bought out the remaining 51% share owned by founder and chairman Michael Gudinski in September. Both labels are distributed by Festival Records, which is also wholly owned by News Corp.

MDS has signed or distributes Australian and international acts, including the Living End (signed to Reprise in the U.S.), Orbital, the Melvins, the Blackeyed Susans, Love Me, Blink 182, the Go-Betweens, the Church, Reel Big Fish, and actor Russell Crowe's 30 Odd Foot Of Grunt and such labels as Ministry of Sound, Warp Records, and Mowax.

According to papers filed by Mushroom, it has distributed Zomba's Jive catalog through Australia and New Zealand since July

(Continued on page 79)

# EMI Ramping Up New-Media Efforts

BY CARLA HAY

NEW YORK—In an effort to boost its multimedia/Internet presence worldwide, EMI Recorded Music has named Jay Samit to the newly created position of senior VP of new media (*Billboard Bulletin*, April 13). Samit, previously Universal Studios New Media Group VP of original content development, is based in Los Angeles and reports to EMI Recorded Music president Ken Berry.

Samit will be responsible for EMI Recorded Music's new media operations worldwide, including strategic alliances and development of the company's online activities.

"This is an amazing moment in the history of music," Samit says. "There's a completely different business model emerging, making it easier for artists and consumers to get together."

Samit's background also includes being president of Animalhouse.com, a Web site aimed at college students. He was also the founder of Jasmine



SAMIT

Multimedia Publishing and was its president for more than 15 years.

EMI Recorded Music is the last of the "big five" music corporations to appoint a senior executive to lead a new media department.

Asked if EMI Recorded Music might be considered a latecomer to the new media business, Samit says,

"EMI has shrewdly timed when to enter the [new media business] so that we can maximize results for shareholders and artists. EMI actually has a strategic advantage over other record companies in that EMI is a pure music company. We don't sacrifice an artist's vision over what an electronics division in the same company might want."

As for future new media trends that will affect the music industry, Samit says, "One of the big trends is that as RAM gets cheaper and digital devices get more mainstream, we're going to see individuals having more control over their choices in how they listen to music."

Samit says it's too early to predict what moves might be made in new media at EMI Recorded Music under his watch.

"Some issues need to be worked out," he says. "EMI doesn't make music; we help support those who do. Having a more direct relationship

(Continued on page 89)

# Country Singer BoxCar Willie Dies

BY CHET FLIPPO

NASHVILLE—Flags in the city of Branson, Mo., were lowered to half-staff in remembrance of "the world's favorite hobo," BoxCar Willie.

The country singer died April 12 in Branson. He was 67 and had been battling leukemia.

He was born Lecil Travis Martin in Sterret, Texas, but later adopted the BoxCar persona due to his love of railroads.

A member of the Grand Ole Opry since 1981, Willie settled in Branson in 1987, making him one of the first country artists to make that music town his regular venue. He regularly did at least six shows a week, nine months of the year, at his theater there until his health began to fail. He last performed on the Grand Ole Opry Jan. 8-9 of this year.

Willie was for years in the '80s the most popular country artist in the U.K., after a rousing debut at 1979's International Country Music Festi-



BOXCAR WILLIE

val at Wembley Stadium and his subsequent best-selling album, "King Of The Road."

Although he was the son of a railroad man, Willie never worked on trains. As a teenager he performed under his given name in the Dallas area, eventually becoming a regular on the Big D Jamboree there. Then he enlisted in the Air Force. After 22 years of military service, he took up performing again and by the mid-'70s had assumed the BoxCar per-

sona, with the two-day growth of beard, crumpled hat, overalls, and rumpled suit coat of a railroad hobo.

Willie worked as a DJ in Texas and had sporadic success with his music and decided, in 1975, to move to Nashville and make it in music. The following year, when he filled in for an ailing George Jones in a Nashville nightclub, Willie was spotted by Scottish booking agent Drew Taylor, who took him on a tour of the U.K. Audiences there loved the charming authenticity of BoxCar.

That same year, he recorded his first album, "BoxCar Willie," on MCA Nashville. Thereafter he recorded a series of albums for Mainstreet. He had scant chart success—charting 10 singles, all in the early '80s, the highest being "Bad News," which went to No. 36 on Hot Country Singles & Tracks in 1982. His signature song, "Train Medley"—featuring seven train songs—chart-

(Continued on page 89)

# Holly Suit Moves To Calif.

## Family Refiles Action; MCA Countersues

BY CHRIS MORRIS

LOS ANGELES—Following the dismissal of a Texas state suit filed by the heirs of rock'n'roll legend Buddy Holly against MCA Records, Holly's survivors have lodged a new action against the label in California state court, while MCA has mounted a countersuit (*Billboard Bulletin*, April 13).

On April 9, MCA was sued in California Superior Court here by Holly's widow, Maria Elena Holly, and the musician's brothers, Larry and Travis Holley, and sister, Pat Holley Kaiter. (Holly's given name was Charles Hardin Holley.) Lyle Walker, co-executor of Holly's estate, is also named as a defendant.

According to Kevin Glasheen, the attorney for the Holly family,

his motion to dismiss the Texas state suit—originally filed March 16 in the 137th District Court in Lubbock County, Texas (*Billboard*, April 3)—and a subsequent attempt by MCA's lawyers to move the suit to federal court constituted "maneuvering to see who's going to select the proper forum for the case." State court dismissed the Texas suit on March 31, and a federal judge in Lubbock dismissed the action on April 14, so the case will now proceed in California.

The new action by Holly's survivors, charging MCA and Walker with fraud, conversion, and possession of personal property, recapitulates many of the allegations in the Texas suit. The family claims that

(Continued on page 32)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Craig Lambert is appointed senior VP of promotion at MCA Records in Universal City, Calif. He was senior VP/GM of Trauma Records.

Ron Laffitte is named VP of A&R and Unice Rice is named VP of R&B promotion at Capitol Records in Hollywood. They were, respectively, senior VP/GM, West Coast, at Elektra Entertainment Group and VP of promotion at Ruthless Records.

Faith Newman is promoted to VP of A&R at Jive Records in New York. She was senior director of A&R.

Marcus Lipiner is named counsel at Sony Music Entertainment in New York. He was corporate associate at Davis Polk & Wardwell.

Lori Holder-Anderson is promoted to VP of promotion at Wind-Up Records in New York. She was a consultant.

Daywind Music Group in Hender-



LAMBERT



LAFFITTE



RICE



NEWMAN



LIPINER



HOLDER-ANDERSON



LEONARD



HOLLAND

sonville, Tenn., promotes Ed Leonard to president and Norman Holland to VP. They were, respectively, VP and A&R director.

Carson James is named VP of promotion/media strategy at Curb Records in Nashville. He was VP/GM at Bullseye Marketing Research Group.

Keith E. Abel is named VP/GM of Vent Records in Birmingham, Ala. He was publicist/international rep at Paula Records.

Atlantic Records in New York promotes Gloria Gabriel to director of

A&R/special products. She was manager of A&R production.

Eric Wong is promoted to product manager at V2 Records in New York. He was coordinator of tour marketing/artist development.

Rhino Records in Los Angeles names Mario Prietto manager of social mission and organizational wellness. He was a child and family therapist coordinator at Plaza Community Center Arts CARE.

RELATED FIELDS. Oscar Arslanian is

named president of the Hollywood Chamber of Commerce. He remains president of Arslanian & Associates Inc.

Manatt, Phelps & Phillips LLP in Los Angeles promotes Paul H. Irving to managing partner/chief executive. He was partner.

Lloyd Cook and David Leon have been appointed VPs of music production at Fox Family Worldwide in Los Angeles. They were music supervisors at Saban Entertainment.

Karen Katich is promoted to

director of video sales promotion at Columbia House in New York. She was product manager.

The Jerry Brenner Group in Winchester, Mass., promotes Michelle Munz to liaison for independent labels, publishing companies, and management firms at all radio formats. She was national director of rock promotion.

Baker & Taylor Entertainment promotes Bryan Smith to VP of marketing. He was executive director of marketing.

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label. Catalog Number	Principal Performers
1	32	2	<b>No. 1</b> <b>KENNEDY CENTER HOMECOMING</b> Spring House Video Chordant Dist. Group 44367	Bill & Gloria Gaither And Their Homecoming Friends
2	1	20	'N THE MIX WITH 'N SYNC BMG Video 65000	Joey McIntyre
3	2	3	STAY THE SAME Columbia Music Video Sony music Video 79138	Usher
4	NEW		USHER LIVE BMG Video 25738	Various Artists
5	8	7	SINGIN' IN MY SOUL Spring House Video Chordant Dist. Group 46440	Backstreet Boys
6	4	43	ALL ACCESS VIDEO Jive/Zomba Video 41589-3	Eagles
7	10	158	HELL FREEZES OVER Geffen Home Video Universal Music Video Dist. 39548	Janet Jackson
8	3	3	THE VELVET ROPE TOUR-LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 5517	Backstreet Boys
9	5	20	NIGHT OUT WITH THE BACKSTREET BOYS PolyGram Video 41657	Backstreet Boys
10	30	23	WELCOME TO THE VIDEOS Geffen Home Video MCA Music Video	Kiss
31	28	170	LIVE FROM AUSTIN TEXAS Epic Music Video Sony Music Video 50130	Guns N' Roses
32	35	24	LIVE AT THE BEACON THEATRE Columbia Music Video Sony Music Video 50171	Stevie Ray Vaughn And Double Trouble
33	1	23	ATLANTA HOMECOMING Spring Hill Video Chordant Dist. Group 44360	James Taylor
34	30	130	LES MISERABLES: 10TH ANNIVERSARY CONCERT VCL Columbia TriStar Home Video 88703	Various Artists
35	34	23	ALL DAY SINGIN' AT THE DOME Spring Hill Video Chordant Dist. Group 44360	Various Artists
36	RE-ENTRY		EXITOS EN VIDEO Wea Latina Video 23978	Various Artists
37	38	15	SURVIVAL OF THE ILLEST PolyGram Video 440058899	Mana
38	40	205	THE BOB MARLEY STORY Island Video PolyGram Video 4400823733	Various Artists
39	33	19	POPMART PolyGram Video 4400583033	Bob Marley And The Whalers
40	RE-ENTRY		WOW-1999 Sparrow Video Chordant Dist. Group 43200	U2

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# Artists & Music

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

## Maniacs Bow On Bar/None With 'Flat'

BY CARRIE BELL

LOS ANGELES—"How You've Grown," one of 10,000 Maniacs' early hits, is the best way to describe their latest folk/pop release, "The Earth Pressed Flat," due May 18 on Bar/None.

"We recorded this in very different ways than we are used to. We were a band on the run recording at a theater in Jamestown [N.Y.], in our producer Armand John Petri's living room, in an abandoned pharmacy, and in several different studios," says keyboardist Dennis Drew. "All the locations added variety and diversity, even though we basically wrote the same kinds of songs as we have for the last 18 years."

The project also marks the band's return to the independent realm—it self-released its first album, "The Secrets Of The I-Ching" in 1983—after years on Elektra and Geffen.

"With the consolidation and closure of many majors and the quarterly bottom-line mentality, the independents are being taken more seriously than ever before," Drew says. "They're still signing good music and taking chances but are making a profit. And it seems that radio, press, and retail are starting to care less where the band comes from as long as they think their audience wants the music."

Bar/None, a Koch-distributed indie based in Hoboken, N.J., that has released albums by the likes of Esquivel and They Might Be Giants, is thrilled to have them.

"I've always been a fan of 10,000 Maniacs, and it's always fulfilling to work with bands who work hard on their careers and make good music," says Bar/None president Tom Prendergast. "They trust us. It makes musicians happy to work with a label where they can have a special relationship with the powers that be. Bands don't want to be caught up in the majors' shake-ups, so they're turning to smaller labels."

Mary Ramsey, who replaced Natalie Merchant as vocalist in 1995 after years with John & Mary (which featured 10,000 Maniacs

guitarist John Lombardo), thinks the deal has allowed the band to be more hands-on and has made her more comfortable as the "new girl."

Ramsey explains, "We have more control, and things are very casual. I just feel better in this situation than I ever did at Geffen... They just expected us to continue on the same financial trajectory as the band did with Natalie, which wasn't going to happen until the fans got used to me as the new singer."

That process began with 1997's "Love Among The Ruins," which peaked at No. 104 on The Billboard 200, sold 202,000 units, and spawned the act's second-highest-charting single, "More Than This." The Roxy Music cover climbed to No. 25 on The Billboard Hot 100.

"We are a part of the fabric of your life," Drew says. "I never pictured us on a soap or 'Sabrina The Teenage Witch,' but we've done both."

Bar/None hopes the title track of "The Earth Pressed Flat" will strike a similar chord when it ships to triple-A and hot AC this month.

At retail, Jim Primerano, music buyer for the Buffalo, N.Y.-based Record Theatre, says, "There's been a buzz locally for the new album because the band is from Buffalo. I think some fans on the Internet have also heard about the album. We ordered the album, but except for the [10,000 Maniacs' core audience], I'm not sure if there's too much awareness for it."

Hoping to build that awareness, the band, which is booked by the Agency for the Performing Arts and managed by Blair Woods of Big Walkup Artist Management, will continue its heavy touring schedule.

It recently played a string of shows for U.S. troops in Kuwait, Bahrain, and Panama. It is heading to Portugal in late April for a few gigs and will play Saturday (24) at New York's Bottom Line. A summer and fall tour is also in the works.

Assistance in preparing this story was provided by Carla Hay in New York.



10,000 MANIACS

## Chapin's 'Doll' Set Due Columbia Album Has Old, New Songs

BY BILL HOLLAND

WASHINGTON, D.C.—Mary Chapin Carpenter's first album in three years is kaleidoscopic, blending new original songs, rearranged "live" versions of her hits, tunes compiled from outside recording projects, and a few covers.

"It was time, but I didn't want just some slapped-together 'greatest-hits' thing to come out," says Carpenter. "I wanted a package that would offer more. So I thought, 'Why not something more out of the ordinary? Some new tunes and songs from special projects, soundtracks, things like that.'"

The resulting 17-track set, "Party Doll And Other Favorites," is due May 25 from Columbia. And like her five previous albums—which showcased her folk- and pop-tinged singer/songwriter music—it is a couple of musical ZIP codes away from

pure country.

"Chapin's audience is not your normal country consumer by any stretch of the imagination," says Allen Butler, president of Sony Music Nashville. "But that's the beautiful thing about her: She continually brings people into our format who



CARPENTER

**COLUMBIA**

aren't full-time country consumers."

That audience is significant: All but Carpenter's 1987 debut album made it onto both Top Country Albums and The Billboard 200. Her 1994 set, "Stones In The Road," debuted at No. 1 on the former chart and No. 10 on the latter. Two have been certified gold, two platinum; and 1992's "Come On Come On" went triple-platinum.

Carpenter also has been nominated for—or won—handfuls of Grammys and has the distinction of carrying home four consecutive

(Continued on page 77)

## Artists Team Up On Road Via Independence Project

BY JIM BESSMAN

NEW YORK—A small but growing number of New York singer/songwriters are banding together in an attempt to address the realities of surviving in the current music business climate.

Calling themselves "the Independence Project," the artists are developing mutually supportive means of maximizing exposure, largely through performing. The project was created last August as a platform for three developing artists to tour together and perform their work throughout the country in residency fashion.

The original group—founder and former EMI Records artist Rebecca Martin, much-covered singer/songwriter Larry John McNally, and Mercury artist Jane Kelly Williams—recently completed a weeklong tour of the Northeast under the auspices of

Monterey Peninsula Artists and is now looking to follow up there in June.

Things went so well that a second set of three singer/songwriters—

Dorothy Scott, Timothy Hill, and Frank Tedesso—is slated to go out in May.

"The ideal is a residency program, where we frequent an area where there's a club with a good reputation as a listening room," says Martin, a solo

artist since her EMI Records group Once Blue disbanded last year after the label folded. "We want to perform in one region of the country every four months for two weeks, so people can come back to see how we've developed

and to give them a chance to bring their friends. Each year we'll add on a new region for an additional two-week tour, so we'll be touring for an entire

(Continued on page 46)



Pictured, from left, are Rebecca Martin, Frank Tedesso, Jane Kelly Williams, Larry John McNally, Timothy Hill, and Dorothy Scott.

## NYC Shooting Case Inspires Rap Single

BY ALIYA S. KING

NEW YORK—For the first time in nearly a decade, a number of rap artists are uniting to record a single to address a highly charged social issue.

Rap duo Black Star and its label, Rawkus Entertainment, have announced plans to record the single, tentatively titled "Hip-Hop For Respect," to benefit New York-based foundations fighting police brutality. The move comes in the wake of the killing of Amadou Diallo.

"We're trying to show that rap artists are concerned about their communities," says Mos Def of Black Star. "We need to shake the stigma about what rap artists represent."



BLACK STAR

Diallo, a West African immigrant, was shot by New York police officers in the hallway of his Bronx apartment building on Feb. 4. The killing of the unarmed 24-year-old has sparked a number of protests in the city in recent weeks.

According to Rawkus, the upcoming single, to be recorded Friday (23) at an undisclosed location, will feature dozens of members of the hip-hop community, including Busta Rhymes, De La Soul, Brand Nubian, Q-Tip, Mobb Deep, Savion Glover, Pete Rock, Chico DeBarge, and Xzibit (Billboard Bulletin, April 14). The label plans to release the single to radio and retail outlets May 19.

In a written statement sent to members of the rap community, Mos Def urged musicians to join the project. "The only people in our community who have not responded to this incident are us. It's time for us to come together... and really unite and show the world that we have strength."

Other notable acts expected

(Continued on page 80)

## Ricky Martin's English Bow Pushed Up

### Grammy Performance, New Single Spur Huge Demand For Columbia Disc

BY LARRY FLICK

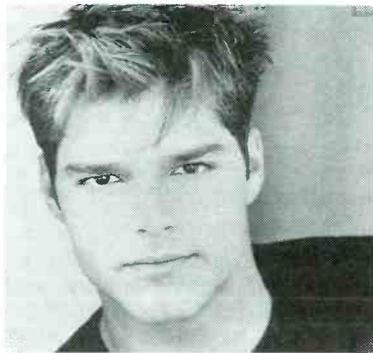
NEW YORK—Consumer interest in Ricky Martin's first English-language album is rising so fast that Columbia has decided to rush the Latin superstar's eponymous new disc to retail two weeks ahead of schedule. Originally slated for May 25 release, the project will now be issued worldwide May 11.

"Quite simply, the market has demanded it," says Tom Corson, senior VP of marketing at Columbia. "People have been wanting this record for a while, and it's now reached the point where we have to get it out there immediately."

It's actually not getting into the market quickly enough for retailers, who have been fielding requests for the disc since Martin appeared on the Grammys in February.

"He's always been one of our strongest Latin artists, but interest in him has picked up considerably since that performance," says Tim Devin, GM of Tower Records in New York. "All walks of life have been asking for this record. It's going to do extremely well."

The album is preceded by the sin-



MARTIN

gle "Livin' La Vida Loca," which will be commercially released in the U.S. on Tuesday (20). Since being serviced to radio April 6, the rock-etched uptempo tune has topped Billboard's Hot Latin Tracks Chart, and it's quickly gathering the support of top 40 programmers.

"It's a natural hit on several levels," says J.T. Daniels, music director at WAQA Melbourne, Fla. "It has a killer, universal hook—and yet it doesn't sound like anything else out there right now. It's the perfect single for him to use as a crossover into

the mainstream pop market."

The track has also gotten strong attention from video outlets like MTV and VH1, thanks to Wayne Isham's high-tech, ultra-sexy clip.

Martin's transition into the English-language arena has been meticulously planned, starting with a well-crafted collection that includes collaborations with longtime writing/production partners Robi Rosa and Desmond Child, plus Diane Warren, Emilio Estefan, Walter Afanasieff, and Jon Secada.

(Continued on page 16)



**Rockin' For LIFE.** During Love & Rockets' recent show at Irving Plaza in New York, LIFEbeat executive director Tim Rosta presented Bill Brusca, president/GM of Irving Plaza, with a plaque commemorating the venue's ticket surcharge program reaching the \$50,000 mark. For every ticket purchased, Irving Plaza donates 25 cents to LIFEbeat. Pictured, from left, are Kevin Haskins of Love & Rockets; Rosta; Brusca; and Daniel Ash and David J. of Love & Rockets.

## Astor Place's 'Bleecker Street' Updates '60s Village Folk Scene

BY JIM BESSMAN

NEW YORK—Even today, Greenwich Village's famed Bleecker Street still evokes reflection of the folk artists who made it the main thoroughfare for the influential early-'60s folk singer/songwriter scene.

A tribute to that scene has now been captured on "Bleecker Street," a 16-track compilation of interpretations of Bleecker Street-era songs by contemporary disciples. Astor Place Recordings releases it May 25.

Produced by Stewart Lerman and Steuart Smith, "Bleecker Street" features Loudon Wainwright III with Iris DeMent; John Cale with Suzanne Vega; Jonatha Brooke;

Suzzy and Maggie Roche; Marshall Crenshaw; Chrissie Hynde; Curtis Stigers; Ron Sexsmith; Jules Shear; Patty Larkin; Cry Cry Cry; John Gorka; Black 47; Beth Nielsen Chapman; and Paul Brady.

The vintage songs covered come from Bob Dylan, Paul Simon, Tim Buckley, Tom Rush, Richard and Mimi Fariña, Tim Hardin, John Sebastian, Buzzy Linhart, Fred Neil, Tom Paxton, Leonard Cohen, Eric Andersen, Phil Ochs, Judy Collins, Dino Valenti, and Pete Seeger.

The concept behind "Bleecker Street," notes executive producer Peter Gallway, was to document the transition from folk music to folk

(Continued on page 14)



GALLWAY

## Speech Goes On The Record Again With 2nd Solo Set; Laffitte Returns To Capitol

**ARREST RECORD:** Speech, who is preparing to release a new solo record on TVT Records in July, has learned a few things about fame.

"There was a time in my career when I was taking myself and the things I was doing too seriously, and I wasn't having any fun," he says. "I would be in interviews, and whereas a journalist might ask someone like the Backstreet Boys, 'What's your favorite color?,' I would get asked, 'What's the meaning of life?' and I'd really try to answer the question! I've learned to calm down and chill out a little."

Of course, Speech was getting asked such probing questions because of the wisdom and maturity displayed on "3 Years, 5 Months & 2 Days In The Life Of . . ." the 1992 debut album from Arrested Development, which he founded. The album was certified for sales of more than 4 million and made the group instant media stars. In the face of gangsta rap, Arrested Development, which won the 1992 Grammy for best new artist, made a kinder, gentler, rap music that captured a moment in time and paved the way for acts like the Fugees.

"I do see Arrested Development as opening the door for a lot of groups, but it's just like I see A Tribe Called Quest or De La Soul opening doors for us. I think the Fugees did need Arrested Development, just like I'm going to need them now. We all need to get a hand up from each other to go higher."

After Arrested Development lost its momentum, Speech released a self-titled solo album on Chrysalis/EMI in 1996 (Billboard, May 11, 1996). Despite critical acclaim, the album never found its audience in the U.S. and did not even chart on The Billboard 200. "I came to the conclusion that I did the best I could at the time. I liked that album; I do to this day," says Speech. "In Japan, they loved that record, and it made me think that maybe the label here didn't know how to push it. I still got the gratification of having people hear it and respond to it because of the response it got in Asia."

Speech once again turned to Asia when Toshiba-EMI released "1998 Hoopla" last year. "It did well over there, and TVT had an opportunity to check it out and see the vibe of the music, and I was checking them out." Both parties evidently liked what they saw, leading to the release of "Hoopla" in the States this summer.

This year's model includes eight songs from "1998 Hoopla," as well as several new songs and intersti-

tial skits that tie the tremendously enjoyable project together.

The first single, "Clocks In Sync With Mine," will be worked to top 40, modern AC, and possibly alternative radio later this month ("I'd love for it to be a hit on urban radio, but I don't know if they'd play it," Speech says). The lilting, easygoing track is "about my wife," says Speech, "and that makes it cool in and of itself." It also features the George Benson-like guitar work of Billy Wolf, whom Speech first met when Wolf used to cut his grass.

"He came up with the melody, the guitar line, and it felt very natural to write about what I knew." The single was made available April 13 via Microsoft's MS Audio 4.0 technology on Launch.com.

Although a new Arrested Development album remains a possibility—the group reunited for a show April 3 in Atlanta—Speech's focus is on his new solo effort and hitting the road. If a Smokin' Grooves tour is mounted this year, he plans to be on it. "I love those festival-type tours. I love performing outside. I do well with large crowds in outside spaces," he says.

**CH-CH-CHANGES:** Ron Laffitte has been named VP of A&R at Capitol Records. Laffitte, who most recently was West Coast senior VP/GM for Elektra Entertainment, has had ties with the label previously. His production imprint, Revolution, was distributed by Capitol in 1993 and 1994. He also began his career as an intern in Capitol's publicity department . . . Craig Lambert has joined MCA Records in a senior promotion post. He replaced Nancy Levin, who abruptly left the label March 23. Lambert was most recently senior VP/GM of Trauma Records, a position he exited in early March.

**STUFF:** Legal eagle Don Passman already has one best seller to his credit with the industry handbook "All You Need To Know About The Music Business." Now, he's switching to fiction with "The Visionary." The suspense novel will be published in June by Warner Books. Passman must have negotiated his own deal; according to a release accompanying the book, he received a seven-figure advance . . . Beth Nielsen Chapman, whose greatest-hits set was released on Reprise Records in March, will have two songs—"Heads Up For The Wrecking Ball" and "Fair Enough"—featured in the May 17 episode of "Melrose Place" . . . Cher starts her first North American tour in eight years on June 16 in Phoenix.

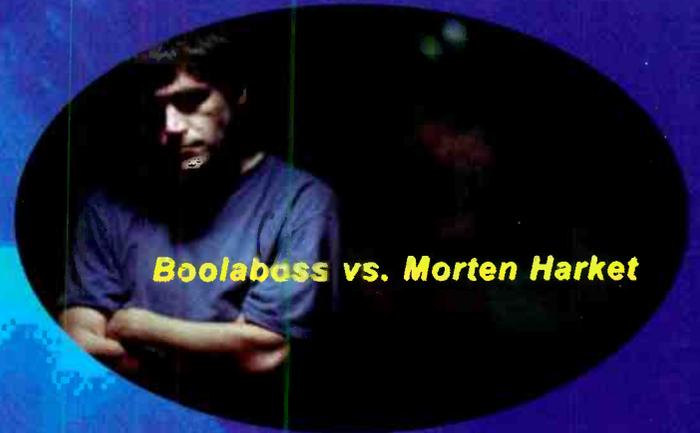
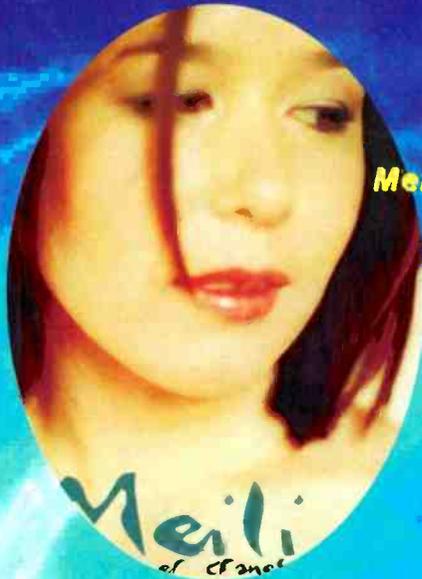
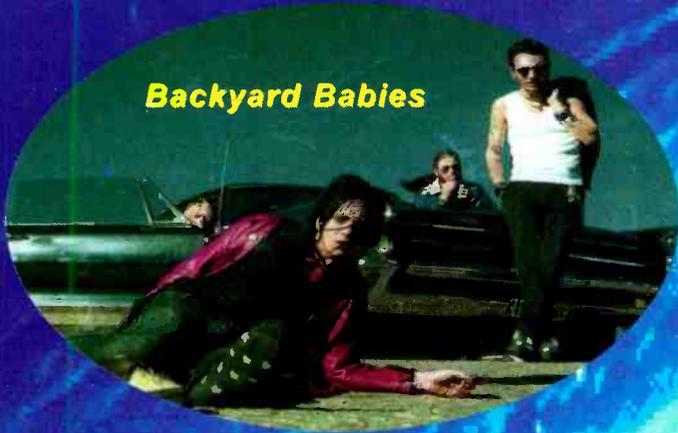
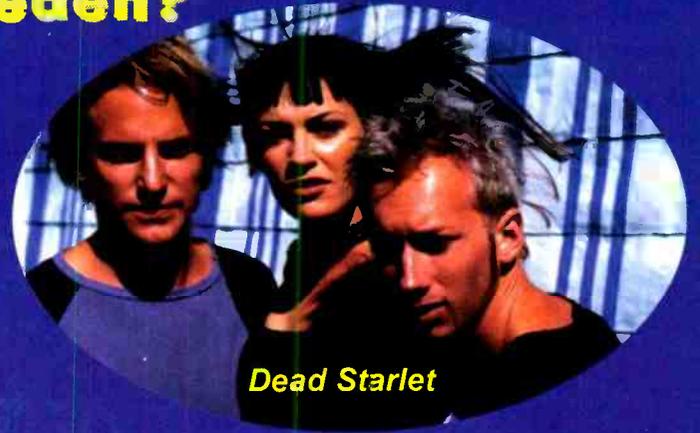


by Melinda Newman

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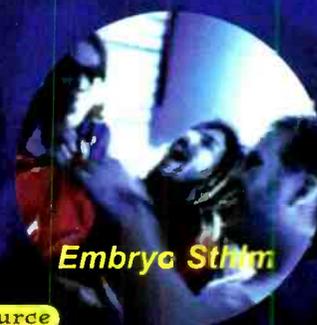
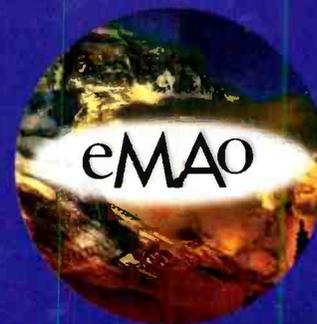
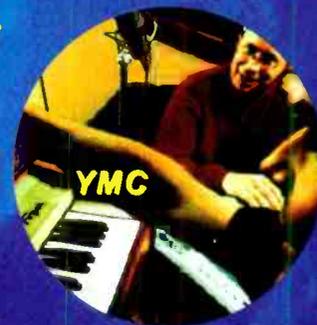
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## U.S. Pop-Rockers The Wondermints Develop A Fan Base Among Japanese

BY STEVE MCCLURE

TOKYO—Brian Wilson's backing band is becoming big (or big-ish) in Japan. Los Angeles-based pop-rockers the Wondermints, now getting ready to back Wilson on U.S. tour dates in June, have found a receptive audience from fans of classic American pop on the other side of the Pacific.

Although they've had no end of good press in their home country, the trio's stellar 1998 album, "Bali," has

so far been released only in Japan.

"From our perspective, Japan has always had a genuine appreciation for the 'timeless' aspects of music," says Wondermints vocalist/keyboardist Darian Sahana. (The band's other members are guitarist/vocalist Nick Walusko and vocalist/drummer Mike D'Amico.)

The music on "Bali" is drawn from an amazingly rich sonic palette, including the glistening guitar-driven power pop of "In And Around Greg



THE WONDERMINTS

Lake," the pastoral lyricism of "Telometry," the Who-ish "Chris-Craft," and the dreamy, playful psychedelia

of "Spoke Of A Wheel Whirled."

The Wondermints' connection with Japan dates back to when leading Tokyo-based indie label Toy's Factory licensed the band's eponymous first album in December 1995. (It was later released in the U.S. by the Big Deal label.) Toy's Factory followed that with a release in November 1996 of "Wonderful World Of The Wondermints," a collection of covers. Those albums sold 6,000 and 4,000 units, respectively, according to Toy's Factory.

"Before we made any records, we had some demos floating about. And we got interest from a few friends who had friends of friends in Japan, and one thing led to another, and we ended up doing a deal with Toy's Factory," explains the Wondermints' manager, Chris Carter of Los Angeles-based QM Management.

"It's just a matter of demand," Carter says. "There was someone in

Japan who wanted the Wondermints first."

In 1998, the band signed a publishing deal with EMI Music Publishing. "Seeing as how they had a following in Japan, I took it upon myself to find the band a good label," says Page Porrazzo, director of international services at EMI Music Publishing Japan. Porrazzo put the band in contact with NeOSITE, a label belonging to Sony Music Entertainment (Japan)'s Epic label group.

"I think it's a good match, since NeOSITE has *Shibuya-kei* acts such as Moomin and female vocalist Chocolat," says Porrazzo. (Such "indies" acts stem from the music scene in Shibuya, Tokyo's prime entertainment district.)

Those acts, along with Cornelius, Fantastic Plastic Machine, Great 3, and Pizzicato Five, are all heavily in-

(Continued on next page)

## ASTOR PLACE'S 'BLEECKER STREET' UPDATES '60S VILLAGE FOLK SCENE

(Continued from page 12)

rock "and the transition through Dylan to the birth of the singer/songwriter."

A much-recorded singer/songwriter himself, as well as executive producer of Astor Place's earlier tribute compilation "Time And Love: The Music Of Laura Nyro," Gallway came up with the idea with the label's owner, Steve Plotnicki.

"I grew up in the Village and came into music at the same time as many of the artists of the Bleecker Street period," says Gallway, citing friendships with Neil, Sebastian, and the late Hardin. "I was speaking with Steve about Hardin's work. And it seemed to make sense to take the vision of that time as being an entire transitional moment in music that went from folk singer to the singer/songwriter as Dylan made his transition to folk/rock. This is the story we have attempted to tell through the songs."

After determining the songwriters, the intentionally song-driven project played up both signatures like Neil's "Everybody's Talking," which Patty Larkin delivers, and less expected fare like Cohen's "So Long Marianne," remade here by Cale with Vega.

"It's a tribute to the music that was popular in Greenwich Village in the '60s, spanning the entire decade," notes Plotnicki, who also grew up in New York and fondly recalls taking the subway's F train from Queens to Village folk clubs

like Gerde's Folk City and the Gaslight when he was 15 in 1969. "I saw many of the people represented on the record perform and wanted to draw attention to the fact that many of these guys wrote songs that have lasted for three decades—though many people don't know their names. But they were great songwriters, and while they may have been forgotten, their songs weren't. So there's a large nostalgia component."

*'While they may have been forgotten, their songs weren't'*

Seconding Plotnicki, Gallway notes that the project started with earlier, folkier sources, such as Paxton and the Fariñas, then progressed into folk/rock à la "Get Together," the Valenti-penned hit for the Youngbloods that is covered by Brady. The better-known writers like Dylan, Cohen, and Simon were added to the project later.

As with the Nyro tribute, Gallway looked for an eclectic mix of artists for "Bleecker Street." "John [Cale] and Suzanne had worked together before, so it seemed like a match," he says, "and using Black 47 on a protest song [Ochs' "I Ain't Marchin' Anymore"] made sense given the band's politics and the

struggles in Ireland. Ron Sexsmith seemed perfect for Tim Hardin, and Chrissie Hynde fell in love with her track [Buckley's "Morning Glory"]."

Participating artists like Suzzy and Maggie Roche, who patterned their version of Linhart's "The Love's Still Growing" after Carly Simon's version, also brought deep personal roots to "Bleecker Street." "I met [ex-husband] Loudon Wainwright at Folk City, and my sisters Maggie and Terre worked there as bartenders," says the Roches' youngest singing sister, Suzzy, who frequented Bleecker more toward the era's end and still resides in the Village. "There were Buzzy Linhart pictures all over the place, so this was a great project for us to be involved in."

Bruce Warren, PD at noncommercial triple-A station WXPN Philadelphia, says that most of the "Bleecker Street" singers are still core artists at the station.

"John Cale and Suzanne Vega's 'So Long Marianne' is particularly awesome, and Patty Larkin's 'Everybody's Talking' is a nicely thought-out version," says Warren. "I'm a little too young to know all the original versions, but the album will be very evocative for people who are familiar with that era, because the songs are so terrific and the versions are so good—and it's nicely tied together."

Plotnicki now seeks to put the album "in front of the right audience," he says. Aside from the "traditional route" of public and triple-A radio, the label is considering making videos for certain cuts, like Crenshaw's "My Back Pages."

"We'll do a heavy print [campaign], listening posts, and a massive E-mail campaign focusing on this being music which tells the story of the era," says Plotnicki, who says the label may eventually come out with similar albums focusing on West Coast and U.K. folk singer/songwriters. "We're also trying to overcome the fact that they can't be promoted around the personality of an artist, as with regular records. So we're marketing around the concept, trying to show that the album takes you through the decade of the '60s through performances and song choices that show how the music evolved."

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ROLLING STONES, JOHNNY LANG	United Center Chicago	April 12	\$2,277,878 \$30/\$39.50	15,941 sellout	TNA USA/Jam Prods.
GEORGE STRAIT, TIM MCGRAW, DIXIE CHICKS, KENNY CHESNEY, JO DEE MESSINA, MARK WILLS, ASLEEP AT THE WHEEL	Alamodome San Antonio	April 11	\$2,023,427 \$49.50/\$29.50	45,278 sellout	SFX Touring/PACE Touring
THE ROLLING STONES, JOHNNY LANG	Kemper Arena Kansas City, Mo.	April 6	\$1,719,610 \$250/\$39.50	17,446 sellout	TNA USA/Contempo- rary Prods.
THE ROLLING STONES, JOHNNY LANG	The Pyramid Memphis	April 8	\$1,530,439 \$250/\$39.50	15,633 sellout	TNA USA/Beaver Prods.
GEORGE STRAIT, TIM MCGRAW, DIXIE CHICKS, KENNY CHESNEY, JO DEE MESSINA, MARK WILLS, ASLEEP AT THE WHEEL	Louisiana Super- dome New Orleans	April 10	\$1,507,990 \$49.50/\$29.50	38,439 sellout	PACE Touring/SFX Touring
THE ROLLING STONES, JOHNNY LANG	Myriad Arena Oklahoma City	April 10	\$1,239,181 \$250/\$39.50	14,091 sellout	TNA USA/SMG Prods.
CELINE DION	Louisiana Super- dome New Orleans	April 12	\$1,153,562 \$65/\$49.50/\$29.50	20,047 sellout	Beaver Prods.
CELINE DION	The Pyramid Memphis	April 6	\$948,130 \$65/\$49.50/\$29.50	15,991 17,000	Beaver Prods.
SHANIA TWAIN	Corel Centre Kanata Ontario	March 17 18	\$945,621 (\$1,440,537 Canada) \$37.49/\$25.50	31,126 two sellouts	Universal Concerts Canada
SHANIA TWAIN	Winnipeg Arena Winnipeg, Manitoba	March 26- 27	\$822,918 (\$1,241,704 Canada) \$37.49/\$26.35	29,186 two sellouts	Universal Concerts Canada

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**THE WONDERMINTS**

*(Continued from previous page)*

fluenced by classic American pop/soft rock.

In March, the Wondermints completed the first of a series of dates with Wilson (Ann Arbor, Mich.; Chicago; Milwaukee; and Minneapolis). The Chicago gig was filmed for an upcoming HBO special and a live album as well. Dates for the Wilson tour are in June and include New York (the Beacon Theatre, the 18th), Philadelphia (Tower, the 17th), and Boston (Symphony Hall, the 21st).

Wilson's tour will travel to Japan in July and will play Kosei Nenkin Hall on the 9th and three nights at the Tokyo Forum on the 12th, 13th, and 14th, followed by "official" Wondermints shows later that week.

"After the first leg of the Brian Wilson tour, we're going to be getting together and working on a couple of songs for Chocolat's upcoming album, which should be fun," says Sahanaja. "I'm pretty excited, because I just love her last album ["One

*'It's pretty impressive to be able to whip out your CD release from Japan'*

Too Many Chocolat"]."

"We thought 'Bali' was a fantastic album," says NeOSITE A&R rep Yuichi Yata. "We thought it would be good for us as a domestic label to find a foreign act to work with. The Wondermints showed a very positive attitude, and we think our domestic artists will gain a lot by being associated with the band, and we hope the band's profile in Japan will increase due to their work with Chocolat."

Says Sahanaja, "More than anything else, NeOSITE is a label that understands us. It's certainly funny that we have to come all the way to Japan to find it, but it's definitely worth it."

So far, according to the label, "Bali" has sold 10,000 units in Japan since its Nov. 21, 1998, release here, and the album's opening track, "Arnaldo Says," is getting airplay on cutting-edge Japanese radio shows like Tokyo-based InterFM's "Channel G."

"On a counterculture level—and let's face it, that's where all the best stuff starts—Japanese product is considered pretty hip," says Sahanaja. "It's pretty impressive to be able to whip out your CD release from Japan."

Carter says the Wondermints naturally want to release "Bali" in the U.S., noting that the cachet of having a record out in Japan only goes so far. But with the band busy working on projects such as the Wilson tour and a potential submission to the soundtrack to the next "Austin Powers" movie, "The Spy Who Shagged Me," the Wondermints are not in a huge hurry to clinch a deal in the States, Carter says.



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## RICKY MARTIN'S ENGLISH BOW PUSHED UP

(Continued from page 12)

Rounding out the set is an 11th-hour duet with Madonna, "Be Careful (Cuidado Con Mi Corazon)." Produced by the diva with William Orbit, the track came together shortly after the rest of the album was completed.

"It's a dream come true to work with her," Martin says. "She sets such a high creative standard for herself." As for the rest of the project, Martin says it "reflects me today. I'm happy that I was able to be faithful to my background and culture while progressing forward."

Safeguarding against offending Martin's formidable Latin following has been a top priority from the inception of his first English-language disc. For starters, the disc will include Spanish translations of two tunes: "She's All I Ever Had" and "Livin' La Vida Loca." Martin, who is managed and booked by Angelo Medina, will also spend a considerable chunk of his promotional time for this album reaffirming his ties to the Latin community.

"Our plan isn't to exclude one audience for the other. Rather, our objective is to make an already-large audience even bigger," says Rocco Lanzilotta, senior director of creative marketing at Columbia.

To that end, Martin will spend much of the summer season bouncing

back and forth between the U.S. and Europe, focusing heavily on TV and radio appearances. He'll also do several high-profile in-store appearances. On Tuesday (20), he'll be at Tower Records Sunset in Los Angeles. That will be followed by an appearance Friday (23) at Specs Music in Miami. An in-store in the New York area is being planned for

*'All walks of life have been asking for this record'*

May 11; the venue isn't confirmed yet.

"The demand for him is insatiable," says Corson. "He'll focus on doing a handful of the right things, rather than do a zillion things."

That said, Corson adds that Martin's profile will be "enormous" throughout the end of the end, thanks in part to a wide array of print press that includes Vanity Fair and Rolling Stone. Also, Martin's TV schedule over the next few weeks includes performances May 8 on "Saturday Night Live" and April 22 at the Billboard Latin Music Awards, to be aired on Telemundo May 16 (see Latin Notas, page 47).

Upon completion of his promotional chores, Martin will begin rehearsing for a worldwide concert tour, which will be launched in the fall.

All of this activity sits well with Martin, who has been tireless in his bid to "touch as many people as humanly possible" since he started his career in 1984.

The timing of his first English-language set has been a personal, sensitive issue. "The truth is that the label wanted it a long time ago," he says. "But I wanted it to be perfect. I needed the extra time to fine-tune the material."

Martin has no fear of backlash from his core Latin following. "I've already made records in French and Portuguese. I don't think there's any danger of anyone being offended. In fact, I think there'll be a tremendous amount of pride in the Latin community that one of their own is doing well."

Doing well is nothing new to Martin. He comes to his first mainstream pop effort having already sold 15 million albums worldwide, according to the label. His most recent recording, "Vuelve," is platinum in 20 countries and has sold 1.7 million in the U.S. alone, according to SoundScan.

"Needless to say, I can't complain," Martin says. "It's been an insane life so far, but it's been a great opportunity to get to know myself fully."

## The LMNOP Women in Music Symposium April 25-28, 1999

An event within an event - the LMNOP Women in Music Symposium will debut at LMNOP 1999. Beginning on Sunday, April 25, LMNOP will devote a series of panels and workshops to issues facing women in the industry, including Motherhood & A Career in Music, The Glass Ceiling, Grrls on the Bus and many others. Sunday's schedule features panels and workshops plus cocktails and a dinner party with a special guest speaker, all exclusively for WIM participants. The other conference days will feature WIM panels, one-on-one mentor sessions and special WIM showcases (additional fee required) at some of New Orleans' finest venues:

cafe brasil

storyville district

kerry irish pub

o'flaherty's irish channel pub

levon helms'

classic american cafe

shim sham club

checkpoint charlie's

For more information contact:

LMNOP, Louisiana Music New Orleans Pride

PO Box 3469, New Orleans, LA 70177-3469

www.offbeat.com/lmnop or LMNOPINFO@aol.com

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## SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

**W**ATER MUSIC: "Dawson's Creek" has not only beckoned a strong following of young adults to its shores. The WB television series is also proving to be a fertile launch pad for Columbia Records. While breaking bands on targeted TV shows is nothing new among record companies, "Dawson's" affinity with Columbia—11 of the 14 acts featured on its soundtrack, due April 27, are on the label—is unique.

Part of the key to the synergy is that both the series, a product of Columbia TriStar Television, and record label are Sony siblings. And while **Glen Brunman**, executive VP of Sony Music Soundtrax, says Columbia certainly has no corner on the market, he does note the label did two things that helped give it a leg up. First, it committed early to doing the soundtrack under the guidance of Columbia Records Group executive VP/GM **Will Botwin**. Second, he says, "we gave them something that perhaps no one else gave them—a look into the future."

Indeed, many of the solo albums by featured artists—including **Shooter, Wood, Nikki Hall, Sophie B. Hawkins, and Curtis Stigers**—will not have been released by April 27. Several are debut albums, and some are not due until the fall.

Brunman says Columbia sent "Dawson" executive producer **Paul Stupin** and music supervisor **John McCullough** a constant flow of music, sometimes works in progress. "We spent a year getting used to each other's tastes, and we arrived at these songs jointly. This show made stars of its lead characters, and it's interesting that the record for the most part is cast with fresh faces and voices as well."

**Luciana Caporaso**, aka Shooter, says she believes her song "Life's A Bitch" was a logical choice for a teen-spirited show. The song will also appear on her album "... And Your Point?," due in July on Columbia. "It's a rebellious song, saying, 'I don't want to necessarily conform to society's rules.' That's what being a teenager is all about," she says. "My message is not to take life too seriously. Have some good fun of it—don't get bogged down with evaluating."

Caporaso says the use of "Life's A Bitch" and another of her songs, "This Is Who I Am," on the show has elicited good response. "For any music that gets on the television, it's an excellent opportunity for bands and singers to break through in a media other than radio," she notes. Yet true to her let-it-ride attitude, she says she has no expectations for the "Dawson's Creek" album. "If it goes well, that's great. If not, that's OK, too."

In addition to providing a preview of artists' upcoming albums, the soundtrack serves as a trailer of sorts to the show. Although a few tracks, including Shooter's and **Heather Nova's** "London Rain" have already aired, most will debut on "Dawson's Creek" during one of five new episodes that will begin running April 28. "Television soundtracks are all done in a way where what's on the album tends to be what's already run on the show," Brunman says. "We made an album that's predominantly composed of songs that will be seen on the show after the release of the soundtrack. We wanted a living, breathing album rather than a souvenir, something alive and vibrant in the marketplace."

While Brunman would not say whether he is using this philosophy on any other current projects, he believes it could have a lasting effect. "If this record succeeds, it will change the way soundtracks are done," he says. "There are a limited number of superstars available, and demand is clearly eclipsing supply these days. It behooves all of us to place more emphasis on great songs and great performances and a little less emphasis on the status of the artists."

**SCORE NEWS:** Shakespeare is hot, and Decca Records hopes to keep the fire burning with its Tuesday (20) release of the music from Fox Searchlight's "A Midsummer Night's Dream." The celebration of romantic moments in opera includes two new recordings by **Renee Fleming**—"Casta Diva," from Bellini's "Norma," and "Brindisi," from Verdi's "La Traviata." It also features Decca masters from **Cecilia Bartoli, Luciano Pavarotti, and Roberto Alagna**, among others, and an original score by **Simon Boswell**.

October Films' "The Three Seasons" is noteworthy because it is the first American feature filmed in Vietnam since the war. Its score, due April 27 from Mercury Records, is noteworthy in composer **Richard Horowitz's** incorporation of Vietnamese instrumentation, elements of a Vietnamese folk song, and unorthodox rhythms into traditional music by the likes of **Debussy**. The result is dramatic—definitely worth a listen.

Also worth checking out in the nontraditional-score category is RCA's album of **John Powell** music from the film "Endurance," out May 18.

# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	3	7	LIT RCA 67775 (9.98/13.98)	<b>NO. 1</b> A PLACE IN THE SUN
2	NEW		BUCKCHERRY DREAMWORKS 50044/INTERSCOPE (8.98/12.98)	BUCKCHERRY
3	NEW		MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
4	NEW		VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (15.98 CD)	THE PARTY ALBUM!
5	7	13	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98)	PRINCESSES NUBIENNES
6	10	9	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98)	NUESTRO AMOR
7	5	3	CASSANDRA WILSON BLUE NOTE 54123/CAPITOL (10.98/16.98)	TRAVELING MILES
8	NEW		T.D. JAKES ISLAND 524630 (10.98/16.98)	SACRED LOVE SONGS
9	4	5	BETH ORTON HEAVENLY/DECONSTRUCTION 19038*/ARISTA (10.98/16.98)	CENTRAL RESERVATION
10	8	52	ELVIS CRESPO ● SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
11	12	39	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
12	11	29	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
13	13	33	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
14	9	24	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
15	16	31	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/MERCURY (10.98 EQ/16.98)	JUST WON'T BURN
16	22	11	MARCO ANTONIO SOLIS FONOVISA 0516 (10.98/16.98)	TROZOS DE MI ALMA
17	14	24	DIVINE PENDULUM 12325/RED ANT (10.98/16.98)	FAIRY TALES
18	6	3	POPE JOHN PAUL II SONY CLASSICAL 61705 (10.98 EQ/16.98)	ABBA PATER
19	17	29	SHAKIRA ● SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
20	21	3	MAC MALL DON'T GIVE UP 2034/YOUNG BLACK BROTHA (10.98/15.98)	ILLEGAL BUSINESS? 2000
21	32	6	TITO ROJAS M.P. 56250/SONY DISCOS (9.98 EQ/14.98)	ALEGRÍAS Y PENAS
22	18	2	INFAMOUS SYNDICATE RELATIVITY 1653 (10.98/16.98)	CHANGING THE GAME
23	NEW		FOUNTAINS OF WAYNE SCRATCHIE/ATLANTIC 83177/AG (10.98/16.98)	UTOPIA PARKWAY
24	NEW		GWAR METAL BLADE 14237 (7.98/16.98)	WE KILL EVERYTHING
25	19	11	MARVELOUS 3 HIFI/ELEKTRA 62375/EEG (10.98/16.98)	HEY!ALBUM

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

26	15	35	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
27	NEW		LIL' TROY ME & MINE 2008 (11.98/15.98)	SITTIN' FAT DOWN SOUTH
28	43	2	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/COLUMBIA (7.98 EQ/13.98)	HOW TO OPERATE WITH A BLOWN MIND
29	20	11	ROY D. MERCER VIRGIN (NASHVILLE) 46854 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 5
30	28	7	PRINCE PAUL TOMMY BOY 1210* (11.98/16.98)	A PRINCE AMONG THIEVES
31	26	3	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
32	39	15	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98)	HOW YOU LUV THAT? VOL. 2
33	33	4	THE LIVING END REPRISE 47128/WARNER BROS. (10.98/16.98)	THE LIVING END
34	RE-ENTRY		NOELIA FONOVISA 6080 (8.98/12.98)	NOELIA
35	25	6	LOS TEMERARIOS FONOVISA 6078 (8.98/12.98)	15 EXITOS PARA SIEMPRE
36	30	6	SONICFLOOD GOTE 2802 (15.98 CD)	SONICFLOOD
37	35	67	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
38	24	17	JENNIFER KNAPP GOTE 3832 (9.98/11.98)	KANSAS
39	27	18	FFH ESSENTIAL 10498 (10.98/16.98)	I WANT TO BE LIKE YOU
40	40	7	KELLY WILLIS RYKODISC 10458 (6.98/11.98)	WHAT I DESERVE
41	23	35	THE W'S 5 MINUTE WALK 25204/SARABELLUM (10.98/16.98)	FOURTH FROM THE LAST
42	37	22	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98)	ON DA GRIND
43	38	22	TQ CLOCKWORK 69431 *EPIC (11.98 EQ/16.98)	THEY NEVER SAW ME COMING
44	29	17	BURLAP TO CASHMERE SQUINT/A&M 541013/INTERSCOPE (8.98 EQ/12.98)	ANYBODY OUT THERE?
45	RE-ENTRY		STATIC-X WARNER BROS. 47271 (11.98 CD)	WISCONSIN DEATH TRIP
46	44	13	VICENTE FERNANDEZ SONY DISCOS 82713 (8.98 EQ/14.98)	ENTRE EL AMOR Y YO
47	36	22	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC (10.98 EQ/16.98)	LIVE FROM THE POTTER'S HOUSE
48	NEW		E.S.G. WRECKSHOP 5551 (11.98/15.98)	SHININ' N' GRINDIN'
49	34	3	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
50	RE-ENTRY		SHAE JONES M3 53232/UNIVERSAL (10.98/16.98)	TALK SHOW

## POPULAR UPRIISINGS

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

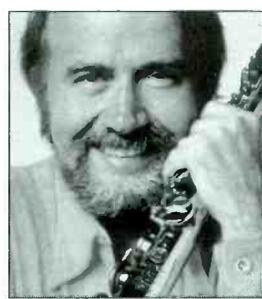
**SUGAR TIME:** Canadian rock band **Big Sugar** brings a very retro-'70s sound to its album "Heated," which has already found chart success in the band's homeland. The set, released last year in

release for "Heated" was April 6 on Capricorn Records. The first single, "Better Get Used To It," has already gotten spins at such mainstream rock stations as WRIF Detroit and WYNF Sarasota, Fla.

Big Sugar—lead vocalist/guitarist **Gordie Johnson**, multi-instrumentalist **Kelly Hoppe**, and bass player **Garry Lowe**—has embarked on a U.S. tour in support of the album. Upcoming dates include April 29 at the Caboose in Minneapolis, May 1 at the Magic Bag in Detroit, and May 2 at Peabody's in Cleveland.

Capricorn VP of sales **Rob Sides** notes, "We're working the album on the basics of radio and touring. We're referencing the Canadian history of the band to [industry people] so they know that the band can sell records. Big Sugar is unique because of their combination of rock, blues, and reggae. Not too many bands are doing that."

**FANTASY JAZZ:** Jazz duo **Destination Fantasy** has released several albums



**Winter's 'Solstice.'** Noted world music veteran Paul Winter has returned with "Celtic Solstice," his celebration of Irish music. The album, on Living Music/Windham Hill, was inspired by the Paul Winter Consort's "Winter Solstice" concerts held annually at the Cathedral of St. John the Divine in New York.

under such names as **Dancing Fantasy** and **Blue Knights**. Now officially known as **Destination Fantasy**, which inked a deal with Higher Octave Jazz/Virgin, the duo will have its new self-titled album released May 18. The first single, "Take Five," has been serviced to jazz radio, and the album features elements of hip-hop and electronica. **Destination Fantasy** members **Curtis**

album earned two Dove Awards nominations.

Virtue's four members—**Karima Kibble**, **Ebony Trotter**, **Shavonne Sampson**, and **Negelle Sumter**—have all been singing since



**Pretty Hate Machine.** Techno-meets-punk is the best way to describe the music of **Hate Dept.**, a band that might get comparisons to **Nine Inch Nails**. Led by vocalist **Steven Seibold**, **Hate Dept.** has been touring North America for the past few months. The band's third album, "Technical Difficulties," is due June 1 on **Restless Records**. The set's first single, "Release It," is available commercially as a maxi-single and has been serviced to modern rock and college radio.

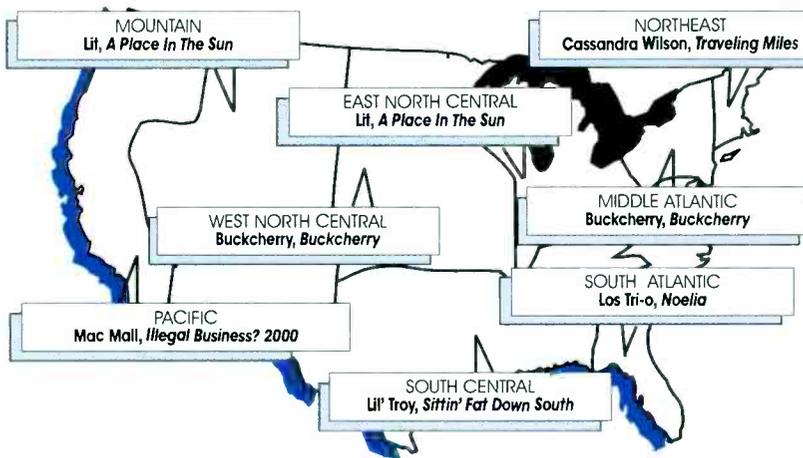
**McLaw** and **Chris Williams** have produced music that is often compared to **Tangerine Dream** and **Kraftwerk**.

**GET READY FOR VIRTUE:** Gospel/R&B vocal group **Virtue** has been a regular on the gospel and contemporary Christian charts since the release of its 1997 self-titled debut. Now **Virtue** seems poised for crossover success with the May 18 release of the group's second album, "Get Ready," on **Verity Records**.

**Virtue's** self-titled debut album peaked at No. 18 on the **Top Contemporary Christian** albums chart and peaked at No. 6 on the **Top Gospel Albums** chart. The

childhood. "Get Ready" features production by **Mitchell Jones of Commissioned** and **Mark and Joey Kibble** from **Take 6**.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Lit <i>A Place In The Sun</i>	1. Cassandra Wilson <i>Traveling Miles</i>
2. Montgomery Gentry <i>Tattoos &amp; Scars</i>	2. Susan Tedeschi <i>Just Won't Burn</i>
3. Buckcherry <i>Buckcherry</i>	3. Lit <i>A Place In The Sun</i>
4. Lee Ann Womack <i>Some Things I Know</i>	4. Buckcherry <i>Buckcherry</i>
5. Susan Tedeschi <i>Just Won't Burn</i>	5. Beth Orton <i>Central Reservation</i>
6. Static-X <i>Wisconsin Death Trip</i>	6. Vengaboys <i>The Party Album</i>
7. The Flys <i>Holiday Man</i>	7. Spring Heeled Jack <i>U.S.A. Songs From Suburbia</i>
8. Beth Orton <i>Central Reservation</i>	8. Pope John Paul II <i>Abba Pater</i>
9. Sara Evans <i>No Place That Far</i>	9. Sevendust <i>Sevendust</i>
10. Mac Mall <i>Illegal Business? 2000</i>	10. Elliott Smith <i>XO</i>

# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### BARBARA COOK

All I Ask Of You  
PRODUCER: Hugh Fordin  
DRG 91456

From the intimacy of cabaret to large-scale productions, Barbara Cook stays in her vocal prime. Her program, with an honest-to-goodness non-electronic orchestra, is as varied as her enormous talent allows, with rarely heard novelty pieces such as "You're A Builder-Upper," "Glad Rag Doll," and "The Very Next Man" from "Fiorello!" adding spice to the more familiar numbers (e.g., "This Is All I Ask Of You," "A Wonderful Guy," and "On A Clear Day" and a medley from her classic musical performance in "She Loves Me").

### RAP

#### J.T. MONEY

Pimpin On Wax  
PRODUCERS: Chris "Tricky" Stewart, She'kespere  
Priority 50060

The seriously bumpin' "Who Dat"—the first single off the album—is already burning up the charts, and this overdue solo debut from the former front man of the legendary Florida outfit Poison Clan packs plenty more potential boom shots. In the hip-hop world at least, the South is rising once again, and this sly-humored set flashes all of the next-millennium South's winning skills: heavy slugging dance beats, deep-funk basslines, a jubilantly raunchy party vibe, and the kind of testosterone-laden, head-bobbing choruses Southern boys do so well. J.T.'s witty rhymes coat the beats with a nimble yet laid-back molasses flow that seems effortless but can't be. Mostly on his own—except when he's kicking up a rumpus with Too \$hort or Goodie M.O.B.'s Big Gipp—J.T.'s 14 tracks of wax pimpin' radiate the real good times of a new-style Southern barbecue.

### COUNTRY

#### DALE ANN BRADLEY

Old Southern Porches  
PRODUCER: Sonny Osborne  
Pinecastle 1087

In her second solo outing since stepping out of the New Coon Creek Girls, Dale Ann Bradley continues to grow as a writer and singer. "A Face On A Poster," a tale about a runaway child that Bradley wrote with former Coon Creek Girl guitarist Vicki Simmons, is a touching and effective modern parable. Their collaboration on "Meghan's Smile" is an intense father-daughter song. Simmons also wrote "What Am I Doing Loving You Again?" and sings harmony on that cut, besides co-writing five songs here with Bradley. In a departure for Bradley, she enlists the Grand Ole Opry's Carol Lee Singers for harmonies on four cuts. Bradley, who on her last album turned a U2 song into bluegrass, concludes here with a rousing bluegrass version of Stealers Wheel's "Stuck In The Middle With You." Contact: 407-856-0245.

### LATIN

#### ★ ADALBERTO ALVAREZ Y SU SON

Jugando Con Candela  
PRODUCERS: Adalberto Alvarez, Charlie Dos Santos  
Havana Caliente/Atlantic 83184

The debut disc by this upstart New York tropical/crossover imprint features a vet-

### SPOTLIGHT



#### TOM WAITS

Mule Variations  
PRODUCERS: Tom Waits, Kathleen Brennan  
Anti/Epitaph 86547

In the first independent release of his 25-year career, the inimitable, uncompromising, and hopelessly gifted Tom Waits digs deep and wide into his song psyche and pulls up material rooted in blues, gospel, and cabaret music but delivered with the utmost originality. Highlights include "Hold On," a sweet, bluesy ballad with Springsteen-esque overtones; "Get Behind The Mule," "Eyeball Kid," and "Filipino Box Spring Hog," all of which recall Waits' recent "Bone Machine" and "The Black Rider" projects; "House Where Nobody Lives," a dark sketch reminiscent of Bob Dylan and Van Morrison; the macabre spoken piece "What's He Building?"; and "Black Market Baby," a character portrait with profound insights. An album with complex layers, all stripped down to reveal the essence of a musical genius—a mule at the service of his own art.

eran Cuban dance band putting down a kinetic assortment of primarily *son*-rooted dance numbers penned by Adalberto Alvarez—the group's musical director—that are powered by the virile vocal stylings of Aramis Galindo. While a glut of Cuban product being dropped by Anglo labels combined with the refusal of Miami radio stations to play Cuban acts blunts the commercial potential of this tasty set, the emotive bolero/*montuno* ballad of misplaced sentiment "Te Equivocaste" and the infectious son shaker "Solamente Tú" sport the best shot of gaining enough airplay on tropical stations in Puerto Rico and in the U.S. to spark movement at retail.

### SPOTLIGHT



#### STEVIE RAY VAUGHAN & DOUBLE TROUBLE

Texas Flood; Couldn't Stand The Weather; Soul To Soul; In Step; The Real Deal: Greatest Hits Volume 2

ORIGINAL PRODUCERS: Stevie Ray Vaughan, Double Trouble, Richard Mullen, Jim Gaines, others  
REISSUE PRODUCER: Bob Irwin  
Epic/Legacy 65870; 65871; 65872; 65874; 65873

Even though he managed to release only four studio albums in a career cut short by his 1990 death in a helicopter crash, Stevie Ray Vaughan left a giant imprint as a titan of blues rock guitar. Nine years since his passing, Sony's Legacy imprint reissues all four of the titles Vaughan cut with his band, Double Trouble, plus a second greatest-hits compilation (to complement an earlier best-of). Meticulously remastered to reveal every nuance of the originals, these reissues have been further augmented with previously unreleased bonus material, including live tracks and spoken bits in which the artist muses about his craft. The "Greatest Hits Volume 2" disc spans Vaughan's entire career, from the soundtrack entry "Pipeline" to the "Family Style" cut "Telephone Song," recorded with Stevie's brother Jimmie Vaughan. A suitable tribute to an artist who has deservedly attained legendary status.

### WORLD MUSIC

#### ▶ L. SUBRAMANIAM & LARRY CORYELL

From The Ashes  
PRODUCER: Kavichandran Alexander  
Waterlily Acoustics 59  
Like Nonesuch and ECM, Waterlily Acoustics has an astute way of pairing stars from disparate fields to highly

musical effect. On "From The Ashes," master Indian violinist L. Subramaniam teams with jazz guitar virtuoso Larry Coryell for an improvisational acoustic marvel. The disc was recorded shortly after the death of Subramaniam's wife, lending the album's four lyrical pieces a deeply emotional resonance. Although a nocturnal, even mystical, ambience infuses the entire affair, the duo's interplay is energetic and inspired, channeling the kindred spirits of Stephane Grappelli and Django Reinhardt. Adding to the album's allure, the audiophile recording is sumptuous, and the extensive liner notes by musicologist Peter Westbrook are excellent. "From The Ashes" isn't just another ace Waterlily production; it is an album beyond category and one for the ages.

### CLASSICAL

#### ★ VAUGHAN WILLIAMS: SYMPHONY NO. 5, ETC.

London Symphony Orchestra, Richard Hickox  
PRODUCER: Brian Couzens  
Chandos 9666

With the warm-hearted nostalgia of Elgar all the rage all over again, perhaps it is time for a bit of a boom for his great successor, Ralph Vaughan Williams (1872-1958). Indefatigable conductor Richard Hickox presents his fifth disc in a cycle of the British composer's works for Chandos, following a definitive take on the opera "The Pilgrim's Progress" last year. The new disc is a companion piece to "The Pilgrim's Progress" in that Vaughan Williams took material from the opera for his luminous Symphony No. 5, given a strong but sensitive performance here (one that stands equal to Bernard Haitink's recent account and the vintage treatment of Vernon Handley). Revolving around the symphony are several smaller pieces related in either theme or emotion. The Prelude and Fugue in C Minor for organ and orchestra is a fanfare of solemn grandeur, while the "Hymn-Tune On Song 13 By Orlando Gibbons" for strings yearns with pastoral melody. Three bucolic choral pieces round out the album: the "23rd Psalm" from "The Pilgrim's Progress" and the tangential "Valiant-For-Truth" and "The Pilgrim Pavement." Imaginatively programmed and beautifully recorded, this affecting disc deserves attention. Distributed in the U.S. by Koch.

### CONTEMPORARY CHRISTIAN

#### ▶ AVALON

In A Different Light  
PRODUCER: Brown Bannister  
Sparrow

In the past few years, Avalon has emerged as one of the contemporary Christian music industry's hottest acts. The group won best new artist honors at 1998's Dove Awards show and this year netted accolades for best inspirational song ("Adonai") and pop/contemporary song ("Testify To Love"). Prior to recording this album, its third, Avalon went through a personnel change when Nikki Hassman departed. But with Cherie Paliotta joining Michael Passons, Jody McBrayer, and Janna Potter, the group hasn't missed a beat. "In A Different Light" boasts the same sophisticated pop sounds and vibrant vocals that made its previous efforts so successful. "In Not Of" is already a hit at Christian radio, and there are plenty of other great songs here sure to keep this foursome at the top of the Christian chart. Among the project's highlights are "First Love," "Can't Live A Day," "Always Have, Always Will," and the title cut. Look for this album to cement this group's stronghold on the Christian pop market.

#### ▶ DALLAS HOLM

Before Your Throne  
PRODUCER: Gary Leach  
Ministry Music 4248

There are few things more powerful than the combination of a great voice and a great song. That's the simple magic at work here on this wonderful new album by one of Christian music's most enduring talents—Dallas Holm. For years, Holm's signature song, "Rise Again," was the standard by which all Christian music anthems were measured. This album demonstrates that his rich voice has lost none of its potency, and his ability to write great songs is just as impressive, particularly on the poignant ballad "Image Of A Man." Other standouts include the bluesy, retro-sounding "Heaven" and the straight-ahead worship of the title cut. The production is understated, letting the voice and lyrics shine through. "Wind Of The Spirit," "The Blood Was Real," and "More Than We've Ever Dreamed" are just a few of the songs that demonstrate the timeless power of Holm's artistry.

### GOSPEL

#### ▶ VARIOUS ARTISTS

Back In The Day  
PRODUCERS: various  
CGI Platinum 15095 53172

With gospel gold mine Light Records now folded into the CGI label, this two-CD, 20-song retrospective comprises a savory sampling of the mid-'80s to early-'90s Light catalog. The historical implications of the title reveal the breathtaking metamorphosis that the genre has undergone in barely 15 years, while the music still sounds as fresh and invigorating as the contemporary mainstream gospel it birthed. L.A. Mass Choir's "That's When You Bless Me" is a goose-bump ballad, and Andraé Crouch's "Through It All" remains an instantly memorable jazzy, orchestral gem. "I Can Go To The Rock," by Chicago Mass Choir, asserts the timelessness of pure, traditional gospel just as surely as Commissioned's 1987 jewel "Running Back To You" shows a venerable American art form in a dramatic, exhilarating time of transition. A riveting snapshot of a short but pivotal period in the evolution of gospel music.

### FOR THE RECORD

A Spotlight review of Tom Petty's "Echo" last issue contained incorrect information in the producer credit and the text. "Echo" was produced by Tom Petty and Mike Campbell with Rick Rubin, and the album's lead single is "Room At The Top."

### VITAL REISSUES®

#### KENNY BURRELL

Midnight Blue  
ORIGINAL PRODUCER: Alfred Lion  
REISSUE PRODUCER: Michael Cuscuna  
Blue Note 7243 4 95335

Part of the first wave of Blue Note's full-priced "RVG Edition," guitarist Kenny Burrell's 1967 classic "Midnight Blue" has been remastered in glorious 24-bit sound by legendary engineer—and series namesake—Rudy Van Gelder, who set the standard for jazz recording in the '50s and '60s. "Midnight Blue" sounds like it was recorded yesterday, with such timeless tunes as "Chitlins Con Carne" and "Soul Lament" imbued with amazing warmth and presence. Burrell's tone is by turns liquid and lapidary, and he receives moody support from a foursome that includes saxist Stanley Turrentine. As a bonus, the disc includes two tracks, "Kenny's Sound" and "K's Twist," not on the original release. Among the other new and improved highlights in the "RVG Edition" are Wayne Shorter's masterful

"Speak No Evil" and McCoy Tyner's "The Real McCoy," as well as one of the greatest jazz discs of all time, Eric Dolphy's "Out To Lunch." Let's hope there's more in store from "RVG."

#### DVOŘÁK: PIANO CONCERTO; SCHUBERT: WANDERER FANTASY

Sviatoslav Richter, piano; Bavarian State Orchestra, Carlos Kleiber  
ORIGINAL PRODUCERS: John Mordler, Peter Andry  
REISSUE PRODUCER: Andrew Walter  
EMI Classics 7243 5 66947  
To celebrate the EMI centenary last year, EMI Classics issued a momentous series of 30 beautifully remastered gems from its catalog called "Landmark Titles: All-Time Best-Sellers," including classic opera, orchestral, and solo sets. Now the label has a 25-title series dubbed "Great Recordings Of The Century," which was also the name of a batch of vintage mono reissues a number of years ago. Some of the same albums show up across the different series, so consumers (and retailers) shouldn't feel bad if they're confused.

Regardless, the new "Great Recordings" is a valuable midprice line of some wonderful music. One of the best items is this rare take on Dvořák's robustly romantic Piano Concerto from 1977 by keyboard titan Sviatoslav Richter, with Garbo-esque maestro Carlos Kleiber in tow. It is an exciting performance, nearly as electric as Richter's accompanying account of Schubert's "Wanderer Fantasy," from 1963. With the pianist's passing in 1997, the market brimmed with memorial issues, and now Philips' "Great Pianists Of The 20th Century" edition has three volumes devoted to him. But for Richter fans, this disc is a must-have, and for newcomers, it is an apt introduction to the great man's art. Other highlights in EMI's "Great Recordings" include Otto Klemperer leading Mahler's "Das Lied Von Der Erde" and Brahms' "A German Requiem," as well as Jacqueline Du Pré in Haydn and Boccherini cello concertos and Yehudi Menuhin in the Bruch and Mendelssohn violin concertos.

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

## SINGLES

EDITED BY CHUCK TAYLOR

### POP

► **BACKSTREET BOYS** *I Want It That Way* (3:33)  
 PRODUCERS: Max Martin, Kristian Lundin  
 WRITERS: M. Martin, A. Carlsson  
 PUBLISHERS: Zomba Enterprises/Grantsville Publishing, ASCAP  
**Jive 42595** (CD promo)  
 Don't even bother wondering about a sophomore slump here. The first single from the Backstreet Boys' forthcoming "Millennium" is the quintet's most inspirational single ever, showcasing exquisitely layered harmonies, an instantaneous melody, and the potential to at last take these guys to the top of the pop chart. Commandeered by pop/boy band aficionado Max Martin, "I Want It That Way" starts with a simple acoustic guitar, sparking into a gently chugging midtempo verse, and then igniting into a chorus so exhilarating, so uplifting, that it feels almost spiritual in nature. This record demonstrates mighty growth on all fronts and should expand the Boys' reach past their teen core. And just wait until summer, when "I Want It" will sound oh-so-great in the car or on the beach. It certainly sets things up nicely for the album's drop date of May 18. A genuinely triumphant return that will quickly usher Backstreet back to rule the boy band roost.

**TONI BASIL** *Mickey (Remixes)* (3:29)  
 PRODUCER: Jason Nevins  
 WRITER: not listed  
 PUBLISHER: not listed  
 REMIXER: Jason Nevins  
**Razor & Tie 80750** (CD promo)  
 The original version of "Mickey" was already an anachronism, a '70s-style bubblegum record with '60s farfisa organ that still went to No. 1 in 1982. So there's no reason another generation of listeners couldn't appreciate the song, now offered via electronica-flavored remixes by Jason Nevins, whose reworking of Run-D.M.C.'s "It's Like That" was No. 1 throughout Europe last year. The radio remix and Back to the Future club mix preserve more of the hand claps and trash-drums feel of the original single; the Killa Klub versions offer a dubbier, more radical reworking. But will all this translate into airplay? The polarizing nature of the original means that most fans won't likely see the need for a new version, while those who protested the song in the first place—and there were many—may finally come around. And, unlike Europe, U.S. radio hasn't jumped on the remix bandwagon, as The Artist Formerly Known As Prince can attest.

### R & B

★ **ANDREA MARTIN** *Share The Love* (3:32)  
 PRODUCER: Edmund "Butter" Clement  
 WRITERS: A. Martin, I. Matias, E. Clement  
 PUBLISHER: not listed  
 REMIXER: Hani  
**Arista 3605** (CD promo)  
 Budding R&B vocalist Andrea Martin, who has penned hits for the likes of Monica, En Vogue, and SWV, follows funk-ed-up debut "Let Me Return The Favor" with this full-bodied, midtempo jam. Be warned: The woman is not happy. Her man has dished her, and she's warning him that she may just have to turn him away: "Every time I turn around, I see you trying to put me down/Furthermore, I'm not even sure if I'm going to be with you, see you, anymore." This is really a story song and an intriguing one as Martin gains strength along the way amid a catchy, layered chorus. There's no doubt that Martin has the pipes to convey any message that she chooses, and this track is certainly more ear-catching than the

bounty of female solo slow jams currently bandying for a place on the radio. Great production, too, with a sad, sad guitar following along that sounds curiously Asian-influenced. Mainstream R&B, this is the right time to share your love with this intriguing singer/songwriter. Meanwhile, if you're in search of crossover appeal, check out the Hani smooth and hyper remixes, perfectly suited for those stations that got off on Deborah Cox's recent uptempo remixes.

**SHANNON SANDERS** *Must Be Love* (4:27)  
 PRODUCER: Shannon Sanders  
 WRITER: S. Sanders  
 PUBLISHER: Berns II Music, BMI  
**SWE** (CD promo)  
 This gentleman's Ultra-Brite smile on the CD promo cover is enough to ignite interest in what's inside, and fortunately, the payoff extends way past those lovely mandibles. Sanders shows his stuff as the writer/producer of this sauntering slow groove, while leaving no doubt that he is an accomplished vocalist as well. In the 4½ minutes he serves up here, the South Central Los Angeles-born Sanders dishes out everything from a cool and controlled helping of smooth soul to a sexy, catlike growl that conjures images of early Prince, to harmonies that make it clear that he's got seduction on his mind. Everything about this track scores, and R&B radio will be baffled as to why this now-Nashville-based talent hasn't been signed to a major-label deal. Don't miss the slightly funk-ed-up Out-South mix and, just for fun, the a cappella version on the disc. Oh, yeah! Contact: 625-254-6406.

**J.T. TAYLOR** *Sex On The Beach* (4:52)  
 PRODUCER: J.T. Taylor  
 WRITER: J.T. Taylor  
 PUBLISHER: Taylor Made Publishing  
**Taylor Made Recordings** (CD promo)  
 With the success of Chancellor Media's Jammin' Oldies stations and a new remix of the 1980 No. 1 "Celebration" on the streets, Kool & the Gang have polished off their place in the spotlight for the moment, even reuniting this summer for selected tour dates (without Taylor, however). Here, we find lead singer J.T. Taylor capitalizing on the buzz, heading down the solo road with the rompish "Sex On The Beach." The theme here is obvious enough, with a lyric that spells it all out: "Girl, just like the ocean, I like the motion/When I'm loving you, this love injection is my protection/So why don't you wanna make sex on the beach?" Well, then. Production is full enough, though there are elements that conjure a little too much of the retro vibe, sounding downright '80s. Maybe that's why there's an accompanying rap version featuring an uncomfortably out-of-place rhyme from O.R.E. (Orlando, Rasheed, and Eric). Dance remixes are also available, but again, none of the versions feel ripely connected to the vibes penetrating the airwaves these days. Too bad, because Taylor sounds great here, fresh and as much in control as when we all joined in on the "Celebration" some 19 years ago.

### COUNTRY

► **TRISHA YEARWOOD** *I'll Still Love You* (4:21)  
 PRODUCERS: Tony Brown, Trisha Yearwood  
 WRITER: D. Warren  
 PUBLISHER: Realsongs, ASCAP  
**MCA 72089** (CD promo)  
 Trisha Yearwood's vocal power and Diane Warren's songwriting skills proved to be a potent combination on "How Do I Live," and this pretty ballad has the potential to be another hit for the two. It doesn't have quite the dramatic feeling or sweeping cinematic power of "How Do I Live," but it's nonetheless an affecting ballad. Warren's lyric is awash in tender emotion, and who better than Yearwood to wring every nuance of feeling from each line? The way she alternates from a sultry tone one minute to her upper register the next will make listeners hang on her every word.

Yearwood's performance is beautiful and flawless. This is yet another example of this fine vocalist's amazing way with a song.

★ **BR5-49** *Seven Nights To Rock* (2:45)  
 PRODUCERS: Jozef Nuyens, Mike Janus  
 WRITER: not listed  
 PUBLISHER: not listed  
**Arista/Nashville 3162** (CD promo)  
 The ever-adventuresome, genre-defying BR5-49 is here to show you a damn good time. A couple beers and this track playing loudly on the jukebox will have you ready to spin out of control, singing along by the time you've dropped a couple bucks into the slot. Replete with rockabilly overtones and wailing guitars that will set the tavern dancefloor on fire, this song takes you through a week of barhopping—each time with a new woman—and it's as catchy as anything that Elvis ever mustered. Action at triple-A and alternative is a given, with spins already tapped in Boston, Baltimore, Philadelphia, Nashville, and Birmingham, Ala. If there were ever a time for this quintet of fine musicians to break out from their cult status, this is it. "Seven Nights To Rock," from the album "Big Backyard Beat Show," is the time of your life put to music.

**DAVID BALL** *Watching My Baby Not Coming Back* (3:39)  
 PRODUCER: Don Cook  
 WRITERS: D. Ball, B. Paisley  
 PUBLISHERS: EMI Blackwood Music, BMI; EMI April Music, ASCAP  
**Warner Bros. 9707** (CD promo)  
 The melody of "Watching My Baby Not Coming Back" is absolutely infectious, with a joyful little honky-tonk vibe that would make even the most rhythmically challenged cowboy want to learn to boot scoot. This record's overall lively, vibrant sound is further testament to Don Cook's consistently great production skills. And Ball does plenty to make the record sparkle, too. He co-wrote the tune with Arista newcomer Brad Paisley, and it's a solid offering, indeed. His voice teems with lots of good ol' boy charm and brings the song to life. This is a strong, uptempo offering that should whet appetites for Ball's forthcoming Warner Bros. release.

### NEW & NOTEWORTHY

**BABEL FISH** *Mania* (3:46)  
 PRODUCER: Kai Robale  
 WRITERS: Hotter, Van Ravens  
 PUBLISHERS: Babel Music/WB Music Corp., ASCAP  
**Atlantic 8756** (CD promo)  
 This track traces a love affair from its jittery first moments ("I tried to light her smoke/But it was lit") to its all-too-familiar demise ("I couldn't sleep/I couldn't eat/I couldn't smile at her/I could not weep"). The achingly on-point lyric is this track's highlight, both because and in spite of its sometimes-too-loose translation from the act's native Norwegian. Lead vocalist Jan van Ravens' smoky tenor ranges from shy to strikingly confident at just the right moments. Instrumentally, this is a fairly typical rock/pop song peppered with occasional helicopter/mellotron noises as drums and subtle, purposefully synthesized strings and horns. Babel Fish was a cover band for years, and the proficiently sung chorus sounds like it could have been cribbed from Def Leppard's "Hysteria." That endows the song with an endearing, if dated, familiarity that's only magnified by the group's use of a classic device toward the end: the false ending. Memorize where the break is and impress your friends when they think the song's over—luckily, it's not; there's more catchy tune where that came from.

### DANCE

★ **SOUL SOLUTION FEATURING CAROLYN HARDING** *Let It Rain* (8:42)  
 PRODUCERS: Bobby Guy, Ernie Lake  
 WRITERS: E. Luecke, B. Graziose  
 PUBLISHERS: Mr. Lake Music/Jelly's Jams L.L.C., ASCAP; Nicky's Knacks & Daddy's Tracks/Jumping Beans Songs L.L.C., BMI  
 REMIXERS: John Kano, Johnny Vicious  
**Jellybean Recordings 2550** (12-inch single)  
 New York DJs—those lucky enough to have received a promo copy—have been championing this feisty house jam for the past three years. In that time, club punters have been patiently waiting for the track to see the light of day. Well, that day has arrived. With new anthemic mixes in tow, "Let It Rain" has never sounded fresher or more essential. Radio programmers should surely welcome the upbeat and spirited productions by Soul Solution (Bobby Guy and Ernie Lake), which spotlight the soulful wailings of veteran vocalist Carolyn Harding. Club jocks will, no doubt, become close friends with the dubs of both Johnny Vicious and John Kano. In any event, it's time to let the sunshine in.

**CAROLE SYLVAN** *Just Doin' What We Love* (no time listed)  
 PRODUCERS: Michael Hacker, Michael Rosenman  
 WRITERS: M. Hacker, M. Rosenman, A. Forbes  
 PUBLISHER: Champion Music  
 REMIXERS: Dead Presidents, Alan Thompson, Pete Doyle, Colour System Inc.  
**Champion 333** (12-inch single)  
 In the past, Carole Sylvan was content being the featured vocalist on recordings by numerous clubland artists, including Mood II Swing, Moby, and Danny Tenaglia. But no more. With "Just Doin' What We Love" on Champion Records, Sylvan proudly steps into the spotlight. Produced by RH Factor (the studio pseudonym for Michael Hacker and Michael Rosenman), who penned the track with Alex Forbes, "Just Doin' What We Love" is a fab slice of diva house. While most jocks will more than likely gravitate toward Pete Doyle's percussive Kentish Man Latin Plan mix or Alan Thompson's disco-embellished Doin' It Dub, our personal bet is on Colour System's positively upbeat Classic 12-inch mix and RH Factor's Raw mix, which recall the glory days of early Chicago house music.

### ROCK TRACKS

★ **BARENAKED LADIES** *Call And Answer* (4:09)  
 PRODUCERS: Susan Rogers, David Leonard, Barenaked Ladies  
 WRITERS: S. Duffy, S. Page  
 PUBLISHERS: WB Music/Treat Baker, ASCAP, ATV Music, PRS  
 REMIXER: Tom Lord-Alge  
**Reprise 9655** (CD promo)  
 Canadian export Barenaked Ladies work one more release from their durable breakthrough American album "Stunt" with this ironic track about working to restore order to endangered love. Lead Steven Page begins by gently reassuring his love that he'll be there through the hard times, supporting, nurturing, and holding on, but then halfway through, the song crescendos into a frantic, finger-pointing admonition: "I'm warning you/Don't ever do those crazy messed-up things that you do/If you ever do, I promise you/I'll be the first to crucify you," followed by the word "rebuild" again and again. Page sounds particularly affecting here, with raw, emotive vocals and a lyric so poignant that you can't help but put your own thoughts away and listen with abandon. Remixed to dramatic effect by current rock champion Tom Lord-Alge, this promising track shows a side of the versatile band that radio in the U.S. has not before seen. With its bow at modern rock, this song could easily spread to adult top 40 and modern AC; it also shows fine potential at forward-thinking top 40s. Man, are these really the same guys who did "One Week"? It won't hurt a bit that "Call And Answer" is featured on the soundtrack to the film "EDtv."

★ **SPLENDER** *Yeah, Whatever* (3:41)  
 PRODUCER: Todd Rundgren  
 WRITER: W. Boone  
 PUBLISHER: Hit and Run Music Publishing Ltd., ASCAP  
**C2 Records 41936** (CD promo)  
 Columbia imprint C2 Records maintains its standard of launching a roster of auspicious artists with this first rousing single from the New York-based Splender. "Yeah, Whatever" is a loud, guitar-saturated rocker that begins unsuspectingly enough with a pleasant, understated vocal and acoustic guitars. But with the first chorus, lead vocalist/guitarist/songwriter Waymon Boone grabs you by the neck with a chorus that remembers the most important element of all: a momentous hook that will undoubtedly merit explosive action at modern rock. This is a clear-cut breakout track, allowing you to visualize these four young men hopping up and down onstage, giving you your money's worth with change to spare. Produced by the well-traveled Todd Rundgren, this song has nothing to question. We call it a hit. From the forthcoming album "Halfway Down The Sky," due May 4.

**OWSLEY** *Coming Up Roses* (4:03)  
 PRODUCERS: Owsley, M. Powers  
 WRITERS: Owsley, M. Powers  
 PUBLISHERS: Sony ATV Songs/Coupe De Ville Music, BMI  
**Giant 9645** (CD promo)  
 Just as female singer/songwriters are endlessly compared to one another, scarcely does a male singer/songwriter utter a note, and he's dodging comparisons to Elvis Costello and various Beatles concoctions. But the cliché said it best: There's nothing new under the sun—which means that often, tired analogies are apt. The acoustic-strummed dissonance-to-resolution pattern that recurs in this tune is all John Lennon, while the intentionally flat vocals the guitar ushers in are more similar to Costello. Later in the song, the group's "na-na-na" backup vocals and muted flute line could be likened to Lennon or Paul McCartney, but the muffled rock instrumentals and mid-dling tempo are again closer to Costello. Lyrically, this cut's narrator is so depressed that even running for cover in a rain shower reminds him that his lost love found comfort in "the arms of another." But just as you can count on the optimistic chorus of this song to come round after every verse, Owsley reminds us that it's never long before one can "forget the sadness/Get into the gladness." The glum verses are initially a nice juxtaposition to the "buck up, soldier" choruses. But on further listens, this track resembles a midtempo conversation between your recently dumped roommate and your cluelessly content grandmother—the verses and choruses, respectively. A comfortable, pop-friendly conversation acted out by one very capable singer/songwriter.

### RAP

► **WU-SYNDICATE** *Bust A Slug* (4:41)  
 PRODUCER: Smokin' Joeh  
 WRITER: not listed  
 PUBLISHER: not listed  
**Wu-Tang Records 1159** (CD promo)  
 Super-producer RZA from the Wu-Tang Clan is always busy, and his latest protégés easily fit the Wu-Tang credo—brutal, nonsense lyrics and hard-hitting beats. The opening guitar riff (courtesy of Al Green's "Love And Happiness") sets up a thumping, if slightly repetitive, bassline, and the members trade verses with the same effortlessness we expect from the Clan. While Wu-Syndicate offers little lyrical innovation, its affiliation with RZA and Wu-Tang guarantees the group a chapter in the Wu-family success story.

### FOR THE RECORD

Fastball's album "All The Pain Money Can Buy" is certified platinum, not gold, as stated in the Pop review for the single "Out Of My Head" in the April 10 issue.

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

# Reviews & Previews



## THE BEACH BOYS—THE LOST CONCERT

Image Entertainment  
25 minutes, \$9.98 VHS, \$14.99 DVD  
Thirty-five years ago, promoters staged a mega-concert featuring the Beatles, Lesley Gore, and the Beach Boys that was aired on closed-circuit TV in theaters across the country. While the Beatles' portion of the concert came to the public's attention primarily via bootlegs, the Beach Boys' nine-song set was thought lost until late last year. What a treat for fans to see a fresh-faced Brian Wilson and company effortlessly projecting those cascading, unparalleled harmonies. Standouts include a spirited "Little Deuce Coupe" (complete with Mike Love doing a little Chicken Dance), a lilting "In My Room," and a rousing version of "Long, Tall Texan."

## BECOMING GOOD NEIGHBORS

The American Architectural Foundation  
80 minutes, \$24.95  
The follow-up to the American Architectural Foundation's excellent "Back From The Brink: Saving America's Cities By Design" presents real-life solutions to a variety of issues in small towns and large cities that have been realized through residents' involvement and foresight. Examples of community design done right range from a particularly effective design for a subsidized housing community to the importance of one town's connection to its past as its residents make decisions that will shape its future. The information is presented in a series of case studies conducted in Massachusetts, Michigan, Virginia, and Iowa, whose messages transcend the architectural community and have something positive to offer just about everyone. Contact: 202-626-7500.

## CHRIST: THE SPIRITUAL MESSAGE FOR THE NEW MILLENNIUM

Goldhill Home Media  
55 minutes, \$19.95  
Much of the media buzz about the new millennium is centered around politics and computer problems. But this tape concentrates on the spiritual quest of humankind as we move into the 21st century. Part documentary, part cheerleader for what currently falls under the umbrella of Christianity, this program poses and seeks to answer several poignant questions. Will the teachings of Christ have relevance in the next century? What accounts for the appeal of Christianity today? Would Jesus recognize today's Christianity as a distant relative of the religion he spawned so long ago? Accompanying this discussion is a kaleidoscope of footage shot in and around Jerusalem, Nazareth, and other holy locales. Contact: 800-250-8760.

## DAME EDNA'S NEIGHBORHOOD WATCH

Ariztical Entertainment  
60 minutes each, \$59.95 for three-tape set  
It's been said before, but there's nothing like a dame, especially Dame Edna. The host of the off-the-wall British TV comedy, Dame Edna is a blue-haired, tacky jewelry-toting frau in baggy pantyhose and the ultimate nosy neighbor. Rather than test the knowledge of her hand-picked, all-female audience, Edna selects three victims per show to whom she then pays the house call of a lifetime with camera crew in tow. The often-ridiculous results of Edna's pok-

ing at every nook and cranny of the houses are a cross between "Candid Camera" and "America's Funniest Home Videos." A goofy concept that is likely to go over well in the U.S. Contact: 800-356-4386.

## CRITTER GITTERS

7-Seas Marketing  
50 minutes each, \$19.95 each  
This new 12-tape series features a bunch of animal-loving neighborhood children, their super-smart chimpanzee pal, a nutty professor, and a helpful veterinarian. The children travel to a host of countries in a high-tech flying machine created by good old Professor Headful. The Critter Gitters' capers range from uncovering a mysterious illness that afflicts a local show horse to ridding a lake of flesh-eating piranhas to rescuing a little girl and her cat from a burning house. Pretty lofty stuff for TV, where these episodes first were aired. The shows have that after-school-special feel, combined with a hearty dose of fantasy. Contact: 208-762-4527.

## SUZE ORMAN: THE COURAGE TO BE RICH

PBS Home Video/Warner Home Video  
79 minutes, \$19.98  
According to some, positive thinking can heal the body and soul, and Orman says it can also make you rich. A follow-up to the financial expert's "Nine Steps To Financial Freedom," Orman tells viewers that negative thoughts and habits will become your reality, and if you think you'll never get out of debt,

you probably won't. Therefore, if you take a positive attitude and have the courage to change, your dream of financial riches can become a reality. Orman encourages couples to draw up a prenuptial agreement, which might seem like a sign of mistrust. But Orman does a good job at turning such a controversial subject into a positive. Other tips include investing in a Roth individual retirement account, how to pay off your mortgage early, and the myths and truths about mutual funds. Her down-home style makes this one lecture that won't put you to sleep.

## PORTRAIT OF A COWBOY ARTIST

Rainbow Productions  
60 minutes, \$19.99  
Sculptor Mehl Lawson is the subject of this homemade, from-the-heart tape, narrated by actor Stuart Whitman. The program, which is airing on some PBS stations, is part of the "American Legacy Documentary" series, which looks at various slices of Americana through the eyes of its native craftsmen. Lawson, who spent his formative years on a ranch, became an accomplished horse trainer, breeder, and showman before he left the range for the artist studio in the late '70s. Beginning with sketches of horses and cowboys, he then segued to detailed bronze sculptures that speak volumes about the life of a cowboy. The video combines sweeping footage filmed in and around his ranch with scenes of Lawson at work in his studio and talking about his life and art. Contact: 619-445-5694.

## ENTER\*ACTIVE BY BRETT ATWOOD

### WORLDS ULTIMATE 3D CHAT PLUS

Worlds Inc.  
www.worlds.net  
What if you threw a party and nobody showed up? Unfortunately that's the case with the recently launched "Worlds Ultimate 3D Chat Plus" software, which offers imaginative, 3D-rendered chat environments that target the music community. Created by Boston-based Worlds Inc., "Worlds Ultimate 3D Chat Plus" features several visually stunning "worlds" for visitors to wander through. Worlds Inc. hopes to convince Web users to pay \$9.95 for the CD-ROM and a one-year membership to the service. In addition, the company aims to make money off its E-commerce site WorldsStore.com, which sells CDs from BMG and Universal Music Group acts. "Worlds Ultimate 3D Chat Plus" is worth the money, but it will have a hard time convincing people to cough up the cash unless it drops the fee. Each virtual world contains chat rooms with themes ranging from rock to classical music. All the rooms are accompanied by an original soundtrack that varies from MIDI-based music to CD audio that samples artists signed to PolyGram labels. Sound cool? It is. However, few netizens inhabit this virtual wonderland. During several recent visits to the service over the past two months, this reviewer found only a dozen or so participants at any given time throughout the multiple worlds presented. It's a shame, since this is a creative project. Of particular interest is BowieWorld, an oddly

designed virtual environment that features the licensed music and art of David Bowie.

### NOMAD WORLD

Creative Technologies  
www.nomadworld.com  
Creative Technologies has bowed an MP3 hub site aimed at supporting consumers of its own newly launched NOMAD downloadable MP3 music players. As with Diamond Multimedia's Rio, NOMAD allows users to download free MP3 files from the Internet for playback on a portable music device. "NOMAD World" features legal music offerings from mostly unknown acts but does feature a free cut from former Elektra group They Might Be Giants. The quirky rock act's single "Older" is taken from its forthcoming album, "Long Tall Weekend," which will be made available exclusively via MP3 technology through Internet label Goodnoise. Content is also supplied through partner sites MP3.com, Goodnoise, Audible, audiohighway, Songs.com, and Audio Explosion. In addition to music, NOMADworld.com offers technical support for NOMAD and background information on the basics of MP3 technology for beginners. In short, the site serves as a safe entry point for users who are anxious to test-drive their new technology.

## AUDIOBOOKS BY TRUDI MILLER ROSENBLUM

### NIGHT GARDENING

By E.L. Swann  
Read by Dick Hill  
Brilliance Corp.  
6 hours (unabridged), \$24.95  
ISBN 1-56740-825-7  
This beautifully written tale truly captivates the listener and nourishes the soul. Maggie Flaherty Welles is a 60-year-old widow recovering from a stroke. Although she sometimes stammers and has trouble getting the right words out and has lost the use of her left arm and leg, her mind is as sharp as ever, and her personality as forceful. A lifelong devotee of gardening, she mourns the loss of her own neglected garden but is fascinated to watch a new one take shape at the home of the wealthy couple next door. Overseeing that garden is Tristan, a divorced man of Maggie's age, who is also deeply passionate about gardens and who believes a garden expresses the soul of the gardener. As one might expect, these two souls have a wonderful romance that transports the listener. Narrator Dick Hill is simply superb, and his expressive, interpretive reading greatly enhances the already wonderful text, bringing out nuances of meaning and personality. He also uses his voice to bring the characters to life, proving equally adept at voicing the frail, elderly Maggie (even when her stroke-afflicted speech is halting) and Maggie's son, a pompous, Harvard-educated drunk. The only disappointment here is the very end, which is unexpected and not as satisfying as one might wish. But up until then, it's a marvelous listening experience.

### HALF MAGIC

By Edward Eager  
Performed by a full cast  
Listening Library  
3 hours, 30 minutes (unabridged), \$16.98  
ISBN 0-8072-8065-8  
This timeless fantasy of four children who find a magic coin that grants half of each wish is brought to life in lively fashion by the Words Take Wing Repertory Company. As with other productions from the company, the text is read by a narrator, and actors voice the characters' dialogue. The actors do a fine job, particularly Christy Holmes as the youngest child and Tim Fox as the heroic but egotistical Sir Lancelot, whom the children meet on a magic trip to Camelot. Willard E. Lape Jr. is also excellent as the wise Merlin. The only slight criticism is that Rita Worlock, in the role of the children's mother, sounds as high-pitched and youthful as a child herself. A more adult-sounding voice would have been more appropriate. Otherwise, this is a fun flight of fancy for children and their parents.

## IN PRINT

### SCARS OF SWEET PARADISE: THE LIFE AND TIMES OF JANIS JOPLIN

By Alice Echols  
Metropolitan Books/Henry Holt and Co.  
392 pages, \$26.00

The life of Janis Joplin has long been regarded as one of rock music's most cautionary tales. Everyone knows the story of this small-town girl who became one of the '60s' biggest stars, only to have her talent trumped by insecurities, business pressures, and personal problems that drove her to drugs, drink, and an early grave. It would be easy to discount another book about Joplin, considering the deluge of titles that followed her 1970 death. But think again.

Unlike other Joplin bios, this one was not written by a hanger-on, relative, or ex-lover. Echols, a historian specializing in the 1960s, brings something new to the table by wisely choosing to examine Joplin as a product of her times. By looking at Joplin in a distinct societal context, she gives the reader a broad picture instead of one showing an insecure girl who was never satisfied with her lot in life. Here Echols traces Joplin's journey from Port Arthur, Texas, to San Francisco from a historical overview that examines certain aspects of that turbulent decade.

One message that rings loud and clear in Echols' account is

how stifled a woman like Joplin was in her early life. An intelligent, outspoken person, Joplin nonetheless had to deal with a mother who had no faith in her, classmates who thought her too strange for the prevailing conformity of the times, and a love life that never gave her the approval she constantly sought. The freedoms of the Haight-Ashbury scene were bound to be too much for her after coming from such a stifling environment, Echols concludes.

Friend after friend pays testament to her intelligence, which, unfortunately, could not save her from her fate. Echols avoids the path many others have felt compelled to follow by keeping the sex and drug experiences within

reason. Yes, there's heroin use galore and more than a fair share of hetero/homosexual experiences, but Echols never descends to the level of so many other biographers by dwelling only on sordid tales.

With Joplin's situations placed firmly within the cultural changes of the '60s, she comes off simply like many of her peers, who were eager to experiment with things forbidden to earlier generations.

It's also important to note that Echols does not place the standard "victim" tag on Joplin. All too often, writers have systematically defined her as such. Echols paints a picture of an ambitious yet vulnerable personality, which is probably closer to the real Joplin than the ballsy, boozing "red-hot mama" so many assume she was.

"Scars Of Sweet Paradise" works on several levels because as a biography it's a compelling page-turner that should be a prototype for all rock bios. As a mini-history of the darker side of the '60s, it's an invaluable resource, and as a story, it's a tragic one with no happy ending.

The reader is left with a certain amount of sadness at the book's end, thanks to the full picture Echols gives, and one can only wonder how Joplin would have fared had she survived to beat back her demons.

MICHAEL VILLANO



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

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 songs like 'NO SCRUBS' by TLC and 'YOU' by Jesse Powell.

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

HOT R&B RECURRENT AIRPLAY

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

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

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). Lists top-selling R&B singles like 'WE BE PUTTIN' IT DOWN' and 'I'M YOURS'.

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

COOLIO TAKES A CROWBAR TO INDUSTRY

(Continued from page 21)

ple and not to the industry—and I agree with that.”

According to Left Bank partner and Beyond COO Jeff Sydney, Beyond's whole concept is for artists to develop new artists and to “reach out for all possible means to expose them.” The “Coolio's Crowbar Records Presents” compilation fits right in with that philosophy, says Sydney, also noting its release during Black Music Month.

Recognizing Coolio's proven strengths at radio, Sydney expects exposure of Crowbar artists there and in African-American press outlets, as well as via an 18-city tour in June of Guitar Center instrument stores, where Coolio and three or four Crowbar artists will appear and

briefly perform prior to a full concert at a major venue that night.

“With the consolidation of the major record labels, everybody's



more aware that it's even harder for new artists to get music heard—both for label signing and for commercial exposure afterwards,” says Sydney. “What Coolio, Crowbar, and Beyond are trying to do is give artists both these opportunities with

the compilation release and Guitar Center tour during Black Music Month—with its attendant publicity in the black community—and with Coolio's own visibility as a spokesman for his label in supporting his current roster and making others aware of the opportunity for submitting for the next compilation.” That collection could be released as early as late fall.

The current compilation and marketing effort, adds Sydney, are “all about getting above the ‘noise level’ that exists on radio and all the competing media and exposing artists and audiences to each other. Crowbar's made a great record that isn't a compilation in the traditional sense, but an album where multiple new artists can get exposure and hopefully go on to make traditional records of their own. One of the things I like about this approach is that it will lead to records coming out that the audience has already had the chance to say they want to hear.”

Violet Brown, urban music buyer for the Warehouse/Blockbuster Music chain, also voices optimism over Crowbar's prospects. “Coolio's always been fantastic to work with and has always been very supportive of everything I try to do,” she says. “Even though he's become a huge star, he's very accessible and connected with a lot of great producers, so I imagine he'll bring out great stuff and create opportunities for people on the street who might ordinarily not get heard.”

To that end, Manriquez sees the Guitar Center tour as “a great point of entry” in finding street-level talent for the next project. “Coolio is from Compton [Calif.], and his audience will see what he can bring to the table and know what we're about,” Manriquez says. “He wants to take the record business and change it back to the music business, and that's the message we want to give out.”



**The Whole Nine Yards.** Executives from Avatar Publishing Group and Founders National Bank celebrate Avatar's acquisition of the Whole Nine Yards music publishing catalog. Whole Nine Yards features music from Anita Baker, Keith Sweat, Patti LaBelle, and Al B. Sure!, among others. Shown, from left, are Von Robinson, chief lending officer/general counsel for Founders; Larry Robinson, president of Avatar Publishing Group; Jheryl Busby, majority shareholder of Founders; and Carlton Jenkins, president/CEO of Founders.

DATU FAISON'S RHYTHM SECTION



**HATE HIM NOW:** Nas' third solo set, “I Am . . .” (Columbia), which saw street-date violations propel an early start at No. 68 on last issue's Top R&B Albums, now nets the Greatest Gainer, springing to No. 1 after a full week of sales at core stores. The album sold more than 471,000 units at the overall panel, easily winning the Hot Shot Debut on The Billboard 200 and scanning 200,000 copies more than his last album, 1996's “It Was Written,” sold in its first week.

Although the video for the single “Hate Me Now,” featuring Puff Daddy, had not begun airing as of press time, the record rises 34-24 on Hot R&B Singles & Tracks and springs 28-8 on Hot Rap Singles.

The album was initially slated as a two-CD set, because Nas had more than 50 recorded tracks to choose from. Since rap consumers tend to judge their releases on a flavor-of-the-month basis, more artists are opting to release two projects within a year of each other, rather than two-disc sets, to help keep them highly visible. That tactic has spawned successful back-to-back sets for DMX, Jay-Z, and Master P; Ice Cube hopes to join that list when he releases the second disc of his two-part set in late summer. Nas will follow suit, as “Nastradamus,” his fourth album, is scheduled to hit retail Oct. 26.

**DAT'S INCREDIBLE:** JT Money's “Who Dat” (Tony Mercedes/Freeworld/Priority) leaps 41-3 on Hot R&B Singles & Tracks and 25-2 on Hot Rap Singles, winning Greatest Gainer on both lists in the process. The major chart move was based on cassette and CD versions hitting retail: prior to this issue, the title was available only as a 12-inch. The biggest support at radio thus far comes from the Bible Belt, as WJMH Greensboro, N.C. (55 plays), WBHJ Birmingham, Ala. (47 plays), WHTA Atlanta (45 plays), and WHRK Memphis (37 plays) are some of the radio leaders. Consequently, a good portion of the 41,000 units the song moved stems from those markets.

Since the retail presence of the new configurations paved the way for the escalation, Billboard is awarding the title Retail Launch status, in addition to Greatest Gainer/Sales. When the new Hot R&B Singles & Tracks chart was unveiled in the first issue of 1999, introducing airplay-only titles to the mix, we began the Retail Launch designation to highlight the week that a single's release to stores affects chart position. By the way, “Who Dat” marks the first single from the resurrected Freeworld logo, the Dallas Austin-run label that just pacted with Capitol and Priority.

**GOING PLACES:** 112's “Anywhere” (Bad Boy/Arista) moves into the top 10 on Hot R&B Singles & Tracks (11-10), thanks to an audience growth of 4.8 million. Although the group's highest-charting single to date was “Cupid,” which hit No. 2 in May 1997, “Anywhere” is now a bigger song at radio.

“Cupid” peaked at 39 million listeners; it rose to No. 2 on the strength of sales. “Anywhere” sits at No. 10 with 41 million listeners, based solely on airplay.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	6	<b>No. 1</b> WHAT'S IT GONNA BE? ● (C) (D) (T) FLIPMODE/ELEKTRA 64051/EEG †	BUSTA RHYMES FEAT. JANET 5 weeks at No. 1
2	25	—	2	<b>GREATEST GAINER</b> WHO DAT (C) (D) (T) TONY MERCEDES/FREEWORLD 53469/PRIORITY †	JT MONEY
3	2	2	8	IT AIN'T MY FAULT 2/SOMEBODY LIKE ME (C) (D) (T) NO LIMIT 53470/PRIORITY †	SILKK THE SHOCKER FEAT. MYSTIKAL
4	3	3	16	HARD KNOCK LIFE (GHETTO ANTHEM) ● (C) (D) (T) ROC-A-FELLA/DEF JAM 566977/MERCURY †	JAY-Z
5	4	20	3	ONE-NINE-NINE-NINE (C) (D) (T) RAWKUS 53474/PRIORITY †	COMMON FEATURING SADAT X
6	5	5	7	HOLLA HOLLA (M) (T) (X) MURDER INC. 566959*/DEF JAM/MERCURY †	JA RULE
7	6	4	9	NANN (C) (D) (T) SLIP-N-SLIDE 247/WARLOCK †	TRICK DADDY FEATURING TRINA
8	29	—	2	HATE ME NOW (T) (V) COLUMBIA 79070* †	NAS FEATURING PUFF DADDY
9	8	8	13	WOOF (C) (D) (T) NO LIMIT 53462/PRIORITY †	SNOOP DOGG FEATURING MYSTIKAL AND FIEND
10	9	7	18	WATCH FOR THE HOOK (C) (D) (T) (X) ORGANIZED NOIZE/A&M 97046/INTERSCOPE †	COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR
11	7	6	9	NAS IS LIKE (T) (V) (X) COLUMBIA 79113* †	NAS
12	10	9	7	RESPIRATION (C) (D) (T) RAWKUS 53473/PRIORITY †	MOS DEF & TALIB KWELI ARE BLACK STAR FEAT. COMMON
13	11	10	10	HERE I GO (C) (D) (T) RELATIVITY 1771 †	INFAMOUS SYNDICATE
14	NEW ▶	1	1	PLAYERS HOLIDAY (C) (D) THUMP STREET 2265 †	T.W.D.Y. FEAT. TOO SHORT & MAC MALL
15	17	13	10	STAND UP (C) (D) (T) ENTERTAINMENT 79094/EPIC †	CHARLI BALTIMORE FEAT. GHOSTFACE KILLAH
16	13	12	16	MORE FREAKY TALES (C) (D) (T) SHOR! 42571/JIVE	TOO SHORT
17	12	11	6	GANGSTA! GANGSTA! (HOW U DO IT) (C) (D) (T) HUMILITY 54317/LIGHTYEAR †	C. WEBB FEAT. KURUPT
18	16	16	14	FREE YOUR MIND (C) (D) PALU 700 †	GOLD FEAT. LAYZIE BONE, MENENSKI, TEE & HALO
19	14	15	7	WE BE PUTTIN' IT DOWN (C) (D) (T) 19 STREET 53465/PRIORITY †	BAD AZZ FEAT. SNOOP DOGG
20	15	14	23	GHETTO COWBOY ● (C) (D) MO THUGS/RUTHLESS 1707/RELATIVITY †	MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY
21	21	—	2	WHAT G'S DO 4 MONEY (C) (D) BIG KID 43192/LIGHTYEAR †	LIL' RACHETT FEATURING LV
22	20	23	22	WHO LET THE DOGS OUT? (C) (D) WINGSPAN 0002	CHUCK SMOOTH
23	19	—	2	QUIET STORM (T) LOUD 65718*/RCA †	MOBB DEEP
24	22	33	8	ON DEADLY GROUND (C) (T) (X) BLACKBERRY 006*/NU GRUV	PSYCHO VS. IRISCIENCE
25	18	17	24	THE REAL ONE (C) (D) (T) LIL' JOE 899 †	THE 2 LIVE CREW FEATURING ICE-T
26	NEW ▶	1	1	STREET TALKIN' (T) DEF JAM/MERCURY 870763* †	SLICK RICK FEATURING OUTKAST
27	31	31	3	EVEN CHEAPER (CHEAPSKATE REMIX) (C) (X) ROC-A-BLOK/RUFFHOUSE 79136*/COLUMBIA †	SPORTY THEVZ
28	23	24	25	JUST DON'T GIVE A F*** (C) (D) (M) (T) (X) WEB/AFTERMATH 97044/INTERSCOPE	EMINEM
29	24	21	26	PUSHIN' WEIGHT ● (C) (D) (T) PRIORITY 53456 †	ICE CUBE FEAT. MR. SHORT KHOP
30	44	22	17	FREE & SINGLE (C) (T) OS 0001*	B DA OUTTA SIGHT CHILD
31	26	26	9	PHD. (PLAYA HATA DEGREE) (C) (D) EPICUREAN 0027	TONY-O FEAT. KEVIN GARDNER & REDWINE
32	34	19	5	YOU GOT ME (T) MCA 55539* †	THE ROOTS FEATURING ERYKAH BADU
33	37	28	3	R.E.C. ROOM (T) LOUD 65714*/RCA †	INSPECTAH DECK
34	27	30	25	DOO WOP (THAT THING) ● (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA †	LAURYN HILL
35	38	35	6	N**** WHAT! (C) (X) OUTHOUSE 0169*	WHIP
36	30	25	7	MY NAME IS (T) WEB/AFTERMATH 95040*/INTERSCOPE †	EMINEM
37	32	32	31	INVASION OF THE FLAT BOOTY B*****S (C) (D) (T) SHOR! 42543/JIVE	TOO SHORT
38	28	27	8	HA (T) CASH MONEY 56234*/UNIVERSAL †	JUVENILE
39	41	40	14	DA GOODNESS (T) DEF JAM 566831*/MERCURY	REDMAN
40	33	34	5	BE FAITHFUL (T) AV8 86*	FATMAN SCOOP & CROOKLYN CLAN FEAT. FAITH EVANS
41	35	29	4	RYDE OR DIE (T) RUFF RYDERS 95042*/INTERSCOPE †	RUFF RYDERS FEAT. LOX, DMX, DRAG-ON & EVE
42	NEW ▶	1	1	REPertoire (T) GEE STREET 33550*/V2 †	QNC
43	36	38	10	REMEMBER ME BALLIN (C) (D) (T) HYPNOTIZE MINDS 1767/RELATIVITY	INDO G
44	RE-ENTRY	10	10	EVERY THING I WANT (C) (X) DOC HOLLYWOOD 7002*/WHITE LION †	TEE KEE FEATURING DA'IMON
45	39	—	18	YOU SCARED, YOU SCARED/DJ WILL U PLEASE PLAY (M) (T) (X) TIGHT 2 DEF 4499*	RAHEEM
46	42	18	3	TAKE YOUR TIME (T) LOUD 65713*/RCA †	PETE ROCK FEAT. CARL MCINTOSH & JANE EUGENE FORMERLY OF LOOSE ENDS
47	43	48	90	HOW DO U WANT IT/CALIFORNIA LOVE ▲ (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652*/ISLAND †	2PAC (FEAT. KC AND JOJO)
48	50	46	26	WHATCHA WANNA DO? (C) (D) (T) NO LIMIT 53459/PRIORITY †	MIA X FEAT. CHARLIE WILSON
49	40	36	7	MONEY CASH HOES/JIGGA WHAT? (T) ROC-A-FELLA/DEF JAM 566893*/MERCURY †	JAY-Z FEATURING DMX
50	46	37	56	THROW YO HOOD UP (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW

○ 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 24, 1999

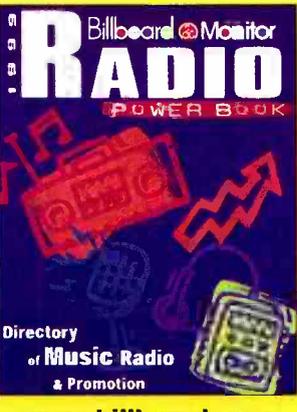
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>▶ No. 1/GREATEST GAINER ◀</b>						
1	68	—	2	NAS	I AM...	1
<b>▶ HOT SHOT DEBUT ◀</b>						
2	NEW	—	1	KRAYZIE BONE	THUG MENTALITY 1999	2
3	1	2	7	TLC	FANMAIL	1
4	3	3	4	SOUNDTRACK	LIFE	3
5	2	1	7	EMINEM	THE SLIM SHADY LP	1
6	5	7	23	JUVENILE	400 DEGREEZ	4
7	4	5	33	LAURYN HILL	THE MISEDUCATION OF LAURYN HILL	1
8	11	17	29	TRICK DADDY	WWW.THUG.COM	8
9	10	14	22	112	ROOM 112	6
10	6	9	17	DMX	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
11	9	8	3	SILK	TONIGHT	8
12	7	6	4	GINUWINE	100% GINUWINE	2
13	12	13	17	BUSTA RHYMES	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	2
14	8	4	3	BLACKSTREET	FINALLY	4
15	15	19	29	JAY-Z	VOL. 2... HARD KNOCK LIFE	1
16	13	15	22	R. KELLY	R.	1
17	14	10	3	SOUNDTRACK	FOOLISH	10
<b>▶ HEATSEEKER IMPACT ◀</b>						
18	18	—	2	BOOTLEG	DEATH BEFORE DISHONESTY	18
19	16	18	28	TYRESE	TYRESE	6
20	24	26	47	DMX	IT'S DARK AND HELL IS HOT	1
21	19	21	20	JESSE POWELL	'BOUT IT	15
22	17	12	6	C-MURDER	BOSSALINIE	1
23	23	22	24	DRU HILL	ENTER THE DRU	2
24	20	20	7	THE ROOTS	THINGS FALL APART	2
25	26	27	20	2PAC	GREATEST HITS	1
26	27	28	13	SILKK THE SHOCKER	MADE MAN	1
27	22	16	3	VARIOUS ARTISTS	WU-TANG RECORDS PRESENTS: WU-CHRONICLES	16
28	30	37	21	WHITNEY HOUSTON	MY LOVE IS YOUR LOVE	7
29	28	32	29	KIRK FRANKLIN	THE NU NATION PROJECT	4
30	25	—	2	SOUNDTRACK	THE P.J.'S	25
31	31	29	12	FOXY BROWN	CHYNA DOLL	1
32	32	31	17	VARIOUS ARTISTS	DJ CLUE? THE PROFESSIONAL	3
33	36	34	28	OUTKAST	AQUEMINI	2
34	21	11	3	COOL BREEZE	EAST POINTS GREATEST HITS	11
35	35	33	18	REDMAN	DOC'S DA NAME 2000	1
36	43	44	44	BRANDY	NEVER S-A-Y NEVER	2
37	39	40	34	THE TEMPTATIONS	PHOENIX RISING	8
38	44	39	23	TOTAL	KIMA, KEISHA & PAM	9
39	38	38	18	MYSTIKAL	GHETTO FABULOUS	1
40	29	25	5	MASE PRESENTS HARLEM WORLD	THE MOVEMENT	5
41	40	51	24	98 DEGREES	98 DEGREES AND RISING	40
42	45	36	5	SHANICE	SHANICE	15
43	34	30	3	USHER	LIVE	30
44	51	52	15	LES NUBIANS	PRINCESSES NUBIENNES	44
45	37	23	4	BLACK MOON	WAR ZONE	9
46	33	24	5	SOUNDTRACK	THE CORRUPTOR	9
47	53	58	28	DEBORAH COX	ONE WISH	14
48	41	49	10	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA	CRAZYNDALAZDAYZ	4

49	42	35	7	YUKMOUTH	THUGGED OUT THE ALBUATION	8
50	46	43	24	FAITH EVANS	KEEP THE FAITH	3
51	48	45	20	DJ QUIK	RHYTHM-AL-ISM	13
52	55	56	35	KELLY PRICE	SOUL OF A WOMAN	2
53	47	47	39	MONICA	THE BOY IS MINE	2
54	52	46	21	MARIAH CAREY	# 1'S	6
55	50	—	2	INFAMOUS SYNDICATE	CHANGING THE GAME	50
56	58	50	22	METHOD MAN	TICAL 2000: JUDGEMENT DAY	1
57	57	55	7	TEVIN CAMPBELL	TEVIN CAMPBELL	31
58	49	42	3	VARIOUS ARTISTS	THE N.W.A. LEGACY VOLUME 1 1988-1998	42
59	61	65	3	VARIOUS ARTISTS	BET — BEST OF PLANET GROOVE	59
60	59	41	3	M.C. BREED	IT'S ALL GOOD	41
61	60	59	39	TRIN-I-TEE 5:7	TRIN-I-TEE 5:7	20
62	54	57	72	WILL SMITH	BIG WILLIE STYLE	9
63	56	48	7	BONEY JAMES	BODY LANGUAGE	32
64	73	69	9	GLENN JONES	IT'S TIME	59
65	69	64	25	KENNY LATTIMORE	FROM THE SOUL OF MAN	15
66	64	76	3	VARIOUS ARTISTS	THE TOM JOYNER MORNING SHOW OLD SCHOOL MIX	64
<b>▶ PACESETTER ◀</b>						
67	91	—	3	LIL' TROY	SITTIN' FAT DOWN SOUTH	67
68	62	54	3	MAC MALL	ILLEGAL BUSINESS? 2000	54
69	72	74	20	BIG TYMERS	HOW YOU LUV THAT? VOL. 2	17
70	67	53	5	C-BO	THE FINAL CHAPTER	20
71	97	—	2	E.S.G.	SHININ' N' GRINDIN'	71
72	65	66	9	QUINCY JONES	FROM Q WITH LOVE	31
73	66	61	29	KEITH SWEAT	STILL IN THE GAME	2
74	63	62	8	MR. SERVO	DA NEXT LEVEL	1
75	70	73	25	GHETTO MAFIA	ON DA GRIND	34
76	74	68	21	ICE CUBE	WAR & PEACE VOL. 1 (THE WAR DISC)	2
77	78	84	51	MYA	MYA	13
78	81	78	14	CHAKA KHAN	COME 2 MY HOUSE	49
79	82	81	26	HOT BOYS	GET IT HOW U LIVE!!	37
80	75	71	30	SOUNDTRACK	RUSH HOUR	2
81	71	63	38	GERALD LEVERT	LOVE & CONSEQUENCES	2
82	RE-ENTRY	10	SHAE JONES	TALK SHOW	43	
83	79	79	41	MAXWELL	EMBRYA	2
84	87	87	37	SNOOP DOGG	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
85	93	72	7	PRINCE PASTOR	A PRINCE AMONG THIEVES	46
86	NEW	1	PASTOR TROY	WE READY I DECLARE WAR	86	
87	77	75	20	BONE THUGS-N-HARMONY	THE COLLECTION: VOLUME ONE	12
88	84	82	85	MASTER P	GHETTO D	1
89	80	80	18	VARIOUS ARTISTS	NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED	2
90	76	70	48	XSCAPE	TRACES OF MY LIPSTICK	6
91	85	85	28	GANGSTA BOO	ENQUIRING MINDS	15
92	NEW	1	NAUGHTY BY NATURE	NATURE'S FINEST: NAUGHTY BY NATURE'S GREATEST HITS	92	
93	88	—	2	SOUNDTRACK	RINGMASTER	88
94	RE-ENTRY	10	MOS DEF & TALIB KWELI	BLACK STAR	13	
95	86	83	46	MASTER P	MP DA LAST DON	1
96	92	86	35	LUTHER VANDROSS	I KNOW	9
97	RE-ENTRY	32	MONIFAH	MO'HOGANY	42	
98	83	67	4	TRIPLE SIX MAFIA	UNDERGROUND VOL. 1 1991-1994	46
99	94	99	68	JAY-Z	IN MY LIFETIME, VOL. 1	2
100	89	77	21	GETO BOYS	DA GOOD DA BAD & DA UGLY	5

Alb... 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.

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## Can New Jersey's Spicy Sin Match Martin's Latin Sizzle?

**MUCHO CALIENTE:** Two months ago, Latin sensation **Ricky Martin** spiced things up quite a bit during the Grammy Awards broadcast with his bilingual performance of "La Copa De La Vida (The Cup Of Life)." In the weeks since, it seems like every record label exec has been in a heated search for the next Latin hottie. Well, we recently received a five-song demo from 24-year-old **Sin**, a singer/songwriter that you need to know about.

A native of New Jersey, the half-Peruvian/half-Dominican **Sin** (full name: **Carlos Sindrid**) possesses a voice that bridges the gap between **Jon Secada**, **Enrique Iglesias**, and **George Michael**. He's also a deft and clever wordsmith. As for his looks, well, see his photo and decide for yourself. We're talking a complete package, folks.

"Party All Night," which the artist co-wrote with **Jam and Delgado**, percolates with a sizzling energy that wouldn't sound out of place saddled alongside Martin's current chart climber on The Billboard Hot 100, "Livin' La Vida Loca."

On "When Will I Fall In Love" and "Crazy World," **Sin** collaborated with **Jimmy Greco** as well as **Berny Cosgrove** and **Kevin Clark** (the team who co-wrote **Jennifer Paige's** "Crush"). While "When Will I Fall In Love" sounds tailor-made for groups like **N Sync** and **C-Note**, "Crazy World" is a midtempo shuffler that brings to mind the sultry vibology of such U.K. artists as **Seal** and **Lisa Stansfield**.

**Sin** is enjoying international success as a songwriter with "Watching You," the title track of **Christine's** debut album for Universal Music Denmark; the album has been certified gold in Denmark, selling 15,000 copies. **Sin** co-wrote the hauntingly beautiful and very cinematic track with **M.M. Larsson** and **L. H.**



by Michael Paoletta

### Jensen.

"'Watching You' was inspired by a dream I had about my grandmother," says **Sin**, who signed a publishing deal with Warner/Chappell Music two years ago. "I was raised by my grandmother. She was the one who encouraged my creative side."

In fact, a song **Sin** penned with **Cosgrove** and **Clark**—the anthemic "Nothing In The World"—was written with his grandmother in mind. Notes **Sin**, "She's been my inspiration since the beginning."

According to **Sin**, **Secada** has already recorded the song and may include it on his next album. "If it doesn't make it on to **Jon's** album, I'll be sure to use it for my debut album," **Sin** says.

For more information, contact Warner/Chappell's **Patrick Conseil** at 212-399-6916.

**CROSSED FINGERS:** **Moloko**—the male/female British duo of **Roisin Murphy** and **Mark Brydon** that received praise from pundits for its 1997 debut album, "Do You Like My Tight Sweater?"—is enjoying its most successful club single to date with "Sing It Back."

Already a chart-topper on many DJ playlists in the U.K., where the act is signed to **Echo Records**, the hook-laden single is poised to repeat the process in the U.S. when **Warner Bros.** issues it June 8.

According to **Debra Pelton**, director of promotions at **Warner Bros.**, the commercial release of "Sing It Back" will be preceded by a two-tiered promotional blitz to club DJs. On April 27, **Pelton** says, DJs will be serviced with a promo-only 12-inch that features the **Boris Musical** mix, **Herbert's Tasteful** dub, the **Chez Maurice** mix, and the **BMR Clubcut** mix.

This will be followed, on May 18, by a second promo-only 12-inch that includes **Tee's Freeze** mix, the **Booker T Loco** dub, the **Booker T Loco** mix, the **House of Lords Wig Out**, and **Tee's** radio edit. The commercial CD-5 and double-pack vinyl set will include all the remixes.

Wouldn't it be fab if "Sing It Back" became the big surprise crossover hit of the summer? If handled properly, it could be as major as the **Todd Terry** remix of "Missing" by **Everything But The Girl**, which peaked at No. 2 on The Billboard Hot 100 in 1996.

**GROOVIN' YOU:** It appears that international DJ **Tony Humphries'** East Orange, N.J.-based label, **Yelloworange**—which travels through the **Strictly Rhythm** network—will final-

ly have an across-the-board dance-floor smash when "Rescue Me" by **Sunkids Featuring Chance** is released. Scheduled for a summer release, the stomping houser, with an amazing **Nuyorican Soul**-inspired remix by **Masters At Work**, has already been licensed to **AM:PM** in the U.K.

The **Sunkids**, who also record under the **Deep Swing** moniker, are **Erik Wikman** and **James Donaldson**. The West Coast-based duo apparently knows a thing or two about gospel, house, garage, and '70s soul. "Rescue Me" is steeped in chugging rhythms, well-fueled organs, and jazzy keyboards—and spotlights the wailing diva vocals of **Chance**. Now if her voice sounds a tad familiar, that's because it is. In 1993, **Epic** released "Hey Mr. DJ," a multi-artist dance compilation that included "I've Had Enough"—yes, **Regina Belle's** version is a remake—by a singer named **Denitria Champ**. **Champ** and **Chance** are one and the same.

On June 1, 2-year-old **Fort Lauderdale, Fla.-based Soulfuric Recordings** is scheduled to release the much-anticipated return of **Donna Allen**. A respected R&B singer in the late '80s, **Allen** scored back-to-back hits with 1987's "Serious" and 1989's "Joy And Pain," which peaked, respectively, at No. 5 and No. 3 on the Hot R&B Singles & Tracks chart.

Today, **Allen**, whose voice has only gotten better with time, has teamed up with the **Urban Blues Project**—



SIN

**Marc Pomeroy** and **Brian Tappert**, who are also widely known as the production/remix outfit **Jazz-N-Groove**—for the Sunday-morning, take-me-to-church vibe of "He Is The Joy."

Assisting **Allen** in fueling the fire are the **Florida Philharmonic Orchestra**, the **Mount Olive Baptist Church Choir**, and guitarist **Jerome Smith**, who played on numerous T.K. Disco releases throughout the '70s.

While the team of **Erick Morillo**, **Harry "Choo Choo" Romero**, and **Jose Nunez** provide fab **Subliminal-drenched** mixes, we keep going back

to the U.B.P. Classic mix. Not since **Frankie Knuckles'** remix of **Sounds Of Blackness'** "The Pressure" has a club record been so spiritually uplifting. This truly is the joy!

In more **Soulfuric** news, the label recently licensed **Soulsearcher's** "Can't Get Enough" to **Defected U.K.**, where it peaked at No. 8 on the pop chart. **Soulfuric** also sub-licensed the track to **Happy Music**, **Club Tools**, and **Energy Division** in France, Germany, and Italy, respectively.

**WORK IT TO THE BONE:** **Jellybean Recordings** is causing quite the commotion with "CoolCuts," a compilation that combines today's jams with tomorrow's hopefuls. Released April 13, the 10-song set includes such recent hits as **Soul Solution's** "Let It Rain," **Pulse Featuring Antoinette Roberson's** "The Lover That You Are (Remix 2000)," **Plasmic Honey's** "Take Me To The Top," and **Calle & Rizzo's** "The Untouchable Dance."

Over the next several weeks, **Jellybean** will be releasing each of the compilation's previously unreleased tracks as singles. The label began this process on April 1, when it issued "Work" by the **C&R Project**. One week later, **Christian Scott's** "Soul Energy" was released. On April 15, both "Ignition" by **C&R Project** and "We Are In The Dark" by **Plasmic Honey** saw the light of day. Quite the cool marketing plan, if ya ask us.

## Joe Clausell Works The Beat On Many Fronts

### BY CRAIG ROSEBERRY

**NEW YORK**—In the span of eight years, **Joaquin "Joe" Clausell** has taken house music to new heights. With an innovative style that mixes the exotic with the soulful, the jazzy with the organic, and the soulful with the spiritual, **Clausell's** unique musical vision is not about obvious hooks, minor chord stabs, and anticipated drum rolls. Instead, **Clausell** concentrates on subtlety and nuance, an evocative live sound, and the simple power of the groove.

This musical philosophy is present throughout the many musical hats he wears, including label owner (**New York-based Spiritual Life Music**), producer/remixer (**Ten City's** "Nothing's Changed"), and DJ.

Every Sunday afternoon, he—along with **François Kevorkian** and **Danny Krivit**—works the turntables at **Body & Soul** at **New York's Vinyl** club.

"I have been very blessed," says **Clausell**. "Everything that I've done in my career has been accidental. Nothing was planned. Therefore, I am thankful and appreciative for the acceptance of my work, but I maintain focus on my true love: the music. It is my passion



CLAUSSELL

for sharing the positive and spiritual vibe of music that drives me rather than the trappings of success."

**Clausell's** musical odyssey began at an early age. The **Brooklyn native** (of **Puerto Rican/French descent**) grew up in a musical home, along with seven brothers and three sisters, where music was a constant.

His first break came in 1991, while working at the **New York dance specialty retailer Dance Tracks**. He was approached by **Freddy Sanon**, owner of **Shelter Records**, to remix **95 North's** debut single, "The Journey." When the single became a surprise underground hit, **Clausell**

didn't jump on the remixer bandwagon. Instead, he focused on his job at **Dance Tracks**.

In 1996, he formed **Spiritual Life Music**. **Clausell**, whose music is published by **Acroostic Music (ASCAP)**, had a specific musical aesthetic for the label: the creation of original music using international musicians and producers, to make a connection to the world.

**Spiritual Life Music** affords **Clausell** the opportunity to work with a number of open-minded artists who share his eclectic and expressive musical vision.

Recently, **Clausell's** musical expertise was requested by **New York-based independent Nitegrooves/King Street** to construct an exciting spiritual journey for the latest installment of the label's "Mix The Vibe" compilation series.

Scheduled for release on Tuesday (20), "Mix The Vibe: Joe Clausell" is a two-CD set that spotlights music from the archives of **King Street Recordings**. While capturing the essence of the label, the collection also embodies the spirit of **Body & Soul**, intertwining uplifting rhythms, jazzy instrumentation, (Continued on next page)

### Billboard Dance HOT Breakouts

APRIL 24, 1999

#### CLUB PLAY

1. TESTIFY M PEOPLE EPIC
2. LET THE JOY RISE ABIGAIL INTERHIT
3. WANNA GIVE IT UP RALPHI ROSARIO WITH LINDA CLIFFORD AFTERHOURS
4. MY FIRST NIGHT WITH YOU MYA INTERSCOPE
5. JUST DOIN' WHAT WE LOVE CAROLE SYLVAN CHAMPION

#### MAXI-SINGLES SALES

1. KEEP IT UP FUNKY DERRICK TWISTED
2. JOY & PAIN (DON'T YOU BELIEVE ME) MOA TOMMY BOY
3. FREAKS COME OUT AT NIGHT WHODINI VS. JACKYL & HYDE JIVE ELECTRO
4. GOT THE GROOVE S-M TRAX GROOVILICIOUS
5. PEOPLE GET DOWN SCAPE GROOVILICIOUS

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

CLUB PLAY					ARTIST	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	
<b>▶ No. 1 ◀</b>						
1	2	3	10	BODY TWISTED 55528/MCA †	1 week at No. 1 FUNKY GREEN DOGS	
2	3	7	13	YOU DON'T KNOW ME ARMED 002 †	ARMAND VAN HELDEN FEATURING DUANE HARDEN	
3	6	16	5	STRONG ENOUGH WARNER BROS. 44644 †	CHER	
4	4	10	7	DARKNESS INC IMPORT/SONY	SATOSHI TOMIIE FEAT. ROBERT OWENS & CEVIN FISHER	
5	1	2	9	BABY WANTS TO RIDE GROOVILICIOUS 067/STRICTLY RHYTHM	HANI	
6	16	27	3	IT'S OVER NOW ARISTA PROMO †	DEBORAH COX	
7	10	11	8	STRANDED EPIC PROMO	LUTRICIA MCNEAL	
8	11	13	7	THE MUSIK NERVOUS DOG 20353/NERVOUS	ORANG'E	
9	5	1	9	I STILL BELIEVE COLUMBIA 79104 †	MARIAH CAREY	
10	12	12	8	DO YOU LOVE ME TOMMY BOY SILVER LABEL 349/TOMMY BOY	A GIFT OF LOVE FEAT. DEMI MOORE	
11	8	5	10	HEARTBREAK HOTEL ARISTA 13613 †	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE	
12	15	15	6	RIGHT BEFORE MY EYES 4 PLAY 1022	NN'G FEATURING KALLAGHAN	
13	19	26	5	WHEN I GROW UP MUSHROOM IMPORT	GARBAGE	
14	7	4	12	JOY DEFINITY 004	KATHY BROWN	
15	18	20	6	RIDE THE TRIP JELLYBEAN 2545	PLASMIC HONEY	
16	22	34	4	GOT TO DANCE DISCO GROOVILICIOUS 076/STRICTLY RHYTHM	H.O.G. PRESENTS GROOVELINES	
17	24	—	2	UNSPEAKABLE JOY NERVOUS 20358	KIM ENGLISH	
18	13	6	11	ECSTASY (TAKE YOUR SHIRTS OFF) GROOVILICIOUS 064/STRICTLY RHYTHM	JOHNNY VICIOUS FEAT. LULA	
19	9	9	10	JACKIE'S STRENGTH ATLANTIC 84442 †	TORI AMOS	
20	20	22	7	CAN'T TAKE MY EYES OFF OF YOU AM 0100	JEANIE TRACY	
<b>▶ Power Pick ◀</b>						
21	26	—	2	GOT THE GROOVE GROOVILICIOUS 079/STRICTLY RHYTHM	S-M TRAX	
22	17	17	7	STRUCK BY LOVE EIGHTBALL 132	LECTROLUV FEATURING ALVAUGHN JACKSON	
23	14	8	11	NOTHING REALLY MATTERS MAVERICK 44613/WARNER BROS. †	MADONNA	
24	25	35	4	THE FLAME TRAX 10082	ERIN HAMILTON	
25	29	37	4	DREAMING TOMMY BOY SILVER LABEL 359/TOMMY BOY †	RUFF DRIVERZ PRESENTS ARROLA	
26	39	—	2	SEXUAL (LI DA DI) TOMMY BOY 374	AMBER	
27	42	—	2	LET IT RAIN JELLYBEAN 2550	SOUL SOLUTION FEATURING CAROLYN HARDING	
28	45	—	2	SHE WANTS YOU VIRGIN 38658 †	BILLIE	
29	28	33	6	FEEL WHAT YOU KNOW SNAPT 2076/MAXI	BIG MUFF	
30	21	14	13	WE LIKE TO PARTY! GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS	
31	31	30	6	THE LATIN THEME MOONSHINE 88456 †	CARL COX	
32	23	18	10	FOOL FOR LOVE MAXI 2075	SOUL STATION	
33	36	40	4	THE SWISHER RAW NERVE 1001	SUMMER'S EVE	
34	37	45	3	MAMA SWEET LOGIC 3000 65680/LOGIC †	DA HOOL	
35	27	25	10	MAMA KONDA EPIDROME PROMO/EPIC	ORINOKO	
36	30	24	7	GIRLS ON FILM (REMIX) EMI IMPORT	DURAN DURAN	
37	40	47	3	I WANT YOUR LOVE REDDLINE 249/WARLOCK	DA BUDDAH BANGAZ	
38	33	39	5	MARILYN 2000 DREAM BEAT IMPORT	JUSTINE	
39	47	46	3	HEAVEN GIANT STEP 69427/550 MUSIC	GLEN SCOTT	
40	49	—	2	TEARDROPS FRESH IMPORT †	LOVESTATION	
41	35	36	6	NERVOUS BREAKDOWN GROOVILICIOUS 068/STRICTLY RHYTHM	THE SHRINK	
<b>▶ Hot Shot Debut ◀</b>						
42	NEW ▶	1	1	MARIA LOGIC 78040/BEYOND †	BLONDIE	
43	48	50	3	WALK ON BY MCA 55547	MAD DOLL	
44	32	31	9	TAINTED LOVE TWISTED 55530/MCA	SOFT CELL VS. CLUB 69	
45	46	44	5	THAT MAN OF MINE REDZONE 1998	SUGARSHOP FEATURING CINDY MIZELLE	
46	NEW ▶	1	1	ALL NIGHT LONG BAD BOY 79206/ARISTA †	FAITH EVANS FEATURING PUFF DADDY	
47	38	32	8	THE NO. 1 SONG IN HEAVEN OGLIO 85003 †	SPARKS	
48	NEW ▶	1	1	ON THE RUNWAY TVT 3291	SANDRA BERNHARD	
49	NEW ▶	1	1	THE BEGINNING NITEGROOVES 97/KING STREET	MIKE SKI	
50	34	21	13	THE LOVER THAT YOU ARE (REMIX 2000) JELLYBEAN 2547	PULSE FEAT. ANTOINETTE ROBERSON	

MAXI-SINGLES SALES					ARTIST	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
<b>▶ No. 1 ◀</b>						
1	2	2	10	BLUE MONDAY (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS. †	1 week at No. 1 ORGY	
2	1	1	22	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER	
3	3	4	19	WE LIKE TO PARTY! (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS	
4	4	3	4	MARIA (T) (X) LOGIC 78040/BEYOND †	BLONDIE	
5	6	6	7	PRaise YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM	
6	5	5	12	HEARTBREAK HOTEL/IT'S NOT RIGHT BUT IT'S OKAY (T) (X) ARISTA 13613 †	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE	
7	7	7	10	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104 †	MARIAH CAREY	
8	8	8	38	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE †	FATBOY SLIM	
9	9	11	47	THE CUP OF LIFE (THE OFFICAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932 †	RICKY MARTIN	
10	10	9	29	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST	
<b>▶ Greatest Gainer ◀</b>						
11	12	18	14	C'EST LA VIE (T) (X) EPIC 79085 †	B*WITCHED	
12	11	10	9	MIAMI (X) TWIN SOUNDS/DOMINION 4251/K-TEL	SLICK	
13	15	14	12	ALL I HAVE TO GIVE (T) (X) JIVE 42563 †	BACKSTREET BOYS	
14	13	13	9	PRETTY FLY (FOR A WHITE GUY) (X) TWIN SOUNDS/DOMINION 4261/K-TEL	THE OBSCURE	
15	14	12	7	JACKIE'S STRENGTH (T) (X) ATLANTIC 84442/AG †	TORI AMOS	
16	17	—	2	ALL NIGHT LONG (T) BAD BOY 79206/ARISTA †	FAITH EVANS FEATURING PUFF DADDY	
17	19	16	12	TAINTED LOVE (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69	
18	16	17	48	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG †	BRANDY & MONICA	
19	18	15	20	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM †	VENGABOYS	
20	27	—	2	UNSPEAKABLE JOY (T) (X) NERVOUS 20358	KIM ENGLISH	
21	24	21	33	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO	
22	26	25	16	SKIN (T) (X) NERVOUS 20356 †	CHARLOTTE	
23	22	20	12	I'M BEAUTIFUL (T) (X) WARNER BROS. 44586 †	BETTE MIDLER	
24	20	22	8	BODY (T) (X) TWISTED 55528/MCA †	FUNKY GREEN DOGS	
25	23	19	29	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551 †	DEBORAH COX	
26	25	—	2	MICKEY (REMIXES) (T) (X) RAZOR & TIE 80750 †	TONI BASIL	
27	31	31	36	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO	
28	21	34	3	SLAM DUNK (T) (X) ARISTA 13627 †	FIVE	
29	35	32	4	WHAT'D YOU COME HERE FOR? (T) (X) COLUMBIA 79091 †	TRINA & TAMARA	
30	32	26	10	WHEN I'M GONE (T) (X) ROBB NS 72034	ROCKELL	
31	29	28	51	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822 †	MARIAH CAREY	
32	34	35	12	SOMEONE TO HOLD (T) (X) H.O.L.A. 341082	VERONICA	
33	28	23	46	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID	
34	38	29	18	HORNY (T) (X) AMERICAN 79065/COLUMBIA †	MOUSSE T. VS. HOT 'N' JUICY	
35	33	27	43	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS. †	MADONNA	
36	30	24	4	TURN ME ON (T) (X) TWISTED 55527/MCA	DANNY TENAGLIA FEATURING LIZ TORRES	
37	44	47	6	NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA	
38	40	30	10	THIS JOY (T) (X) WELCOME WAX/GROOVILICIOUS 073/STRICTLY RHYTHM	VERNESSA MITCHELL	
39	43	43	13	X '99 (T) (X) TWISTED 55489/MCA	JUNIOR VASQUEZ	
40	41	41	18	FIND ANOTHER WOMAN (T) (X) GROOVILICIOUS 058/STRICTLY RHYTHM	REINA	
41	48	45	4	LADYSHAVE (T) (X) 4AD 44618/WARNER BROS. †	GUSGUS	
42	36	42	54	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515 †	BACKSTREET BOYS	
43	46	39	29	LET ME GO...RELEASE ME (T) (X) H.O.L.A. 341070	VERONICA	
44	39	36	30	ONLY WHEN I LOSE MYSELF (T) (X) MUTE/REPRISE 44562/WARNER BROS. †	DEPECHE MODE	
45	42	37	20	WOULD YOU...? (T) (X) OVAL 27556/V2 †	TOUCH AND GO	
<b>▶ Hot Shot Debut ◀</b>						
46	NEW ▶	1	1	WHAT IT'S LIKE (X) TWIN SOUNDS/DOMINION 4286/K-TEL	ENVISION	
47	49	40	25	JUMP AROUND (2000 MIX) (T) (X) TOMMY BOY 463	HOUSE OF PAIN	
48	37	33	13	TAKING EVERYTHING (T) (X) EASTWEST 63779/EEG †	GERALD LEVERT	
49	NEW ▶	1	1	ALL 'BOUT THE MONEY (T) (X) C2 79144 †	MEJA	
50	RE-ENTRY	2	2	DREAMING (T) (X) TOMMY BOY SILVER LABEL 359/TOMMY BOY †	RUFF DRIVERZ PRESENTS ARROLA	

○ 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.

## JOE CLAUSSELL WORKS THE BEAT ON MANY FRONTS

(Continued from preceding page)

and soulful melodies.

The beat-mixed compilation includes tracks by Urban Soul, Kimara Lovelace, Kerri Chandler, and Dimitri From Paris, as well as previously unreleased material from Blaze, Mateo & Matos, Ananda Project, and DJ Hiro.

For his own Spiritual Life label, which is managed by Kamati Pinkston, Claussell admits that output has been moderate at best, but he says that will soon change. "It's

all a matter of good timing," he insists.

Forthcoming Spiritual Life releases include recordings by Haitian vocalist Jephthe Guillaume, whose debut two-disc set, "Voyage Of Dreams," has already been released in France and Japan via licensing deals with Chrysalis and Avex, respectively; Mexican multi-percussionist Daniel Moreno; Nigerian performer Ola Jagun; Inner Experience (aka Chris Brann of Atlanta-based Wamdue

Project); Restless Natives (aka José "Cochise" Claussell, his brother); and African singer Jennifer Mayanga.

In addition, Claussell has been working on his solo album. "I've been very inspired by work from Boyd Jarvis and Jephthe," he admits. "Actually, we work together as a team, along with [José] and a host of others."

In September, New York-based Ibadan Records will release "Des-

tiny," a Ten City remix project that will feature all of Claussell's previously released remixes, as well as Chandler's remix of "Whatever Makes You Happy."

Around the same time, expect "Joe Claussell Presents Language," a compilation on Ibadan featuring previously released material, unreleased mixes, and three new tracks from the label.

Also, Claussell has plans to issue the compilation "Spiritual Life, Vol-

ume 2" on his own label.

"Everything I do musically comes from the heart," Claussell asserts. "Like a painter or sculptor, I am completely immersed in my art—completely free to create with my hands and my vision. I don't ever want to be pigeonholed. Who knows where I'll end up tomorrow, but that's not important. I just try to concentrate on my vibe and the expression of it at that particular moment."

## MCA Builds Attraction For Wright's 'Single White Female'

BY CHET FLIPPO

NASHVILLE—"SWF IS ISO country music lover. Must be passionate and commitment minded for possible LTR. No followers. Leaders only. Tin ears need not apply."

That's the personals ad MCA Nashville put out to retail and radio as part of the marketing plan for Chely Wright's new album and single, both titled "Single White Female."

And it's working.

Craig Powers, PD at KIKF Garden Grove, Calif., says the song is "terrific." Powers says he first encountered it weeks ago when Wright held a listener-appreciation party for the station and played the song. "I asked her for a copy immediately," Powers says. None existed yet.

"Chely called Nashville and got

them to put one together and overnight it to us," he continues. "We put it on the air that day, and it's been one of our top five requests since. The lyrics appeal to young women. That's who we're going for here, at the station. The only way we can keep the country format going is to bring young women in. Chely's doing that."

So, the times may be right for Chely Wright. On her recent tour dates, she notes, fans already knew the words to the new single and sang along with her.

"With every album I make, I usually have a lot of anxiety," she says. "With this one, I don't. It was good to turn that record in."

The songs on the album include her own compositions, such as "Picket Fences." Beginning with "Single

White Female" and then with "She Went Out For Cigarettes" and "The Love That We Lost," there is a thematic unity to the set, with the intense voice of a modern, single woman.

"I didn't realize that at all," she says, "but the songs do have a com-



WRIGHT

mon thread or common denominator. They don't all talk about the same thing, but the feeling is there. I always wanted to make a record like that, but I don't think it's something you can do overtly, because it would

seem like a theme album and it would be forced. When I heard K.T. Oslin's '80's Ladies' album, I thought how cool it would be to be part of an album like that."

Along with the album, she has her own newspaper, The Wright Times, an elaborate presentation of the project's marketing campaign in the form of a personal-ads tabloid newspaper, which went to radio and retail and has been very effective, says MCA Nashville sales and marketing VP Dave Weigand. Along with marketing information, the newspaper includes a Chely Wright advice column, personals ads, and a crossword puzzle devoted entirely to Wright.

The video for the single, he notes, remains in Hotshot rotation at CMT. "We're developing a dance club promotion for the single, and that will run all the way through street date for the album, which is May 18. We've chosen 50 top dance clubs, and we're prepar-

ing prize packages for them. We'll also have posters and coasters featuring the album artwork for them."

Consumer advertising, Weigand says, will be a mix of radio, TV, and print. "We also do associate sponsorship with Lantz snacks on a Busch [sponsored race car]," he says, "and we'll feature Chely on the Lantz car, and we'll do a lot of cross-promotions with Lantz. She'll be on a simulator Busch car, which they'll take to Kmart and Wal-Mart. If you purchase a Chely album or a Lantz product, you get a free ride in the simulator. We'll also do cross-promotion with Lantz and with radio in racing markets."

MCA, Weigand adds, will also feature the album release in 232 different colleges, via college TV. Wright's Internet site and MCA's own site will also host new Chely Wright Web pages, with contests. "We'll also be tied in with country.com and with

(Continued on page 30)

## Atlantic's Montgomery Brings Music 'Home' With Garth Fundis

BY DEBORAH EVANS PRICE

NASHVILLE—When an artist has a chance to work with a producer he's long admired, expectations are always high. John Michael Montgomery admits that when he entered the studio with Garth Fundis to work on his seventh album, he was looking for magic, and he says he wasn't disappointed.

He says that musical chemistry comes through loud and clear on "Home To You," due May 25 from Atlantic Records.

"We're both pretty laid-back, and we had a lot of fun in the studio," Montgomery says. "I've been wanting to do an album with him for a long time, because I grew up listening to Don Williams and Keith Whitley's stuff that he did such a tremendous job on. I've always wanted to do an album with him, but he's been tied up with Trisha [Yearwood] or a label or something. His door was open and mine was open for this album, and it worked out."

Montgomery says he and Fundis worked hard at finding the right songs for this album. "Garth is a really good song man," he says. "And I take pride in [the fact that] I've found most of the songs I've had, and I think together we've come up with some neat stuff for the album. I think it's one of my better projects in a long time."

Atlantic sales and marketing VP Bob Heatherly agrees. "He had a chance to take a little time off in between albums and do a lot more with the family," says Heatherly. "Now he's back out there on tour and working, and he's so excited because of the new association with Garth Fundis. It's great to see him happy with a chance to work with someone he's admired so much over the years. I think Garth has just brought something special out in him."

Fundis says he enjoyed working with Montgomery. "His intensity is great," he says. "When he sings, he really likes to hit it hard. He sings hard. He loves doing it. I think that's why he's been known for some of those real fast uptempo things. He

(Continued on page 30)



MONTGOMERY



**O Sole Mio.** Music Row executives for the first time will serve as chairs of Nashville's Italian Street Fair, scheduled this year for Sept. 3-6 at Centennial Park. The chairs, from left, are Anastasia Pruitt, artist manager and partner in Firststars Management, and Tandy Rice, CEO of Top Billing International Inc.

## Bluegrass Fiddler Martin Returns With 'Big Tiger'; Razor & Tie Collects California Country

**SOUNDS:** Bluegrass fiddler supreme Benny Martin returns with a star-studded CD, "The 'Big Tiger' Roars Again—Part 1," due May 25 from OMS Records of Durham, N.C.



Martin has been out of action for some time due to illness but gathered a large assortment of friends for this comeback record. Quite a list it is, too: Vince Gill, Jim and Jesse McReynolds, Earl Scruggs, Del McCoury, Tom T. Hall, Crystal Gayle, Buck White, Jerry Douglas, Buddy Emmons, Ronnie Reno, Johnny Russell, Ricky Skaggs, John Hartford, Buddy Spicher, Ronnie McCoury, Josh Graves, Kenny Malone, and Brian Sutton are a few of them.

The 15 songs here are all Martin compositions, including his signature song "Me & My Fiddle." The CD also includes QuickTime videoclips from 1950s performances.

Razor & Tie is bringing out a three-CD historical series of California country May 18. "Swing West!" is an ambitious collection of the pioneers who made California country such a vital genre.

Volume 1, "Bakersfield," examines the work of such honky-tonk pioneers as Rose Maddox, Wynn Stewart, Jan Howard, Jean Shepard, Tommy Collins, Merle Haggard, Bobby Austin, Terry Preston (later known as Ferlin Husky), and the Farmer Boys.

Volume 2, "Guitar Slingers," looks at the role of Californians in the history of country guitar. Pivotal pickers here include Les Paul, Joe Maphis, Merle Travis, Glen Campbell, Roy Clark, James Burton, Ralph Mooney, Speedy West, and Jimmy Bryant.

Volume 3, "Western Swing," includes Hank Thompson & the Brazos Valley Boys, Ole Ras-mussen & His Nebraska Cornhuskers, Jack Guthrie, Wade Ray, Spade Cooley, Deuce Spriggins, Leon McAuliffe, Tex Williams & the Western Caravan, Tommy Duncan, and Bob Wills & His Texas Playboys.

**ON THE RECORD:** A new album from the late Townes Van Zandt, "A Far Cry From Dead," will be released in June by Arista/Austin. The 13 tracks are among 21 songs he cut with guitar and vocals on DAT and left to his wife, Jeanene. She and producer Eric Paul enlisted a cadre of pickers to play the other musical tracks. Musicians include Richard Bennett, Kenny Malone, and Charlie McCoy. Two of the songs have never been released: "Sanitarium Blues" and "Squash."

Asleep At The Wheel is finishing a western swing set for DreamWorks Nashville, due Aug. 10. Guests on the Bob Wills tribute album, "Ride With Bob," will include Squirrel Nut Zippers, Shawn Colvin, Lyle Lovett, Dixie Chicks, and Merle Haggard.

**ON THE ROW:** Vince Gill, Emmylou Harris, Guy Clark, Nanci Griffith, and Rodney Crowell are getting together for a concert May 15 at Ryman Auditorium, to benefit Nashville's Interfaith Dental Clinic . . . Media Records of Los Angeles opens a



by Chet Flippo

Nashville office, with Jeff Carver as senior VP . . . Former Cal IV Entertainment VP David Kastle opens NewKastle Music Group.

**PEOPLE:** At Curb Records, Carson James is named promotion and media strategy VP. He was formerly at Bullseye Marketing Research Group. Former head of promotion John Brown becomes a senior consultant. MCG/Curb promotion VP Gerrie McDowell exits. Brooks Quigley replaces Yolanda Hamm as Southeast regional . . . Former MCG/Curb VP of promotion Jeff Hackett opens Palladin Entertainment in Phoenix.

'N Sync has added vocals to Alabama's version of the 'N Sync song "(God Must Have Spent) A Little More Time On You." It will be the first single from Alabama's forthcoming June album, "Twentieth Century."

Signings: Rebecca Lynn Howard to MCA Nashville. She had previously been on the late Rising Tide and Decca labels. Her first single, "When My Dreams Come True," is due in late May . . . David Kent to Talbot Music Group.

# Billboard TOP COUNTRY ALBUMS

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

APRIL 24, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>◀ No. 1 ▶</b>						
1	1	1	75	SHANIA TWAIN ◆ <sup>10</sup> MERCURY 536003 (10.98 EQ/17.98)	COME ON OVER	1
2	2	2	63	DIXIE CHICKS ▲ <sup>5</sup> MONUMENT 68195/SONY (10.98 EQ/16.98) <b>HS</b>	WIDE OPEN SPACES	1
3	3	3	6	GEORGE STRAIT MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
4	4	4	21	GARTH BROOKS ◆ <sup>12</sup> CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
5	6	9	6	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
6	7	8	51	FAITH HILL ▲ <sup>2</sup> WARNER BROS. 46790 (10.98/16.98)	FAITH	2
7	5	5	3	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
8	8	7	9	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	4
9	9	6	3	PATTY LOVELESS EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	6
<b>◀ Hot Shot Debut ▶</b>						
10	<b>NEW</b>	1	1	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) <b>HS</b>	TATTOOS & SCARS	10
11	10	11	56	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
12	12	13	97	TIM MCGRAW ▲ <sup>3</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	1
13	14	15	85	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
14	13	14	49	MARK WILLS ● MERCURY 536317 (10.98 EQ/16.98) <b>HS</b>	WISH YOU WERE HERE	8
15	11	10	22	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
16	15	12	7	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	5
17	17	17	47	SOUNDTRACK ▲ <sup>2</sup> CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
18	16	16	6	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	10
19	21	22	82	BROOKS & DUNN ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
20	22	24	29	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) <b>HS</b>	SOME THINGS I KNOW	20
21	18	18	24	SARA EVANS RCA 67653/RLG (10.98/16.98) <b>HS</b>	NO PLACE THAT FAR	11
22	19	20	33	ALABAMA ▲ <sup>2</sup> RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
23	20	19	37	DIAMOND RIO ● ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
24	23	23	35	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
25	24	26	32	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
26	26	25	27	AARON TIPPIN LYRIC STREET 65003/HOLLYWOOD (10.98/16.98)	WHAT THIS COUNTRY NEEDS	25
27	25	21	9	MARK CHESNUTT DECCA 70035/MCA NASHVILLE (10.98/16.98)	I DON'T WANT TO MISS A THING	6
28	28	27	45	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
29	29	28	25	TOBY KEITH ● MERCURY 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	5
30	27	29	35	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) <b>HS</b>	NOTHING BUT LOVE	16
31	30	30	11	ROY D. MERCER VIRGIN 46854 (9.98/15.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 5	13
32	34	33	47	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
33	36	44	3	JESSICA ANDREWS DREAMWORKS 50104/INTERSCOPE (8.98/12.98) <b>HS</b>	HEART SHAPED WORLD	33
34	32	32	85	TRISHA YEARWOOD ▲ <sup>3</sup> MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
35	31	34	6	SARA EVANS/MARTINA MCBRIDE/MINDY MCCREADY/LORRIE MORGAN BNA 67791/RLG (10.98/16.98)	CMT ALL ACCESS — GIRLS NIGHT OUT	30
36	33	31	6	STEVE EARLE AND THE DEL MCCOURY BAND E-SQUARED 1064 (10.98/16.98)	THE MOUNTAIN	19
37	38	35	39	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	41	42	26	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
39	35	49	39	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
40	37	37	83	LEANN RIMES ▲ <sup>4</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
41	46	36	6	KELLY WILLIS RYKODISC 10458 (6.98/11.98) <b>HS</b>	WHAT I DESERVE	30
42	39	39	49	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
43	40	45	23	BILLY RAY CYRUS MERCURY 558347 (10.98 EQ/16.98)	SHOT FULL OF LOVE	32
44	42	41	44	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
45	47	46	78	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
46	44	43	51	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
47	45	48	72	GARTH BROOKS ▲ <sup>6</sup> CAPITOL 56599 (10.98/16.98)	SEVENS	1
<b>◀ GREATEST GAINER ▶</b>						
48	71	—	2	BROOKS & DUNN ARISTA NASHVILLE 18882 (4.98/9.98)	SUPER HITS	48
49	43	40	25	DEANA CARTER ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
50	48	38	49	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
51	50	—	2	VARIOUS ARTISTS MADACY 6808 (10.98/15.98)	BEST OF COUNTRY: 16 ORIGINAL COUNTRY HITS	50
52	52	51	85	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
53	60	61	35	WILLIE NELSON COLUMBIA 69322/LEGACY (7.98 EQ/11.98)	16 BIGGEST HITS	48
54	53	52	91	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
55	51	50	45	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
56	<b>NEW</b>	1	1	ALAN JACKSON ARISTA NASHVILLE 18886 (4.98/9.98)	SUPER HITS	56
57	49	47	42	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
58	55	53	51	STEVE WARINER ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
59	59	67	7	CHAD BROCK WARNER BROS. 47071 (10.98/16.98)	CHAD BROCK	59
60	56	64	39	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
61	61	59	51	ROY D. MERCER VIRGIN 94301 (7.98/12.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 4	19
62	65	57	32	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
63	57	55	9	TIM WILSON CAPITOL 98889 (7.98/16.98) <b>HS</b>	IT'S A SORRY WORLD	44
64	58	56	49	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
65	66	62	77	ROY D. MERCER VIRGIN 21144 (7.98/12.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 3	31
66	64	54	75	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
67	63	63	103	GEORGE STRAIT ▲ <sup>3</sup> MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
68	62	60	12	NEAL MCCOY ATLANTIC 83170/AG (10.98/16.98)	THE LIFE OF THE PARTY	24
69	<b>NEW</b>	1	1	JOHNNY CASH COLUMBIA 69734/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	69
70	<b>RE-ENTRY</b>	5	5	OLD DOGS ATLANTIC 83156/AG (10.98/16.98)	OLD DOGS	61
71	54	58	21	SOUNDTRACK ● DREAMWORKS 50045/INTERSCOPE (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE	8
72	72	71	46	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
73	69	75	11	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
74	67	73	51	RANDY TRAVIS DREAMWORKS 50034/INTERSCOPE (10.98/16.98)	YOU AND YOU ALONE	7
75	<b>RE-ENTRY</b>	8	8	MERLE HAGGARD EPIC 69321/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	69

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

## Billboard Top Country Catalog Albums

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

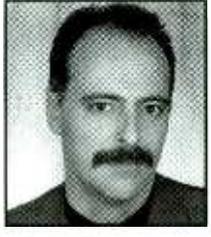
APRIL 24, 1999

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ◆ <sup>11</sup> MERCURY 522886 (10.98 EQ/17.98) <b>HS</b>	THE WOMAN IN ME	218
2	2	GARTH BROOKS ◆ <sup>10</sup> CAPITOL 29689 (10.98/15.98)	THE HITS	190
3	3	ALAN JACKSON ▲ <sup>4</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	181
4	4	HANK WILLIAMS, JR. ▲ <sup>4</sup> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	253
5	5	TIM MCGRAW ▲ <sup>5</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	263
6	6	SHANIA TWAIN ▲ MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	128
7	8	THE CHARLIE DANIELS BAND ▲ <sup>3</sup> EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	483
8	10	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	221
9	9	PATSY CLINE ▲ <sup>9</sup> MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	629
10	13	GEORGE STRAIT ▲ <sup>5</sup> MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	338
11	7	DEANA CARTER ▲ <sup>4</sup> CAPITOL 37514 (10.98/15.98) <b>HS</b>	DID I SHAVE MY LEGS FOR THIS?	136
12	16	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	240
13	17	ROY D. MERCER VIRGIN 54781 (7.98/12.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 1	101

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	11	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	179
15	12	LEANN RIMES ▲ <sup>6</sup> CURB 77821 (10.98/16.98)	BLUE	144
16	15	VINCE GILL ▲ <sup>4</sup> MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	243
17	14	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	78
18	18	VINCE GILL ▲ <sup>2</sup> MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	159
19	19	PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	18
20	22	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	394
21	—	ALISON KRAUSS ▲ <sup>3</sup> ROUNDER 610325/MERCURY (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	145
22	25	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	222
23	—	JOHNNY CASH ● COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	97
24	20	TIM MCGRAW ▲ <sup>2</sup> CURB 77800 (10.98/16.98)	ALL I WANT	117
25	21	CLINT BLACK ▲ RCA 66671/RLG	THE GREATEST HITS	125

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

### COUNTRY CORNER



by Wade Jessen

**WHISKEY-BENT AND HELL-BOUND:** Opening at No. 10 with Hot Shot Debut honors on Top Country Albums, **Montgomery Gentry's** "Tattoos & Scars" (Columbia) is the first debut album to bow inside the top 10 since **LeAnn Rimes'** "Blue" entered at No. 1 in the Aug. 27, 1996, issue.

With approximately 10,000 units, "Tattoos & Scars" is the first commercial evidence of any renewed appetite among mainstream country consumers for the raucous, rowdy, and, on occasion, politically incorrect country music that once upon a time was a mainstay for the format. The duo, **Eddie Montgomery** and **Troy Gentry**, has made exhaustive rounds at country stations, vying for the attention of programmers to introduce its self-described "pure whupass" brand of barroom country music.

The lead single, "Hillbilly Shoes," rises 18-16 on Hot Country Singles & Tracks, up 179 plays. Airplay leaders this issue are **WWGR** Fort Myers, Fla., with 38 detections, and **WIVK** Knoxville, Tenn., with 37. Overall airplay leaders include the aforementioned **WWGR**, with 271 plays to date, followed by **KSCS** Dallas, with 216, and **KSOP** Salt Lake City and **KXKC** Lafayette, La., with 207 plays each.

Meanwhile, on Top Country Singles Sales, "Hillbilly Shoes" bullets at No. 3 with 4,000 scans.

**AND HE'S A COUNTRY BOY:** **Kenny Chesney's** "How Forever Feels" (BNA) recaptures a bullet following a 160-spin decrease last issue to score a fifth consecutive week atop Hot Country Singles & Tracks, a feat that hasn't occurred since **Tim McGraw's** "Just To See You Smile" led for six weeks beginning in the Jan. 9, 1998, issue. Prior to that, **Shania Twain's** "Love Gets Me Every Time" reigned for five weeks starting in the Oct. 31, 1997, Billboard. With 5,278 detections, Chesney's song holds a fairly comfortable lead over the No. 2 title, **Lee Ann Womack's** "I'll Think Of A Reason Later" (MCA Nashville), which logs 5,083 spins, up 71.

On Top Country Albums, Chesney's "Everywhere We Go" moves more than 15,000 units to rise 6-5.

**DAWNING IN THE BIG APPLE:** After more than two years, New York once again has a monitored country station, as we welcome a reinvented version of **WYNY** to our panel of stations, putting an end to much lament along Music Row of country's absence in the nation's leading radio market. This addition brings our chart panel to 154 stations.

**EVERYDAY BUSINESS:** Effective this issue, all chart listings for Curb's MCG imprint are changed to Curb following the retirement of the MCG mark. **Dennis Hannon**, executive VP/GM at Curb, says, "There will be no future use of the mark and no separate staff," following the departure of MCG promo VP **Gerrie McDowell** and regional rep **Yolanda Hamm** and the reassignment of Curb promo VP **John Brown**.

### ATLANTIC'S MONTGOMERY BRINGS MUSIC 'HOME' WITH GARTH FUNDIS

(Continued from page 28)

likes the energy of those. He hasn't forgotten where he comes from. To him, it hasn't been all that long since he's been in those clubs in Lexington. [He remembers] why people would pay an extra couple bucks and drive across town to see him. When he kicks a song off, he can see the whole room jump. Everybody starts drinking more or dancing more."

Montgomery was very active in the song selection process. Shortly after Christmas, he began contacting Nashville publishers, encouraging them to send tapes directly to his home in Kentucky. "After that I got hundreds of tapes," he says. "The mail people had to start bringing them in tubs. I loved it."

Fundis says they narrowed the set

list down to what he feels is a good mixture of uptempo songs and ballads. "I think we have a nicely balanced record," says Fundis. "I think his fans are going to enjoy this record. He's got some energy going on this record that he's been wanting, and I think we've got some great big old ballads, too."

The first single, "Hello L.O.V.E.," is No. 35 on this issue's Hot Country Singles & Tracks. "'Hello L.O.V.E.' is a great song," says Scott Schuler, music director at KRKT Albany, Ore. "We're real excited to have some uptempo music from John Michael Montgomery. He does great with his love songs, but I think this may be a career uptempo song for him."

Heatherly says with Montgomery's multi-platinum track record, the fans

are there; they just need to be told there's a new record heading for stores. To that end, the label plans to secure listening posts and endcaps at retail. Atlantic will also be participating in Wal-Mart, Kmart, Target, Best Buy, and Circuit City circulars. A limited-edition poster will be given away at all Kmart stores to the first 100,000 consumers who purchase the album.

"One of the things we're doing with John Michael is giving people in stores the opportunity to win a chance to see John," he says. "Stores will put together a contest, put together displays, and give people the chance to meet him at a meet-and-greet. It will be one winner plus a guest. It's John's way of giving something back to fans."

Montgomery is managed by John Dorris at Hallmark Direction and booked by Monterey Peninsula Artists. Now that he has two children, Montgomery admits that he's cutting back on his hectic tour schedule to spend more time with his family.

"The good news is he has a little more time to devote to things around the tour, now that he's doing fewer cities," says Heatherly.

According to Heatherly, other marketing efforts will include a radio special premiering the new project and a possible online chat. His video began airing April 7 as a "Sneak Peak" on CMT, and Montgomery has been calling morning radio shows to talk about the new project.

### CHELY WRIGHT

(Continued from page 28)

Billboard.com," he notes. Direct-mail postcards will be sent to Wright's fan base. At retail, posters and 12-by-12 flats will be available.

Weigand says Wright's visibility was greatly increased by the recent Crown Royal Untamed and True 2 tour. "That was 40 shows, with over 65,000 fans. We utilized that tour to do a lot of regional press for Chely."

Radio setup for Wright's project, says MCA VP of national promotion Nashville David Haley, has been under way for months around that tour. "She's been out on the Crown Royal tour, and that gave us two months to promote along the way," he says. "The tour was a perfect opportunity for Chely to present 'Single White Female' for audiences and for radio long before airdate."

Through a2b music, Haley notes, the single was sent by Internet delivery on Feb. 8, both to radio and to fans visiting Wright's Web site. "We also sent out a sampler of song snippets from the album. And we did a series of ad campaigns based around personal singles ads in newspapers, along with an 800 number. Callers heard a message from Chely on voice mail, and Chely called them all back. That's a carry-over from the setup we did for her 'Shut Up And Drive' single, which worked very well."

MCA, says Haley, also took advan-

tage of the recent Country Radio Seminar to present the single to radio. "She did five songs at our label luncheon show for 1,000 radio people, and she knocked 'em dead. Then we hosted three listening sessions, where she met radio people. And we charted in Billboard two weeks prior to airdate."

Wright is managed by Titley Spaulding Associates and is booked by Creative Artists Agency. Her publishing is Songs of PolyGram International/Hen-Wright Music (BMI).



**Miller Clan Feted.** BMI Nashville held a reception to honor the recent No. 1 success on the Hot Country Singles & Tracks chart of "Husbands And Wives." The song, written by the late Roger Miller, was recorded by Brooks & Dunn. Shown in the back row, from left, are Kix Brooks; Miller's widow, Mary Miller, of Roger Miller Music Inc.; and her son Dean Miller—himself a BMI writer. In front is her other son Adam.

### COUNTRY SINGLES A-Z

#### PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
53 ALMOST HOME (Why Walk, ASCAP/Almo, ASCAP/BNC, ASCAP/Anwa, ASCAP)	HL/WBM
47 AMAZED (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silver Kiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL	67 FROM THE INSIDE OUT (EMI April, ASCAP/K-Town, ASCAP/Red Dove, SESAC/Purple Sun, SESAC) HL
48 ANGELS WORKING OVERTIME (Michaelhouse, BMI/Ensign, BMI/WB, ASCAP/Lunmusic, ASCAP) HL/WBM	59 GIVE MY HEART TO YOU (Rick Hall, ASCAP/Watertown, ASCAP/Sony/ATV Tree, BMI)
10 ANYONE ELSE (PolyGram International, ASCAP/St. Julien, ASCAP) HL	55 GONE CRAZY (WB, ASCAP/Yee Haw, ASCAP) WBM
66 BARIIGHT (Warner-Tamerlane, BMI) WBM	5 THE GREATEST (New Don, ASCAP/New Hayes, ASCAP)
34 BETTER MAN (Sony/ATV Tree, BMI/Gary Nicholson, ASCAP/MBI, ASCAP) HL	8 HANDS OF A WORKING MAN (Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM
52 BOY OH BOY (Golden Phoenix, SOCAN/Kiyasongs, SOCAN/Amardasongs, SOCAN/Chunk-it, ASCAP) WBM	35 HELLO L.O.V.E. (Windswept Pacific, BMI/My Life's Work, BMI/Irving, BMI) WBM
21 BUSY MAN (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Teren It Up, BMI) HL/WBM	16 HILLBILLY SHOES (Sixteen Stars, BMI) HL
22 CAN'T GET ENOUGH (Reynsong, BMI/Kentucky Girl, BMI/Bayou Boy, BMI/Careers-BMG, BMI/A Hard Day's Write, BMI) HL	72 HOLLYWOOD INDIAN GUIDES (Twin Spurs, BMI/You Scream, BMI/Boo-N-Bing, BMI/For Ice Cream, ASCAP/There's One, ASCAP)
45 DON'T COME CRYING TO ME (Vinny Mae, BMI/English-town, BMI) WBM	58 HORSE TO MEXICO (Mike Curb, BMI/Rose Blue, BMI/Millhouse, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM
6 DRIVE ME WILD (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Cal IV, ASCAP/Cooter Moe, ASCAP)	1 HOW FOREVER FEELS (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
13 EVERYTIME I CRY (BMG, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI) HL/WBM	15 I CAN'T GET OVER YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
51 FOOL, I'M A WOMAN (Sony/ATV Tree, BMI/Windswept Pacific, BMI/Wedgewood Avenue, BMI/Hillbilly, BMI)	20 I DON'T WANT TO MISS A THING (Realsongs, ASCAP) WBM
	50 I KNOW HOW THE RIVER FEELS (Famous, ASCAP/Island Bound, ASCAP/Powers That Be, ASCAP) HL
	2 I'LL THINK OF A REASON LATER (Hamstein Cumberland, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI)

HL/WBM	19 I'M LEAVING (O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/MCA, ASCAP) HL
	57 IT'S ABOUT TIME (MCA, ASCAP/Soda Creek, ASCAP/Careers-BMG, BMI/Music Hill, BMI) HL
	37 I WAS (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
	39 I WILL BE THERE FOR YOU (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Warner-Tamerlane, BMI/Hellmayne, BMI/Sony/ATV Tree, BMI/Wenonga, BMI) HL/WBM
	69 JOHN WAYNE WALKING AWAY (Starstruck Angel, BMI/Song Matters, ASCAP/Famous, ASCAP) HL
	38 LITTLE GOOD-BYES (Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thunder, ASCAP/CG, ASCAP/Sony/ATV Tree, BMI/Kent Green, BMI) HL
	14 LOVE AIN'T LIKE THAT (LaLuna, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
	62 MAKE UP IN LOVE (MCA, ASCAP/O-Tex, BMI)
	17 MAN! I FEEL LIKE A WOMAN! (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
	28 MAYBE NOT TONIGHT (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/If Dreams Had Wings, BMI) WBM
	32 MEANWHILE (J. Fred Knobloch, ASCAP/Waysong, ASCAP/Lebrun, ASCAP/Ingram, ASCAP)
	33 A NIGHT TO REMEMBER (Curb, ASCAP/Knetic Diamond II, ASCAP/Rob 'N' Riley, ASCAP/Song Of Peer, ASCAP/Grammy, ASCAP) HL/WBM
	73 NO MORE LOOKING OVER MY SHOULDER (Warner-Tamerlane, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
	25 NO PLACE THAT FAR (Sony/ATV Tree, BMI/Wenonga,

BMI/Hamstein Cumberland, BMI) HL/WBM	40 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)
	7 PLEASE REMEMBER ME (Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI) HL/WBM
	74 SATURDAY NIGHT (Wacissa River, BMI/Irving, BMI/Missy, BMI) WBM
	68 SAY ANYTHING (Mike Curb, BMI/CurbSongs, ASCAP) WBM
	61 SEVEN BRIDGES ROAD (Irving, BMI)
	31 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
	43 SINGLE WHITE FEMALE (Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM
	41 SLAVE TO THE HABIT (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Tokco Tunes, BMI/Wacissa River, BMI/WRBI, BMI) HL
	65 SOMEONE ELSE'S TURN TO CRY (Sony/ATV Tree, BMI/WB, ASCAP/Good Apple, ASCAP) HL
	49 SOMETHIN' 'BOUT A SUNDAY (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM
	18 STAND BESIDE ME (Hamstein Cumberland, BMI) WBM
	60 START THE CAR (EMI Blackwood, BMI/Coleision, BMI) HL
	29 STRANGER IN MY MIRROR (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM
	71 SUNDOWN (Moose, SOCAN)
	42 THAT DON'T IMPRESS ME MUCH (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
	64 THAT'S THE TRUTH (Polywog, SOCAN/Windswept Pacific, ASCAP/In The Fairway, ASCAP)

75 THIS HEARTACHE NEVER SLEEPS (EMI Blackwood, BMI/Burg-Isle, BMI/Tim Johnson, BMI)	36 TONIGHT THE HEARTACHE'S ON ME (Music City, ASCAP/EMI April, ASCAP/Southern Days, ASCAP) HL
	12 TWO TEARDROPS (Mr. Bubba, BMI/Sony/ATV Tree, BMI/Steve Wariner, BMI) HL/WBM
	23 UNBELIEVABLE (Mighty Nice, BMI/Al Andersongs, BMI/Windswept Pacific, BMI/My Life's Work, BMI) HL/WBM
	56 WHAT ABOUT YOU (WB, ASCAP/Platinum Plow, ASCAP/Songs Of PolyGram Int'l, BMI/Tony Tolver, BMI) HL/WBM
	24 WHATEVER YOU SAY (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM
	54 WHAT'S THE MATTER WITH YOU BABY (Almo, ASCAP) WBM
	70 WHEN MAMA AIN'T HAPPY (EMI Blackwood, BMI/Ty Land, BMI/Careers-BMG, BMI/Sontanner, BMI/Quantum, BMI) HL
	44 WHO NEEDS PICTURES (EMI April, ASCAP/Plaid Paisley, ASCAP/Cattle Call, ASCAP/Sea Gayle, ASCAP) HL
	4 WISH YOU WERE HERE (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Belton Uncle, BMI) HL/WBM
	26 WITH YOU (WB, ASCAP/Dreamin' Upstream, ASCAP/Big Red tractor, ASCAP) WBM
	27 WRITE THIS DOWN (Neon Sky, ASCAP/Irving, BMI/Colter Bay, BMI) HL/WBM
	46 YOU DON'T NEED ME NOW (Blackened, BMI) WBM
	63 YOU HAD ME FROM HELLO (Acuff-Rose, BMI)
	30 YOUR OWN LITTLE CORNER OF MY HEART (EMI April, ASCAP/Waltz Time, ASCAP/Rick Hall, ASCAP) HL/WBM
	9 YOU WERE MINE (Woolly Puddin', BMI/Bug, BMI) HL
	11 YOU WON'T EVER BE LONELY (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL

# Billboard HOT COUNTRY SINGLES & TRACKS

APRIL 24, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
<b>◀ No. 1 ▶</b>						
1	1	1	20	<b>HOW FOREVER FEELS</b> B.CANNON,N.WILSON (W.MOBLEY,T.MULLINS)	KENNY CHESNEY (C) (D) (V) BNA 65666 †	1
2	2	2	18	<b>I'LL THINK OF A REASON LATER</b> M.WRIGHT (T.MARTIN,T.NICHOLS)	LEE ANN WOMACK (V) DECCA 72076/MCA NASHVILLE	2
3	3	3	25	<b>ORDINARY LIFE</b> N.WILSON,B.CANNON (B.BAKER,C.HARRINGTON)	CHAD BROCK (C) (D) (V) WARNER BROS. 17136 †	3
4	4	6	14	<b>WISH YOU WERE HERE</b> C.CHAMBERLAIN (S. EWING,B.ANDERSON,D.MOORE)	MARK WILLS (V) MERCURY 566764	4
5	8	8	12	<b>GONE CRAZY</b> K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13155	5
6	7	9	24	<b>DRIVE ME WILD</b> M.A.MILLER,M.MCANALLY (M.A.MILLER,G.HUBBARD,M.LAWLER)	SAWYER BROWN (C) (D) (V) CURB 73075 †	6
7	9	15	6	<b>PLEASE REMEMBER ME</b> B.GALLIMORE,J.STROUD,T.MCGRAW (R.CROWELL,W.JENNINGS)	TIM MCGRAW (C) (D) (V) CURB 73080 †	7
8	10	13	18	<b>HANDS OF A WORKING MAN</b> B.GALLIMORE (D.V.WILLIAMS,JIM COLLINS)	TY HERNDON EPIC ALBUM CUT †	8
9	5	4	20	<b>YOU WERE MINE</b> P.WORLEY,B.CHANCEY (E.ERWIN,M.SEIDEL)	DIXIE CHICKS MONUMENT ALBUM CUT †	1
10	11	14	13	<b>ANYONE ELSE</b> P.WORLEY,B.J.WALKER, JR., C.RAYE (R.FOSTER)	COLLIN RAYE EPIC ALBUM CUT †	10
11	15	20	20	<b>YOU WON'T EVER BE LONELY</b> D.MALLOY,J.G.SMITH (A.GRIGGS,B.JONES)	ANDY GRIGGS (C) (D) RCA 65646 †	11
12	13	19	10	<b>TWO TEARDROPS</b> S.WARINER (B.ANDERSON,S.WARINER)	STEVE WARINER CAPITOL ALBUM CUT †	12
13	14	18	12	<b>EVERYTIME I CRY</b> K.STEGALL (B.REGAN,K.STALEY)	TERRI CLARK (V) MERCURY 566848 †	13
14	12	16	15	<b>LOVE AIN'T LIKE THAT</b> B.GALLIMORE,F.HILL (T.GAETANO,A.J.MASTERS)	FAITH HILL WARNER BROS. ALBUM CUT	12
15	6	5	15	<b>I CAN'T GET OVER YOU</b> D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13152	5
16	18	21	11	<b>HILLBILLY SHOES</b> J.SCAIFE (M.GEIGER,W.MULLIS,B.TAYLOR)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79115 †	16
<b>◀ AIRPOWER ▶</b>						
17	23	26	8	<b>MAN! I FEEL LIKE A WOMAN!</b> R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	17
18	19	17	29	<b>STAND BESIDE ME</b> B.GALLIMORE,T.MCGRAW (S.A.DAVIS)	JO DEE MESSINA CURB ALBUM CUT †	1
19	20	25	13	<b>I'M LEAVING</b> P.MCMARKIN,A.TIPPIN (A.BARKER,R.HARBIN,L.D.LEWIS)	AARON TIPPIN LYRIC STREET ALBUM CUT	19
20	16	12	23	<b>I DON'T WANT TO MISS A THING</b> M.WRIGHT (D.WARREN)	MARK CHESNUTT (C) (D) (V) DECCA 72078/MCA NASHVILLE	1
21	17	10	26	<b>BUSY MAN</b> J.KELTON,K.STEGALL (B.REGAN,G.TEREN)	BILLY RAY CYRUS (V) MERCURY 566582 †	3
22	21	23	15	<b>CAN'T GET ENOUGH</b> E.GORDY, JR. (B.DALY,W.RAMBEAUX,K.BLAZY)	PATTY LOVELESS EPIC ALBUM CUT †	21
23	22	22	26	<b>UNBELIEVABLE</b> M.D.CLUTE,DIAMOND RIO (A.ANDERSON,J.STEELE)	DIAMOND RIO (V) ARISTA NASHVILLE 13138 †	2
24	26	31	8	<b>WHATSOEVER YOU SAY</b> P.WORLEY,M.MCBRIDE (T.MARTIN,E.HILL)	MARTINA MCBRIDE (V) RCA 65730 †	24
25	24	24	30	<b>NO PLACE THAT FAR</b> N.WILSON,B.CANNON (S.EVANS,T.SHAPIRO,T.MARTIN)	SARA EVANS (C) (D) (V) RCA 65584 †	1
26	27	27	13	<b>WITH YOU</b> M.SPIRO (M.HENDRIX,R.L.BRUCE)	LILA MCCANN (C) (D) ASYLUM 64052 †	26
27	32	47	7	<b>WRITE THIS DOWN</b> T.BROWN,G.STRAIT (D.HUNT,K.M.ROBBINS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT †	27
28	28	28	9	<b>MAYBE NOT TONIGHT</b> K.STEGALL (K.STEGALL,D.HILL)	SAMMY KERSHAW & LORRIE MORGAN (V) BNA/MERCURY 65729 †	28
29	29	30	8	<b>STRANGER IN MY MIRROR</b> J.STROUD,B.GALLIMORE,R.TRAVIS (S. EWING,K.WILLIAMS)	RANDY TRAVIS DREAMWORKS ALBUM CUT	29
30	30	32	12	<b>YOUR OWN LITTLE CORNER OF MY HEART</b> M.BRIGHT,T.DUBOIS (W.ALDRIDGE,B.CRISLER)	BLACKHAWK (V) ARISTA NASHVILLE 13158	30
31	35	36	10	<b>SHE'S ALWAYS RIGHT</b> D.JOHNSON,C.WALKER (P.BARNHART,E.HILL,R.MCDONALD)	CLAY WALKER GIANT ALBUM CUT/REPRISE †	31
32	25	7	16	<b>MEANWHILE</b> T.BROWN,G.STRAIT (J.F.KNOBLOCH,W.HOLYFIELD)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72084	4
33	37	40	7	<b>A NIGHT TO REMEMBER</b> D.COOK,L.WILSON (M.T.BARNES,T.W.HALE)	JOE DIFFIE (C) (D) EPIC 79118 †	33
34	33	34	15	<b>BETTER MAN</b> C.FARREN (B.WARREN,B.WARREN,G.NICHOLSON)	THE WARREN BROTHERS (C) (D) (V) BNA 65670 †	32
35	40	42	5	<b>HELLO L.O.V.E.</b> G.FUNDIS (J.STEELE,D.WELLS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	35
36	47	56	4	<b>TONIGHT THE HEARTACHE'S ON ME</b> P.WORLEY,B.CHANCEY (M.W.FRANCIS,J.MACRAE,B.MORRISON)	DIXIE CHICKS MONUMENT ALBUM CUT	36
37	38	38	11	<b>I WAS</b> K.LEHNING (C.BLACK,P.VASSAR)	NEAL MCCOY (C) (D) (V) ATLANTIC 84456 †	37
38	36	41	9	<b>LITTLE GOOD-BYES</b> D.HUFF (K.OSBORN,J.DEERE,K.GREENBERG)	SHEDAISY (C) (D) (V) LYRIC STREET 64025 †	36
39	39	39	12	<b>I WILL BE THERE FOR YOU</b> B.GALLIMORE (R.BOWLES,J.LEO,T.SHAPIRO)	JESSICA ANDREWS (C) (D) (V) DREAMWORKS 59021 †	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
40	43	45	6	<b>ONE HONEST HEART</b> D.MALLOY,R.MCENTIRE (D.MALLOY,F.J.MYERS,G.BAKER)	REBA (V) MCA NASHVILLE 72094	40
41	42	44	7	<b>SLAVE TO THE HABIT</b> D.HUFF (KOSTAS,T.KEITH,C.CANNON)	SHANE MINOR (C) (D) (V) MERCURY 538546 †	41
42	41	37	20	<b>THAT DON'T IMPRESS ME MUCH</b> R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (V) MERCURY 566220 †	8
43	46	49	7	<b>SINGLE WHITE FEMALE</b> T.BROWN,B.CANNON,N.WILSON (S.SMITH,C.D.JOHNSON)	CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72092 †	43
44	44	46	11	<b>WHO NEEDS PICTURES</b> F.ROGERS (B.PAISLEY,C.DUBOIS,F.ROGERS)	BRAD PAISLEY (C) (D) (V) ARISTA NASHVILLE 13156 †	44
45	31	29	14	<b>DON'T COME CRYING TO ME</b> T.BROWN (V.GILL,R.NIELSEN)	VINCE GILL (V) MCA NASHVILLE 72085	27
46	34	33	13	<b>YOU DON'T NEED ME NOW</b> C.BLACK,J.STROUD (C.BLACK,S.RUSSELL)	CLINT BLACK RCA ALBUM CUT	29
47	50	54	3	<b>AMAZED</b> D.HUFF (M.GREEN,A.MAYO,C.LINDSEY)	LONESTAR BNA ALBUM CUT	47
48	51	53	4	<b>ANGELS WORKING OVERTIME</b> D.CARTER,C.FARREN (M.DULANEY,M.LUNN)	DEANA CARTER CAPITOL ALBUM CUT	48
49	52	50	7	<b>SOMETHIN' 'BOUT A SUNDAY</b> R.E.ORRALL,J.LEO (C.WISEMAN,T.N.CHOLS)	MICHAEL PETERSON (C) (D) (V) REPRISE 16995	49
50	53	55	5	<b>I KNOW HOW THE RIVER FEELS</b> M.D.CLUTE,DIAMOND RIO (S.D.JONES,A.POWERS)	DIAMOND RIO (V) ARISTA NASHVILLE 13153	50
51	54	57	4	<b>FOOL, I'M A WOMAN</b> N.WILSON,B.CANNON (S.EVANS,M.BERG)	SARA EVANS (V) RCA 65744	51
52	56	58	5	<b>BOY OH BOY</b> T.HASELDEN,R.ZAVITSON,D.JOHNSON (S.WILKINSON,A.WILKINSON)	THE WILKINSONS (C) (D) (V) GIANT 16896/REPRISE †	52
53	59	66	3	<b>ALMOST HOME</b> M.C.CARPENTER,B.CHANCEY (M.C.CARPENTER,B.N.CHAPMAN,A.ROBOFF)	MARY CHAPIN CARPENTER COLUMBIA ALBUM CUT	53
54	49	43	15	<b>WHAT'S THE MATTER WITH YOU BABY</b> R.CROWELL (B.N.CHAPMAN,A.ROBOFF)	CLAUDIA CHURCH (C) (D) (V) REPRISE 17112 †	41
55	65	—	2	<b>THE GREATEST</b> B.MAHER (D.SCHULTZ)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	55
56	48	48	10	<b>WHAT ABOUT YOU</b> T.MCGRAW,B.GALLIMORE,J.STROUD (T.MULLINS,T.TOLIVER)	SONS OF THE DESERT (C) (D) EPIC 79116 †	45
57	55	52	8	<b>IT'S ABOUT TIME</b> S.HENDRICKS,T.BRUCE (M.D.SANDERS,E.HILL)	JULIE REEVES VIRGIN ALBUM CUT †	51
58	58	59	13	<b>HORSE TO MEXICO</b> C.HOWARD,A.SMITH (P.SEBERT,J.MCELROY)	TRINI TRIGGS (C) (D) (V) CURB 73066	53
59	60	72	3	<b>GIVE MY HEART TO YOU</b> J.KELTON,K.STEGALL (W.ALDRIDGE,B.DIPIERO)	BILLY RAY CYRUS (V) MERCURY 870796 †	59
60	57	68	3	<b>START THE CAR</b> B.J.WALKER, JR., T. TRITT (J.COLE)	TRAVIS TRITT WARNER BROS. ALBUM CUT	57
<b>◀ Hot Shot Debut ▶</b>						
61	<b>NEW ▶</b>	1	1	<b>SEVEN BRIDGES ROAD</b> R.CHANCEY (S.YOUNG)	RICOCHE COLUMBIA ALBUM CUT †	61
62	<b>NEW ▶</b>	1	1	<b>MAKE UP IN LOVE</b> W.WILSON,D.STONE (D.ORTON,T.R.MEY)	DOUG STONE ATLANTIC ALBUM CUT	62
63	71	—	2	<b>YOU HAD ME FROM HELLO</b> B.CANNON,N.WILSON (K.CHESENEY,S. EWING)	KENNY CHESNEY (V) BNA 65745	63
64	70	—	2	<b>THAT'S THE TRUTH</b> C.FARREN (P.BRANDT,C.FARREN)	PAUL BRANDT REPRISE ALBUM CUT	64
65	62	—	2	<b>SOMEONE ELSE'S TURN TO CRY</b> J.TAYLOR (C.TENNISON,J.ROBINSON)	CHALEE TENNISON ASYLUM ALBUM CUT †	62
66	64	65	15	<b>BARLIGHT</b> L.MAINE,C.ROBISON (C.ROBISON)	CHARLIE ROBISON (C) (D) LUCKY DOG 79061/COLUMBIA †	60
67	67	60	4	<b>FROM THE INSIDE OUT</b> J.STROUD,J.KING (M.BEESON,A.KASET)	LINDA DAVIS DREAMWORKS ALBUM CUT †	60
68	61	51	14	<b>SAY ANYTHING</b> R.HERRING,M.BRIGHT (S.MCANALLY,R.HERRING)	SHANE MCANALLY CURB ALBUM CUT †	41
69	68	64	3	<b>JOHN WAYNE WALKING AWAY</b> D.HUFF (J.BOONSTRA,D.SNEAD,A.C.JNNINGHAM)	LARI WHITE LYRIC STREET ALBUM CUT	64
70	63	61	19	<b>WHEN MAMA AIN'T HAPPY</b> T.BROWN (R.GILES,G.GODARD,T.NICHOLS)	TRACY BYRD (C) (D) (V) MCA NASHVILLE 72083	31
71	69	62	8	<b>SUNDOWN</b> C.YOUNG,B.CHANCEY (G.LIGHTFOOT)	DERYL DODD COLUMBIA PROMO SINGLE	59
72	<b>NEW ▶</b>	1	1	<b>HOLLYWOOD INDIAN GUIDES</b> D.GRAU (B.ENGVAL,P.HOWELL,D.GRAU)	BILL ENGVAL WARNER BROS. ALBUM CUT †	72
73	66	63	17	<b>NO MORE LOOKING OVER MY SHOULDER</b> B.J.WALKER, JR., T. TRITT (M.PETERSON,C.WISEMAN)	TRAVIS TRITT (C) (D) (V) WARNER BROS. 17108 †	38
74	75	71	12	<b>SATURDAY NIGHT</b> D.HUFF (C.CANNON,J.STEWART)	LONESTAR (C) (D) BNA 65694	47
75	<b>NEW ▶</b>	1	1	<b>THIS HEARTACHE NEVER SLEEPS</b> M.WRIGHT (D.BURGESS,T.JOHNSON)	MARK CHESNUTT MCA NASHVILLE ALBUM CUT	75

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2,700 detections for the first time. Titles below the top 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

APRIL 24, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	1	1	3	<b>PLEASE REMEMBER ME/FOR A LITTLE WHILE</b> CURB 73080 3 weeks at No. 1	TIM MCGRAW
2	2	2	8	<b>WITH YOU</b> ASYLUM 64052/EEG	LILA MCCANN
3	3	6	6	<b>HILLBILLY SHOES</b> COLUMBIA 79115/SONY	MONTGOMERY GENTRY
4	6	10	9	<b>I WILL BE THERE FOR YOU</b> DREAMWORKS 59021/INTERSCOPE	JESSICA ANDREWS
5	4	3	23	<b>FLY (THE ANGEL SONG)</b> GIANT 17131/WARNER BROS.	THE WILKINSONS
6	8	9	8	<b>YOU WON'T EVER BE LONELY</b> RCA 65646/RLG	ANDY GRIGGS
7	5	4	12	<b>HOW FOREVER FEELS</b> BNA 65666/RLG	KENNY CHESNEY
8	7	7	14	<b>MEANWHILE/YOU HAVEN'T LEFT ME YET</b> MCA NASHVILLE 72084	GEORGE STRAIT
9	11	13	10	<b>DRIVE ME WILD</b> CURB 73075	SAWYER BROWN
10	9	5	19	<b>I DON'T WANT TO MISS A THING</b> DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
11	13	12	12	<b>ORDINARY LIFE</b> WARNER BROS. 17136	CHAD BROCK
12	10	8	17	<b>SOMEBODY'S OUT THERE WATCHING</b> EPIC 79064/SONY	THE KINLEYS
13	12	11	25	<b>HOLD ON TO ME</b> ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	17	—	2	<b>SINGLE WHITE FEMALE</b> MCA NASHVILLE 72092	CHELY WRIGHT
15	15	16	97	<b>HOW DO I LIVE</b> ▲ <sup>3</sup> CURB 73222	LEANN RIMES
16	18	19	4	<b>LITTLE GOOD-BYES</b> LYRIC STREET 64025/HOLLYWOOD	SHEDAISY
17	14	15	30	<b>IF I LOST YOU</b> WARNER BROS. 17152	TRAVIS TRITT
18	16	14	58	<b>THIS KISS</b> ▲ WARNER BROS. 17247	FAITH HILL
19	19	17	8	<b>AMONG THE MISSING</b> BNA 65645/RLG	MICHAEL MCDONALD & KATHY MATTEA
20	20	20	5	<b>WHAT'S THE MATTER WITH YOU BABY</b> WARNER BROS. 17112	CLAUDIA CHURCH
21	21	21	59	<b>I'M ALRIGHT/BYE BYE</b> ● CURB 73034	JO DEE MESSINA
22	<b>NEW ▶</b>	1	1	<b>BETTER MAN</b> BNA 65670/RLG	THE WARREN BROTHERS
23	<b>RE-ENTRY</b>	16	16	<b>HORSE TO MEXICO/STRAIGHT TEQUILA</b> CURB 73066	TRINI TRIGGS
24	23	24	4	<b>WHO NEEDS PICTURES</b> ARISTA NASHVILLE 13156	BRAD PAISLEY
25	<b>NEW ▶</b>	1	1	<b>A NIGHT TO REMEMBER</b> EPIC 79118/SONY	JOE DIFFIE

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.

## Talent, Not Gender, Is Focus Of Daly, Grzanna

**NOTEWORTHY WOMEN:** Sometimes, one still hears an occasional scoff when the subject of female musicians is raised. Although this behavior should have ceased to exist long ago, it somehow refuses to go away, rearing its unwanted head in any number of subtexts. So it is refreshing to note two musicians who are, well, just plain ambitious and talented.

While there is an abundance of talented tenor and alto saxophonists in our midst, far fewer players have made the baritone sax their primary instrument. For **Claire Daly**, veteran of the all-woman big band **Diva** and current member of **Joel Forrester's** group, the baritone was a natural choice.

"About 10 years ago, I tried a baritone sax, and the connection was immediate," Daly says. "It was like an epiphany for me, like a voice exclaiming, 'Oh, there I am!'"

Daly's deep tones are the focus of "Swing Low" (Koch Jazz, Tuesday [20]), her first date as a leader. "Years

ago, I had a **Herbie Mann** record where he played 'Swing Low, Sweet Chariot,' so I always thought of it as a cool tune to swing," says Daly of her album's opening track. "I find that



by Steve Graybow

simpler is better, so I often find myself simplifying things. The baritone by itself sounds beautiful playing a melody, so I played it solo, sort of an introduction to who I am."

It is, in fact, a bold yet subtle statement. Rather than attempting to knock the listener out with sheer technique, Daly dazzles with melodic sensibility and an uncanny ability to swing just about any melody line. "I am impressed to some degree by people who have incredible chops, but after listening to that type of music for too long, I feel nervous," Daly says with a laugh, adding that she "wants people to relax and breathe" when they hear her music.

### HOLLY SUIT

(Continued from page 8)

MCA "underpaid or improperly paid" royalties for recordings by Holly, who died in a February 1959 plane crash in Iowa. The suit also alleges that the label gained access to previously unreleased masters by Holly via the "unauthorized actions" of the musician's late manager Norman Petty "alone or in conjunction with Lyle Walker."

The suit seeks a declaration that Maria Elena Holly is the owner of all of Holly's recordings at issue, an injunction against further distribution of the recordings by MCA and return of the tapes to Holly's widow, an accounting, an award of profits from sales of the recordings, and general and punitive damages to be determined at trial.

MCA's countersuit was filed April 9 in the same California court. It names as defendants the Holly family, Walker, and Joe B. Mauldin and Jerry Allison, members of Holly's band the Crickets. (Mauldin and Allison were listed as co-defendants in the Holly family's Texas suit but are not named in the California action.)

The label is seeking a judgment properly allocating royalties on Holly's recordings, establishing the ownership of Holly's masters, and stating that MCA did not renege on a January 1996 settlement agreement with the family (a central issue in the family's original Texas suit, which goes unmentioned in its new filing in California).

"Swing Low" demonstrates the saxophonist's talent for assimilating compositions from divergent sources, allowing standards to sit comfortably alongside compositions by saxophonist **George Garzone**, a friend and mentor who makes a guest appearance on several tracks, and **Rahsaan Roland Kirk**.

"I discovered Rahsaan when I was 19," says Daly, who saw the multi-instrumentalist perform shortly before his untimely death in 1977. "When I discovered his song 'Lady's Blues,' it just clicked with me. I always wanted a tune that could become mine, and this one just became mine to play." Daly adds a deftly executed blow on a pennywhistle to her sax solo, giving the track a touch of whimsy and eclecticism à la Kirk.

"Music has no color and no gender," Daly states. "People ascribe all of the 'isms' to music. Music just is."

Like Daly, Milwaukee-based saxophonist **Suzanne Grzanna** displays both melodic saxophone playing and a knack for making standards her own on "Fly Me To The Moon" (Diva



GRZANNA

Records, April 13), her second independently released album. Not only is Grzanna an accomplished musician and label entrepreneur, she is a singer, adding her light, breathy vocals to such time-honored material as **Rodgers and Hart's** "My Funny Valentine" and her own original compositions.

"I think it's important to include some material that people are familiar with," Grzanna says, noting that she performed primarily original material on her debut, 1997's "Cat's Meow." "Most importantly, I like a composition that has a strong groove and a good melody, elements that give me a lot of room to improvise with my saxophone."

While Grzanna handled all the marketing for "Cat's Meow," she has retained independent promoters to assist with press, retail, and radio promotion for "Fly Me To The Moon." Distribution is being handled by Valley Media and Orchard. Grzanna notes that it can be "very difficult" for a small indie to obtain rack space.

In order to increase consumer awareness, Grzanna compiles postal mail and E-mail lists of her supporters and indexes the names by region. In this way, she can inform both fans and industry types about upcoming projects and send them information about performances in their market.

"Occasionally, I do find someone who doesn't take what I'm doing seriously," says Grzanna, who is already looking toward recording her third album. "It's compounded by the fact that I am both the artist and the label. But I can usually win people over, and ultimately I get a lot more positive response than negative."

### TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	<b>NO. 1</b> <b>SO GNO</b> POLYDOR 547222/PHILIPS 2 weeks at No. 1	ANDREA BOCELLI
2	2	81	<b>ROMANZA</b> ▲ PHILIPS 539207 HS	ANDREA BOCELLI
3	3	7	<b>TEARS OF STONE</b> RCA VICTOR 68968	THE CHIEFTAINS
4	5	80	<b>THE BOOK OF SECRETS</b> ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
5	4	5	<b>THE IRISH TENORS</b> MASTERTONE 8552/POINT JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN	
6	6	11	<b>ROMANZA (WITH SPANISH TRACKS)</b> POLYGRAM LATINO 539638	ANDREA BOCELLI
7	7	82	<b>BUENA VISTA SOCIAL CLUB</b> WORLD CIRCUIT/NONESUCH 79478/AG HS	BUENA VISTA SOCIAL CLUB
8	9	4	<b>SCOTTISH MOODS</b> VIRGIN 46986	VARIOUS ARTISTS
9	8	28	<b>RETURN TO PRIDE ROCK—SONGS INSPIRED BY DISNEY'S THE LION KING II</b> WALT DISNEY 60639	VARIOUS ARTISTS
10	13	3	<b>OBSESSION</b> NARADA 47125/VIRGIN	VARIOUS ARTISTS
(11)	RE-ENTRY		<b>CANTOS DE AMOR</b> NONESUCH/ATLANTIC 79510/AG	GIPSY KINGS
12	12	47	<b>INTRODUCING... RUBEN GONZALEZ</b> WORLD CIRCUIT/NONESUCH 79477/AG	RUBEN GONZALEZ
13	14	20	<b>THE ALBUM II</b> ASTOR PLACE 4014	ALABINA
14	15	35	<b>GAELIC STORM</b> OMTOWN/HIGHER OCTAVE 46112/VIRGIN HS	GAELIC STORM
(15)	RE-ENTRY		<b>VERTIGO</b> NARADA 45988/VIRGIN	JESSE COOK

### TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	<b>NO. 1</b> <b>THE REAL DEAL: GREATEST HITS VOLUME 2</b> LEGACY 65873/EPIC 3 weeks at No. 1	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
2	2	25	<b>WANDER THIS WORLD</b> ● A&M 540984/INTERSCOPE	JONNY LANG
3	3	49	<b>JUST WON'T BURN</b> TONE-COOL/ROUNDER 471164/MERCURY HS	SUSAN TEDESCHI
4	4	79	<b>TROUBLE IS...</b> ▲ REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
5	5	25	<b>BLUES ON THE BAYOU</b> MCA 11879	B.B. KING
6	6	14	<b>BLUES BLUES BLUES</b> ATLANTIC 83148	THE JIMMY ROGERS ALL-STARS
7	9	33	<b>SLOW DOWN</b> OKEH/550 MUSIC 69376/EPIC HS	KEB' MO'
8	10	25	<b>BEST OF FRIENDS</b> VIRGIN 46424	JOHN LEE HOOKER
9	8	28	<b>BLUES COLLECTION</b> MADACY 1332	VARIOUS ARTISTS
10	11	33	<b>GREATEST HITS</b> MCA 11746	B.B. KING
11	7	75	<b>DEUCES WILD</b> ● MCA 11711	B.B. KING
12	12	62	<b>BLUES BROTHERS 2000</b> ● UNIVERSAL 53116	SOUNDTRACK
13	13	12	<b>COME ON IN</b> FAT POSSUM 80317/EPITAPH	R.L. BURNSIDE
14	14	89	<b>LIVE AT CARNEGIE HALL</b> EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
(15)	NEW		<b>BEST OF ETTA JAMES</b> MCA 11953	ETTA JAMES

### TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	<b>NO. 1</b> <b>LABOUR OF LOVE III</b> VIRGIN 46469 3 weeks at No. 1	UB40
2	3	22	<b>STRICTLY THE BEST 21</b> VP 1539*	VARIOUS ARTISTS
3	4	47	<b>REGGAE GOLD 1998</b> VP 1529*	VARIOUS ARTISTS
4	2	69	<b>BEST OF BOB MARLEY</b> MADACY 7420	BOB MARLEY
5	5	39	<b>PURE REGGAE</b> POLYGRAM TV 565122/ISLAND	VARIOUS ARTISTS
6	6	5	<b>PLANET REGGAE</b> VP 1550	VARIOUS ARTISTS
7	7	41	<b>D.J. REGGAE MIX</b> BEAST 5423/SIMITAR	VARIOUS ARTISTS
8	8	69	<b>MANY MOODS OF MOSES</b> SHOCKING VIBES 1513*/VP HS	BEEBIE MAN
9	9	24	<b>NEXT MILLENNIUM</b> BLUNT 6370*/TVT HS	BOUNTY KILLER
10	10	72	<b>INNA HEIGHTS</b> GERMAIN 2068*/VP HS	BUJU BANTON
11	11	9	<b>SWEEP OVER MY SOUL</b> VP 1546*	LUCIANO
(12)	13	11	<b>ISLAND 40 TH ANNIVERSARY VOLUME 5 — REGGAE ROOTS</b> ISLAND 572486	VARIOUS ARTISTS
13	14	29	<b>DANCEHALL XPLOSION '98 — MEGAMIX</b> JAM DOWN 40001	VARIOUS ARTISTS
(14)	RE-ENTRY		<b>HEADS HIGH</b> GREENSLEEVES 251	MR. VEGAS
(15)	RE-ENTRY		<b>REGGAE GOLD 1997</b> VP 1509*	VARIOUS ARTISTS

Alboms 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 multiples shipments by the number of discs and/or tapes. All albums available on cassette and CD. \* Asterisk indicates vinyl available. HS indicates past and present Heatseekers titles. © 1999, Billboard/BPI Communications and SoundScan, Inc.

**IMPORT & EXPORT**

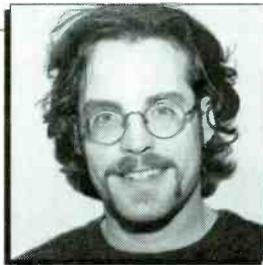
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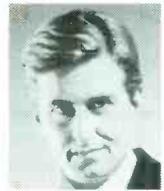
## Classical KEEPING SCORE



by Bradley Bamberger

**DUCAL DEDICATION:** If there is such a thing as jazz royalty, then Duke Ellington crowns the hierarchy. Suitably, the great man's legacy is being feted in high fashion by the likes of RCA Victor and Columbia/Legacy, which are issuing refurbished versions of the pianist/composer/bandleader's finest achievements on disc to mark the centennial of his birth April 29. Ellington's birthday is also getting a nod from the classical realm, as French piano whiz Jean-Yves Thibaudet pays tribute with the new Decca set "Reflections On Duke." Something of a sequel, the album follows Thibaudet's homage to another grand jazz pianist, the acclaimed 1996 set "Conversations With Bill Evans."

That "Conversations With Bill Evans" was well-received by both reviewers and record-buyers shouldn't have been such a surprise, since Evans' lyrical brand of post-bop impressionism was heavily scented with the air of Debussy and Ravel, composers whose music is Thibaudet's birthright. With the aid of some apposite arrangements, Thibaudet reinforced the connection between Evans and his classical influences, and the result was a highly imaginative and utterly gorgeous album that blurred the boundaries between the worlds of improvisation and composition. Still, the mostly introspective art of Evans is one thing, and the effervescent, ever-present swing of Ellington's is another. Yet at its best—as on "Fantasy On Caravan" and "Come Sunday"—"Reflections On Duke" is suffused with a certain savoir-faire. It isn't a jazz album by any means, but it is often a beautiful album of some of the greatest American music ever.



THIBAUDET

Thibaudet concedes that despite having surmounted the difficulties of Rachmaninoff and Liszt, he faced a special challenge with Ellington. "With this music, you have to maintain a different sort of rhythmic rigor," the pianist explains. "And that aspect of rhythm—the 'swing' that makes the music feel free—can't be written down. That can make it very difficult for a classical performer, who is used to it all being in the text." Thibaudet is quick to credit his team of arrangers—Jed Distler, Larry Hochman, Dick Hyman, and Roger Kellaway, who tailored their arrangements expressly for his playing—and executive producer Joel Silberman.

For his part, Silberman—also the prime mover behind "Conversations With Bill Evans"—praises Thibaudet's adaptable artistry to the skies. "Jean-Yves is a joy to work with and a breathtaking pianist," he says. "But what's most impressive is that he is such a cumulative learner. You can hear how what he learned in Ravel he applied to Bill Evans, what he learned from Evans he took to Gershwin, from Gershwin then to Ellington, and what he learned from Ellington he applies to Chopin. That is the sort of mind that makes great music, no matter what you call it."

As a pianist and cabaret performer, Silberman is a devotee of "the great American songbook," and he has a "wish list" of such projects for Thibaudet to tackle. But much of Thibaudet's near future will be devoted to Chopin, with a recital disc due in the fall to coincide with the 150th anniversary of the composer's death and a BBC documentary on his life—in which Thibaudet is featured. The exclusive Decca artist also has the second half of his Debussy survey in the can, and he has a recital disc with Renée Fleming planned, as well as a multi-disc Liszt project. In the meantime, Thibaudet is including Ellington pieces as encores in his concerts. "I really feel that Ellington is up there with Ravel and Debussy; he is one of our century's greatest composers," he says. "I don't like to make divisions between genres."

Like Duke said, there are only two kinds of music: good and bad. That's more true now than ever."

**NEW TRADITIONALISTS:** Few chamber groups bring the sound of the Old World to life like **Quatuor Mosaïques**, whose period-instrument recordings for the French Astrée label have set new standards for freshness and subtlety in early string-quartet repertoire. But those in the New World enamored of the four-some have been denied the opportunity to experience the Mosaïques in the flesh, until now. Quatuor Mosaïques is crossing the Atlantic for the first time with a nine-date tour of Haydn, Mozart, Schubert, and Beethoven, starting April 25 at New York's Frick Collection and including stops in Washington, D.C., Cleveland, and Toronto.

Quatuor Mosaïques—violinists Eric Höbarth and Andrea Bischof, violist Anita Mitterer, and cellist **Christophe Coin**—formed in late-'80s Vienna, coming together via Nikolaus Harnoncourt's pioneering early-music ensemble **Concentus Musicus**. "We knew that the world had plenty of good string quartets," Coin says. "But there still seemed room for one that approached the repertoire with a different view of the sound—something less aggressive and tense, more free. Our goal was to deliver the composer's text as transparently as we could without the burden of interpretive tradition."



COIN

Quatuor Mosaïques' latest effort for Astrée is a set of Mozart's "Prussian Quartets." Packaged in a mod-looking Digipak, the album features interpretations as singing as those in the Mosaïques' previous three-disc set of Mozart's six quartets dedicated to Haydn. The "Prussian Quartets" find Mozart "less willing to please the players or the public as he was with his earlier Haydn quartets," Coin explains. "You sense that he is exploding a bit, experimenting outside tradition."

Last year, Astrée released the Mosaïques' take on Mendelssohn's opus 12 and 13 quartets, which is music-making so lissome and sweet-toned as to make recent accounts of the same pieces by the new Juilliard Quartet and the Eroica Quartet seem pale by comparison. The group has also done special justice to Mozart's sublime Clarinet Quintet with basset clarinetist Wolfgang Meyer and fortepianist Patrick Cohen. And the Mosaïques' way with Haydn is among the very best, as evinced by its readings of the composer's opuses 20, 33, and 77; one of the opus 33 discs will be highlighted in the midprice "Treasures Of Astrée" series starting in May. (Astrée is distributed in the U.S. and U.K. by Harmonia Mundi.)

Quatuor Mosaïques essays its second batch of Beethoven soon, and a Schubert follow-up is planned, as are forays into Schumann and Brahms. The group may even put its gut strings to work on more modern fare, such as Webern and Bartók. Although concert organizations were slow to warm to a period-instrument quartet, the Mosaïques' sound has resonated with a European public as well as influenced younger string players. "The early-music movement was about rediscovering a lost way of playing," Coin says, "but there is so much more to be learned, particularly in instrument building and links with folk music. Much of the vitality in Mozart and Haydn comes from folk music, just as it does in Bartók."

Beyond Quatuor Mosaïques, Coin's mates still play in Concentus Musicus, among other pursuits, while he is one of the premier soloists in early cello and viola da gamba repertoire. Examples of Coin's art include excellent sets of Vivaldi and Haydn cello concertos with Christopher Hogwood reissued in the Decca "Early Music" series (only available in Europe so far). On the viol, he can be heard in Marin Marais suites with harpsichordist Christophe Rousset on a great disc due from Decca this spring in the U.S. Coin also directs the Ensemble Baroque de Limoges. As conductor and soloist, he took the group through a three-disc Astrée series of Bach's cantatas featuring piccolo cello; one of those albums is due in May via the label's "Treasures" edition. Recently on Astrée, Coin led Limoges in a tremendous vivification of Antonio Draghi's oratorio "La Vita Nella Morte."

## Top Gospel Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	28	<b>KIRK FRANKLIN</b> ● GOSPO CENTRIC 90178/INTERSCOPE	<b>NO. 1</b> THE NU NATION PROJECT
2	2	7	<b>VARIOUS ARTISTS</b> VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
3	NEW		<b>T.D. JAKES</b> ISLAND 681550 <b>HS</b>	SACRED LOVE SONGS
4	3	39	<b>TRIN-I-TEE 5:7</b> B-RITE 90094/INTERSCOPE <b>HS</b>	TRIN-I-TEE 5:7
5	4	51	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> ▲ VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
6	6	99	<b>GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION</b> ▲ B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
7	5	21	<b>SOUNDTRACK</b> DREAMWORKS 50050/INTERSCOPE	THE PRINCE OF EGYPT—INSPIRATIONAL
8	9	55	<b>CECE WINANS</b> PIONEER 92793/AG	EVERLASTING LOVE
9	8	12	<b>VARIOUS ARTISTS</b> MALACO 1002	HERITAGE OF GOSPEL
10	7	22	<b>T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR</b> INTEGRITY/WOR 69542/EPIC <b>HS</b>	LIVE FROM THE POTTER'S HOUSE
11	10	3	<b>HELEN BAYLOR</b> VERITY 43124 <b>HS</b>	HELEN BAYLOR...LIVE
12	17	3	<b>DOTTIE PEOPLES</b> ATLANTA INT'L 10250	GOD CAN & GOD WILL
13	12	9	<b>REV. JACKIE MCCULLOUGH</b> GOSPO CENTRIC 90174/INTERSCOPE <b>HS</b>	THIS IS FOR YOU LORD
14	15	17	<b>JUANITA BYNUM</b> SHEKINAH INTERNATIONAL 11659	MORNING GLORY VOLUME ONE: PEACE
15	13	7	<b>VARIOUS ARTISTS</b> EMI GOSPEL 20209	GREAT WOMAN OF GOSPEL VOLUME II
16	11	63	<b>VARIOUS ARTISTS</b> ▲ VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
17	14	11	<b>MEN OF STANDARD</b> MUSCLE SHOALS SOUND 8015/MALACO	FEELS LIKE RAIN
18	16	10	<b>VARIOUS ARTISTS</b> INTERSOUND 5315/PLATINUM	RAISIN' THE ROOF
19	18	75	<b>KAREN CLARK-SHEARD</b> ISLAND 524397/MERCURY <b>HS</b>	FINALLY KAREN
20	21	30	<b>YOLANDA ADAMS</b> VERITY 43123 <b>HS</b>	SONGS FROM THE HEART
21	19	5	<b>NEW DIRECTION</b> MYRRH/WORD 69310/EPIC	NEW DIRECTION
22	27	12	<b>WANDA NERO BUTLER</b> NINE 227/SOUND OF GOSPEL	FAMILY PRAYER
23	22	33	<b>FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR</b> GOSPO CENTRIC 90176/INTERSCOPE	BOW DOWN AND WORSHIP HIM
24	26	33	<b>DAWKINS &amp; DAWKINS</b> HARMONY 1696	FOCUS
25	38	12	<b>ANGELLA CHRISTIE</b> ATLANTA INT'L 10242	HYMN & I
26	28	21	<b>LOIS SNEAD</b> BORN AGAIN 1020/DIAMANTE	SOMEBODY (MUST BE THE LORD) LIVE IN BUFFALO, NY
27	33	16	<b>KEITH JOHNSON &amp; THE SPIRITUAL VOICES</b> WORLD WIDE 2609	THROUGH THE STORM
28	30	2	<b>KENNY SMITH</b> TRINITY 3000	SO REAL
29	NEW		<b>MONTREL DARRETT</b> EMI GOSPEL 20220	CHRONICLES OF THE SOUL
30	24	26	<b>VICTORY IN PRAISE MUSIC AND ARTS SEMINAR MASS CHOIR</b> TYSOCOT/NEW LIFE 43117/VERITY	ANY DAY
31	29	13	<b>JAMES BIGNON &amp; THE DELIVERANCE MASS CHOIR</b> ATLANTA INT'L 10243	ON THE OTHER SIDE OF THROUGH
32	37	37	<b>PASTOR HEZEKIAH WALKER PRESENTS THE LFT CHURCH CHOIR</b> VERITY 43116 <b>HS</b>	LIVE AT LOVE FELLOWSHIP TABERNACLE
33	23	94	<b>VICKIE WINANS</b> CGI 161279	LIVE IN DETROIT
34	35	25	<b>KIM BURRELL</b> TOMMY BOY GOSPEL 1249/TOMMY BOY	EVERLASTING LIFE
35	32	77	<b>THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE</b> NEW LIFE 43108/VERITY <b>HS</b>	STRENGTH
36	34	7	<b>HELEN BAYLOR</b> WORD 69793/EPIC	GREATEST HITS
37	25	41	<b>WALTER HAWKINS AND THE LOVE CENTER CHOIR</b> GOSPO CENTRIC 90172/INTERSCOPE <b>HS</b>	LOVE ALIVE V. 25TH ANNIVERSARY REUNION
38	RE-ENTRY		<b>TAKE 6</b> REPRIS 46795/WARNER BROS.	SO COOL
39	36	3	<b>YOUTH EDITION</b> IMI 2307	ANYTHING IS POSSIBLE
40	31	102	<b>SHIRLEY CAESAR</b> WORD 68003/EPIC <b>HS</b>	A MIRACLE IN HARLEM

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. **HS** indicates past or present Heatseeker titles. © 1999, Billboard/BPI Communications.

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# Top Contemporary Christian™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	10	29	<b>VARIOUS ARTISTS</b> TIME LIFE 80401/MADACY	<b>NO. 1</b> SONGS 4 LIFE — FEEL THE POWER!
2	1	28	<b>KIRK FRANKLIN</b> ● GOSPO CENTRIC/INTERSCOPE 90241/WORD	THE NU NATION PROJECT
3	2	17	<b>SIXPENCE NONE THE RICHER</b> SQUINT 7032/WORD <b>HS</b>	SIXPENCE NONE THE RICHER
4	3	3	<b>AVALON</b> SPARROW 1687/CHORDANT	IN A DIFFERENT LIGHT
5	4	25	<b>VARIOUS ARTISTS</b> ▲ SPARROW 1686/CHORDANT	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
6	5	23	<b>SOUNDTRACK</b> ▲ 550 MUSIC/MYRRH 5772/WORD	TOUCHED BY AN ANGEL: THE ALBUM
7	6	29	<b>DC TALK</b> ● VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
8	11	3	<b>CARMAN</b> SPARROW 1704/CHORDANT	PASSION FOR PRAISE VOLUME ONE
9	9	36	<b>POINT OF GRACE</b> ● WORD 5444	STEADY ON
10	14	39	<b>TRIN-I-TEE 5:7</b> B-RITE 0072/WORD <b>HS</b>	TRIN-I-TEE 5:7
11	8	3	<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b> SPRING HOUSE 2213C/CHORDANT	KENNEDY CENTER HOMECOMING: A CELEBRATION OF OUR FAITH AND HERITAGE
12	15	15	<b>VARIOUS ARTISTS</b> HOSANNA/INTEGRITY 1424/WORD	SHOUT TO THE LORD 2000
13	12	7	<b>THE SUPERTONES</b> BEC 7415/CHORDANT	CHASE THE SUN
14	7	21	<b>SOUNDTRACK</b> ▲ DREAMWORKS 50041/PROVIDENT	THE PRINCE OF EGYPT
15	13	41	<b>NEWSBOYS</b> STAR SONG 0169/CHORDANT	STEP UP TO THE MICROPHONE
16	16	67	<b>AVALON</b> SPARROW 1639/CHORDANT <b>HS</b>	A MAZE OF GRACE
17	17	3	<b>4HIM</b> BENSON 82395/PROVIDENT	BEST ONES
18	25	7	<b>SONICFLOOD</b> GOTE 2802/CHORDANT <b>HS</b>	SONICFLOOD
19	19	50	<b>MICHAEL W. SMITH</b> ● REUNION 10007/PROVIDENT	LIVE THE LIFE
20	18	21	<b>SOUNDTRACK</b> ● DREAMWORKS 50050/PROVIDENT	THE PRINCE OF EGYPT—INSPIRATIONAL
21	22	58	<b>JENNIFER KNAPP</b> GOTE 3832/WORD <b>HS</b>	KANSAS
22	23	20	<b>FFH</b> ESSENTIAL 10498/PROVIDENT	I WANT TO BE LIKE YOU
23	26	83	<b>LEANN RIMES</b> ▲ CURB 77885/CHORDANT	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
24	21	37	<b>THE W'S</b> 5 MINUTE WALK/SARABELLUM 5204/CHORDANT <b>HS</b>	FOURTH FROM THE LAST
25	28	20	<b>MXPX</b> TOOTH & NAIL 1122/CHORDANT	LET IT HAPPEN
26	20	45	<b>JACI VELASQUEZ</b> MYRRH 7026/WORD	JACI VELASQUEZ
27	32	52	<b>CECE WINANS</b> PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE
28	24	25	<b>BURLAP TO CASHMERE</b> SQUINT/A&M 5562/WORD <b>HS</b>	ANYBODY OUT THERE?
29	29	22	<b>T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR</b> INTEGRITY 1319/WORD <b>HS</b>	LIVE FROM THE POTTER'S HOUSE
30	30	2	<b>VARIOUS ARTISTS</b> INTEGRITY 1456/WORD	WORLDS BEST PRAISE AND WORSHIP — PRAISE & WORSHIP
31	27	25	<b>REBECCA ST. JAMES</b> FOREFRONT 5189/CHORDANT <b>HS</b>	PRAY
32	33	3	<b>HELEN BAYLOR</b> VERITY 43124/PROVIDENT <b>HS</b>	HELEN BAYLOR...LIVE
33	40	22	<b>VARIOUS ARTISTS</b> TIME LIFE 80402/MADACY	SONGS 4 LIFE — LIFT YOUR SPIRIT!
34	31	77	<b>STEVEN CURTIS CHAPMAN</b> ● SPARROW 1630/CHORDANT	GREATEST HITS
35	34	3	<b>VARIOUS ARTISTS</b> SPARROW 1654/CHORDANT	IF MY PEOPLE PRAY: THE NATIONAL DAY OF PRAYER ALBUM
36	RE-ENTRY	<b>VARIOUS ARTISTS</b> BRENTWOOD 83061/PROVIDENT	ACOUSTIC WORSHIP	
37	35	2	<b>DENNIS JERNIGAN</b> HERE TO HYMN 0598/PROVIDENT	THIS IS MY DESTINY
38	RE-ENTRY	<b>REV. JACKIE MCCULLOUGH</b> GOSPO CENTRIC/INTERSCOPE 5692/WORD <b>HS</b>	THIS IS FOR YOU LORD	
39	RE-ENTRY	<b>VARIOUS ARTISTS</b> TIME LIFE 80403/MADACY	SONGS 4 LIFE — EMBRACE HIS GRACE!	
40	RE-ENTRY	<b>VARIOUS ARTISTS</b> SPRING HOUSE 0810/CHORDANT	FAVORITE HYMNS FROM THE HOMECOMING FRIENDS	

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# Artists & Music

## HIGHER GROUND™



by Deborah Evans Price

**GMA WEEK:** Most of us have barely caught our breath from the Dove Awards and the week's surrounding festivities, and Gospel Music Week is upon us already (Sunday-Thursday [18-22]). Among the highlights will no doubt be the citywide praise & worship service Sunday night (18), featuring **Michael W. Smith, Darlene Zschech, and Bishop T.D. Jakes**, and the Nashville Gaither Homecoming Celebration on Tuesday (20), which benefits the Gospel Music Trust Fund. **Bill and Gloria Gaither** will be joined by an incredible slate of talent, including **Sandi Patty, the Cathedrals, Howard & Vestal Goodman, the Katinas, Janet Paschal, and Larnelle Harris**.

For those who are intrigued by the songwriting process, on Wednesday evening (21) American Songwriter magazine and Turning Point Media are presenting "Songs & Stories Of Faith" at Nashville's Bluebird Cafe. Hosted by **NewSong's Russ Lee** and **Age Of Faith's Jimi Ray**, the event will feature acoustic performances by **Chris Rice, Carolyn Arends, Billy Crockett, and Cindy Morgan**. (By the way, **Age Of Faith** will be performing Sunday [18] at the airport as part of the Metropolitan Nashville Airport Authority's "Arts In The Airport" series.)

Gospel Music Week activities will include the Wednesday (21) induction of six groups and two individuals into the Gospel Music Assn.'s Hall of Fame. Hosted by **Bill Gaither**, the banquet is slated to be held at Nashville's Renaissance Hotel Ballroom and will be a fund-raiser for the Hall of Fame. **The Fairfield Four, Florida Boys, Mighty Clouds Of Joy, Second Chap-**

**ter Of Acts, Gaither Trio, and the Cathedrals** are the groups being inducted into the Hall of Fame. The individual inductees are evangelist **Billy Graham** and Cathedrals bass singer **George Younce**. It's sure to be an emotional evening as some of the genre's pioneers are saluted for their contributions and achievements. It will be especially bittersweet for the Cathedrals, as the group prepares to retire from performing.

Speaking of Hall of Fame activities, **Gaither** is scheduled to join **Dolly Parton** for the ribbon-cutting ceremonies opening the Southern Gospel Music Hall of Fame & Museum on Saturday (17). The Hall of Fame is located at Dollywood, Parton's east Tennessee theme park. **Parton, the Kingdom Heirs, Florida Boys, Randy Parton, and Rachel Dennison** are among the acts slated to perform during Dollywood's opening weekend for the 1999 season, the park's 14th year.

**CHORDANT GROWS:** EMI Christian Music Group (EMI CMG) recently announced the expansion of Chordant Distribution Group's sales and marketing staffs. In a released statement, EMI CMG president/CEO **Bill Hearn** says the company's sales through Christian retail have doubled in the past five years, which necessitated the changes. Chordant will go from 13 sales reps and

two regional managers to 24 sales and marketing reps and three district managers, an 80% increase in field personnel. The beefing up began April 1 and is expected to be completed by Aug. 1. Chordant is

responsible for a whopping 42% of recorded music sales in the Christian Booksellers Assn. market. Spring Hill Music Group, Gotee Records, Curb Records, Atlantic Records, Tooth & Nail Records, and Harmony are among the labels Chordant distributes, in addition to EMI CMG's Sparrow, Star Song, re:think, ForeFront, EMI Gospel and Worship Together labels.

**COMING SOON:** Look for a major announcement during GMA Week of a joint venture between **dc Talk's Toby McKeehan** and **Bill Gaither**.



## In the SPIRIT™



by Lisa Collins

**CHARTING NEW GROUND:** Their 1993 debut, "Spiritual Love Affair," garnered **Denise Walls, Steve Crawford, and Da'Dra Crawford** (known collectively as **Anointed**) the adoration and respect of gospel audiences. Their sophomore follow-up, "The Call," earned them R&B notice, while their 1997 release, "Under The Influence," marked a phenomenal contemporary Christian music breakthrough. Now, with the Tuesday (20) release of its self-titled fourth album, the group is out to capture all three markets, broaden its appeal to mainstream audiences, and perhaps earn its first gold record in the process. And the all-star team of producers assembled for the album, including **Mark Heimermann, Chris Harris, Tony Rich, Keith Crouch, Wayne Tester, and Kern Brantley**, demonstrates that Myrrh Records is sparing nothing in the effort. Advance copies of the single "Take It Easy" (produced by Rich) arrived at radio in late March, and after a May 6 appearance at the Impact Super Summit in Miami, the group is scheduled to kick off a 40-city tour headlined by **Fred Hammond**.

**UP IN THE AIR:** Changes surrounding Universal's recent merger with PolyGram have apparently put the brakes (at least temporarily) on Island Records' gospel efforts. The label—which was merged with Def Jam/

Def Soul in the subsequent Universal Music restructuring—had been slated to shift into high gear with a scheduled official announcement of the launch of the Island Inspirational Records imprint in January. Label executives now say those plans are on hold. But the April 6 release of **Bishop T.D. Jakes'** "The Lady, Her Lover, And Her Lord," shows some forward movement. In fact, the label is putting a major push behind the release, including an April 15 media luncheon in New York . . . Also up in the air is the status of **Donnie McClurkin**. Atlantic Records' recently established Christian music division is now responsible for artists signed to Warner Alliance, but McClurkin—whose self-titled debut release topped 200,000 units, according to the label, to become one of the label's hottest sellers—is still said to be in negotiations. In the meantime, former Warner Alliance labelmate **Carlton Pearson** recorded the latest installment of his "Live At Azusa" series April 12-13 at the yearly convention hosted by his Tulsa, Okla.-based ministry, Higher Dimensions Church. (The record is tentatively slated for release in September). For the record, the new Atlantic Christian arrangement has made free agents of **Beverly Crawford** and **O'Landa Draper's Associates**.

**BRIEFLY:** **Helen Baylor** proved she still has what it takes with the March 23 release of "Live—The Testimony Continues," which debuted at No. 10 on Top Gospel Albums in the April 10 issue . . . Also celebrating debut chart success was Loud Records teen act **Five Young Men**. Their much-talked-up release, "5 For 1," came in at No. 20 on the same edition of Top Gospel Albums . . . **Christopher Brinson** is hoping lightning will strike twice with the April 13 release of the follow-up to his successful album, "What If God Is Unhappy?" . . . Finally, Gospo Centric recently celebrated the platinum certification of **Kirk Franklin's** "The Nu Nation Project."

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# CONTEMPORARY CHRISTIAN MUSIC



T H E B I L L B O A R D S P O T L I G H T

## LABELS' '99 OUTLOOK: TRYING TO MAINTAIN REALISTIC EXPECTATIONS IN A YEAR OF "NON- TRADITIONAL GROWTH"

BY DEBORAH EVANS PRICE

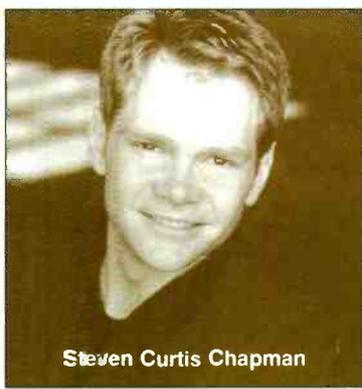
**NASHVILLE**—As retailers, artists, label executives and radio reps gather this year for Gospel Music Week 1999 (18-21), participants are celebrating the third consecutive year of growth for the contemporary-Christian-music industry. SoundScan figures indicate sales of gospel and contemporary-Christian product increased from 43.9 million units sold in 1997 to 44.6 million units sold in 1998, signaling an increase of 1.4%.

Christian-music sales accounted for 6.3% of the 711 million records sold last year, which ranks it fifth in size behind R&B, rap, country and soundtracks and ahead of metal, jazz, classical, Latin and new age. One of the most impressive statistics is that Christian video sales were up 68.1% in 1998. Big Idea Productions' "Veggie Tales" series and Bill Gaither's "Homecoming" Southern gospel series have been the driving forces in the Christian video arena, not only yielding phenomenal sales, but helping increase visibility in the mainstream for Christian product as a whole.

Though there's been continued growth, many in the industry are somewhat guarded in their optimism. Several of the top-selling albums of the past year were projects that were not generated by one of the Christian community's big three companies—Provident Music Group, Word Entertainment and EMI Christian Music Group. The "Touched By An Angel" album, Vince Gill's Christmas record and the three "Prince Of Egypt" sets were among the projects initiated by mainstream record companies whose sales contributed to the growth of the Christian market.

"It is fair to say the growth we're experiencing is non-traditional," says Gospel Music Association president Frank

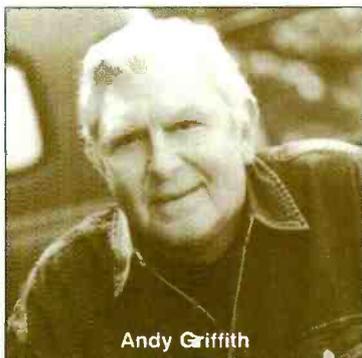
*Continued on page 38*



Steven Curtis Chapman



dc Talk



Andy Griffith

## REVERSE CROSSOVER: A MOVEMENT WHOSE TIME HAS COME

*In recent years, such mainstream artists as Michael Crawford, Charlie Daniels, John Tesh and Clannad's Maire Brennan have released albums into the Christian market, aligning themselves with Christian labels such as Word and EMI. Labels and bookstores are starting to see the benefits.*

The term "crossover" has perennially been used in Christian-music circles to refer to artists in the Christian record industry crossing musical boundaries to take their work into the mainstream market. Amy Grant, Michael W. Smith, dc Talk and Bob Carlisle are among those who've found success at mainstream radio and retail.

However, in recent years, there's also been a trend toward what some are calling "reverse crossover." Mainstream artists, such as Michael Crawford, Charlie Daniels, John Tesh, Andy Griffith and Clannad's Maire Brennan, have released albums in the Christian market, aligning themselves with such labels as Word and EMI.

Christian-label executives are finding success bringing well-known mainstream names into the CBA (Christian Booksellers Association) market. Likewise, mainstream record companies are seeing the benefit of marketing to Christian consumers. LeAnn Rimes' "You Light Up My Life—Inspirational Songs" was one of the top-selling albums in the Christian market last year. The "Prince Of Egypt" soundtracks have fared extremely well in the Christian market, as have the "Touched By An Angel" projects. Atlantic recently launched a new Christian division and plans to utilize it to take music from some of the label's mainstream acts into the Christian arena.

"SoundScan brought awareness to the industry at-large of the size of the Christian marketplace," says EMI Christian Music Group president/CEO Bill Hearn. "No one ever believed we were selling 22 or 23 million records through Christian bookstores and

*Continued on page 40*



Kirk Franklin

# CONTEMPORARY CHRISTIAN MUSIC

## YEAR-TO-DATE CHARTS

The recaps in the Contemporary Christian Spotlight are compiled from Billboard's weekly Top Contemporary Christian Albums and Top Contemporary Christian Catalog Albums charts from the start of the chart year, which began with the Dec. 5, 1998, issue through the March 27 issue. Rankings are determined by accumulating sales, as compiled by SoundScan, for each week a title is on the chart (including those weeks the chart is not published in Billboard).

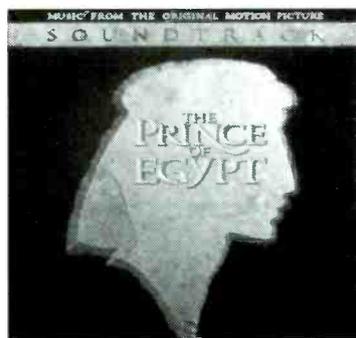
An album is considered catalog two years after its initial release date as long as it is not in the top half of the Billboard 200 or if it is a reissue of an older title. The recaps in this spotlight were compiled by chart manager Wade Jessen with assistance from Anthony Colombo, Michael Cusson and Alex Vitoulis.

### TOP CONTEMPORARY CHRISTIAN IMPRINTS

- Pos. IMPRINT (No. Of Charted Albums)
- 1 DREAMWORKS (2)
  - 2 SPARROW (12)
  - 3 MYRRH (5)
  - 4 REUNION (4)
  - T5 GOSPO CENTRIC (2)
  - T5 INTERSCOPE (2)

### TOP CONTEMPORARY CHRISTIAN ARTISTS

- Pos. ARTIST (No. Of Charted Albums)  
Imprint/Label
- 1 KIRK FRANKLIN (1) Gospo Centric/Interscope/Word
  - 2 MICHAEL W. SMITH (2) Reunion/Provident
  - 3 DC TALK (1) Virgin/Forefront/Chordant
  - 4 POINT OF GRACE (1) Word
  - 5 VINCE GILL (1) MCA Nashville/Sparrow/Chordant



### TOP CONTEMPORARY CHRISTIAN ALBUMS

- Pos. TITLE—Artist—Imprint/Label
- 1 THE PRINCE OF EGYPT—Soundtrack—DreamWorks/Provident
  - 2 TOUCHED BY AN ANGEL: THE ALBUM—Soundtrack—550 Music/Myrrh/Word
  - 3 THE NU NATION PROJECT—Kirk

- Franklin—Gospo Centric/Interscope/ Word
- 4 WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS—Various Artists—Sparrow/Chordant
  - 5 THE PRINCE OF EGYPT—INSPIRATIONAL—Soundtrack—DreamWorks/Provident
  - 6 BREATH OF HEAVEN—A CHRISTMAS COLLECTION—Vince Gill With Patrick Williams And

- His Orchestra—MCA Nashville/Sparrow/Chordant
- 7 THE PRINCE OF EGYPT—NASHVILLE—Soundtrack—DreamWorks (Nashville)/Provident
  - 8 SUPERNATURAL—dc Talk—Virgin/Forefront/Chordant
  - 9 CHRISTMASTIME—Michael W. Smith—Reunion/Provident
  - 10 STEADY ON—Point Of Grace—Word

### TOP CONTEMPORARY CHRISTIAN LABELS

- Pos. LABEL (No. Of Charted Albums)
- 1 WORD (18)
  - 2 PROVIDENT (15)
  - 3 CHORDANT (31)
  - 4 MADACY (4)
  - 5 WCD (3)



Amy Grant

### TOP CONTEMPORARY CHRISTIAN CATALOG ALBUMS

- Pos. TITLE—Artist—Imprint/Label
- 1 CHRISTMAS COLLECTION—Amy Grant—Myrrh/Word
  - 2 HEAVENLY PLACE—Jaci Velásquez—Myrrh/Word
  - 3 SHOUT TO THE LORD—Various Artists—Hosanna!/Integrity/Word
  - 4 JARS OF CLAY—Jars Of Clay—Essential/Provident
  - 5 SHADES OF GRACE—Bob Carlisle—Diadem/Provident

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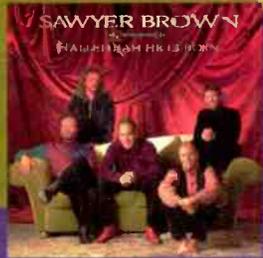
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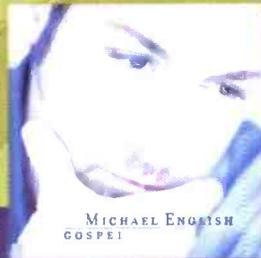
salutes Gospel Music week with our inspirational catalog



**Jonathan Pierce**  
MISSION



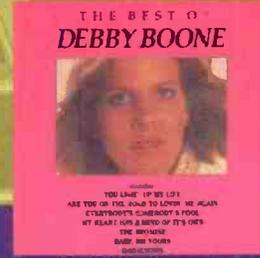
**Sawyer Brown**  
HALLELUJAH HE IS BORN



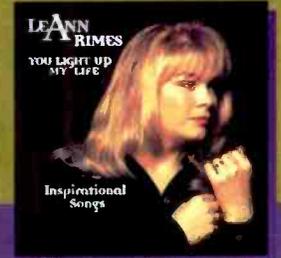
**Michael English**  
GOSPEL



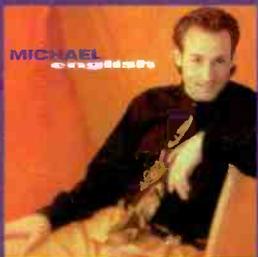
**Mike Curb Congregation**  
PUT YOUR HAND IN THE HAND



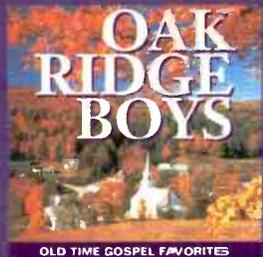
**THE BEST OF**  
**Debby Boone**  
YOU LIGHT UP MY LIFE



**LeAnn Rimes**  
YOU LIGHT UP MY LIFE:  
Inspirational Songs



**Michael English**



**Oak Ridge Boys**  
OLD TIME GOSPEL FAVORITES



**Whiteheart**  
REDEMPTION



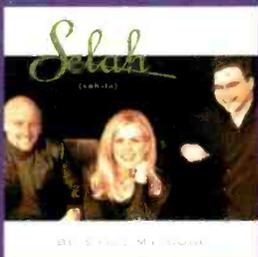
**The Osmonds**  
THE PLAN



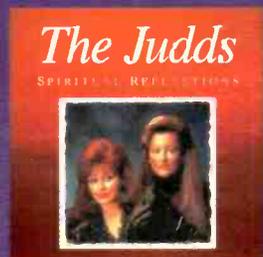
**Patty Cabrera**  
ALWAYS AND FOREVER



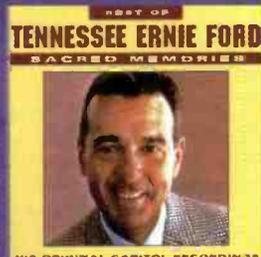
**Nicol Smith**



**Selah**  
BE STILL MY SOUL



**The Judds**  
SPIRITUAL REFLECTIONS



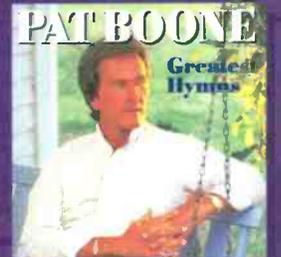
**Tennessee Ernie Ford**  
BEST OF SACRED MEMORIES



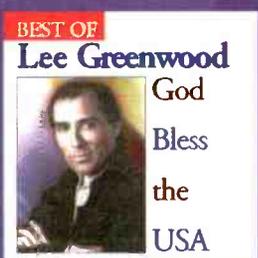
**Michael English**  
FREEDOM



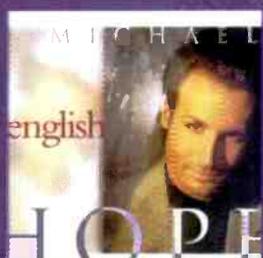
**Jonathan Pierce**  
ONE LOVE



**PAT BOONE**  
GREATEST HYMNS



**BEST OF**  
**Lee Greenwood**  
GOD BLESS THE USA



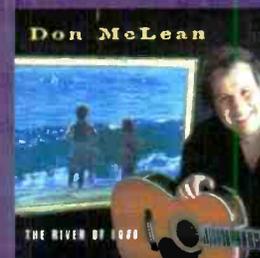
**Michael English**  
HOPE



**Jimmy Dean**  
INSPIRATIONAL SONGS



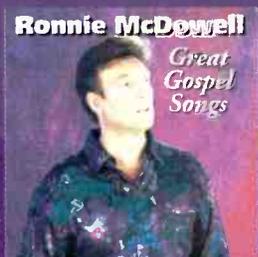
**BEST OF**  
**ELLA FITZGERALD**  
HER ORIGINAL CAPITOL RECORDINGS



**Don McLean**  
THE RIVER OF LOVE



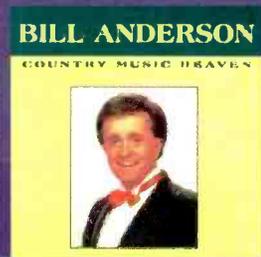
**TENNESSEE ERNIE FORD**  
All-Time Greatest Hymns



**Ronnie McDowell**  
GREAT GOSPEL SONGS



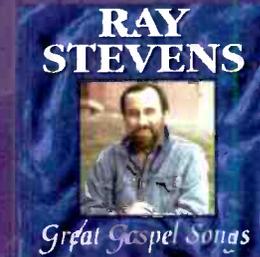
**THE JORDANAIREs**  
Great Gospel Songs



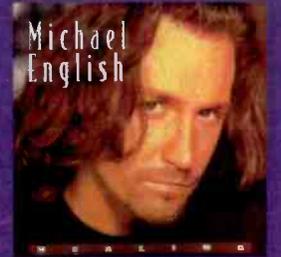
**BILL ANDERSON**  
COUNTRY MUSIC HEAVEN



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## At A Young 35, the GMA Continues Its Mission To Promote Excellence And Combat Misperceptions

BY GORDON ELY

Gospel Music Association



GMA president Frank Breeden

Recorded gospel music has existed almost as long as there have been machines to play it on. From its loosely configured origins in the early 1920s, Christian music today has mushroomed into a \$450 million enterprise (*CCM* magazine, 7/98).

The genre, in several variations, flourished over the next 40 years, until it found itself a sprawling legion of stalwart foot-soldiers, desperately in need of a unified field command.

That structure emerged in 1964 with the chartering of the Gospel Music Association (GMA), which marks its 35th anniversary next month. Founded and populated almost exclusively from the ranks of traditional Southern gospel and inspirational/pop music, its initial mission was the building of a forum

while also crusading for dramatic improvements in the standards of musical production and marketing methodology. Koblisch was also one of the leaders in reaching out to the black gospel community, some members of which had become openly resentful of the almost exclusively white dominance of both the GMA and the contemporary-Christian industry as a whole.

Breeden shared Koblisch's commitment to aggressive growth and also made continued strides in the racial diversification of the GMA, subsequently calming the storms that the issue had once stirred.

Breeden now sees the global promotion and expansion of Christian music as a high priority for the GMA, as well as the continued broadening of the group's ethnic inclusiveness. Breeden has also



The GMA's Dove Awards winners for 1970 (left) and 1981

to help produce and promote excellence in all facets of the field. That entailed consultation and instruction in effective marketing and sales technique, enhancing the music's image with radio and television programmers and expanding gospel's reach from regionally disparate markets to a national audience.

"It was a way for artists and the industry to bind together around the things that united them while still retaining their competitive uniqueness," says Frank Breeden, president of the GMA since mid-1997.

Artist/entrepreneur Don Butler served for 27 years as the GMA's CEO, overseeing a slow-but-steady growth in both numbers and musical diversity in the organization. He also is acknowledged by most as the glue that held the GMA together in the late '70s through the '80s, as the group's membership took a decided shift toward rock and pop music, creating rifts between the adherents of contemporary-Christian music and the GMA's devotedly traditional founders and followers, culminat-

ing in a large-scale resignation of the older school.

### INAUGURAL DOVES

The GMA was instrumental in the 1969 inauguration of the annual Dove Awards show, Gospel music's equivalent of the Grammys, which celebrated its 30th ceremony last month.

Butler's retirement in 1991 saw industry veteran Bruce Koblisch assume leadership of the GMA, with a mandate and determination to aggressively grow the marketplace for contemporary Christian music, by that time almost the exclusive domain of white Christian pop and rock artists.

"The leadership in the industry was ready for the GMA to step up to the next level in its growth and influence," Koblisch recalls. "The GMA was at a pivotal moment where it was either going to become a dominant force or face an industry that would have been ready to address other ways to go about the expansion of contemporary-Christian music."

Koblisch spearheaded a refurbishing of the Dove Awards show,

played a significant role in extending the industry's presence into key retail outlets, as well as Christian bookstores, long the genre's exclusive retailers.

### SPECIFIC TO GENERAL

"Our challenge now is to maintain the high artistic and aesthetic level we've worked so hard to achieve," says Breeden, "while also applying our creativity in the marketing arena. We've yet to tap into the full potential of the general marketplace, but we've got a product that we can be proud of and present without any reservation. As recently as a couple of years ago, we were still finding major media very surprised to discover that Christian music is so inclusive and diverse. Today, we don't have to explain that anymore. Instead of 'What is this?,' the question now is more likely to be 'What's the latest thing?'"

"I think our industry has risen to these challenges, and not by accident," Breeden concludes. "These are carefully laid plans to dispel perceptions of this music as merely a niche and reinforce its place as part of the entire culture." ■

### LABELS' '99 OUTLOOK

Continued from page 35

Breeden. "If you look at it from the perspective of those who make albums, as well as those who sold them in Christian retail, those who make the albums are seeing more contributions than ever from outside our industry as it's traditionally been known. I don't necessarily think this is bad news, but it should be looked at for what it is."

Provident Music Group chairman/CEO Jim Van Hook agrees. "I do think it skews the picture and has misled some people to believe the Christian market is growing faster than it is," he says. "Just a handful of records drove those percentage increases over the last two years."

### CORE-MARKET GROWTH

EMI Christian Music Group president/CEO Bill Hearn urges a realistic view of the industry. "Our growth is up," says Hearn, "but I look at marketshare in a couple of different ways. One, I go in and pull out all the one-offs. A one-off to me is like the 'Prince Of Egypt' soundtrack. It comes out of nowhere and probably won't occur again, and it's from a mainstream company that is not really in the business. So I pull those out and compare how our core market grew. What's interesting is

that, when we finally closed 1998, the core Christian marketplace grew at 5.5%. We're still growing the core market, but you have to be careful when you start using all those one-offs to quote big numbers."

Breeden agrees the Christian core market is healthy. "I still think our industry is characterized by a strong roster rather than a top-heavy contribution from a few artists," he says. "So we're not as vulnerable as we would be if we had three, four or five artists who accounted for 20% of our sales. Across the board, we are still delivering at a good, strong level."

Even though Wal-Mart has made a major commitment to the Christian-music industry and other mainstream retailers are increasingly stocking more Christian product, Christian bookstores aren't losing ground as was once feared.

"We keep an eye on what they are doing, and we have actually gone with a more aggressive new-release pricing strategy based on what we are seeing out there in the general market," says Bob Rush, music buyer for the Grand Rapids-based Family Christian Stores chain, which has 301 stores. "We don't think they've hurt us, because they don't have the breadth we carry, and their personnel don't know Christian music like our people know Christian music."

### GOLD AND MYRRH

Dc Talk's current album, "Supernatural," has been certified gold. Point Of Grace's "Steady On" continues to be a steady seller, and the marketplace is gearing up for key releases like Steven Curtis Chap-

man's "Speechless," which releases in June, and Myrrh's multi-artist "Streams" record, as well as "WoW Worship—Today's 30 Most Powerful Worship Songs," a new incarnation of the popular series set for June release and featuring praise-and-worship songs.

In addition to the established acts spurring sales, labels are continually working to develop new artists for the marketplace. "New artists are the lifeblood of our business. You have to introduce new and exciting projects and new and exciting artists, which then stimulate the market," says Word president Roland Lundy.

In looking for new talent, the labels frequently seek artists who are making lots of local noise or who have already developed a rabid fan base via touring. Essential Records act Caedmon's Call had developed a large following on college campuses across the country before signing with the now-defunct Warner Alliance. When its major-label debut bowed in April 1997, it debuted at No. 1



Point Of Grace

on Billboard's Top Contemporary Christian Albums chart, a feat greatly aided by the band's initial legwork. Rocketown singer/songwriter Chris Rice had already developed a solid fan base through his work with youth groups. His label debut was greeted with six Dove nominations.

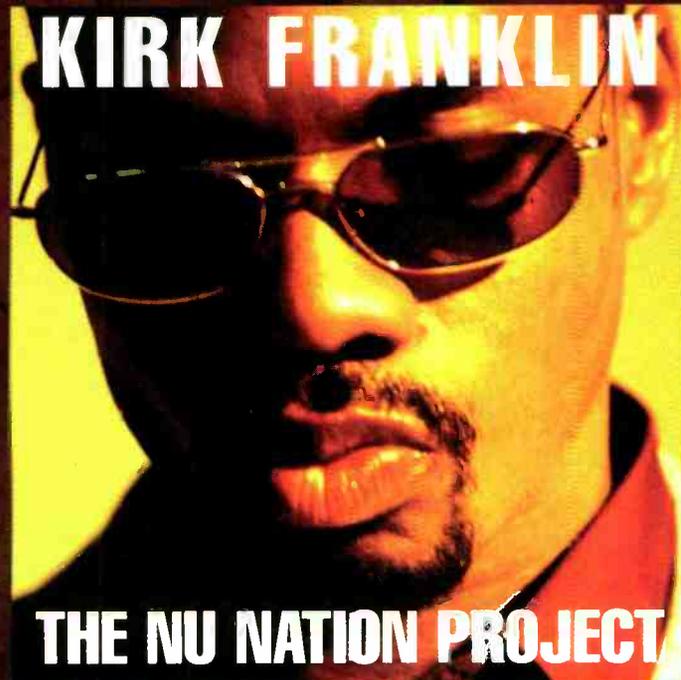
Breeden says he feels Christian labels are skilled at finding talent that has already been developing a fan base. "Most major decision-makers in our industry who sign and develop talent want to find talent that already has something happening, where they've already created a connection with an audience, and simply bring the infrastructure to help expand its reach to a larger audience," he says. "There's nothing a record company can do to take an artist who is not effective and capitalize them to the point where they can be. If you're a bad artist in your hometown, getting a national record deal is not going to make you a better artist, but if you have the core creative signature that is connecting at some level, then a record company infrastructure and good distribution, and all those moving parts can come to your case and help give you the platform you deserve."

### FOREIGN INTRIGUE

In the past couple of years, A&R departments are looking beyond Nashville, where almost all of the labels and publishers are based, to cities all across the country, and even to foreign shores. "Certainly, international artists are becoming more sought after and signed than I've ever seen," says Hearn. "At our labels, it's not just the

Continued on page 40

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WINNER - Best Selling Contemporary Christian  
Recording 1998-1999  
WINNER - Best Selling Gospel Recording 1998-1999  
WINNER - Small Entertainment Software Supplier  
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## REVERSE CROSSOVER

Continued from page 35

another 21 million through the mainstream [music stores]. The minute people saw those numbers, it caused two things: One, Hollywood and the entertainment community at large said, 'That's a huge market. We need to market our inspirational-oriented projects over there'; two, I think it caused mainstream artists who are Christians to say, 'Maybe the size of that market gives me the opportunity to do something I've always wanted to do but have been nervous about from a career standpoint. I want to do an album of songs that share the faith I have.'

### PHANTOM'S FAITH

The opportunity to share his faith greatly appealed to Michael Crawford. When he released "On Eagle's Wings" last year, the former London choirboy-turned-"Phantom Of The Opera"-star told Billboard it was "the first album I've done that everything came from my heart, my ideas and my memory bank."

Brennan's Christian-market debut, "Perfect Time," bowed last April on Word. She continues to

work with her Grammy-winning family group, Clannad, and also plans another Christian album. She's enjoyed combining her Celtic music and Christian faith. "People relate my music to the Celtic kind of sound, and it's lovely to be able to bring the Lord's message to it," Brennan says.

Tesh's "Grand Passion" album, released in the CBA market last year via Word, and his latest, "One World," is also being targeted to Christian consumers. "I don't think you can make the transition. I think the transition gets made for you," Tesh says. "I think you provide the opportunity for a transition by getting your music out there to stations, talking to them and doing interviews, but you definitely can't buy your way into it. It can't be a campaign. It either happens or it doesn't happen."

Word president Roland Lundy says he's happy with the accep-

## LABELS' '99 OUTLOOK

Continued from page 38

Newsboys from 10 years ago, but Michelle Tumes is from Australia. Delirious? is from England. I know several new artists this year have been signed out of England. I think the Christian music industry is really in need of—and is starting to move in a direction of signing—artists outside of just Nashville. Our music is becoming a little bit generic because we haven't really worked hard enough to find artists outside the Nashville music scene. All these West Coast bands like the Ws and the Supertones, that's a trend in the industry showing the music



Bill Gaither (left) and Provident's Van Hook

does exist outside of Nashville. The international thing makes it even more exciting."

Lundy agrees that everyone is taking a look at importing new acts. "We've always tried to do that, but it has to be the right combination," he says. "The artist has to be willing to work. It has to be both companies—one overseas and one here—willing to put some grit behind it. I think it is a way to bring freshness to our marketplace, but it takes the right person."

### THE NEED FOR FRESH TALENT

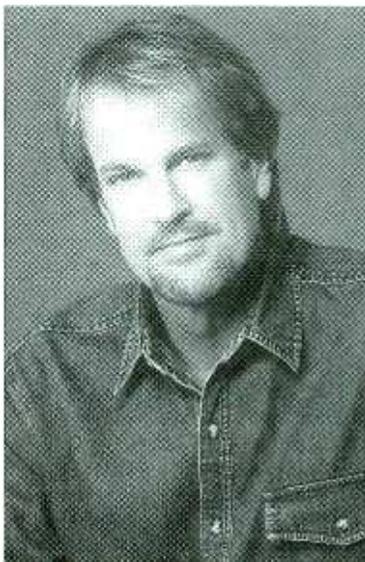
It is often difficult for new acts from abroad to get a foothold when trying to tour in the U.S. Van Hook says that can be an obstacle. "We need significant touring in the

Christian market to support the record sales," he explains. "It's very difficult for these groups to come over from other countries and spend significant-enough time here to do the touring we need. That's a key problem in the international scene. It's not that they don't have wonderful music in other parts of the world, but there are logistical issues that make most record companies cautious."

With the major labels actively looking at ways to successfully launch new acts, and independents such as Gotee (whose Jennifer Knapp has been one of the industry's breakthrough artists), Rocketown, Absolute, Adrent, Pamplin and Cadence Communications continually helping grow the marketplace with strong talent and aggressive grassroots marketing, those involved in the Christian industry are cautiously optimistic. "A combination of new and exciting, up-and-coming artists with releases by the more well-established artists will bring in a good mixture of consumers to buy our products," says Lundy. "We're all focusing on new artists to try to introduce them to the marketplace and move forward, as well as always working on our key artists."

Corporate America is also taking note of the popularity of Christian music. Kirk Franklin, CeCe Winans and Trinitee 5:7 will be featured on boxes of Honey Nut Cheerios. The cereal company, General Mills, is also sponsoring Franklin's tour. There is also a \$5.99 tour sampler CD on the back of select cereal packages. "He has several sponsors [including] General Mills, Kmart, Churches Fried Chicken," says Lacy Diaz Kurz, president, development for Gospo Centric and B-Rite Music. "I think the Kirk tour is on a whole plane all by itself...Business for us has been fantastic." ■

# CONTEMPORARY CHRISTIAN MUSIC



Contemporary crossovers: John Tesh and Marie Brennan

tance Brennan and Tesh have received. "I'm pleased with the fact that people have accepted them and are willing to stock their products in Christian bookstores, and we are having a lot of good sales," he says.

Hearn concurs. "When we first presented Andy Griffith, we got laughed at," Hearn admits. "Then we sold 2 million albums."

Robby Jackson, music buyer for the 81-store Lifeway Christian chain, says carrying mainstream artists broadens the scope of what Christian bookstores offer their consumers, but he thinks consumers who purchase those products are already fans. "What I see is the people who are buying them are familiar with them from the mainstream market," he says. "I haven't noticed a lot of the non-mainstream buyers picking up a lot of John Tesh and Michael Crawford. It's the people that were familiar with them prior to them doing the Christian albums."

### SENSITIVITY TO THE MARKET

All involved admit entering the Christian-music market requires a sensitivity to the community. "I think they have been very good to get inside our industry, meet people and let their heart be known," says Gospel Music Association president Frank Breeden. "They've been very gracious to allow people to take the time necessary to allow people to get to know them. John [Tesh] specifically came to our convention last year several days early [before the Dove awards, which he has hosted the past two years] and got involved in meeting retailers and talking to radio people. I would advise anybody coming into our market to do that."

The Christian retail market differs from mainstream retail in that Christian consumers expect the retailers they patronize to carry a certain type of product. "We're still careful, because we feel like we have a trust for those who are our listenership at Christian radio and our customers at Christian retail," says Breeden. "It really helps if these buyers and decision-

makers can get to know an artist when they are coming into the Christian marketplace to help establish who they are and establish some trust, and work this market almost as if it were a different country. We certainly would respect the culture of a foreign nation if we were to travel abroad and try to do business there. There are certain ways of relating and communicating and doing business in our market."

Breeden cites Dreamworks' "Prince Of Egypt" project as a model of good communication. "All they have to do is follow the

**"What I see is the people who are buying them are familiar with them from the mainstream market. I haven't noticed a lot of the non-mainstream buyers picking up a lot of John Tesh and Michael Crawford. It's the people that were familiar with them prior to them doing the Christian albums."**

**—Robby Jackson, music buyer, Lifeway Christian chain**

lead of Dreamworks' Jeffrey Katzenberg to see how he was very careful to dialogue with the community of faith even in the formative processes of 'Prince Of Egypt,'" Breeden says. "[He didn't] take it casually or lightly, but was very, very involved in making sure that if he was going to ask this community to respond with their dollars or their resources, he was going to make sure it was something they could respond to in a genuine way. That is a very good example for other marketers to look at."

### OPEN MARKET

Many feel Christian radio, retail and consumers are much more accepting of outside product now than a few years ago. "I think our market is a little more willing and open to accept new people in," Lundy says. "There's no doubt it once was a little more closed."

Why the change in attitude? "Maturity," says Lundy. "[They] realize a lot of different people

can reach people. You can't fit every artist in a mold. People are more tolerant."

Z Music Television, a Nashville-based Christian music-video channel, airs clips by such mainstream artists as Whitney Houston, John Tesh and LeAnn Rimes, in addition to core contemporary Christian acts. "Generally, it's accepted, and people understand why we're doing it," says Z's manager of programming, Marc Giguere. "It's pretty well-received."

Tesh admits some radio stations have asked him to submit a statement of faith. He's encouraged them to attend a concert and see what he's about. "For the most part, it's really been terrific," Tesh says of the community's overall reception. "The CBA stores have been great, and so have the radio stations. The Christian Booksellers Association and Christian radio stations care a little less about what's in the lyrics and care more about who you are as a person and how you conduct your life. I think maybe we should all be judged by that. Some people say, 'Boy, these Christian booksellers are so judgmental, they should be taking all this stuff,' but I don't believe that. They want the people who walk into those stores to feel like the music they are selling is going to bring a positive message."

### HEAD-TURNING SALES

There used to be a stigma associated with confessing one's faith and recording a Christian project. Breeden sees that diminishing. "It's less of a stigma than it ever has been to consider the Christian marketplace, the Christian demographic, as part of your reach," he says, "because it has distinguished

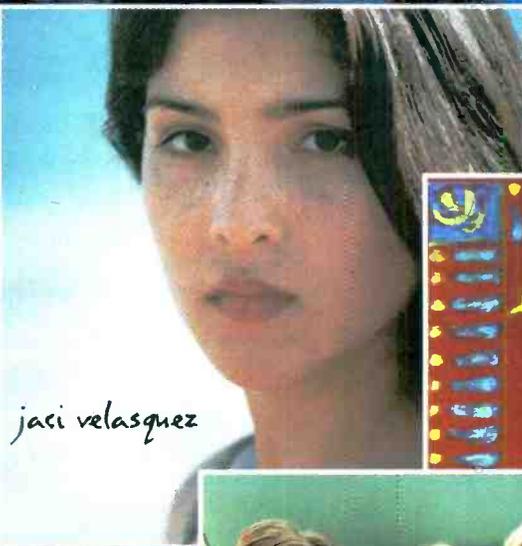
itself by its performance. It has very clearly established its credential as a viable marketplace. So for someone to make a decision to include it in their marketing plans, I think, is a smart decision."

Giguere agrees. "They've started to notice the sales," he says. "They've started to turn their heads and say 'Hmm, there are platinum and gold sales over there. Something must be up.' It's a viable genre."

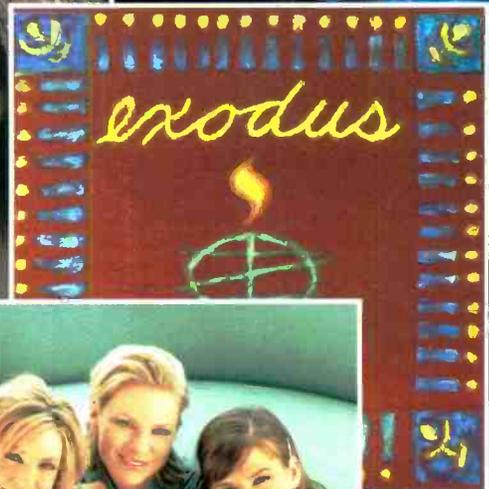
The trend of artists crossing into the Christian market looks sure to continue. "I believe there is a future for these artists who have a testimony and a passion for living their life in a Godly manner and want to give some of their music over to the Christian market," Jackson says. "I do believe there is a market for that."

Breeden agrees. "There are more believers in mainstream culture who are finding it is possible for them to contribute in both sides," he says, "and we want to do all we can to welcome that participation." ■

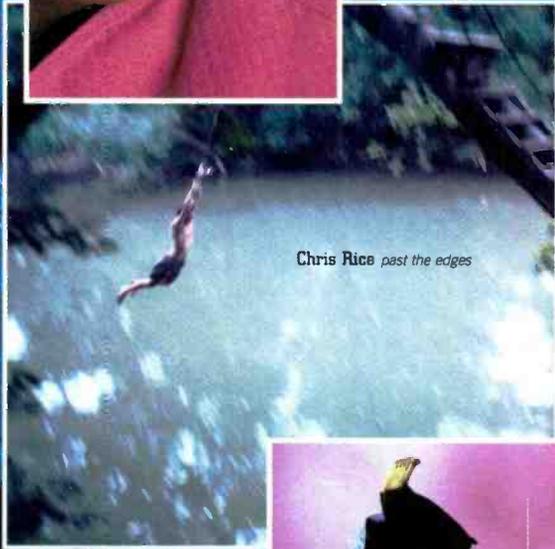
—SHIRLEY CAESAR—



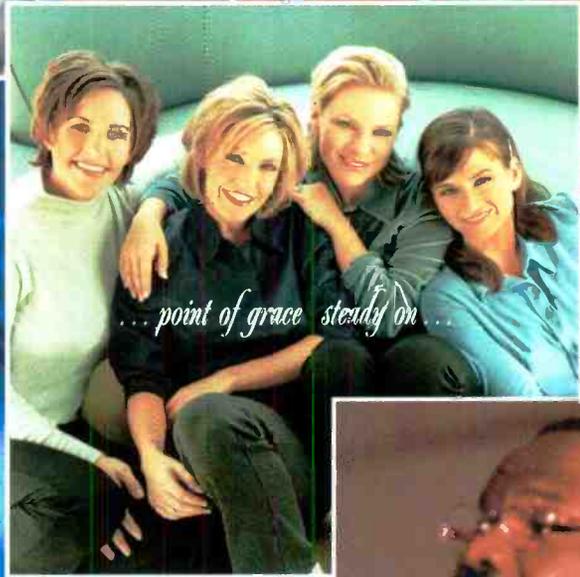
Jaci Velasquez



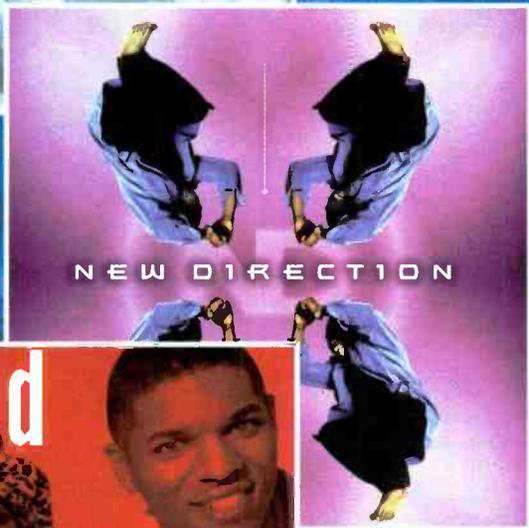
exodus



Chris Rice past the edges



... point of grace steady on ...



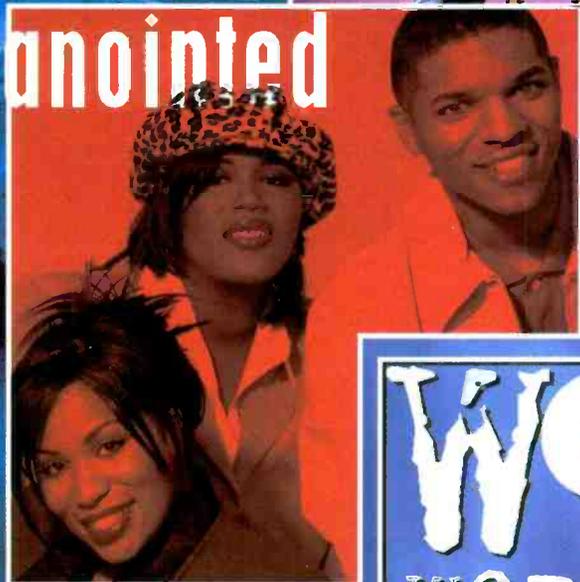
NEW DIRECTION

artistry  
with no  
boundaries

—WORD/EPIC—



—T. D. JAKES—



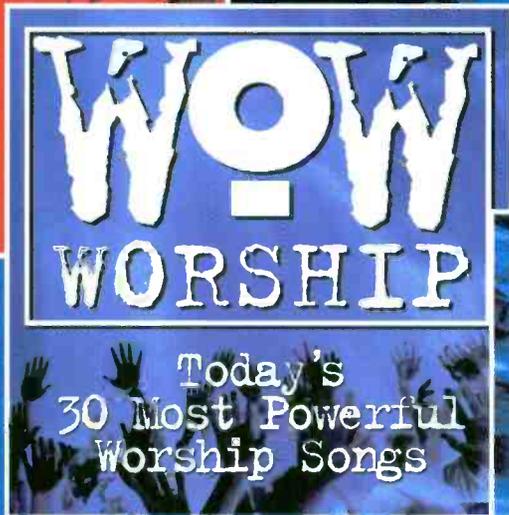
anointed

ANOINTED  
april 20

WOW WORSHIP  
june 15

STREAMS  
june 7

WOW 90'S  
july 20

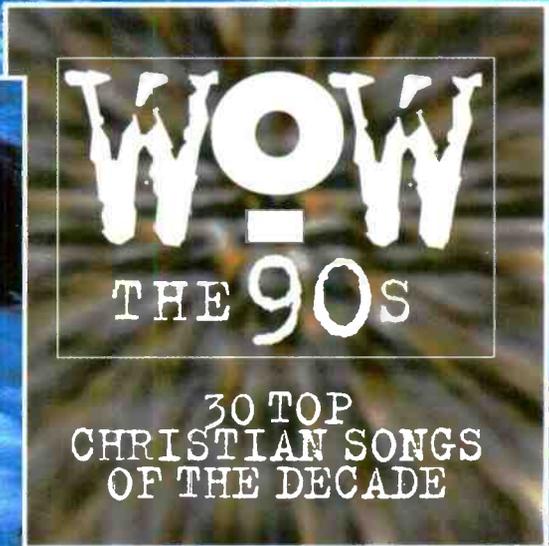


WOW  
WORSHIP

Today's  
30 Most Powerful  
Worship Songs



S T R E A M S



WOW  
THE 90S

30 TOP  
CHRISTIAN SONGS  
OF THE DECADE

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Sony Music Distribution

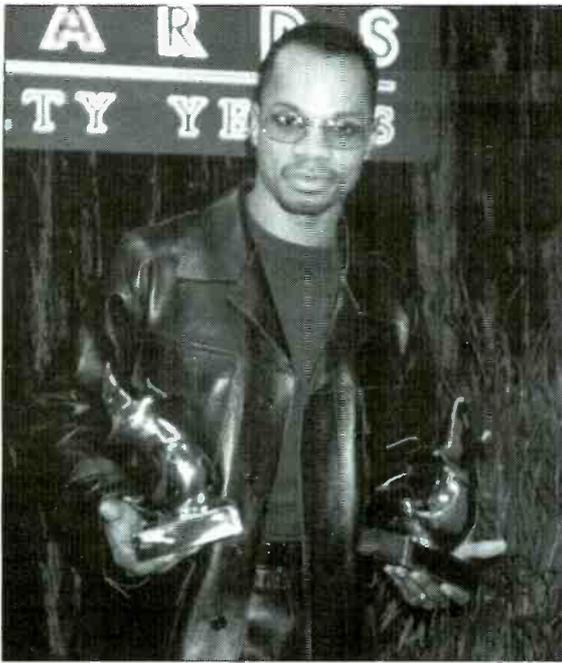
INTEGRITY



www.epicrecords.com

www.americanradiohistory.com

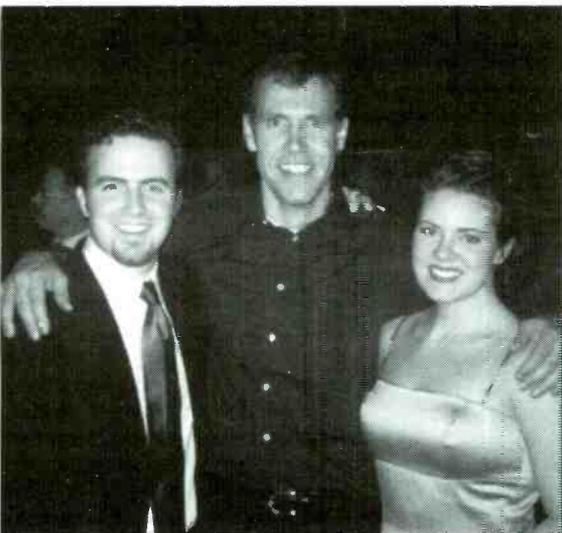
## Dove Awards Marked 30th Anniversary With Own Week



Kirk Franklin was one of the big winners at the Dove Awards, taking home accolades in the urban song category for "Revolution" and for contemporary gospel album of the year for "The Nu Nation Project."



Avalon won three Dove Awards—inspirational song, for "Adonai"; pop/contemporary song, for "Testify To Love"; and longform video, for its participation in "My Utmost For His Highest." Pictured, from left, are Avalon's Jody McBrayer, Janna Potter, Cherie Paliotta, and Michael Passons.



Rocketown singer/songwriter Chris Rice received his first Dove Award for male vocalist of the year—taking the prize from Rocketown owner Michael W. Smith, who was nominated in the same category. Smith was so happy he ran onstage and congratulated Rice with a big hug. Rice celebrated afterward at the Word Entertainment party. (Rocketown is distributed by Word.) Rice is shown flanked by Rocketown labelmates Nathan and Christy Nockels of the duo Watermark.

NASHVILLE—This year for the first time, the Dove Awards was held separately from the Gospel Music Assn.'s annual GMA week activities, slated for April 18-22 at the Nashville Convention Center. John Tesh hosted the 30th annual Dove Awards show, held March 24 at the Nashville Arena. Produced by High Five Entertainment, the show is being broadcast through Monday (12) via a syndication agreement with Central City Productions. Though the industry is gearing up for a citywide worship service, seminars, and showcases during GMA week, a variety of festivities also sprang up during Dove week. ASCAP and BMI held their annual banquets honoring their Christian songwriters and publishers. Avalon launched its new album, "In A Different Light," via a TV special taped the night before the Doves. Sparrow previewed Steven Curtis Chapman's forthcoming album, "Speechless," and Point Of Grace was awarded a gold album for its current release, "Steady On."



Word Records hosted a celebration in recognition of Point Of Grace's album "Steady On" being certified gold by the Recording Industry Assn. of America. The following night, the foursome took home the Dove Award for group of the year. Pictured, from left, are manager Mike Atkins of Mike Atkins Management, Point Of Grace's Denise Jones and Shelley Breen, Word Records GM Elisa Elder, Point Of Grace's Heather Floyd and Terry Jones, and Word Entertainment president Loren Balman.



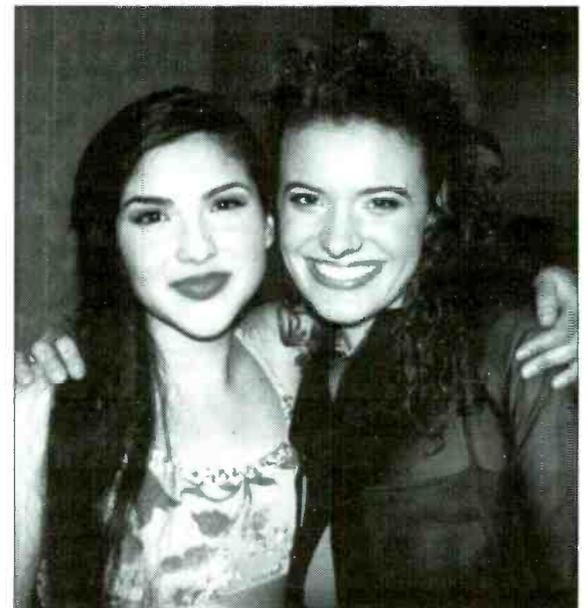
Star Song act the Newsboys won the Dove for shortform video for their clip "Entertaining Angels." Pictured, from left, are Duncan Phillips, Peter Furler, Jody Davis, Phil Joel, and Jeff Frankenstein.



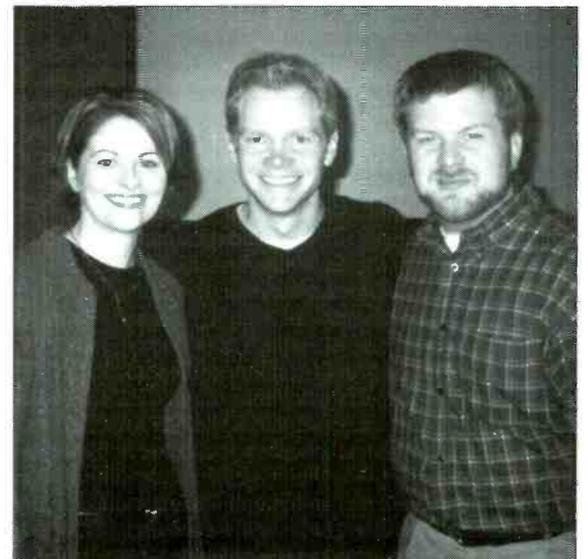
BMI saluted its Dove-nominated songwriters and publishers the day before the awards with a dinner at the performance right group's Nashville headquarters. BMI's Roger Sovine and Thomas Cain presented honorees with framed medallions recognizing their achievements. Pictured, from left, are BMI's Mark Mason, Sovine, Janice and Larry Gatlin, Dove winner Kim Hill, songwriter Gayla Borders, and Cain.



During ASCAP's Easter-themed gala at Nashville's Richland Country Club, Michael W. Smith received the ASCAP Golden Note Award for noteworthy achievement in music by an ASCAP songwriter or composer. Pictured, from left, are Bill Gaither, ASCAP's Connie Bradley, Smith, and ASCAP's Dan Keen.



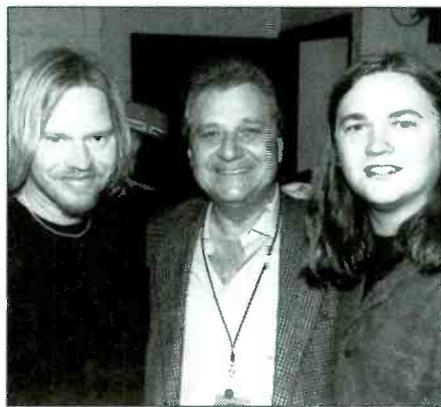
Backstage at the Doves, female vocalist of the year winner Jaci Velasquez, left, received congratulations from fellow nominee Rebecca St. James. St. James hosted the outdoor telecast portions of the Dove Awards.



Sparrow Records hosted a listening brunch at the label's Brentwood, Tenn., offices for journalists to preview six new songs from Steven Curtis Chapman's album "Speechless," due June 15. Chapman spoke before each song was played, sharing a few words about what inspired that tune. Pictured, from left, are Sparrow VP Leigh Ann Hardie, Chapman, and manager David Huffman from Creative Trust.

# Songwriters & Publishers

ARTISTS & MUSIC



**Seeing Double Gold.** Martin Bandier, chairman of EMI Music Publishing, is flanked by EMI writers Shawn Mullins, left, and Edwin McCain at a recent WHTZ (Z100) New York performance at Madison Square Garden. Each artist has a double-platinum album. For Mullins it's "Soul's Core" on Columbia, and for McCain it's "Misguided Roses" on Atlantic. (Photo: Leslee Weiner)

**Well Done!** BMI president/CEO Frances Preston was honored in Washington, D.C., recently by the Society for the Advancement of Women's Health Research for her leadership in the T.J. Martell Foundation's work in cancer research. Shown, from left, are U.S. Rep. Bob Clement, D-Tenn.; Preston; Sen. Bill Frist, R-Tenn.; BMI songwriter/artist Naomi Judd; Dr. Patricia Grady, director of the National Institute of Nursing Research; and dinner chair Coleen Conway-Welch.



**Worldwide Administrator.** Sony/ATV Music Publishing has signed a worldwide co-publishing agreement with songwriter Jack Blades, formerly of Night Ranger and Damn Yankees, second from left. The company will administer both his present and future copyrights. Shown, from left, are Sony/ATV director of creative affairs Jim Vellutato; Blades; executive VP Jody Graham Dunitz; senior VP, creative, Kathleen Carey; and attorney Barry Mallen.



**A Sondheim Special.** Composer/lyricist Stephen Sondheim was presented with the ASCAP Founders Award recently in Los Angeles following a 20th anniversary in-concert presentation of his Broadway classic "Sweeney Todd." Shown, from left, are Angela Lansbury, who starred in the original production; Sondheim; Marilyn Bergman, ASCAP president/chairman; Kelsey Grammer and Christine Baranski, who both performed in the concert; and songwriter Alan Bergman.



**Larry Brown Sells Catalog.** Peermusic has acquired the Larball catalog owned by writer Larry Brown, which contains his writer rights to such hits as "Tie A Yellow Ribbon Round The Ole Oak Tree," "Bon Bon Vie (Gimme The Good Life)," and "Say, Has Anybody Seen My Sweet Gypsy Rose." Shown, from left, are peermusic COO Kathy Spanberger, senior VP of legal and business affairs Peter Jaegerman, Brown, and peermusic chairman/CEO Ralph Peer II.



**Masser Goes Universal.** Composer Michael Masser, seated, has signed an exclusive administration agreement with Universal's music publishing operations. Masser is the co-author of such hits as "The Greatest Love Of All," "Saving All My Love For You," "Tonight I Celebrate My Love For You," and "Touch Me In The Morning." Shown standing, from left, are David Renzer, Universal worldwide president of publishing operations; senior director of business affairs Robert Allen, VP of talent acquisition Betsy Anthony-Brodey; and manager of creative services Dana Kasha-Murray.

## NO. 1 SONG CREDITS

TITLE - WRITER - PUBLISHER

### THE HOT 100

NO SCRUBS • Kevin Briggs, Kandi Burgess, Tamika Cottle • Shek'em Down/BMI, Hitco/BMI, Tam/ASCAP, Air Control/ASCAP, EMI April/ASCAP, Kandacy/ASCAP, Tony Mercedes/ASCAP, Windswept Pacific/BMI

### HOT COUNTRY SINGLES & TRACKS

HOW FOREVER FEELS • Wendell Mobley, Tony Mullins • Warner-Tamerlane/BMI, New Works/BMI, WB/ASCAP

### HOT R&B SINGLES

NO SCRUBS • Kevin Briggs, Kandi Burgess, Tamika Cottle • Shek'em Down/BMI, Hitco/BMI, Tam/ASCAP, Air Control/ASCAP, EMI April/ASCAP, Kandacy/ASCAP, Tony Mercedes/ASCAP, Windswept Pacific/BMI

### HOT RAP SINGLES

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

LIVIN' LA VIDA LOCA • Robi Rosa, Desmond Child • Phantom Box/BMI, Warner-Tamerlane/BMI, Desmophobia/ASCAP, Polygram/ASCAP

## Cherry Lane Pacts With Pressman; WBP Introduces Modern Rock Books

**C**HERRY LANE ADDS FLICK TIES: Cherry Lane Music has expanded its co-publishing and administration ties in various media, including a relationship with DreamWorks SKG, in a deal with Edward R. Pressman Film Corp., whose offerings have included "Reversal Of Fortune," "Wall Street," "Talk Radio," "Das Boot," and the "Crow" series.

Under the deal, Cherry Lane also becomes the creative adviser for Pressman's film music and soundtracks. In production is the third "Crow" release, "The Crow: Salvation," to be released by Miramax/Dimension, and "American Psycho," based on the novel by Bret Easton Ellis. Also, Pressman's "Endurance," a co-production with Terrence Malick, is due for re-release by Disney next month.

The Pressman tie-in is the first deal announcement from Aida Gurwicz, recently named Cherry Lane's president.

**W**EIGHTY MATTERS: Keith Mardak—president of Hal Leonard Corp., the biggest music print company—has sent Words & Music the company's "1999 Hal Leonard Music Catalog," which weighs in at 3½ pounds and 704 pages. "Although it doesn't contain all of our products," he writes, "we often refer to this as our 'main' catalog, because it contains the bulk of our 'over the counter' products that most general retailers will carry. Not to mention the fact that it's an impressive specimen!"

Mardak, after reading a feature story on songwriter Sammy Fain (Billboard, April 10), also sent along a 1990 piano/vocal/guitar folio, "The Sammy Fain Song Book," which contains 39 of Fain's works.

**T**HE WBP ALTERNATIVE: Warner Bros. Publications (WBP), no slouch in the music print field, is introducing a series of alternative rock songbooks in its "Ulti-

mate Beginner" line, starting with four play-along book-and-CD sets. The series has been created for guitar, drums, bass, and keyboards, with each book covering the following tracks: "Walkin' On The Sun" by Smash mouth, "One Week" by Barenaked Ladies, "One Headlight" by the Wallflowers, "Sex And Candy" by Marcy Playground, "I Will Buy You A New Life" by Everclear, and "The Down Town" by Days Of The New. The company says it "hired top musicians to record the tracks for the CD. Each CD contains two versions of each song. The first is a complete track, including vocals, for reference; the second drops out the instrument for that book so musicians can play

along. All four books have been written to complement one another, so musicians can practice and perform

these hit songs in any combination." Expect more in the series this year; part of WBP's "Ultimate Beginner" line. The introduction of a "Basics" video series for stringed instruments—such as violin, viola, and cello—is also forthcoming.

**T**UNEFUL WEEKENDS: New York's Lyrics & Lyricists series continues its salute to Hollywood musicals in a five-performance presentation May 1-3 at New York's 92nd Street YMCA saluting musicals from the studios of 20th Century Fox. On May 8, the "Jazz Piano At The Y" series, directed by pianist Dick Hyman, salutes songs recorded by Frank Sinatra.

**P**RI NT ON PRINT: The following are the best-selling folios from Music Sales:

1. "Riverdance: The Music."
2. Tori Amos, "Anthology."
3. Pink Floyd, "The Wall" (guitar-tab).
4. Tori Amos, "from the choirgirl hotel."
5. Tom Waits, "Beautiful Maladies."

## Words & Music



by Irv Lichtman

## BMG Gets The Most Out Of CD With 'High Performance' Series

AMONG ITS myriad implications for the music industry, DVD Audio represents a Holy Grail for recording professionals: the ability to deliver to the home the same sound quality that they get to hear in the studio.

However, until DVD Audio establishes itself in the marketplace, the CD will continue to be the dominant release medium. Accordingly, it behooves producers, engineers, and label strategists to continue to develop CD technology, even as they move into the second generation of digital audio with DVD.

At BMG's state-of-the-art studios in New York, this collision of past, present, and future takes the form of the RCA Victor Red Seal "High Performance" CD series—a batch of 13 catalog titles remastered with 24-bit, 96-kilohertz technology and eventually down-converted to CD.

Nathaniel Johnson, senior reissues producer at BMG Classics, says, "People these days are shell-shocked about technology changing every five minutes. My guess is that the audio-only DVD player will take time to develop in the marketplace. In the meantime, we have our standard 44.1-kilohertz CD that is the market we have to continue to focus on."

Every release in the "High Performance" series undergoes the following process:

- A team of BMG executives—VP of A&R marketing **David Kuehn**, marketing managers **Daniel Guss** and **Rob Plotz**, and Johnson—decides which titles will be released.
- Johnson and his staff of reissue producers—**Jon Samuels**, **Edward Houser**, and **Harold Hagopian**—take charge of each project in the "High Performance" series.



by Paul Verna

- The analog masters for each title are located in the BMG vault.
- The tapes are played on a Studer machine equipped with Cello Electronics and the Cello Palette EQ box.
- Using Cello Strings low-loss cables, the analog signal is sent to a Weiss 24/96 analog-to-digital converter, which was installed at BMG by **Russ Hamm** of New York-based G-Prime. (Hamm says, "BMG is the largest installation of Weiss equipment on the face of the planet. They were the first ones we delivered a 24/96 A-to-D converter to.")
- The high-resolution digital signal is then fed from the Weiss 24/96 into

a Sonic Solutions high-density workstation, where it undergoes editing and microscopic EQ changes.

• Once in the Sonic hard drive as a 24/96 sound file—which is archived onto Exabyte tape for DVD Audio release—the material is down-sampled to 44.1 kHz and dithered to 20 bits by the Sonic computer.

• Finally, the Apogee UV22 converter steps the signal down to 16 bits for CD release.

All work on the series is done in-house by principal remastering engineer **Michael Drexler** and remastering engineers **Hsi-ling Chang**, **Marian Conaty**, and **James Nichols**. Studio manager **Robert Gordon**, head of maintenance **Juan Marquez**, and maintenance engineer **Dennis Burke** oversee the technical aspects of the releases.

To date, 13 titles have been slated for the series, which kicked off March 9. They include **Raymond Lewenthal's** "Piano Music Of Alkan & Liszt"; the **Boston Pops'** "Carmen Ballet," conducted by **Arthur**

**Fiedler**; **Leontyne Price & William Warfield's** "Great Scenes From 'Porgy And Bess'"; and a disc of **Stravinsky** selections featuring **Seiji Ozawa** conducting the **Chicago Symphony** and the **Boston Symphony**. Some of the material, including the **Lewenthal** and **Fiedler** titles, hadn't been previously issued on CD.

Along with the ability to extract more digital sound than ever before from analog masters, the "High Performance" series has also presented BMG with editing challenges. Johnson says, "Things that were never heard on the LP are now glaringly obvious. Between the Cello electronics and the Weiss 24/96, you're hearing everything: people moving, chairs squeaking, clothes rustling, etc."

Although BMG's high-resolution signal chain has been dedicated to the "High Performance" series, Johnson says he's eager to put it to use on other releases. "I hope we can use it for very early recordings," he says. "I don't know what it would do for **Caruso**, but I'd like to try it."

## Mike Thorne Forms Stereo Society To Take Studios Beyond Recording

BY DAN DALEY

NEW YORK—The personal recording studio has revolutionized how records are made, in the process re-inventing the economics of making them as well.

It was only a matter of time before the studio became the basis for more than just recording. That point seems to have arrived in the form of the Stereo Society, a studio-cum-record label-cum-distribution system-cum-multimedia venture launched March 19 by veteran producer **Mike Thorne**.

Stereosociety.com seeks to combine production, sales, distribution and marketing under a single domain, via a combination of Thorne's personal studio in New York's Greenwich Village and the Internet—the label's products will be sold online via an Internet retailer to be named later. But more significant, it is an effort to bring the music business back to where it was a few decades ago, using '90s technology.

"I worked within the system for a long time, and the system was very good to me," says Thorne, 50, a U.K. native who came to the U.S. in 1979 and who—over the course of a 25-year-plus career in the industry—racked up numerous hits as a producer on both sides of the Atlantic, including **Soft Cell's** "Tainted Love," **Til Tuesday's** "Voices Carry," and records by **Bronski Beat**, the **Communards**, and **Blur**. He also served as director of new music media development for **Warner Music International** from 1994 to '96.

Stereo Society—the studio—is outfitted with an interesting assemblage of equipment. An 80-input **Amek Einstein** analog console with **SuperTrue** automation feeds an array of digital, nonlinear media, including a **Digidesign ProTools** system and a 1979 **Synclavier** and **Direct-to-Disk** recording system made by the long-defunct **New England Digital**. (Thorne was an early proponent.) *(Continued on next page)*



'Corazón' Beats At Tone King. EMI Latin recording artist **Ednita Nazario** takes a break from recording her latest project, "Corazón," at **Tone King Studios** in Los Angeles. Shown, from left, are EMI Latin president/CEO **José Behar**, **Nazario**, and producer **Robi Draco Rosa**.

## Roxette's Per Gessle Continues To Seek Pop 'Magic' On Duo's 'Have A Nice Day'

BY BEN CROMER

STOCKHOLM—"When I'm in the studio, I want to produce singles," says **Per Gessle**, singer/songwriter/guitarist of the Swedish duo **Roxette**. "Producing is about being able to capture the magic of pop music and to get that across to people."

Gessle and singer **Marie Fredriksson**, the other half of **Roxette**, took 18 months to record their new **Roxette Recordings/EMI** album, "Have A Nice Day." Gessle produced the album with **Fredriksson**, longtime **Roxette** producer **Clarence Ofwerman**, and engineer **Michael Ilbert**.

Gessle, **Ofwerman**, and **Ilbert** also produced Gessle's 1997 **Fundamental/EMI** solo album, "The World According To Gessle." It was his first solo disc in English and reached No. 1 on the Swedish chart.

Gessle says he wanted the new album to sound contemporary but still quote from **Roxette's** illustrious past.

"We used a lot of computer programming this time, but we also looked back at our heroes," Gessle explains. "One track, 'Anyone,' is a big, old-fashioned ballad that is very much in the [Phil] Spector mode. We also have a dance track, 'Stars,' that uses a children's choir, something we've never done

before.

"The secret of my success over the last 20 years is that I've been able to write the songs and find the players that can deliver those songs," Gessle muses. "The good thing about being a duo is that we can pick just the right combination of musicians for each song. One thing I always hated about being in a band was that those same five people had to play on every track."

Sessions for "Have a Nice Day" began in Spain in 1997 and concluded late last year in Stockholm. Gessle's favorite haunts here include **EMI Studios**, **Polar**, **Cosmos**, **Atlantis**, and **Mono Music**. Moreover, Gessle hones his songs into full-fledged demos at his home studio in **Halmstad** in southwest Sweden.

"Some of the songs I sing on the new album, like 'Crush On You' and 'You Can't Put Your Arms Around What's Already Gone,' are very close to the original demos," says Gessle. "I even kept the vocals from the demos because I feel I'm at my best when I'm doing demos."

"Sometimes I get too attached to a demo, and I don't want to change anything," he adds. "It's a paradox in a way, because when people hear

demos they'll say, 'I love the demo, but I want to change it.' I'll say, 'If you liked the demo, then why do you want to change it?'"

Gessle believes his meticulous approach to making demos saves time in the studio. In fact, if a song requires strings, he'll even include them on the demo, eliminating the need to track them later.

Gessle often plays acoustic guitar in the studio, tracking it in stereo and laying the foundation for the rest of the cut.

"One thing I like about pop music is that the sound is so much a part of the song itself," says

Gessle. "I love **John Lennon's** 'Instant Karma' era because it was sort of stark-sounding, with dry tom-toms. On this new album, we tried to cop the piano sound from 'Mother' for 'Salvation.' I think it's great to be able to go back into pop history like that."

Born Jan. 12, 1959, in **Halmstad**, Gessle first gained fame in Scandinavia in the late '70s and early '80s as a member of **Gyllene Tider**. After that band ran its course, Gessle hooked up with **Fredriksson** in 1986, initially for the single "Neverending Love."

**Roxette's** charms, however, were *(Continued on next page)*



PER GESSELE

PRO  
FILE

## MIKE THORNE FORMS STEREO SOCIETY

(Continued from preceding page)

ment of the Synclavier and was a director of the Synclavier Co., a manufacturing and service entity formed from New England Digital's ashes.)

The facility was designed by Thorne and designer Don Cuminale in a West Village loft, mainly around Thorne's cornucopia of digital and analog devices but with 40 microphone lines running down to a brick-walled basement for live tracking.

However, the studio is now the hub of a number of ambitious enterpris-

es, all of which make up stereosociety.com; a half-dozen or so associates work there, designing graphics for album covers and for the Web site that Thorne constructed as the company's primary sales and marketing vehicle.

More than a sales site, the Web page is already 200 pages deep, with links to sites for the four initial releases on the label—recordings by CBGB owner Hilly Kristal, Philadelphia-based rock'n'roll duo the

Reds, offbeat microtonal composer/bassoonist Johnny Reinhard, and Thorne's eponymous ensemble, whose album "Sprawl" is a composite effort featuring contributions from vocal trio Betty, Lene Lovich, the Uptown Horns, and U.K. vocal star Kit Hain.

The site will also have a literary component. Thorne has written a book, "Music In The Machine,"

which describes the synergy between music and technology. (A publisher is still unsecured at this point.) In addition, several artists, including Lovich, have posted works of fiction and nonfiction on the site, which is also intended to be interactive.

Thorne's studio serves as a fulcrum for all this. He is considering adding DVD authoring, and the ProTools system is now being used to

prepare Liquid Audio files for downloading music from the site. But the business acts as a counterweight to the tendency that many producers of Thorne's status have experienced: getting lost in the recording process.

"Starting this business keeps me focused on the fact that you can be as creative in the economic parts of music as you can in the artistic," says Thorne.



**'Why Not' Hire The Best?** GRP recording artist David Benoit mastered his latest project, "Why Not," at Bernie Grundman's eponymous mastering facility in Los Angeles. Shown at the session, from left, are Benoit, Grundman, engineer/co-producer Clark Germain, and co-producer Rick Braun. Grundman uses custom-built consoles that feature all-discrete electronics and 10-band graphic equalization. (Photo: David Goggin)

## ROXETTE'S PER GESSLE

(Continued from preceding page)

unmistakable: a hopeless romantic who wrote songs of wanderlust paired with a powerful soprano who personified the lovelorn. Launching a worldwide attack in the late '80s and early '90s, the duo struck gold with such radio-friendly hits as "The Look," "Joyride," "Dressed For Success," "Listen To Your Heart," and "It Must Have Been Love." In 1994, Roxette released "Crash! Boom! Bang!," an album that evoked "Pet Sounds"-era Beach Boys and "Revolver"-period Beatles.

Relations with EMI's North American subsidiary, never on the best of terms, collapsed after "Crash! Boom! Bang!" Roxette is currently seeking a new North American distribution deal for its Roxette Recordings label; the deal would include "Have A Nice Day" and a

1995 greatest-hits collection that wasn't released in North America.

During preparations for his 1997 solo album, Gessle and Ofverman produced a track for Belinda Carlisle, "Always Breaking My Heart," that reached the U.K. top 10.

*'I write songs for the studio and then bring them on the road'*

"She was fantastic to work with," Gessle says. "We tried to make it sound like a good pop record, which fit her history with the Go-Go's. I thought, 'They want me, and they want my music, so let's make it sound like something that I've done before.' I don't think an artist or a record company would pick me to produce and write a song if they wanted me to sound different from what I'm known for."

While Gessle says he would like to work with other artists, writing and producing for Roxette remains his top priority.

"When I do a solo album or a Roxette track that I'm singing, I write for my voice, but when I do a track with Marie, I can expand a bit more and try out different modulations," Gessle says. "There's a song on the new album, 'I Was So Lucky,' that I wrote about my son, but I wanted Marie to sing it. But when she sings it, you don't think about my son; it's more of a relationship with a guy. That's the fun part about writing songs: You climb into a role and become this character."

Ultimately, Gessle views songwriting, performing, and recording as the three indispensable pillars of making music, an approach that harks back to the '60s.

"Generally, I write songs for the studio and then bring them on the road," he says. "Maybe that's an old-fashioned way of making records. But on the other hand, I find that more interesting."

"But I only work in the studio when I feel like working," he adds. "Even though I may not pick up the guitar or play the piano for a month, I always go back to my big love affair: music."

# PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 17, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	MODERN ROCK
TITLE Artist/ Producer (Label)	NO SCRUBS TLC/ K. Briggs (Laface/Arista)	NO SCRUBS TLC/ K. Briggs (Laface/Arista)	HOW FOREVER FEELS Kenny Chesney/ Buddy Cannon Norro Wilson (BNA)	ANGEL Sarah McLachlan/ Pierre Marchand (Arista)	MY OWN WORST ENEMY Lit/ Don Gilmore & Lit (RCA)
RECORDING STUDIO(S) Engineer(s)	DARP (Atlanta) Carlton Lynn	DARP (Atlanta) Carlton Lynn	WOODLAND (Nashville) Billy Sherrill	WILDSKY (Morin Heights, QUEBEC) Pierre Marchand	NRG (Los Angeles) Don Gilmore
RECORDING CONSOLE(S)	SSL 6000	SSL 6000	Neve 8068	Helios	Neve 8068
RECORDER(S)	Studer A827	Studer A827	Sony 3348	Otari Radar System	Studer A827
MASTER TAPE	Maxell Hi-8	Ampex 499	Sony 3348	no tape used	Quantegy 499
MIX DOWN STUDIO(S) Engineer(s)	DARP (Atlanta) Leslie Brathwaite	DARP (Atlanta) Leslie Brathwaite	STARSTRUCK (Nashville) Kevin Beamish	WILDSKY (Morin Heights, QUEBEC) Pierre Marchand	PACIFIQUE (Los Angeles) Brian Malouf
CONSOLE(S)	SSL 4000	SSL 4000	SSL J9000	Helios	SSL J9000
RECORDER(S)	Studer 827	Studer A827	Sony 3348/Studer 820	DAT	Sony 3348HR
MASTER TAPE	Maxell Hi-8	Ampex 499	Quantegy 499	no tape used	Quantegy 467
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	POWERS HOUSE OF SOUND Herb Powers	GEORGETOWN MASTERS Denny Purcell	MASTERDISK Greg Calbi	STERLING SOUND George Marino
CD/CASSETTE MANUFACTURER	BMG	BMG	BMG	BMG	BMG

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## INDEPENDENCE PROJECT

(Continued from page 11)

month once every four months—and then add another region the next year. So it's onward and outward until we're across the country, touring five or six months a year—it's a five-year plan of intense, focused work."

Martin says another artist will be brought in "if someone gets a record

starting to happen and has to depart. It's a tool for people who need to be a part of it until their careers blossom, because in the end we do want our own separate careers and gigs."

Toward this end, the participants are sharing assets such as mailing lists.

The Independence Project grew

out of an informal singer/songwriters' night initiated last year by Blackbird artist Richard Julian, Martin says. "Some were experienced with record contracts and agents, but nobody was doing much at that time, and [they all] were in town waiting for the next phase of their careers," she adds.

Itching to get back to work after two years of promoting Once Blue's self-titled EMI album, Martin called her agent, Monterey's Chip Hooper, and proposed the idea of a group tour. "I thought that if I put something together of developing artists under a project name that would encapsulate what we're trying to do—which is develop—it might be more attractive," she says.

All six artists played April 6 at an Independence Night at the Fez in New York. The second trio of artists is scheduled to play once a week in May at the Lower East Side singer/songwriter haven the Living Room, returning there for similar residencies in August and November.

Living Room co-owner Jennifer Gilson says the Independence Project is "an intelligent way to get different people in different states to see the independent artists who are out there, because sometimes when you travel alone, people don't know who you are. But if you travel under a heading, it's a better way to go."

Hooper adds that the Project is "an example of being innovative in putting something together that all three artists will benefit from—rather than just have another band play another show at a club."

Tedesso, whose album "Songs

From Einstein's Violin" is on Imaginary Road/PolyGram Classics & Jazz, met Martin at a party and was so touched by her singing that he became involved in the second threesome. "I feel like I'm riding on her updraft and get a glow from being part of the Project," he says.

Scott, whose album "Into The Natural" is out on her own Wolf Scott Records, says, "It's nice because we can all go out and have that support from the other writers—but it's deeper than that. It could grow, while we grow together with it."

Hill, who is expanding on the acoustic trio format of his year-old self-release, "This Bright World," on Sweet Road Records, also feels that the Independence Project can foster the growth of "musicians at our level, who are getting to a serious point in their careers."

To further the Independence Project, Martin is supplying to radio and press a promotional CD featuring one song each from the first group. The project's Web site ([independenceproject.com](http://independenceproject.com)) links all six members.

"We'll see where it goes next year, and if it grows, we'll have a small staff," Martin says. "I'd like to be able to put other groups out touring in the same way that we are."

## COMMENTARY

(Continued from page 4)

proved the wisdom of this method, tapping the platinum well twice in two years, first with God's Property (now double-platinum) and now with Kirk Franklin's "The Nu Nation Project." To put this in perspective, in the last 35 years, from a landscape of about 700 Christian artists, fewer than a half dozen have garnered better than double-platinum status.

At the store level, opportunity for growth also abounds. Primary distribution of Christian music has traditionally been the province of 6,000 Christian bookstores nationwide that focus on the sale of Bibles, books, music, and gifts to a select demographic.

Of these stores, about 80% of music sales come from just 300 accounts, suggesting that much of the marketplace remains untapped. There is

clearly an opportunity for mainstream market distribution that appeals to a much broader demographic.

Of the nearly 1,000 titles released annually by the Christian music industry, just 10 to 20 labels garner 80% of sales. Merchants looking to ramp up their Christian music sections would be advised to be selective in buying from these labels and to choose the titles that have chances of widespread appeal and market exposure. And they should not just go with the tried and true, but rather they should look for labels that are fielding, funding, and really developing young talent.

Mainstream music companies and retailers also can and should test the worldwide market potential of this music even further by using their existing Internet marketing capabili-

ties to expose and sell it. It would be fair to say that much of the Christian enterprise is several years behind most other industries in the adoption and leveraging of new technology on the Web.

In sum, Christian music is making tremendous strides in developing strong and productive relationships with mainstream companies. The individuals, business relationships, and marketing elements are finally coming together to demonstrate the continued commercial viability and broad-based demand for entertainment products that speak to the soul of a world in need.

And the figures prove that, despite the differences between Christian and secular companies, the two can work together while still accomplishing everyone's goals.

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# LATIN MUSIC 6 PACK

## 10th Annual Billboard Latin Music Conference

*A Decade Of Industry-Leading Seminars And Showcases Documents And Encourages The Continued Strength Of The Genre*

BY JOHN LANNERT

**I**t started as a one-day event called the Billboard Latin Music Conference. On May 23, 1990, attendees from all walks of the U.S. Latin-music business crowded together in a room in Miami's Hyatt Hotel to participate in panels focused on topics that remain on the industry hot plate today: piracy, distribution, retail and radio.



Nadia Rojas

Since that initial conclave, the Billboard Latin Music Conference—mirroring the stunning growth of the Stateside Latino music sector—has evolved into Billboard's International Latin Music Conference, a three-day annual confab featuring artist showcases and numerous panels. Crowning the conclave is the most prestigious U.S. Hispanic music awards show: Billboard's Latin Music Awards.

This year, Billboard is celebrating the 10th edition of the longest-running confab of its kind with its debut appearance in Miami Beach. From Tuesday (20) through Thursday (22) at the Fontainebleau Hilton, attendees will be able to sample informed opinions about the state of the Stateside Hispanic markets, as well as some of the tastiest sounds in the country.

As Billboard proudly unfolds its latest Latin conference, there is, undoubtedly, a lot to celebrate.

### STEADY GROWTH

First and foremost, is the breath-

taking expansion of the U.S. Latino market. In 1990, industry estimates pegged the retail value of the Hispanic music business to be at about \$100 million. The 1998 year-end net shipment report released by the Recording Industry Associa-



Gabriel Abaroa

tion Of America (RIAA) stated that the retail value of the shipments of its member companies was \$571 million.

That figure makes the domestic Latino sector in the U.S. the second-largest Spanish-speaking market in the world.

Credit for the dramatic spike in sales of Spanish-language music has been aimed toward the increasingly efficient marketing and distribution initiatives undertaken by the Latino imprints.

But apart from the record labels' increasingly considerable prowess at getting their product to more points of sale, particularly at the Anglo chains, the record companies also have been putting out product that music fans—especially young music enthusiasts—want to buy.

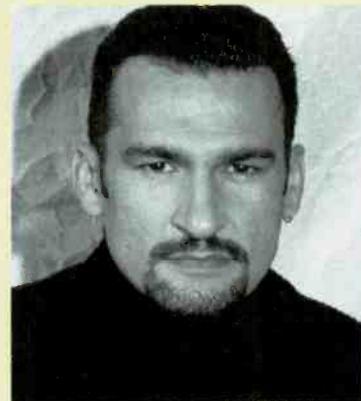
Over the past decade, the production values of many Spanish-language CDs have risen to a level long enjoyed by their English-language counterparts.

Today, youthful record consumers routinely pop into a record store to buy an Elvis Crespo or an Enrique Iglesias disc as they pick up the latest album from Madonna or Backstreet Boys.

### SIZZLING SHOWCASES

Throughout the '90s, many of these hit Latino acts used showcase performances at Billboard's Latin conferences as a springboard to ignite their careers.

The most recent example of this trampoline effect, of course, was Crespo's sizzling set at the 1998 conference. Sony Discos' Bronx-born singer/songwriter went on to scale Billboard's Hot Latin Tracks chart twice, while becoming the first merengue artist to top The Billboard Latin 50, with his gold album "Suavemente."



Kike Santander

The list of other big-name artists who cut their musical teeth with showcase sets at Billboard's Latin conferences reflect the phenomenal diversity of Hispanic recording artists. Among past performers are Selena, Jon Secada, Shakira, Marc Anthony, Ricardo Arjona, Aterciopelados, Nydia Rojas and Michael Salgado.

This year's lineup of budding notables promises to be as spectacular as in years past. The Sony Discos-sponsored showcase set on Tuesday (20) sports several artists who already have realized chart success, including Sony's regional-Mexican veterans Los Fugitivos and fast-rising pop vocal group MDO; RJO/Sony's salsa/R&B vocal quartet Son By Four and Tropix/Sony's hot merenguera Melina León.

*Continued on page LM-34*

## WINNERS TAKE ALL

*This Year's Latin Awards Cover Wide Range Of Artists*

**W**hen Billboard's Sixth Annual Latin Music Awards kicks off on Thursday (22) at Club Tropigala in the Miami Beach Fontainebleau Hilton, get ready for an Elvis sighting.

Indeed, Crespo's superstar label-mate Ricky Martin and Fonovisa's ballad supergrupo Los Temerarios are the only double-winners, along with Foreign Imported Productions Publishing.

As in recent years, many of the



Elvis Crespo

Make that four Elvis sightings. Sony Discos' merengero of the moment, Elvis Crespo, is slated to pick up four trophies at the U.S. Latino industry's most prestigious awards show. Crespo, whose gold album "Suavemente" yielded the smash title hit and its follow-up, "Tu Sonrisa," easily outpaces all others for the most statuettes at this year's ceremony. Indeed, Crespo's four trophies tie him with EMI Latin's immortal Selena for the most kudos at one awards show.

While Crespo racks up the hardware this year, the rest of the trophies are spread out rather nicely.

honorees at the 1999 program have nabbed previous Latin Music Awards, including Sony Discos' idol Shakira, Karen/Universal's peerless merengue crew Juan Luis Guerra 440 and N2K Encoded's trumpet master Arturo Sandoval. And two of the new winners—Fonovisa's popular vocal group El Reencuentro and RCA Nashville/BMG Latin's Los Super Seven—were formed by famed names from other bands.

Despite the name familiarity, however, there is, incredibly, only one return awardee from last year's ceremony—Fonovisa's star ballad

*Continued on page LM-3*

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# Omar Alfanno.

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1999 - Grammy® Award  
**Best Latin Tropical Performance - Album**  
"Contra La Corriente"

1998 - Premio Lo Nuestro  
**Song Of The Year - Tropical**  
"Y Hubo Alguien"

1998 - Billboard Latin Music Awards  
**Tropical/Salsa Track of the Year**  
"Y Hubo Alguien"

1998 - Premio Tu Musica  
**Song Of The Year - Tropical**  
"Y Hubo Alguien"

1996 - Billboard Latin Music Awards  
**Tropical/Salsa Track of the Year**  
"Te Conozco Bien"

1995 - Billboard  
**Tropical/Salsa Track of the Year**  
"Te Conozco Bien"

1991 - Revista TV y Novelas  
**Premio A La Excelencia**

1990 - 1995 - Diplo Award  
**Songwriter Of The Year**

Since his first International success with "El Gran Varón" to his most recent hit, "Qué Habría Sido de Mí," Omar has been the recipient of innumerable awards in the genre of Latin music. His contributions as composer on the album, Marc Anthony's "Contra La Corriente", led to the album garnering a Grammy in 1999.

He has also achieved success as a producer. His most recent works on the album for the group, "Son by Four" appropriately demonstrates his talents. Omar, without a doubt, is leaving a indelible mark on the Latin music community. Welcome Omar! We're proud to have reserved a space for you.



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# LATIN MUSIC 6 PACK



Richard Arjona



Emilio Estefan Jr.



Arturo Sandoval



Ricky Martin



Gloria Estefan



Alejandro Fernández

## AWARD WINNERS

Continued from page LM-1

grupo Los Temerarios.

As for other statistical tidbits, Mexico leads all countries, with seven honorees, followed by Puerto Rico with five.

Sony Discos' ranchero luminary Vicente Fernández and his labelmate Alejandro are the first father-son duo to win awards at the same ceremony.

And Epic's pop megastar Gloria Estefan and her husband, Emilio Estefan Jr., are the first wife-husband team to triumph simultaneously at the same awards show. The awardees were determined by their performances on the Hot Latin Tracks and The Billboard Latin 50 charts from Jan. 31, 1998, to Jan. 30, 1999.

Following are thumbnail sketches of the award winners and their triumphant songs and albums.

### PEPE AGUILAR

This San Antonio-born pop/ranchero star scores his first Latin Music Award in the Hot Latin Track Of The Year category with his Musart/Balboa smash "Por Mujeres Como Tú." An engaging love song that crossed over from regional Mexican radio to pop radio, "Por Mujeres Como Tú" logged 40 weeks on Hot Latin Tracks—the second-longest tenure on Billboard's noted Latin-radio chart.

An active recording artist who drops two albums per year, Aguilar recently released his latest effort, "Por El Amor De Siempre," another winning pop/ranchera disc, containing the hit "Me Estoy Acostumbrando A Tí." And the hits will keep on coming from Aguilar. Now on a solo tour of the U.S., he is slated to release his next album in August.

### RICARDO ARJONA

Arjona notches his second Latin Music Award in the Rock Album Of The Year category with his Sony Discos CD "Sin Daños A Terceros." A harder-rocking set than usual, it contains his familiar—and singular—parables of love and life, which generated his first top-10 hit on Hot Latin Tracks: "Dime Qué No." Arjona's award-winning album also became the Guatemalan native's highest-charting title when it peaked at No. 6 on The Billboard Latin 50 in the June 20, 1998, issue. Arjona and WEA Latina's rock icons Maná are the only two rock-rooted artists to reach the top 10 of both Hot Latin Tracks and The Billboard Latin 50.

After wrapping up an extensive tour of the U.S. on Tuesday (20) in Washington, D.C., Arjona is slated to perform in Bogotá, Colombia, April 25—launching a five-week tour of Colombia, Spain and Mexico.

### COLUMBIA/SONY DISCOS

Columbia/Sony Discos lands its first Latin Dance Album Of The Year trophy with "Latin Mix USA," a hit-filled compendium featuring Latino-directed club anthems by Ricky Martin ("María"), Shakira ("Estoy Aquí"), The Blackout Allstars ("I Like It") and Will Smith ("Miami").

"Latin Mix USA" is one of many Latin dance compilations dropped in recent years by Sony Discos, which has charted several songs on Billboard's dance charts in the past year, including the award-winning smash by Elvis Crespo, "Suavemente," winner this year in the Latin Dance Maxi-Single Of The Year category, and "Zulu," a popular club entry by pianist Francisco Paz.

### ELVIS CRESPO

In the tropical-music realm, Sony Discos' Elvis Crespo has gotten as big as another Elvis was in the rock 'n' roll world. But enough of the Elvis comparisons.

This Bronx-born, Puerto Rico-bred former member of Sony Discos' beloved merengue Grupo Manía has carved out his own name in the annals of Latino music history by becoming the first merengue artist to score two No. 1 hits on Hot Latin Tracks—his smash title song from gold album "Suavemente," which spent a record-setting (for a tropical single) six weeks atop Hot Latin Tracks, and its sophomore hit, "Tu Sonrisa." Crespo also became the first merengue act to top The Billboard Latin 50.

Crespo and his "Suavemente" album and single triumphed in four categories: Album Of The Year, Male, Tropical/Salsa; Album Of The Year, New Artist, Tropical/Salsa; Hot Latin Track Of The Year, Tropical/Salsa; and Latin Dance Maxi-Single Of The Year.

Even as "Suavemente" rides high in the top 10 of The Billboard Latin 50, Crespo has completed his sophomore disc. Sony Discos is expected to issue the CD in May or June.

### EMILIO ESTEFAN JR.

The first recipient of Billboard's lifetime-achievement award, "El Premio Billboard," this Cuba-born musician, songwriter, producer and record maven snares his first Latin Music Award as Producer Of The Year.

Estefan's trophy is owed to the phenomenal success of "Me Estoy Enamorando," a gold CD Estefan produced for Sony Discos' ranchero-

Continued on page LM-16

# Latin Music Award Winners & Finalists

## HOT LATIN TRACK ARTIST OF THE YEAR:

**Alejandro Fernández (Sony Discos)**  
Ricky Martin (Sony Discos)  
Marc Anthony (RMM)  
Elvis Crespo (Sony Discos)

## HOT LATIN TRACK OF THE YEAR:

**"Por Mujeres Como Tú," Pepe Aguilar (Musart/Balboa)**  
"Vuelve," Ricky Martin (Sony Discos)  
"Yo Nací Para Amarte," Alejandro Fernández (Sony Discos)  
"No Sé Olvidar," Alejandro Fernández (Sony Discos)

## [POP]

## ALBUM OF THE YEAR, FEMALE:

**"Dónde Están Los Ladrones?" Shakira (Sony Discos)**  
"Te Acordarás De Mí," Olga Tañón (WEA Latina)  
"El Color De Los Sueños," Fey (Sony Discos)  
"Todo El Amor," Myriam Hernández (Sony Discos)

## ALBUM OF THE YEAR, MALE:

**"Vuelve" Ricky Martin (Sony Discos)**  
"Cosas Del Amor," Enrique Iglesias (Fonovisa)  
"Carlos Ponce," Carlos Ponce (EMI Latin)  
"Atado A Tu Amor," Chayanne (Sony Discos)

## ALBUM OF THE YEAR, DUO OR GROUP:

**"15 Años Después...," El Reencuentro (Fonovisa)**  
"Entrega Total," Onda Vaselina (Sony Discos)  
"Ana José Nacho," Mecano (Ariola/BMG Latin)  
"Viento A Favor," Sentidos Opuestos (EMI Latin)

## ALBUM OF THE YEAR, NEW ARTIST:

**"Carlos Ponce," Carlos Ponce (EMI Latin)**  
"15 Años Después...," El Reencuentro (Fonovisa)  
"Entrega Total," Onda Vaselina (Sony Discos)  
"Vida Loca," Francisco Céspedes (WEA Latina)

## HOT LATIN TRACK OF THE YEAR:

**"Vuelve," Ricky Martin (Sony Discos)**  
"Lo Mejor De Mí," Cristian (Ariola/BMG Latin)  
"No Sé Olvidar," Alejandro Fernández (Sony Discos)  
"Yo Nací Para Amarte," Alejandro Fernández (Sony Discos)

## [TROPICAL/SALSA]

## ALBUM OF THE YEAR, FEMALE:

**"Vive," Milly Quezada (Sony Discos)**  
"Atada," Gisselle (Ariola/BMG Latin)  
"Con Los Pies Sobre La Tierra," Melina León (Tropix/Sony Discos)  
"No Lo Voy A Olvidar," Brenda K. Starr (Parcha)

## ALBUM OF THE YEAR, MALE:

**"Suavemente," Elvis Crespo (Sony Discos)**  
"Un Segundo Sentimiento," Charlie Zaa (Sonolux/Sony Discos)  
"Ironías," Víctor Manuelle (Sony Discos)  
"Exclusivo," Toño Rosario (WEA Latina)

## ALBUM OF THE YEAR, DUO OR GROUP:

**"Ni Es Lo Mismo Ni Es Igual," Juan Luis Guerra 440 (Karen/PolyGram Latino)**  
"The Dynasty," Grupo Manía (Sony Discos)  
"Los Primera," Servando Y Florentino (WEA Latina)  
"Yo Voy Por Tí," Karís (EMD/BMG Latin)

## ALBUM OF THE YEAR, NEW ARTIST:

**"Suavemente," Elvis Crespo (Sony Discos)**  
"Los Primera," Servando Y Florentino (WEA Latina)  
"Leyenda II," Alquimia (Caimán)  
"Lo Mejor De La Vida," Compay Segundo (Nonesuch/AG)

## HOT LATIN TRACK OF THE YEAR:

**"Suavemente," Elvis Crespo (Sony Discos)**  
"Tu Sonrisa," Elvis Crespo (Sony Discos)  
"Contra La Corriente," Marc Anthony (RMM)  
"Que Habría Side De Mí," Víctor Manuelle (Sony Discos)

## [REGIONAL MEXICAN]

## ALBUM OF THE YEAR, FEMALE:

**"Cerca De Tí," Lucero (Universal Music Latino)**  
"Arráncame A Puños," Yesencia Flores (Fonovisa)  
"Róbame Un Beso," Graciela Beltrán (EMI Latin)  
"Instantes," Patricia Navidad (Universal Latino)

## ALBUM OF THE YEAR, MALE:

**"Entre El Amor Y Yo," Vicente Fernández (Sony Discos)**  
"Con Mariachi," Pepe Aguilar (Musart/Balboa)  
"Puro Pueblo," Michael Salgado (Joey)  
"Canta A José Alfredo Jiménez," Pedro Fernández (Rodven/PolyGram Latino)

## ALBUM OF THE YEAR, GROUP:

**"Como Te Recuerdo," Los Temerarios (Fonovisa)**  
"Amor Platónico," Los Tucanes De Tijuana (EMI Latin)  
"Los Super Seven," Los Super Seven (RCA Nashville)  
"Confesiones De Amor," Los Angeles Azules (Disa/EMI Latin)

## ALBUM OF THE YEAR, NEW ARTIST:

**"Los Super Seven" Los Super Seven (RCA Nashville/BMG Latin)**  
"Ayer, Hoy, Y Siempre...Con Amor," Los Tríos (Platino/Fonovisa)  
"Tú Ya Lo Conoces," Julio Preciado Y Su Banda Del Pacífico (RCA/BMG)  
"Arráncame A Puños," Yesencia Flores (Fonovisa)

Continued on page LM-32

# THE PRIDE OF THE LATIN

## SONY DISCOS SALUTES OUR 1999

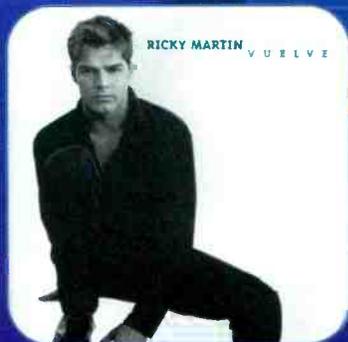
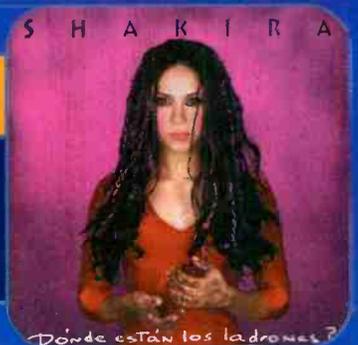


### GLORIA ESTEFAN

Latin Dance Club Play  
Track Of The Year  
"Oye" (Epic)

### SHAKIRA

Pop  
Female, Album Of The Year  
"¿Dónde están los ladrones?"

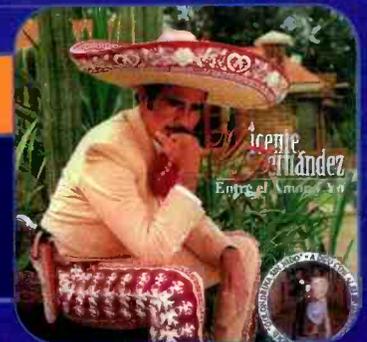


### RICKY MARTIN

Pop  
Male, Album Of The Year  
Hot Latin Track Of The Year  
"Vuelve"

### VICENTE FERNÁNDEZ

Regional Mexican  
Male, Album Of The Year  
"Entre el amor y yo"



### MILLY QUEZADA

Tropical/Salsa  
Female, Album Of The Year  
"Vive"

**Sony Music International**

# MUSIC AWARDS

## BILLBOARD LATIN MUSIC AWARD WINNERS

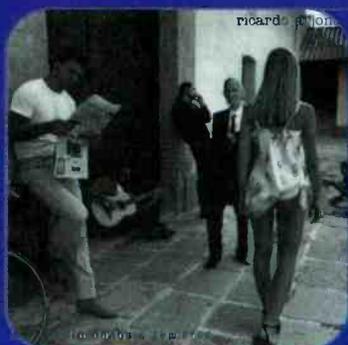
**EMILIO ESTEFAN, JR.**

Producer Of The Year



**RICARDO ARJONA**

Rock Album Of The Year  
"Sin daños a terceros"



**"LATIN MIX USA"**

Latin Dance Album Of The Year  
Columbia/Sony Discos



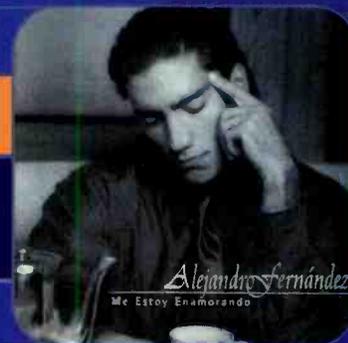
**ELVIS CRESPO**

Tropical/Salsa  
Male, Album Of The Year  
New Artist, Album Of The Year  
Hot Latin Track Of The Year  
Latin Dance Maxi-Single Of The Year  
"Suavemente"



**ALEJANDRO FERNÁNDEZ**

Hot Latin Track Artist Of The Year



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DISCOS**

## EL PREMIO BILLBOARD: FLACO JIMÉNEZ

BY RAMIRO BURR

Through his recordings and tours, Grammy-winning accordionist Flaco Jiménez has helped spread the gospel of conjunto music around the world.

In a brilliant, prolific career spanning half a century, Jiménez has played with the disparate likes of the Rolling Stones, Linda Ronstadt and Bryan Ferry. Jiménez also has worked with rock and pop acts on the soundtracks of "Striptease" and "Tin Cup."

And while he certainly is not the only Tejano to play here and overseas, Jiménez has toured the longest and the farthest. He has played at President Clinton's inaugural ball, Peter Gabriel's WOMAD festival in Yokohama and the Montreaux Jazz Festival in Switzerland.

Jiménez recently added his fourth and fifth Grammys to his collection, for his work as one of Los Super Seven on the group's debut album on RCA Nashville and for his MAS/Barb Wire bow, "Said And Done."

Born Leonardo Jiménez on March 11, 1939, the famed accordionist is part of his family's storied musical past. Jiménez's father, Don Santiago Jiménez Sr., was a pioneer of conjunto; his earliest hits included "Margarita" and "La Piedrera." Flaco's grandfather, Patricio Jiménez, also was an accordion player.

By the mid-'50s, the younger Jiménez already was a seasoned player with a hit, "Hasta La Vista." At the outset of his career, he played in the traditional style of his father.

But that soon changed.

In the early '70s, Flaco Jiménez was exposed to rock influences when Doug Sahm of Sir Douglas Quintet fame asked him to join in on his "Doug Sahm And Band" album. Later on, singer/songwriter Peter Rowan introduced him to the folk/country/outlaw movement on an album titled "The Free Mexican Airforce." Then, in 1976, multi-instrumentalist/songwriter Ry Cooder recruited Jiménez to work on his critically lauded country-roots record "Chicken Skin Music."

Also helping to spread Jiménez's virtuosity and heritage was Les Blank's 1974 documentary on Tex-Mex conjunto, "Chulas Fronteras." By the late '80s, Jiménez began branching out even further, collaborating with Dwight Yoakam and Buck Owens on the country smash single "Streets Of Bakersfield." He appeared on Tish Hinojosa's folk disc "Culture Swing," before hooking up with the Texas Tornados in 1990.

Along the way, Jiménez picked up his first Grammy, for his album "Ay Te Dejé En San Antonio," whose title track was written by his father. He also won a Grammy in 1990 as a member of the Texas Tornados for



*In a brilliant, prolific career spanning half a century, Jiménez has played with the disparate likes of the Rolling Stones, Linda Ronstadt and Bryan Ferry.*

the tune "Soy De San Luis," also penned by his father.

With the dawn of the '90s, Jiménez found himself more in demand than ever as a session player, recording with all sorts of artists. He sat in on albums by Ferry, D.D. Wood, Los Fabulosos Cadillacs and Suzy Bogguss.

In 1992, Jiménez produced "Partners," his own all-star cast album, with Ronstadt, Cooder, Yoakam, Stephen Stills, Holly Dunn and Emmylou Harris, among others.

Two years later, acclaimed producer Don Was came calling, asking Jiménez to sit in on a Rolling Stones track, "Sweethearts Together," from their "Voodoo Lounge" CD.

Through the late '90s, Jiménez has continued to put out his own CDs,

while sitting in on albums by a typically broad variety of artists, ranging from country star Harris to polka specialist Jimmy Sturr to folklore artist Ian Moore.

Jiménez's nimble, from-the-soul fingerplay has inspired his fellow musicians and awed his fans.

Recently turned 60, Jiménez says he can still play another 20 years. "If I can still stand up with my accordion—or even if I have to sit down or lie down and play—I won't give it up, man," he says.

Billboard is honored to give it up to the master accordionist who has brought the borders sounds to millions of music lovers around the globe.

Flaco, this "El Premio Billboard" is for you. ■

## Ska-P In Spain, KISS in South America And Samba In Rio

• Chile's new star is named Rachel, and, nowadays, she can be heard throughout Spain. A torch singer, Rachel has sold more than 10,000 units in Chile of her EMI Chile debut, "Qué Estemos Juntos Los Dos." Possessing an over-the-top style similar to Celine Dion's, Rachel mixes Spanish and English in her romantic repertoire. She also has made a promotional tour of Spain, as well as several appearances on Chilean TV shows. In spite of the buzz she has generated in Spain, Rachel's music has yet to be heard on Chilean radio.

• Argentina's legendary singer Sandro, a pioneer of rock 'n' roll who reached superstar status in the 1970s with romantic ballads, completed a 40-concert marathon at the 3,500-seat Gran Rex theater. More than 130,000 fans showed up for the four-month series of shows that ended Feb. 28.

• BMG Chile's Gulp!—a pop quartet very much influenced by such English acts as Blur and Oasis—dropped its eponymous label debut in March. The CD's leadoff single, "Freebola," has been hammered by Chilean critics who allege the song sounds too much like Blur's "Girls And Boys." In spite of the criticism, Gulp! has gained fans, thanks to its delicate pop sound and lyrics that aim directly at adolescent life.



Bobby Pulido

• On a February visit to Mexico to support his latest EMI Latin album, "El Cazador," Bobby Pulido became one of the youngest recipients of the "Orgullo De La Frontera" award from the Fiestas Mexicanas. Though he plans to cut a pop disc in Spanish as part of a personal dream and also to internationalize his career, the bilingual Pulido says he is not interested in recording in English.

• After selling 340,000 units of its first two RCA albums in its native Spain, underground rock act Ska-P is turning its attention toward Latin America. The band's hit CD in Spain, "El Vals Del Obrero," was dropped in March in most markets

in the region. An April tour of Argentina was scheduled with Ataque 77, after which the band was booked to play several dates from April 26 to May 9 in Mexico, along with well-known rock labelmate Maldita Vecindad and EMI Music Mexico's hip-hop crew El Gran Silencio.

• Opera megastar Luciano Pavarotti is booked to play April 23 at Buenos Aires' Boca Junior Stadium. The opening act for the show, whose ticket prices range from \$30 to \$250, is Argentine folk luminary Mercedes Sosa.

• EMI Mexico's sizzling technodance duo Sentidos Opuestos is scheduled to launch a U.S. tour in June. Upon completing their State-side jaunt, Chacho Gaytán and Alessandra Rosaldo are booked to perform an acoustic set of their hits at Mexico City's Auditorio Nacional. In the second half of this year, the pair is slated to cut its new disc in Spain. While cutting the CD with producer Eduardo Posadas, the duo plans a promotional trip throughout Spain.

• KISS embarked on the Latin American leg of its "Psycho Circus Tour" with an April 10 show at Buenos Aires' River Plate Stadium. The durable rock group is expected to play in Chile, Uruguay, Brazil, Venezuela, Puerto Rico and Mexico.

• Having drawn predictions of stardom from towering musical figures Celia Cruz and Pablo Milanés, 23-year-old Cuban singer Mayelín seems poised for the big time. Her eponymous debut on Spain's Eurotropical imprint was issued in late February in Spain and Latin America. A versatile interpreter of various Afro-Cuban idioms, Mayelín recently shared the bill with Cruz in February at Tenerife, during Carnival celebrations there. Upcoming concert dates include stops in Turkey, Berlin, Paris and Switzerland. She also is due to appear in June at MIDEM's Stateside trade fair.

• In April, Warner Music Mexico is scheduled to issue a live greatest-hits album by El Tri, which was recorded last October with a symphony orchestra comprised of musicians from Mexico's national music guild, Sindicato De Músicos De México.

• Ballad specialist Chayanne has sold 250,000 units in Argentina of his latest Sony CD, "Atado A Tu Amor." Platinum certificates are handed out in Argentina for album sales exceeding 60,000 pieces. He performed four shows at Buenos Aires' Luna Park beginning April 9.

*Continued on page LM-32*

SHE'S TEACHING YOU TO  
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SAN DINO

## HALL OF FAME: ROCIO DURCAL

BY JOHN LANNERT

**R**ocío Dúrcal has enjoyed a stellar recording career that is a direct reflection of her own personality: classy, versatile and elegant.

Her dozen top-10 hits on Billboard's Hot Latin Tracks include three chart-toppers: "Como Tu Mujer"; a duet with Roberto Carlos called "Si Piensas Si Quieres"; and "El Destino," recorded with Ariola/BMG Latin labelmate Juan Gabriel, who has been a key collaborator over the course of Dúrcal's career.

"El Destino" also was the title track of the hit album, cut with Juan Gabriel, that scaled The Billboard Latin 50 in 1997.

Though the expressive singer with earthy mezzo hails from Spain, she has been adopted as a native daughter by Mexican music fans who have watched Dúrcal grow from a teenage actress to a sensitive interpreter of Mexican roots music.

Born María de los Angeles, Dúrcal first gained fame in Spain as a movie actress, appearing in the film "Canción De Juventud," produced by Spain's famed Luis Sanz.

Dúrcal made her first trip to Mexico at 17 and enchanted Mexican TV audiences with her refreshing, bright demeanor and grace.

When she returned to Spain, Dúrcal rededicated herself to her foremost passion: music.

But just when she was ready to embark on a recording career, Dúrcal married Spanish vocal idol Junior. Three children later, Dúrcal reignited her musical aspirations and embarked on another jaunt to Mexico, where she met the man who would provide her with so many great musical moments: Juan Gabriel.

Subsequent to meeting Juan Gabriel, Dúrcal cut "Rocío Dúrcal Canta A Juan Gabriel," Dúrcal's first ranchera disc. Containing songs exclusively authored by Juan Gabriel, Dúrcal's maiden CD would become one of five hit ranchera albums whose songs were penned mostly by one of Mexico's greatest composers.

In fact, throughout her fabled career, Dúrcal's name would be inextricably tied to Juan Gabriel, including, most recently, the aforementioned ranchera album, "El Destino."

But Dúrcal also reached lofty commercial and critical heights with other renowned names in the business. Indeed, her ability to work with a variety of producers, writers and recording artists only underscores her multifaceted talent.

When not recording ranchera albums, Dúrcal cut impassioned ballad discs with a standout host of producers, including a pair of notables who have won trophies at Billboard's Latin Music Awards: Rafael Pérez-Botija and Fonovisa's Marco Antonio



*Though the expressive singer with earthy mezzo hails from Spain, Dúrcal has been adopted as a native daughter by Mexican music fans who have watched Dúrcal grow from a teenage actress to a sensitive interpreter of Mexican roots music.*

Solis.

In 1993, Dúrcal recorded the hit CD "Desaires" with Musart/Balboa singer/songwriter Joan Sebastian. Her last two solo albums, including the recently released CD "Para Toda La Vida," have been helmed by Roberto Livi.

Dúrcal has carried off her unusual dual recording career as a ranchera stylist and a pop torch singer with sin-

gular ease and grace, earning admiration of fans and recording artists alike. Juan Gabriel, himself a member of Billboard's Latin Music Hall Of Fame, once described Dúrcal in an interview as "a consummate singer."

Billboard couldn't agree more. That is why she so richly deserves her induction this year into Billboard's Latin Music Hall Of Fame. ■

## Linking Websites, Raising Ticket Prices And Breaking Artists

• The Asian economic crisis has pounded Chile's record market. Informed sources say that, since June 1998, the monthly sales are running 20% lower than the same periods in the previous year. Thus, it is estimated that sales of June 1999 will be 20% less than the sales in June 1998. "When there are periods of crisis," explains Paula Narea, BMG's recently named general manager, "people direct much less money toward diversions. They stop going to bars, they no longer buy clothes, and, for certain, the money spent on music is reduced to almost nothing. Nevertheless, we are confident that the picture is going to change in the second semester."



• After RCA Nashville's roots-Mexican crew Los Super Seven won its Grammy Award in February, Internet marketing company a2b launched its a2b Mail direct-marketing sales campaign, which features a clip of the album's single "El Canoero." The a2b Mail linked to Los Super Seven's Web site [www.bugjuice.com/superseven](http://www.bugjuice.com/superseven), as well as [www.getmusic.com](http://www.getmusic.com). The a2b Mail system requires no downloads, plug-ins, audio-streaming technology or hyperlinking. A mini-a2b music player is embedded into the actual e-mail message. The end-user simply opens it like any normal e-mail, whereupon 12 to 15 seconds of high-quality audio can be heard.

• The dollar's abrupt—and frightening—rise against the Brazilian currency, the real, forced the cancellation of several international concerts in that country, while jeopardizing some major events. Deep Purple's nine Brazilian shows were cancelled, along with concerts by King Diamond, Marilyn Manson and Prodigy. In addition, the planned multi-artist mega-festival Rock In Rio 3 was postponed to 2000. The Monsters Of Rock may feature lesser acts, and other artists are considering rescheduling their shows, including Aerosmith, Van Halen, Alanis Morissette and Neil Young.

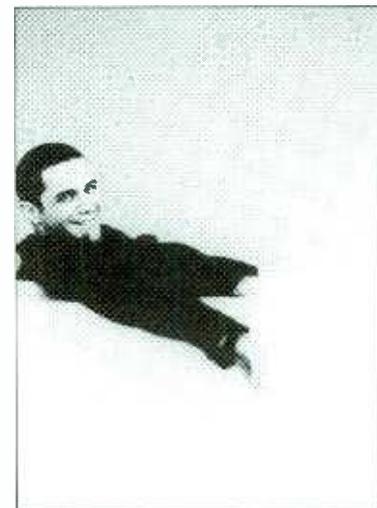
• According to informed industry sources in Mexico, the wholesale market value of the country's record industry in 1998 was 3 billion pesos, or about \$303 million, up 25% from 2.4 billion pesos, or \$242 million, sold in 1997. However, with inflation running at about

20%, the actual growth in value was only around 4%. The country's 1998 unit count was 67.2 million, a slight 3% uptick compared to 65.2 million moved in 1997. Sony Music Mexico topped all labels in market share last year in both value (18.5%) and units (14.5%). The 1998 combined market shares, in value terms, of PolyGram Mexico and its acquiring company, Universal Mexico, was 15.1%, good for a second-place tie with BMG Mexico. The labels' combined unit market share was 11.3%, which tied the labels for fourth place with EMI Mexico.

• Half-price tickets for students, considered by concert promoters to be a devastating detriment to their businesses, may soon be struck down by Brazil's supreme court. The current law states that all students with valid school identification cards pay only 50% of the ticket prices of concerts, movies and plays. The appeal to rescind the law was filed by the National Commerce Association.

• PolyGram Brazil's popular samba act Negritude Jr. is taking aim at the Spanish-speaking markets with its debut Spanish CD, slated to be released during the Midem convention in June. The band's most recent album, "Porcelana," sold 500,000 units.

• For the second year in a row, EMI Music Mexico has been lighting up the Mexican market with new artists who have sold 100,000 apiece per album. Among the seven newcomers EMI broke in 1998 were El Gran Silencio, Jeans, Ivonne Aviléz, Plastilina Mosh and El Coyote Y Su Banda.



Alejandro Sanz

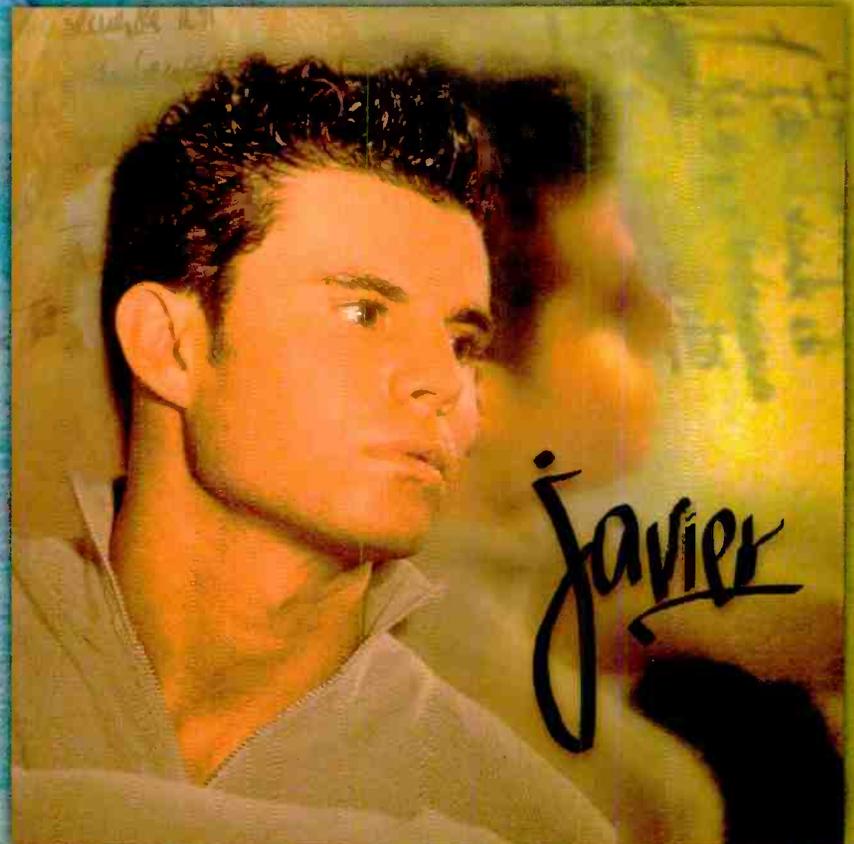
• Thanks to one prime-time appearance on a Globo telenovela, in which his smash "Corazón Partío" has scored heavy rotation, Spanish balladeer Alejandro Sanz has sold 100,000 units of his Warner smash "Más." ■

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## SPIRIT OF HOPE: OLGA TAÑÓN

BY KARL ROSS

Since her emergence earlier this decade, Olga Tañón has distinguished herself over the airwaves with a big, resonant voice that is equally at home singing a merengue stomp or a passionate, romantic pop ballad. Residents of her native Puerto Rico have learned that she has a big heart to match.

Comparable to the range of Tañón's celebrated voice is the scope of charitable causes she has championed in recent years. Whether cheering up AIDS-afflicted children, counseling pregnant teens or putting a smile on the face of disaster victims, Tañón has always taken an occasional timeout from her artistic endeavors to minister to Puerto Rico's neediest.

In recognition of her community service, Billboard is proud to honor Tañón with the Spirit Of Hope Award. The award was created in memory of Selena, a towering legend of Latin music.

Tañón is best-known for her work with the Pediatric AIDS Center, an organization run by the island's Episcopal Church of Santurce, which operates two shelters for HIV-positive children and three day-care centers.

For the past five years, Tañón has sponsored a Three Kings Day bash at the center, complete with clowns, live music, professional athletes and lots of toys. In fact, it was at the inaugural event that Tañón met her husband, Texas Rangers slugger Juan "Igor" González.

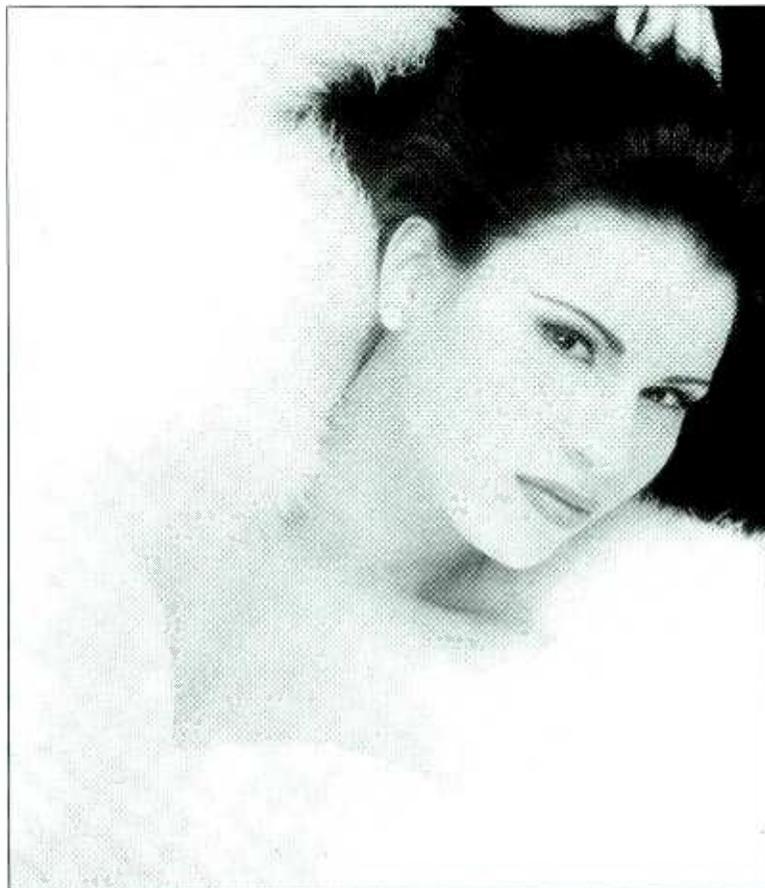
Rev. Efraín Ayala-Medina, who runs the center, says Tañón makes "continual cash donations." Ayala-Medina makes it clear that Tañón's interest in the children does not wane when the television cameras stop rolling. "Olga will show up here at any moment to play and sing with the children," he says.

Tañón also teamed with cereal company Kellogg's on a project in which the sales of each box of cereal bearing her likeness would be given to the two shelters operated by the Pediatric AIDS Center. So far, Kellogg's has donated \$10,000 to the shelters.

Tañón's ardent desire to help those less fortunate is not confined to the Pediatric AIDS Center.

Last September, when Hurricane Georges punished the island and left thousands of families homeless, Tañón and González pooled their resources to help disaster victims. The pair filled a 40-foot trailer with relief items and set off to the remote hamlets of Las Marías and Maricao, where they distributed food, diapers, clothing and emergency medical supplies.

More recently, Tañón has chosen to lavish her attention on Hogar Cuna San Cristobál, a home for preg-



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nant teens who want to make their children available for adoption. Teen pregnancy is epidemic in Puerto Rico, especially in rural mountain towns in the vicinity of the center.

Through a special arrangement with Telefónica Larga Distancia de Puerto Rico, Hogar Cuna will receive a percentage of sales on prepaid calling cards embossed with Tañón's image. Hogar Cuna will receive a minimum of \$10,000, says the home's founder, Elidia González. Tañón is scheduled to pay a visit to Hogar Cuna later this year.

Tañón's generosity has not gone

unnoticed by native *boricuas*. Her San Juan office is flooded with faxes and phone solicitations, mostly from school-aged children who want money for trips or special activities. Tañón once donated a computer to a girl who was diagnosed with cancer.

Another example of Tañón's kindness was her assistance to Bryan Alexis Medina, a 3-year-old who survived a gas explosion in 1996 while in the arms of his mother, who perished in the disaster. Surely, Bryan will always remember Tañón's magnanimous spirit.

So will Billboard. ■

## Chilean Soaps, Mexican Workshops And Argentine Hit Radio

• As is their custom, Chilean soap operas have returned to home-grown music to gain young viewers. Apart from scripts directed more toward the disquietudes of adolescents, the soundtracks to Chilean soaps are jammed with Chilean rock and groove-driven pop sounds. In addition, the three main Chilean soaps have inaugurated the '99 season with central theme songs recorded by well-known artists. The theme song of TV-UC's soap "Fuera De Control" is "Trátame Suavemente," an old tune by defunct Argentinian rock group Soda Stéreo redone by La Ley vocalist Beto Cuevas as a dance number. TVN's "La Fiera" features a classic folkloric song by Violeta Parra, "El Albertío," cut as a rhythmic track by Parra's granddaughter Javiera Parra. Unlike its competitor soaps, Megavisión's "Algo Está Cambiando" is musically tied to a brand-new track, "Quiero Que Me Quieran," by promising rock act Gulp!

• Mexico's TV network Televisa presented its Espacio '99, a hands-on workshop for aspiring broadcast students to test their skills on March 22-27 at Televisa's studios in Mexico City. Applications for Espacio '99, which were offered via the Internet to students at six Mexican universities, were snapped up in six hours. To accommodate more students, Televisa gave 100 SKY cable systems to the universities, so students unable to attend the workshop could view the proceedings. According to Televisa, more than 100 students who participated in Espacio workshops in the past two years are



Los Tucanes De Tijuana

now working for the company. As with previous workshops, each day ended with a concert by top Mexican artists, including Kabah, Maldita Vecindad, Sentidos Opuestos, Mercurio, Caballo Dorado, Los Tucanes De Tijuana and Onda Vaselina.

• The January ratings of FM radio stations in Buenos Aires

released by Ibope Argentina revealed that FM Hit was lodged in first place, followed by Cadena 100, Rock & Pop, Cadena Top 40 and Radio Uno. The city's top AM station was Rivadavia, followed by Mitre, 0.Continental, Radio 10 and Del Plata.

• Hefel Broadcasting has united its 39 Spanish-language radio stations into a national network called HBC Radio Network. Hefel owns or operates radio stations in 11 of the 15 largest Latino markets. The stations reach more than 18 million listeners. Unlike Radio Unica, a national Spanish-language network that launched last year, the HBC Radio Network will not rebroadcast all shows from one region's stations to stations in other parts of the country.

• Buenos Aires radio station Radio Nacional has been rechristened La Folclórica and will now feature a format dedicated exclusively to folkloric music. The new program director is Omar Cerasuolo.

• TV Azteca in Mexico is starting to score solid ratings with "Mexico Lindo Y Que Ritmo," a one-hour



Ramón Ayala Y Sus Bravos Del Norte

Sunday program that debuted in February, featuring only regional-Mexican artists. Among the show's initial guests was Sony Mexico's norteño crew Ramón Ayala Y Sus Bravos Del Norte. Veteran TV personality Claudia Vega is the host of the program. Also appearing as regulars on the show is brother comic team Huarachín Y Huarachín

• Alejandro Pont Lezica has been named music director of FM News in Buenos Aires. He formerly was a station DJ. ■

Assistance in preparing this special was provided by Teresa Aguilera, Marcelo Fernández Bitar, Howell Llewellyn, Pablo Márquez, Enor Paiano and Karl Ross.

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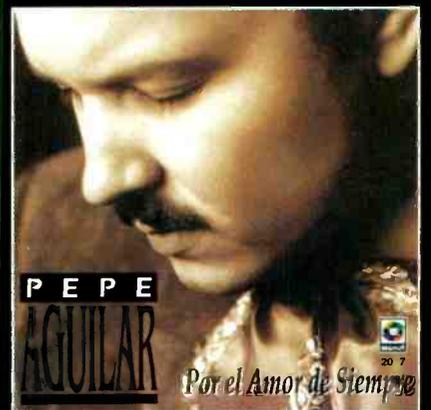
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**OF THE YEAR AWARD**

"Por Mujeres Como Tú"

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## THE YEAR SO FAR IN THE '99 LATIN CHARTS

BY JOHN LANNERT

**W**ith the initial 1999 year-to-date recap of Hot Latin Tracks and The Billboard Latin 50, Billboard is offering an expanded menu of Billboard's radio and retail recaps. New charts featured in this overall recap are the artist charts of Hot Latin Tracks, The Billboard Latin 50, Pop Airplay and Sales, Tropical/Salsa Airplay and Sales, and Regional Mexican Airplay and Sales.

The tallies of the seven radio and seven retail recaps were measured from Dec. 5, 1998, to March 27, 1999. The radio data was compiled by Broadcast Data Systems (BDS); the retail information was assembled by SoundScan.

The additional chart recaps reveal that Sony Discos remains king of the U.S. Latino music hill. Only the names of the Sony artists have changed.

With the exception of the artist recaps of Hot Latin Tracks and Regional Mexican Airplay, which were snagged by Fonovisa, 12 of the 14 chart recaps were topped by Sony.

Topping the first-quarter imprint, label and distributor recaps for the second year running is Sony. In fact, four of the top five titles on The Billboard Latin 50, thus far, are by Sony artists.

While Sony rules the retail recaps, there is shuffling below the throne—compared to the similar period last year—as Fonovisa ascends from fourth to second place on the imprint recap, while rising from third to second on the label recap.

Still, Fonovisa's SoundScan sales tally, so far, of 284,000 units is less than half the number (798,500 units) rung up by Sony.

WEA Latina slipped from second to third in the imprint and label recaps. Meanwhile, EMI Latin ratchets up from fifth to fourth in both the imprint and label recaps. RMM fell off of both the imprint and label recaps.

In the distributor recap, PGD leaps from last to third, courtesy of Enrique Iglesias' hit CD "Cosas Del Amor," a Fonovisa album distributed by PGD.

Sony Discos' emerging superstar Shakira takes first place in the three chart recaps: Top Billboard Latin 50 Albums, for "Dónde Están Los Ladrones?," which has sold 167,500 units, so far; Top Billboard Latin 50 Album Artists, and Top Latin Pop Album Artists.

The only other artist to notch more than one first-place finish was Shakira's labelmate Chayanne, whose ballad smash "Dejaría Todo" topped Hot Latin Tracks with 194.5 million audience impressions. Chayanne also holds down No. 1 in Hot Latin Pop Tracks Artists, as well.

"Dejaría Todo," which led a four-single sweep of the top four slots on the Hot Latin Tracks recap, helped Sony match its retail supremacy at radio. Sony won six of seven radio recaps, including Hot Latin Tracks Labels and Hot Latin Tracks Promotion Labels.

As in last year's first-quarter report, Sony and Fonovisa run first and second in the Hot Latin Tracks Imprints. Rodven enters the Hot Latin Tracks Imprints recap at No. 3. Likewise, BMG Latin clicks up from 4 to 3 in the Hot Latin Tracks Label category.

As with the retail recaps, RMM exited the Hot Latin Tracks Imprints recaps, as did WEA Latina. ■

### Hot Latin Tracks Artists

Pos.	ARTIST (No. Of Charted Tracks)	Imprint/Label
1	ENRIQUE IGLESIAS (2)	Fonovisa
2	CHAYANNE (2)	Sony Discos
3	SHAKIRA (2)	Sony Discos
4	TIRANOS DEL NORTE (2)	Sony Discos
5	JUAN LUIS GUERRA 440 (2)	Karen/Caimán
6	VICENTE FERNANDEZ (2)	Sony Discos
7	JERRY RIVERA (1)	Sony Discos
8	PEPE AGUILAR (3)	Musart/Balboa
9	LOS TEMERARIOS (2)	Fonovisa
10	VICTOR MANUELLE (3)	Sony Discos



Enrique Iglesias

### Hot Latin Tracks

Pos.	TITLE—Artist—Imprint/Label
1	DEJARIA TODO—Chayanne—Sony Discos
2	CREI—Tiranos Del Norte—Sony Discos
3	ESE—Jerry Rivera—Sony Discos
4	ME VOY A QUITAR DE EN MEDIO—Vicente Fernández—Sony Discos
5	NUNCA TE OLVIDARE—Enrique Iglesias—Fonovisa
6	MI PC—Juan Luis Guerra 440—Karen/Caimán
7	TU—Shakira—Sony Discos
8	ESPERANZA—Enrique Iglesias—Fonovisa
9	LA OTRA PARTE DEL AMOR—Limite—Rodven/PolyGram Latino
10	COMO TE RECUERDO—Los Temerarios—Fonovisa
11	QUE HABRIA SIDO DE MI—Victor Manuelle—Sony Discos
12	QUE BONITO—Los Mismos—EMI Latin
13	SI TE PUDIERA MENTIR—Morco Antonio Solís—Fonovisa
14	PRINCESA—Frankie Negron—WEACaribe/WEA Latina
15	ESCONDIDOS—Olga Tañón With Cristian Castro—WEA Latina



Chayanne



Shakira

### Hot Latin Tracks Labels

Pos.	LABEL (No. Of Charted Tracks)
1	SONY DISCOS (27)
2	FONOVISA (16)
3	BMG LATIN (13)
4	WEA LATINA (10)
5	POLYGRAM LATINO (10)

### Hot Latin Tracks Imprints

Pos.	IMPRINT (No. Of Charted Tracks)
1	SONY DISCOS (24)
2	FONOVISA (15)
3	RODVEN (9)
4	EMI LATIN (11)
5	ARIOLA (8)

### Top Billboard Latin 50 Artists

Pos.	ARTIST (No. Of Charted Albums)	Imprint/Label
1	SHAKIRA (1)	Sony Discos
2	ENRIQUE IGLESIAS (2)	Fonovisa
3	ELVIS CRESPO (1)	Sony Discos
4	RICKY MARTIN (1)	Sony Discos
5	CHAYANNE (1)	Sony Discos
6	JULIO IGLESIAS (1)	Columbia (1) Sony Discos
7	OLGA TANON (1)	WEA Latina
8	LOS TUCANES DE TIJUANA (2)	EMI Latin
9	BUENA VISTA SOCIAL CLUB (1)	World Circuit/Nonesuch/AG

10	VICENTE FERNANDEZ (1)	Sony Discos
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### Top Billboard Latin 50 Albums

Pos.	TITLE—Artist—Imprint/Label
1	DONDE ESTAN LOS LADRONES?—Shakira—Sony Discos
2	COSAS DEL AMOR—Enrique Iglesias—Fonovisa
3	SUAVEMENTE—Elvis Crespo—Sony Discos
4	VUELVE—Ricky Martin—Sony Discos
5	DANCE WITH ME—Soundtrack—Epic/Sony Discos
6	ATADO A TU AMOR—Chayanne—Sony Discos
7	TE ACORDARAS DE MI—Olga Tañón —WEA Latina
8	BUENA VISTA SOCIAL CLUB—Buena Vista Social Club—World Circuit/Nonesuch/AG
9	ENTRE EL AMOR Y YO—Vicente Fernández—Sony Discos
10	MY LIFE: THE GREATEST HITS—Julio Iglesias—Columbia
11	NI ES LO MISMO NI ES IGUAL—Juan Luis Guerra 440—Karen/PolyGram Latino
12	SUENOS LIQUIDOS—Maná—WEA Latina
13	MAS—Alejandro Sonz—WEA Latina
14	DE OTRA MANERA—Jerry Rivera—Sony Discos
15	CONTRA LA CORRIENTE—Marc Anthony—RMM

### Top Billboard Latin 50 Labels

Pos.	LABEL (No. Of Charted Albums)
1	SONY DISCOS (25)
2	FONOVISA (14)
3	WEA LATINA (9)
4	EMI LATIN (14)
5	BMG LATIN (11)

### Top Billboard Latin 50 Imprints

Pos.	IMPRINT (No. Of Charted Albums)
1	SONY DISCOS (18)
2	FONOVISA (12)
3	WEA LATINA (7)
4	EMI LATIN (12)
5	ARIOLA (7)

### Top Billboard Latin 50 Distributors

Pos.	DISTRIBUTOR (No. Of Charted Albums)
1	SONY (26)
2	WEA (13)
3	PGD (5)
4	INDEPENDENTS (22)
5	EMD (14)
6	BMG (11)
7	UNIVERSAL (4)

Continued on page LM-30

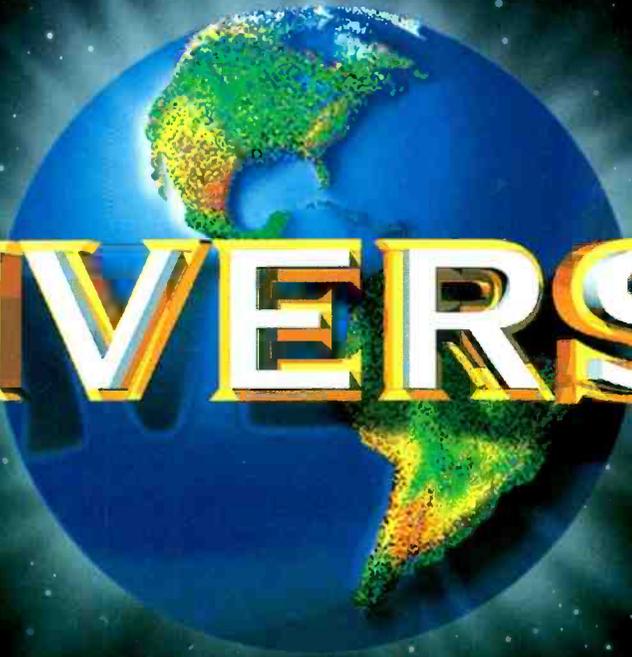
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**UNIVERSAL**

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*Claudio & Buchecha • Cecilia Echeñique • Molotov*

*Mijares • Yuri • José Feliciano • Pedro Fernández*

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*These artists signed to Universal Music Latin America have reached PLATINUM with their most recent release*

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# Billboard international

# LATIN MUSIC



## CONFERENCE + AWARDS

## Schedule of events

FONTAINEBLEAU HILTON, MIAMI

### TUESDAY, APRIL 20

(Versailles Gallery, LEVEL IV)

12:00 - 4:00 **REGISTRATION** (Pasteur)



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7:00 - 9:00 **WELCOME RECEPTION**

(Versailles Gallery)

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9:00 **LIVE SHOWCASES**

(Club Tropigala, Fontainebleau)

Sponsored by **Sony**

El Bonche, MP

Los Fugitivos, Sony Discos

Melina León, Tropix

MDO, Sony Discos

Carolina Sabino, Sonolux

Carlo Silver, J&N

Son By Four, RJO

Jaci Velásquez, Sony Discos



12:45 - 2:15 **CHARTS** (Voltaire)

WHO'S NO. 1?: Billboard's Director of Charts, Geoff Mayfield, heads up a lively panel that will examine the goings-on of Billboard's Latin charts: Hot Latin Tracks and The Billboard Latin 50.

Panelists: Ricardo Companioni, Billboard  
Linda Johnson, BDS  
John Lannert, Billboard

2:30 - 4:00 **SIMULTANEOUS PANELS**

**ALTERNATIVE / LATIN ROCK PANEL** (Lafayette)

SEX, DRUGS & ROCK EN ESPANOL: Industry veterans take a look at the rise of Latin rock and other alternative genres, such as Latin hip-hop.

Panelists: Beto Cuevas, La Ley  
Thomas Cookman, Artist Manager  
Antonio Hernández, Control Machete  
Robbie Lear, Discos Manicomio  
José Tillán, MTV Latin America

**RETAIL** (Voltaire)

MAXXING LATINO MUSIC PENETRATION:

Latin music buyers from Anglo retail chains focus on how Latino artists can gain optimum exposure, as well as the potential of Latin music sales on the Internet.

Panelists: Randi Mayrent, Borders  
Jessica Phillips, Best Buy  
Isabelle Salazar, Wherehouse  
Mark Woodard, Camelot/Spec's

### THURSDAY, APRIL 22

10:00 - 2:00 **REGISTRATION** (Pasteur)

10:15- 11:45 **MEDIA** (Voltaire)

PRESS & PUBLICITY, DOUBLE EDGE SWORD:

The making or breaking of an artist via press and publicity is examined by top industry experts.

Panelists: Diana Baron, D. Baron Media Relations  
Leila Cobo-Hanlon, Miami Herald  
Alba V. Eagan, Sony Latin  
Angela Rodriguez, AR Entertainment  
Mauricio Zeilic, Telemundo Network/  
CBS Telenoticias

12:00 - 1:30 **SIMULTANEOUS PANELS**

**DISTRIBUTORS** (Lafayette)

DISTRIBUTING THE HITS: Latino distributors from across the country discuss the trends of Latino music distribution in the '90s.

Panelists: Nelson Balido Jr., Southwest Entertainment  
Abe Hernández Jr., A&A Music Enterprises  
Enrique Reyes, Reyes Records  
Juan Vidal, J Sebastian

**PUBLISHING** (Voltaire)

Songwriters will have the opportunity to audition demos and have them evaluated by a panel of prominent publishing executives.

Panelists: Diane Almodóvar, BMI  
Ramón Arias, peermusic  
Olga Cardona, SESAC  
Sergio George, Sir George  
Virginia di Gregorio, BMG Songs  
Ellen Moraskie, Warner/Chappell  
Kike Santander, Moon Red Music

### WEDNESDAY, APRIL 21

10:00 - 4:30 **REGISTRATION** (Pasteur)

10:15 - 11:45 **KEYNOTE SPEAKER** (Voltaire)

**Ricardo Dopico, RIAA**

Ricardo Dopico will address the effects of piracy on the Latin record biz and what the RIAA views as methods to check CD counterfeiters.

The keynote speech will segue into a piracy panel.

Moderator: Gabriel Abaroa, FLAPF

11:45 - 12:45 lunch break

7:30pm **AN EVENING OF SHOWCASES**  
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Amparo Sandino, EastWest  
Millo Torres Y El Tercer Planeta, WEA

7:00 pm doors open  
Club Tropigala, Fontainebleau

### 1999 BILLBOARD LATIN MUSIC AWARDS SHOW & RECEPTION

Broadcast by U.S. Spanish-Language Network

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Airing May 16



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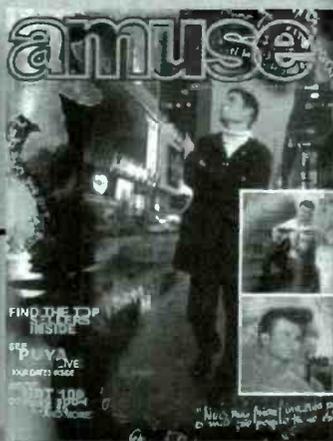
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# LATIN MUSIC 6 PACK

cum-pop crooner Alejandro Fernández. "Me Estoy Enamorando" featured four chart-topping smashes, including "Si Tú Supieras," which set a record with 42 weeks on Hot Latin Tracks, and "En El Jardín," a duet with Fernández and Emilio's superstar wife, Gloria.

Most recently, Estefan executive produced Shakira's chart-topping Sony Discos album "Dónde Están Los Ladrones?" He recently helmed "Soy Como Soy" by Sony Discos' venerable songstress Ana Gabriel, while producing tracks for upcoming English-language CDs by Columbia artists Jennifer Lopez and Ricky Martin.

In the next few months, Estefan will be recording English sides with

Shakira, 550 Music star Jon Secada, Alejandro Fernández and Soledad, Sony Discos' folkloric sensation who is cutting her first pop disc with Estefan.

On Dec. 1, Estefan will open his second Bongos Cuban Café in Miami.

## GLORIA ESTEFAN

This enduringly popular singer/songwriter who brought the Latin-tinged "Miami Sound" to the world picks up her seventh Latin Music Award—second in quantity only to

Selena—in a genre that perhaps most aptly describes her music: Latin Dance.

Estefan's second Latin Music Award in the Latin Dance Club Play Track Of The Year category for her Epic shaker "Oye" is also Estefan's second Spanish-language dance hit to top both the Club Play and Hot Latin Tracks charts. No other artist can lay claim to such a chart feat.

Miami's favorite homegirl is renowned for her versatility and has topped four different Billboard radio

charts. Estefan recently finished shooting her inaugural film role in the Miramax picture "50 Violins," co-starring Meryl Streep and Angela Bassett.

As she reads scripts for upcoming movie roles, Estefan is planning to cut her third Spanish-language album later this year. She also has penned English-language adaptations of Shakira's Spanish tunes for her English-language CD, as well as tutoring Shakira in her English vocal stylings.

Estefan is slated to perform her "millennium concert" Dec. 31 at Miami's American Airlines Arena. Next year, she is booked to embark on a tour of Latin America.

## ALEJANDRO FERNÁNDEZ

In 1997, Alejandro Fernández was flying high as the heir apparent to his rancho-king father, Vicente, when the younger Fernández opted to change musical direction and cut a pop-glazed CD produced by Emilio Estefan Jr.

Though Vicente groused aloud about his son's musical move, the decision proved to be a shrewd one, as the Sony Discos smash CD "Me Estoy Enamorando" camped out for weeks atop The Billboard Latin 50 while spending more weeks (26) in The Billboard 200 than any other full-length Spanish-language disc.

Alejandro's four chart-topping singles logged plenty of time on Hot Latin Tracks, as well. In fact, "Si Tú Supieras" put in more time on Hot Latin Tracks than any other single in the history of the chart—42 weeks. Thus, it comes as no surprise that Alejandro is this year's awardee in the Hot Latin Track Artist Of The Year category. What is surprising is that this is his first Latin Music Award.

His pop prosperity notwithstanding, Alejandro is expected to return to his rancho roots on his next album, due out in the third quarter of 1999. However, he is expected to cut a pop disc to be issued in late 1999 or early 2000.

## VICENTE FERNÁNDEZ

The 1997 inductee into Billboard's Latin Music Hall Of Fame, Vicente once again proved his induction was well-deserved. He nabs his second Latin Music Award for "Entre El Amor Y Yo," which triumphs in the category Album Of The Year, Male, Regional Mexican. Powered by the telenovela smash "Me Voy A Quitar De En Medio," which had tallied 33 weeks on Hot Latin Tracks as of the March 13 issue, "Entre El Amor Y Yo" has remained lodged in the upper echelons of The Billboard Latin 50 for 34 weeks as of the March 13 issue. Fernández's best chart performer ever, "Entre El Amor Y Yo" also was nominated for a Grammy Award. On May 1, Vicente Fernández is scheduled to kick off a 24-city U.S. tour in San Diego.

## EL REENCUENTRO

The surprise success of El Reencuentro last year certainly has been nothing short of an improbable chain reaction. In late 1997, six former members of '80s heartthrob vocal group Menudo decided to reunite for a series of shows in their native Puerto Rico.

The soldout concerts in early 1998 were so popular that a live double-CD was dropped by Fonovisa. That double-CD yielded two hit singles that helped ignite El Reencuentro mania in much of Latin America, including Mexico, home of the group's most fervent—and numerous—admirers.

Soldout shows followed in Latin America and the U.S. Suddenly, El Reencuentro sparked a reunion fever in Mexico, where the group's labelmates Timbiriche and Flans reunited. Timbiriche ended up being the top-grossing act in Amusement Business' Boxscore listing in the Feb. 27 issue of Billboard.

So what is this chain reaction leading to? A studio CD. Debut winners

Continued on page LM-24

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*Y eso no es muy bueno*

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Selena



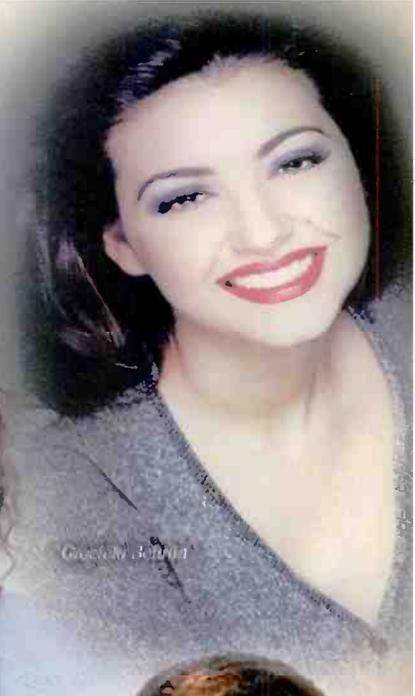
Carlos Ponce



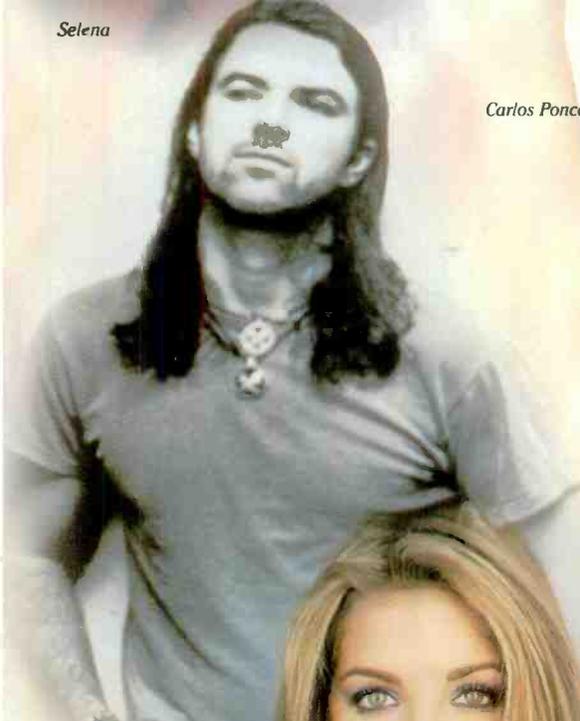
Thalía



Carlos Vives



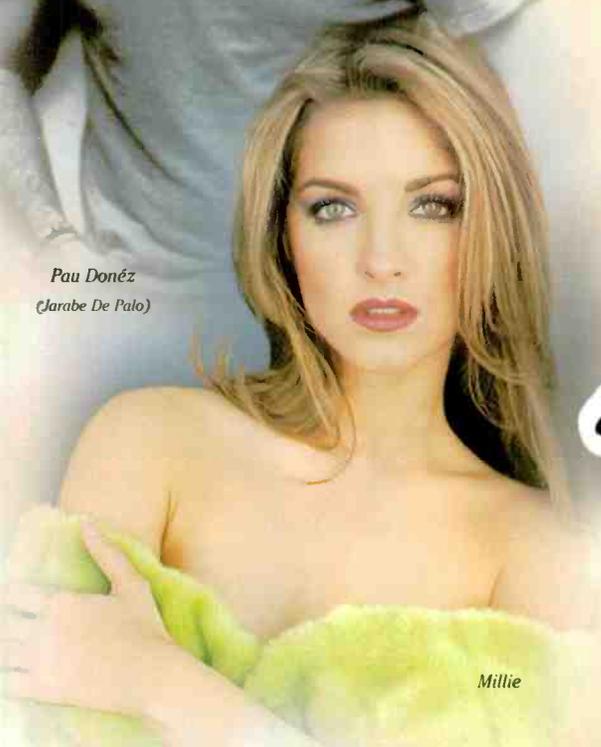
Gloria Trevi



Pau Donés  
(Jarabe De Palo)



Vico C



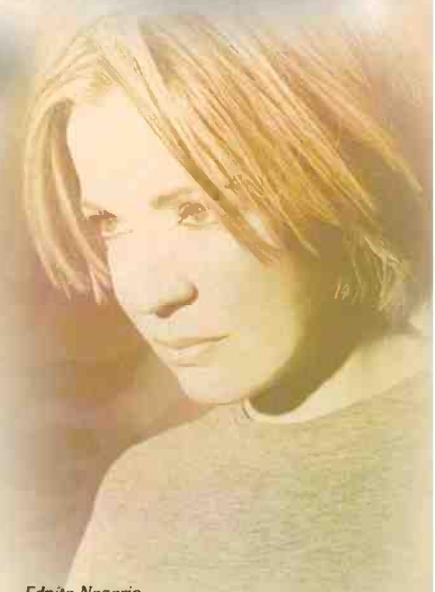
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# Emi Latin

## A Retrospective

Emilio Navaira

When industry insiders speak of EMI Latin, they invariably describe the label as innovative and pioneering.

Indeed, during its short - but wildly prosperous - 10-year history, EMI Latin has acquired a reputation as a top U.S. Hispanic record label renowned for finding and developing new trends and artists.

Take the crossover market, for instance. Spearheaded by company president and CEO José Béhar, EMI Latin emerged as a pioneer in signing and developing Latino artists for both Spanish - and English - language sectors in the early '90s.

Mainstream Hispanic recording stars such as Jon Secada and The Barrio Boyzz found they could secure successful footholds in the stateside Latino arena, thanks to Béhar's recognition that Hispanic record fans would buy product of their favorite idols in either Spanish or English.

Conversely, EMI Latin also was instrumental in launching the English-language careers of country notable Emilio and of Selena, a true Latino legend who remains one of the biggest stars ever in the U.S. Hispanic music world. As part of its successful bid to fully realize the artistic and marketing potential of its signees, EMI Latin again led the way by becoming the first stateside Hispanic imprint to actively co-market and co-promote its artists with other divisions of EMI Recorded Music.

Another industry practice initially developed by EMI Latin was the implementation of a close working relationship with its domestic distribution arm, EMI Music Distribution (EMD), to expand sales of EMI Latin's recording artists into the country's Anglo retail chains.

EMI Latin anticipated the imminent growth in the Tejano market in 1990 by acquiring famed Tejano imprint Cara Records and its rich roster

of Tejano talent that included La Mafia, Mazz, David Lee Garza, Emilio, and Ram Herrera. Soon, the Tejano market enjoyed an unprecedented boom led by EMI Latin's unparalleled array of stars.

Eventually, the biggest of those big-name Tejano acts - Selena - would emerge as a beloved icon in both the Tejano and pop fields. In 1993, she signed an English-language deal with EMI Records that, sadly, would never yield a full-length disc which could properly showcase her singular vocal gifts.

Selena's untimely death in 1995 denied the much beloved Grammy awardee a chance to personally experience her crossover dream. But Selena's stellar career helped confirm EMI Latin as a big-time force in the U.S. Hispanic record industry. "Dreaming Of You," Selena's posthumous, bilingual CD which contained English-language tracks destined for her inaugural crossover disc, was put out in August 1995 by EMI Latin and EMI Records. The first joint venture release by a Latino record company and its domestic sister label, "Dreaming Of You" was the first Spanish-dominant CD to bow at No.1 on the Billboard 200. "Dreaming Of You," which also debuted at No.1 on The Billboard Latin 50, helped Selena become the first artist to land six albums simultaneously on that chart.

"Dreaming Of You" was the first of five catalog titles by Selena which have been released by EMI Latin since her passing. Her latest CD "Todos Mis Exitos - All My Hits" was the first CD by a Latino artist to be promoted via a direct marketing TV campaign aimed at both Latino and non-Latino music fans.

In 1996, EMI Latin embarked on yet another bold and daring project when it produced "Voces Unidas," the first Spanish-language, Olympic-themed album recorded for the 1996 Summer Olympic Games in Atlanta. A multi-artist

Sentidos Opuestas

A.B. Quintanilla  
(Los Kumbia Kings)

Fito Olivares

El Coyote y su Banda

Grupo Bryndis



compendium featuring EMI Latin's frontline stars along with big names such as Marc Anthony and India, "Voces Unidas" contained the Olympic-rooted smash "Puedes Llegar," the Spanish counterpart to the Olympic theme "Reach" whose Spanish adaptation was authored by Gloria Estefan. "Puedes Llegar," produced by Gloria's husband and famed industry figure Emilio Estefan Jr., featured a standout cast of participants, including Julio Iglesias, Plácido Domingo, and Alejandro Fernández.

After scoring big hits in the Tejano and pop markets in the early and mid-'90s, EMI Latin turned its focus toward the mammoth regional Mexican sector with key artist signings such as Graciela Beltrán and Los Tucanes De Tijuana - one of the best-selling *grupos* in the past two years. In 1997, Los Tucanes De Tijuana became the second artist to chart six albums simultaneously on the Billboard Latin 50. In addition, artists popular in the Tejano arena, such as Bobby Pulido and Intocable, were being promoted in the regional Mexican market.

As Los Tucanes De Tijuana were scoring their impressive chart feat, EMI Latin was reinforcing its commitment to the regional Mexican market by signing a licensing deal with Disa Records, the pre-eminent regional Mexican imprint based in Monterrey, Mexico. Top Disa artists Los Angeles Azules, Liberación, Los Acosta and Grupo Bryndis began to routinely reach the upper echelons of Billboard's radio and retail charts. According to SoundScan, Disa's sales doubled from 1997, the first year of the licensing agreement, to 1998.

Its position as the No.1 regional Mexican label clearly established, EMI Latin is now celebrating its 10th anniversary by amplifying its presence in Puerto Rico and the East coast of the U.S. Nine months ago, the label inked a licensing pact with Puerto Rican imprint

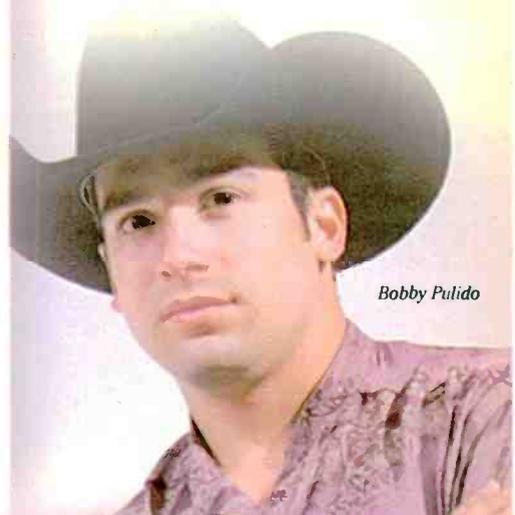
Caribbean Records. The accord already has borne fruit with a hit label debut by the island's esteemed rapper Vico C, whose CD "Aquel Que Había Muerto" is this year's Album Of The Year in the rap category at Billboard's Sixth Annual Latin Music Awards.

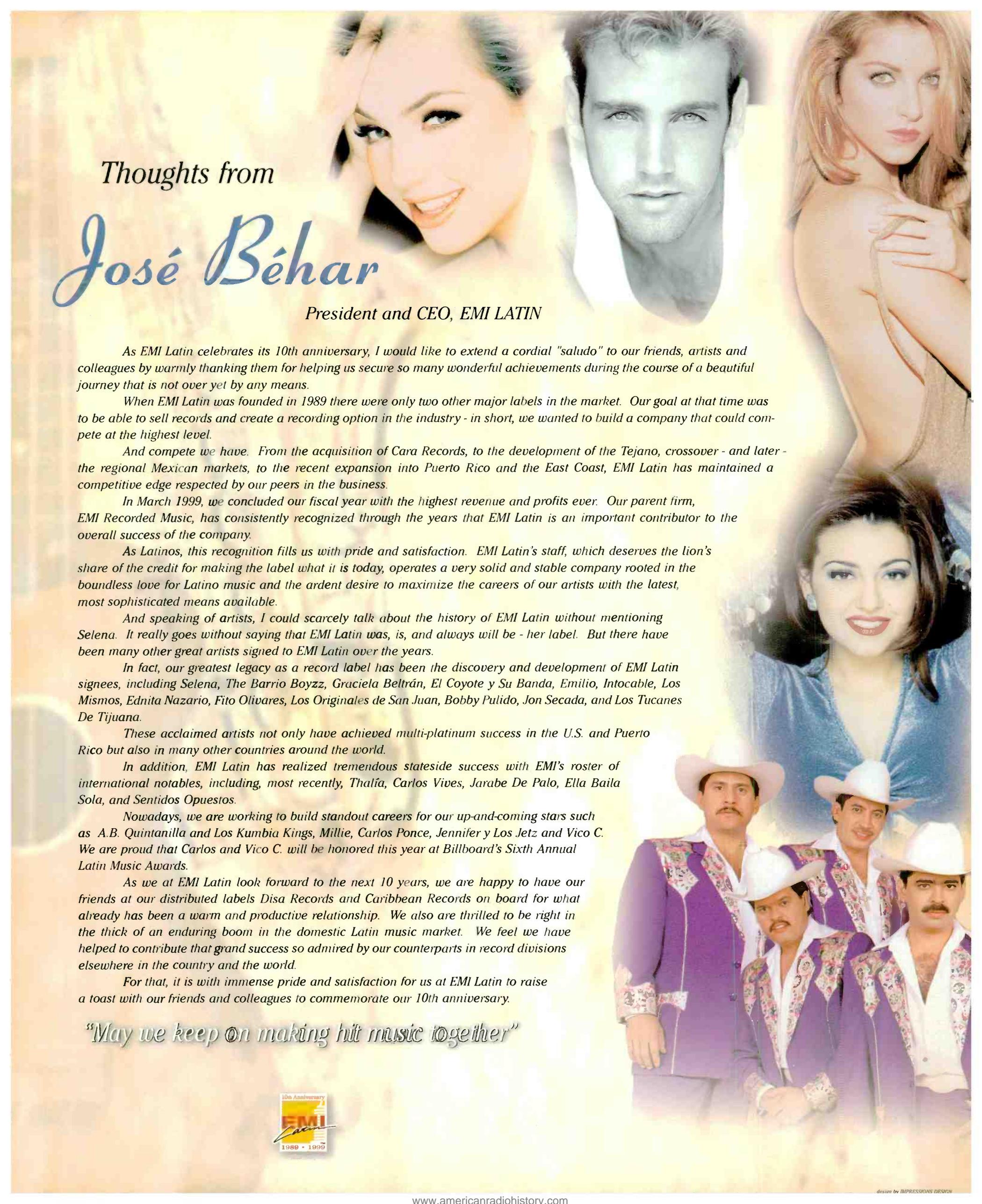
Also an honoree at the Latin Music Awards for Album Of The Year, New Artist in the pop category is the self-titled CD from another fast-rising artist from Puerto Rico - actor/singer Carlos Ponce, who twice topped Billboard's Hot Latin Track chart in 1998.

EMI Latin's rise to be the consistently best performing label in the U.S. Latino industry over the past 10 years can be squarely attributed to Béhar, one of only two Latino executives who has been with the same record company since 1989, and his experienced team of executives. The steady guidance and openness of Béhar and his staff to new ideas and concepts has afforded the label the security of aggressively pursuing untested projects and artists with passion and persistence. The result? An ongoing stream of smash CDs from a variety of recording stars that has allowed EMI Latin to realize one of the highest growth rates on an annual basis in the Latino industry.

Founded in Los Angeles where today it remains the only Latino major to operate on the West Coast of the U.S., EMI Latin now has offices in Miami, San Juan, Puerto Rico, New York, and San Antonio.

As part of EMI Latin's celebration of its 10th anniversary, the label has introduced a new logo whose bold design and bright colors reflect the passion, energy and vision of a company which is standing on the threshold of a new millennium...and of new ways to discover and market some of the most exciting recording artists in the Latin music realm.





Thoughts from  
*José Béhar*

President and CEO, EMI LATIN

*As EMI Latin celebrates its 10th anniversary, I would like to extend a cordial "saludo" to our friends, artists and colleagues by warmly thanking them for helping us secure so many wonderful achievements during the course of a beautiful journey that is not over yet by any means.*

*When EMI Latin was founded in 1989 there were only two other major labels in the market. Our goal at that time was to be able to sell records and create a recording option in the industry - in short, we wanted to build a company that could compete at the highest level.*

*And compete we have. From the acquisition of Cara Records, to the development of the Tejano, crossover - and later - the regional Mexican markets, to the recent expansion into Puerto Rico and the East Coast, EMI Latin has maintained a competitive edge respected by our peers in the business.*

*In March 1999, we concluded our fiscal year with the highest revenue and profits ever. Our parent firm, EMI Recorded Music, has consistently recognized through the years that EMI Latin is an important contributor to the overall success of the company.*

*As Latinos, this recognition fills us with pride and satisfaction. EMI Latin's staff, which deserves the lion's share of the credit for making the label what it is today, operates a very solid and stable company rooted in the boundless love for Latino music and the ardent desire to maximize the careers of our artists with the latest, most sophisticated means available.*

*And speaking of artists, I could scarcely talk about the history of EMI Latin without mentioning Selena. It really goes without saying that EMI Latin was, is, and always will be - her label. But there have been many other great artists signed to EMI Latin over the years.*

*In fact, our greatest legacy as a record label has been the discovery and development of EMI Latin signees, including Selena, The Barrio Boyzz, Graciela Beltrán, El Coyote y Su Banda, Emilio, Intocable, Los Mismos, Ednita Nazario, Fito Olivares, Los Originales de San Juan, Bobby Pulido, Jon Secada, and Los Tucanes De Tijuana.*

*These acclaimed artists not only have achieved multi-platinum success in the U.S. and Puerto Rico but also in many other countries around the world.*

*In addition, EMI Latin has realized tremendous stateside success with EMI's roster of international notables, including, most recently, Thalía, Carlos Vives, Jarabe De Palo, Ella Baila Sola, and Sentidos Opuestos.*

*Nowadays, we are working to build standout careers for our up-and-coming stars such as A.B. Quintanilla and Los Kumbia Kings, Millie, Carlos Ponce, Jennifer y Los Jetz and Vico C. We are proud that Carlos and Vico C. will be honored this year at Billboard's Sixth Annual Latin Music Awards.*

*As we at EMI Latin look forward to the next 10 years, we are happy to have our friends at our distributed labels Disa Records and Caribbean Records on board for what already has been a warm and productive relationship. We also are thrilled to be right in the thick of an enduring boom in the domestic Latin music market. We feel we have helped to contribute that grand success so admired by our counterparts in record divisions elsewhere in the country and the world.*

*For that, it is with immense pride and satisfaction for us at EMI Latin to raise a toast with our friends and colleagues to commemorate our 10th anniversary.*

*"May we keep on making hit music together"*



# LATIN MUSIC 6 PACK

## SHOWCASES OFFER GLIMPSSES OF FUTURE SUPERSTARS

BY JOHN LANNERT

**A**t a showcase performance during Billboard's Ninth Annual International Latin Music Conference last year, a former lead singer of Sony Discos' merengue kings Grupo Manía made a smashing bow as a solo recording artist by turning in a sizzling set hailed by many conference attendees as the most dynamic they had seen in a while. A labelmate of Grupo Manía, that solo artist went on to release a gold album, "Suavemente," and soon music fans all over the U.S. knew who Elvis Crespo was.

Crespo's winning showcase performance was just the latest in a long string of recording stars who have made their impactful industry debut at a Billboard showcase. Many of these showcase artists have gone on to become big-time acts who have won Billboard Latin Music Awards, such as EMI Latin's Selena, who snared more Latin Music trophies

than any other artist; RMM's Marc Anthony; Sony Discos' Ricardo Arjona and Shakira; Crescent Moon/Sony's Albita; and Joey/Sony's Michael Salgado.

But for all its importance as a trampoline for budding recording stars, the artist showcases also provide a singular opportunity to catch a smorgasbord of Latino music all in one venue.

Following are brief biographies of this year's showcase performers.

### CHARLIE CRUZ

Making his bow on Hot Latin Tracks in March with the impossibly catchy "Bombón De Azúcar," this 24-year-old native of Río Piedras, Puerto Rico, seems poised to take the salsa world by storm with his WEA Latina premiere, "Imagínate." Produced by Sergio George, "Imagínate" boasts soulful salsa hip-shakers seasoned with *plena* and *bachata*, propelled by the stylish

vocals of Cruz, who spent two years as a backing vocalist for RMM's salsa great Domingo Quiñones.

### OBIE BERMÚDEZ

A singer/songwriter who grew up splitting time between Aibonito, Puerto Rico, and Vineland, N.J., Obie Bermúdez has carved out a unique trova/salsa sound on his Ariola/BMG Latin premiere, "Locales." Bermúdez already has landed one top-40 hit, "Déjame Explicarte," taken from an album full of parables about small-town life that Bermúdez says are somewhat similar to the goings-on in a "town of any size." "Locales" was produced by Juanito González and David Maldonado, who also is Bermúdez's manager.

### DELIA DÍAZ DE VILLEGAS

Two months removed from seeking political asylum in the U.S., this



Charlie Cruz

Cuban songstress has played throughout the Caribbean, complemented by appearances at the Campanelle Fair in Europe and the International Fair in Vienna.

Díaz de Villegas represented Cuba in the 1991 OTI song festival. Her song "Si Todos Saben De Ti" was one of the top five finalists.

In 1998, Díaz de Villegas toured Central America, including Belize, the country from where she would embark on a memorable bus trip to the U.S.

A versatile singer who was a popular nightclub performer in Havana, Díaz de Villegas interprets a variety of musical styles, including boleros, rumbas, pop and classical.

### EL BONCHE

Frankie, Joe, René and Janthony are four teenage vocalists plying a bomba-merengue groove on "El Bonche," the Puerto Rican vocal group's label bow on MP/Sony. Pro-

duced by MP's prominent house producer Julio "Gunda" Merced, "El Bonche" features the leadoff single "Se Acabó," plus seven tracks penned by Frankie.

### LUIS FONSI

Born in Puerto Rico and reared in Orlando, this smooth-singing 21-year-old vocalist has scored two top-40 hits, including "Perdóname," a top-20 hit that was heading toward the higher reaches of Hot Latin Tracks at press time. Both hits by Fonsi were culled from his soulful, pop Universal Music Latino bow, "Comenzaré," produced by Alejandro Zepeda (Yuri, Cristian, Mijares).

An avid music fan who grew up imitating Brian McKnight and Babyface, the former Luis Alfonso Rodríguez joined a vocal group in high school called Big Guys, which featured a singer who is now part of the Backstreet Boys.

### ARTHUR HANLON

Irish-Americans born in Detroit have hardly provided a mother lode of talent for the Latin-music realm. But Arthur Hanlon's Max Music debut, "Encuentros," dispels questions of ethnic origin, as the talented pianist effortlessly glides through his 10-song set of pop/jazz compositions glazed with boogaloo, bossa nova and classical flavorings.

Hanlon, who obtained a masters degree in classical piano performance at the prestigious Manhattan School of Music, also contributes smooth vocals to his recording. Among the guest musicians on "Encuentros" are drummer Bernie Dresel (The Brian

*Continued on page LM-22*

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## SHOWCASE PERFORMANCES

Continued from page LM-21

Setzer Orchestra) and flutist Gordon Halligan (Yanni).

### LÁZARO

Barely three months after his arrival from his native Cuba in 1998, the former Lázaro Horta set up shop in Miami restaurant El Margarita, where, on Saturdays, he began to build a loyal following as a pianist who applied his personal vocal touch to old-school ballads—a far cry from the days he performed with a contemporary-Christian group that toured throughout the U.S.

Since coming to the U.S., Lázaro, now signed to Caíman Records, has embarked on an unusual dual career: By day, he plays piano, sings and rehearses at a Miami Pentecostal church; by night, he enlivens parties when he is not playing at El Margarita. Lázaro's label premiere is due sometime in May.

### MELINA LEÓN

This sultry merenguera from Puerto Rico already has three top-40 hits to her credit, one of which was taken from her second Tropix/Sony CD, "Con Los Pies Sobre La Tierra," whose title track is the current single from the disc.

In March, after taping a segment on "Sábado Gigante" and performing at Calle Ocho in Miami, León returned to the island, where she continued doing TV promotions to support her album. A hard-working performer, León currently is playing dates throughout Puerto Rico.



Carolina Sabino

### LOS FUGITIVOS

Together as a regional-Mexican favorite since 1992, this Mexican quintet is following a hot trend of grupero acts that are broadening their sound to include pop and rock elements.

The band's Sony Discos label debut, "Mi Última Tentación," released in February, contains the emotive, lead-off pop-ballad single "La Mitad De La Noche," along with the rock-tinged cumbia "Vampiro," the pop/rock title track and the uptempo ranchera entry "Contra Mi Voluntad."



Amparo Sandino

Los Fugitivos are set to embark on a two-month series of promotional dates beginning May 7 in Mexico. Offsetting the Mexican dates, is a three-day promotional stop May 28-30 in Chicago.

### MDO

The handsome heirs to '80s pop group Menudo, whose catchy pop/dance sound has proved to be every bit as popular as its predecessor, roped their first No. 1 hit on the pop chart in March. MDO's "No Puedo Olvidar" was worked at radio



Carlo Silver

in both ballad and dance versions. The group recently finished up several promotional trips in Puerto Rico, which included an in-store appearance at Musicland in Fajardo. MDO is scheduled for two track appearances at radio festivals being held May 1 in Chicago and May 2 in Los Angeles.

### CAROLINA SABINO

Well-known in her native Colombia as an actress and singer since she was a child, Sabino has embarked on a recording career with her Sonolux/Sony premiere, "La Puerta Azul."

Filled with perky pop/dance romance ditties laced with reggae, ska and hip-hop, "La Puerta Azul" also contains the title theme to Sabino's wildly successful soap opera, "Las Juanas," now airing on Ch. 11 in Puerto Rico.

A double-winner for Best Song ("El Aguacero") and Best Vocalist in the recent Viña Del Mar song competition, Sabino is now set to perform April 25 in Miami at a benefit concert for victims of the recent earthquake in Colombia.

### AMPARO SANDINO

Three years after releasing "Punto De Partida," her critically extolled debut on EastWest, Colombian singer/songwriter Amparo Sandino is set to put out her second disc, "El Año Del Gato," May 25.

Sandino's forthcoming disc is the latest milestone for the strikingly beautiful singer who began her career as a backing vocalist for the highly regarded Colombian act Compañía Ilimitada. Sandino later joined La Providencia, the backing band of EMI Latin's vallenato idol Carlos Vives.

"El Año Del Gato" was produced by the esteemed Dominican studio helmsman Manuel Tejada and Pavel De Jesús, the creative force behind H.O.L.A.'s meren-rap stalwarts Proyecto Uno.

### CARLO SILVER

Born Carlo Rafael Encarnación, this Dominican pop balladeer is scheduled to drop his J&N bow on May 5. Silver, who has composed material for well-known singer Alex  
*Continued on page LM-28*

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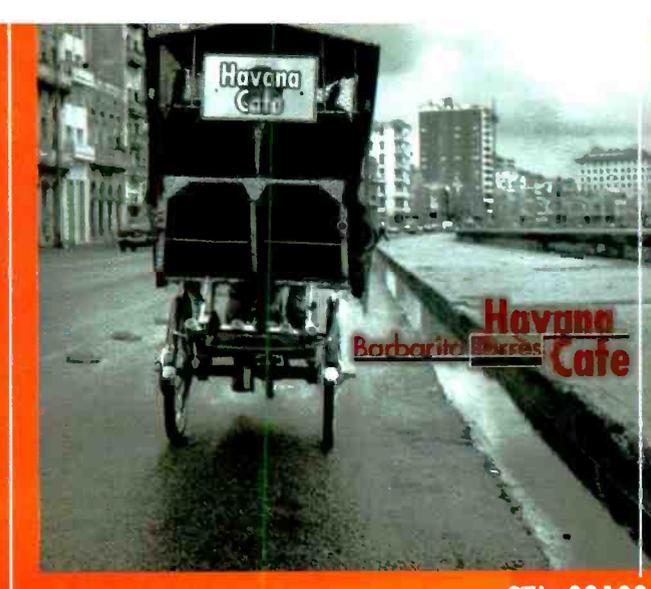
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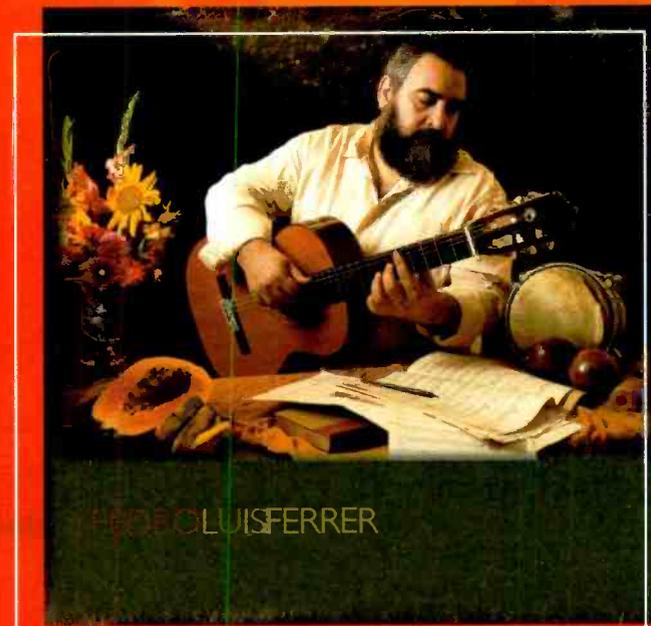
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## AWARD WINNERS

Continued from page LM-16

of their first Latin Music Awards, members of El Reencuentro currently are working on their sophomore CD, due in August.

## FOREIGN IMPORTED PRODUCTIONS PUBLISHING

Best-known as F.I.P.P., this company, owned by Emilio Estefan Jr., is a double-winner in the Publisher Of The Year and Publishing Corporation Of The Year categories. Driving F.I.P.P. toward the top in the publishing fields is the company's hottest writer, Kike Santander, who penned hit songs for Alejandro Fernández and Carlos Ponce, among others. Other noted songsmiths signed to F.I.P.P. are Jon Secada, Jorge Calandrelli, Marco Flores, Lawrence Derner, Jorge Casas, Randy Barlow, Tony Moran and Luis Ochoa. Recording artists whose upcoming albums contain material by F.I.P.P. writers include Ana Gabriel, Ricky Martín, Jennifer Lopez, Jon Secada, Soledad, Alejandro Fernández and

Olgui Chirino. Also, a duet track recently cut by Gloria Estefan and Brazilian samba stars Só Pra Contrariar was authored by F.I.P.P. writers Robert Blades, Angie Chirino and Emilio Estefan.

In addition, F.I.P.P. writers will be composing sides for Will Smith for the soundtrack to "The Wild Wild West." Finally, Miami Sound Machine later this year is dropping an instrumental CD that contains songs from F.I.P.P. writers.

### JUAN LUIS GUERRA 440

One of the Dominican Republic's best-known musical exports earns its fourth Latin Music Award, for "Ni Es Lo Mismo Ni Es Igual," the first album since the quartet's 1994 CD "¡Fogaraté!," which also won a Latin Music Award. The latest disc from 440 yielded the band's second chart-

topping smash, "Mi PC," and its top-five follow-up, "Palomita Blanca."

The group's famed frontman, Juan Luis Guerra, has just returned from a promotional tour of Spain, one of 440's most important markets. Guerra is now embarking on a promo trek of the U.S. in support of his CD, and a May concert in Los Angeles is in the works. Meanwhile, Guerra is filming a video for the album's third single, "El Niágara En Bicicleta."

### LOS SUPER SEVEN

This Mexican-roots CD earns the first Latin Music Award for Los Super Seven—an all-star lineup of Tejano, country and rock stars comprised of Tejano/country/R&B singer Freddy Fender, accordion ace Flaco Jiménez (both former bandmates in the Texas Tornados), country singers Joe Ely and Rick Treviño, Los Lobos

# LATIN MUSIC 6 PACK



Los Super Seven

members David Hidalgo and Cesar Rojas, and long-revered Tejano vocalist Rubén Ramos.

Also scoring its first Latin Music Award is RCA Nashville, whose disc was distributed in the Stateside Hispanic market by BMG Latino.

A portion of all proceeds of the sales of Los Super Seven's hit album were earmarked for the National Council Of La Raza, a nonprofit civic organization that represents Stateside Latino interests and causes. Los Super Seven also won a Grammy in the Best Mexican-American Performance category. And Jiménez won an additional Grammy for Best Tejano Music Performance for his Barb Wire/Virgin CD "Said And Done."

### LOS TEMERARIOS

The only act to make a return visit to Billboard's Latin Music Awards, this longtime favorite in the pop/grupo field nails down its second straight Latin Music Award in the category Album Of The Year, Group, Regional Mexican, with "Como Te Recuerdo."

A gold disc certified by the Recording Industry Association Of America (RIAA), "Como Te Recuerdo" produced the hit title track, which was still entrenched in the top 20 of Hot Latin Tracks as of the March 13 issue. Now on a concert tour of the U.S. with a new souped-up show, this star Mexican group is scheduled to begin recording its next album for Fonovisa in May. The CD is expected to drop in July.

### LUCERO

With her Universal Mexico CD "Cerca De Ti," Mexico's beloved singer/actress garners her first Latin Music Award in the category Album Of The Year, Female, Regional Mexican.

A longtime presence on Billboard's Latin charts ever since she was known in the late '80s as Lucerito, this coquettish performer most recently hit the top 10 of Hot Latin Tracks with the duet single "El Privilegio De Amar," a soap-opera hit she recorded with her husband, Universal's noted balladeer Mijares.

While signed to Fonovisa, Lucero's award-winning CD was released in a licensing pact that has three albums remaining on the deal.

### RICKY MARTIN

Is there any artist in the Latino music sector more *en fuego* than this former member of Menudo? No way. Hot on the heels of his rapturous performance on the Grammy Awards

TV program, Martin now finds himself a double-winner at this year's Latin Music Awards with his gold CD "Vuelve," which takes honors in the Album Of The Year, Male, Pop. The "Vuelve" title track triumphs in Hot Latin Track Of The Year, Pop.

In May, Sony Discos' Puerto Rican heartthrob is slated to drop his first English-language album on Columbia Records. From May to October, he is slated to take to the road on a series of promotional treks to Canada, Europe, Asia and Latin America. Sandwiched in between, in June, is a short concert swing in Spain. On Oct. 11, Martin is booked to start a month-long jaunt throughout the U.S. In November and December, he is scheduled to undertake an Asian concert tour. After performing concerts in February 2000 in Puerto Rico, the hard-gigging singer is set to tour Europe and Latin America.

### OZOMATLI

Serving up a groove-driven sound as multi-ethnic as its 11 members, Almo Sounds' Ozomatli rang up a top-10 album despite receiving virtually no Latino radio support or heavy Latino media coverage. Indeed, the band's only charted single, "Cut Chemist Suite," hit the board on Billboard's Club Play chart.

Appropriately, Ozomatli (or is it "Oh-so-motley?") is the first awardee in the newly created alternative/fusion category. Its ear-catching blends of U.S. and Latino tempos and melodies range from '70s horn-propelled funk to rock-steady Mexican cumbias.

While not drawing copious attention from the Latino sector, Ozomatli has drawn raves from Anglo audiences who have caught them performing in clubs in their native Los Angeles, playing at a high-profile party at the 1999 Super Bowl or appearing as an opening act with the Offspring on its recent U.S. tour, which ended April 14.

Impressively, Ozomatli's tracks are finding their way into film soundtracks, including "Ed TV" ("Como Ves"), "Mod Squad" ("Cut Chemist Suite") and "Happy, Texas" ("Como Ves"). Further, "Cumbia" and "Cut Chemist Suite" will be featured in "Never Been Kissed," a movie sporting a performance by the group.

### CARLOS PONCE

Cuban-born, Puerto Rican-bred, Carlos Ponce parlayed his matinee-idol looks and a pleasantly grainy baritone to reach the top 10 of The Billboard Latin 50 in 1998 with his eponymous label debut on EMI Latin.

Ponce, whose maiden CD earns him a trophy for Album Of The Year, New Artist, Pop, landed two No. 1 singles, as well. And nearly one year after his label debut made its Stateside bow, the album has caught fire outside of the U.S., which has compelled Ponce to hit the road for promotional stops in Europe and Asia.

Ponce has complemented his music career with occasional acting stints on U.S. English-language TV shows, including appearances on "Beverly Hills 90210" and "7th Heaven."

Ponce's followup CD, to be produced by Emilio Estefan Jr., is scheduled to be issued in September.

### ARTURO SANDOVAL

A second-time awardee in the Contemporary Latin Jazz Album Of The Year category, with "Hot House," this trumpet virtuoso also earns his

Continued on page LM-26

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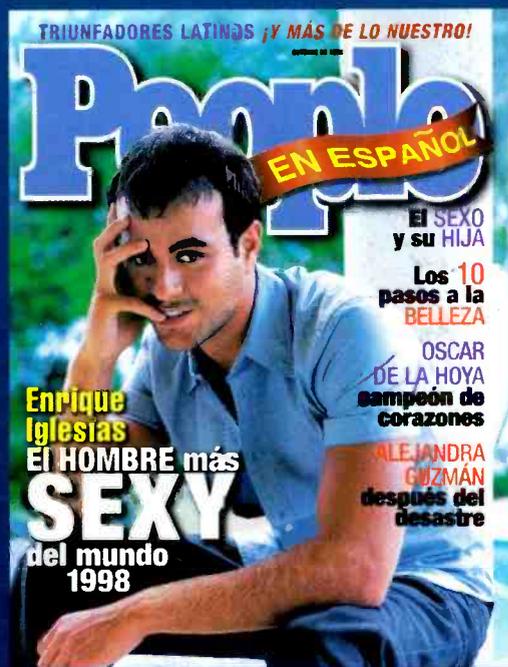
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record label, N2K Encoded, its first Latin Music Award. Sandoval's Afro-Cuban big-band jazz disc won a Grammy Award, too.

A former member of Cuba's seminal fusion band Irakere, Sandoval immigrated to the U.S., where he finally won his citizenship last year.

Much sought after, whether as a live performer or as a guest performer on a Latino or jazz disc, Sandoval now is playing scattered dates in the U.S. as he ponders the musical direction of his next album.

### GIKE SANTANDER

Formerly a general practitioner in his native Colombia, Santander has emerged as one of the most in-

demand songwriters and producers in the past two years.

His first Latin Music Award as Songwriter Of The Year comes courtesy of the hit Spanish-language songs he authored for Alejandro Fernández, WEA Latina siren Olga Tañón and EMI Latin singing star Carlos Ponce. Santander also wrote a top-40 English-language hit for Gloria Estefan. Tañón's top-10 hit "Corazón Gitano" is the theme song of a Televisa telenovela.

Nowadays, Santander is focusing

his considerable talent on producing. He recently helmed the forthcoming CD by Ariola/BMG idol Cristian, which is due in May. One of those tracks, "Alguna Vez," is the title theme to the Televisa soap opera "Angela." Santander also produced "Ay Amor," the theme to the Televisa soap "Rosalinda," which stars EMI Latin diva Thalía, who recorded the song. The first pop CD by Sony Discos' Argentinian folkloric goddess Soledad—due later this year—contains two songs written and produced by Santander.

Apart from producing a cut on Alejandro Fernández's upcoming ranchera disc, Santander shares vocals with Fernández on "Mi Verdad," a song Santander wrote and produced for the CD. "I've got a similar voice to Alejandro's," says Santander, adding proudly that his track is the only song not penned by a Mexican composer.

Santander also has written three songs on Ana Gabriel's pop CD "Soy Como Soy," slated for release by Sony April 27, as well as seven tunes for Fernández's pop album, now expected to drop at the end of 1999 or early 2000.

### SHAKIRA

A triple-winner at Billboard's Fourth Annual Latin Music Awards in 1997, this alluring singer/songwriter became the first Colombian recording artist to scale The Billboard Latin 50 when her Sony Discos CD "Dónde Están Los Ladrones?" hit No. 1 on the chart in 1998. That CD, which wins Album Of The Year, Female, Pop, also generated two No. 1 singles: "Ciega Sordomuda" and "Tú."

Her presence firmly grounded in Latin America's Spanish-speaking territories, Shakira recently embarked on a promotional trip to Brazil. In addition, Shakira recently signed a product-endorsement deal with Pepsi for the Stateside Hispanic sector. As if that were not enough, Shakira is working on an English-language CD, slated for release later this year.

### VICO C

One of rap en español's durable pioneers, Puerto Rico's "rap philosopher" returned to the music scene last year after an extended absence by dropping a slamming, edgy CD on EMI Latin titled "Aquel Que Había Muerto."

Despite his long tenure as the island's foremost verse-meister, it is not until this year that Vico C secures his first Latin Music Award. Throughout his 10-year career, Vico C not only cut a half-dozen essential rap discs, he also started his own imprint, where he guided such rap stars such as Lisa M, Franceska, DJ Negro, DJ Playero and DJ Nelson.

Moreover, last year, the former Luis Lozada became the first rap artist to simultaneously chart two albums on The Billboard Latin 50. On Friday (23) and Saturday (24), Vico C is booked to play the 7,000-seat Luis Muñoz Marín Amphitheater in San Juan. Vico C's shows will be divided into "before" (Friday) and "after" (Saturday) performances, with the former featuring his greatest hits and the latter sporting songs from his award-winning CD. —J.L.

# LATIN MUSIC 6 PACK

Meanwhile, the three members of Flans—Ilse, Ivonne and Mimi—recently signed with Universal Music Mexico.

"We are still trying to decide," notes Ilse, "if we should release a double album—with one disc containing greatest hits and one with new songs—or to release a new album and then a live album from the concerts we are planning to perform."

### GROUP EFFORT

Timbiriche took its initial steps toward getting back together in March 1998, when the group's original producer and creator, Luis de Llano, contacted the original members—Benny, Sasha, Alix, Diego, Paulina and Mariana—to see if they would be interested in performing a reunion show at Festival Acapulco '98 in May.

The bandmates, indeed, were enthused about a reunion show. Benny set out to work on new arrangements, Sasha got involved in the visual aspects of the show, and the other members participated in the production as well. Later, former Timbiriche members Erick Rubin and Paulina Rubio decided to join the ensemble, with Rubio postponing her solo project for Universal just to be part of the reunion project.

Benny recalls that the initial stages of the reunion were "a little difficult, because some of us were preparing new albums. Others were working on telenovelas and theater, so we were involved in projects very different from this."

"It took me some weeks to work on the arrangements," Benny continues, "but I have had a band for three years, so we did them as if we were working on a studio album. We first

# A REUNION BOOM

El Reencuentro Reunites Menudo Members And Inspires Other Pop Groups To Blast From The Past

BY TERESA AGUILERA

When El Reencuentro was formed in 1998, the six former Menudo members not only brought back memories for their fans in Mexico, but they also spawned a reunion mini-boom for members of defunct pop groups of Mexico.

In the past year, members of best-selling '80s pop vocal acts Timbiriche and Flans have reunited. Timbiriche already has gone on tour in Mexico with spectacular success, which was punctuated with its final concert on



Timbiriche

March 27. Timbiriche's prosperity enticed members of Flans to not only reunite but also to restart their careers.

Timbiriche, which is signed to Fonovisa, scored big concert numbers in its brief one-year reunion. The vocal septet topped Amusement Business' Boxscore list in the Feb. 20 issue of Billboard with \$3.5 million gross for 20 shows that took place from Nov. 26 to Dec. 22, 1998, at Mexico City's 10,000-seat Auditorio Nacional.

In February, Fonovisa released a live album, "Timbiriche, El Concierto," in Mexico, where the album reportedly sold 250,000 units in three days.

"This project has given us many things, not only economically, but professionally," says Timbiriche member Benny. "The concerts and the album have given us great satisfaction. The new arrangements show we wanted to give a quality product to our longtime fans and make the songs sound great—even better than what they are playing now on radio."

worked on the music, listening to the original versions, then we started changing the rhythms, putting in touches of salsa, reggae, punk or whatever we decided could freshen them. Then members of Timbiriche listened to the new rhythms, and we started rehearsing the voices. We didn't have much time, but we are all people with years of experience, so it was easy."

Benny remarks that, throughout the Timbiriche project, each step was given close attention by all of the members. "I produced the live album from the concerts at Auditorio Nacional, but the other members are also involved," says Benny. "Paulina came to Los Angeles to check the mixes, and Sasha was in charge of the art."

By the end of November, the reunited members of Timbiriche made their formal debut at a sold-out concert at Auditorio Fundidora in Monterrey. Another concert had been booked for Dec. 1 at Auditorio Nacional. Soon, however, the

Continued on page LM-28

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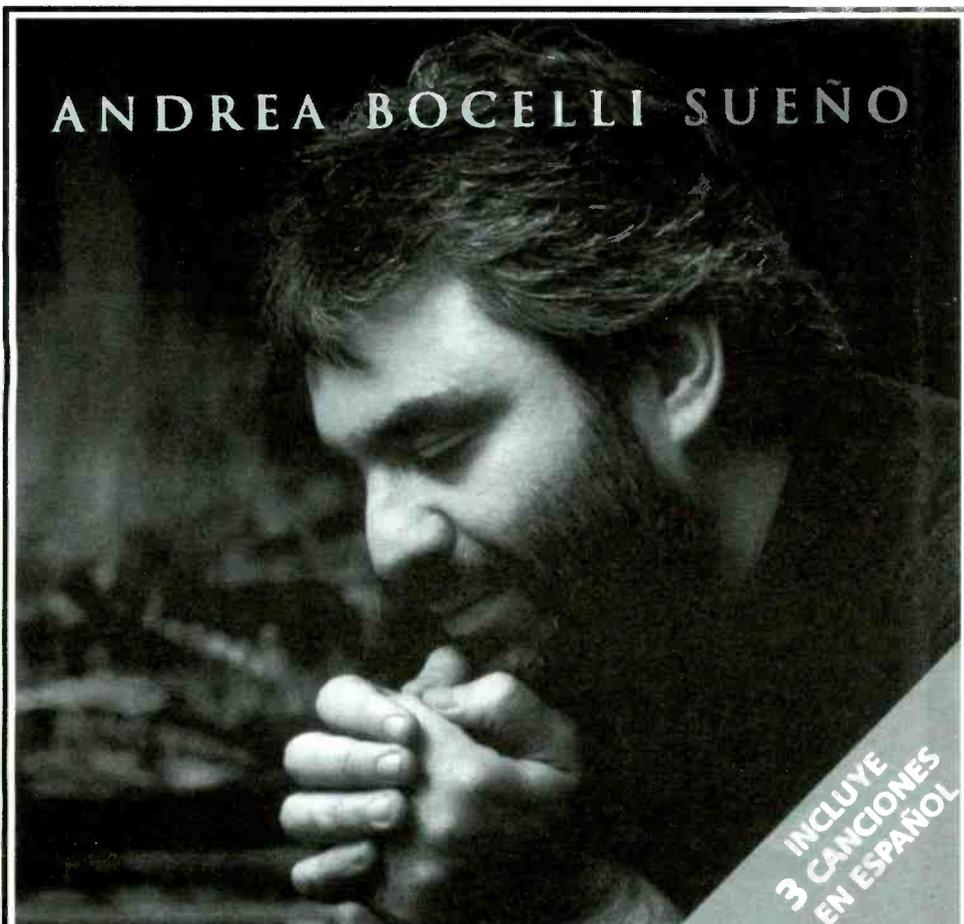
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# LATIN MUSIC 6 PACK

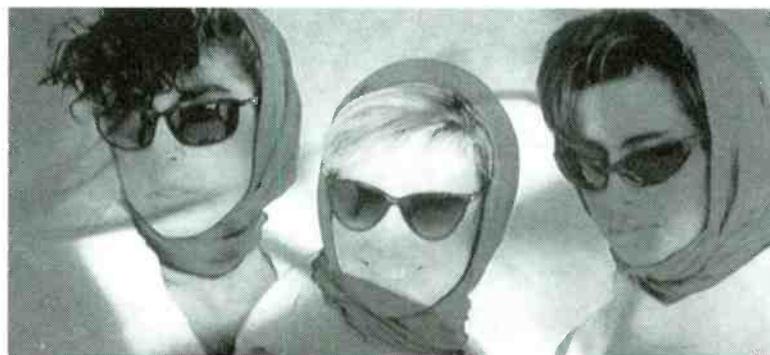
## REUNION BOOM

Continued from page LM-26

number of concert dates mushroomed to 20. After becoming the first pop act to sell out Mexico City's 50,000-seat stadium Foro Sol on Feb. 27, Timbiriche sold out the stadium

reunion, as did Ivonne, who at first was reluctant.

Now working on the group's label debut, Ilse recalls the initial reunion meeting with Ivonne and Mimi. "Mimi and I used to see each other sometimes, but neither of us had seen Ivonne in about eight years," says



Flans

yet again for its March 27 finale.

The members have since gone on to their own solo projects, although some bandmates may star in an upcoming soap opera on Televisa.

Ilse. "So, the first meeting was great, reminiscing about the good times. Now, with this project, we plan to give our fans the old songs they want plus original music, so we can feel the satisfaction of having done a new album."

## FLANS AGAIN

The Flans reunion came at the urging of its longtime manager Mildred Villafañe, who reckoned if El Reencuentro and Timbiriche could hit big again, why couldn't Flans?

Mimi was excited about the reunion, but she had to finish her gig as host of the TV Azteca show "Rola La Rola." Ilse also agreed to the

As for El Reencuentro, the group that started the whole reunion fuss, well, they are winners at Billboard's Sixth Annual Latin Music Awards in the pop category for Album of The Year; Group. The six "crazy guys," as they call themselves, are currently working on a farewell studio album for Fonovisa. ■

## SHOWCASE PERFORMANCES

Continued from page LM-22

Bueno, penned the compositions on his disc titled "Una Oportunidad."

A songwriting prodigy, as well as a gifted multi-instrumentalist, Silver was only 12 years old when he delighted his teachers and students with his composing skills. Shortly thereafter, he was offered a recording contract from a Mexican label, but his parents refused the deal because they thought he was too young to travel.

Apart from his recording career, Silver is a commercial pilot. He currently is studying to be an attorney.

stage with Carlos Santana last year at the Fifth Annual Bob Marley Caribbean Festival in Miami. Torres and crew were the lone Latino reggae act invited to the festival.

The band's first CD, "Soñando Realidad," was an independently released album produced, in part, by RMM's conga virtuoso Giovanni Hidalgo. Released in 1998, "Soñando Realidad" contained "Oh Na Ná," the video of which was heavily rotated on Spanish-language music channels.

Recently signed by WEA Latina, Millo Torres Y El Tercer Planeta was slated to drop its label debut on Tuesday (20).

## SON BY FOUR

Bridging the soulful vocal stylings of Carlos Javier Montes, Jorge Luis Montes, Pedro Anel Quiles and Angel López with an assortment of funky salsa arrangements, this Puerto Rico foursome scored two top-40 hits in 1998 on Hot Latin Tracks with songs taken from its RJO/Sony Discos disc "Prepárense."

A smoking performance by the quartet at Sony Discos' annual convention last year cemented its reputation as an act that could deliver both on CD and on stage. Son By Four's sophomore CD, untitled as of press time, is slated for release in May.

## JACI VELÁSQUEZ

Massively popular as the reigning high priestess in the contemporary-Christian market, this big-voiced Houston native with wholesome good looks is now setting her sights on secular pop stardom in the Spanish-language sector.

Her eponymous label bow on Sony Discos, due June 15, is being produced by heralded studio helmsman Rudy Pérez. While Velásquez has never cut a Spanish-language CD, her 1996 smash album on Myrrh, titled "Heavenly Place," contained the bilingual smash "Un Lugar Especial."

As Velásquez begins promotion work on her Spanish CD, she will be playing scattered dates in the next few months at churches, fairs, amusement parks and stadiums. Velásquez also is booked to appear in June on TNN's Christian talk show "Sam's Place." ■

## MILLO TORRES Y EL TERCER PLANETA

Puerto Rico's best-known contribution to the reggae scene is a fusion/reggae act that shared the

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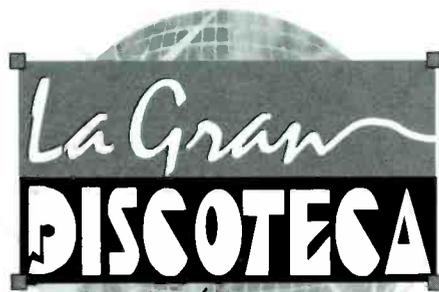
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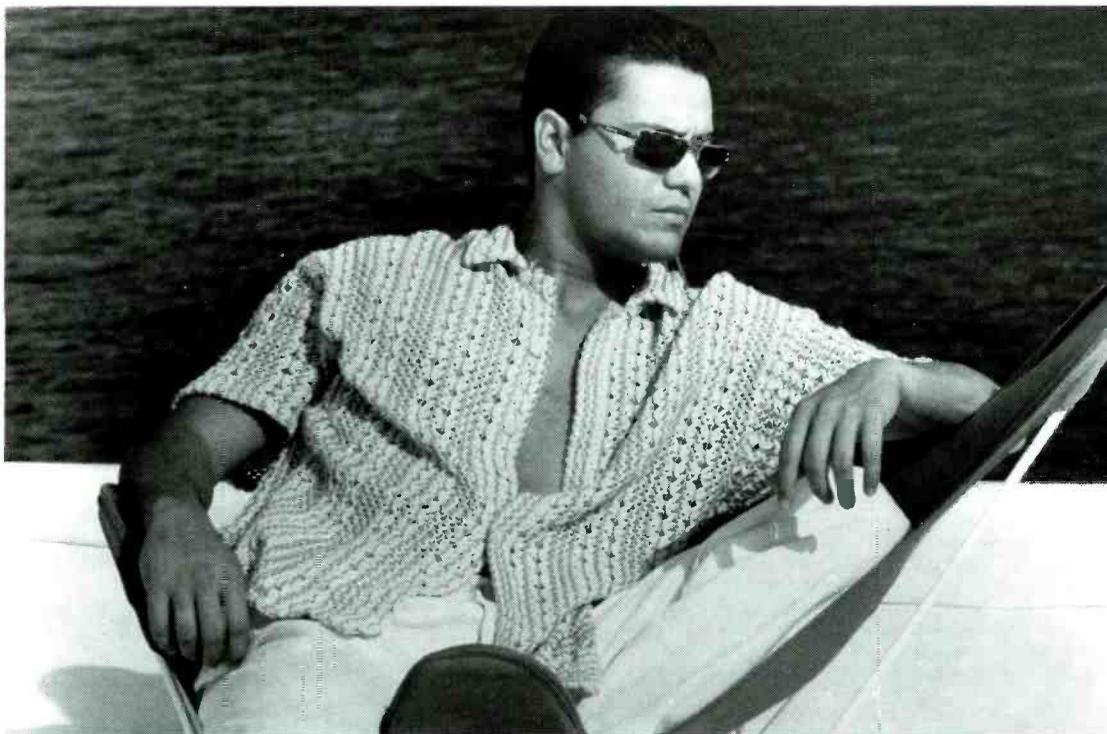
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# LATIN MUSIC 6 PACK

## LATIN CHARTS

Continued from page LM-12

### Hot Tropical/Salsa Airplay Artists

Pos.	ARTIST (No. Of Charted Tracks)	Imprint/Label
1	VICTOR MANUELLE (4)	Sony Discos
2	JUAN LUIS GUERRA 440 (2)	Karen/Caimán
3	JERRY RIVERA (1)	Sony Discos
4	FRANKIE NEGRON (2)	WEACaribe/WEA Latina
5	ELVIS CRESPO (5)	Sony Discos

### Hot Regional Mexican Airplay Artists

Pos.	ARTIST (No. Of Charted Tracks)	Imprint/Label
1	LOS TEMERARIOS (3)	Fonovisa
2	LIMITE (2)	Rodven/PolyGram Latino
3	VICENTE FERNANDEZ (2)	Sony Discos
4	TIRANOS DEL NORTE (2)	Sony Discos
5	LOS TUCANES DE TIJUANA (4)	EMI Latin

### Hot Latin Pop Airplay Artists

Pos.	ARTIST (No. Of Charted Tracks)	Imprint/Label
1	CHAYANNE (2)	Sony Discos
2	ENRIQUE IGLESIAS (2)	Fonovisa
3	SHAKIRA (2)	Sony Discos
4	CRISTIAN (2)	Ariola/BMG Latin (1) WEA Latina
5	JERRY RIVERA (1)	Sony Discos

### Top Tropical/Salsa Album Artists

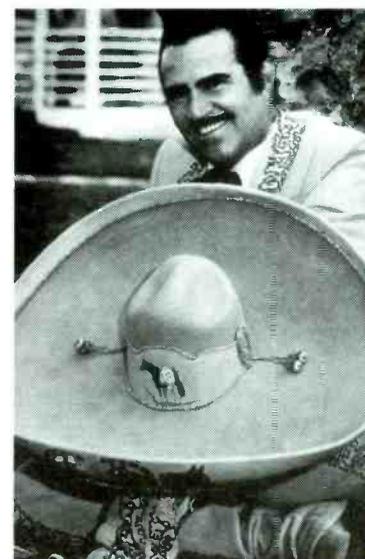
Pos.	ARTIST (No. Of Charted Albums)	Imprint/Label
1	ELVIS CRESPO (1)	Sony Discos
2	BUENA VISTA SOCIAL CLUB (1)	World Circuit/Nonesuch/AG
3	JUAN LUIS GUERRA 440 (1)	Karen/PolyGram Latino
4	JERRY RIVERA (1)	Sony Discos
5	MARC ANTHONY (1)	RMM

### Top Regional Mexican Album Artists

Pos.	ARTIST (No. Of Charted Albums)	Imprint/Label
1	VICENTE FERNANDEZ (1)	Sony Discos
2	LOS TUCANES DE TIJUANA (2)	EMI Latin
3	SELENA (2)	EMI Latin
4	LOS TEMERARIOS (1)	Fonovisa
5	PEPE AGUILAR (2)	Musart/Balboa

### Top Latin Pop Album Artists

Pos.	ARTIST (No. Of Charted Albums)	Imprint/Label
1	SHAKIRA (1)	Sony Discos
2	ENRIQUE IGLESIAS (2)	Fonovisa
3	RICKY MARTIN (1)	Sony Discos
4	CHAYANNE (1)	Sony Discos
5	OLGA TANON (1)	WEA Latina



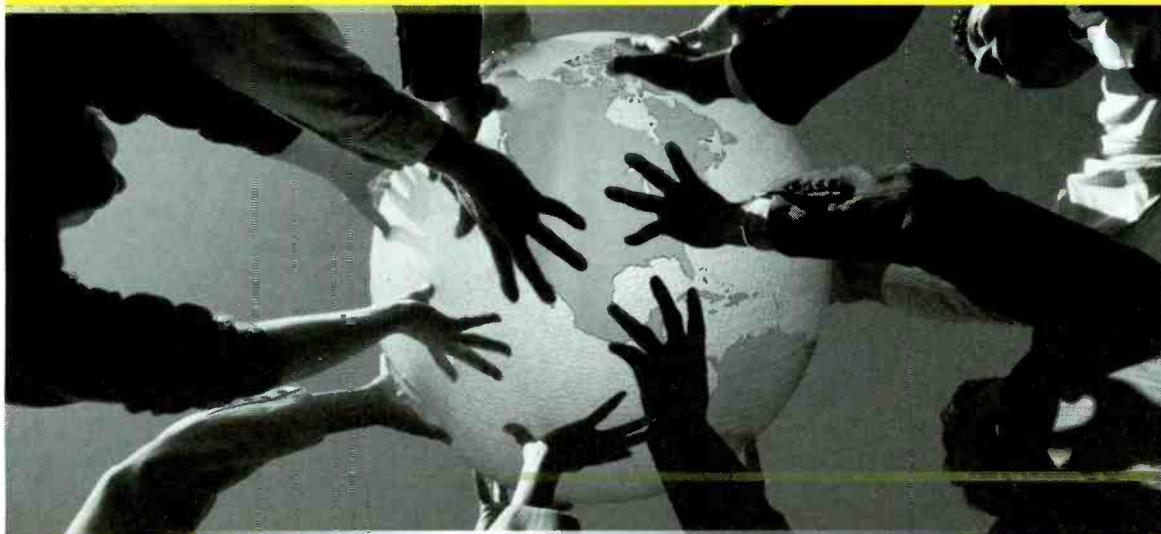
Vicente Fernández



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Cristina Barba  
Roberto Blades  
Angie Chirino  
Olga Chirino  
Elvis Crespo  
Franco De Vita  
Emilio Estefan, Jr.  
Norberto O. Hernandez  
Alejandro Jaen  
William Paz  
Federico Pinero, Jr.  
Carlos Ponce  
Jose Antonio Rodriguez  
Kike Santander  
Shakira  
Jose Velazquez

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**Sony/ATV Discos**

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# LATIN MUSIC 6 PACK

## LATIN MUSIC AWARDS

Continued from page LM-3

### HOT LATIN TRACK OF THE YEAR:

"Por Que Te Conocí" Los Temerarios (Fonovisa)

"Por Mujeres Como Tú," Pepe Aguilar (Musart/Balboa)

"Me Haces Falta Tú," Los Angeles Azules (Disa/EMI Latin)

"Me Voy A Quitar De En Medio," Vicente Fernández (Sony Discos)

### RAP ALBUM OF THE YEAR:

"Aquel Que Había Muerto" Vico C (EMI Latin)

"En La Mira," Ilegales (Ariola/BMG)

"Aquamosh," Plastilina Mosh (EMI Latin)

"Donde Jugarán Las Niñas?" Molotov (Universal Latino)

### ROCK ALBUM OF THE YEAR:

"Sin Daños A Terceros" Ricardo Arjona (Sony Discos)

"La Flaca," Jarabe De Palo (EMI Latin)

"Nek," Nek (WEA Latina)

"A Quien Le Pueda Interesar," Fiel A La Vega (Jorjapitepe/CDT)

### ALTERNATIVE/FUSION ALBUM OF THE YEAR:

"Ozomatli" Ozomatli (Almo Sounds)

"The Album II," Alabina (Astor Place)

"The New Sound Of The Venezuelan Gozadera," Los Amigos Invisibles (Luaka Bop)

"Bloque," Bloque (Luaka Bop)

### CONTEMPORARY LATIN JAZZ

#### ALBUM OF THE YEAR:

"Hot House" Arturo Sandoval (N2K Encoded)

"Bele Bele En La Habana," Chucho Valdés (Blue Note/Capitol)

"Obsesión," David Sánchez (Columbia)

"Afro-Cuban Fantasy," Poncho Sánchez (Concord Picante)

#### LATIN DANCE CLUB PLAY TRACK OF THE YEAR:

"Oye" Gloria Estefan (Epic)

"No Nos Tenemos (NNT)," Proyecto Uno (H.O.L.A.)

"Zulu," Francisco Paz (Sony Discos)

"Suavemente," Elvis Crespo (Sony Discos)

#### LATIN DANCE MAXI-SINGLE OF THE YEAR:

"Suavemente" Elvis Crespo (Sony Discos)

"The Cup Of Life," Ricky Martin (Columbia)

"Oye," Gloria Estefan (Epic)

"Corazón Partío," Alejandro Sanz (WEA Latina)

#### LATIN DANCE ALBUM OF THE YEAR:

"Latin Mix USA," Various Artists (Columbia)

"Verano '98," Various Artists (Ariola/BMG Latin)

"Latinos In Da House, Vol. 2," Various Artists (Max Music)

"D.J. Latin Mix '98," Various Artists (Beast/Simitar)

#### SONGWRITER OF THE YEAR:

Kike Santander

Juan Gabriel

Fato

Omar Alfanno

#### PRODUCER OF THE YEAR:

Emilio Estefan Jr.

Kike Santander

Rudy Pérez

Pepe Aguilar

#### PUBLISHER OF THE YEAR:

F.I.P.P. Music

EMI April

BMG Songs

Sony Discos Music Publishing

#### PUBLISHING CORPORATION OF THE YEAR:

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EMI Music

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[SPECIAL AWARDS]

#### HALL OF FAME: ROCIO DURCAL

Lifetime Achievement/EI Premio

Billboard: Flaco Jiménez

Spirit Of Hope: Olga Tañón

## ARTISTS & MUSIC

Continued from page LM-6



Francisco Céspedes

• An installment of Spain's prominent TV show "Séptimo De Caballería," featuring an appearance by Warner Mexico's much-hailed singer/songwriter Francisco Céspedes, was set to air on the Sky cable channel in April. Hosted by Céspedes' labelmate Miguel Bosé, the program sports a duet with Céspedes and Cuban torch vocalist Olga Guillot. Céspedes currently is recording his second album.

• On May 29, Warner Music Mexico is set to drop a double-CD by renowned rock act Café Tacuba. One disc will contain instrumental music; the other will feature vocals.

• With the departure of Rodrigo and Luciano, Warner Mexico's rock group La Ley is now a trio featuring Beto, Mauricio and Pedro. The new lineup is currently recording a new CD.

• EMI Argentina pop-rock group May Ray has just wrapped up its latest CD in Los Angeles with producer Oskar Cartaya (Herb Alpert, Spyro Gyra, Willie Colón). The band's compilation disc "Popurri,"



Los Amigos Invisibles

which was released on BMG Latin in 1998, has just been dropped in Mexico via Sotano/Aries. Man Ray's new website is [www.manray.com.ar](http://www.manray.com.ar).

• Former Bronco frontman José Guadalupe Esparza is returning to his acting roots with a role in the film "El Gran Baile," scheduled for release in April. Co-starring in the film is Esparza's former bandmate Choche and well-known comic Rafael Inclán.

• Production on the new Los Fabulosos Cadillacs CD was planned for April 12. The BMG Argentina rock crew is planning to perform some August/September dates in the U.S. The Cadillacs' CD is one of a half-dozen second-quarter releases from such Argentine rock stalwarts as Babasónicos, which has finished mixing its fifth album with producer Andrew Weiss; Ratones Paranóicos, which is releasing "Electroshock Nena" on Sony Argentina; and Los Enanitos Verdes' "Néctar," also dropping an April CD, for Universal Argentina.

• Also due in the second quarter is "Especial" by Universal's Viejas Locas; "Honestidad Brutal," a double-CD by Warner's Andrés Calamaro; and Fun People, which is finally releasing its album recorded with Nirvana producer Steve Albini.

• Now in the studio working on its second album for Luaka Bop is Venezuela's fusion crew Los Amigos Invisibles.

• In 2000, for the first time in 70 years of the organized Carnaval in Rio de Janeiro, all of the samba schools will assemble their parades based on one theme—the "discovery" of Brazil, as Brazilians call the arrival of the Portuguese navigator Pedro Alvarez Cabral in 1500 to Brazil's northeastern coast. ■

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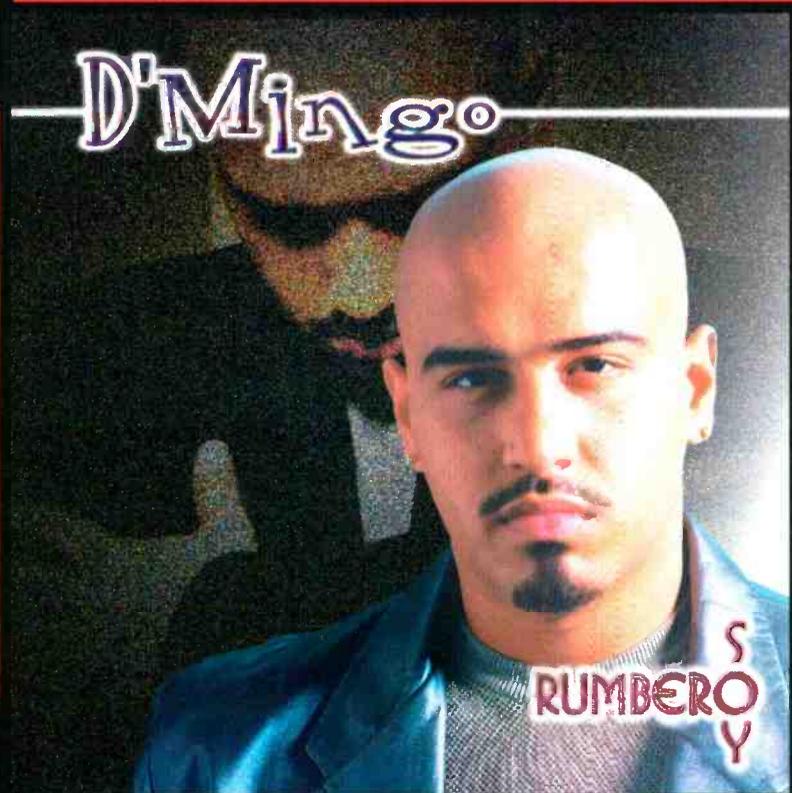
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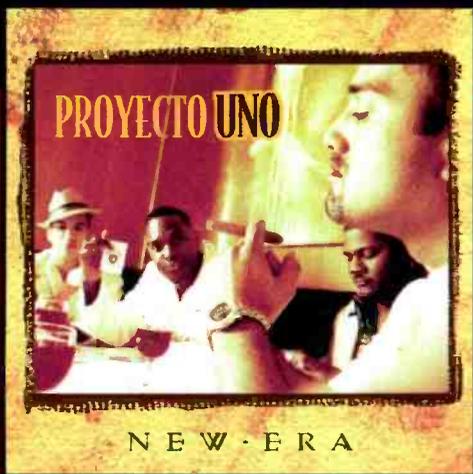


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Also booked to play is Jaci Velásquez, a superstar in the contemporary-Christian field who now is launching a bid to realize similar prosperity in the Spanish-speaking markets.

On Wednesday (21), during a showcase sponsored by Caliente Entertainment, another crop of artists who have made chart noise is set to take the stage at Shadow Lounge, including WEA Latina's salsaero Charlie Cruz, Universal Latino's soulful pop singer Luis Fonsi and Ariola/BMG salsa trovador Obie Bermúdez. Also slated to appear that night is EastWest's highly acclaimed singer/songwriter Amparo Sandino.

**POWER PANELS**

Besides the artist showcases, Billboard's 1999 Latin Conference boasts panels that will tackle, once again, industry themes first discussed in the inaugural 1990 confab: piracy, distribution and retail.

In fact, the official launch of this year's conference will be a keynote address about piracy, delivered by Ricardo Dopico, director, Latin music, of the Recording Industry Association Of America (RIAA).

Dopico's speech will segue into a colloquium on regional piracy helmed by Gabriel Abaroa, executive president of Latin American trade group FLAPF.

The distribution panel will feature top executives from Latino distributors in the U.S. and Puerto Rico, who will examine the state of Latino indie distribution.

Likewise, the retail panel will feature a highly regarded panel of executives

from Anglo record chains who will focus on increasing penetration of Spanish-language product into mainstream stores.

Also scheduled are panels on rock en español and press and publicity in the Latino-music world.

A new wrinkle being added for this year's conference will take place during the publishing panel, where registered attendees will have the opportunity to audition their talents before

the methodology it uses to measure the popularity of Spanish-language singles and albums.

In 1990, for example, Billboard used telephone reports from program directors to compile a 40-title Hot Latin Tracks chart. Similarly, distributors and retailers called in their best-selling records (most of which were still vinyl at that time) to Billboard, which would then publish three charts based on three genres: pop, tropi-

based on point-of-sale numbers collected by retail outlets reporting to SoundScan. In addition, three 15-title genre charts of pop, tropical/salsa and regional Mexican were published along with The Billboard Latin 50.

One year after the premiere of The Billboard Latin 50, Billboard introduced a new and improved Hot Latin Tracks, whose song positions were determined by detections from computerized monitors operated by Broadcast Data Systems (BDS). Billboard then began publishing Hot Latin Tracks, formerly a bi-monthly chart, on a weekly basis.

In 1994, again in response to the exploding Latino market, Billboard began adding songwriter and producer credits to Hot Latin Tracks.

Publisher and performance-society credits also began appearing weekly in the A-Z listing.

Subsequent to Billboard's launch of the A-Z listing, many CDs began to finally carry writer, songwriter and publisher credits.

In 1997, Billboard made another groundbreaking change with Hot Latin Tracks by switching it from a detection-based chart to one grounded in audience impressions based on the number of listeners. Now a station's influence on the Hot Latin Tracks is rightly rooted in the size of its listenership.

**FIRST-RATE FORUMS**

With its annual international

Latin music conference, Billboard strives to provide a forum for the concerns and triumphs of the U.S. Hispanic music business by gathering together first-rate executives and artists.

And speaking of triumphs, Billboard kicked off the aforementioned Billboard Latin Music Awards in 1994. This, the sixth installment of the awards, will be televised as a two-hour special on U.S. Spanish-language network Telemundo.

Awardees are selected based on their performances on Hot Latin Tracks and The Billboard Latin 50 charts from Jan. 31, 1998, to Jan. 30, 1999. Also, three special awards are handed out annually.

This year's "El Premio Billboard," a lifetime-achievement award, honors Barb Wire's accordionist luminary Flaco Jiménez.

The newest inductee into Billboard's Latin Music Hall Of Fame is Ariola/BMG Latin legend, Rocío Dúrcal.

And the fifth recipient of the Spirit Of Hope trophy, which is given to Latino artists active in civic causes and projects, is WEA Latina thrush Olga Tañón.

The enduring success of Billboard's International Latin Music conferences over the years as other confabs have come and gone is testimony to Billboard's unmatched ability to document and, in some cases, help chart the course of the Latin music industry.

This prosperity, however, could not have been achieved without the unwavering support of the Latino labels and industry attendees who have worked so closely with Billboard to help keep the business booming. ■

# LATIN MUSIC 6 PACK

*Billboard kicked off the Billboard Latin Music Awards in 1994. This, the sixth installment of the awards, will be televised as a two-hour special on U.S. Spanish-language network Telemundo.*

publishing firms and performance societies by playing demo cassettes or CDs. Among those sitting on the publishing panel will be white-hot songwriter Kike Santander.

Finally, a panel is slated to address Billboard's Latin radio and retail charts, an always-hot topic.

**KEEPING UP**

Through the years, Billboard has kept pace with the burgeoning domestic Latino music business by drastically increasing its editorial coverage and, occasionally, revamping

cal/salsa and regional Mexican.

In the early '90s, as Billboard gradually began switching tabulation of all of its charts from call-in reports to reports derived from computer-generated data, the magazine decided (with the general support of important Latino-industry brass) to introduce a 50-title chart titled, appropriately enough, The Billboard Latin 50.

The bow of The Billboard Latin 50, which is published bi-monthly, marked the first time the U.S. Latino music industry had a compiled chart

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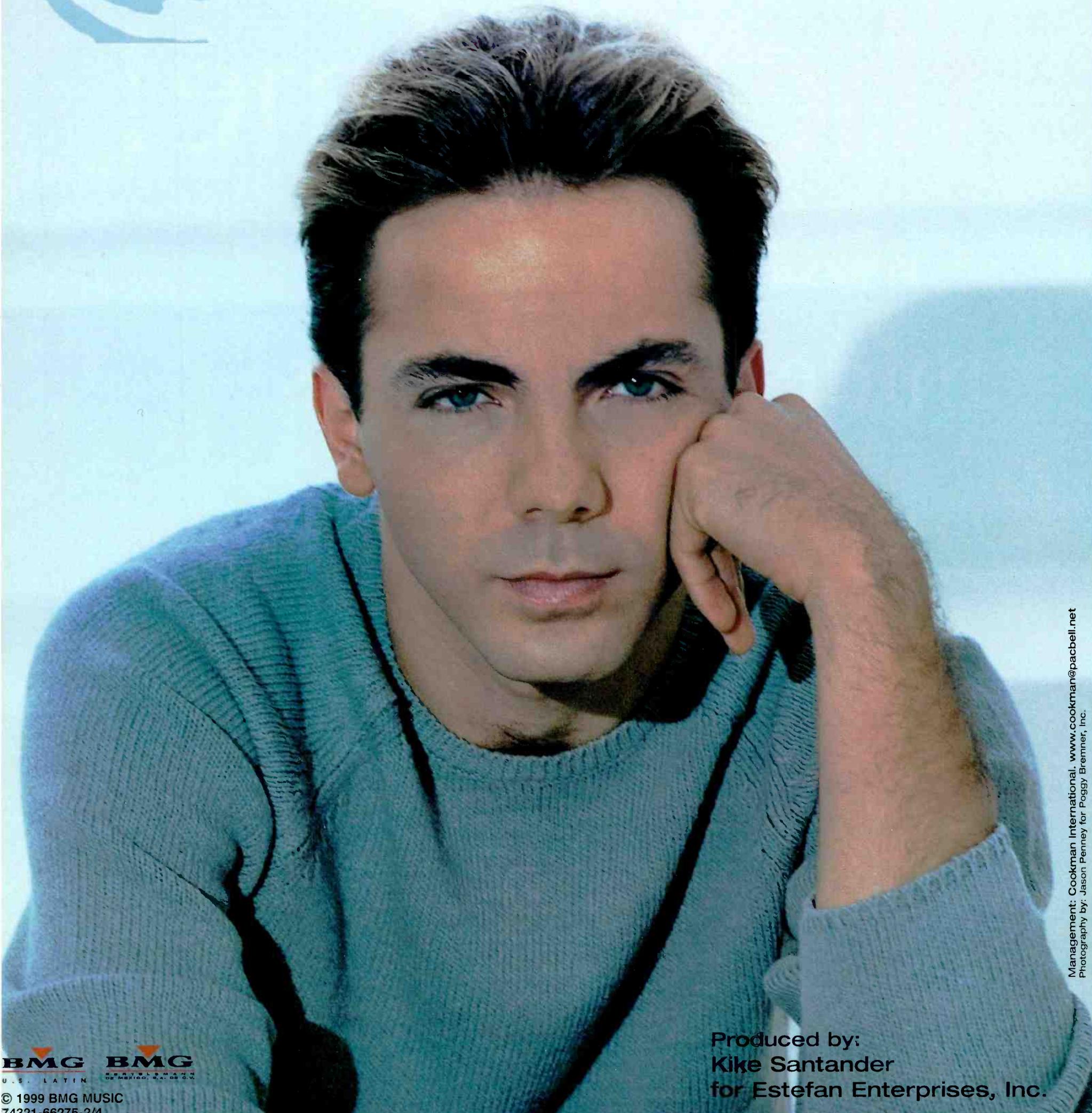
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# Artists & Music

## 10th Latin Music Awards Is 1st On TV

**LATIN MUSIC'S '10':** The 10th installment of Billboard's annual International Latin Music Conference will close out on Thursday (22) with the sixth edition of the Latin Music Awards, which will be held at Club Tropicana at Miami Beach's Fontainebleau Hilton.

Televised for the first time as a two-hour special airing May 16 on U.S. Spanish TV network Telemundo, Billboard's premier awards ceremony for the stateside Latin music industry will be hosted by TV personality **Daisy Fuentes**, who hosted the 1997 awards show, and comedian **Paul Rodriguez**.

Scheduled to perform on the show's blockbuster bill are **Ricky Martin**, **Elvis Crespo**, **Alejandro Fernández**, **MDO**, and **Fey**, all of whom record for Sony Discos.

Among the award presenters slated to appear are **Tito Puente** and his son **Tito Jr.**, **Celia Cruz**, **Carmen Electra**, **Cristian de la Fuente**, **Aylin Mujica**, **Antonella Palazio**, **Guillermo Saucedo**, **Diane Franco**, **Charytín**, and **Sandra Vidal**.

First-come, first-serve seating for the awards program is limited to registrants only. Registration for the conference, which runs from Tuesday (20) through Thursday (22) will be available at Fontainebleau's Versailles Gallery 12 noon-4 p.m. on Tuesday (20) and 10:30 a.m.-4:30 p.m. on Wednesday (21).

Other program notes: Artist manager **Thomas Cookman** has been added to the Latin rock panel; **Gabriel Reyes**, president of Reyes Entertainment, is set to participate in the press and publicity panel; and **Ariola/BMG** artist **Obie Bermúdez** will not perform at the Wednesday-night showcase.

Sponsors for the conference events are H.O.L.A. Recordings, BMI, J&N Records, Rioport.com, PC Network, Aventura Limo, Caiman Music, People En Español, Bacardi, Sony Discos, Caliente Entertainment, and



by John Lannert

Johnnie Walker Black Label.

**CONDOLENCES:** Deepest sympathies to the family of famed accordionist **Flaco Jiménez**, whose daughter **Rosalinda Jiménez Esquivel** died in an auto accident April 5 in San Antonio. She was 27.

**BUYING LATINO:** Billboard's 1999 International Latin Music Buyer's Guide is set to be published Aug. 11. Questionnaires that already have been mailed to current directory listees must be returned by May 20.

A new feature of this year's guide will be two new sections containing pertinent information on songwriters and producers.

For those of you wishing to be included in the 1999 Buyer's Guide, please fax all pertinent information about your company, including phone, fax, and Internet information, to my attention at 502-968-4960.

**UNIVERSAL LINEUP SET:** Universal Music Latino has solidified its executive team with the following appointments from label president **Carlos Sánchez** (*Billboard Bulletin*, April 9).

All reporting to Sánchez are **Eddie Fernández**, former director of A&R at pre-merger Universal Music Latino, who now is VP of A&R; **Itzel Díaz**, former director of Latin artist marketing at PolyGram Latin America, who is named VP of marketing; **Harry Fox**, who remains Universal Music Latino's VP of sales; **Al Hernández**, former PolyGram Latino finance controller, who becomes

VP of finance; **José Alfredo Reygadas**, former business affairs director of Universal, who is upped to VP of business affairs; and **María Flores**, former publishing director of PolyGram Latino, who is appointed VP of publishing.

Also named were three regional directors: The West Coast will be handled by **Alejandro Fas**, who previously was Universal Latino's promotion director; Puerto Rico will be overseen by **Rigo Olariaga**, who was PolyGram Latino's sales director. **D'Aldo Romano**, former EMI Latin East Coast director of promotion, will be in charge of the Northeast.

**STATESIDE BRIEFS:** In late June, MTV Latin America is scheduled to air an acoustic performance by **Maná** titled "Maná Unplugged." WEA Latina, in partnership with MTV, is set to release "Maná Unplugged" June 26 as a CD, home video, and DVD. The Mexican rock video, which recently won its first Grammy, will co-headline a slate of tour dates in August with **Santana**.

Because of a format switch from regional Mexican to talk, KGBT-AM McAllen, Texas, has been dropped from the list of reporters to Hot Latin Tracks, effective with the May 1 issue. In the meantime, regional Mexican KGBT-FM McAllen has been added to the list of reporters, effective with the May 8 issue.

**FALLEN ANGEL?** As come-hither actress/singer **Patricia Manterola** prepares for her nuptials on Saturday (19) to her former **Garibaldi** bandmate **Javier Ortiz**, it is looking more and more likely that "Angeles," the Latino knockoff of "Charlie's Angels" in which Manterola stars, is heading for an unheavenly cancellation.

"Angeles," a Telemundo program, is suffering low ratings, which are being exacerbated by the Fonovisa artist's reportedly temperamental comportment on the set.

On the upside, Mexican TV network TV Azteca is likely to be paying the couple a fat (if undisclosed) sum to televise the wedding.

**CHART NOTES, RETAIL:** After a booming Easter weekend sales period, in which tallies of titles on The Billboard Latin 50 were more than double the similar period in 1998, the numbers dipped 6% this issue to 167,000 pieces.

Leading the way, as usual, were **Ricky Martin's** Sony Discos blockbuster "Vuelve" (31,500 units) and **Selena's** EMI Latin smash "All My Hits—Todos Mis Exitos" (26,500 units). Those two titles accounted for 35% of the sales on The Billboard Latin 50.

Despite dropping 15% in sales from last issue, "Vuelve" moved 46-42 on The Billboard 200 in its 30th week on that chart. "Vuelve" retains its No. 1 post on the pop genre chart for the seventh week running.

Sales of Selena's album ticked (Continued on next page)

# THE Billboard Latin 50

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
<b>◀ No. 1 ▶</b>					
1	1	61	<b>RICKY MARTIN</b>	SONY DISCOS 82653	VUELVE
<b>◀ GREATEST GAINER ▶</b>					
2	2	6	<b>SELENA</b>	EMI LATIN 97886	ALL MY HITS-TODOS MIS EXITOS
3	4	10	<b>LOS TRI-O</b>	ARIOLA 58436/BMG LATIN	NUESTRO AMOR
4	3	52	<b>ELVIS CRESPO</b>	SONY DISCOS 82634	SUAVEMENTE
5	7	11	<b>MARCO ANTONIO SOLIS</b>	FONOVISA 0516	TROZOS DE MI ALMA
6	5	29	<b>SHAKIRA</b>	SONY DISCOS 82746	DONDE ESTAN LOS LADRONES?
7	10	8	<b>TITO ROJAS</b>	M.P. 56250/SONY DISCOS	ALEGRÍAS Y PENAS
8	6	29	<b>ENRIQUE IGLESIAS</b>	FONOVISA 080002	COSAS DEL AMOR
9	8	35	<b>SOUNDTRACK</b>	EPIC 68905/SONY DISCOS	DANCE WITH ME
10	14	7	<b>NOELIA</b>	FONOVISA 6080	NOELIA
11	9	23	<b>LOS TEMERARIOS</b>	FONOVISA 6078	15 EXITOS PARA SIEMPRE
12	12	41	<b>VICENTE FERNANDEZ</b>	SONY DISCOS 82713	ENTRE EL AMOR Y YO
13	11	3	<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b>	EMI LATIN 99189	AMOR, FAMILIA Y RESPETO
<b>◀ HOT SHOT DEBUT ▶</b>					
14	<b>NEW</b>		<b>LOS ORIGINALES DE SAN JUAN</b>	EMI LATIN 99623	NACI CON SUERTE DE REY
15	20	4	<b>EDNITA NAZARIO</b>	EMI LATIN 59935	CORAZON
16	13	27	<b>CONJUNTO PRIMAVERA</b>	FONOVISA 9663	NECESITO DECIRTE
17	19	19	<b>JERRY RIVERA</b>	SONY DISCOS 82862	DE OTRA MANERA
18	35	2	<b>JOSE LUIS RODRIGUEZ WITH LOS PANCHOS</b>	SONY DISCOS 83177	INOLVIDABLE VOL. 2. ENAMORADO DE TI
19	25	19	<b>VICO C</b>	EMI LATIN 98110	AQUEL QUE HABIA MUERTO
20	15	27	<b>CHAYANNE</b>	SONY DISCOS 82869	ATADO A TU AMOR
21	24	3	<b>JARABE DE PALO</b>	EMI LATIN 47188	DEPENDE
22	21	17	<b>JUAN LUIS GUERRA 440</b>	KAREN 930216	NI ES LO MISMO NI ES IGUAL
23	17	17	<b>JUAN GABRIEL CON BANDA EL RECODO</b>	ARIOLA 64321/BMG LATIN	JUAN GABRIEL CON BANDA...EL RECODO!!!
24	16	81	<b>BUENA VISTA SOCIAL CLUB</b>	WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
25	28	18	<b>GRUPOMANIA</b>	SONY DISCOS 82878	THE DYNASTY
26	18	8	<b>ENRIQUE IGLESIAS</b>	FONOVISA 6076	REMIXES
27	23	10	<b>PEPE AGUILAR</b>	MUSART 2017/BALBOA	POR EL AMOR DE SIEMPRE
28	<b>NEW</b>		<b>VARIOUS ARTISTS</b>	VIRGIN 47192	THE BEST LATIN PARTY ALBUM IN THE WORLD...EVER!
29	22	79	<b>MANA</b>	WEA LATINA 20430	SUENOS LIQUIDOS
30	26	75	<b>MARC ANTHONY</b>	RMM 82156	CONTRA LA CORRIENTE
31	<b>NEW</b>		<b>VARIOUS ARTISTS</b>	BLUE JAY 47020	LO MEJOR DEL NORTE Y DEL SUR
32	27	43	<b>OZOMATLI</b>	ALMO SOUNDS 80020/INTERSCOPE	OZOMATLI
33	29	4	<b>VARIOUS ARTISTS</b>	PROTEL 82289/SONY DISCOS	MERENGUE EN LA CALLE 8 '99
34	38	41	<b>LOS TUCANES DE TIJUANA</b>	EMI LATIN 93618	AMOR PLATONICO
35	30	81	<b>ALEJANDRO FERNANDEZ</b>	SONY DISCOS 82446	ME ESTOY ENAMORANDO
36	<b>NEW</b>		<b>RABITO</b>	FONOVISA 9776	SINCERIDAD
37	36	2	<b>TRIOS</b>	PLATINO 9779/FONOVISA	ANTOLOGIA MUSICAL II
38	<b>NEW</b>		<b>LOS BUKIS</b>	BLUE JAY 47027	15 SUPER EXITOS
39	32	71	<b>ALEJANDRO SANZ</b>	WEA LATINA 20281	MAS
40	33	27	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b>	FREDDIE 1775	CASAS DE MADERA
41	49	2	<b>ROCIO DURCAL</b>	ARIOLA 63526/BMG LATIN	PARA TODA LA VIDA
42	47	12	<b>TIRANOS DEL NORTE</b>	SONY DISCOS 82928	ENTREGA TOTAL-BOLEROS NORTENO
43	<b>RE-ENTRY</b>		<b>MILLIE</b>	EMI LATIN 97831	AMAR ES UN JUEGO
44	43	2	<b>VICO C</b>	ARIOLA 64757/BMG LATIN	HISTORIA VOL. 2
45	42	23	<b>FEY</b>	SONY DISCOS 82755	EL COLOR DE LOS SUENOS
46	34	24	<b>OLGA TANON</b>	WEA LATINA 25098	TE ACORDARAS DE MI
47	40	49	<b>PEPE AGUILAR</b>	MUSART 1819/BALBOA	CON MARIACHI
48	41	26	<b>JOSE FELICIANO</b>	RODVEN 559002/POLYGRAM LATINO	SEÑOR BOLERO
49	31	7	<b>LOS ACOSTA</b>	DISA 53856/EMI LATIN	VOLANDO EN UNA NAVE TRISTE
50	<b>RE-ENTRY</b>		<b>VICTOR MANUELLE</b>	SONY DISCOS 82717	IRONIAS

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 TITO ROJAS M.P./SONY DISCOS ALEGRÍAS Y PENAS	2 LOS TRI-O ARIOLA/BMG LATIN NUESTRO AMOR
3 SHAKIRA SONY DISCOS DONDE ESTAN LOS LADRONES?	3 SOUNDTRACK EPIC/SONY DISCOS DANCE WITH ME	3 LOS TEMERARIOS FONOVISA 15 EXITOS PARA SIEMPRE
4 ENRIQUE IGLESIAS FONOVISA COSAS DEL AMOR	4 JERRY RIVERA SONY DISCOS DE OTRA MANERA	4 VICENTE FERNANDEZ SONY DISCOS ENTRE EL AMOR Y YO
5 NOELIA FONOVISA NOELIA	5 JUAN LUIS GUERRA 440 KAREN NI ES LO MISMO NI ES IGUAL	5 LOS ORIGINALES DE SAN JUAN EMI LATIN NACI CON SUERTE DE REY
6 A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN AMOR, FAMILIA Y RESPETO	6 BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH/AG BUENA VISTA SOCIAL CLUB	6 CONJUNTO PRIMAVERA FONOVISA NECESITO DECIRTE
7 EDNITA NAZARIO EMI LATIN CORAZON	7 GRUPOMANIA SONY DISCOS THE DYNASTY	7 JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN JUAN GABRIEL CON BANDA...EL RECODO!!!
8 JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS INOLVIDABLE VOL. 2	8 MARC ANTHONY RMM CONTRA LA CORRIENTE	8 PEPE AGUILAR MUSART/BALBOA POR EL AMOR DE SIEMPRE
9 VICO C EMI LATIN AQUEL QUE HABIA MUERTO	9 VARIOUS ARTISTS PROTEL/SONY DISCOS MERENGUE EN LA CALLE 8 '99	9 VARIOUS ARTISTS BLUEJAY LO MEJOR DEL NORTE Y DEL SUR
10 CHAYANNE SONY DISCOS ATADO A TU AMOR	10 VICTOR MANUELLE SONY DISCOS IRONIAS	10 LOS TUCANES DE TIJUANA EMI LATIN AMOR PLATONICO
11 JARABE DE PALO EMI LATIN DEPENDE	11 CHARLIE ZAA SONY DISCOS UN SEGUNDO SENTIMIENTO	11 TRIOS PLATINO/FONOVISA ANTOLOGIA MUSICAL II
12 ENRIQUE IGLESIAS FONOVISA REMIXES	12 VARIOUS ARTISTS J&N/SONY DISCOS MERENHITS '99	12 LOS BUKIS BLUEJAY 15 SUPER EXITOS
13 VARIOUS ARTISTS VIRGIN THE BEST LATIN PARTY ALBUM IN THE WORLD...EVER!	13 FRANKIE NEGRON WEACARIBE/WEA LATINA NO ME COMPARES	13 RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE CASAS DE MADERA
14 MANA WEA LATINA SUENOS LIQUIDOS	14 FRANKIE RUIZ RODVEN/POLYGRAM LATINO NACIMIENTO Y RECUERDOS	14 TIRANOS DEL NORTE SONY DISCOS ENTREGA TOTAL-BOLEROS NORTENO
15 OZOMATLI ALMO SOUNDS/INTERSCOPE OZOMATLI	15 RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH/AG INTRODUCING...RUBEN GONZALEZ	15 PEPE AGUILAR MUSART/BALBOA CON MARIACHI

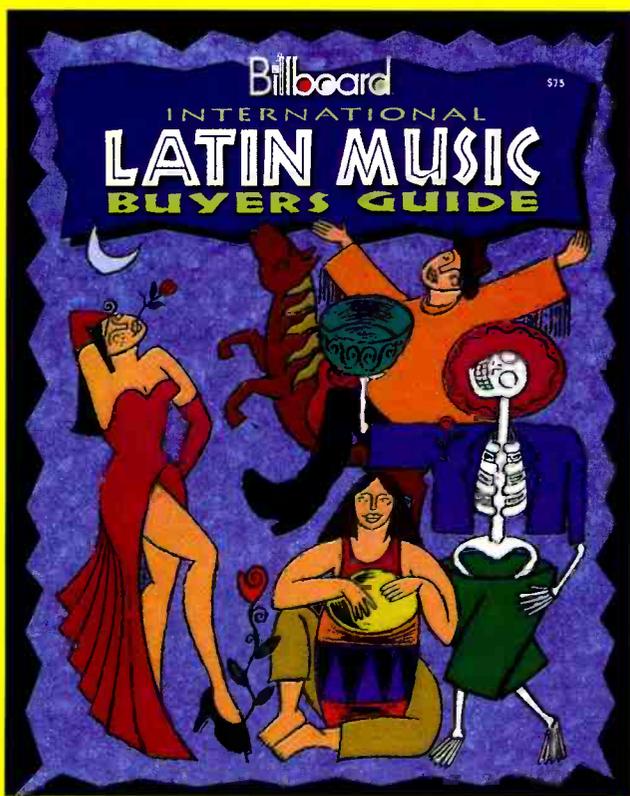
Albums with the greatest sales gains this week. Recording industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral following 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. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1999, Billboard/BPI Communications and SoundScan, Inc.



**Solís Does San Juan.** Fonovisa recording artist Marco Antonio Solís recently presented his latest album, "Trozos De Mi Alma," before 1,800 admirers at Bellas Artes De Puerto Rico theater in San Juan. Shown backstage after the show, from left, are Solís and his wife, Cristina; Olga Cardona, director of writer/publisher relations at SESAC Latina; Alfredo Arce, Solís' accountant; and Bebu Silveti, producer of Solís' album.

# Billboard's 1998 INTERNATIONAL LATIN MUSIC BUYER'S GUIDE

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### NOTAS

(Continued from preceding page)

northward 5%, which moved the title from 77 to 54 on The Billboard 200. The album remains at the pinnacle of the regional Mexican genre chart for the fifth straight week.

Sales of Los Tri-O's third-ranked title on The Billboard Latin 50, "Nuevo Amor" (Ariola/BMG Latin), increased by 6% to 8,500 pieces, which vaulted the album from 194 to 155 on The Billboard 200.

Elvis Crespo's No. 4 disc "Suavemente" (Sony Discos) declined 12% to 7,500 units. Still, the album rose 189-175 on The Billboard 200, while staying king of the hill on the tropical/salsa genre chart for 20 of the past 21 weeks.

Please note that radio chart notes will be on hiatus until the May 8 issue.

**SALES STATFILE:** The Billboard Latin 50: this issue: 167,000 units; last issue: 178,000 units; similar week last year: 94,000 units.

Pop genre chart: this issue: 69,000 units; last issue: 77,000 units; similar week last year: 35,500 units.

Tropical/salsa genre chart: this issue: 32,000 units; last issue: 34,500 units; similar week last year: 23,000 units.

Regional Mexican genre chart: this issue: 58,500 units; last issue: 59,000 units; similar week last year: 31,500 units.

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

### LATIN TRACKS A-Z

- TITLE** (Publisher - Licensing Org.) **SHEET MUSIC DIST.**
- 30 **ADORABLE MENTIROSA** (BMG, ASCAP)
  - 28 **ADORACION (TRIUNFAMOS, CONTIGO)** (BMG, ASCAP/Peer Int'l., BMI)
  - 21 **AGUA** (Canciones Del Mundo, BMI/Warner Chappell, BMI)
  - 15 **AMOR PLATONICO** (Flamingo, BMI)
  - 23 **ASI LLEGASTE TU** (Lemelo, ASCAP/Lanfranco, ASCAP/Warner-Tamerlane, BMI/Cesar Lemos, BMI/Karla Aponte, BMI)
  - 27 **BOMBON DE AZUCAR** (No Little Fish, ASCAP/Brooklyn)
  - 39 **BUSCO UNA MUJER** (F.I.P.P., BMI)
  - 40 **C'EST LA VIE** (Sugar Free, PRS/Bucks, PRS/19, PRS/BMG, PRS/BMG, ASCAP/Chrysalis, ASCAP/PolyGram, ASCAP)
  - 19 **CREI** (Peer Int'l., BMI)
  - 18 **DEJARIA TODO** (1998 Deep Music, BMI)
  - 11 **ENTREGA TOTAL** (Copyright Control)
  - 25 **ESE** (Ventura, ASCAP)
  - 4 **INEVITABLE** (F.I.P.P., BMI/Sony/ATV Latin, BMI)
  - 1 **LIVIN' LA VIDA LOCA** (Phantom Box, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/PolyGram, ASCAP)
  - 7 **ME ESTOY ACOSTUMBRANDO A TI** (Intersong, ASCAP)
  - 14 **ME ESTOY VOLVIENDO LOCO** (Fontana, ASCAP)
  - 32 **ME VAS A LLORAR** (J&N, ASCAP)
  - 8 **ME VOY A QUITAR DE EN MEDIO** (Warner-Tamerlane, BMI)
  - 35 **MUCHACHO SOLITARIO** (EMI April, ASCAP)
  - 9 **NECESITO DECIRTE** (Seg Son, BMI)
  - 10 **NINA BONITA** (Sony Discos, ASCAP)
  - 24 **NO PUEDO OLVIDAR** (Ventura, ASCAP)
  - 26 **NO SABES COMO DUELE** (New Edition EMOA, SESAC)
  - 12 **NUNCA TE OLVIDARE** (EMI April, ASCAP)
  - 16 **PALOMITA BLANCA** (Karen, ASCAP)
  - 37 **PARA TODA LA VIDA** (2000 Amor, ASCAP)
  - 33 **PERDEDOR** (Ser-Ca, BMI)
  - 29 **PERDONAME** (Copyright Control)
  - 6 **POR MUJERES COMO TU** (Vander, ASCAP)
  - 17 **QUE BONITO** (Pacific, BMI)
  - 13 **QUIEN TE ROBO EL CORAZON?** (Peermusic, ASCAP/Warner-Tamerlane, BMI)
  - 2 **SI TE PUDIERA MENTIR** (Crisma, SESAC)
  - 34 **SOLO UNA PATADA** (Copyright Control)
  - 31 **SUBLIME MUJER** (Copyright Control)
  - 38 **TE DOY LAS GRACIAS** (BMG, ASCAP)
  - 20 **TIEMBLA MI PIEL** (Music RC/MCA, ASCAP)
  - 36 **TU** (F.I.P.P., BMI/Sony/ATV Latin, BMI)
  - 5 **TU** (1998 Deep Music, BMI)
  - 22 **UNA PAGINA MAS** (San Antonio Music, BMI)

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
<b>▶ No. 1 ◀</b>					
1	2	—	2	<b>RICKY MARTIN</b> C2/SONY DISCOS †	<b>LIVIN' LA VIDA LOCA</b> R. ROSA, D. CHILD (R. ROSA, D. CHILD)
2	1	1	13	<b>MARCO ANTONIO SOLIS</b> FONOVISIA †	<b>SI TE PUDIERA MENTIR</b> B. SILVETTI (M.A. SOLIS)
3	4	3	8	<b>MILLIE</b> EMI LATIN †	<b>UNA VOZ EN EL ALMA</b> R. PEREZ (R. PEREZ, G. MARQUEZ)
4	10	12	4	<b>SHAKIRA</b> SONY DISCOS	<b>INEVITABLE</b> S. MEBARAK R., L. FOCHOA (S. MEBARAK R., L. FOCHOA)
5	6	5	8	<b>NOELIA</b> FONOVISIA †	<b>TU</b> M. AZEVEDO (ESTEFANO)
6	3	—	2	<b>TITO ROJAS</b> M.P./SONY DISCOS	<b>POR MUJERES COMO TU</b> J. GUNDA MERCEDES (FATO)
7	13	9	10	<b>PEPE AGUILAR</b> MUSART/BALBOA †	<b>ME ESTOY ACOSTUMBRANDO A TI</b> PAGUILAR (R. CERATTO)
8	7	6	39	<b>VICENTE FERNANDEZ</b> SONY DISCOS †	<b>ME VOY A QUITAR DE EN MEDIO</b> PRAMIREZ (M. MONTERROSAS)
9	9	8	14	<b>CONJUNTO PRIMAVERA</b> FONOVISIA	<b>NECESITO DECIRTE</b> J. GUILLEN (R. GONZALEZ MORA)
10	8	7	9	<b>GRUPOMANIA</b> SONY DISCOS	<b>NINA BONITA</b> O. SERRANO, B. SERRANO (O. SERRANO)
11	12	14	8	<b>TIRANOS DEL NORTE</b> SONY DISCOS †	<b>ENTREGA TOTAL</b> J. MARTINEZ (A. PULIDO)
12	14	4	15	<b>ENRIQUE IGLESIAS</b> FONOVISIA †	<b>NUNCA TE OLVIDARE</b> R. PEREZ, BOTIJA (E. IGLESIAS)
<b>▶ GREATEST GAINER ◀</b>					
13	24	—	2	<b>EDNITA NAZARIO</b> EMI LATIN †	<b>QUIEN TE ROBO EL CORAZON?</b> D. DEL INFANTE, R. BUCHANAN (C. BRANT, K. CIBRIAN)
14	21	17	5	<b>JORDI</b> FONOVISIA	<b>ME ESTOY VOLVIENDO LOCO</b> M. FLORES (M. FLORES)
15	11	11	5	<b>LOS TUCANES DE TIJUANA</b> EMI LATIN †	<b>AMOR PLATONICO</b> G. FELIX (M. QUINTERO LARA)
16	5	2	10	<b>JUAN LUIS GUERRA 440</b> KAREN/CAIMAN †	<b>PALOMITA BLANCA</b> J.L. GUERRA (J.L. GUERRA)
17	33	21	25	<b>LOS MISMOS</b> EMI LATIN †	<b>QUE BONITO</b> LOS MISMOS (M.E. CASTRO)
18	20	20	24	<b>CHAYANNE</b> SONY DISCOS †	<b>DEJARIA TODO</b> ESTEFANO (ESTEFANO)
19	16	18	22	<b>TIRANOS DEL NORTE</b> SONY DISCOS	<b>CREI</b> J. MARTINEZ (C. MONGE)
20	23	24	5	<b>JAVIER</b> CAIMAN †	<b>TIEMBLA MI PIEL</b> R. MORALES (R. MORALES)
21	18	19	4	<b>JARABE DE PALO</b> EMI LATIN	<b>AGUA</b> J. DWORNIAK (JARABE DE PALO)
22	27	16	6	<b>EZEQUIEL PENA</b> FONOVISIA	<b>UNA PAGINA MAS</b> E. PENA (R. GARCIA RAMIREZ)
23	15	13	6	<b>LUIS ENRIQUE</b> RODVEN/POLYGRAM LATINO †	<b>ASI LLEGASTE TU</b> L. ENRIQUE MEJIA (K. APONTE, L. ENRIQUE MEJIA, C. LEMOS)
24	17	10	10	<b>MDO</b> SONY DISCOS	<b>NO PUEDO OLVIDAR</b> A. JAEN (A. TALAMANTEZ, A. GRULLON, T. TORRES)
25	19	22	18	<b>JERRY RIVERA</b> SONY DISCOS †	<b>ESE</b> R. SANCHEZ (A. JAEN, W. PAZ)
26	25	29	4	<b>MARC ANTHONY</b> RMM	<b>NO SABES COMO DUELE</b> J. LUGO (O. ALFANNO)
27	22	15	7	<b>CHARLIE CRUZ</b> SIR GEORGE/WEA LATINA	<b>BOMBON DE AZUCAR</b> S. GEORGE (C. ROLON, M. KILLPATRICK, J. LENGEL, C. FIGUEROA, G. LAUREANO)
28	34	35	6	<b>LOS TRI-O</b> ARIOLA/BMG LATIN †	<b>ADORACION</b> A. FACCI (R. CARDENAS, C. ESTRADA)
29	30	26	9	<b>LUIS FONSI</b> UNIVERSAL LATINO †	<b>PERDONAME</b> A. CEPEDA (C. BLANES)
30	28	28	16	<b>JUAN GABRIEL CON BANDA EL RECODO</b> ARIOLA/BMG LATIN	<b>ADORABLE MENTIROSA</b> J. GABRIEL (J. GABRIEL)
31	<b>NEW ▶</b>		1	<b>VICENTE FERNANDEZ</b> SONY DISCOS	<b>SUBLIME MUJER</b> NOT LISTED (M.E. TOSSCANO)
32	<b>NEW ▶</b>		1	<b>LA MAKINA</b> J&N/SONY DISCOS	<b>ME VAS A LLORAR</b> NOT LISTED (O. SANTANA)
33	37	33	3	<b>INTOCABLE</b> EMI LATIN †	<b>PERDEDOR</b> NOT LISTED (M.A. PEREZ)
34	39	—	2	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE †	<b>SOLO UNA PATADA</b> R. AYALA, F. MARTINEZ (R. AYALA)
35	35	25	10	<b>SERVANDO Y FLORENTINO</b> WEA LATINA †	<b>MUCHACHO SOLITARIO</b> R. MONTANER, R. SANCHEZ, Y. MARRUFO (R. MONTANER)
36	32	27	16	<b>SHAKIRA</b> SONY DISCOS †	<b>TU</b> S. MEBARAK R., L. MENDEZ (S. MEBARAK R., D. O'BRIEN)
37	31	—	2	<b>ROCIO DURCAL</b> ARIOLA/BMG LATIN †	<b>PARA TODA LA VIDA</b> R. LIVI (R. LIVI)
38	40	34	3	<b>JUAN GABRIEL CON BANDA EL RECODO</b> ARIOLA/BMG LATIN	<b>TE DOY LAS GRACIAS</b> J. GABRIEL (J. GABRIEL)
39	<b>NEW ▶</b>		1	<b>CARLOS PONCE</b> EMI LATIN	<b>BUSCO UNA MUJER</b> K. SANTANDER (K. SANTANDER)
40	<b>RE-ENTRY</b>		2	<b>B*WITCHED</b> EPIC/SONY DISCOS †	<b>C'EST LA VIE</b> R. HEDGES (B*WITCHED, R. HEDGES, BRANNIGAN, ACKERMAN)
<b>POP</b>		<b>TROPICAL/SALSA</b>		<b>REGIONAL MEXICAN</b>	
21 STATIONS		18 STATIONS		65 STATIONS	
1	<b>RICKY MARTIN</b> C2/SONY DISCOS	1	<b>TITO ROJAS</b> M.P./SONY DISCOS	1	<b>CONJUNTO PRIMAVERA</b> FONOVISIA
2	<b>SHAKIRA</b> SONY DISCOS	2	<b>RICKY MARTIN</b> C2/SONY DISCOS	2	<b>LOS TUCANES DE TIJUANA</b> EMI LATIN
3	<b>MILLIE</b> EMI LATIN	3	<b>GRUPOMANIA</b> SONY DISCOS	3	<b>MARCO ANTONIO SOLIS</b> FONOVISIA
4	<b>NOELIA</b> FONOVISIA	4	<b>NOELIA</b> FONOVISIA	4	<b>SI TE PUDIERA MENTIR</b> FONOVISIA
5	<b>MARCO ANTONIO SOLIS</b> FONOVISIA	5	<b>SHAKIRA</b> SONY DISCOS	5	<b>PEPE AGUILAR</b> MUSART/BALBOA
6	<b>EDNITA NAZARIO</b> EMI LATIN	6	<b>INEVITABLE</b>	6	<b>ME ESTOY ACOSTUMBRANDO A TI</b> PAGUILAR
7	<b>CHAYANNE</b> SONY DISCOS	7	<b>MARC ANTHONY</b> RMM	7	<b>EZEQUIEL PENA</b> FONOVISIA
8	<b>JORDI</b> FONOVISIA	8	<b>NO SABES COMO DUELE</b> J. LUGO	8	<b>UNA PAGINA MAS</b> E. PENA
9	<b>LUIS ENRIQUE</b> RODVEN/POLYGRAM LATINO	9	<b>EDNITA NAZARIO</b> EMI LATIN	9	<b>TIRANOS DEL NORTE</b> SONY DISCOS
10	<b>ENRIQUE IGLESIAS</b> FONOVISIA	10	<b>QUIEN TE ROBO EL CORAZON?</b> D. DEL INFANTE, R. BUCHANAN	10	<b>ENTREGA TOTAL</b> J. MARTINEZ
11	<b>JAVIER</b> CAIMAN	11	<b>ME VAS A LLORAR</b> NOT LISTED	11	<b>LOS MISMOS</b> EMI LATIN
12	<b>JARABE DE PALO</b> EMI LATIN	12	<b>ME VAS A LLORAR</b> NOT LISTED	12	<b>QUE BONITO</b> LOS MISMOS
13	<b>VICENTE FERNANDEZ</b> SONY DISCOS	13	<b>ME VAS A LLORAR</b> NOT LISTED	13	<b>DEJARIA TODO</b> ESTEFANO
14	<b>MDO</b> SONY DISCOS	14	<b>ME VAS A LLORAR</b> NOT LISTED	14	<b>CREI</b> J. MARTINEZ
15	<b>JUAN LUIS GUERRA 440</b> KAREN/CAIMAN	15	<b>ME VAS A LLORAR</b> NOT LISTED	15	<b>TIEMBLA MI PIEL</b> R. MORALES

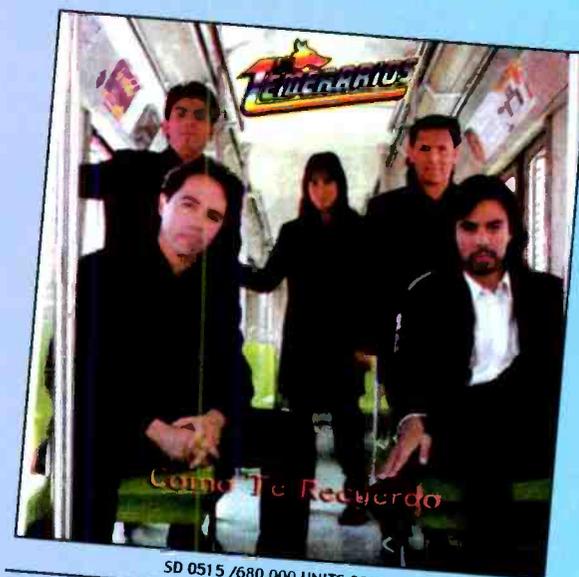
Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records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

# FONOVISA CONGRATULATES

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For Their Continuous Success



SD 0515 / 680,000 UNITS SOLD

R.I.A.A. GOLD RECORD AWARD  
FEBRUARY '98

## BILLBOARD'S HOT LATIN TRACKS

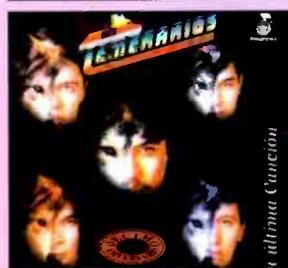
NAME	DEBUT	POS	PEAK	POS	WEEKS
CUANDO FUISTE MIA	10/05/96	40	11/09/96	7	16
MI ALMA RECLAMA	01/25/97	33	02/15/97	7	7
YA ME VOY PARA SIEMPRE	03/15/97	6	04/26/97	1	26
ACEPTA MI ERROR	07/12/97	22	08/16/97	8	26
PORQUE TE CONOCI	02/07/98	1	02/07/98	1	26
BOTELLA ENVENENADA	07/04/98	36	08/08/98	15	11
COMO TE RECUERDO	09/26/98	22	12/05/98	5	26
ES ELLA LA CAUSA	02/20/99	36	04/03/99	23	8



SD 6078



SD 6064



FP 9516



FP 9500



FP 9498

## 1999 BILLBOARD LATIN MUSIC AWARD

FOR

- REGIONAL MEXICAN ALBUM OF THE YEAR, GROUP  
"COMO TE RECUERDO"
- REGIONAL MEXICAN HOT LATIN TRACK OF THE YEAR  
"PORQUE TE CONOCI"

## 1999 PREMIO LO NUESTRO

NOMINATIONS FOR

- REGIONAL MEXICAN GROUP OF THE YEAR
- REGIONAL MEXICAN ALBUM OF THE YEAR  
"COMO TE RECUERDO"
- REGIONAL MEXICAN SONG OF THE YEAR  
"BOTELLA ENVENENADA"

## THE BILLBOARD LATIN 50

(SOUNDCAN REGISTERED SALES)

NAME	DEBUT	POS	WEEKS
CAMINO DEL AMOR	12/09/95	6	24
EN CONCIERTO VOL. II	03/29/97	11	24
COMO TE RECUERDO	02/21/98	2	42
15 EXITOS PARA SIEMPRE	11/21/98	19	22



FP 9499



FP 9501



SD 6057



THE LEADER IN LATIN MUSIC

U.S. Total Sales with FONOVISA of More Than 2,000,000 Units

# Billboard LATIN MUSIC AWARDS

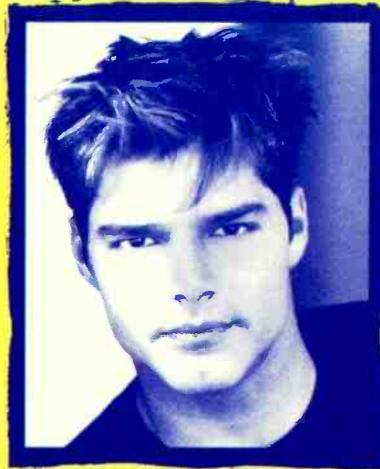
APRIL 22, 1999

CLUB TROPICAL, FONTAINEBLEAU HILTON, MIAMI

Performances by



hosted by  
**Daisy Fuentes & Paul Rodriguez**



**Ricky Martin**



**Olga Tañón**

**Appearances by** Pepe Aguilar • Vico C

Maria Conchita Alonso • Charytin • Celia Cruz

Cristian De La Fuente • Rocío Dúrcal • Carmen Electra

Gloria & Emilio Estefan • Juan Luis Guerra • Flaco Jiménez

Aylin Mujica • Antonella Palazio • Carlos Ponce

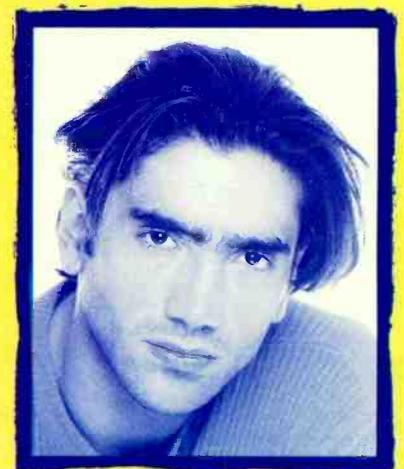
Tito Puente & Tito Puente Jr. • El Reencuentro

Kike Santander • Guillermo Saucedo & Diane Franco

Shakira • Sandra Vidal • and many more



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**Alejandro Fernández**

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Level 4, Versailles Gallery, Fontainebleau Hilton (4441 Collins Ave., Miami Beach)

Tuesday April 20, 12 noon - 4:00pm • Wednesday April 21, 10:00am - 4:30pm

Artists scheduled to appear and perform are subject to change

# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Swedish Figures Produce Concern

### Market Fall Makes Labels Question Pricing Decisions

BY KAI R. LOFTHUS

STOCKHOLM—New sales figures released here are putting the spotlight on traditional trading practices.

A downturn in the Swedish record market, the largest in Scandinavia, is being blamed on a singles price war by retailers and on the lack of blockbuster albums released during the first three months of the year. The value to labels of free singles for stores is also being called into question.

While the wholesale value of total music sales fell 4.1% to 321.3 million kronor (\$38.6 million) in the first quarter, singles sales were up 4% to 21.9 million kronor (\$2.64 million), according to figures published by the Swedish group of the International Federation of the Phonographic Industry (IFPI).

The tradition of channeling high-profile album releases to the last five months of the year is being cited by music industry executives as the key reason for falling CD sales, which dropped 7.2% to 4.3 million units, for a wholesale value of 297.1 million kronor (\$35.6 million).

Says IFPI Sweden information officer Claes Olson, "It's too early to draw any definite conclusions out of the statistics, but there's an interest-

ing tendency that the single is the only format that continues to increase."

Singles shipments were up 6.5% to 1.1 million units.

Olson points to the success of singles like the Offspring's "Pretty Fly (For A White Guy)" (Columbia/Sony), Britney Spears' "... Baby One More Time" (Jive/Virgin), and Markoolio's "Vi Drar Til Fjällen" (CNR/Arcade) as key factors behind the increase.

However, industry executives point to the global trend of increasing price competition at retail for singles, which has largely been propelled by the increasing use of free goods to encourage chart movement.

Bonnier Music managing director Jonas Siljemark argues that the rising singles market is not necessarily a good thing.

"The decline in revenues from singles is a consequence of the pricing war at retail," he says. "Two-track singles normally retail between 19 kronor and 39 kronor [\$2.29-\$4.70]. Free goods started out as active incentives, but I think everyone now agrees that singles are now merely a promotion tool."

Regarding the albums market, EMI Sweden managing director Stefan Gullberg says, "There haven't really been any obvious best sellers, since the majority of releases traditionally are spread throughout the fall. The only local releases that have mattered so far are Roxette's and Eva Dahlgren's new albums—and in our case, not many high-profile international releases."

Meanwhile, a few high-profile projects that have been released since

(Continued on page 53)



**Full Stop.** British prime minister Tony Blair and composer Andrew Lloyd Webber recently helped launch the Full Stop anti-child abuse campaign with the U.K.'s National Society for the Prevention of Cruelty to Children. A public service announcement for TV features an excerpt of Lloyd Webber's "Pie Jesu" performed by Welsh soprano Charlotte Church. Shown, from left, are Lloyd Webber, TV personality Cilla Black, Blair, Church, Spice Girl Emma Bunton, and campaign supporter Prince Andrew.

## U.K. And Australia List Top Music Earners

### McCartney Is Wealthiest U.K. Music Millionaire

LONDON—Sir Paul McCartney heads a list of music millionaires published by the U.K. newspaper The Sunday Times. He's one of six veterans who dominate the chart.

In "The Rich List," published April 11, McCartney's wealth in 1998 is estimated at 500 million pounds (\$832 million), based mainly on his earnings from Apple Corps, the company that owns and exploits the Beatles' rights.

Sir Elton John appears at No. 5 on the list with 160 million pounds (\$266 million), fueled by his '98 U.S. tour. Last year John sued his management company, John Reid Enterprises, and former accountant Price Waterhouse (now Pricewaterhouse Coopers) over 20 million pounds (\$33 million) that was alleged to be missing from his earnings (*Billboard* *Bulletin*, Jan. 14).

The Rolling Stones' Mick Jagger and Keith Richards are placed, respectively, at No. 6 with 150 million pounds (\$250 million) and at No. 8 with 115 million pounds (\$191 million). Touring the U.S. has brought the band more than \$350 million since 1989, reports the survey. Jagger's private life could have a bearing on his future placing; his wife, Jerry Hall, is reported to be looking for a \$50 million slice of his earnings if the two don't patch up their marriage.

At Nos. 9 and 10, respectively, are Phil Collins and David Bowie, veterans of the Sunday Times list. Collins' musical influence "is waning" despite the success of his 1998 "... Hits" compilation, says the survey, which values him at 105 million pounds (\$175 million). Bowie's fortunes have sunk because of investment in his Internet ventures and because some of the cash from his 1997 "Bowie Bond" royalties securitization deal went toward buying back some of his rights.

Also in the top 10 are those who have made their fortunes from the business. Tied for second place are Lord Andrew Lloyd Webber and Cameron Mackintosh with 350 million pounds (\$582 million). "Grease" impresario Robert Stigwood is at No. 4 with 200 million pounds (\$332 million), and Island Records founder Chris Blackwell at No. 7 with 125 million pounds (\$208 million).

Though the figures seem impressive, McCartney, as pop's richest man, only ties for No. 33 on the overall list. Jagger is tied at No. 143. The valuations, calculated in January, draw heavily on Rock Accounts by Cliff Dane, which uses publicly available information to produce its estimates.

DOMINIC PRIDE

### Australian Pop Band Savage Garden Is No. 1

BY CHRISTIE ELEIZER

MELBOURNE—Australian pop act Savage Garden's global success has made it the country's top musical earner.

The band, signed to Australian label Roadshow Entertainment and licensed to Sony Music outside of Oz, tops *Business Review Weekly* magazine's top 50 list of the highest-earning Australian acts.

Savage Garden's income soared to \$35 million Australian (\$21.7 million) from 1997's \$11 million Australian (\$6.8 million). Its self-titled album peaked at No. 3 on *The Billboard 200*—selling 3 million in the U.S. and 10 million worldwide, and 250,000 bought tickets for the band's U.S. tour.

"Truly Madly Deeply" was the most-played song on U.S. radio last year and the first Aussie chart-topper in the U.S. since INXS' "Need You Tonight" in 1988. It was a top 10 hit in Britain, where it sold 600,000 copies. The follow-up "To The Moon And Back" sold 400,000 units.

The list is based on estimated gross earnings before taxes and commissions are paid. The list includes Natalie Imbruglia at No. 8 with earnings of \$10.8 million Australian (\$6.7 million). Her "Torn" was the second-most played song on U.S. radio, and she had global sales of 5 million for her "Left Of The Middle" album on RCA U.K.

At No. 9 is Michael Gudinski, former chief of Mushroom Records, home of Garbage, Ash, and, formerly, Kylie Minogue. He grossed \$8.5 million Australian (\$ 5.27 million).

Others on the list:

- AC/DC, at No. 19 with \$4 million Australian (\$2.5 million) from back-catalog sales. The group has not had a new album for four years;
- Veteran Aussie rockers Cold Chisel, at No. 20 with \$4 million Australian (\$2.5 million). The band had a double-platinum comeback album, although its sales were affected by lack of radio airplay;
- John Farnham, at No. 25 with \$3 million Australian (\$1.86 million).

Dropping out of this year's list were Silverchair, INXS, and the Seekers, for whom 1998 was virtually a non-event. Tipped for next year are the Living End, whose Australian No. 1 album has sold 140,000 units and received airplay in the U.S., where it is released on Reprise.

## Following Delay, MTV's Chinese Awards Show Set

BY OWEN HUGHES

HONG KONG—MTV Networks Asia will host its Chinese music honors show May 7, three months after Beijing's objections forced the postponement of the original ceremony.

China's state-run broadcaster, China Central TV (CCTV), and MTV will jointly stage the ceremony in Beijing. It will "salute artists who have made a significant contribution to the music industry in China," says Harry Hui, senior VP and managing director of MTV Mandarin.

The event was to have been held days before rival Channel V's Chinese Music Awards, held in February in Shanghai. However, less than 72 hours before the

(Continued on page 53)



MCCARTNEY



SAVAGE GARDEN

# Euro Acts Look Outside Home Mkts.

## Belgium's dEUS Rises With Island's 'Crash'

BY MARC MAES

BRUSSELS—Belgium's best-known alternative act, dEUS, is translating critical acclaim into units sold of its third album, "The Ideal Crash."

The band, now signed to Universal/Island for the world, is achieving national-hero status in its home territory and making a dent in international markets.

Worldwide sales of the new album have totaled 110,000 units in its first two weeks, says the label; this is close to the total sales of the band's second album, "In A Bar, Under The Sea," which has sold 130,000 copies since 1996. Its first full-length album, 1994's "Worst Case Scenario," has sold some 70,000 copies, says the label.



dEUS

Both albums have had releases in the U.S. and the U.K.

"The Ideal Crash" was released March 15 in the U.K. Universal/Island is talking to Island/Def Jam in the U.S. about the timing of a release there. The band has already played an industry showcase there and toured the U.S. to support its second album. Negotiations are also under way for a Japanese tour and release.

In a rush not seen in this market before, dEUS' Belgian concerts held April 2-3 at Brussels' AB venue sold out within 13 hours, a record in the country. The album entered the Belgian national charts at No. 2 in its week of release. It was certified gold with sales of more than 30,000.

"The Ideal Crash" contains 10 well-crafted pop songs written by vocalist/guitarist Tom Barman, guitarist/vocalist Craig Ward, and bass player Danny Mommens; it was produced by David Botrill. The band went to Ronda, in southern Spain, to lay down most of the basic recording.

"One of our managers owned a house there and had built a studio in it," says Ward.

(Continued on page 71)

## Zetlitz Makes 'Show' Via Her Publisher

BY KAI R. LOFTHUS

OSLO—The music of singer/songwriter Bertine Zetlitz has taken an unconventional route to North America.

By way of her Stockholm-based publisher, Air Chrysalis Scandinavia, Zetlitz's debut album, "Morbid Latent Show" (EMI Norway), has been picked up by Nettwerk/EMI for release in the U.S. and Canada on April 27.

"People tell me that the most stupid thing I can do is sign a publishing contract, but I have experienced quite the opposite," says 24-year-old Zetlitz, whose own songwriting is featured on her album, which was brought to the attention of Nettwerk VP Mark Jowett last year by Air Chrysalis Scandinavia creative director Pelle Liddell.



ZETLITZ

"I signed with Air Chrysalis on gut feeling," adds Zetlitz. "The choice was between them and another major publisher, but there was an extremely young and efficient tone at Air Chrysalis which attracted me. I felt that they would be the best at getting their work done. It's easy to get blinded by large advances and end up in a file drawer if the publisher has a vast back catalog of copyrights and a few major writers that secure their income."

The U.S./Canadian release commitment isn't the only benefit Zetlitz has reaped from having an active publisher. Additionally, the song "Snow On A Hot Day" has been placed in the upcoming U.K. film "Virtual Sexuality," while "Apples & Diamonds" was used in a TV ad for Swedish railway company SJ.

Meanwhile, in Norway, the album has sold 11,000 units domestically since its release in March last year, according to EMI. In February, Zetlitz won two awards at the Spellemannprisen awards (organized by the Norwegian arm of the International Federation of the Phonographic Industry and the indie label organization FONONO), for pop artist and newcomer of the year.

(Continued on page 71)

# Italy's Gov't Promises To Boost Music

BY MARK DEZZANI

MILAN—Italy's minister of culture, Giovanna Melandri, pledged support for the country's music industry in its efforts to export Italian music, during a meeting in Rome with senior figures from labels' body FIMI.

Melandri stated that her ministry would provide support to sustain and increase the value and appreciation of Italian music at an international level. In a statement following the meeting, FIMI expressed "full satisfaction with the outcome, which represents an important first step in a fundamentally important collaboration between Italy's music industry and the Ministry of Culture."

FIMI director general Enzo Mazza says that support from the Ministry of Culture could involve tax breaks and incentives on record company investments for developing new talent.

Another avenue of support could be through the establishment of a Ministry of Culture stand at major music conventions such as MIDEM, through which record companies present can have their costs for attending subsidized.

Melandri also pledged that maximum attention would be given to the problem of protecting intellectual property rights. Proposed new laws to promote music education in Italian schools and to combat music piracy have been stalled in Parliament, and the delays in ratification were

also discussed at the meeting.

"We now expect the anti-piracy laws to be ratified prior to the summer recess of Parliament, and the music law to promote musical education and the development of new talent to be ratified by the end of this year," says Mazza.



**Let's Talk About Platinum.** During a recent visit to Hong Kong, Celine Dion was presented with a special award recognizing her 7 million album sales in Asia (excluding Japan). Managing directors from Sony Music companies throughout the region came to town for the occasion. Here, the singer is pictured with Sony Music Asia president Richard Denekamp.

# newsline...

**THOMAS HÄGGBLUM**, the Stockholm-based managing director of Sony/ATV Music Publishing Scandinavia, will leave the company at the end of the month, reportedly to set up his own music production company. Fredrik Ekander, formerly creative director at MCA Music Publishing Scandinavia, has been tapped to replace Häggblom on May 1. Also joining Ekander is Kim Rosenberg, formerly A&R manager at MCA Music Publishing Scandinavia, who will be "head of creative" and have responsibility for Scandinavian operations. Of the Nordic territories, Sony/ATV is currently represented only in Sweden. Both Ekander, 31, and Rosenberg, 29, have already left MCA. Together with MCA's managing director, Martin Ingeström, the two helped build MCA's local catalog, including such acts as Aqua, Soundtrack Of Our Lives, and Meja. When MCA launched in 1993, there were no local songwriters at the company. Ekander says that Sony Music Entertainment and Sony/ATV Music Publishing Scandinavia will move to a new location in central Stockholm during the summer. Both companies are now located in the suburb of Bromma. "Even though we will continue to be based under the same roof, we will have our own floor and make sure that we maintain good relations with all other record companies as well. It's important for us to keep focusing on building the local repertoire at Sony/ATV," Ekander says. Key Sony/ATV acts are Sony Music-signed Bo Kaspers Orkester and Sophie Zelmani.

KAI R. LOFTHUS

**LONDON R&B/CROSSOVER** band Another Level, whose self-titled debut album for the BMG-distributed Northwestside label is now certified platinum in the U.K. (300,000 units sold), will launch late next month in the U.S. through Arista with the single "Summertime," featuring rapper TQ. Meanwhile, following an introduction from Arista president Clive Davis, the group has recorded the Diane Warren composition "From The Heart" as the first U.K. single, due May 17 on Northwestside. The song is from the soundtrack to the forthcoming Julia Roberts/Hugh Grant picture, "Notting Hill," which opens May 21 in London. Island has the soundtrack album, due May 17 in the U.K., with a U.S. release likely in June. The set will feature Elvis Costello's cover of French balladeer Charles Aznavour's 1974 U.K. No. 1 single "She," Shania Twain's "She's Got A Way," the solo debut of Boyzone's Ronan Keating, and tracks by Boyzone and the Lighthouse Family.

PAUL SEXTON

**GLOBAL TALENT**, a new U.K. independent label and management operation, will debut May 31 with "Nothing," the first single by English male-female songwriting duo McCabe. Based in London with a staff of five, the company is co-owned by creative director Ashley Tabor, previously in the programming department at London's Capital Radio, and financial director and industry newcomer David Forecast. Global Talent's other initial signing is an as-yet-unnamed British pop quintet.

PAUL SEXTON

**THE BBC** has appointed former BMG U.K. head of international Anna Broughton to the new post of global brands manager for BBC Music, part of the broadcaster's commercial arm, BBC Worldwide. Effective immediately, she will report to BBC Music GM of global marketing Graham Samuels in the London-based post. Broughton left BMG at the end of January after four years. She was previously international manager covering Asia-Pacific and Latin America at EMI International.

MARK SOLOMONS

**JENO BORS**, founder and former managing director of leading Hungarian indie label Quint, died March 26. He was 68. Quint became a joint venture with EMI Music Worldwide in 1992. Bors was the driving force behind that liaison, having overseen the transition of former communist state-owned company Hungaroton into Quint. Bors also helped in the foundation of Hungarian labels' body MAHASZ and was a former chairman of that body. He retired from business in May 1997. EMI Europe president Rupert Perry says, "He was a pioneer of the Hungarian music industry and a marvelous man."



BORS

JEFF CLARK-MEADS

**SWEDISH A&R** executives John Wallin and Joakim Åström, who resigned from their posts at Arcade Sweden in the first week of April (*Billboard* Bulletin, April 8), are to join their former boss Jonas Siljemark at Bonnier Music when they depart at the end of May. Wallin—who co-founded dance label Pitch Control, which became edelpitch—will be VP of A&R, with a special focus on international. Åström will be the local A&R manager. Anders Mellin, co-founder of Stockholm-based dance production house Sidelake Productions, is named production manager at Bonnier and head of the new label's studio operations.

KAI R. LOFTHUS

# Canadian Biz Bemoans Writing Void

BY LARRY LeBLANC

TORONTO—Canadian A&R executives, publishers, broadcasters, and key songwriters have been united in a common complaint—that there is a dearth of hit-based product originating from the country's recording sector.

"There's talent in Canada, but there aren't enough hit songs for radio written by Canadians," says Tom Tompkins, operations manager of Pelmorex Broadcasting Inc. "Too many artists here don't know how to write hits. They think that the key to success is to be different. Anybody can be different. It's more difficult to write something most people will like most of the time."

Adds J.J. Johnston, VP of programming for Standard Radio Inc., "Many Canadian artists are living in an album world when it's now a song-driven world."

Despite an impressive pool of hit-styled songwriters living in Canada, including Dan Hill, Jim Vallance, Dean McTaggart, David Martin, Stephan Moccio, Amy Sky, Marc Jordan, James Collins, Dave Pickell, Stan Meissner, and Anthony Vanderburgh, this country's recording acts rarely seek songs from outside sources.

In addition, despite the fact that songwriting by signed acts with a second party is more common today, there is still sizable resistance by signed artists to collaborate with nonmembers. Additional-

ly, songwriting collaborations among more than two non-performing songwriters are virtually unheard of. Industry sources say that labels generally don't solicit songs from Canadian-based publishers or songwriters.

"In the United States, A&R people automatically turn to publishers for hit songs," says artist/songwriter Sky, who has had songs recorded by Steve Wariner, Heart, and Anne Murray. "American A&R

## 'Writers are not being used here'

reps keep publishing cassettes, knowing that they will find a home for a song eventually. Canadian A&R reps don't do that."

"We're pitched songs, but only once in a blue moon do they get used," says Michael Roth, VP of A&R for Sony Music Entertainment (Canada). "For outside songs, I go to my colleagues at Sony/ATV Music Publishing first because they know what I want."

Singer/songwriter Shirley Eikhard, best-known for writing Bonnie Raitt's 1991 hit "Something To Talk About," says that opportunities are limited in Canada for somebody who only writes songs. "Who are you going to pitch songs to outside of Celine Dion and Anne Murray?" she asks. "No wonder Canadian

songwriters get frustrated and move to Nashville or to L.A." Songwriters Eddie Schwartz, Bruce Miller, Cyril Rawson, Christopher Ward, and producer/songwriter David Tyson are among those Canadians who have relocated to the U.S. in recent years. Also, numerous Canadian songwriters frequently work there, including Hill, McTaggart, and Vallance.

"Writers are not being used here, so they have to move or work elsewhere," says Frank Davies, president/CEO of TMP—The Music Publisher. "Our TMP hits are coming from all around the world, not from Canada."

Says veteran Canadian publisher Jerry Renewych, president of Golden Phoenix Music Corp., "If a self-contained Canadian band does get sent outside material, they often have a negative against it being submitted. They will say they can write their own hits."

Allan Reid, senior VP of A&R at Universal Music (Canada), says that telling an act its repertoire doesn't measure up as radio-based hits can be difficult. "Artists take it personally," he says. "They think you are telling them they are not good songwriters. That's usually not the case. You're trying to say, 'It's a very competitive market; it's necessary to stack the deck the best we can.'"

However, in a new twist, several industry figures cite the recent emergence of such pop-styled Canadian acts as the Moffatts, Sky, Prozzäk, Indecision, V.I.P., and Love Inc. as potentially tipping the balance toward hit-styled Canadian songwriters.

"The bulk of artists signed in this country are still rock artists who write their songs or singer/songwriters," says Keith Porteous, VP of A&R at BMG Music Canada. "However, Canadians are now starting to work more in the pop format, which relies on hit songs."

While attempting to secure collaborations with top domestic acts, many Canadian publishers acknowledge that there is still a perception on the part of some acts that working with other people is selling out.

Sky says she finds it disturbing that so few Canadian acts aren't more motivated in improving their songwriting. "I listen to many Canadian records and wonder, 'Why do they think this is good enough?'"

## SWEDISH FIGURES PRODUCE CONCERN

(Continued from page 51)

January are Anderson Records/Warner-signed Eva Dahlgren, whose anticipated comeback album, "Lai Lai," is currently No. 1 in Sweden. Also, Andrea Bocelli, Roxette, Modern Talking, Cartoons, and Blues have all fared well.

However, the majors' affiliates are increasingly spending more time and money on projects by their respective strategic marketing departments to compensate for meager sales in slow periods. Warner Music has sold more than 160,000 units of Cornelis Vreeswijk's "Guldskorn Från Mäster Cees Memoarer" (Metronome/Warner), which has spent more than 90 weeks on the albums chart.

Other steady movers have been Stevie Wonder's "Song Review" (Motown/Universal), Fred Åöm's "Guldskorn" (Metronome/Warner), Dean Martin's "Greatest Hits" (EMI), and Sarah Brightman's "Timeless" (EastWest/Warner).

This ensures a certain level of cash flow, which in turn allows the local A&R and international marketing departments to work on laying the foundation for new, emerging acts, which tend to lose out in the blockbuster fall schedule.

"Working with new artists during the fall is an expensive trip," concedes Gullberg.

Siljemark says, "The year has

started off slower than last year, and I don't think we should try to analyze the market too much yet. Besides, in album terms, it's all a matter about release planning."

In neighboring Norway, the IFPI group is reporting growth in the first quarter of the year. Both CD and total album value increased 2%, to 203.8 million kroner (\$26.2 million) and 216.5 million kroner (\$27.9 million), respectively. Local productions rose in value by 32%, compensating for falling sales in other categories such as international pop and classical.

Key Norwegian album sellers include Lene Marlin (Virgin) and Infinity (EMI). In Norway, singles value decreased 6% to 10.6 million kroner (\$1.4 million).

## MTV AWARDS SHOW

(Continued from page 51)

ceremony was to start, the Ministry of Culture's refusal to grant permission for the show forced its postponement.

After press time, Hui was expected to reveal the names of the artists set to appear. He described those who have confirmed their appearance as "Canto and Mando pop giants."

Hui says the show will be carried

on CCTV's third channel, which, he says, reaches 220 million homes. In addition, the show will be available to 40 million homes taking MTV Mandarin and MTV Asia. CCTV's flagship Channel 1, which reaches 900 million viewers, is likely to take the ceremony also, Hui adds.

The significance of the show will be its highlighting of Chinese music to an international audience. In contrast,



**Popular Postcards.** Universal Music U.K. senior VP of international Bernadette Coyle, second from right, recently presented gold and platinum awards to colleagues in Asian markets for their support of the Lighthouse Family's "Postcards From Heaven" album. The British group's Polydor release has achieved 500,000-unit sales in the region, according to the label. Pictured with Coyle, from left, are Tim Read and Norman Cheng, executive VP and chairman, respectively, of Universal Music Asia Pacific; James Dy, chairman of Universal Music Philippines, with company executives Richard Calderon, Jesmon Chua, and Ramon Chuaying; Max Hole, Universal Music International senior VP of marketing and A&R; Philip Dy of Universal Music Philippines; Virginia Irving, Universal Music U.K.'s Asia Pacific marketing manager; and Eric Liddel, Universal Music Asia Pacific VP of international marketing.

## More Changes At BMG U.K. Music Division Prez's Post Scrapped

LONDON—Richard Griffiths continues to reconstruct BMG's British operations, as a key member of the previous team of architects leaves the building.

Griffiths, chairman of BMG U.K. and Ireland, has decided to scrap the post of music division president, held by Jeremy Marsh since July 1995. As a result, Marsh left the company April 9 with what he calls an "incredibly amicable" settlement of the balance of his contract, which had just over a year to run (Billboard-Bulletin, April 12).

The realignment occurs as Griffiths brings former Columbia Records U.K. head Ged Doherty to BMG as managing director of Arista Records (Billboard, April 10). Doherty, who takes up his new post at the end of April, and Harry Magee, whom Griffiths recruited as RCA Records' managing director last summer, are now the top label chiefs at BMG U.K.

Doherty and Magee report to Griffiths, as does Ian Dixon, VP of international. Freddie Middleton, managing director of the Irish company, reports to Ratnam Bala, COO of BMG U.K.

"Jeremy has played a critical role in the formation and development of this company," said Griffiths in a statement issued on the day of Marsh's exit. "However, as

we now have very capable executives in place to run each of our labels, the need for a strong music division head is less vital."

Efforts to find Marsh a new post within BMG Entertainment International did not bear fruit, and so the 38-year-old executive—once groomed to head the company's British business before Griffiths replaced John Preston as chairman in early 1998—says, "It was time to move on."

Proud of his four years atop the music division, Marsh singles out his role in the signing of Natalie Imbruglia to RCA Records U.K. and also in the development with A&R executive Simon Cowell of such acts as Five and Robson & Jerome. He also points to BMG's label deals with Northwestside (Another Level) and Boilerhouse (Christine Levine), plus the realignment of Deconstruction Records with Arista Records. Marsh himself headed the latter label in the U.K. for 18 months after the exit of managing director Martin Heath in late 1997.

"Richard said he wanted to be hands-on in the U.K., and he has built a superb new organization," says Marsh, whose development within BMG included a three-month spell in an advanced management program at Harvard in 1997. "Had there been a role for me, I'm sure I would have stayed. Richard has been extremely honorable throughout [this process]."

Marsh declines to reveal his future plans and will not comment on industry speculation. "But I'm not taking a long break," he says.

His name has been attached to prominent U.K. music independent Telstar, among other possibilities. "There are a few vacancies out there," he notes.

One-time drummer Marsh held top posts at WEA and Virgin's associated labels division before joining BMG as RCA managing director in 1992.

# HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 04/19/99			GERMANY (Media Control) 04/13/99			U.K. (Copyright CIN) 04/10/99			FRANCE (SNEP/IFOP/Tite-Live) 04/10/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	MIND GAMES ZARD B-GRAM	1	6	FLAT BEAT MR. OIZO F COMMUNICATIONS/CONNECTED	1	NEW	PERFECT MOMENT MARTINE McCUTCHEON INNO-CENT/VIRGIN	1	1	TU M'OUBLIERAS LARUSSO ODEON/EMI
2	2	DANGO SAN KYODAI KENTARO HAYAMI ETC. PONY CANYON	2	2	MFG (MIT FREUNDLICHEN GRUSSEN) DIE FANTASTISCHEN VIER FOUR MUSIC/COLUMBIA	2	1	FLAT BEAT MR. OIZO F COMMUNICATIONS/PIAS	2	3	BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN
3	1	BELIEVE YOUR SMILE V6 AVEV TRAX	3	1	BABY ONE MORE TIME BRITNEY SPEARS JIVE/ROUGH TRADE	3	2	MY NAME IS EMINEM INTERSCOPE	3	2	BIG BIG WORLD EMILIA UNIVERSAL
4	3	RESPECT THE POWER OF LOVE NAME AMURO AVEV TRAX	4	7	SIE SIEHT MICH NICHT XAVIER NAIDOO EPIC	4	3	TURN AROUND PHATS & SMALL MULTIPLY	4	5	LA VIE NE M'APPREND RIEN LIANE FOLY VIRGIN
5	4	MY FIRST LOVE TAKAKO UEHARA TOY'S FACTORY	5	3	MARIA BLONDIE BEYOND/RC	5	4	THANK ABBA FOR THE MUSIC VARIOUS ARTISTS EPIC	5	6	STRONG ENOUGH CHER WEA
6	6	BELIEVE YUKO YAMAGUCHI MERCURY	6	4	NIE WIEDER SARA RCA	6	5	WITCH DOCTOR CARTOONS EMI	6	4	BISSO NA BISSO BISSO NA BISSO V2/SONY
7	11	LET YOURSELF GO, LET MYSELF GO DRAGON ASH VICTOR	7	5	CHANGES 2PAC JIVE/ROUGH TRADE	7	6	... BABY ONE MORE TIME BRITNEY SPEARS JIVE	7	9	KING OF MY CASTLE WAMDUE PROJECT PRIVATE/SONY
8	10	PIKA PIKA MAKOTO KAWAMOTO SONY	8	12	SIMARIK TARKAN MOTOR/UNIVERSAL	8	13	NO SCRUBS TLC LAFACE/ARISTA	8	11	BOOM, BOOM, BOOM, BOOM! VENGABOYS SCOR-PIO/UNIVERSAL
9	NEW	SAYONARA JYA NAI SOMETHING ELSE TOSHIBA-EMI	9	8	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA	9	8	YOU GET WHAT YOU GIVE NEW RADICALS MCA	9	14	FLAT BEAT MR. OIZO F COMMUNICATIONS/PIAS
10	5	NANTE KOI SITANDAROU DREAMS COME TRUE TOSHIBA-EMI	10	9	BOOM, BOOM, BOOM, BOOM! VENGABOYS MOTOR/UNIVERSAL	10	NEW	TABOO GLAMMA KID FEATURING SHOLA AMA WEA	10	17	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA
11	8	SAYONARA BUS YUZU SENHA & CO	11	10	WE CAN LEAVE THE WORLD SASHA WEA	11	NEW	GIRLFRIEND/BOYFRIEND BLACKSTREET WITH JANET INTERSCOPE	11	7	HEARTBREAK HOTEL WHITNEY HOUSTON ARISTA
12	7	HARU-SPRING HYSTERIC BLUE SONY	12	18	A LIFE SO CHANGED BLUE NATURE INTERCORD	12	10	WE LIKE TO PARTY! VENGABOYS POSITIVA	12	12	YOU DON'T KNOW ME ARMAND VAN HELDEN BARCLAY/UNIVERSAL
13	20	EYES ON ME FAYE WONG TOSHIBA-EMI	13	14	BEATBOX ROCKER WESTBAM RCA	13	NEW	PROMISES THE CRANBERRIES ISLAND/SONY	13	13	PARISIEN DU NORD CHEB MAMI & K-MEL VIRGIN
14	9	BEAUTIFUL SOPHIA TOY'S FACTORY	14	11	STRONG ENOUGH CHER WEA	14	7	DEAD FROM THE WAIST DOWN CATATONIA BLAN-CO Y NEGRO	14	18	REQUIEM POUR UN FOU LARA FABIAN & JOHNNY HALLYDAY POLYDOR/UNIVERSAL
15	12	THE CHANGING TAKAHIRO MATSUMOTO ROOMS	15	20	CAN I GET A ... JAY-Z FEATURING AMIL & JA RUL MERCURY/UNIVERSAL	15	NEW	IS NOTHING SACRED MEAT LOAF FEATURING PATTI RUSSO VIRGIN/SONY TV	15	10	L'AME-STRAM-GRAM MYLENE FARMER POLYDOR/UNIVERSAL
16	13	YELLOW MAN SOUTHERN ALL STARS VICTOR	16	13	WE GONNA STAY TOGETHER JUDITH POLYDOR/UNIVERSAL	16	12	HONEY TO THE BEE BILLIE INNOCENT/VIRGIN	16	8	BELIEVE CHER WEA
17	15	NICHIYUBI NO MUSUME PUFFY EPIC	17	16	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON ARIOLA	17	9	BETTER BEST FORGOTTEN STEPS EBUL/JIVE	17	15	TOUS LES MAUX D'AMOUR NORMA RAY M6 INT/SONY
18	16	WINTER, AGAIN GLAY UNLIMITED	18	NEW	HALT'S MAUL DIE 3 GENERATION RCA	18	11	BLAME IT ON THE WEATHERMAN B*WITCHED GLOWWORM/EPIC	18	NEW	T'ES ZINZIN DJ XAM LA TRIBU/SONY
19	RE	AUTOMATIC HIKARU UTADA TOSHIBA-EMI	19	NEW	WHAT IT'S LIKE EVERLAST EAST WEST	19	14	BE ALONE NO MORE ANOTHER LEVEL NORTHWESTSIDE	19	NEW	I WANT TO KNOW WHAT LOVE IS TINA ARENA COLUMBIA
20	14	MISS YOUR BODY GLOBE AVEV TRAX	20	NEW	SOUNDTROPOLIS MEMBERS OF MAYDAY RCA	20	1	ALBUMS	20	NEW	PUT YOUR HANDS UP BLACK AND WHITE BROTHERS HAPPY/SONY
1	2	ALBUMS	1	1	ALBUMS	1	8	ABBA GOLD—GREATEST HITS POLYDOR/UNIVERSAL	1	1	ALBUMS
2	1	EVERY LITTLE THING EVERY BEST SINGLE + 3 AVEV TRAX	2	2	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ROUGH TRADE	2	1	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST	2	NEW	FRANCIS CABREL HORS SAISON COLUMBIA
3	4	CUBIC U PRECIOUS TOSHIBA-EMI	3	7	BELIEVE CHER WEA	3	2	THE CORRS FORGIVEN, NOT FORGOTTEN 143/LAVA/ATLANTIC/EASTWEST	3	2	MYLENE FARMER INNAMORAMENTO POLYDOR/UNIVERSAL
4	3	AMI SUZUKI SA SONY	4	2	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	4	NEW	ORBITAL THE MIDDLE OF NOWHERE FFRR	4	3	ANDREA BOCELLI SOGNO SUGAR/POLYDOR/UNIVERSAL
5	7	HYSTERIC BLUE BABY BLUE SONY	5	4	SASHA DEDICATED TO ... WEA	5	3	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	5	6	RED AXELLE TOUJOURS MOI VIRGIN
6	6	GLOBE FIRST REPRODUCTIONS AVEV TRAX	6	5	SKUNK ANANSIE POST ORGASMIC CHILL VIRGIN	6	4	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE	6	3	MANAU PANIQUE CELTIQUE POLYDOR/UNIVERSAL
7	9	SPITZ KA CHOU HUU GETSU POLYDOR	7	3	MODERN TALKING ALONE (THE 8TH ALBUM) HANS/ABMG	7	6	STEPS STEP ONE EBUL/JIVE	7	4	LARA FABIAN LIVE POLYDOR/UNIVERSAL
8	8	ASKA ASKA THE BEST TOSHIBA-EMI	8	6	ANDREA BOCELLI SOGNO SUGAR/POLYDOR/UNIVERSAL	8	5	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS/EMI	8	8	FONKY FAMILY HORS-SERIE VOL. 1 SMALL/SONY
9	5	JUDY AND MARY 44982 VS. 1650 EPIC	9	9	THE OFFSPRING AMERICANA COLUMBIA	9	9	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT	9	19	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST
10	13	TLC FANMAIL BMG	10	11	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	10	10	MAYBE YOU'VE BEEN BRAINWASHED TOO NEW RADICALS MCA	10	7	THE OFFSPRING AMERICANA COLUMBIA
11	NEW	VARIOUS ARTISTS NOW BEST TOSHIBA-EMI	11	8	FALCO THE FINAL CURTAIN EMI	11	NEW	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS EPIC	11	11	MANU CHAO CLANDESTINO VIRGIN
12	14	SURFACE PHASE MERCURY	12	10	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WEA	12	7	BLUR 13 FOOD/EMI	12	9	LIANE FOLY ACOUSTIQUE VIRGIN
13	12	YAEN STAFF ROLL AVEV TRAX	13	13	EVERLAST WHITEY FORD SINGS THE BLUES EAST-WEST	13	12	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA	13	9	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
14	10	CHARA STRANGE FRUITS EPIC	14	12	2PAC GREATEST HITS JIVE/ROUGH TRADE	14	12	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	14	20	CHER BELIEVE WEA
15	17	RINGO SHIINA MUZAI MORATORIAMI TOSHIBA-EMI	15	12	SCORPIONS EYE TO EYE EAST WEST	15	13	MADONNA RAY OF LIGHT MAVERICK/WEA	15	15	GHEORGHE ZAMFIR INTEMPOREL MERCURY/UNIVERSAL
16	NEW	VARIOUS ARTISTS DANCEMANIA X2 TOSHIBA-EMI	16	NEW	ABSOLUTE BEGINNER BAMBULE MOTOR/UNIVERSAL	16	15	CARTOONS TOONAGE EMI	16	10	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
17	16	T.M. REVOLUTION THE FORCE ANTINOS	17	NEW	NAS I AM—THE AUTOBIOGRAPHY COLUMBIA	17	NEW	VENGABOYS THE PARTY ALBUM POSITIVA	17	14	FREEMAN L'PALAIS DE JUSTICE DELABEL/VIRGIN
18	NEW	DRAGON ASH BUZZ SONS VICTOR	18	NEW	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA	18	18	B*WITCHED B*WITCHED GLOWWORM/EPIC	18	NEW	SOUNDTRACK NOTRE DAME DE PARIS (INTEGRAL) POMME/SONY
19	NEW	LENE MARLIN PLAYING MY GAME TOSHIBA-EMI	19	RE	TARKAN TARKAN UNIVERSAL	19	14	DUSTY SPRINGFIELD THE BEST OF MERCURY/UNIVERSAL TV	19	12	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
20	15	VARIOUS ARTISTS THE ALL-TIME GREATEST MOVIE SONGS SONY	20	18	TLC FANMAIL ARISTA	20	19		20	17	BISSO NA BISSO RACINES V2/SONY
					BLONDIE NO EXIT BEYOND/RC						MATATAH LA OUAICHE TREMA/SONY

Hits Of The World is compiled at Billboard/London by Linda Nash and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316. NEW = New Entry RE = Re-Entry

# HITS OF THE WORLD

C O N T I N U E D

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

## EUROCHART (MUSIC & MEDIA) 04/24/99

THIS WEEK	LAST WEEK	SINGLES
1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE
2	2	FLAT BEAT MR. OIZO F COMMUNICATIONS
3	3	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA
4	5	STRONG ENOUGH CHER WEA
5	4	CHANGES 2PAC AMARU/JIVE
6	9	BOOM, BOOM, BOOM, BOOM! VENGABOYS VIOLENT/JIVE
7	6	MARIA BLONDIE BEYOND/RCA
8	8	TU M'OUBLIERAS LARUSSO ODEON/EMI
9	7	BIG BIG WORLD EMILIA RODEO/UNIVERSAL
10	NEW	PERFECT MOMENT MARTINE MCCUTCHEON INNO-CENT/VIRGIN
<b>ALBUMS</b>		
1	1	ANDREA BOCELLI SOGNO SUGAR/POLYDOR
2	2	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE
3	3	CHER BELIEVE WEA
4	4	THE OFFSPRING AMERICANA COLUMBIA
5	6	SKUNK ANANSIE POST ORGASMIC CHILL VIRGIN
6	5	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC
7	9	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA
8	RE	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC
9	7	BLUR 13 FOOD/PRELOPHONE
10	NEW	ABBA GOLD—GREATEST HITS POLAR

## SPAIN (AFYVE/ALEF MB) 04/03/99

THIS WEEK	LAST WEEK	SINGLES
1	8	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON ARIOLA
2	2	SALOME CHAYANNE COLUMBIA
3	1	PROMISES THE CRANBERRIES ISLAND/POLYGRAM
4	3	NOTHING REALLY MATTERS MADONNA WEA
5	NEW	FLAT BEAT MR. OIZO VALE
6	5	AS GEORGE MICHAEL FEATURING MARY J. BLIGE EPIC
7	9	STRONG ENOUGH CHER WEA
8	6	YOU GET WHAT YOU GIVE NEW RADICALS UNIVERSAL
9	NEW	LA ULTIMA CARTA REMIXES LOS CUCAS COLUMBIA
10	RE	YOU ARE NOT ALONE MODERN TALKING ARIOLA
<b>ALBUMS</b>		
1	1	HEVIA TIERRA DE NADIE H/SPAVOX
2	2	CHAYANNE ATADO A TU AMOR COLUMBIA
3	3	LA OREJA DE VAN GOGH DILE AL SOL EPIC
4	4	EL CHAVAL DE LA PECA EL CHAVAL DE LA PECA WEA
5	6	CHER BELIEVE WEA
6	5	ALEJANDRO SANZ MAS WEA
7	8	COMPLICES COUSAS DE MEIGAS WEA
8	RE	JARABE DE PALO DEPENDE VIRGIN
9	10	ROXETTE HAVE A NICE DAY ROXETTE RECORDINGS/HIS-PAVOX
10	9	DES'REE SUPERNATURAL EPIC

## MALAYSIA (RIM) 04/13/99

THIS WEEK	LAST WEEK	ALBUMS
1	1	VENGABOYS THE PARTY ALBUM MUSIC STREET
2	2	VARIOUS ARTISTS MTV FANTASTIC FEMALES SONY
3	5	ZIANA ZAIN ZIANA ZAIN BMG
4	3	MARIAH CAREY #1'S SONY
5	7	VARIOUS ARTISTS VENGADANCE MUSIC STREET
6	6	THE OFFSPRING AMERICANA SONY
7	NEW	SCORPIONS EYE TO EYE WARNER
8	4	VARIOUS ARTISTS GRAMMY NOMINEES (POP ROCK GOLD) WARNER
9	10	SITI NURHALIZA & NORANIZA IDRIS SERI BALAS SUWAH
10	9	MICHAEL & VICTOR FEEL LIKE SEEING YOU ROCK

## PORTUGAL (Portugal/AFP) 04/13/99

THIS WEEK	LAST WEEK	ALBUMS
1	1	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL
2	2	ABBA ABBA LOVE STORIES GLOBOMERCURY/UNIVERSAL
3	4	ALEJANDRO SANZ MAS WARNER
4	6	HANDS ON APPROACH BLOWN MERCURY/UNIVERSAL
5	5	THE OFFSPRING AMERICANA SONY
6	3	CHER BELIEVE WARNER
7	7	ALA DOS NAMORADOS SOLTA—SE O BEIJO AO VIVO EMI
8	RE	BLONDIE NO EXIT BEYOND/BMG
9	RE	SILENCE 4 SILENCE BECOMES IT POLYDOR/UNIVERSAL
10	9	LENNY KRAVITZ 5 VIRGIN

## SWEDEN (GLF) 04/15/99

THIS WEEK	LAST WEEK	SINGLES
1	1	(DU AR SA) YEAH YEAH WOW WOW MARTIN POLAR/UNIVERSAL
2	5	BOOM, BOOM, BOOM, BOOM! VENGABOYS JIVE/ZOMBA
3	2	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/ZOMBA
4	3	CHANGES 2PAC JIVE/ZOMBA
5	4	UNFORGIVABLE SINNER LENE MARLIN VIRGIN
6	NEW	FLAT BEAT MR. OIZO F COMMUNICATIONS/MNW
7	NEW	ANDRA SIDAN (BORTOM DIMHOLJET) BLUES STOCKHOLM/UNIVERSAL
8	7	STJARNAN PA HIMLEN DROMHUS CNR/ARCADE
9	8	TARZAN & JANE TOY-BOX EDEL
10	6	VI DRAR TILL FJALLEN MARKOOLIO CNR/ARCADE
<b>ALBUMS</b>		
1	2	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL
2	1	EVA DAHLGREN LAI LAI METRONOME/ANDERSON/WARNER
3	7	THE OFFSPRING AMERICANA SONY
4	3	CHER BELIEVE WEA/WARNER
5	NEW	SMURFARNA SMURFHITS 6 ARCADE
6	RE	STEVIE WONDER SONG REVIEW—A GREATEST HITS COLLECTION MOTOWN/UNIVERSAL
7	5	MODERN TALKING ALONE—THE 8TH ALBUM HANSABMG
8	NEW	KEN VAGEN TILLBAKA EMI
9	NEW	TOM PETTY ECHO WARNER
10	9	MARKOOLIO STICKER HART CNR/ARCADE

## DENMARK (IFPI/Nielsen Marketing Research) 04/12/99

THIS WEEK	LAST WEEK	SINGLES
1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN
2	2	ROMEO BLA OJNE SPIN/EDEL
3	7	LET THE LOVE GO ON ME & MY EMI
4	3	9 PM. (TILL I COME) ATB MOTOR/EDEL
5	6	PROTECT YOUR MIND (BRAVEHEART) DJ SAKIN & FRIENDS FLEX/EMI
6	4	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY
7	NEW	CHANGES 2PAC JIVE/VIRGIN
8	10	MANGLER DIG NU BEEPOP CMC
9	5	BOOM, BOOM, BOOM, BOOM! VENGABOYS VIRGIN
10	8	TARZAN & JANE TOY-BOX SPIN/EDEL
<b>ALBUMS</b>		
1	1	THOMAS HELMIG DREAM BMG
2	2	CHER BELIEVE WARNER
3	8	THE CARDIGANS GRAN TURISMO STOCKHOLM/UNIVERSAL
4	7	THE OFFSPRING AMERICANA SONY
5	6	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) SONY
6	4	CARTOONS TOONAGE FLEX/EMI
7	NEW	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/VIRGIN
8	3	GNAGS GREATEST BMG
9	RE	KASHMIR THE GOOD LIFE SONY
10	RE	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY

## NORWAY (Verdens Gang Norway) 04/13/99

THIS WEEK	LAST WEEK	SINGLES
1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN
2	5	CHANGES 2PAC JIVE/VIRGIN
3	RE	NEW DEPRESSION EP MADRUGADA VIRGIN
4	3	LIVING MY LIFE WITHOUT YOU VAN ELJK SONY
5	2	SITTING DOWN HERE LENE MARLIN VIRGIN
6	4	VI DRAR TILL FJALLEN MARKOOLIO ARCADE
7	6	WHISKEY IN THE JAR METALLICA VERTIGO/UNIVERSAL
8	NEW	FLAT BEAT MR. OIZO F COMMUNICATIONS/EMI
9	8	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY
10	7	9 PM. (TILL I COME) ATB EDEL
<b>ALBUMS</b>		
1	1	LENE MARLIN PLAYING MY GAME VIRGIN
2	4	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY
3	2	ANDREA BOCELLI SOGNO POLYGRAM/UNIVERSAL
4	NEW	SODA SODAPOP NURSKGRAM
5	7	MAGGIE REILLY THERE AND BACK AGAIN EMI
6	5	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/VIRGIN
7	3	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) SONY
8	6	BLUR 13 FOOD/EMI
9	8	VAN MORRISON BACK ON TOP VIRGIN
10	NEW	2PAC GREATEST HITS JIVE/VIRGIN

## FINLAND (Radiomafia/IFPI Finland) 04/13/99

THIS WEEK	LAST WEEK	SINGLES
1	2	WALKING IN THE AIR NIGHTWISH SPINEFARM
2	3	TULE SELLAISENA KUIN OLET DON HUONOT TER. RIER/BMG
3	4	DOWNFALL CHILDREN OF BODOM SPINEFARM
4	6	SACRAMENT OF WILDERNESS NIGHTWISH SPINEFARM
5	7	DIVINITY AMORPHIS SPINEFARM
6	10	B-BOYS & FLY GIRLS BOYFUNK MCS EPIDROME/SONY
7	NEW	HALLAA-EP APULANTA LEVY-YHTIO
8	9	WASTING THE DAWN 69 EYES GAGA GOODIES/POKO
9	5	AUTOPARTIO 525 NE LUUMAET POKO
10	RE	SURUNMURHAAJA CMX HERODES/EMI
<b>ALBUMS</b>		
1	1	ULTRA BRA KALIFORNIA PYRAMID/MEGAMANIA
2	2	KIRKA, HECTOR, PAVE & PEPE MESTARIT AREENALLA EMI/BMG
3	5	THE OFFSPRING AMERICANA SONY
4	4	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL
5	7	KARI TAPIO VALOON PAIN AKR/AUDIOVOX
6	3	JANNE TULKKI JANNE TULKKI BLUEBIRD/BMG
7	NEW	EVA DAHLGREN LAI LAI ANDERSON/WARNER
8	9	J. KARJALAINEN ELECTRIC SAUNA ELECTRIC PICTONIC POKO
9	6	MAGGIE REILLY THE BEST OF EMI
10	10	NYLON BEAT VALEHTELIJA MTV-MUSIKKI

**SIXTEEN-YEAR-OLD** Hikaru Utada has suddenly become the reigning queen of the Japanese pop world. Her soul/R&B-flavored debut album, "First Love" (released March 10), looks to be well on its way to becoming Japan's all-time top-selling album, with shipments in Japan (as of April 13) totaling 5.6 million, plus back orders of 200,000. The set is currently No. 1 on Japan's albums chart.



UTADA

**SONY MUSIC DENMARK'S** alternative rock/pop band Kashmir has called on producer James Guthrie, who contributed to Pink Floyd's "The Wall," to add new dimensions to its sound. The result is a mix of '70s traditional rock and new and old pop elements, making the set radio-friendly and with a wide potential appeal. With the trio's third and latest set, "The Good Life," the band is looking for a broader audience outside of Denmark and will release the album April 26 in the Germany/Switzerland/Austria region, the Benelux, and France. A release in other Nordic countries is planned for early May. Sony joint venture Double T will release it in the Benelux, France, and Germany; Epic will handle it elsewhere. The album jumped to No. 3 on the Danish albums chart upon release in late February. Kashmir's previous outing, "Cruzential," went gold with 25,000-plus units sold.

**JASON NEVINS**, the producer behind last year's Europe-wide No. 1 single "It's Like That" by Run-D.M.C. Vs. Jason Nevins, is bringing out his own album, "Uni-Vs-AI," June 21 on Epic Germany. Nevins has recently been in Los Angeles working on the video for Cypress Hill's single "Insane In The Brain." That single unleashed a wave of "hip house" crossover records in Germany and most of Europe.

**POLISH HIP-HOPPER** Reni Jusis was the undisputed star among female winners at Poland's Fryderyk '98 awards, held April 10 in Warsaw. She took three of five awards for which she was nominated. Jusis is Pomaton EMI's first signing in this genre. She won for debut record, song (her first single, "Zakrecona" [Freaked Out]), and rap and hip-hop album, for her set also titled "Zakrecona." **Beata Kozidrak**, who also fronts veteran pop band **Bajm**, took female vocalist and pop album awards for her solo debut, "Beata," and gave an emotional speech for much longer than the allotted 45 seconds. This year the fast-paced show introduced a telephone poll for the national TV and radio audience to choose the song of the year, where **Kasia Kowalska** was the winner. Jusis will play two U.S. concerts with Polish band **Just 5** Saturday (17) and Sunday (18) in Chicago and two solo gigs the following weekend in Brooklyn, N.Y., and New Jersey.

**MARK PARROT** has transformed Spain's otherwise stagnant albums chart under his pseudonym **El Chaval De La Peca** (The Kid With The Freckle). The album of the same name, which this issue sits at No. 4 on the chart, has sold some 110,000 units in eight weeks, says Warner Music Spain. Parrot's two mid-'90s albums, "Solo Para Niños" (Only For Children) and "Solo Para Locos" (Only For Madmen), made little impression, but last year he began to parody versions of popular Spanish music on a popular public-TV program in Catalonia, his home region, and became an overnight success. His album was released just as a mobile phone company began to use another of his songs, "Libre" (Free), in a frenetic TV ad with gaudily dressed teenagers wildly dancing. The album was re-edited to include "Libre." "El Chaval" portrays an image of flashy bad taste and of drinking and smoking in low-life bars. Warner Spain is looking to release the set in Mexico.

**BALLAD DIVA** Siti Nurhaliza won three key awards at the Anugerah Industri Muzik's (AIM) '99 ceremony, held April 10 at Kuala Lumpur, Malaysia's Putra World Trade Centre. The Suria Records-signed singer took album, pop album, and female vocal performance awards for her album "Adiwarna" (Very Beautiful). EMI's pop/rap act **KRU** won music video honors for the song "The Way We Jam," along with the Kembara Achievement Award for overall contribution to the Malaysian business. These awards confirm the group's "self-contained" reputation—its members write and produce their albums as well as direct their own videos. Group leader **Norman Halim** said, "We are especially proud of these technical awards." Other notable winners in the 22-award AIM ceremony were Warner's **nasyid** (Islamic gospel-styled) act **Raihan**, with two awards for its album "Syukur" (Thanks To God), which took nasyid album and vocal performance honors. Positive Tone's local English-rap group **Poetic Ammunition** won local English album and local English act awards for "It's A Nice Day To Be Alive."



KRU

**ANGOLAN SINGER** Sabino Henda has won the first Song Contest of Human Rights, sponsored by the United Nations and held April 10 in Angola's capital, Luanda. Henda won with the Portuguese ballad "Nao Maltrates Os Homens" (Don't Hurt Mankind). Henda is a refugee of the country's civil war, having been displaced from the war-torn province of Bie'. Gospel-style quartet **Os Peregrinos** took second place with the song "Direitos Humanos" (Human Rights).

## CALENDAR

### APRIL

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 19, **A&R Roundtable**, sponsored by Platinum Road Enterprise, the Inside Connection, and VuDu Recording, JP Murphys, Seaford, N.Y. 516-747-6182.

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, **Songwriter Network Meeting**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Downtime, New York. 212-957-9230.

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 24, **Music Business 101 Seminar**, George Washington University Law School, Washington, D.C. 202-393-2826 ext. 28.

April 25-27, **Entertech Conference: How Technology Is Transforming The Entertainment Industry**, La Costa Resort & Spa, Carlsbad, Calif. 877-223-9753.

April 25-28, **Louisiana Music-New Orleans Pride 1999 Conference**, New Orleans. 504-592-9800.

April 26-27, **Second Music Law & Business Conference**, Fairmont Hotel, New Orleans. 800-873-7130.

April 28, **A Celebration Of Dreams: A Tribute To Jeffrey Katzenberg**, the Sherrill C. Corwin Human Relations Award Dinner, sponsored by the American Jewish Committee, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. 310-282-8080 ext. 306.

April 29, **Creating Your Own Buzz: DIY In The Modern Marketplace**, panel sponsored by the Assn. of Independent Music Publishers, Dillon's Restaurant, New York. 212-758-6157.

April 30, **Fourth Annual Audie Awards**, presented by the Audio Publishers Assn., Regal Biltmore Hotel, Los Angeles. 716-634-3215.

April 30-May 1, **Duke Ellington And His Contributions To Twentieth-Century Music Symposium And Concert Series**, Schoenberg Hall, University of California-Los Angeles, Los Angeles. 310-206-1464.

### MAY

May 1, **Nickelodeon's 12th Annual Kids'**

**Choice Awards**, Pauley Pavilion, University of California-Los Angeles, Los Angeles. 310-752-8208.

May 3, **Second City Of Hope Celebrity Golf Tournament**, El Caballero Country Club, Tarzana, Calif. 213-626-4611.

May 3-5, **@d.tech**, Hyatt Embarcadero, San Francisco. 800-535-1812, www.ad-tech.com.

May 5, **Academy Of Country Music Awards**, Los Angeles. 818-841-3003.

May 5-9, **Impact Super Summit Conference XIII**, Fontainebleau Hotel Resort and Towers, 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 9, **30th Annual Induction Ceremony And Awards Dinner**, presented by the National Academy of Popular Music and the Songwriters' Hall of Fame, Sheraton New York Hotel and Towers, New York. 212-794-2773.

June 13-16, **Cable '99**, sponsored by the National Cable Television Assn., McCormick Convention Center, Chicago. 202-775-3669.

June 14-15, **StudioPro99: Emerging Technologies And The Future Of Audio Production**,

presented by Mix, Universal City Hilton, Universal City, Calif. 510-653-3307.

June 14-19, **28th International Country Music Fan Fair**, sponsored by the Country Music Assn. and the Grand Ole Opry, Tennessee State Fairgrounds, Nashville. 615-244-2840.

June 19, **Run On The Row**, hosted by Black-Hawk, sponsored by Arista/Nashville, and benefiting the Frances Williams Preston Laboratories, Nashville. 615-846-9116.

June 19, **Your Backstage Pass To The Record Industry**, presented by Silver Lining Entertainment, LAX Marriott, Los Angeles. 888-836-8086.

## GOOD WORKS

**SCHOOL TIES: Patrice Rushen, Gregory Hines, Whoopi Goldberg, and band Sheree Brown & Friends** will perform May 2 at Los Angeles' Conga Room to raise money for Santa Monica, Calif.'s New Roads School. Contact: Fenot Tekle at 310-248-6115.

**MAKE LOVE, NOT WAR:** Publicist **Michelle Ferguson** at MFPR is spearheading an effort to raise funds for refugees in the conflict in Yugoslavia. The campaign, being done in association with the War Child charity, is asking musicians to earmark portions of concert and record receipts. Astralwerks has offered to help pass the word along, and indie rock act **Duraluxe** has pledged \$1 from every copy sold of its debut, "Dolorosa." Contact: Ferguson at 212-293-5495.

**AMERICA THE BEAUTIFUL:**

Warner Bros. will release "Sing America," featuring tracks by **Cher, Frank Sinatra, Elvis Presley, Bob Dylan, Stevie Wonder, Paul Simon, John Fogerty**, and others, May 18. All the artists have waived their royalties, and Warner will donate all its profits to Save America's Treasures, which preserves and restores U.S. historic sites, artifacts, and documents. Contact: **Alissa Kingsley** at 818-953-3485.

**TO A SPEEDY RECOVERY:** Los Angeles-based band **Kelly's Lot** will play a series of concerts, beginning April 26 at the Joint in L.A., to aid musicians who have been stricken with an illness or been in an accident. The first show benefits **Churchill's Window** vocalist **Erin Connelly**. Starting in May, the concerts will be held on the last Tuesday of each month at the Joint. Contact: **Kelly Zirbes** at 818-769-2701.

## LIFELINES

### BIRTHS

Boy, **Jeffrey Christopher**, to **Pamela and Joe D'Ambrosio**, March 3 in White Plains, N.Y. Mother is licensing administrator for Universal Music. Father is manager of music producer Phil Ramone.

Boy, **Samuel Philipp**, to **Jodi and Philipp Embuido**, March 24 in Los Angeles. Father is a West Coast regional promotion manager at Atlantic Records.

Girl, **Kali Anne**, to **Kasey Walker-deVarenes and Jim deVarenes**, March 31 in Los Angeles. Mother works at Walker Management and represents country singer Lila McCann.

### MARRIAGES

**Ilene Glick** to **Todd Barkan**, March 25 in New York. Groom is a jazz record producer.

### DEATHS

**Red Norvo**, 91, of natural causes, April 6 in Santa Monica, Calif. Norvo, born **Kenneth Norville** in Beardstown, Ill., was often credited as the first musician to establish the xylophone and vibraphone as legitimate jazz instruments. While he was performing on the vaudeville circuit in

the late 1920s, an announcer mispronounced Norville's last name, resulting in the stage name he used the rest of his professional career. In the '30s, Norvo married singer Mildred Bailey, with whom he recorded a number of popular songs. Norvo led several of his own bands until 1944, when he joined Benny Goodman's orchestra; he later was in Woody Herman's band. Over time, he segued from playing swing to bop, recording and performing with the likes of Charlie Parker, Dizzy Gillespie, Charles Mingus, and Tal Farlow. He rejoined Goodman in the late '50s while concurrently backing Frank Sinatra. Widely bootlegged, performances from the Sinatra concerts were officially released on Blue Note in 1997. He also backed such notable artists as Billie Holiday, Benny Carter, and Art Pepper. Norvo recorded for RCA, Savoy, Columbia, Decca, Prestige, Liberty, and EmArcy. Among his last recording dates were "Red And Ross" (Concord, 1979) and "Just Friends" (Stash, 1983). Norvo is survived by a son, a daughter, and a grandson.

**Brother John Sellers**, 74, in his sleep, March 27 in New York. Sellers was a blues, jazz, and gospel musician who got his start at age 5 play-

ing tent shows for the Sanctified church and the Holy Rollers. Mahalia Jackson discovered him at age 9 and took him into her home in Chicago. He sang backup for her and studied informally with blues singer Big Bill Broonzy. In the '50s, he recorded two albums for Vanguard Records and toured Europe with Broonzy. He started singing at New York's Folk City club in the '60s, where he met choreographer Alvin Ailey. He scored and sang in the Alvin Ailey American Dance Theater's "Blues Suite" and "Revelations." He was in litigation at the time of his death with the dance company over royalties and copyright to "Revelations." He also performed on Broadway in Langston Hughes' "Tambourines To Glory."

**Demetri Cameron**, 36, of cancer, April 4 in Los Angeles. Cameron started the Los Angeles-based Epicurean Records in 1998 with his sister Regina. He served as CEO/president, and she was COO. The label's first single, "Ph.D." (Playa Hata Degree) by **Tony-O**, recently entered Billboard's Hot Rap Singles chart at No. 15. Prior to Epicurean, Cameron was president of L'Arte Fine Arts. Survivors include two sisters, his mother, and his father.

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## ADA's Alternative Gets Into Mainstream

### Indie Distributor's Music Sells Through Touring, Word-Of-Mouth

BY JIM BESSMAN

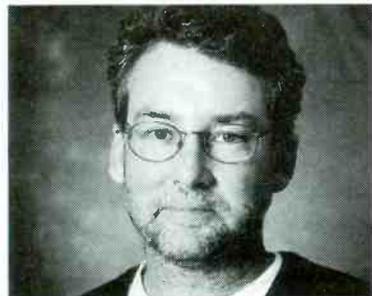
NEW YORK—Coming off its biggest growth year, so far the Alternative Distributing Alliance (ADA) is continuing its independent distribution success story into 1999.

"We're at our hottest ever," says ADA president Andy Allen. "Three times last year we had record shipping months, and this year we've already set another shipping record in February. In the last three years, our overall billing has grown about 230%."

Allen declines to reveal sales, but Billboard estimates that the company generated gross revenue of about \$60 million last year.

Along the way, Allen says, "we've

experienced a number of other high points, mostly driven by our typically wide range of projects, which are getting more airplay



ALLEN

than ever."

Allen notes that most music distributed through ADA is not exposed by airplay or MTV but via touring, word-of-mouth, and "alternative" means. Still, recent releases from the likes of Squint

label act Sixpence None The Richer, Tommy Boy's Everlast, Groovilicious' Vengaboys, Sire's Everything, E-Squared's Steve Earle, Strictly Rhythm's Vengaboys, and "Prodigy Presents The Dirt Chamber Sessions Vol. 1" on Beggars Banquet are doing very well.

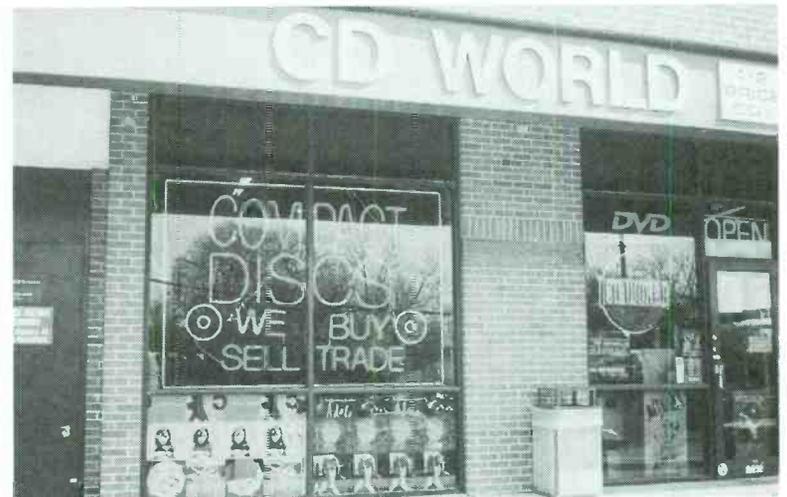
"Look up and down the list, and it's an extremely diverse group of somewhat non-mainstream music entering the mainstream in terms of sales," Allen says. "But the whole idea here is to take challenging music—in whatever genre—and enter the mainstream with whatever is required and go to platinum and beyond."

In most cases since ADA's launch in 1993, this music has been "new music from new bands," Allen notes. But pointing to Glen Jones' "slightly out-of-character [for ADA]" smooth R&B sounds and Steve Earle's new bluegrass album with the Del McCoury Band ("The Mountain"), he adds, "When we started, the name of the company reflected specifically our mission, which at the time was alternative rock in the indie distribution system."

"The focus is still alternative in that it involves things that aren't mainstream, the majority of which is still indie rock. But our business has branched out into alternative country, dance, and urban."

ADA currently handles nearly 50 indie label groups with a total of 100 or so separate imprints as well as product from majority owner Warner Music Group. The most prominent labels are Tommy Boy, Strictly Rhythm, Squint, E-Squared, Asphodel, Sire, Matador, Beggars Banquet,

(Continued on next page)



With its original store on the edge of trendy lower Greenville and a second store in the Dallas suburbs, CD World accommodates customers ranging from suburban teenagers and housewives to the young urbanites who pack the lower Greenville bars every night of the week. (Photo: Jenny Land)

## The Music Of Texas Is Mapped At CD World

BY JENNY LAND

DALLAS—Brimming with characters, brawls, and a heavy shot of brava, Texas has generated everything from separatist showdowns and big-eared politicians to sneaker-wearing country stars and conspiracy theories. It is a state of mythic proportions,

matched by a music lore and legacy equal in girth. So it is no surprise that Dallas-based CD World's biggest selection would be its Texas section, situated between two large cardboard cutouts of the state's signature shape.

"There's no other state where you can really sell all these people indigenous to the state who have a unique sound because of it," CD World buyer Bill Stafford says. "I have lived on each coast, and I've lived in Texas.

There's no state like it. There's enough bands and creative forces coming out of here that we have to have the section."

With a music history as diverse as a Sunday country buffet, Texas lives up to the cliché "Everything is big in Texas." It would take about as long to

catalog its musical legacy as it would to drive from one end of the state to the other. Consequently, both the original lower

Greenville store and the newer Addison location stock heavy on the local side. According to Stafford, the sheer volume of Texas music (only partially represented in the original store's stock of 1,640 local titles) allows for a diversity of sound that ranges from a traditional mainstay like country to a

(Continued on page 64)



**Swinging At NARM.** During the recent National Assn. of Recording Merchandisers Convention, Phil Collins and his band performed three of the five songs he wrote for Walt Disney Pictures' forthcoming animated feature "Tarzan." Shown backstage, from left, are Mike Bessolo, VP of marketing, Walt Disney Records; Bob Cavallo, chairman, Buena Vista Music Group; Andrew Melville, VP of sales, Walt Disney Records; Rachelle Friedman, 1998-99 chairman, NARM; Collins; Chris Montan, executive producer of music, Walt Disney Feature Animation; Pamela Horowitz, president, NARM; Russ Bach, president, Walt Disney Records Worldwide; and Colin Hodgson, CFO, Buena Vista Music Group. Behind the group is a framed sketch of Tarzan.





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## newsline...

**MUSICLAND STORES** reports that sales from stores open at least a year rose 8.2% for the five weeks that ended April 3 over the same period last year. Comparable-store sales for superstore chains Media Play and On Cue increased 11.9%, while comp sales for the mall-based Sam Goody/Musicland and Suncoast Motion Picture Company were up 6.3%. The company attributes the gains to sales growth in CDs, DVDs, video games, and accessories, as well as to an early Easter.

**HARVEY ENTERTAINMENT**, the licensor of cartoon characters like Casper the Friendly Ghost and Richie Rich for home video and TV, has agreed to be acquired by a team of investors for approximately \$17 million in cash and stock. The investment team is led by former Live Entertainment chairman Roger Burlage, who will be Harvey's new CEO. Other investors include Michael R. Burns, Paul Guez, Ken Slutsky, and the Kushner-Locke Co. Separately, Harvey reports a net loss of \$11.2 million for 1998, compared with a net profit of \$3.1 million the year before. Harvey reports negative revenue of \$1.5 million for 1998 because of a \$4 million write-off on the value of a direct-to-video Casper feature.



**A2B MUSIC**, a marketer of Internet music delivery systems, has debuted its Player 2.0, which the company says will allow secure digital downloads of music 25% faster than MP3. MCA Records is supporting the launch of a2b's player with exclusive pre-release clips from Blink 182's album "Enema Of The State," due June 1.

**K-TEL DISTRIBUTION** has signed an exclusive distribution deal with new hip-hop label Street Solid Records. The label is owned by PayPerView.com, an Internet company that plans to distribute movies, music, and live events on a pay-per-view basis.

**YAHOO!**, the Internet portal company, has announced a marketing deal between Yahoo Music (music.yahoo.com) and Rod Stewart's concert tour. The Internet company will host exclusive online events at Yahoo Chat and charity auctions at Yahoo Auctions, at which front-row tickets to concerts will be among the items auctioned.

**AMAZON.COM** has agreed to acquire the LiveBid.com auction Web site for an undisclosed price. The site allows bidders to participate online in live auctions at offline locations. Amazon last month launched its own auction service to compete with market leader eBay.

**UNIVERSAL STUDIOS HOME VIDEO** is debuting an extensive video rental program in June and July. The Universal Summer Stars Program features a national consumer sweepstakes, in which winners receive trips to the Universal Studios Escape theme park in Florida, and a multimillion-dollar national radio campaign. Titles in the program include Oscar winners "Gods And Monsters" and "Affliction," as well as "Patch Adams" and the remake of "Psycho."



**VIACOM**, the operator of MTV Networks, Blockbuster, and Paramount, has had its two classes of stock trading on the New York Stock Exchange since April 8 under the ticker symbols VIA and VIA.B. The New York-based company's shares previously traded on the American Stock Exchange.

**DUCTIVE**, an Internet music company, has announced its first promotion with a major label. It will provide Warner Bros. Records and 4AD with technology to create custom CDs featuring the music of Icelandic act Gus Gus. Through May 11, consumers who buy the band's album "This Is Normal" from various Internet retailers will be able to create custom compilations from a number of remixes, B-sides, and non-album tracks selected by Gus Gus. The custom CD will cost \$4.99 for five songs and 99 cents for each additional track. Shipping and handling is free.

**RENTRAK**, the revenue-sharing videocassette distributor, says that the U.S. District Court in Oregon has dismissed a charge that the company engaged in discriminatory pricing. The charge was a counterclaim to a \$3 million lawsuit Rentrak filed against video companies Movie Buffs and Roadrunner Video Enterprises.

**MP3.COM** has signed a cross-promotional deal with Ice-T in which the rapper will release advance singles from his forthcoming album, "7th Deadly Sin," on Coroner Records. The deal includes a feature called "Ice Picks," in which Ice-T will comment on tracks submitted to MP3.com by developing artists.

## ADA'S ALTERNATIVE GETS INTO MAINSTREAM

(Continued from preceding page)

Mute, and Sub Pop, which owns 5% of the company.

Originally, Sub Pop and fellow indie Restless Records split ownership with Warner Music Group, but Restless later went to BMG, and Warner Music Group bought half of Sub Pop and now owns the remaining 95% of ADA.

"Warner wanted to create an indie-style distribution company that both served Warner-owned labels and also a select group of indie labels," says Allen, who came to ADA eight months after its inception from Island Records, where he was GM. WEA's head at the time, Henry Droz "wasn't a huge fan of the launch of ADA, partly because it was—and is—autonomous," Allen adds. "But now one of our strengths is that we've reinvented the wheel in terms of systems and warehousing, and now WEA is terrifically supportive."

"We're still striving to present an alternative distribution means for Warner-owned labels for select projects, while quite a few of our indie partners rely on us for 100% of marketing," continues Allen. "But frankly, we couldn't do what we do without WEA's expertise, but they're very sensitive and allow us to make our own mistakes and learn."

While most of ADA's initial product was Warner-owned, the company has evolved to the point that last year's Warner music total was only 13%, Allen says.

While ADA has achieved platinum success with Warner-owned major label Elektra's Better Than Ezra, it has also taken Nirvana's Sub Pop album "Bleach" to that level. ADA did the same with Squirrel Nut Zippers' Mammoth album "Hot." Another major indie album is Liz Phair's Mator album "Exile In Guyville,"

which went gold.

Allen notes that some 40 ADA projects showed significant growth last year, and while none went platinum, "it's almost a better situation than to have one massive record, so we can grow in different areas," he says. "In some cases, we're on the artist's second and third records, so our success has a lot to do with long-term development."

"But new labels are also choosing ADA, like Steve Earle's E-Squared," Allen adds. "I suppose it's an example of things that can happen as a result of the consol-

*'The whole idea here is to take challenging music—in whatever genre—and go to platinum and beyond'*

idation at the major labels, where some of the sizable artists are choosing to go on their own instead of looking for another major, and I suspect we'll see much more of that."

ADA's key marketing component in successful indie distribution is field representation. "We rely on our field reps and their relationships with customers rather than telemarketing," says Allen.

"We also rely on Inspector, our new computer program, that provides our labels the best possible information on their music—where it is, where it's selling, where it isn't, where there are opportuni-

ties, where there are problems. We're very conscious to make sure that not one or two of our labels are dominating the system and frustrating the rest, so that everyone shares in the long-term interest of artist development."

Headquartered in New York, ADA employs 160 people, including a field sales staff of 40 divided among three branches in Burbank, Calif., Minneapolis, and New York; 50 in the "completely autonomous" suburban Chicago shipping facility; and the rest in financial and computer operations in New York. Key executives include VPs of sales Michael Black and Bill Kennedy and VP of finance Keith Wood.

"We broke the country down into three regions—Western, Midwestern, and Eastern—each being fairly autonomous so that advertising, sales, tour support, customer service, collections, and financial are run in a way that makes sense in that region," says Allen.

"The nature of indie distribution is that a lot of indie labels have strong regional presence, like Sub Pop in the Northwest or Mammoth in Chapel Hill [N.C.] and Touch & Go in Chicago, so there are certainly regions where you want to reflect those labels you distribute. Also, we work tours, and because of the regional nature of touring, each region may be working completely different touring artists."

Since advertising money is limited, ADA looks for ways to provide "the maximum bang for the buck for all our labels," says Allen, "whether combining artists [from different labels] in an ad for a certain retailer to cut down costs but give opportunities to those labels which otherwise couldn't afford them; or purchasing listening stations and servicing CD samplers to retail."

"We also work with many indie stores for in-store visibility campaigns, as well as national or regional indie retail coalitions," Allen says. "We realize that most of our artists aren't going to get us airplay, so the emphasis is on in-store marketing, press, and word-of-mouth, and if we do well, we may have a shot at radio at a later date."

One noteworthy thing that has changed very little during Allen's tenure at ADA is the staff. "It's been a nice, stable family, which obviously contributes to our success," he says. "There's something to be said for that consistency, because you want a family thing in an indie operation, without a lot of layers in middle management. Chris [Blackwell, Island's founder] always preached at Island the 'guerrilla force of ideas,' which basically involved a small group of highly motivated people who overachieved. That's what we're trying to do with ADA."

## EXECUTIVE TURNTABLE

**DISTRIBUTORS.** Ann Caffey is named senior VP of information technology at WEA in Burbank, Calif. She was a partner at Ernst & Young.

BMG Distribution in New York names Glen Hoffman director of video production services. He was senior director of television production at Time Warner CityCable.

RED Distribution in New York promotes Nick Camooso to Northeast regional marketing manager. He was product marketing coordinator.

**MERCHANDISING.** Steven M. Ross is promoted to president of licensing and merchandising at 20th Century Fox in Beverly Hills, Calif. He was executive VP/GM of licensing and merchandising.

**HOME VIDEO.** Playboy Entertainment Group in Beverly Hills promotes Jacqueline Gaston to direc-



CAFFEY



HOFFMAN

tor of foreign market scheduling and names Frank Marchesini senior publicist. They were, respectively, manager of foreign market scheduling and an account executive at the Lippin Group.

**NEW MEDIA.** Laurie Schwartz is appointed senior VP of AT&T broadband and Internet services and president/CEO of National Digital Television Center in Littleton, Colo. She was VP of advance platforms and services at Cable-Labs.

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	1	<b>METALLICA</b> ♦ <sup>11</sup> ELEKTRA 61113*/EEG (11.98/17.98)	<b>NO. 1</b> METALLICA 25 weeks at No. 1	400
2	2	<b>BOB MARLEY AND THE WAILERS</b> ♦ <sup>10</sup> TUFF GONG/ISLAND 846210*/MERCURY (10.98 EQ/17.98)	LEGEND	512
3	3	<b>SHANIA TWAIN</b> ♦ <sup>11</sup> MERCURY (NASHVILLE) 522886 (10.98 EQ/17.98)	THE WOMAN IN ME	215
4	—	<b>THIRD EYE BLIND</b> ▲ <sup>4</sup> ELEKTRA 62012*/EEG (11.98/17.98) <b>HS</b>	THIRD EYE BLIND	105
5	6	<b>KORN</b> ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) <b>HS</b>	KORN	109
6	5	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>4</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	233
7	8	<b>SUBLIME</b> ▲ <sup>3</sup> GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	139
8	10	<b>KORN</b> ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	72
9	7	<b>PINK FLOYD</b> ♦ <sup>10</sup> CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1151
10	16	<b>GUNS N' ROSES</b> ♦ <sup>15</sup> Geffen 24148/INTERSCOPE (6.98/11.98)	APPETITE FOR DESTRUCTION	410
11	11	<b>DEF LEPPARD</b> ▲ MERCURY 528718 (10.98 EQ/17.98)	VAULT — GREATEST HITS 1980-1995	129
12	12	<b>METALLICA</b> ▲ <sup>8</sup> ELEKTRA 60812*/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	470
13	9	<b>JIMMY BUFFETT</b> ▲ <sup>3</sup> MCA 56633* (7.98/11.98)	SONGS YOU KNOW BY HEART	425
14	17	<b>BEASTIE BOYS</b> ▲ <sup>8</sup> DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	393
15	15	<b>CELINE DION</b> ♦ <sup>10</sup> 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	161
16	4	<b>SPICE GIRLS</b> ▲ <sup>7</sup> VIRGIN 42174* (10.98/17.98)	SPICE	114
17	13	<b>DAVE MATTHEWS BAND</b> ▲ <sup>4</sup> RCA 66904 (10.98/16.98)	CRASH	154
18	20	<b>THE OFFSPRING</b> ▲ <sup>3</sup> EPI/TAP 86432* (9.98/14.98) <b>HS</b>	SMASH	122
19	19	<b>ALANIS MORISSETTE</b> ♦ <sup>16</sup> MAVERICK 45901/WARNER BROS. (10.98/17.98) <b>HS</b>	JAGGED LITTLE PILL	198
20	26	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>4</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	263
21	24	<b>AC/DC</b> ♦ <sup>16</sup> EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	256
22	25	<b>ELTON JOHN</b> ▲ <sup>7</sup> MCA 11481 (10.98/16.98)	LOVE SONGS	89
23	21	<b>PINK FLOYD</b> ♦ <sup>10</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	522
24	42	<b>TOOL</b> ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	128
25	23	<b>QUEEN</b> ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	306
26	44	<b>SIMON &amp; GARFUNKEL</b> ▲ <sup>8</sup> COLUMBIA 31350 (10.98 EQ/17.98)	GREATEST HITS	176
27	22	<b>FLEETWOOD MAC</b> ▲ <sup>4</sup> WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	344
28	34	<b>VAN MORRISON</b> ▲ <sup>3</sup> POLYDOR 841970/UNIVERSAL (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	422
29	39	<b>ELTON JOHN</b> ♦ <sup>10</sup> ROCKE T/ISLAND 512532/MERCURY (7.98 EQ/11.98)	GREATEST HITS	449
30	32	<b>METALLICA</b> ▲ <sup>8</sup> ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	435
31	33	<b>BLONDIE</b> ▲ CHRYSLIS 21337/CAPITOL (7.98/11.98)	THE BEST OF BLONDIE	41
32	30	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>3</sup> FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	295
33	27	<b>JAMES TAYLOR</b> ♦ <sup>11</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	441
34	36	<b>METALLICA</b> ▲ <sup>8</sup> MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	411
35	18	<b>SOUNDTRACK</b> ▲ POLYDOR 825095/UNIVERSAL (10.98 EQ/17.98)	GREASE	307
36	31	<b>AC/DC</b> ▲ <sup>7</sup> EASTWEST 92215/EEG (11.98/17.98)	LIVE	73
37	41	<b>STEVE MILLER BAND</b> ▲ <sup>8</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	384
38	28	<b>JEWEL</b> ▲ <sup>3</sup> ATLANTIC 82700*/JAG (10.98/17.98) <b>HS</b>	PIECES OF YOU	165
39	—	<b>NAS</b> ▲ <sup>2</sup> COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	35
40	—	<b>RAGE AGAINST THE MACHINE</b> ▲ <sup>2</sup> EPIC 52959* (10.98 EQ/16.98) <b>HS</b>	RAGE AGAINST THE MACHINE	181
41	40	<b>MADONNA</b> ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	263
42	37	<b>AEROSMITH</b> ▲ Geffen 24716/INTERSCOPE (12.98/17.98)	BIG ONES	132
43	—	<b>NIRVANA</b> ♦ <sup>10</sup> DGC 24425*/INTERSCOPE (10.98/16.98)	NEVERMIND	263
44	43	<b>STEVIE RAY VAUGHAN AND DOUBLE TROUBLE</b> ▲ <sup>2</sup> EPIC 65870/LEGACY (7.98 EQ/11.98)	TEXAS FLOOD	36
45	—	<b>SUBLIME</b> ▲ GASOLINE ALLEY 11474/MCA (7.98/12.98) <b>HS</b>	40 OZ. TO FREEDOM	101
46	38	<b>GARTH BROOKS</b> ♦ <sup>10</sup> CAPITOL (NASHVILLE) 28689 (10.98/15.98)	THE HITS	181
47	50	<b>POISON</b> ● CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	8
48	—	<b>SARAH MCLACHLAN</b> ▲ <sup>3</sup> NETTWERK 18725*/ARISTA (11.98/17.98) <b>HS</b>	FUMBLING TOWARDS ECSTASY	230
49	—	<b>JOURNEY</b> ♦ <sup>10</sup> COLUMBIA 44493 (10.98 EQ/17.98)	JOURNEY'S GREATEST HITS	464
50	48	<b>EAGLES</b> ▲ <sup>7</sup> Geffen 24725/INTERSCOPE (12.98/17.98)	HELL FREEZES OVER	215

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. **HS** indicates past or present Heatseeker title. ©1999, Billboard/BPI Communications, and SoundScan, Inc.

## North Star Release 'Mother' Is A Labor Of Love For Creators

**P**UT 'EM ALL TOGETHER, AND THEY SPELL... When Montclair, N.J.-based new age pianist/composer Robin Spielberg began working on the just-released North Star Music album "Mother" along with singer/songwriters Susan McKeown and Cathie Ryan, little did she know the enormous significance the project would take on before its completion.

"Mother" is being carried by major chains, including Borders Books & Music, Barnes & Noble, Hastings, the Museum Store, and Natural Wonders, as well as by gift stores around the country.

The three women were introduced by fiddler/producer Johnny Cunningham (of the contemporary Celtic group Nightnoise), who had brought them on board a holiday music project called "The Soul Of Christmas: A Celtic Music Celebra-



by Moira McCormick

tion With Thomas Moore," which was released in 1997 as a CD and PBS-TV special.

"We had a lot in common," says Spielberg, who says her six instrumental piano albums on East Greenwich, R.I.-based North Star Music have collectively sold 250,000 copies. "We were booking ourselves, touring on our own; our husbands sold our CDs in venue lobbies." It seemed natural, then, that she and the Dublin-born McKeown (who's toured with Natalie Merchant) and Ryan (former lead singer of the all-female Irish ensemble Cherish The Ladies) should work on a project together.

"Doing something dedicated to our own mothers was Susan's brainchild," says Spielberg of the Celtic-influenced "Mother." The album was pitched to a select few labels, one of which was interested—provided the three women brought in Barbra Streisand- or Madonna-type celebrities for guest appearances. Of course, says Spielberg, the trio had no intention of turning "Mother" into a star-studded compilation.

Spielberg ended up pitching the album to North Star president Richard Waterman, even though the label's output, from sea chanteys to classical music, was 100% instrumental. "North Star sells to the gift market, and I gave [Waterman] 10 reasons why 'Mother' was the perfect gift item," she says. "This project belonged in gift stores. You don't go to a Sam Goody when you're looking for a Mother's Day present." North Star took it on.

Spielberg, McKeown, and Ryan began recording "Mother" in January 1998. Several months later, Spielberg (Continued on page 63)

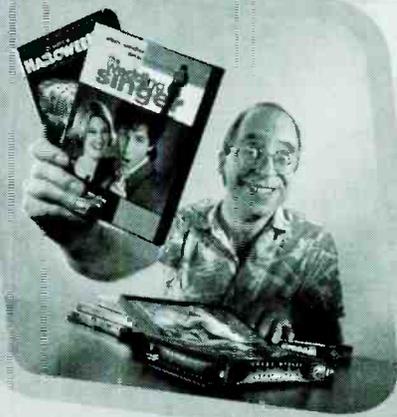


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## Merchants & Marketing

### UMVD Fine-Tunes Its Executive Lineup; Saga Of Cheap Trick

**RESHUFFLED:** Universal Music and Video Distribution (UMVD) continues to evolve its personnel lineup. **Curt Eddy**, senior VP of product management at Island Def Jam, will move over to become senior VP of sales and distribution at UMVD. Previous to his short stint at the label, Eddy was a senior VP of field marketing for PolyGram Group Distribution (PGD). Also, Retail Track hears that **Jonathan Wheeldon**, formerly CFO with PolyGram Spain for films, video, and music, will join UMVD as CFO. Finally, **Joe Flores**, formerly West Coast regional credit manager for PGD, will become VP of credit.

The appointment of Flores resolves the fuzzy picture surrounding the company's credit department. Before the PolyGram/Universal merger, **David Durchin** was VP of credit for UMVD, and **Bob Baker** was VP of credit for PGD. When PGD was merged with UMVD, initially both Durchin and Baker were asked to remain as equals with the company. But soon, it was resolved that Durchin would stay and Baker would leave. Then, Durchin, of his own volition, decided to opt for the good life—i.e., retirement—and so the job was once again offered to Baker, who apparently decided to move on.

With the retirement of Durchin and the pending departure of Baker, the industry is losing two key players who helped navigate their respective companies through the turbulent waters

of 1994-97, when Chapter 11 was the topic dominating the worries of most retail and distribution executives.

**BACK IN THE EARLY '90s**, I wrote a profile on Cheap Trick for Billboard that led with the statement that "sometimes Cheap Trick can't win for losing."

And if there was reason for writing that back then, it also proved prophetic for the rest of the '90s. After leaving Epic, the band signed with Warner

Bros. in 1993 and recorded "Woke Up With A Monster" for release in 1994. But just as the album was being released, there was a management shake-up at the label, and the album got lost in the shuffle.

For its next studio album, the band signed with the U.S. arm of Castle Communications, which was absorbed by Red Ant. At about the same time that album—which, by the way, is one of the band's best—was released April 29, 1997, it was becoming apparent that Red Ant parent Alliance Entertainment Corp. was having financial difficulties. By the middle of July of that year, it had filed for Chapter 11, with Cheap Trick's chances once again going down the drain.

Which brings us to the latest episode in the act's never-ending "What else can go wrong?" quagmire. For Cheap Trick's newest album, the live "Music For Hangovers," the band and its management have reached a deal with Amazon.com, allowing the online

(Continued on page 62)

**RETAIL TRACK**  
by Ed Christman



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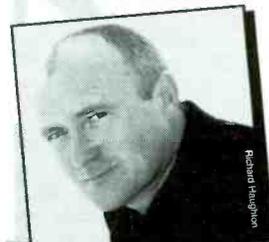
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**Walt Disney RECORDS**



## Malaco Plans All-Star Little Milton Set

**FRESH GRITS:** Our good friend **Greg Preston**, marketing director for Jackson, Miss.-based Malaco Records, called to fill us in on a new project he is co-producing: an all-star album with singer/guitarist **Little Milton**.

So far, Preston and his co-producer, engineer **Kent Bruce**, have cut tracks featuring duets between the veteran bluesman and **Lucinda Williams, Keb'Mo', Dave Alvin, Peter Wolf, and Delbert McClinton**. The album has been tracking at Alabama's storied Muscle Shoals Sound, which is owned by Malaco.

Preston says that **G. Love** has just committed to the project and that other stars are being lined up for the album, which is still untitled and will be released in September.

The Milton set is an out-of-the-ordinary effort for Malaco. Though the company has occasionally wooed the white audience for blues with such artists as **Mike Griffin** and **Keri Leigh** (who recorded for the label's Waldoxy subsidiary), Malaco has primarily targeted its wares at African-American consumers; performers like **Bobby "Blue" Bland, Johnnie Taylor, and Bobby Rush** have been the label's bread and butter.

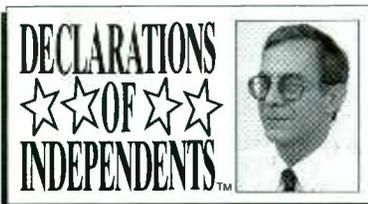
Preston and Bruce's album—clearly styled along the lines of such popular collections as **John Lee Hooker's "The Healer"** and **B.B. King's recent "Deuces Wild"**—should afford new exposure for Milton. A soulful vocalist and a guitarist second to none, he has been making great records since his days with Sun and Chess in the '50s and '60s, but a wider audience has to date eluded him. Here's hoping his next Malaco set will open some new eyes to his amazing talents.

**UBU RISING:** **Pere Ubu**, the long-lived Cleveland band that prophesied the punk uprising of the '70s, is heading for New York-based **Thirsty Ear Records**.

In August, Thirsty Ear will release a new, as-yet-untitled acoustic album by the group. And on June 8, the label will issue "Mirror Man," a set by **David Thomas & the Pale Orchestra**, the group featuring Pere Ubu's lead singer; Thomas is joined on the album by English folk/rock goddess **Linda Thompson** and the great U.K. eccentric **Peter Hammill**.

Pere Ubu's catalog will also be reissued by Thirsty Ear. The first two titles, the magnificent early albums "Dub Housing" (1978) and "New Picnic Time" (1979), will arrive in remastered form on June 8; these will be followed in November by "The Art Of Walking" (1980) and "Song Of The Bailing Man" (1982). This material was most recently available on DGC's 1996 boxed set "Datapanik In The Year Zero."

Most recently, Pere Ubu's and Thomas' albums were released by Portland, Ore.-based **Tim/Kerr Records**; the last Ubu album on the label was last year's amazing return to form, "Pennsylvania," which was one



by Chris Morris

of *Declarations of Independents'* top 10 albums of '99.

**CITY HALL ON THE MOVE:** Distributor **City Hall Records** in San Rafael, Calif., is heading to larger quarters in July. According to president/CEO **Robin Cohn**, the 25-year-old company will relocate from its 13,000-square-foot location to a 17,000-square-foot facility not far from its current home.

Additionally, City Hall has signed an exclusive deal to distribute **RKO/Unique Inc.** The Palmdale, Calif.-based firm controls the music assets of **RKO Pictures**, the Hollywood studio that produced such classics as **Orson Welles' "Citizen Kane."** RKO operated an independent label during the '50s and '60s, and RKO/Unique will now issue those masters in CD form. (Some masters have previously been licensed by **Varèse Sarabande**.)

Initial releases will include titles by jazz flutist **Hubert Laws** and vocalist **Herb Jeffries**. RKO/Unique will also launch "Rock & Roll Legends," "Jazz/Lounge," and world music series.

**FLAG WAVING:** You can usually tell a lot about a band by the company it keeps.

Take the **Streetwalkin Cheetahs**. A bonus three-song EP packaged with the L.A. group's new **Triple X Records** album, "Live On KXLU," features ex-MC5 guitarist **Wayne Kramer** as producer and instrumental co-conspirator, while the set's liner notes were written by **Legs McNeil**, founder of **Punk magazine** and co-author of the hilarious punk history "Please Kill Me."

These associations aren't surprising, since the Cheetahs—guitarists **Frank Meyer** and **Art Jackson**, bassist **Dino Everett**, and drummer



STREETWALKIN CHEETAHS

**Mike Sessa**—began life as a cover band featuring songs by such proto-punk and punk acts as the **MC5**, the **Stooges** (from whose "Search And Destroy" the band derived its moniker), the **Dictators**, the **Ramones**, the **Dead Boys**, and **Fear**.

"We said, 'We should form a band to play all our favorite songs,'" **Everett** recalls. "Our first five or six  
(Continued on next page)

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## RETAIL TRACK

(Continued from page 60)

merchant to carry the set exclusively for two months. It will be released to the main distribution channel of stores on June 15 via Proper Sales & Distribution (see story, page 1).

Hats off to Amazon for being aggressive in cutting a deal that distinguishes it from other music merchants, as well as helping to give its music offering an independent identity beyond its gigantic book presence.

Not surprising to Retail Track readers, traditional retailers are upset by the Amazon deal, as Cheap Trick manager Dave Frey is finding out, to his surprise. Frey says he was just trying to find a way to bring the album to market with a little sizzle on it. He says that with the Internet getting all kinds of press, he figured he would go in that direction "to get things warmed up so

that when we went to retail we will have a head of steam on the album and come in with a hotter pizza."

Frey adds that after what Cheap Trick has been through in the '90s, "we figured we can't mess things up any worse. I didn't realize that brick-and-mortar [retailers] view online as their competition. I thought online represented a different audience."

Most merchants say that they are annoyed by it, but that they still plan to carry the album when it is made available to them. But they add that they don't plan to go out of their way to help the album out in terms of sales.

However, Frey says, the band will go out of its way to help the retailers sell the album in any way it can. "You tell us what you want, and we will do it. You want us to play your convention, and if

the dates work out, we will do it. We also want to do a show where the only way people can get in is by getting tickets through record stores."

Indeed, **Connie Bambace**, president of Proper Distribution, says she is looking for ways to do value-added deals with merchants. She also emphasizes that Proper was not involved with Cheap Trick when the deal with Amazon was cut.

In fact, that appears to have been the band's problem. Since the album is coming out on its own label, Cheap Trick Unlimited, the group made the deal without input from a label sales executive, which apparently is the source of the problem.

Although I am a great believer in a level playing field when it comes to selling music, I hope that the so-called

brick-and-mortar music merchants will cut the group some slack. As many readers of Retail Track know, Cheap Trick is one of my all-time favorite bands, and it annoys me that its career has floundered even though it remains a creative force in putting out new music and a dominant force in turning out the most ferociously rocking live shows found anywhere in rock today. After the decade that this band has had, Cheap Trick deserves a break.

**MAKING TRACKS:** Retail Track hears that Vicki Marshall, formerly

senior VP of sales and marketing for Narada, will join Ardmore, Pa.-based Collectables Records as VP of marketing... **Henry Bebrowsky**, manager of marketing at Borders, has left the company... **Stan Miller**, formerly director of sales at King Biscuit Entertainment, is seeking opportunities and can be reached at 908-879-0587... Two weeks ago, when I mentioned that **George Balicky**, formerly senior VP at National Record Mart, is seeking opportunities, I listed his E-mail address wrong. It is g.balicky@worldnet.att.net.

## DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

gigs were straight covers. Our first song was like a 20-minute cover of [the MC5's] 'Black To Comm.'"

However, the Cheetahs got around to writing their own tunes, and, for their 1996 Alive Records debut, "Heart Full Of Napalm" (the title is another "Search And Destroy" reference), they hired Kramer to play guitar.

"We sort of stalked him," confesses Everett. "We thought, 'What would be really cool would be playing with all our heroes.'" The band has gone on to play and record with such personal icons as the Dead Boys' **Jimmy Zero** and Radio Birdman's **Deniz Tek**.

"One of these days, we'll play with **Iggy**," Everett says.

The Cheetahs see themselves as true descendants of old-school punk and distance themselves from today's neo-punks. "They all want to be **Green Day**," Everett says. "As soon as a [punk] band sold a million records, the revolution was over."

"Live On KXLU," a live broadcast recorded in September at the influential L.A. station operated by Loyola Marymount University, presents the Cheetahs in all their raging glory.

The killer tracks include "Motor City Rock N Roll," a homage to the Detroit bands that inspired the Cheetahs; monster originals like "Freak Out Man" and "Built For Speed"; and saber-toothed covers of the MC5's first single, "Looking At You," and the Stooges' "Funhouse." (Everett says the Cheetahs have asked **Scott McKay**, who played sax on the original version of the latter tune, to perform with them in San Francisco.) The studio EP features the Cheetahs and Kramer in a bash-out guitar duel on the eight-minute "I Want You."

The Streetwalkin Cheetahs will hit the road in May with **Sylvain Sylvain**, serving as the opening act and backup band for the ex-New York Doll. In June, they'll open shows for **Guns N' Roses** bassist **Duff McKagan**.



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## CHILD'S PLAY

(Continued from page 59)

learned she was pregnant with twins, who were due the following January. "Suddenly, these motherhood songs held new meaning," she says.

But she went into premature labor in September and underwent debilitating drug therapy to forestall childbirth; she became temporarily blind and paralyzed and needed an oxygen tank to breathe. The delivery couldn't be held off for long, though, and the twins were delivered on Sept. 22, four months early. One did not survive. The other—whom she and her husband, photographer **Larry Kosson**, named **Valerie**—was a mere 17 ounces at birth and was given a 10% chance of survival. The first thing

Valerie heard coming into the world, says Spielberg, was the "Mother" track "Baby's Lullaby," which had been completed the day before her birth and which was played throughout the delivery. (Spielberg's friend **Aine Minogue**, another noted North Star artist, played harp on it.)

Valerie spent her first four months of life in a neonatal intensive care unit (NIC-U), undergoing 13 blood transfusions, heart surgery, and pneumonia treatments. She was so tiny, says Spielberg, that on Halloween, the nurses dressed her up in Beanie Baby clothes.

During the infant's stay in NIC-U, Spielberg says, "we played my CDs



Pictured, from left, are Susan McKeown, Robin Spielberg, and Cathie Ryan.

for her on a continuous loop. We found that all the babies in earshot did better when the music was on. Their blood pressure, heart rate,

oxygen saturation, and breaths per minute all improved." North Star ended up donating 50 CDs for parents with babies in NIC-U.

Spielberg and Kosson finally got to bring Valerie home, though the baby will remain quarantined from anyone outside the immediate family until May. She is now nearly 7 months old, weighing 8 pounds and 4 ounces, and she still loves to hear her mom's songs.

In early May, Spielberg, McKeown, and Ryan will perform three dates in New York state (backed by a full band) to support the release of "Mother." The three will appear May 1 in Norwich, May 8 in Albany, and May 9 (Mother's Day) in Peekskill. Also on May 9, Bronx, N.Y.-based National Public Radio affiliate

WFUV will air an interview/performance feature on the three, says Spielberg. The TV show "CBS This Morning" will spotlight "Mother" as well.

"We've gotten a lot of support in different places," she says, adding, "What we need is an agent or promoter to hook in to the appeal of this project."

Songs on "Mother" include Spielberg's own "Real Pretty Mama," a composition she wrote (and sings on the record) for her mother; McKeown's rendition of the traditional Irish lullaby "Seothín Seo h-O," which begins with a recording of her singing it as a child; and "Rock Me To Sleep, Mother," a 19th-century American song for which Ryan wrote a new melody.

Billboard®

APRIL 24, 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	4	MANNHEIM STEAMROLLER MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 60641/WALT DISNEY (10.98/15.98)	
2	3	122	CEDARMONT KIDS CLASSICS ● BENSON 84056 (3.98/5.98)	TODDLER TUNES
3	7	171	VARIOUS ARTISTS ▲ <sup>3</sup> WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
4	2	53	VEGGIE TUNES BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES
5	4	8	BLUE'S CLUES KID RHINO 75626/RHINO (9.98/13.98)	BLUE'S BIG TREASURE
6	6	25	READ-ALONG WALT DISNEY 60289 (6.98 Cassette)	A BUG'S LIFE
7	13	190	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
8	8	139	CEDARMONT KIDS CLASSICS ▲ BENSON 82217 (3.98/5.98)	ACTION BIBLE SONGS
9	10	106	CEDARMONT KIDS CLASSICS ● BENSON 82220 (3.98/5.98)	SILLY SONGS
10	5	9	VEGGIE TUNES LYRICK STUDIOS 9451 (6.98/10.98)	VEGGIE TUNES
11	11	129	CEDARMONT KIDS CLASSICS ● BENSON 82218 (3.98/5.98)	SUNDAY SCHOOL SONGS
12	19	44	VARIOUS ARTISTS WALT DISNEY 60632 (10.98/16.98)	MORE SILLY SONGS
13	14	45	READ-ALONG WALT DISNEY 60306 (6.98 Cassette)	MULAN
14	9	40	VEGGIE TUNES BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	VEGGIE TUNES 2
15	17	24	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75261/RHINO (3.98/6.98)	TODDLER FAVORITES
16	16	103	CEDARMONT KIDS CLASSICS ● BENSON 82216 (3.98/5.98)	BIBLE SONGS
17	15	22	SCOOBY DOO KID RHINO 75505/RHINO (6.98/10.98)	SCOOBY DOO'S SNACK TRACKS
18	RE-ENTRY		MY FIRST SING-ALONG WALT DISNEY 60629 (6.98 Cassette)	WINNIE THE POOH: SILLY OLD BEAR SONGS
19	18	136	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
20	RE-ENTRY		BEAR WALT DISNEY 60640 (9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE
21	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
22	RE-ENTRY		VARIOUS ARTISTS ▲ WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
23	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 60648 (10.98/15.98)	CLASSIC DISNEY VOL. V - 60 YEARS OF MUSICAL MAGIC
24	12	5	BARNEY BARNEY MUSIC 9463/LYRICK STUDIOS (9.98/14.98)	I LOVE TO SING WITH BARNEY
25	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 60637 (6.98/16.98)	DISNEY'S GREATEST POP HITS

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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## THE MUSIC OF TEXAS IS MAPPED AT CD WORLD

(Continued from page 57)

resilient undercurrent like punk.

Despite the variety, owner Mike Schoder identifies country as the emblematic feature of the Texas section and the Texas image, perhaps best captured by performers like Robert Earl Keen. "He's country, but he's like ass-kicking country," says Schoder. "All his songs are about six-packs and 12-shooters and renegades."

Like many of the country singers

he anticipates expanding the second store from its current 1,800 square feet to 3,100 square feet sometime in the next year.

CD World maintains its distinct indie feel in part, he says, by hiring self-proclaimed "music geeks."

"We're music lovers, and people comment on that all day long," says Schoder. "They go into [a chain store] and have questions, and nobody knows. And they just love it how they come in here, and there's generally three or four people who can answer their questions. A real music lover, they're going to want to work in a store like CD World. They don't want to work in a store where they can't have long hair, they can't have an earring, and they have to wear a blue shirt that matches everybody else's shirt."

Schoder, who sports a long blond ponytail, is a music geek himself.

"He goes around the world just to check out bands and went to Europe following Widespread Panic. He's a fan of music and likes to hang out with people who can talk music," says Stafford, who recalls Schoder eagerly riffing through the promos and impulsively pulling out Texas rockabilly legend Ronnie Dawson. "He says, 'Let's see what's Ronnie's doing,' and he throws the record on, and right there we're listening to him."

Versed in college rock bands like the aforementioned Widespread Panic, Schoder is quick to offer purchasing advice to the Southern Methodist University students who frequent the store, according to Stafford. So if Schoder sees a young man fingering the Phish section or purchasing an album by another college jam band, he might ask him if he has heard of Zero and park him in front of the listening station if he hasn't.

In addition to listening to his customers, Schoder listens to his staff, which has helped him carve out and stock the original store's signature sections like electronica (1,650 titles) and punk/ska (1,275). Free to initiate and develop new sections at will, staff members have come up with things like "goth" and "emo" (a more melodic form of punk) to meet a demand that might have otherwise been ignored.

The "dirty music" section, Stafford's eccentric brainchild, is another small but popular section full of music that would have otherwise been lost in the original store's dense catalog of 22,724 titles. Covering everything from the funk-driven '70s porn music to German soft-core porn orchestral music, the two-tier section has tapped

a niche most chain stores would have avoided.

"By keeping them in stock and highlighting them, it allows people to branch out and hear new things that they wouldn't normally notice," says Stafford. "A lot of it has to do with how we deal with space."

In addition to providing uncommon offerings, CD World stocks less-obscure genres like swing, rockabilly, country, bluegrass, jazz, and soundtracks, as well as the staple rock/pop section, which represents the store's remaining 18,152 titles.

With ceiling-hung promo posters and clearly delineated racks, CD World manages to avoid the cluttered look of many indie stores. In fact, Schoder credits the store setup for giv-

*'We put all the local CDs in front of the listening section'*

ing the Texas section its first boost. "We put all the local CDs on that wall right in front of the listening section, where you can go and listen to our CDs. So I think it got some really good attention. And then we started adding play copies in front of them and writing little things on the front of the CDs like 'This is western swing' and 'This is frat rock.' And that section just does great. People love it."

Meanwhile, the recent surge of western swing and alternative country has only solidified the section's popularity, according to Schoder. Having evolved from what he calls the "old Asleep At The Wheel/Bob Wills type of thing," country music has morphed into a variety of hybrids, like cow punk, as well as recycled western swing. He believes that the alternative country movement will have the industry looking at Texas bands like the Old 97's and the Gourds for a purer sound.

Although the surge in country has certainly helped the section, one genre's popularity will never decide its fate. Like the store in general, the Texas section is simply too diverse to be threatened by popular currents. And Schoder is always ready to go with the flow. If alternative country and western swing follow the swing fad on its way out of favor, Schoder says he'll simply "move on to the next thing." However, the Texas section will always be a defining staple—a sort of cultural artifact that is as popular as chicken-fried steak and as constant as the state's Lone Star image.



Boasting one of the largest local sections in the area, CD World capitalizes on Texas' rich and diverse musical roots. (Photo: Jenny Land)

featured in the large local section, Schoder is a bit of a renegade himself. Starting his business out of the back seat of his car, he helped pioneer the area's used-CD business from a street corner, until the law caught up with him and eventually forced him indoors. Jerry-rigging a rugged logo out of bungie cords, poster board, and finger paints, Schoder initially set up shop on the corner of Park and Greenville, where he sold as many as 100 CDs a day and fine-tuned the art of down-home marketing.

"There was this Texas-style Judge Roy Bean's [a country-style restaurant] and the Beer Barn, the old drive-through liquor store, that used to be on that corner, and Tuesday was two-for-one chicken-fried steak day for, like, \$6.99," Schoder recalls. "It was great. With all these chicken-fried steak people, there were so many customers who came there. So Tuesday became, like, my busiest day of the week."

When Schoder eventually expanded his street-side setup into a bricks-and-mortar presence in October of 1992, he sold new releases, which now represent 59% of music sales, to generate a steady customer flow. Although he makes his biggest profits from used CDs, he has realized that customers come for the new just as readily as they do for the used.

While the used CDs pay the bills, new releases, DVDs, tapes, T-shirts, posters, pins, stickers, and other related paraphernalia create enough traffic to allow Schoder to sell new albums at Best Buy prices and underprice many area chain stores.

He says CD World has increased sales each year and more than doubled in size. After opening a second store in Addison in 1994, he eventually expanded the original store from 893 square feet to 2,500 square feet, and



Shown, from left, are CD World buyer Bill Stafford, owner Mike Schoder, and buyer Mark Crowder taking a break behind the register. (Photo: Jenny Land)

## 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	1	2	<b>FAMILY VALUES TOUR '98</b> Epic Music Video Sony Music Video 50188	Various Artists	19.95
2	2	22	<b>'N THE MIX WITH 'N SYNC</b> ▲ BMG Video 65000	'N Sync	19.95
3	3	4	<b>KENNEDY CENTER HOMECOMING</b> Spring House Video Chordant Dist. Group 42902	Bill & Gloria Gaither And Their Homecoming Friends	29.98
4	4	3	<b>LIVE</b> BMG Video 25738	Usher	14.95
5	5	5	<b>STAY THE SAME</b> Columbia Music Video Sony Music Video 79138	Joey McIntyre	3.98
6	6	45	<b>ALL ACCESS VIDEO</b> ▲ Jive/Zomba Video 41589-3	Backstreet Boys	19.98
7	7	22	<b>NIGHT OUT WITH THE BACKSTREET BOYS</b> ▲ Jive/Zomba Video 41657	Backstreet Boys	19.95
8	9	160	<b>HELL FREEZES OVER</b> ▲ Geffen Home Video Universal Music Video Dist. 39548	Eagles	24.98
9	8	5	<b>THE VELVET ROPE TOUR-LIVE IN CONCERT</b> Eagle Rock Entertainment Image Entertainment 5517	Janet Jackson	19.98
10	10	18	<b>CUNNING STUNTS</b> Elektra Entertainment 40202	Metallica	19.98
11	12	7	<b>LIVE AT THE FILLMORE EAST</b> MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	14.98
12	11	6	<b>VH1-BEHIND THE MUSIC</b> ▲ PolyGram Video 44059953	Shania Twain	14.95
13	RE-ENTRY		<b>SELENA REMEMBERED</b> EMI Latin Video 77826	Selena	19.98
14	14	69	<b>A NIGHT IN TUSCANY</b> ▲ PolyGram Video 4400553973	Andrea Bocelli	24.95
15	16	14	<b>ONE NIGHT ONLY: LIVE</b> Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
16	13	9	<b>SINGING IN MY SOUL</b> Spring House Video Chordant Dist. Group 46440	Various Artists	29.98
17	15	2	<b>INSTRUMENT</b> Dischord 17980	Fugazi	24.95
18	18	105	<b>WHO THEN NOW?</b> Epic Music Video Sony Music Video 50153	Korn	19.98
19	17	20	<b>LIVE AT WEMBLEY</b> Virgin Music Video 2439	Spice Girls	19.98
20	20	21	<b>BRIDGES TO BABYLON: 1998 LIVE IN CONCERT</b> Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
21	19	27	<b>VH1 DIVAS LIVE</b> ● Epic Music Video Sony Music Video 50175	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey	19.98
22	21	20	<b>SECOND COMING</b> ▲ PolyGram Video 80063005917	Kiss	29.98
23	22	85	<b>THE DANCE</b> ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
24	26	70	<b>RAGE AGAINST THE MACHINE</b> Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	19.98
25	23	25	<b>THE ROYAL ALBERT HALL CELEBRATION</b> PolyGram Video 44005739	Andrew Lloyd Webber	19.95
26	RE-ENTRY		<b>WINDOWLICHER</b> Sire Records Warner Home Video 35005	Aphex Twin	3.99
27	27	20	<b>THE COLLECTION: VOLUME 1</b> Epic Music Video Sony Music Video 69715	Bone Thugs-N-Harmony	19.95
28	28	24	<b>WELCOME TO THE VIDEOS</b> Geffen Home Video MCA Music Video 39557	Guns N' Roses	16.98
29	30	44	<b>STREETS IS WATCHING</b> ▲ Def Jam Home Video PolyGram Video 56821	Jay-Z	14.95
30	25	21	<b>THE COMPLETE VIDEOS: 1991-1998</b> ● Atlantic Video 83154	Tori Amos	19.98
31	29	16	<b>VOLUMEN</b> Elektra Entertainment 40199	Bjork	19.98
32	24	6	<b>20 STORIES TALL</b> Word Video 1701	Mark Lowry	21.95
33	32	172	<b>LIVE FROM AUSTIN, TEXAS</b> ▲ Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	19.98
34	35	80	<b>THE COMPLETE WOMAN IN ME</b> ● PolyGram Video 4400450893	Shania Twain	9.95
35	33	26	<b>LIVE AT THE BEACON THEATRE</b> Columbia Music Video Sony Music Video 50171	James Taylor	19.98
36	RE-ENTRY		<b>RYMAN GOSPEL REUNION</b> ▲ Chapel Music Group 4627	Gaither & Friends	29.98
37	37	18	<b>LIVE IN CONCERT</b> Jive/Zomba Video 41624	Backstreet Boys	19.95
38	38	49	<b>DEAD TO THE WORLD</b> Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	16.95
39	31	24	<b>PSYCHO CIRCUS</b> ▲ PolyGram Video 4400101000	Kiss	16.95
40	34	22	<b>WOW-1999</b> 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.

# Home Video

MERCHANTS & MARKETING

## Worried About Y2K? Let's Go To The Videotape

**BY TRUDI MILLER ROSENBLUM**  
NEW YORK—The Y2K crisis looms ever nearer. But have no fear: Video is here.

Y2K, for the uninitiated, is shorthand for the millennial concern that computers programmed to recognize only the last two digits of a year won't understand the concept of "2000." By changing every date to "1900," systems will disrupt the world as we know it.

Help, via the VCR, a late 20th-century phenomenon, is available. Citizens worried about how to prepare for problems—which may never transpire—have their pick of Y2K videos, ranging from celebrity-hosted shows

to three-hour productions with booklet accompaniments.

Many of the tapes are selling solely via the Internet, at sites such as y2kwizard.com, readyfory2k.com, videoy2k.com, y2kportunity.com, and y2kgamble.com. Others are available at retail.

"Now that Monica and Bill are only going to get spanked instead of kicked out of the house, Y2K will probably start making the headlines again," says Robert Williams, who pitches tapes at y2kwizard.com. "And I'm hoping that Y2K sales will increase too as people shift their focus from trysts in the past to trolls in the road up ahead."

He claims his most popular title, the 22-minute "The Year 2000 Problem," at \$19.95, sells 2,000 to 4,000 units a month.

Monarch Home Video's "Y2K Family Survival Guide" is more mainstream. The \$14.95, 48-minute, TV-style program is hosted by "Star Trek's" Leonard Nimoy.

"We're trying to get placement in supermarkets, groceries, drugstores, record stores, and office supply stores like Staples and Office Depot," says Monarch GM Dan Norem. "All these places are perfect for it. It's an impulse item, and we feel that if we can get it placed up at the front checkouts, people will have an inter-

est in it, particularly as the millennium gets closer."

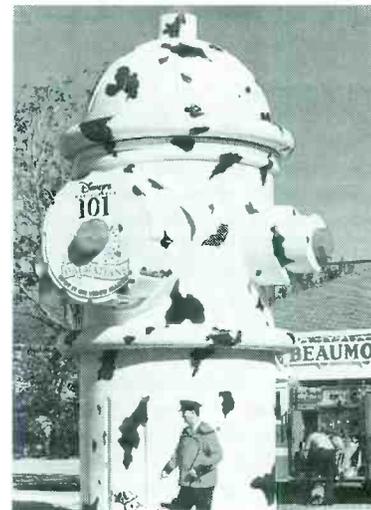
Monarch has created a 12-piece counter display and 18- and 24-unit floor displays for stores. The title was released Feb. 23.

Fresh Air Media's "The Y2K Crisis" also aims to appeal to the mainstream consumer. Released in January, the 50-minute video is hosted by "Unsolved Mysteries" star Robert Stack and retails for \$29.95. It features "industry leaders, government leaders, and comments from people who have been on Y2K commissions and panels on C-Span," says Bob Perna, Fresh Air producer and director of original programming.

The Auburn, Calif., company has so far restricted marketing to direct-response ads on talk radio in Texas, Washington, D.C., and Rhode Island. "Right now we're in talks with a Sacramento [Calif.] station," Perna says. "We're considering putting spots alongside the Art Bell show," which covers such subjects as alien visitations.

Consumers looking for a meatier program can sink their teeth into "Y2K Town Meeting With Dr. Gary North," a three-hour, two-tape set for \$34.95. "Gary North is the most recognized and vocal of all the Y2K experts," says Harry Williams, president of De Montfort Co. of Peoria, Ill., which sells the video at its Web site, y2kgamble.com.

North, the featured speaker at the Arkansas meeting, explains where he thinks problems will occur. He's followed on the cassette by representatives from the utilities, banking, and medical industries, among others.



**Large Object Of Desire.** Disney built this 24-foot-tall spotted fire hydrant in Beaumont, Texas, to plug the rerelease of the animated "101 Dalmatians." The structure, which weighs 4,500 pounds, contains 1,000 feet of steel tubing, and can blast 1,500 gallons of water a minute, was presented to the Fire Museum of Texas on March 9. It honors firefighters past and present, including Beaumont's Tommy May, who is accompanied by a curious mascot named Casey.

The second tape is a question-and-answer session.

"Town Meeting" advises citizens to prepare for the worst, just in case. "On a one to 10 scale, if one is 'no problem,' Gary's a 10," says Williams. "His attitude is, 'Get out of the city, because once the welfare checks stop coming, there'll be civil unrest, martial law, and food riots.'"

The video has sold several hundred copies since January, Williams adds.

Another in-depth program is  
*(Continued on page 68)*

## British Research Report Underscores VHS' Decline, DVD And DVD-ROM Growth

**PERSPECTIVE:** U.S. market researchers love to bandy about numbers about the size of the home video market. The static of conflicting data can be extensive, so it's good to have an outside perspective on occasion. British-based Understanding & Solutions (U&S) has just provided one.

In its annual report, which also includes Europe, the research consultancy indicated there's still growth in VCRs. It projected a U.S. household population of 130.9 million this year, 139.7 million in 2000, and 160 million in 2003—the equivalent of nearly 1½ VCRs per home. If only prerecorded cassettes kept pace.

Since tapes often get passed among parents and children in multi-VCR households, rental growth is sliding into negative territory while sell-through flattens to no-growth. U&S predicts high-priced cassette shipments will drop 2% to 44 million units this year and to 37 million in 2003, a 5% drop-off. Over the same period, the gains in tapes priced for purchase will skid from 6% in 1999 to 4% in 2000 to 1% in 2003. The total number of cassettes delivered to retail that year: 950 million.

Saturation accounts for some of the declines, new formats the rest. DVD obviously is the big winner; although we suspect that satellite-delivered services will be a major contributor. (U&S doesn't include the latter in its analysis.) In any event, DVD provides tape with competition aplenty. The report anticipates a 17-fold increase in DVD household penetration from 1998-2003, from 1% to 17%, or 18.9 million machines. Far, far more impressive is the predicted population of personal computers equipped with DVD-ROM drives, as household penetration zooms 2000%, from 2.45 million last year to 48.19 million in 2003. Growth that rapid will dictate programming choices, especially the PC/Internet connections now in their formative stage.

Disc shipments are stratospheric as new retailers come online. But U&S' estimates carry a warning that the pipeline has finite capacity. The study calculates an astounding 668% increase in deliveries from 1997 to 1998—4.56 million to 35 million—and a gain of 171% from 1998-1999, when volume reaches 95 million units. Thereafter, consumers will start applying the brakes, according to U&S, which slashes growth from 63% in 2000 to a still-healthy 28%, or 430 million DVDs, three years later.

DVD unquestionably drives home-video consumer sales. U&S says the total will nearly double from \$14.6 billion in 1993 to \$25.9 billion 10 years later. The new format's piece of the pie in 2003: a filling 27%. Rental is estimated at 34% and sell-through at 39%. Shipment value, thanks to pipeline fill, is skewed more toward DVD: 34% of \$15 billion in 2003. VHS rental's share falls to 15%, while sell-through rises to 50%.

Through this period, the U.S. remains a jump or two ahead of Europe, which will receive correspondingly more attention from marketers as America slows down. U&S predicts a European installed base of DVD players in 2003 of 9 million units, a 6% household penetration. DVD-ROMs should do proportionally better, with 36.2 million units in 23% of homes. The sum of DVD shipments in four years: 193 million

units. Through it all, VCRs plod along, increasing from 71% of European households this year to 81%, or 129.7 million units, in 2003.

It's interesting to compare VHS and DVD sell-through in key European territories. The same countries lead both categories, but with some significant differences in share: England had 34% of 1998 cassette sales of 294.1 million tapes and 20% of 4.1 million discs sold; Germany, 14% and 34%; France, 20% and 20%; Italy, 7% and 6%; Spain, 7% and 2%; and the Netherlands, 4% and 6%.

**BEST WISHES:** Happy birthday, Web site. NetFlix.com celebrates the start of its second year as "the world's largest Internet DVD rental store" (its words) with a slate of promotions that should help elevate two high-flying technologies.

Here's a sampling: (1) Through May 31, all rentals are for two weeks for as little as \$2.99 a week. In addition, NetFlix has lowered its "extended" rate of 99 cents a week. (2) New customers, who can select from 3,100 titles, receive the first three rentals free. (3) Through the end of May, NetFlix will conduct a consumer electronics sweepstakes with prizes including a Panasonic Palm Theater, a Toshiba DVD player, and a Replay TV. The grand-prize winner gets a Sony flat-screen TV, a Sony five-disc carousel changer, and 100 free rentals.

NetFlix has struck strategic alliances with Sony, Toshiba, and Pioneer; most of the studios; and E-retailers, including Amazon.com.

PICTURE THIS



by Seth Goldstein

## SNEAK PEEK



It's the red-hot release that brings you perennial profits. *Playboy Video Centerfold: 1999 Playmate of the Year*. The suspense is mounting and everyone's waiting, but we're not telling...yet. Watch this spot in two weeks as we reveal the 20th century's grand finale Playmate of the Year!



**PLAYBOY HOME VIDEO**  
[www.playboy.com/entertainment](http://www.playboy.com/entertainment)

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# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
<b>◀ No. 1 ▶</b>								
1	1	13	TAE-BO WORKOUT	Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
2	3	6	EVER AFTER: A CINDERELLA STORY	FoxVideo 0392	Drew Barrymore Anjelica Huston	1998	PG-13	19.98
3	20	2	THE RUGRATS MOVIE	Nickelodeon Video Paramount Home Video 33399	Animated	1998	G	26.95
4	2	10	MULAN	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated	1998	G	26.99
5	5	86	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 15797	Animated	1961	G	26.99
6	7	2	MIGHTY JOE YOUNG	Walt Disney Home Video Buena Vista Home Entertainment 12746	Bill Paxton Charlize Theron	1998	PG	24.99
7	6	58	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
8	4	9	ANTZ	Dreamworks Home Entertainment Universal Studios Home Video 83668	Woody Allen Sharon Stone	1998	PG	26.99
9	8	5	JANET JACKSON: THE VELVET ROPE TOUR-LIVE IN CONCERT	Eagle Rock Entertainment Image Entertainment 5517	Janet Jackson	1999	NR	19.98
10	<b>NEW ▶</b>		FAMILY VALUES TOUR '98	Epic Music Video Sony Music Video 50188	Various Artists	1999	NR	19.95
11	9	18	THE WEDDING SINGER	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore	1997	PG-13	14.98
12	11	9	CITY OF ANGELS	Warner Home Video 16320	Nicolas Cage Meg Ryan	1998	PG-13	19.98
13	18	3	JIMI HENDRIX: LIVE AT THE FILLMORE EAST	MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	1999	NR	14.98
14	16	7	PLAYBOY VIDEO CENTERFOLD: THE DAHM TRIPLETS	Playboy Home Video Universal Music Video Dist. PBV0838	Various Artists	1999	NR	19.98
15	17	21	'N THE MIX WITH 'N SYNC ▲	BMG Video 65000	'N Sync	1998	NR	19.95
16	13	11	PLAYBOY'S GIRLFRIENDS	Playboy Home Video Universal Music Video Dist. PBV0837	Various Artists	1999	NR	19.98
17	12	3	PLAYBOY'S PLAYMATE PAJAMA PARTY	Playboy Home Video Universal Music Video Dist. PBV0840	Various Artists	1999	NR	19.98
18	10	8	MTV: CELEBRITY DEATHMATCH ROUND 1	MTV Home Video Sony Music Video 51619	Various Artists	1999	NR	12.98
19	21	21	ARMAGEDDON	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck	1998	PG-13	19.99
20	39	3	POKEMON: THE MYSTERY OF MOUNT MOON	Viz Video Pioneer Entertainment 0002D	Animated	1999	NR	14.98
21	23	4	APHEX TWIN: WINDOWLICHER	Sire Records Warner Home Video 35005	Aphex Twin	1999	NR	3.99
22	19	5	DARK CITY	New Line Home Video Warner Home Video N4730	Rufus Sewell Kiefer Sutherland	1998	R	14.98
23	15	3	CRUNCH: TAE BOXING WORKOUTS	Anchor Bay Entertainment 10813	Billy Blanks	1998	NR	14.98
24	26	9	GREAT EXPECTATIONS	FoxVideo 4492	Ethan Hawke Gwyneth Paltrow	1998	R	14.98
25	<b>NEW ▶</b>		THE REPLACEMENT KILLERS	Columbia TriStar Home Video 21623	Chow Yun-fat Mira Sorvino	1998	R	19.95
26	30	14	METALLICA: CUNNING STUNTS	Elektra Entertainment 40202	Metallica	1998	NR	19.98
27	29	11	BJORK: VOLUMEN	Elektra Entertainment 40199	Bjork	1998	NR	19.98
28	37	2	THE BIG LEBOWSKI	PolyGram Video 4400565393	Jeff Bridges John Goodman	1997	R	19.95
29	14	7	MTV: CELEBRITY DEATHMATCH ROUND 2	MTV Home Video Sony Music Video 50038	Various Artists	1999	NR	12.98
30	32	24	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
31	22	41	ANDREA BOCELLI: A NIGHT IN TUSCANY ▲	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
32	34	2	USHER: LIVE	BMG Video 25738	Usher	1999	NR	14.95
33	24	55	THE KING AND I	FoxVideo 4110779	Yul Brynner Deborah Kerr	1956	G	19.98
34	36	9	MERCURY RISING	Universal Studios Home Video 83590	Bruce Willis Alec Baldwin	1998	R	14.98
35	28	17	TORI AMOS: THE COMPLETE VIDEOS 1991-1998 ●	Atlantic Video 83154	Tori Amos	1998	NR	19.98
36	31	19	DR. DOLITTLE	FoxVideo 2762	Eddie Murphy	1998	PG-13	19.98
37	27	9	JACKIE BROWN	Miramax Home Entertainment Buena Vista Home Entertainment 1355803	Pam Grier Samuel L. Jackson	1997	R	22.95
38	<b>NEW ▶</b>		FUGAZI: INSTRUMENT	Dischord 17980	Fugazi	1999	NR	24.95
39	35	11	NOSFERATU THE VAMPIRE	Anchor Bay Entertainment SV10641	Klaus Kinski Isabelle Adjani	1978	R	14.98
40	25	3	GET A LIFE: VOL. 2	Rhino Home Video 2524	Chris Elliott	1998	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

## Home Video

MERCHANTS & MARKETING

### USA Picks Up PolyGram

**FILLING THE GAP:** The acquisition of October Films and PolyGram Filmed Entertainment by Barry Diller's USA Networks finally gives PolyGram Video a home, but it leaves Universal Studios Home Video with some scheduling holes.

While Universal did not absorb marketing and distribution duties for PolyGram Video as a result of the 1998 merger with PolyGram Group Distribution, October Films was becoming a nice niche, including titles such as "The Apostle" and "Hilary & Jackie."

But as of August, Universal will no longer distribute October's output, removing about six films from Universal's 1999 schedule. The studio will lose Robert Altman's "Cookie's Fortune"; Sundance Film Festival winner "Three Seasons"; Albert Brooks' new movie "The Muse," with Sharon Stone; the Academy Award-winning documentary "The Last Days"; and foreign titles "The Idiots" and "Autumn Tale."

Those releases, as well as PolyGram's movies and National Football League, National Basketball Assn., and Major League Baseball series will be folded into the newly formed USA Home Entertainment banner headed by former PolyGram president Bill Sondheim. Universal will perform pick, pack, and ship duties under the new agreement.

On Universal's roster are "EDtv," a theatrical disappointment thus far, grossing a paltry \$15 million at the box office, and the special effects-driven "The Mummy," with Brendan Fraser. Universal expects "The Mummy" to open another opportunity to re-promote its horror catalog.

In order to beef up the product pipeline, the studio is planning two direct-to-video family features, according to a spokesman. The first is a sequel to the Jim Belushi dog comedy "K-9." With Belushi reprising his role, "K-911" is expected in stores this fall. Due in 2000 is "Dragonheart II." (Continued on next page)

### SHELF TALK



by Eileen Fitzpatrick

## Top DVD Sales™

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	<b>NEW ▶</b>		MEET JOE BLACK (PG-13) (26.98)	Universal Studios Home Video 20531	Brad Pitt Anthony Hopkins
2	<b>NEW ▶</b>		I STILL KNOW WHAT YOU DID LAST SUMMER (R) (19.95)	Columbia TriStar Home Video 08549	Jennifer Love Hewitt Brandy
3	<b>NEW ▶</b>		AMERICAN HISTORY X (R) (24.98)	New Line Home Video/Warner Home Video N4739	Edward Norton Edward Furlong
4	1	4	THE WATERBOY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10016	Adam Sandler
5	6	6	RUSH HOUR (PG-13) (24.98)	New Line Home Video/Warner Home Video N4717	Jackie Chan Chris Rock
6	7	7	RONIN (R) (24.98)	MGM/UA Home Video/Warner Home Video 67439	Robert De Niro
7	5	3	PLEASANTVILLE (PG-13) (24.98)	New Line Home Video/Warner Home Video N4728	Tobey Maguire Reese Witherspoon
8	3	3	MIGHTY JOE YOUNG (PG) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 10016	Bill Paxton Charlize Theron
9	4	6	SOLDIER (R) (19.99)	Warner Home Video 16958	Kurt Russell
10	2	2	THE RUGRATS MOVIE (G) (29.99)	Paramount Home Video 33399	Animated
11	8	3	ANTZ (PG) (34.99)	Dreamworks Home Entertainment/Universal Studios Home Video 84199	Woody Allen Sharon Stone
12	13	16	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
13	RE-ENTRY		HELL FREEZES OVER (NR) (24.99)	Geffen Home Video/Image Entertainment 15529	Eagles
14	18	9	JOHN CARPENTER'S VAMPIRES (R) (26.99)	Columbia TriStar Home Video 60306	James Woods Daniel Baldwin
15	RE-ENTRY		DIE HARD TRILOGY (R) (79.98)	FoxVideo 21041	Bruce Willis
16	10	14	ARMAGEDDON (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10008	Bruce Willis Ben Affleck
17	11	8	PRACTICAL MAGIC (PG-13) (24.98)	Warner Home Video 16322	Sandra Bullock Nicole Kidman
18	9	2	HOME FRIES (PG-13) (19.98)	Warner Home Video 15169	Drew Barrymore
19	17	6	EVER AFTER: A CINDERELLA STORY (PG-13) (34.98)	FoxVideo 0392	Drew Barrymore Anjelica Huston
20	15	2	THE TEN COMMANDMENTS (G) (34.99)	Paramount Home Video 15508	Charlton Heston Yul Brynner

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## SHELF TALK

(Continued from preceding page)

Universal's ace in the hole is a steady flow of hits from DreamWorks, including "Saving Private Ryan" and "The Prince Of Egypt." The latter is considered a sure bet for the fourth-quarter sell-through race.

**SHIFTING DVD TRENDS:** Action/adventure titles continue to dominate DVD sales, but more family titles are beginning to make their way up the chart.

"It's really interesting to see how 'Rugrats' and 'Antz' have performed their first weeks out," says VideoScan GM **Tonya Bates**. "There's no question that there is a shift." To get a better picture of what's happening, one must compare year-to-date sales, she explains.

Of the top 500 titles that have been released since DVD debuted two years ago, 79 have been family titles. The best seller, at No. 107: "It's A Wonderful Life." Others in the top 200 include "Ever After: A Cinderella Story" (114); "George Of The Jungle" (128); "Mighty Joe Young" (137); "Willy Wonka And The Chocolate Factory" (179); and "Cats" (189).

Bates notes the strong debuts of recent family hits such as "Mighty Joe Young," "The Rugrats Movie," "Antz," and "Pleasantville," all of which debuted in the top five in their first week in stores.

"It shows there's a broadening in the marketplace with titles like 'Mighty Joe Young' and 'Rugrats' getting more significant sales," she says. "DVD is still much more oriented to those early adopter males, but it's beginning to include a family base."

The big difference is that family titles don't keep pace with the best-selling action movies, so there is plenty of room for growth.

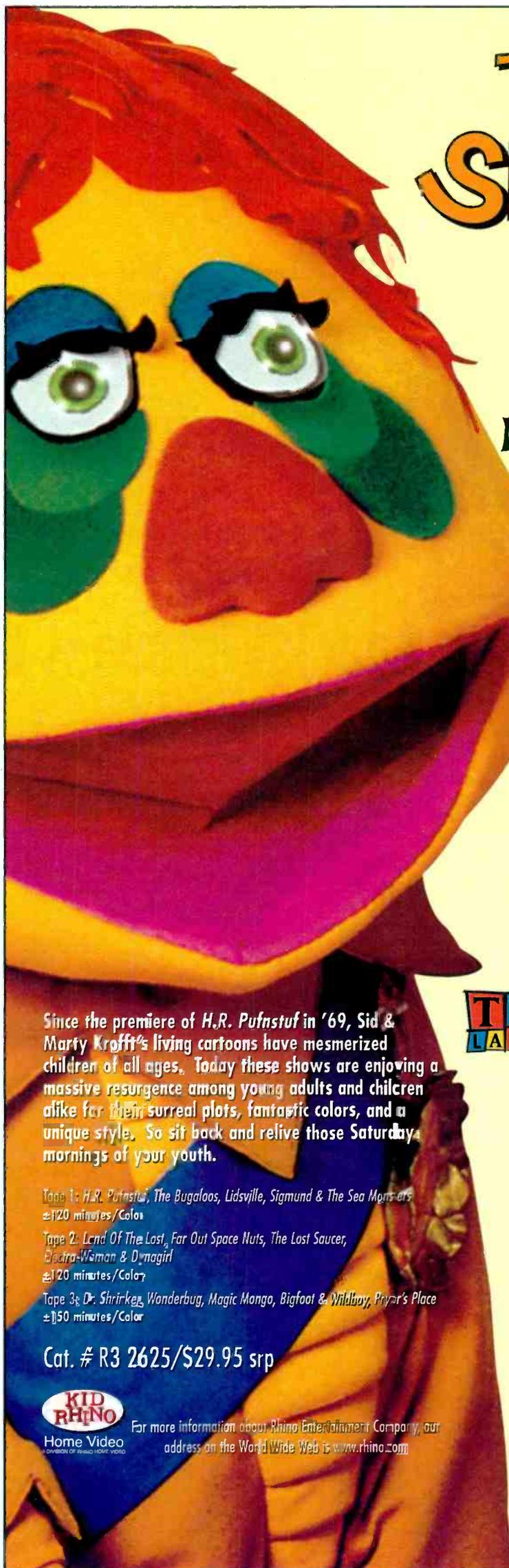
**ARTISAN'S 'ALICE':** Artisan Home Entertainment will release the NBC miniseries "Alice In Wonderland" on tape and DVD May 25.

Priced at \$19.98 for both configurations, the title will carry a \$5 rebate and be supported by a \$1 million advertising campaign. Print ads are planned for Parade, People, Entertainment Weekly, and USA Today.

Based on the Lewis Carroll classic, the three-hour miniseries stars **Tina Majorino** and a host of guest stars, including **Whoopi Goldberg**, **Martin Short**, and **Ben Kingsley**, as well as Creature Shop special effects.

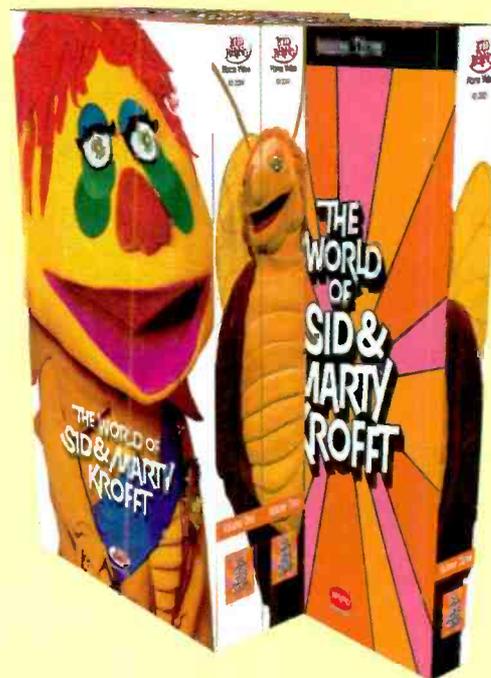
**NEW NAMES:** York Home Video is changing its name to York Entertainment to reflect its expansion into movies and TV. The "B" supplier also expects to enter the DVD market this summer.

Meanwhile, Fox Lorber Associates, Non Fiction Films, and Wellspring Media will be consolidated under a new umbrella, WinStar TV & Video. Fox Lorber co-founder/president/CEO **Richard Lorber** has been named co-chairman. Former Wellspring Media president **Al Cattabiani** becomes president of WinStar TV & Video, and **Mindy Rosenthal**, COO. **Michael Olivieri** continues as president of WinStar Home Video.



# THE WORLD OF SID & MARTY KROFFT

Limited-edition  
retro  
packaging  
features  
'70s-style  
vinyl.



Each episode contained in this 3-tape box set is available on video for the first time.

All episodes have been digitally remastered from the original 35mm film elements.

In April, as part of their "Retrovision" children's programming, TV Land will begin showing *H.R. Pufnstuf* and *Sigmund & The Sea Monsters* on Saturday mornings.

Starting May 22, Rhino's on air spots promoting the World Of Sid & Marty Krofft 3-tape set will begin airing during "Retrovision."

Nationwide, Krofft fans will participate in Rhino's month-long internet trivia contest.

Both Universal Pictures and Miramax are developing big screen versions of *Land Of The Lost* and *H.R. Pufnstuf*.

A full line of plush toys, action figures, and models will be available this Summer.

Prebook: 4/27/99 Street: 5/18/99

Since the premiere of *H.R. Pufnstuf* in '69, Sid & Marty Krofft's living cartoons have mesmerized children of all ages. Today these shows are enjoying a massive resurgence among young adults and children alike for their surreal plots, fantastic colors, and a unique style. So sit back and relive those Saturday mornings of your youth.

Tape 1: *H.R. Pufnstuf*, *The Bugaloos*, *Lidsville*, *Sigmund & The Sea Monsters*  
±120 minutes/Color

Tape 2: *Land Of The Lost*, *Far Out Space Nuts*, *The Lost Saucer*, *Eladra-Woman & D'nagirl*  
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Tape 3: *Dr. Shrinker*, *Wonderbug*, *Magic Mongo*, *Bigfoot & Wildboy*, *Pryor's Place*  
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### WORRIED ABOUT Y2K? LET'S GO TO THE VIDEOTAPE

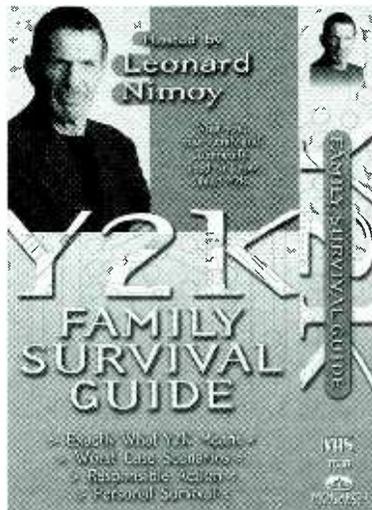
(Continued from page 65)

"Ready Or Not, Here It Comes . . . The Year 2000 Problem" from Television Innovation Co. in Charlotte, N.C. The nearly three-hour program comes with a 64-page booklet and sells for \$19.95. Television Innovation also plans to include a CD-ROM to evaluate and correct Y2K problems in personal computers.

"Ready Or Not" isn't as extreme as some releases, says Television Innovation president Chris Skala. In giving advice, he adds, "we say you don't have to do anything weird. You don't have to sell your house and move to a shack in the forest. Our perspective is, deal with the problem where you are."

The company enlisted self-reliance expert James Stevens, who appears on several other Y2K tapes. "We look at what you really need to survive: water, heat, food," Skala notes. "We hit the absolute basics. Then there are optional things people can think about, like wood-burning stoves. But we're not giving an agenda of what you *have* to do. The average person can pick and choose what works for them."

"Ready Or Not" has been sold via direct-response spots on TV outlets



Leonard Nimoy hosts Monarch Home Video's "Y2K Family Survival Guide," one of several video releases created to help viewers resist the millennium bug.

in Pennsylvania, Ohio, Texas, and Virginia. Television Innovation has also run ads in The Toronto Star and in a magazine, Y2K News, and has advertised on 140 Canadian radio stations, sold videos via its Web site (tvvideo.com), and begun a direct-

response postcard campaign. Ahead is a national campaign on six cable channels.

At year's end, the video had sold 4,000 units, with more to come. "Ready Or Not" has been picked up by UAV Corp., which says that Wal-Mart, Best Buy, Blockbuster, and Target will be carrying the tape.

Y2K has become big business for at least one company, Y2K Solutions Group in Chapel Hill, N.C. "We're the world's largest group of Y2K educators," says president Robert Roskind. "We represent 28 world experts on everything from fixing your mainframe to doing legal and insurance issues for business. We offer a full range of videos for business and individuals."

Roskind's most popular title is "Ed Yourdon's Year 2000 Home Preparation Guide," which has sold 20,000 copies in three months. One reason: Yourdon, a computer programmer for 35 years, is considered knowledgeable about the now-obsolete computer pro-

grams that gave rise to the problem. Just in case, the cassette also has James Stevens.

"It's a very low-key approach," says Yourdon. "Unlike some other videos, [Stevens] does not say to buy special freeze-dried food that you'd never eat under normal circumstances. He says to store what you eat and eat what you store. Each time you buy groceries, buy one extra box of cornflakes and one extra can of tomato soup and rotate them. Don't panic, and don't subject yourself to outrageous expenditures."

"We also take the perspective that this kind of preparedness is sensible even without Y2K—a blizzard or any kind of natural disaster can knock things out for a few days," Yourdon says.

Y2K Solutions Group sells videos via its Web site, readyfory2k.com, which gets 50,000 hits a month, and at retail via Brentwood Communications, which has placed the video in Target stores.

"We're also working with Inspirational Network, a small Christian-TV broadcaster seen in 10 million homes," says Roskind. "We'll soon be rolling out a radio campaign, first in the Christian market because they're more attuned to Y2K. Then we'll try mainstream radio with one-minute ads."

Producers Choice Film & Video in Hurricane, Utah, offers "On The Brink . . . Y2K." Says president Julie Fiducia, "It features mainly Sen. Bennett [Utah's Bob Bennett, who is on the president's Y2K commission]. There are a lot of Y2K experts and people who say they're experts; personally I want the real dope. Sen. Bennett makes it really simple. He covers eight key areas the Senate has been working on."

Retail interest in Y2K is perking up. Musicland's Brant Skogrand says, "There has already been significant media coverage, and interest in the crisis will only increase as the millennium gets closer."

### Billboard.

APRIL 24, 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
			<b>NO. 1</b>		
1	1	9	THERE'S SOMETHING ABOUT MARY (R)	FoxVideo 01178	Ben Stiller Cameron Diaz
2	3	3	WATERBOY (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 159703	Adam Sandler
3	2	6	RONIN (R)	MGM/UA Home Video Warner Home Video M907439	Robert De Niro
4	5	3	BULWORTH (R)	FoxVideo 0511	Warren Beatty Halle Berry
5	8	2	PLEASANTVILLE (PG-13)	New Line Home Video Warner Home Video N4728	Tobey Maguire Reese Witherspoon
6	6	4	WHAT DREAMS MAY COME (R)	PolyGram Video 4400582753	Robin Williams Cuba Gooding, Jr.
7	4	12	THE TRUMAN SHOW (PG)	Paramount Home Video 35597	Jim Carrey Laura Linney
8	7	7	SNAKE EYES (R)	Paramount Home Video 335413	Nicolas Cage Gary Sinise
9	11	8	ANTZ (PG)	Dreamworks Home Entertainment Universal Studios Home Video 83668	Woody Allen Sharon Stone
10	9	10	RUSH HOUR (PG-13)	New Line Home Video Warner Home Video N4687	Jackie Chan Chris Tucker
11	12	8	ROUNDERS (R)	Miramax Home Entertainment Buena Vista Home Entertainment 159313	Matt Damon Edward Norton
12	15	2	MIGHTY JOE YOUNG (PG)	Walt Disney Home Video Buena Vista Home Entertainment 12746	Bill Paxton Charlize Theron
13	10	7	PRACTICAL MAGIC (PG-13)	Warner Home Video 16322	Sandra Bullock Nicole Kidman
14	NEW		HOME FRIES (PG-13)	Warner Home Video 15169	Drew Barrymore
15	13	5	EVER AFTER: A CINDERELLA STORY (PG-13)	FoxVideo 0392	Drew Barrymore Anjelica Huston
16	14	2	BRIDE OF CHUCKY (PG-13)	Universal Studios Home Video 83749	Jennifer Tilly Katherine Heigl
17	19	3	ONE TRUE THING (R)	Universal Studios Home Video 83659	Meryl Streep Renee Zellweger
18	NEW		THE RUGRATS MOVIE (G)	Nickelodeon Video Paramount Home Video 33399	Animated
19	RE-ENTRY		PECKER (R)	New Line Home Video Warner Home Video N4712	Edward Furlong Christina Ricci
20	16	6	URBAN LEGEND (R)	Columbia TriStar Home Video 23091	Alicia Witt Rebecca Gayheart

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

### Billboard.

APRIL 24, 1999

## Top Special Interest Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK REPORTS COLLECTED, COMPILED, AND PROVIDED BY				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>				
			<b>NO. 1</b>	
1	1	20	WWF: AUSTIN 3:16 UNCENSORED World Wrestling Federation Home Video 213	14.95
2	3	20	WWF: WRESTLEMANIA 14 World Wrestling Federation Home Video WWF143	14.95
3	2	20	WWF: 'CAUSE STONE COLD SAID SO World Wrestling Federation Home Video 210	14.95
4	4	20	WWF: UNDERTAKER THE PHENOM World Wrestling Federation Home Video 216	14.95
5	5	6	WWF: WRESTLEMANIA 3 World Wrestling Federation Home Video WWF033	14.95
6	7	5	WCW: GOLDBERG Turner Home Entertainment 91708	14.95
7	8	20	WWF: THE THREE FACES OF FOLEY World Wrestling Federation Home Video 218	14.95
8	6	20	WWF: BEST OF SURVIVOR SERIES-1987-1997 World Wrestling Federation Home Video 215	14.95
9	9	20	WCW: STING UNMASKED Turner Home Entertainment 97105	14.95
10	11	20	WWF: BEST OF WRESTLEMANIA I-XIV World Wrestling Federation Home Video 214	14.95
11	12	6	WWF: WRESTLEMANIA 13 World Wrestling Federation Home Video WWF133	14.95
12	13	20	WWF: SABLE UNLEASHED World Wrestling Federation Home Video 217	14.95
13	15	6	WWF: WRESTLEMANIA 12 World Wrestling Federation Home Video WWF123	14.95
14	14	20	WWF: D-GENERATION X World Wrestling Federation Home Video 212	14.95
15	10	8	THE OFFICIAL SUPER BOWL XXXIII VIDEO PolyGram Video 440657731	19.95
16	RE-ENTRY		WWF: WRESTLEMANIA 6 World Wrestling Federation Home Video WWF063	14.95
17	20	13	WWF: WRESTLEMANIA 10 World Wrestling Federation Home Video WWF103	14.95
18	17	3	WRESTLEMANIA LEGACY 14-PACK World Wrestling Federation Home Video 6003	149.95
19	RE-ENTRY		WWF: WRESTLEMANIA World Wrestling Federation Home Video WWF013	14.95
20	RE-ENTRY		WWF: WRESTLEMANIA 8 World Wrestling Federation Home Video WWF065	14.95
<b>HEALTH AND FITNESS™</b>				
			<b>NO. 1</b>	
1	1	15	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274	39.95
2	2	7	CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98
3	3	20	KICKBOXING: KNOCKOUT WORKOUT Anchor Bay Entertainment 29700	9.99
4	4	16	PAULA ABDUL: CARDIO DANCE Anchor Bay Entertainment 8611	14.95
5	5	21	KICK BUTT Brentwood Home Video 12032	14.98
6	7	20	DENISE AUSTIN: SIZZLER Parade Video 909	12.98
7	6	86	PAULA ABDUL'S GET UP AND DANCE! Artisan Entertainment 60214	9.98
8	8	17	ABS AND BUNS: 2-PACK UAV Entertainment 60115	9.95
9	9	20	A.M. YOGA FOR BEGINNERS Healing Arts 1071	9.98
10	10	20	P.M. YOGA FOR BEGINNERS Healing Arts 1186	9.98
11	14	33	DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933	12.99
12	11	20	KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT Sony Music Video 51565	14.98
13	17	26	TOTAL YOGA Healing Arts 1080	9.98
14	12	234	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
15	13	19	YOGA FOR BEGINNERS: ABS Healing Arts 1188	9.98
16	15	6	DENISE AUSTIN: THREE-PACK Parade Video 33303	24.95
17	18	9	ZAK LEE: TAI BOX-KICK TO FIT Parade Video 30831	12.95
18	20	14	DENISE AUSTIN'S BOUNCE BACK AFTER BABY Parade Video 963	14.98
19	16	20	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER Sony Music Video 51564	14.98
20	RE-ENTRY		DENISE AUSTIN'S PREGNANCY PLUS WORKOUT Parade Video 50	14.95

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications and VideoScan Inc.

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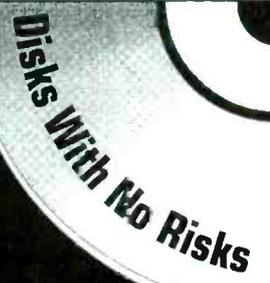
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### RECORD LABEL

in Studio City seeks two skilled record industry professionals. All must be record label experienced, high-energy team player and fully computer proficient:

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## ZETLITZ MAKES 'SHOW' VIA HER PUBLISHER

(Continued from page 52)

Six days prior to the stateside release, Zetlitz, managed by Oslo-based Artistpartner, will commence a tour with her band to Vancouver, Los Angeles, New York, and Toronto, to promote the album. Copies of the leadoff single, "Apples & Diamonds," remixed for the North American market by Chris Lord-Alge, are currently being dispatched to radio. Elsewhere in the rest of Scandinavia and Europe, EMI Norway is maintaining a low profile for the artist, and plans for further international exploitation have been put on hold in the wake of the release in the U.S. and Canada.

Says EMI Norway managing director Michael Manasse, who worked for 14 years as product manager, marketing manager, and marketing director at EMI in Sweden, "We don't want to call EMI in Germany and make a swap deal where we release Herbert Grönemeyer in return for their release of Bertine Zetlitz. There has to be some kind of genuine commitment somewhere."

Adds Manasse, "During my years at EMI in Sweden and Norway, I have always made the decision to maintain the focus on a released record after 2,500-3,000 sold units, when it's easy to think that we have spent enough time or money on it. We have focused strongly on promoting Zetlitz's album, and now we

have approached 11,000 units, which almost feels like a victory."

Egil Houeland, head of music at AC-formatted local station Radio 102/Nord Rogaland, says, "People tend to spend a longer time on trying to get inside her music. She's a conscious young lady, and her songs are not as direct and accessible as other songs." Says Air Chrysalis' Lidell, "Zetlitz has a genuine, extraordinary expression. I was totally taken aback by her energetic drive. She's cinematic, and the music has a Nordic, melancholy, crisp feeling."

"The art of songwriting is to write about private things that people can relate to, but in a sophisticated manner. Therefore, I'm more engaged in the situation rather than the feeling when I'm writing songs," says Zetlitz, who is also studying literature. "Nobody is actually especially interested in my personal life. Take Tori Amos, for instance. People think she's fantastic. She's a good songwriter, but she's not great. It's too easy to become importunately personal."

Michael Riedl, buyer at the 13-store Akers Mic, says, "She's a very colorful artist and is easily recognizable in terms of her appearance. We have sold the Zetlitz album in steady numbers. After she won two awards at the Spellemannprisen ceremony, we reintroduced a special offer on the album, with a good effect."

## BELGIUM'S DEUS RISES WITH ISLAND'S 'CRASH'

(Continued from page 52)

"We ended up spending quite some time at his studio, demoing and so," Ward adds. "Since so much of the actual groundwork for the album had already been done there, it made sense to follow it through and make the album." He notes that being away from home for a long period may have resulted in the album sounding more focused.

"We tried to capitalize on the strong points of the previous two albums, to make something that makes more sense," Ward adds.

The group's publisher is also pleased with the act's progression into mainstream territory.

"The band evolved from what I describe as 'arty' music to a very coherent pop record, and we've received nothing but excellent reviews from everywhere," says Luc Standaert, GM of MCA PolyGram Music Publishing Belgium.

In Belgium, the band is seeing the benefit of a major's backing; Standaert negotiated the acquisition of dEUS' back catalog and artist contract from the independent Crash! Records. (For its first two albums, it was signed to Island Records U.K. for the world and Crash! in Belgium.)

The national promo campaign—including the release of "Instant Street" in the weeks before the album's release—involved the publisher teaming up with leading music/TV magazine Humo and the Internet provider Planet Internet. On March 16, a special enhanced CD containing four dEUS tracks and video clips and offering one month's free Internet access was shipped

with Humo's 325,000-copy print run.

The single "Instant Street" remains one of the country's most-played tracks on radio and is still No. 1 on the alternative station Studio Brussel, notes Standaert.

"DEUS albums are literally flying from the racks," says Stefan Delrue, head of the CD department at the music chain FNAC. "And the success of the album, despite the fact that we have a really calm period, is comparable to George Michael or a Dire Straits album. We're talking about several thousands over the counter every week."

However, the bulk of the act's records is being sold abroad; the band has a following in Spain, Greece, Portugal, Holland, and France. The past two albums have also had critical acclaim in the U.K. and U.S.

Despite initiatives such as the Belgian campaign, the album's breakthrough hasn't been on the back of a disproportionately large campaign.

"What's happening with dEUS right now is not part of a big marketing plan—it's just the music speaking for itself," says Liz Townsend, international marketing manager with Universal/Island, describing the dEUS mania that is taking Europe by storm.

"What really frustrates me is that some articles in the press say that dEUS should no longer be considered a 'great Belgian band' but as a 'great band, full stop,'" adds Townsend. "I personally don't see why being Belgian should be considered a disadvantage. If you see their live performances, they're on the level with all great bands."

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# Programming

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**Role Playing.** Vincent Candilora, ASCAP's VP/director of licensing, presented the ASCAP Partners-in-Music Award to Mike Miller, VP/GM of Morningstar Radio Network, for its role in bringing the music of ASCAP members to the public. Pictured, from left, are Miller, Candilora, and ASCAP Nashville director of membership relations Dan Keen.

## Philharmonic Gets 'Live!' On The Air

### Orchestra Brings New Slant To Syndicated Monthly Broadcasts

BY DYLAN SIEGLER

NEW YORK—"Impulsive," "youthful," "spontaneous," and "lively" aren't words commonly applied to classical music radio programming.

But the New York Philharmonic is working to change all that with "Time Warner Presents: The New York Philharmonic Live!," a syndicated concert program that strives to add life—even risk—to classical music listening.

The concept is simple. The broadcast staff at New York's Avery Fisher Hall offers live concerts by the Philharmonic for syndication on radio stations nationwide, tweaking the shows slightly by adding random interviews with concertgoers at intermission, spirited commentary, and conscientiously un-stodgy prerecorded features about classical music.

The concerts, which are broadcast simultaneously via satellite, represent a re-evaluation of the Philharmonic's role on the radio. The orchestra had broadcast more traditionally on and off since 1922, ceasing in 1988 when

13-year sponsor Exxon stopped funding the shows.

In 1997, Time Warner signed on as the program's sponsor. Says Peter I. Wolff, executive adviser at Time Warner, "A big emphasis for us is education and the arts, and here it comes together. We can expose people from all around the country to the glories

of the Philharmonic, encourage young performers, and encourage audience development."

"Philharmonic Live!" host Gregg Whiteside says, "The 1997 return to broadcasts was an entirely new rethinking, and it's a dramatic change. We wanted to make the broadcasts  
(Continued on next page)



"Philharmonic Live!" host Gregg Whiteside interviews concertgoers during intermission for the New York Philharmonic's monthly radio broadcasts at Avery Fisher Hall.

## newsline...

**TOM SHO VAN DIES.** Tom Shovan, a notoriously fervent supporter of radio, died April 9 after a fall at his home caused blood vessels to burst in his brain. Starting his career when he was 12 years old at WKXL Concord, N.H., in 1954, Shovan spent more than 20 years at a variety of stations, including WMEX Boston and WPOP Hartford, Conn. He then got into consulting and syndication, most recently as VP/manager of operations for CD Media, which handles Rick Dees' countdown shows and others.

**BROADCAST BIGWIGS MEET.** More than two-dozen broadcasting executives met April 6 in Dallas to discuss the development of a capital fund to aid minority broadcast investment. The initiative, spearheaded by CBS CEO Mel Karmazin and Clear Channel CEO Lowry Mays, may help broadcasters dodge a Federal Communications Commission (FCC) bullet when its equal employment opportunity rules are released later this year.

**THE FCC DEFINES 'ROUTINE.'** The FCC has released data on how long it takes to approve a "routine" radio deal. Most of the 3,441 transfers in 1998 were approved in 45 to 60 days. Eight of the 25 deals that were flagged for concentration concerns are outstanding. Nine transactions were granted in an average of 2.8 months after the agency received no comments. One case just completed its comment period and is still undecided. Seven undecided cases average 5.3 months, including Clear Channel and Jacor's \$4.4 billion merger and Capstar's \$190 million Triathlon purchase. Ownership limits require several stations to be spun off before either deal can be approved.

## Long Island's WLIR Takes Ska 'One Step Beyond'

BY LAURA FRIES

Fans laughed at the prospect of "The X-Games," a televised sporting event that covers the hottest skateboarders, mountain-bikers, and all-around sports extremists. But it didn't take long for ESPN to discover the value of the unique and remarkably young audience that came with it.

The same holds true for modern rock WLIR Long Island, N.Y., and its new, hit ska radio show "One Step Beyond."



Airing Sundays at 8:30 p.m. ET, "One Step Beyond" is clicking with the station's targeted youthful audience. After a mere two months on air, it is looking to expand from a half-hour to a one-hour format, with hopes of syndicating nationally within the year.

Ska, written off by many radio programmers as the '90s version of the Pet Rock, has been a shot in the arm for the station, credited with breaking new wave in the region back in the early '80s. With "One Step Beyond," WLIR hopes to renew its reputation as an innovator; draw upon an untapped, loyal fan base; and, in essence, seduce a whole new generation of listeners with the sound.

The show's host, Jay Wulff, who goes by the radio name of Jason Dean, is an enthusiastic 22-year-old who speaks in quick bursts, fitting for a fan of the upbeat



DEAN

shuffle-rhythm music known as ska. According to WLIR PD Gary See, it was Wulff's unabashed enthusiasm for the music that first caught his attention—that, and an incredible response to the "Skaloween" concert featuring Reel Big Fish and the Scofflaws last October.  
(Continued on next page)

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## PROGRAMMING

### PHILHARMONIC GETS 'LIVE!' ON THE AIR

(Continued from preceding page)

more immediate, more intimate—to do something more informal and entertaining.”

Philharmonic maestro Kurt Masur suggested the live intermission interviews to the initially skeptical broadcast team. “Anything can happen when you go wading into an audience,” says Whiteside, who is also host of classical WQXR New York’s “Bright & Early.”

But the team agreed with Masur that establishing an honest dialogue was worth the risk. “Without compromising what we’re doing, we wanted to try to make things interesting, to add a sense of spontaneity,” says Kerry Frumkin, producer of “Philharmonic Live!”

Whiteside says that at the very first audience interview he did, “I said to an audience member, ‘Could we have some of your impressions?’ and the man replied, ‘Yeah, what can you say? It’s more Beethoven. Don’t we get sick of Beethoven?’” then quickly redeemed himself by adding that he attends the Philharmonic every night it performs. “This is my orchestra,” the man said. “I love them.”

Lawrence Rock, audio director of the broadcasts, says, “It’s a credit to the Philharmonic that they are willing to do this and a credit to their ability and their interest in this venture” that the orchestra has agreed to broadcast on Thursday nights, often the first night of each musical series. “There’s no room for error on anybody’s part,” adds Rock.

“It’s hard to break down barriers in classical music, but at the New



“Philharmonic Live!” staffers Kerry Frumkin, left, and Lawrence Rock in the radio room at Avery Fisher Hall.

York Philharmonic, we’re accomplishing that,” says David Levin, VP of network syndication at “Philharmonic Live!” syndicator WFMT Fine Arts Network, a division of classical station WFMT Chicago. “The broadcasts are very accessible, for both the really serious classical music listener and the novice who wants a sample.”

Steve Hillard, operations programming manager at WRR (Classical 101) Dallas/Fort Worth, says “Philharmonic Live!” is a good match for his station because “we strongly believe in bringing back the good old days of live broadcasting, that sense of immediacy and excitement you don’t get when things are post-edited. ‘Philharmonic Live!’ is a very saleable item.” Hillard adds that local live events are also part of WRR’s programming.

“Philharmonic Live!” reaches 236 classical radio outlets, with each concert airing 352 times, thanks to local

stations whose parent stations are affiliates. According to Levin, 17 commercial classical stations—a relatively rare commodity—license the broadcasts.

Deborah Borda, executive director of the New York Philharmonic, says, “We know we’re one of the great orchestras in the world, and it’s very exciting for us to be able to present our music to a live national audience. We get a lot of feedback, and we know that it’s a very successful series.” She stresses that without the help of Time Warner, the broadcasts would not occur.

“The New York Philharmonic is so well served by this format,” concludes Whiteside. “Before, [classical music] was Moses on the mountain or some kind of alien temple or foreign religion. With this chatterbox here saying, ‘Did you notice that?’” he says of himself, “it can’t be compared.”

### LONG ISLAND’S WLIR TAKES SKA ‘ONE STEP BEYOND’

(Continued from preceding page)

hosted by Wulff and partner David Glicker’s Strong Island Events and WLIR.

“The response for that show for WLIR was huge,” says Wulff. “It was one of the first shows to sell out in a long time. From that, everyone was wowed that ska still had these kind of legs.”

The brief ska radio boom, which broke bands like No Doubt and Sublime, was really just a tease for the legions of devoted ska fans looking for an outlet for their music, says Wulff.

“You figure most stations would have hopped on the bandwagon with the brief commercial radio explosion, but nobody really did,” he says.

Wulff credits college radio and its devoted fans for keeping the ska phenomenon alive.

“Ska is past the fad stage as far as commercial radio goes,” says Wulff. “But it actually built up a larger fan base than just the underground following, and now all these new people are still into it. It’s even bigger now than when the whole radio thing happened.”

While he’s reluctant to discuss ratings for such a freshman show, See says that he’s pleased by the initial response. “It’s clear that we have touched upon an untapped source, especially for our younger audience.”

WLIR generally skews to the 18-

34 demo, while “One Step Beyond’s” target audience is 12-25, an appealing enough group to draw a variety of sponsors, including local record labels and record stores as well as sporting goods retailers. A title sponsorship, says See, will open the show up to national syndication, something that would be handled by the station’s in-house Jarad Syndication.



The show clocks in at a mere half-hour. Wulff fits in about six songs per show, playing local, national, and international bands, including Blue Meanies, Bourgeois Filth, Skatalites, the Posters, the Slackers, and Rancid. Whenever possible, Wulff includes a live performance. Recently, MU330, a band from St. Louis, made a special appearance.

“I always try to get at least one up-and-coming band in,” Wulff says. “Scofflaws have been on. They’re kind of the forefathers of the Long

Island ska scene. Reel Big Fish and Hepcat will be on soon.”

A simultaneous chat room helps to link fans with the bands, and the show is taped for the Brooklyn, N.Y., public-access TV show “Skalternative Lunch.” Recently, WLIR and its sister station WXXP (Party 105) confirmed plans to begin audio simulcasting on the Internet 24 hours a day. “One Step Beyond,” the test pilot for the project, can be heard at [www.wlir.com/theskashow](http://www.wlir.com/theskashow).

Still, Wulff says he believes that the best is yet to come. “Orange County, Calif., is where all the bands who made it on the radio came out of. It kind of blew up there, and it was an L.A. thing. We have the same kind of thing happening in New York, in our own back yard in Long Island. There are tons of bands about to break out. And a lot of these bands are getting major-label attention too.”

And it’s a fair assumption to say that WLIR and Wulff have a lot to do with that success—a notion that doesn’t escape the recent media communications and TV radio production grad.

“How lucky am I? A couple of months out of school and I’m on the radio. It’s really ridiculous,” says Wulff. “Especially to be doing my own show where I’m playing the music that I love.”

## Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				<b>◀ No. 1 ▶</b>	
1	1	1	23	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN 8 weeks at No. 1
2	2	2	17	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA ALBUM CUT †	'N SYNC
3	5	7	9	BELIEVE WARNER BROS. 17119 †	CHER
4	4	5	33	FROM THIS MOMENT ON MERCURY 466450 †	SHANIA TWAIN
5	6	4	15	FAITH OF THE HEART UNIVERSAL 56244	ROD STEWART
6	9	9	13	ANGEL OF MINE ARISTA 13590 †	MONICA
7	3	3	15	WRITTEN IN THE STARS CURB/ROCKET 566918/ISLAND †	ELTON JOHN & LEANN RIMES
8	12	13	13	I STILL BELIEVE COLUMBIA 79093 †	MARIAH CAREY
9	10	10	24	HANDS ATLANTIC ALBUM CUT †	JEWEL
10	11	15	11	ALL I HAVE TO GIVE JIVE 42562 †	BACKSTREET BOYS
11	7	6	27	I'M YOUR ANGEL JIVE 42557 †	R. KELLY & CELINE DION
12	15	21	5	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
13	13	12	67	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
14	14	11	15	LOVE OF MY LIFE WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. MICHAEL W. SMITH
15	8	8	29	TRUE COLORS FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
16	16	18	63	YOU'RE STILL THE ONE MERCURY 568452 †	SHANIA TWAIN
17	17	14	38	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT †	BACKSTREET BOYS
18	19	19	12	FOREVER MORE (I'LL BE THE ONE) GTSP ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
19	18	16	31	I'LL BE ATLANTIC 84191 †	EDWIN MCCAIN
				<b>◀ AIRPOWER ▶</b>	
20	NEW ▶	1	1	YOU'LL BE IN MY HEART WALT DISNEY ALBUM CUT/HOLLYWOOD	PHIL COLLINS
21	20	17	24	WHEN YOU BELIEVE DREAMWORKS 59022/GEFFEN †	WHITNEY HOUSTON & MARIAH CAREY
22	21	24	4	LET ME LET GO WARNER BROS. ALBUM CUT †	FAITH HILL
23	22	—	2	THAT DON'T IMPRESS ME MUCH MERCURY ALBUM CUT †	SHANIA TWAIN
24	26	27	4	LOVING YOU IS ALL I KNOW HOLLYWOOD ALBUM CUT	PRETENDERS
25	23	22	6	THE PRAYER 550 MUSIC ALBUM CUT/ERG	CELINE DION WITH ANDREA BOCELLI

## Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				<b>◀ No. 1 ▶</b>	
1	1	1	18	EVERY MORNING LAVA 84462/ATLANTIC †	SUGAR RAY 3 weeks at No. 1
2	2	2	30	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
3	3	4	25	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
4	4	5	28	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC †	MATCHBOX 20
5	5	3	27	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
6	6	6	13	BELIEVE WARNER BROS. 17119 †	CHER
7	7	7	39	SAVE TONIGHT WORK ALBUM CUT/ERG †	EAGLE-EYE CHERRY
8	8	8	32	LULLABY SMG ALBUM CUT/COLUMBIA †	SHAWN MULLINS
9	10	10	21	FLY AWAY VIRGIN ALBUM CUT †	LENNY KRAVITZ
10	12	14	6	EVERYBODY'S FREE (TO WEAR SUNSCREEN) CAPITOL ALBUM CUT †	BAZ LUHRMANN
11	9	9	34	JUMPER ELEKTRA 64058/EEG †	THIRD EYE BLIND
12	11	13	9	ANYTHING BUT DOWN A&M ALBUM CUT/INTERSCOPE †	SHERYL CROW
13	14	18	10	WHAT IT'S LIKE TOMMY BOY ALBUM CUT †	EVERLAST
14	17	22	5	DOWN SO LONG ATLANTIC ALBUM CUT †	JEWEL
15	13	12	12	RUN HOLLYWOOD SOUNDTRACK CUT/ATLANTIC †	COLLECTIVE SOUL
16	15	15	13	MARIA LOGIC 78040*/BEYOND †	BLONDIE
17	18	17	24	YOU GET WHAT YOU GIVE MCA ALBUM CUT †	NEW RADICALS
18	16	11	34	MY FAVORITE MISTAKE A&M ALBUM CUT/INTERSCOPE †	SHERYL CROW
19	19	19	52	IRIS WARNER SUNSET SOUNDTRACK CUT/REPRISE †	GOO GOO DOLLS
20	20	20	8	THE ANIMAL SONG HOLLYWOOD 79112/COLUMBIA †	SAVAGE GARDEN
21	23	24	8	SPECIAL ALMO SOUNDS ALBUM CUT/INTERSCOPE †	GARBAGE
22	21	23	23	CRUSH RCA ALBUM CUT †	DAVE MATTHEWS BAND
23	28	29	4	THAT DON'T IMPRESS ME MUCH MERCURY ALBUM CUT †	SHANIA TWAIN
24	26	31	4	PRAYSE YOU SKINT/ASTRALWERKS 66254*/VIRGIN †	FATBOY SLIM
25	27	28	7	...BABY ONE MORE TIME JIVE 42545 †	BRITNEY SPEARS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 71 adult contemporary stations and 77 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs which attain 400 adult contemporary detections or 900 adult top 40 detections for the first time. † V-telclip available. © 1999, Billboard/BPI Communications.

# Collective Soul Enjoys Cross-Format Success While Straddling Pop, Rock

**'RUN' AND 'SHINE':** Don't be surprised to see **Collective Soul** topping the country or R&B singles charts someday.

After all, the Atlanta-based quintet has conquered six format charts so far: mainstream rock, modern rock, mainstream top 40, adult top 40, modern adult, and even adult contemporary.

All right, so maybe they're not headed for Nashville or Detroit, but the fact is, here's a band whose solid hooks and persistent interest in varied musical elements have made it one of the most versatile acts on the national airwaves.

With 14 charted singles since breaking in 1994 (10 of them with one-word titles), including "The World I Know," "Precious Declaration," and "Smashing Young Man," Collective Soul also scored the No. 1 Billboard mainstream rock single of the year with both "Shine" in 1995 and "December" in 1996.

With the February release of their fourth album on Atlantic, "Dosage," members **Ed Roland**, his brother **Dean**, **Ross Childress**, **Shane Evans**, and **Will Turpin** have scored with what again is shaping up to be the top mainstream rock song of the year. "Heavy," with 10 weeks at the top of the chart, set a new airplay record in March with 6,057 spins in a single week, topping **Metallica's** previous record of 6,027, established earlier this year. It is Collective Soul's eighth No. 1 rock track, and it also tops the niche heritage and active rock charts in Billboard's sister publication **Airplay Monitor**.

And yet, according to Atlantic Records executive VP/GM **Ron Shapiro**, "Collective Soul still remains one of the most underrated and underappreciated rock bands of this decade. They've sold 8 million albums worldwide, and their level of fame doesn't match up to the statistics. They're hellbent on changing that with this album, and we're here to help them do that."

"There are a lot of faceless bands out there," notes **Dave Hill**, PD of **WMRQ** (Radio 104) Hartford, Conn. "If the guys in Collective Soul walked into a bar, most people wouldn't know who the hell they are. They're about songs, not big rock stars."

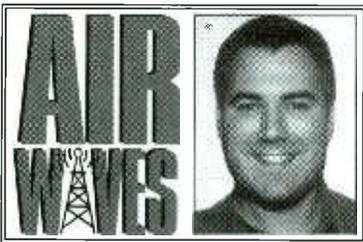
Even so, Hill says, "they do have a name to them. I'm going to take a listen to them before someone else. They've already hit it out of the ballpark, so their batting average is certainly higher than a rookie."

Of course, the charm is to consistently hit with home run hooks, which every programmer interviewed for this story mentioned first and foremost in his support of the band.

"It feels like some rock programmer invented this band, because they seem to do no wrong," says **Troy Hanson**, music director of mainstream rock **WRIF** Detroit. "They're one of the few bands in the '90s that's

all still intact and consistently delivers hits for radio and sales for the record company."

"I think the hooks are the key. You've got to have a song that gets inside someone's head," says **Pat Ervin**, PD of hometown mainstream



by Chuck Taylor

rock station **WKLS** Atlanta. "When people hear their songs, it's instantaneous, and they're going to reach for the volume button instead of punching them out."

"I would like to think that we're continuing to prove ourselves at radio," says **Roland**. "The spirit of this band is to continually push forward. I do think it helps us that we have a catalog and a past history with radio. There's no doubt that it's easier for us to get our song played than a new band. But you still have to concentrate and do the best you can."

Despite enduring some tough times—particularly during the recording of previous album "Disciplined Breakdown" in 1997, amid a lawsuit involving a former manager—the band had "a blast recording this album," **Roland** says. "We set up all



COLLECTIVE SOUL

these different instruments, and whoever went first to that instrument played it. We took our time and had fun. It was a great atmosphere."

When the album was completed, the triumphant midtempo, acoustically based "Run" was selected not only for inclusion on the Hollywood Records/Atlantic soundtrack to "Varsity Blues," starring **James Van Der Beek** and **Jon Voight**, but as a single for top 40/triple-A. The band ultimately made the decision to simultaneously release "Heavy" to rock.

"Radio is so segregated now," **Roland** says. "One song doesn't fit another format, so when we came out with 'Run,' we all sat down and thought, 'We're a rock band, and we don't want people to think we've gone soft since the last album.' So we decided to release the rock track, too,

and it worked out great. We were nervous about who at the label was working what, but they did a great job."

"Run," which topped the triple-A chart and found scattered success at top 40, was an ace for adult-leaning top 40 **WSTR** (Star 94) Atlanta. "We call this band pop alternative," says music director **J.R. Ammons**. "They're successful for us because they make hip rock records that can obviously be embraced by [crosstown **WNNX**] 99X, and at the same time they make great pop records with big hooks that stay with you. Because we skew older than most mainstream top 40 radio stations, they add a hip factor to the station that we like to be associated with."

"Our audience has a great appetite for Collective Soul, and we have a great relationship with the band, so we've been very supportive of them," **Ammons** continues. "As a result, we're more apt to play a record from them early over a lot of rock bands. The main reason is because of the stuff we've gotten from them in the past. I can't remember a Collective Soul stiff that we've played. They are absolutely a staple artist for us."

On the rock side, meanwhile, programmers shrug off their crossover success at top 40.

"A hit's a hit," says **WKLS' Ervin**. "Collective Soul's credibility in Atlanta broke out of the rock scene, despite their success at pop. Their hooks are universal, crossing into rock and pop, which they definitely do with [Atlanta's] 99X, Star 94, and us."

"On one hand, you can say they're a modern adult band, but in others they're mainstream rock," says **WRIF's Hanson**. "Plain and simple, they're an all-encompassing band that needs to be played on our radio station. They don't turn off the classic rocker, don't turn off the alternative rocker, and they still have enough guitars to please the active rocker."

In comparison, he says, "you take a band like **Goo Goo Dolls**. 'Long Way Down' is a good rocker, but I think they have a credibility problem at rock radio right now. Collective Soul may not have had as much overall success, but they're not going out and writing sappy ballads targeted for record sales and teen-age girls like **Goo Goo Dolls** are."

From **Roland's** perspective, "We're a rock'n'roll band because that allows you to have the full spectrum of sound, of emotion. I always use **The Beatles** as an example. In one song they're tripping, and the next is a beautiful acoustic ballad. The only rule there is to have no rules."

To support its wares, Collective Soul is touring the U.S., which the lead singer/guitarist says he'd happily continue doing through the year. "We've been doing this for 10 years, and now, it seems we actually have a following. We're just so happy that people are showing up to see us other than who we're dating at the time."

## Top 40 Tracks™

T. WK	L. WK	2 WKS.	WKS ON CH.	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	14	EVERY MORNING LAVA / ATLANTIC	SUGAR RAY
2	2	3	9	NO SCRUBS LAFACE / ARISTA	TLC
3	4	4	9	KISS ME SQUINT / COLUMBIA	SIXPENCE NONE THE RICHER
4	3	2	16	BELIEVE WARNER BROS.	CHER
5	5	5	22	SLIDE WARNER BROS.	GOO GOO DOLLS
6	6	6	22	BABY ONE MORE TIME JIVE	BRITNEY SPEARS
7	7	7	16	ANGEL OF MINE ARISTA	MONICA
8	17	31	3	LIVIN' LA VIDA LOCA C2	RICKY MARTIN
9	10	12	11	FLY AWAY VIRGIN	LENNY KRAVITZ
10	8	9	19	BACK 2 GOOD LAVA / ATLANTIC	MATCHBOX 20
11	11	11	7	HEARTBREAK HOTEL ARISTA	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
12	13	15	5	THE HARDEST THING MOTOWN / UNIVERSAL	98 DEGREES
13	12	10	22	SAVE TONIGHT WORK / JERG	EAGLE-EYE CHERRY
14	9	8	22	ANGEL WARNER SUNSET / REPRISE	SARAH MCLACHLAN
15	14	18	6	WHAT IT'S LIKE TOMMY BOY	EVERLAST
16	15	13	22	MIAMI COLUMBIA	WILL SMITH
17	16	14	22	HAVE YOU EVER? ATLANTIC	BRANDY
18	18	19	5	EVERYBODY'S FREE (TO WEAR SUNSCREEN) CAPITOL	BAZ LUHRMANN
19	19	17	22	JUMPER ELEKTRA / JEGG	THIRD EYE BLIND
20	24	24	19	CAN I GET A... DEF JAM / MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JA
21	20	16	17	ALL I HAVE TO GIVE JIVE	BACKSTREET BOYS
22	NEW	▶	1	I WANT IT THAT WAY JIVE	BACKSTREET BOYS
23	22	22	9	WE LIKE TO PARTY! GROOVILICIOUS / STRICTLY RHYTHM	VENGABOYS
24	21	20	22	LULLABY SMG / COLUMBIA	SHAWN MULLINS
25	25	36	3	DOWN SO LONG ATLANTIC	JEWEL
26	33	—	7	THAT DON'T IMPRESS ME MUCH MERCURY	SHANIA TWAIN
27	27	34	4	ANYTHING BUT DOWN A&M / INTERSCOPE	SHERYL CROW
28	32	35	3	SWEET LADY RCA	TYRESE
29	26	25	22	IRIS WARNER SUNSET / REPRISE	GOO GOO DOLLS
30	35	—	7	I DRIVE MYSELF CRAZY RCA	'N SYNC
31	28	23	22	DOO WOP (THAT THING) RUFFHOUSE / COLUMBIA	LAURYN HILL
32	31	39	3	SPECIAL ALMO SOUNDS / INTERSCOPE	GARBAGE
33	29	30	22	INSIDE OUT RCA	EVE 6
34	36	32	27	TOO CLOSE ARISTA	NEXT
35	37	38	21	LUV ME, LUV ME FLYTE TYME / JMC	SHAGGY FEATURING JANET
36	30	26	11	NOBODY'S SUPPOSED TO BE HERE ARISTA	DEBORAH COX
37	39	40	22	MY FAVORITE MISTAKE A&M / INTERSCOPE	SHERYL CROW
38	RE-ENTRY	21	—	I'LL BE LAVA / ATLANTIC	EDWIN MCCAIN
39	23	21	7	THE ANIMAL SONG HOLLYWOOD / COLUMBIA	SAVAGE GARDEN
40	40	—	20	TOUCH IT UPTOWN / UNIVERSAL	MONIFAH

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. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Records below the top 20 are removed from the chart after 26 weeks. © 1999, Billboard/BPI Communications.

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Although it shares a title with the popular '70s game show, Dangerman's first single, "Let's Make A Deal," was not inspired by the donkey behind door No. 3. In fact, the deals being made in this song, No. 20 on this issue's Modern Rock Tracks, would make Monty Hall blush.

"When we wrote the song, we were working in Hell's Kitchen—the neighborhood I would recommend not to visit if one comes to New York. It's not glamorous, but it is full of life and energy," says vocalist/guitarist/bassist Chris Scianni.

"Every morning we'd walk to the studio, and we'd see all kinds of cultures and business going down, some of which was not so legal," he says. "New York stuff like selling fake designer watches, falafel, or

drugs."

One morning Scianni and partner Dave Borla (drums, percussion, sequencing) made a quick stop at the record store, where they purchased a Willie



"We were getting exposed to all kinds of music, and, to say the least, it affected our music."  
—Chris Scianni, Dangerman

Colon tape. Its effect can be heard in "Deal's" salsa-flavored chorus with Spanish lyrics.

"He was this great Latin music composer and band-leader. We were getting exposed to all kinds of mu-

sic at the time, and, to say the least, it affected our music. That's the best part of new technology. You can sample your heroes or re-create sounds easier to make your brand of rock unique."

But Scianni says that he doesn't want all the credit. "We are two white kids from New York. We aren't trying to make people think we originated these types of music or are Latin music aficionados. It is a sound that intrigues us, and we like to have a little part of it in our songs, but we encourage people to check out the masters."

In fact, Scianni hopes that Dangerman's debut makes people scour record bins with more abandon. "People need to be more open. There are good bands in all genres. There's even good country."

Billboard®

APRIL 24, 1999

# Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	1	14	<b>HEAVY</b> DOSAGE	COLLECTIVE SOUL ATLANTIC
◀ No. 1 ▶ 10 weeks at No. 1					
2	2	3	7	MAS TEQUILA RED VOODOO	SAMMY HAGAR MCA †
3	3	2	19	ONE MY OWN PRISON	CREED WIND-UP
4	4	4	14	WHISKEY IN THE JAR GARAGE INC	METALLICA ELEKTRA/VEEG †
5	5	5	23	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
6	9	13	5	LIT UP BUCKCHERRY	BUCKCHERRY DREAMWORKS †
7	6	6	7	FREE GIRL NOW ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
8	8	11	13	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
9	7	7	9	ONLY A FOOL BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA †
10	12	12	10	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
11	13	10	11	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA †
12	10	8	27	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
13	11	9	41	FLY AWAY 5	LENNY KRAVITZ VIRGIN †
14	14	14	8	DIZZY DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
15	17	17	10	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
16	15	15	7	HEY HEY THE ORIGINAL BAD COMPANY ANTHOLOGY	BAD COMPANY ELEKTRA/VEEG
17	16	16	36	DRAGULA HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
18	19	22	6	FLY LOUDMOUTH	LOUDMOUTH HOLLYWOOD
19	22	25	5	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
20	20	20	14	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE †
21	21	26	10	VINTAGE EYES SECOND COMING	SECOND COMING CAPITOL †
22	23	21	7	ANTHEM FOR THE YEAR 2000 NEON BALLROOM	SILVERCHAIR EPIC †
23	18	19	23	TURN THE PAGE GARAGE INC.	METALLICA ELEKTRA/VEEG †
24	24	24	7	WANDER THIS WORLD WANDER THIS WORLD	JONNY LANG A&M/INTERSCOPE
25	30	33	3	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY
26	25	23	9	FREAK OF THE WEEK HEY! ALBUM	MARVELOUS 3 HIFI/ELEKTRA/VEEG †
27	27	27	5	ALL THAT YOU ARE (X3) THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS †
28	31	31	3	ROCK IS DEAD MECHANICAL ANIMALS	MARILYN MANSON NOTHING/INTERSCOPE †
29	28	35	4	TEMPLE OF YOUR DREAMS POWERTRIP	MONSTER MAGNET A&M/INTERSCOPE
30	29	29	6	SHAKIN' AND A BAKIN' WHATCHA GONNA DO HONKY?	HONKY TOAST 550 MUSIC/ERG
31	35	—	2	I DON'T TRUST NOBODY HALF A BOY/HALF A MAN	GEORGE THOROGOOD AND THE DESTROYERS CMC INTERNATIONAL
32	26	18	13	YOU BLEW ME OFF BOO-TAY	BARE JR. IMMORTAL/EPIC
33	33	36	4	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
34	32	34	4	JUST GO DYSFUNCTION	STAIN'D FLIP/ELEKTRA/VEEG †
35	34	32	22	FREE TRAIN	TRAIN AWARE/COLUMBIA
36	37	—	2	ABOVE TIP	FINGER ELEVEN WIND-UP †
37	NEW ▶	1	1	ROOM AT THE TOP ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
38	39	—	2	LEVEL ON THE INSIDE 001	DOVETAIL JOINT AWARE/C2 †
39	RE-ENTRY	25	25	PRETTY FLY (FOR A WHITE GUY) AMERICANA	THE OFFSPRING COLUMBIA †
40	NEW ▶	1	1	UPSIDE DOWN SAME OLD LIFE	POUND ISLAND/MERCURY

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 album rock stations and 70 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 900 detections (Album Rock) or 1,100 detections (Modern Rock) for the first time. † Videoclip availability. © 1999, Billboard/BPI Communications.

Billboard®

APRIL 24, 1999

# Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	1	11	<b>MY OWN WORST ENEMY</b> A PLACE IN THE SUN	LIT RCA †
◀ No. 1 ▶ 3 weeks at No. 1					
2	2	4	13	PRaise YOU YOU'VE COME A LONG WAY, BABY	FATBOY SLIM SKINT/ASTRALWERKS/VIRGIN †
3	3	2	18	ONE MY OWN PRISON	CREED WIND-UP
4	4	5	13	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA †
5	8	8	21	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE †
6	6	7	14	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
7	9	9	7	NEW "GO" SOUNDTRACK	NO DOUBT WORK/ERG †
8	10	10	8	BETTER DAYS (AND THE BOTTOM DROPS OUT) MOBILE ESTATES	CITIZEN KING WARNER BROS. †
9	7	6	29	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
10	5	3	20	EVERY MORNING 14-59	SUGAR RAY LAVA/ATLANTIC †
11	11	11	8	DIZZY DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
12	12	15	5	PROMISES BURY THE HATCHET	THE CRANBERRIES ISLAND/MERCURY †
13	14	19	7	ANTHEM FOR THE YEAR 2000 NEON BALLROOM	SILVERCHAIR EPIC †
14	18	21	10	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
◀ AIRPOWER ▶					
15	21	26	4	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY
16	13	12	26	CRUSH BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA †
17	19	18	31	NEVER THERE PROLONGING THE MAGIC	CAKE CAPRICORN/MERCURY †
18	17	16	10	SHEEP GO TO HEAVEN PROLONGING THE MAGIC	CAKE CAPRICORN/MERCURY †
19	20	17	10	LEVEL ON THE INSIDE 001	DOVETAIL JOINT AWARE/C2
20	22	25	6	LET'S MAKE A DEAL DANGERMAN	DANGERMAN 550 MUSIC/ERG
21	15	14	12	HEAD THE THRILL KISSER	TIN STAR V2 †
22	16	13	16	FREAK OF THE WEEK HEY! ALBUM	MARVELOUS 3 HIFI/ELEKTRA/VEEG †
23	23	27	8	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
24	36	—	2	AWFUL CELEBRITY SKIN	HOLE DGC/INTERSCOPE
25	24	24	12	PRISONER OF SOCIETY THE LIVING END	THE LIVING END REPRISE †
26	NEW ▶	1	1	FALLS APART 14-59	SUGAR RAY LAVA/ATLANTIC
27	35	—	2	BATTLE FLAG HOW TO OPERATE WITH A BLOWN MIND	LO FIDELITY ALLSTARS SKINT/SUB POP/COLUMBIA †
28	29	34	3	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
29	33	38	3	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
30	25	23	20	LEECH EVE 6	EVE 6 RCA †
31	27	29	22	MY FAVOURITE GAME GRAN TURISMO	THE CARDIGANS STOCKHOLM/MERCURY †
32	32	33	4	SHE'S SO HUGE HOLIDAY MAN	THE FLYS DELICIOUS VINYL/TRAUMA
33	26	22	20	MALIBU CELEBRITY SKIN	HOLE DGC/INTERSCOPE †
34	28	31	6	RICK JAMES NO ONE IS REALLY BEAUTIFUL	JUDE MAVERICK/REPRISE
35	30	30	26	SPECIAL VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE †
36	NEW ▶	1	1	ARMY THE UNAUTHORIZED BIOGRAPHY OF REINHOLD MESSNER	BEN FOLDS FIVE 550 MUSIC/ERG †
37	38	—	2	ROCK IS DEAD MECHANICAL ANIMALS	MARILYN MANSON NOTHING/INTERSCOPE †
38	NEW ▶	1	1	BOMBSHELL HELLO VERTIGO	PAPA VEGAS RCA
39	NEW ▶	1	1	STOLEN CAR CENTRAL RESERVATION	BETH ORTON HEAVENLY/DECONSTRUCTION/ARISTA
40	NEW ▶	1	1	CHARMED HOPE & WAIT	MY FRIEND STEVE MAMMOTH



# HITS! IN TOKIO

Week of April 4, 1999

- ① No Scrubs / TLC
- ② Tender / Blur
- ③ Push Upstairs / Underworld
- ④ Movin' On Without You / Hikaru Utada
- ⑤ Who's Been Sleeping / Swing Out Sister
- ⑥ Georgy Porgy / Eric Benet Featuring Faith Evans
- ⑦ 70% - Yuugurenouta / Chara
- ⑧ Believe / Cher
- ⑨ ...Baby One More Time / Britney Spears
- ⑩ The Animal Song / Savage Garden
- ⑪ Mystical Machine Gun / Kula Shaker
- ⑫ Nights Over Egypt / Incognito
- ⑬ Shake / Double
- ⑭ Maria / Blondie
- ⑮ Crash! / Propellerheads
- ⑯ Let Yourself Go, Let Myself Go / Dragon Ash
- ⑰ Little Bit Of Lovin' / Kele Le Roc
- ⑱ Girlfriend/Boyfriend / Blackstreet
- ⑲ Pick A Part That's New / Stereophonics
- ⑳ I Still Believe / Mariah Carey
- ㉑ Promises / The Cranberries
- ㉒ Ex-Factor / Lauryn Hill
- ㉓ Kokokedisshite / Ringo Shiina
- ㉔ Psycho-Sam / Jeff Beck
- ㉕ You Got Me / The Roots Featuring Erykah Badu
- ㉖ Hanarebanare / Kuramubon
- ㉗ Heaven / Glen Scott
- ㉘ Time After Time / Cassandra Wilson
- ㉙ Praise You / Fatboy Slim
- ㉚ Souls / Bird
- ㉛ My Girl / Supercar
- ㉜ Everybody / Dede
- ㉝ Big Big World / Emilia
- ㉞ Freak Of The Week / Marvellous 3
- ㉟ Nagaitameikinoyou / The Brilliant Green
- ㊱ Easter Theatre / XTC
- ㊲ Lonely / Merril Bainbridge
- ㊳ You Don't Know Me / Armand Van Helden
- ㊴ So Pure / Alanis Morissette
- ㊵ When I Close My Eyes / Shanice
- ㊶ Cassius 99 / Cassius
- ㊷ Mania / Babel Fish
- ㊸ Pretty Fly (For A White Guy) / Offspring
- ㊹ Precious Time / Van Morrison
- ㊺ Party With Fun Factory / Fun Factory
- ㊻ You Get What You Give / New Radicals
- ㊼ Every Morning / Sugar Ray
- ㊽ Little Piece Of Heaven / The Neville Brothers
- ㊾ My Name Is Supergirl / Supergirl
- ㊿ Nothing Really Matters / Madonna

Selections can be heard on "Sapporo Beer Tokyo Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

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### Squarepusher Pulls In Three At MVPA Music Video Awards

**MVPA AWARDS:** If there's any trend we've noticed at the Music Video Production Assn. (MVPA) Music Video Awards, it's that the best video of the year award usually goes to a creatively compelling video that has received little national exposure. Call it the anti-MTV Video Music Awards.

Last year, Prodigy's "Smack My Bitch Up" was honored as best video of the year. This year, the award went to the clip for electronica act Squarepusher's "Come On My Selector," set in a scientific lab you'll never forget. "Come On My Selector" also won the most awards (three), including alternative video of the year and best editing.

The eighth annual MVPA Awards, held April 9 at the Egyptian Theater in Hollywood, also honored many behind-the-scenes music video professionals who are often overlooked at more high-profile awards shows.

There were some noticeable improvements in this year's ceremony, compared to last year's: There were more celebrity presenters (including James Woods and Exene Cervenkova from X), and the after-show reception was a bigger party. The MVPA Music Video Awards has come a long way since its modest beginnings, with fewer than 50 people attending the first ceremony. This year, more than 600 people attended.

Michael Jackson's 1983 breakthrough "Thriller" video was this year's recipient of the MVPA Hall of Fame Award. John Landis, who directed the "Thriller" clip, was there to accept the award. Landis said during his acceptance speech, "Michael's record company didn't want to pay for the 'Thriller' video because they considered it a vanity video. So Michael Jackson put up a little of his money to finance it... and we ended up selling the film to Showtime to raise money for it."

Limp Bizkit lead singer Fred Durst, who was on hand to present an award, is also a budding music video director, having lensed the popular Limp Bizkit clip for "Faith," as well as Staind's video for "Just Go."

We chatted with Durst after the show, and he said he'll be directing Limp Bizkit's next video, "Nookie." The song will be on the band's new album, "Significant Other," which is set for a June 22 release on Flip/Interscope Records.

Durst says, "We're filming the 'Nookie' video in New York, and there's going to be a scene in an alley where we'll have lots of fans as extras. We want to create the same atmosphere as U2's video for 'Where The Streets Have No

Name.'" Filming was scheduled to take place the week of April 12.

Eligible videos for this year's MVPA Music Video Awards were produced in 1998. The nominations and awards are voted on by MVPA members. In many categories, the award is given to a winning video's production company, except for categories in which the award is for specific behind-the-scenes work.

Following is the complete list of winners:

**Video of the year:** Squarepusher, "Come On My Selector." Director: Chris Cunningham. Production company: Black Dog Films.

**Pop video of the year:** Madonna, "Ray Of Light." Production company: Oil Factory.

**Rock video of the year:** Marilyn Manson, "The Dope Show." Production company: HSI Productions.

**Urban/R&B video of the year:** Will Smith, "Miami." Production company: A Band Apart Music Video.

**Rap video of the year:** Busta Rhymes, "Gimme Some More." Production company: Big Dog Films.

**Alternative video of the year:** Squarepusher, "Come On My Selector." Production company: Black Dog Films.

**Dance video of the year:** Fatboy Slim, "Praise You." Production companies: The Director's Bureau and Satellite Films.

**Country video of the year:** Randy Travis, "Spirit Of A Boy, Wisdom Of A Man." Production company: Squeak Pictures.

**AC video of the year:** U2, "Sweetest Thing." Production company: The Artist Co./A+R Group.

**Longform video of the year:** Sarah McLachlan, "Surfacing Concert." Production company: Oil Factory.

**Feature film video of the year:** Pras Michel, "Ghetto Supastar (That Is What You Are)." Production company: David Naylor and Associates.

**International video of the year:** U.N.K.L.E. Featuring Thom Yorke, "Rabbit In Your Headlights." Production company: Academy.

**Best video made for under \$25,000:** Goldie, "Mother." Director: Josh Evans. Production company: Holiday Films.

**Technical achievement award:** Reel EFX.

**Best direction:** Paul Hunter for Marilyn Manson's "The Dope Show."

**Directorial debut of the year:** Dawn Shadforth for All Seeing Eye's "The Beat Goes On."

**Best editing:** Squarepusher, "Come On My Selector." Editor: Chris Cunningham.

**Best art direction:** Lenny Kravitz, "If You Can't Say No." Art director: Tom Foden.

**Best cinematography:** Crystal Method, "Comin' Back." Cinematographer: Ramsey Nickell.

**Best choreography:** Brian Setzer Orchestra, "Jump Jive An' Wail." Choreographer: Travis Payne.

**Best colorist/telescope:** Dave Matthews Band, "Don't Drink The Water." Colorist: Arnold Ramm of 525 Post Production.

**Best special effects:** Madonna, "Frozen." Special effects: The Mill.

**Best hair:** Sugar Ray, "Every Morning." Hair stylist: Natalie McGowan-Spencer.

**Best makeup:** Garbage, "Push It." Makeup artists: Gina Monaci and Jeff Judd.

**Best styling:** Smashing Pumpkins, "Ava Adore." Stylists: Yelena Yumchuk and Kim Bowen.

**Hall of Fame Award:** Michael Jackson, "Thriller." Lifetime achievement award: Julien Temple.

## THE EYE



by Carla Hay

FOR WEEK ENDING APRIL 11, 1999

# Billboard

# Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 Busta Rhymes Feat. Janet, What's It Gonna Be?!
- 2 Roots Feat. Erykah Badu, You Got Me
- 3 Faith Evans, All Night Long
- 4 Monica, Angel Of Mine
- 5 Whitney Houston, Heartbreak Hotel
- 6 Nas, Nas Is Like
- 7 Outkast, Da Art Of Storytelling
- 8 Brandy, Almost Doesn't Count
- 9 Trick Daddy, Nann
- 10 Usher, Bedtime
- 11 Blackstreet W/Janet, Girlfriend/Boyfriend
- 12 Redman, Da Goodness
- 13 JT Money, Who Dat
- 14 Tyrese, Sweet Lady
- 15 Lauryn Hill, Ex-Factor
- 16 Harlem World W/Mase & Kelly Price, I Really...
- 17 Ginuwine, What's So Different
- 18 Eric Benet, Georgy Porgy
- 19 Eminem, My Name Is
- 20 Raphael Saadiq & Q-Tip, Get Involved
- 21 Kelly Price, Secret Love
- 22 Trina & Tamar, What'd You Come Here For
- 23 K-Ci & JoJo, Life
- 24 Jay-Z, Jigga What...
- 25 Juvenile, Follow Me Now
- 26 Jesse Powell, You
- 27 Total, Sittin' Home
- 28 112 Feat. Lil'Z, Anywhere
- 29 Method Man, Break Ups 2 Make Ups
- 30 Shanice, When I Close My Eyes

### NEW ONS

- DJ Quik, You're A Gangsta  
Maxwell, Fortunat  
Nas Feat. Puff Daddy, Hate Me Now  
Liberty City, 24/7  
Men Of Vizion, Break Me Off  
Temptations, How Could He Hurt You  
Cool Breeze, Cre-A-Time



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Dixie Chicks, You Were Mine
- 2 Montgomery Gentry, Hillbilly Shoes
- 3 Collin Raye, Anyone Else
- 4 Wade Hayes, Tore Up From The Floor Up

- 5 Shania Twain, Man! I Feel Like A Woman!
- 6 Terri Clark, Everytime I Cry
- 7 The Kinleys, Somebody's Out There Watching
- 8 Chad Brock, Ordinary Life
- 9 Andy Griggs, You Won't Ever Be Lonely
- 10 Patty Loveless, Can't Get Enough
- 11 Garth Brooks, Tearin' It Up
- 12 The Wilkinsons, Boy Oh Boy \*
- 13 Ty Herndon, Hands Of A Working Man
- 14 Kenny Chesney, How Forever Feels
- 15 Lila McCann, With You
- 16 Tim McGraw, Please Remember Me
- 17 Trisha Yearwood, I'll Still Love You More
- 18 Joe Diffie, A Night To Remember \*
- 19 Steve Wariner, Two Teardrops
- 20 Billy Ray Cyrus, Give My Heart To You \*
- 21 Linda Davis, From The Inside Out \*
- 22 Chely Wright, Single White Female \*
- 23 Sons Of The Desert, What About You \*
- 24 Clay Walker, She's Always Right \*
- 25 South Sixty Five, No Easy Goodbye \*
- 26 Martina McBride, Whatever You Say \*
- 27 Sheldaisy, Little Good-Byes \*
- 28 Shane Minor, Slave To The Habit
- 29 Deana Carter, You Still Shake Me \*
- 30 Sammy Kershaw & Lorie Morgan, Maybe Not Tonight
- 31 Great Divide, San Isabella
- 32 Allison Moore, A Soft Place To Fall
- 33 James Prosser, Life Goes On
- 34 Cledus T. Judd, Did I Shave My Back For This?
- 35 Warren Brothers, Better Man
- 36 Jessica Andrews, I Will Be There For You
- 37 Brad Paisley, Who Needs Pictures
- 38 Julie Reeves, It's About Time
- 39 T. Graham Brown, Happy Ever After
- 40 Bellamy Brothers, Some Broken Hearts
- 41 Kenny Rogers, The Greatest \*
- 42 Shania Twain, That Don't Impress Me Much
- 43 Faith Hill, Let Me Let Go
- 44 Sara Evans, No Place That Far
- 45 Claudia Church, What's The Matter With You Baby
- 46 Shane McAnally, Say Anything
- 47 Bill Engvall, Hollywood Indian Guides \*
- 48 Neal McCoy, I Was
- 49 Jo Dee Messina, Stand Beside Me
- 50 Chalee Tennison, Someone Else's Turn To Cry

### NEW ONS

- David Ball, Watchin' My Baby Not Coming Back  
Faith Hill, Secret Of Life  
Ricochet, Seven Bridges Road  
Trio, After The Goldrush

### NEW ONS

- Robbie Williams, Millennium  
Mase, Get Ready  
Nas Feat. Puff Daddy, Hate Me Now  
Jesse Camp, See You Around



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Eminem, My Name Is
- 2 Monica, Angel Of Mine
- 3 Busta Rhymes Feat. Janet, What's It Gonna Be?!
- 4 The Offspring, Why Don't You Get A Job? \*\*
- 5 Ricky Martin, Livin' La Vida Loca
- 6 2Pac, Changes
- 7 Sugar Ray, Every Morning
- 8 Korn, Freak On A Leash
- 9 Whitney Houston, Heartbreak Hotel
- 10 Silk The Shocker, Somebody Like Me
- 11 No Doubt, New
- 12 Sixpence None The Richer, Kiss Me
- 13 Baz Luhrmann, Everybody's Free
- 14 Brandy, Almost Doesn't Count
- 15 Jay-Z, Jigga What...
- 16 DMX, Slippin'
- 17 Tyrese, Sweet Lady
- 18 Lauryn Hill, Ex-Factor
- 19 Lenny Kravitz, Fly Away
- 20 Harlem World W/Mase & Kelly Price, I Really...
- 21 Goo Goo Dolls, Dizzy
- 22 Jewel, Down So Long
- 23 'N Sync, I Drive Myself Crazy
- 24 TLC, No Scrubs
- 25 Orgy, Blue Monday
- 26 Lit, My Own Worst Enemy
- 27 Ginuwine, What's So Different
- 28 Marilyn Manson, Rock Is Dead
- 29 98 Degrees, The Hardest Thing
- 30 Jordan Knight, Give It To You
- 31 Lo Fidelity Allstars, Battleflag
- 32 Garbage, Special
- 33 Roots Feat. Erykah Badu, You Got Me
- 34 Metallica, Whiskey In The Jar
- 35 Fatboy Slim, Praise You
- 36 Joey McIntyre, Stay The Same
- 37 Britney Spears, Baby One More Time
- 38 Mya, My First Night With You
- 39 Mariah Carey, I Still Believe
- 40 Usher, Bedtime
- 41 Juvenile, Ha
- 42 Rob Zombie, Living Dead Girl
- 43 Blackstreet W/Janet, Girlfriend/Boyfriend
- 44 Madonna, Nothing Really Matters
- 45 Will Smith, Gettin' Jiggy Wit It
- 46 Marvellous 3, Freak Of The Week
- 47 Master P, Foolish
- 48 Kid Rock, Bawitdaba
- 49 Jay-Z Feat. Amil & Ja, Can I Get A...
- 50 Aerosmith, Crazy

### NEW ONS



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Cher, Believe
- 2 Sugar Ray, Every Morning
- 3 Goo Goo Dolls, Slide
- 4 Lenny Kravitz, Fly Away
- 5 Whitney Houston, Heartbreak Hotel
- 6 Jewel, Down So Long
- 7 Blondie, Maria
- 8 Sarah McLachlan, Angel
- 9 Matchbox 20, Back 2 Good
- 10 Sheryl Crow, Anything But Down
- 11 Baz Luhrmann, Everybody's Free
- 12 Madonna, Nothing Really Matters
- 13 Sixpence None The Richer, Kiss Me
- 14 Everlast, What It's Like
- 15 Elton John & LeAnn Rimes, Written In The Stars
- 16 John Mellencamp, I'm Not Running Anymore
- 17 Ricky Martin, Livin' La Vida Loca
- 18 Brandy, Have You Ever?
- 19 Garbage, Special
- 20 Jewel, Hands
- 21 Eagle-Eye Cherry, Save Tonight
- 22 Shawn Mullins, Shimmer
- 23 Mariah Carey, I Still Believe
- 24 Alanis Morissette, Unsent
- 25 Goo Goo Dolls, Dizzy
- 26 Collective Soul, Run
- 27 Savage Garden, The Animal Song
- 28 The Black Crowes, Only A Fool
- 29 Natalie Imbruglia, Torn
- 30 Dave Matthews Band, Crush
- 31 Eagle-Eye Cherry, Falling In Love Again
- 32 Brian Setzer Orchestra, Jump Jive An' Wail
- 33 Shania Twain, That Don't Impress Me Much
- 34 Shawn Mullins, Lullaby
- 35 Alanis Morissette, Uninvited
- 36 Shania Twain, You're Still The One
- 37 Semisonic, Closing Time
- 38 Barenaked Ladies, One Week
- 39 Sheryl Crow, My Favorite Mistake
- 40 Matchbox 20, Real World
- 41 Sarah McLachlan, Adia
- 42 Aerosmith, I Don't Want To Miss A Thing
- 43 Green Day, Time Of Your Life
- 44 Bon Jovi, Real Life
- 45 Third Eye Blind, Jumper
- 46 New Kids On The Block, You Got It (The Right Stuff)
- 47 Tom Petty & The Heartbreakers, Free Fall
- 48 Debbie Gibson, Foolish Beat
- 49 Blondie, Heart Of Glass
- 50 Elton John, I Guess That's Why...

### NEW ONS

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 24, 1999.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

### BOX TOPS

- TLC, No Scrubs  
Deborah Cox, It's Over Now  
Jordan Knight, Give It To You  
Trick Daddy, Nann  
'N Sync, I Drive Myself Crazy  
Five, Slam Dunk  
Usher, Bedtime (Live)  
Silkk & Mya, Somebody Like Me  
Busta Rhymes Feat. Janet, What's It Gonna Be?!

- Eminem, My Name Is  
Blackstreet Feat. Janet, Girlfriend/Boyfriend  
Korn, Freak On A Leash  
Total, Sittin' Home  
2Pac, Changes  
112 Feat. Lil'Z, Anywhere  
Dave Hollister, My Favorite Girl  
Harlem World, I Really Like It  
Monica, Angel Of Mine  
R. Kelly, When A Woman's Fed Up  
Lauryn Hill, Ex-Factor  
Britney Spears, ...Baby One More Time  
Destiny's Child, Get On The Bus

### NEW

- Ben Fold Five, Army  
Bootsy Collins, Do The Freak  
Case, Happily Ever After  
Clipse, The Funeral  
DJ Quik, Music Gangster  
Fastball, Out Of My Head  
Foxy Brown, I Can't  
Fun Lovin' Criminals, Big Night Out  
Gus Gus, Ladyshave  
Ja Rule, Holla, Holla  
Nas, Hate Me Know  
Naughty By Nature, Megamix  
Sammy Sam, Ridin' Wit Some Players  
Simon Says, Slider  
Tear Da Club Up Thugs, Why Ya Hatin'  
Tyrese, Lately  
Continuous programming



1515 Broadway  
New York, NY 10036

### NEW

- Ben Fold Five, Army  
DJ Q Bert, Sneak Attack  
Econoline Crush, All That You Are  
Fountains Of Wayne, Denise  
Continuous programming



299 Queen St West  
Toronto, Ontario M5V2Z5

- Baz Luhrmann, Everybody's Free (new)  
Infinite, Take A Look (new)  
Ricky Martin, Livin' La Vida Loca (new)  
Beastie Boys, 3 MCs & 1 DJ (new)  
Cher, Strong Enough (new)  
Marilyn Manson, Rock Is Dead (new)  
Rainmen, Move On (new)  
The Watchmen, Brighter Hell (new)  
After Dark, How Long (new)  
Buckcherry, Lit Up (new)  
Jordan Knight, Give It To You (new)  
Swirl 360, Candy In The Sun (new)  
TLC, No Scrubs  
Sky, Love Song  
Fatboy Slim, Praise You  
The Tragically Hip, Bobcaygeon  
Korn, Freak On A Leash  
Eminem, My Name Is  
Everlast, What It's Like  
The Roots Feat. Erykah Badu, You Got Me  
Continuous programming



1111 Lincoln Rd  
Miami Beach, FL 33139

- Blur, Tender (Heavy)  
Fatboy Slim, Praise You (Heavy)  
Jarabe De Palo, Dependé (Heavy)  
Metallica, Whiskey In A Jar (Heavy)  
Orgy, Blue Monday (Heavy)  
Savage Garden, Animal Song (Heavy)  
Semisonic, Secret Smile (Heavy)  
Terrorvision, Tequila (Heavy)  
Underworld, Push Upstairs (Heavy)  
Armand Van Helden, You Don't Know Me (Medium)  
Cake, Sheep Go To Heaven (Medium)  
El Tri, Todo Me Sale Mal (Medium)  
George Michael & Mary J. Blige, As (Medium)  
Goo Goo Dolls, Dizzy (Medium)  
Lost Acapulco, El Garage De Gina (Medium)  
Marilyn Manson, Rock Is Dead (Medium)  
Moenia, Volcan (Medium)  
No Doubt, New (Medium)  
Roxette, Wish I Could Fly (Medium)  
Silverchair, Anthem For The Year 2000 (Medium)  
2 hours weekly



3900 Main St  
Philadelphia, PA 19127

- Redman, Da Goodness  
Busta & Janet, Gonna Make...  
TLC, No Scrubs  
DMX, Slippin'  
Total, Sittin' Home  
KRS-One, 5 Boroughs  
Jay-Z, Jigga What...  
The Roots Feat. Erykah Badu, You Got Me  
Ginuwine, What's So Different  
Busta Rhymes, Tear Da Roof Off/Party Goin' On  
Method Man, Brak Ups  
Outkast, Da Art Of Storytelling (Part 1)  
Jay-Z F/DMX, More Money, More Cash  
Trick Daddy, Nann  
DMX, No Love For Me  
Nas, Is Like  
Five hours weekly



223-225 Washington St  
Newark, NJ 07102

- Madonna, Nothing Really Matters  
Radiohead, Palo Alto  
Blondie, Maria  
Pretenders, Loving You Is All I Know  
Sammy Hagar, Mas Tequila  
Silverchair, Anthem For The Year 2000  
The Black Crowes, Only A Fool  
Bjork, Alarm Call  
Temptations, How Could He Hurt You  
Jewel, Down So Long  
The Cranberries, Promises  
No Doubt, New  
Shania Twain, Man! I Feel Like A Woman  
Marilyn Manson, Rock Is Dead  
Lit, My Own Worst Enemy  
Marcy's Playground, Comin' Up From Behind  
Crash Test Dummies, Keep A Lid On Things  
Kenny Wayne Shepherd, Everything Is Broken  
Bonnie Raitt, Lover's Will  
Underworld, Push Upstairs  
15 hours weekly



10227 E 14th St  
Oakland, CA 94603

- Busta Rhymes Feat. Janet, What's It Gonna Be?!
- Tyrese, Sweet Lady
- DMX, Slippin'
- TLC, No Scrubs
- Total, Sittin' Home
- Mya, My First Night With You
- Ginuwine, What's So Different
- Blackstreet Feat. Janet, Girlfriend/Boyfriend
- Nas, Nas Is Like
- R. Kelly, When A Woman's Fed Up

## MARY CHAPIN CARPENTER'S 'PARTY DOLL' SET DUE

(Continued from page 11)

Grammys for best female country vocal performance—an achievement matched by no other artist in country music history.

She and her longtime cohort, guitarist/co-producer John Jennings, often tinker with or reinvent the musical settings of her well-known songs. The new album's live cuts stand as process art, necessary reinventions that have kept her out of the cross hairs of gig-after-gig road ennui.

Her metamorphosing repertoire also serves as a big reason why she has been able to successfully tour between albums and still fill venues. She sometimes is chastised for such unorthodox activity as touring without a new album.

"I haven't had a record out in a couple years, right? But I wanted to go play, so we planned it carefully for last summer," she says. "Yet I would do tour press and they'd ask me, 'Why are you out there?' And I'd say, 'Umm, I'm a musician?'"

The tour was a success—and the word got around that Carpenter doesn't gather rust.

Mike Kraski, senior VP of promotion and marketing at Sony Music Nashville, puts it this way: "Mary Chapin can sell tickets and product any time she wants to."

A 40-city U.S. tour to support the new release begins in June and will feature contest tie-ins to country

radio stations.

To further assist her latest effort, Sony Nashville has assembled a marketing campaign that once again goes beyond that generally done for a pure-country release.

In addition to touring, plans include a series of satellite radio

*'Chapin's audience is not your normal country consumer by any stretch of the imagination'*

interviews to introduce the album's debut single, "Almost Home," one of two new tracks on the set. Ted Wagner, VP of national country promotion at Sony Nashville, says there will be a four-cut CD sampler for stations. There also will be a retail bin for the commercial single, which Kraski says is due soon.

Robynn Jaymes, PD at country WYYD Roanoke, Va., says she has been playing the single, "and there's real interest—especially Chapin fans calling in, saying they're so happy to hear her again."

Kraski says retail setup began

with a presentation at the National Assn. of Recording Merchandisers (NARM) Convention in March.

"From what I heard at NARM, it sounds really good," says Best Buy buyer Debby Abbott. "And I think her fans will appreciate all she's put into making it distinctive."

"I'm looking forward to it," says Borders Books & Music buyer John Bronicki. "Chapin really does well for us. I also like the way she went about it—the combination of live versions and album cuts and covers."

Carpenter will be the CMT showcase artist during June, says Kraski. There are also appearances locked in on "Late Show With David Letterman" May 19 and "The Rosie O'Donnell Show" May 27, with more in the works.

Also planned is a slate of consumer advertising at print, TV, and radio "to get to those folks who are no longer or never were country music fans but are fans of Chapin's music," says Kraski. Lifestyle marketing, including Internet ads, is on tap, as is a two-hour audio program in July and August on United Airlines.

As for the future, Carpenter says, "Oh, I've got lots of 'paper,'" referring to unrecorded songs. "And I've got millions of projects. I really want to do a real acoustic tour in the future."

## Carpenter Set Offers Her Favorites And Fans'

WASHINGTON, D.C.—Mary Chapin Carpenter's album carries an intriguing title: "Party Doll And Other Favorites." As it turns out, Carpenter says the "favorites" refers to her own picks and her fans'.

For example, many fans have given their thumbs-up to her slowed-down version of Mick Jagger's "Party Doll," which she often sings at concerts.

Besides "Party Doll," the album includes a distinctive treatment of John Lennon's "Grow Old With Me," from the 1995 Lennon tribute set "Working Class Hero" on Hollywood Records.

Also included is her version of Lucinda Williams' "Passionate Kisses"—a song she now admits several confidantes urged her not to cut.

"Some people can't handle me doing it, but that's OK—every night I sing that song and it gets inhabited, and that's the key to wanting to do another person's song—to get inside of it," she says.

There also are two new songs on the "Party Doll" album. "Almost Home," which is the first single, is a folksy, anthemic song with a chorus that is classic Carpenter.

The other new entry is "Wherever You Are," a wistful backbeat ballad about the search for—and tenacious faith in—new love.

Among the other "live" versions of her hits are "Can't Take Love For Granted," taped from a "Late Show With David Letterman" appearance in London, as well as "I Take My Chances," "Quittin' Time," and "The Hard Way."

BILL HOLLAND

Carpenter has also included a version of the folk classic "10,000 Miles," from the 1997 movie "Fly Away Home." There was never a soundtrack album, and Carpenter fans have lobbied for the song's release.

Says Allen Butler, president of Sony Music Nashville, "It's an incredible performance, and I can't tell you how many hits our Web site has had from people asking where they can find that song. It was one of the most compelling reasons for putting it on this record."

Also included is Carpenter's song "Dreamland," which has only appeared on the relatively obscure "Til Their Eyes Shine—The Lullaby Album," a 1992 children's music collection on Columbia.

## STUDIOS FILE PIRACY SUIT

(Continued from page 76)

according to the lawsuit.

In the lawsuit, Deirdre Flynn, M. Risen (aka Marianne Rosenblatt), Arlen Sindon, and George Golmassian (aka George Gol) are named as principals in these allegedly illegal businesses.

In total, the MPAA alleges the scam ran in 39 states, covering hundreds of stores and 329 video titles dating as far back as 1994.

During the course of the investigation, the MPAA uncovered 200 stores that had purchased the allegedly illegal product. Dealers that had no prior history of selling pirated material were given the option to return the pirated copies

on a voluntary basis without fear of fines or prosecution.

In total, 7,500 pirated videotapes were voluntarily returned as a result of the 200-store investigation.

"One store had 878 illegal copies worth more than \$440,000," says Kutner. "Another store had spent \$375,000 buying product from the scam."

Those stores that had a history of selling pirated copies were sued by the MPAA in civil court.

The MPAA was also alerted to the operation through dealers who were suspicious of the offer and called the organization's piracy hot

line.

The MPAA member companies are seeking unspecified financial damages and permanent injunctions against further duplication and distribution of the copyrighted material.

"This could be worth hundreds of thousands of dollars in damages," says a MPAA spokeswoman.

The plaintiffs are being represented by Christopher Caldwell and Joan Mack at the Los Angeles law firm of Caldwell, Leslie, Newcombe & Pettit.

A temporary injunction is in effect against the defendants.

# newsline...

**TIM SITES**, who has headed communications at the Recording Industry Assn. of America (RIAA) since 1991, has been tapped for the new position of senior VP of marketing, effective Monday (19). Charged with developing a marketing division, Sites will have a mandate of "coordinating industrywide marketing campaigns that showcase the quality and value of recorded music," according to the trade group. Specific plans include a broad-based ad campaign to highlight the value of recorded music (*Billboard Bulletin*, March 11) and a study of Latin music consumers. Also under way: a millennium proposal to promote the sale of catalog through a TV show and retail campaign. Sites reports to RIAA president/CEO Hilary Rosen in Washington, D.C.

**DUKE ELLINGTON** was awarded a posthumous Pulitzer Prize on April 12, in commemoration of the centennial year of his birth. The music prize went to Melinda Wagner's "Concerto For Flute, Strings, And Percussion." The prize for beat reporting, awarded to Los Angeles Times writers Chuck Philips and Michael A. Hiltzik, meanwhile, has sparked protest from the National Academy of Recording Arts and Sciences (NARAS). The writers were honored for stories on corruption in the entertainment industry, including what the Pulitzer board described as a series on a "charity sham" by NARAS, an apparent reference to MusiCares. "We were extremely surprised by the announcement and are having our lawyers contact officials at the Pulitzer Prize organization," NARAS president/CEO Michael Greene said April 12. Contacted later, Seymour Topping, the administrator of the Pulitzer Prize, told *Billboard*, "The citation [reproduced on the Pulitzer Organization's Web site and referring to a "sham"] is extrapolated from the story in the portfolio submitted by the newspaper which won the prize. We haven't received as far as I know complaints from any attorneys. If there are any, they should be lodged with the newspaper, not the Pulitzer Prize board." **IRV LICHTMAN**



ELLINGTON

**VIDEO AND AUDIO DOWNLOAD PROVIDER** SightSound.com has linked with Artisan Entertainment to make the film "π" available over the Internet in full-screen video. Visitors to the company's Web site can access the movie for \$2.95. The film cannot be stored but can be downloaded on demand. The movie is available until May 13. SightSound.com is using Microsoft's new Windows Media Technologies 4.0 system, which streams broadcast-TV-quality video. The company is shopping the service to major studios and plans to license additional films for broadcast over the Internet on a pay-per-view revenue model. **EILEEN FITZPATRICK**

**THE RIAA** said April 13 it has filed information subpoenas that would require two unnamed Internet service providers (ISPs) to provide the identify of site operators who are using unauthorized music sites. The RIAA filed the first-time subpoenas based on a provision in the Internet-related Digital Millennium Copyright Act. The RIAA has not used the provision before, although it has mailed hundreds of letters to ISPs encouraging them to notify their operators of the law requiring authorization to use copyrighted music. **BILL HOLLAND**

**COR DUBOIS**, who has resigned as president of BMG Classics, effective May 1, upon completion of a three-year contract, tells *Billboard* he is exploring a "couple of opportunities" that are "not specifically" in the music business. Commenting on his decision to resign rather than re-up, Dubois says, "At this point in my life, in my career, it was about making such a big commitment for such a big time period. Also, in the States the music world is shifting and changing. I feel ... it was time to reconsider options." Dubois' title of president will be taken temporarily by Rudi Gassner, president/CEO of BMG Entertainment International. Gassner has appointed David Eyer interim worldwide GM of the label. Eyer has been working for BMG International as a consultant for the past year. Deborah Morgan remains GM of BMG Classics U.S. **DON JEFFREY**



**THE WALDEN WOODS PROJECT** and the Thoreau Institute have linked with AT&T to issue "Stormy Weather," a 10-song album of live performances culled from a 1998 benefit concert. The disc is being sent to longtime AT&T customers. Produced by Don Henley, the promo-only collection features Paula Cole, Joni Mitchell, Shawn Colvin, Sheryl Crow, Björk, Sandra Bernhard, Gwen Stefani, Trisha Yearwood, Natalie Cole, and Stevie Nicks covering pop standards. The disc also provides the computer software for AT&T WorldNet's Personal Network, an Internet access service. "Stormy Weather" is available exclusively via the phone service through May 31. **LARRY FLICK**

**ANTHONY NEWLEY**, the multitalented entertainment personality and songwriter whose collaborations with Leslie Bricusse helped revitalize the London musical in America, died April 14 in Jensen Beach, Fla., after a long bout with cancer. Newley was 67. **IRV LICHTMAN**

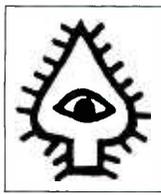
## BRAZIL'S TROPICALIA REVIVED WITH REISSUES, REINTERPRETATIONS

(Continued from page 1)

anniversary.

Those releases and reissues—like the groundbreaking PolyGram Brazil compilation “Tropicalia,” collections of work by artists like Caetano Veloso (“The Caetano Veloso Songbook Vol. 1,” on Brazil’s Lumiar), and a Philips Japan import by singer Gal Costa—were expensive but relatively easy for consumers to acquire through the right outlets, and they upped the ante a bit on the scarce original vinyl the collectors coveted.

Independent retailers like New York’s Rokit Scientist, Chicago’s Dusty Groove America, and San Francisco’s Aquarius Records were some of the first U.S. stores to begin stocking the imports, reissues, and some vintage editions. But



many tropicalia albums remained the fodder of thrift shops and collectors’ mail order. The 1989 compilation “Beleza Tropical”

from David Byrne’s Brazilophile label Luaka Bop also comes up when many retailers and fans talk about discovering Brazilian music.

For those who couldn’t afford the imports or just learned about tropicalia from the tribute track on Beck’s latest release, “Mutations,” the three original Os Mutantes albums were reissued in February. They were the first releases from Omplatten, a new label co-owned by Jeff Gibson, co-founder of New York retailer Other Music (Declarations of Independents, Billboard, March 6).

Coincidentally, Luaka Bop will present “The Best Of Os Mutantes” on June 8. A fourth, never-before-released Mutantes album, “Technicolor,” is tentatively set for Brazil-only release this July by PolyGram Brazil. Luaka Bop—which was in the process of licensing the album for worldwide release when PolyGram Brazil decided to issue it—says it will consider handling the album outside of Brazil after its release there.

### SHINY GUITARS & SYNTHS

Brought into the *tropicalistas*’ fold by Veloso and Gilberto Gil in 1968, the mostly teenage Os Mutantes dramatized the movement’s subversion of Brazil’s oppressive military dictatorship with shiny new electric guitars, synthesizers, and an Americanized psychedelic sound.

While Os Mutantes’ albums include material as surprisingly deft and jaw-droppingly eclectic as anything on the Beatles’ self-titled “White Album,” at times the act’s songs also resemble Janis Joplin B-sides sung in Portuguese, the Supremes heard through a hallucinogenic fog, or a gospel choir with a penchant for feedback.

But as evidenced especially by the band’s third album, 1970’s “A Divina Comédia Ou Ando Meio Desligado,” the Mutantes never took their music, their subversion, or their talent too seriously. At any moment the three members could be poking fun at themselves as much as their idols, their government, or

their listeners. And the combination of guileless fun and shrewd criticism is often disarming.

Rita Lee, the female third of Os Mutantes, developed a successful career in mainstream pop after the Mutantes dissolved in 1973, when, she says, her bandmates Sérgio and Arnaldo Baptista “drowned into a progressive Yes/Emerson, Lake & Palmer kind of music where there was no place for me at all.”

But Lee describes the tropicalistas’ *modus operandi* in their prime as “learning how to breathe with no air, how to transform hate into art, how to be happy in hell” and “translating all the shit Brazil was living through with a speech of humor, sarcasm, and beauty”—a pretty enticing story to encourage collectors.

“I bought a record of theirs in about 1985 from a catalog of psychedelic music,” says John Kiuoussis, owner of retailer Rokit Scientist, who credits the Germs’ Pat Smear and late Nirvana front man Kurt Cobain for spreading the word about Os Mutantes among collectors and other adventurous music listeners. Kiuoussis went on to import Os Mutantes and other Brazilian releases “before they were the hip

*‘Certain areas get opened up musically because of hype, but if something is good enough, people will push past the hype and keep digging deeper’*

rage.”

By many accounts, the renewed interest about the Mutantes in the last two or three years, including press in major music magazines, was likely spurred by the increased use of Brazilian elements in DJ culture, which often mirrors collector trends. DJ Spooky, DJ Shadow, and others have been known to use Brazilian elements, and Beck, while reluctant to comment on the trend, is a clear proponent.

Kiuoussis thinks the trend’s impetus comes from other sources. “I see this phenomenon whenever it’s a bad time for rock, like it is now—young kids from 18-23 have started getting into bands from the ’60s because there’s not that much good music coming out today,” he says. “Periodically, people rediscover the past.”

Rick Wojcik, owner of Dusty Groove America, has always seen “tremendous interest and grassroots support” for Os Mutantes, and he says that “the interest is here and ever-growing.”

This second wave of Mutantes interest, however, has been a mixed blessing for the store, which does a strong Internet mail-order business. “We were one of the few stores bringing in Mutantes CDs from Brazil, and we probably sold 500 of



each of these albums before these Omplatten reissues,” says Wojcik.

While those reissues are selling, he notes that “with the hype Mutantes have gotten over the last few years, we were first finding people buying those three albums and ignoring the rest of Brazilian music.”

Dusty Groove has “maintained a consistent commitment” to bringing in Brazilian imports, however, “and there really has been tremendous growth and change” as customers discover more underrated acts like Marcos Valle, Joao Donado, and Edu Lobo. Wojcik likens the interest in Os Mutantes to the popularity of the Velvet Underground in the U.S. over other “similar acts that had a lasting influence.”

“It’s the same growth process as when people were going nuts about [Mexican pop/lounge music arranger] Esquivel,” says Johan Kugelberg, co-owner of Omplatten. “Anything that’s been obscure for a long time—once the stone gets thrown in the pond, the ripples make people aware eventually.”

Kugelberg says that “the Mutantes’ blend of psychedelic effects, pop tunes, and dance beats” make the albums “so immediate, so exciting, and hipper than the hippest bands making music in 1999.”

He adds that the label, even from its founding more than two years ago, “never second-guessed what our first releases would be. They were always going to be the three Mutantes albums.”

Label co-owner Gibson cut his multi-culti teeth on French *chansons* while working at Other Music and worked to bring that genre into the store.

“The Brazilian music seemed to fit in with that aesthetic,” he says, adding that it was a “natural progression” to sell tropicalia.

Originally, he says, Other Music was buying its tropicalia stock wholesale from Dusty Groove. “With Mutantes, every time I pop it in the [in-store stereo], that’s good for quite a few sales,” he says. “This music is not only adventurous but terribly catchy.”

Yale Evelev, president of Luaka Bop, is realistic about the Mutantes’ mainstream appeal. “I think if the right sequence of events happens, it could take off on a more mainstream level,” he says.

He acknowledges the label’s role in attracting more attention to the genre and Brazilian music generally. He adds that the label has received attention from National Public Radio and saw a strong response to tropicalia music parties the label has thrown around the country.

“Latin music keeps growing while other genres get smaller,” says Ariana Morganstern, assistant music director at KCRW Los Angeles and producer of its “Morning Becomes Eclectic” program. “There’s a big audience for this kind of world music, and I hope it keeps on building.”

### BEYOND MUTANTES

Luaka Bop will also be bringing together tropicalista Tom Zé (Billboard, Sept. 26, 1998) and Thrill Jockey Records’ Chicago jazz/rock band Tortoise (Billboard, March 7, 1998) for an unprecedented U.S. tour this spring, an exercise in culture-bending and time travel between two acts that are arguably ideally matched.

The unpredictable Zé will act as vocalist for the usually vocal-free Tortoise and says he will contribute to the instrumentals with an “electric drill, rubber balloon, transistor radios, cutlery, newspapers, a bricklayer’s trowel, toy hammer, and *berimbau*.”

Says Zé, “Just the plain curiosity of seeing their minds working will be like a divine intervention. I hope I can at least participate—like Tom Sawyer’s friends while he was

*‘Our main interest is to take this opportunity to gain more attention not only for tropicalia but also to the many other contemporary rhythms we have to show the world’*

painting his aunt’s wall in that Sunday morning described by Mark Twain.” The pairing should serve to further cement alternative music’s romance with tropicalia.

“I could see Brazilian music taking off,” muses Kiuoussis, who says he sees interest in more accessible artists like Costa and Astrud Gilberto (of “The Girl From Ipanema” fame) transcend trends at Rokit Scientist. “They would be more likely to take off again, large-scale, than Os Mutantes,” he adds.

Dusty Groove, however, offers releases by artists like Chico Buarque, who straddled the genres of bossa nova and tropicalia in the mid-’60s, and others who might otherwise slip through the cracks.

Says Wojcik, “Certain areas get opened up musically because of hype, but if something is good enough, people will push past the hype and keep digging deeper.” This, he says, affects sales in a less fleeting fashion and sheds light on a broader base of deserving artists.

Wojcik finds irony in recent mailings from PolyGram Brazil that cite U.S. press about tropicalia, as Dusty Groove has been struggling to consistently import these releases for

years. But PolyGram Brazil has apparently been paying attention and knew that “Technicolor,” the unreleased album from Os Mutantes, might be a commodity it should hold on to, according to a spokesman for Luaka Bop, which had already begun promoting the “lost” release.

Alda Baltazar, international exploitation and export manager at PolyGram Brazil, says, “I’ve heard that Beck, Arto Lindsay, Sean Lennon, and David Byrne—among other opinion-makers—are listening to the material and are influenced by the Mutantes. Our main interest is to take this opportunity to gain more attention not only for tropicalia or bossa nova but also to the many other contemporary rhythms and styles we have to show the world. It will surely open many frontiers to our music.”

Putumayo World Music, known

OMPLATTEN

for its world music compilations, has a similar goal in mind with the May 25 release of “Brasileiro,” a collection of classic, current, and wholly unknown Brazilian material.

Jacob Edgar, A&R rep at Putumayo, says, “You see so many compilations in world music because people are looking for a guide, someone to show them where to start. Brazil is one of the most prolific musical countries in the world, but hardly anyone in America hears the music.”

The compilation includes bossa nova and MPB (which stands for “Brazilian popular music”) acts like João Bosco, Clara Nunes, and the aforementioned Buarque. Edgar surmises that Brazilian music, “with its vast repertoire,” has the capability to attract mainstream interest, although the “language barrier or lack of understanding on the part of the record companies could kill it.”

Jimmy Johnson, owner of Boston-area distributor Forced Exposure, which is handling distribution of the Omplatten releases, agrees with Edgar. “Brazilian music’s popularity is still confined, because there’s an enormous amount of material and people aren’t able to figure it all out,” he says.

Johnson worries that music industry consolidation will be “problematic” in perpetuating a Brazilian musical trend, because lesser-known catalog will likely be further obscured as employees come and go.

How do Brazilian artists feel to be the subject of a rediscovery? Some, like Veloso, are availing themselves of this opportunity to set the record straight; Veloso’s book “Tropical Truth” is tentatively set for release in 2000 by Alfred A. Knopf.

Os Mutantes’ Lee is agreeable in the face of renewed esteem for her old band, but, not surprisingly, she says she outgrew it about three decades ago.

“Sure, I think it’s great—but not a chance of any reunion,” she says. “I hate revivals; they break the spell of an irreversible time.”

## WAVE OF LATIN ACTS AIMS TO BREAK INTO MAINSTREAM MARKET

(Continued from page 1)

appropriate and when the artist is ready. This is a very important step for any artist to take, and it must not be taken lightly."

Oscar Llord, president of Sony Discos, says, "When an artist crosses over into the largest-selling market, it presents the artist with a higher level of recognition and exposure. But much care must always be



SHAKIRA

taken so as not to alienate the artist's core audience."

Llord cites Crespo as a prime example of this. He says the crossover success of Crespo's merengue hit "Suavemente" happened naturally and was a direct result of radio stations like WPOW (Power 96) Miami and WKTU New York requesting a "Spanglish" version of the song.

"It's something that can't be forced, otherwise people will see right through it," Crespo says.

Shakira—who recently teamed up with Melissa Etheridge to perform "Come To My Window" and "Inevitable" for the Alma Awards, which will air June 3 on ABC—couldn't agree more. "You must be true to yourself," says the Colombian singer. "You can never rush the process. You must let the artist mature naturally. And I believe I have a big responsibility, because if I cross over successfully, it will be the first time for a Latin rock artist."

Like the majority of label executives and artists interviewed for this story, Shakira credits the Estefans—Gloria and Emilio Jr.—with being pioneers in paving the way for today's Latin artists to reach a wider U.S. audience.

"They really set the stage," she says. "Gloria and Emilio were breaking down borders when nobody else was. If it weren't for them, many of us wouldn't be where we are today."

"Gloria helped pave the way for Selena, who helped pave the way for Ricky," observes José Béhar, president/CEO of EMI Latin.

"Gloria and I have been doing this for 20 years," acknowledges Emilio Estefan Jr., president of Estefan Enterprises Inc. "When we started out, people basically laughed at us. They didn't understand what we were doing or where we were headed. But that was fine. We were persistent; we believed in Latin music."

Estefan admits that what's happening today with Latin music's crossover action couldn't have happened 20 years ago. Simply put, he says, the market wasn't ready then.

"Today, people are more open-minded when it comes to this music,"

he says. "And especially with the approaching millennium, people want to experience new things, new sounds. For non-Spanish-speaking markets, Latin music offers a variety of rhythms and flavors. It's a fusion of many different sounds."

Work Group recording artist Jennifer Lopez, whose debut album, "On The 6," will be in stores June 22, confirms this. "I call my sound 'Latin-soul,'" she says. "While the lyrics are all in English, the many rhythms were definitely influenced by my Latin roots."

Recent market figures underscore a growing appetite among U.S. consumers for Latin-flavored music. Year-end statistics from the Recording Industry Assn. of America for the U.S. Latino market showed a 12% rise in the number of albums shipped in 1998; that bump followed an even steeper rise in 1997, when shipments rose 22% over 1996.

At the store level, SoundScan's 1998 Latin Distributor Sales Report—issued in January—reported point-of-purchase sales up a healthy 21% to 15.9 million units.

And while those numbers plot interest in straight-ahead Latin music—generally sung in Spanish—they also signal a widening fan base, labels and retailers say, which bodes well for artists testing the English-language waters.

John Garcia, world music product manager for Virgin, notes increased foot traffic at the Latin bins from non-Latin music fans; whether the forthcoming English-language releases from Latin stars will lead more Anglo buyers to dig deeper into those racks remains to be seen, though, he notes.

To help steer fans in both directions, Martin's new album will be filed in both the pop and world music departments, Garcia says, but merchandised as pop rather than world. "With Martin, Sony has done a good job of establishing his visibility in the non-Latin market," Garcia says. "With some other Latin acts [crossing over] with such a strong Latin identity, it may be more of a stretch to primarily target that pop base."

### NEW LABELS TEST WATERS

The buoyant stateside Latino music sector reflected in the sales stats has also attracted new labels, which are committed to tapping both the Latin and mainstream markets.

The Buena Vista Music Group established a Latin music imprint—Hollywood Records Latin—late last year to tap into the exploding sales of Latin music, according to Buena Vista chairman Bob Cavallo, who announced the new venture Oct. 2.

Hollywood Latin is working Los Lobos, Chris Pérez (widower of Selena), and Nydia Rojas to the Spanish and English markets simultaneously, according to Joe Treviño, Hollywood VP of Latin. He notes that, unlike with some other artists in the past who made "one record for the Spanish market and one for the English," Hollywood intends to target both segments with the same release.

"The future is here," Treviño says. "People that buy George Strait also buy regional Mexican, and vice versa."

Also testing the Latin waters is

Atlantic Records, which recently entered into a long-term pact with Caliente Records to jointly promote and market the latter's acts in the mainstream and crossover markets; Caliente will market the acts in the Latino sector (Billboard, Feb. 27).

### BUILDING BRIDGES

When it comes to Latin music,



LOPEZ

Shakira says, the Latin community is inherently proud of its folklore and its heritage. She mentions such styles as salsa, merengue, bolero, samba, and *ranchera*. "Now," she says, "I believe it's time to build new bridges, to let the world know that we can make pop and rock music, too. That's my challenge."

For Martin, whose "Livin' La Vida Loca" bolts 54-32 on The Billboard Hot 100 this issue, fusing musical genres is a way of life. "It's in my system; it's in my blood," he says.

Additionally, notes Martin, "my generation is completely open to experiencing and appreciating many styles of music." He credits this to a childhood filled with American rock, as well as traditional Latin sounds.

On Feb. 24, during the Grammy Awards broadcast, Martin's *muñy caliente* performance of "La Copa De La Vida" (The Cup Of Life) opened quite a few eyes to Latin music's intoxicating rhythms. In the week following the performance, sales of Martin's album "Vuelve" increased 500% from the previous week, according to SoundScan (Billboard, March 13).

This bodes well for the Puerto Rican singer's self-titled, primarily English-language album, scheduled for release May 11. In addition to working with such producers as Desmond Child, Robi Rosa, and Emilio Estefan, among others, Martin performs a duet with Madonna on "Be Careful (Cuidado Con Mi Corazón)."

Interestingly enough, the artist doesn't consider this to be his crossover album. Martin notes that he's been working with the word "crossover" for the past three years.

"Two and a half years ago, I was crossing over in Europe," says Martin, who in addition to his native tongue has recorded songs in French and Portuguese. "Then, I crossed over in Asia. Now, it's America. Crossing over has pretty much been a part of my career since the beginning."

He does admit that his performance on the Grammys accelerated the process in the U.S. Says Martin,

"I'm doing today what I thought would take me eight months to do."

On Saturday (17), Martin will join Sting, James Taylor, Elton John, Tony Bennett, Sandra Bernhard, Charles Aznavour, Don Henley, and Billy Joel for the 10th annual Rainforest Foundation Benefit Concert, to be held at New York's Carnegie Hall.

### CORE IS KEY

While all those interviewed say they are excited about Latin music's crossover potential, they are also aware of not forgetting about the artist's original fan base.

"You can't simply have a Latin artist suddenly make top 40 hits," Sony's Mottola says. "The artist's core audience must be ready for it. These artists have credibility with the Latin audience and will continue to make music for that audience."

Mottola, as well as others interviewed, stresses that the "flavor of Latin music" should always be incorporated into the artist's product. "The essence of what an artist is will always carry over to what an artist does," he says.

EMI Latin's Béhar goes one step further and says that most Spanish songs are born to be sung in Spanish, while the same is true for English songs.

"So," says Béhar, "when a Latin artist is getting ready to record English-language songs, you must find the right songwriters for them, like Diane Warren for Carlos Ponce, for example."

Ponce confirms he'll include two English-language songs on his next album. "I'll do only what I feel comfortable doing," he says. "I must remain honest to myself. If I don't feel it, I won't let it be released."

Béhar finds such commitment integral to the whole process and says that labels must treat Latin artists the same as Anglo acts. For Béhar, that means actively courting MTV, VH1, radio, and retail.

"I've got to compliment the Sony family for how they didn't test the water with Ricky. They went out and treated him as a pop priority, which is how it must be handled," he says.

## AUSTRALIAN LABELS CLASH

(Continued from page 8)

1, 1996. The deal was to run until this July, but on Jan. 26, Zomba gave three months' termination notice. This meant that albums by Britney Spears (whose single "... Baby One More Time" has topped the Australian Record Industry Assn. chart for eight weeks) and the Backstreet Boys would be issued here by Zomba, which has since signed a pressing and distribution deal with Sony Music Australia that goes into effect in late April.

The injunction does not prevent Zomba Australia from releasing its own records through May. These are, according to retail sources, albums by Spears and the Backstreet Boys and a dance compilation.

Still to go before court are Mushroom's allegations that since October 1998 Murphy has "devoted himself to building up and establishing a business to rival" MDS and Mushroom while still being employed by

Similarly, Interscope has plans to issue "Bailamos," Iglesias' forthcoming English/Spanish-language single from the movie "Wild, Wild West," starring Will Smith. "It was produced by the same guys [Mark Taylor and Brian Rawling] who did Cher's 'Believe,'" says Iglesias, who has plans to do an English-language album at some point in the future.



IGLESIAS

Moving in the other direction, Frank Ceraolo, senior director of marketing/A&R at Epic Records, says that Gloria Estefan's next album for the label will be in Spanish.

"When Gloria recorded the Spanish album 'Mi Tierra,' she and Emilio felt it was something that needed to be done for her Latin core," recalls Ceraolo. "They really weren't worried how her Anglo fans would perceive it." "Mi Tierra" peaked at No. 27 on The Billboard 200, while her recent English album, "gloria!," peaked at No. 23. "Gloria's fans—both Latin and Anglo—know that when she records she's being true to herself and her roots."

"Will the masses identify and connect with the artist? That's the question we need to ask ourselves," Béhar says. "It must be genuine. It all comes down to discovering that needle in the haystack."

Assistance in preparing this story was provided by Ramiro Burr in San Antonio.

## ONLINE RETAILERS, ACTS TEAM FOR EXCLUSIVE DEALS

(Continued from page 1)

album "Mirrorball," will be available for free through Amazon's new digital-download service several weeks prior to the album's June 15 street date (**Billboard Bulletin**, April 14), according to a source. The online retailer will also be the exclusive seller of McLachlan's new cookbook.

Both Amazon and McLachlan's label, Arista Records, declined to comment on details of the promotion. However, label sources contend that the tracks will be available only for streaming, not downloading.

Cheap Trick's new "Music For Hangovers" will be offered for sale exclusively on Amazon for 60 days, beginning April 20. The album is a compilation of the group's shows recorded last year at Chicago's Metro Theater and will be released to brick-and-mortar stores June 15 through New York-based distributor Proper Sales & Distribution (see Retail Track, page 60).

"Any retailer aspires to have an exclusive window, and here's a band that has a fan base that clearly wants this new record," says Amazon director of merchandising, music, Bob Douglas. "And we can get it to them without much effort."

Douglas says the company is "entertaining" other exclusive opportunities.

Meanwhile, online record label Atomic Pop has signed Public En-

emy and will release the band's first new album in five years, "There's A Poison Goin On," via digital download in early May for \$8. Concurrently, the site will also sell the CD via mail order for \$10 plus shipping and handling.



The Public Enemy album, distributed via Alliance Entertainment, will be available at traditional retail June 15.

Such deals don't always come without a price. Trans World Entertainment has decided not to carry Cheap Trick's album on its E-commerce site after Amazon's 60-day window is up, in protest against the online exclusive. It is also unlikely that Trans World will carry the title in its traditional stores, according to a source at the retailer.

"We like our stuff to be everywhere," says Cheap Trick manager Dave Frey, "but Amazon can reach fans directly and warm up the album before it comes to retail. This is good financially for us, and Amazon can make a lot of noise."

An artist selling directly to consumers through the Internet can conceivably make more money—at least on a per-unit basis—than he or she could through traditional label deals, because many overhead and distribution costs are eliminated. By going direct to consumers, royalties can sometimes double as a result, ac-

ording to sources.

Not only is Cheap Trick able to cut out the middleman; Amazon also provides a link to the band's fan site, cheaptrick.com, for additional sales.

Frey adds that Amazon also tapped into its enormous database and sent out E-mails to its customers alerting them to the Cheap Trick exclusive.

Additionally, Amazon is Webcasting Cheap Trick's private CBGB show Tuesday (20) from New York. Cheap Trick guitarist Rick Nielsen will also provide a guitar to be sold on Amazon's new auction site.

"We're not in the business of doing a record company's job," says Douglas, "but we present an amazing opportunity to get a band like Cheap Trick billing as a major act."

Public Enemy front man Chuck D says his Atomic Pop deal is "utopia for an artist" because it allows him to break from the "shackles" of record companies, radio, and retail.

"Atomic Pop has the perfect blend of record company and technology savvy," he says. "We're both getting on a roller coaster and entering into a fucking new frontier."

Chuck D plans to launch his own Internet label, SlamJamz, later this year.

Atomic Pop founder/president/CEO Al Teller says the Public Enemy deal is a blend of new and old record-industry practices.



For example, under the agreement Public Enemy is not expected to deliver a set number of albums and does not have to stay with the label for a specific time.

"Our relationship is radically different from traditional music practices," says Teller. "It's much more favorable to the artist."

But Teller says the label will also incorporate standard marketing

strategies, such as college marketing. The single "Do You Wanna Go Our Way???" also will be serviced to radio after the album's June 15 retail release date and will be made available as a 12-inch and a CD single.

"At its core, this label is embracing the power of the Internet in addition to traditional music practices," Teller says.

## STUDY PREDICTS A DIGITAL-DOWNLOAD BONANZA

(Continued from page 3)

music industry's pending Secure Digital Music Initiative standard will catch on with consumers in 2003.

"MP3 will not ultimately hold the limelight against legitimate competition from Microsoft and others," says Hardie. "It will lose ground as other formats that offer higher-quality, commercially viable content take hold."

Still, Hardie says that MP3 will not go away.

"MP3 will end up as a strong alternative niche used by its grassroots proponents that have no intention of reaching a mainstream mass market," he says.

Industry efforts to police illegal MP3 downloads on pirate Web and file transfer protocol sites will ultimately fail to prevent piracy, according to the report.

Hardie predicts that Sony Music's MagicGate and the Microsoft Windows Media Technologies platforms will ultimately prevail, as competing download formats fall out of favor with the music industry and consumers.

Today's full-length music release may soon be fragmented into multiple new products, according to the study. For example, some indies and artists may offer mini-sized "Web music packs" that include fewer songs than today's full-length music releases for a lower price. The study also predicts that in-store "hit teller" machines will soon enable downloadable music to be sold directly to consumers at physical retail stores.

New-release pricing models may also change, according to Hardie. A hot new release might command \$40 on the first day it's available, while releases by developing acts might be sold for prices below today's average CD cost.

In the short term, sales of downloadable music will stall until faster download technologies and wider distribution of broadband Internet access is achieved, according to Hardie. Three out of four surveyed consumers indicated that they would not wait longer than 30 minutes for a download.

Hardie estimates that there will be 1 million users of portable downloadable music players by the end of 1999 and that the market for such players is expected to explode once prices dip below \$100 in early 2001.

Still, most consumers remain unaware of newer download and playback devices, such as the Diamond Rio and Creative NOMAD. Approximately two-thirds of consumers said they have no plans to store music on a portable device. Instead, they expect to play music directly off their computer hard

drives, according to the study.

Hardie predicts that audio hardware makers will soon bundle free music releases with portable music devices. For example, Sony might include pre-recorded music from Sony acts on Memory Sticks that are packaged with a Sony-branded Internet music player (see story, page 88).

Additionally, Hardie predicts that major labels will miss out on potential revenue from the emerging custom-CD compilation market, which will remain stifled unless more well-known artists are allowed to be licensed to custom CD companies by the major music labels.

The study finds that online consumers prefer multi-artist compilations to single-artist albums.

BRETT ATWOOD



TELLER

## NYC SHOOTING CASE INSPIRES RAP SINGLE

(Continued from page 11)

to join the project are Lauryn Hill, OutKast, and Erykah Badu, according to Devin Roberson, a Rawkus spokeswoman. Hill and Badu were unavailable for comment at press time. OutKast has expressed interest in the project but has not yet committed to participating.

In 1989, the Stop the Violence Movement (which included KRS-One, D-Nice, Just Ice, MC Lyte, Doug E. Fresh, and Heavy D) recorded the single "Self-Destruction" in response to gang-related violence that became epidemic during the early '90s.

The single debuted at No. 1 on the first Billboard Hot Rap Singles chart in the March 11, 1989, issue

and remained on the chart for 23 weeks. Proceeds from the single were earmarked to benefit the National Urban League.

The next year, a variety of West Coast rap artists gathered to record a single with the same sentiments. "We're All In The Same Gang" reached No. 1 on the Hot Rap Singles chart in the issue of July 21, 1990, where it remained for four weeks. The single has sold 30,000 units since 1991, according to SoundScan.

Rapper MC Lyte, who performed on "Self-Destruction" and plans to participate in the recording of "Hip-Hop For Respect," is excited to see today's hip-hop artists becoming socially active again. "Sometimes it

takes someone who's really passionate about something to make it come together," says the rapper.

Roberson says the group and label have not yet determined which organizations will benefit from the single.

Noted producers Organized Noise will produce the track. Ray Murray from Organized Noise says he felt he had no choice but to participate in the project.

"Organized Noise has a long-standing commitment to our community, and it's important for us to unite right now. Songs like 'Self-Destruction' and 'We're All In The Same Gang' had a very positive effect on me, and we hope this single will have the same effect on others," says Murray.

Maceo, one-third of rap trio De La Soul, is determined to bring a conscious voice back to the rap community. "This is a tragedy that must be addressed," says the rapper. "I've been harassed by police officers before, and it's time for us to stand up."

"A lot of Rawkus artists and rap artists in general are involved in their community," says Brian Brater, co-founder of Rawkus Entertainment. "I'm fascinated that so many artists are committed to this project—it's true altruism."

Rawkus Entertainment is distributed by Priority Records. Duffy Rich, director of distributed labels for Priority, plans to market the single aggressively to radio and retail.

## GERMAN MARKET SHRINKS IN '98

(Continued from page 6)

tions on the albums chart increased from 22.2% in 1997 to 27.4% last year. International productions accounted for 37.1%, and compilations and soundtrack albums containing national and international products, 35.5%.

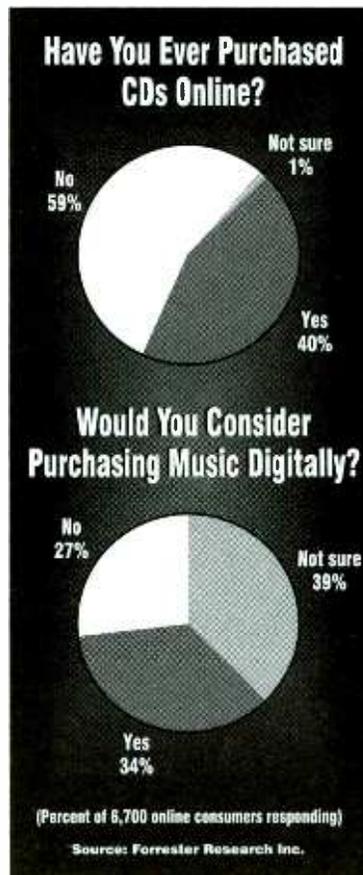
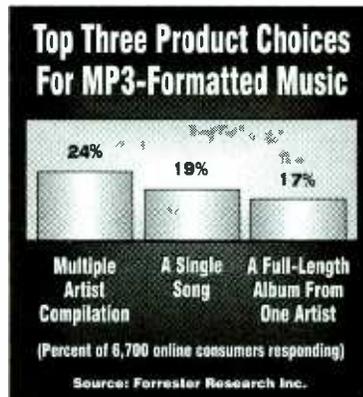
Compared with the album sector, national repertoire achieved a substantially higher share, at 42.7%, of the singles chart, although this was down from the previous year's 48.2%.

Last year, 1.9 million music videos were sold, 54% more than in 1997. Accordingly, revenue rose from \$63 million to \$97.2 million. At 19.4 million units, sales of classical music held

steady at the previous year's level.

Purchaser penetration, that is, the proportion of the entire population of consumers buying at least one record, decreased to 51.3%, down 1.3 percentage points from the previous year. The number of intensive buyers, defined as people who purchase more than nine records per year, remained steady at 6.2% of the entire population. However, they contributed only 44.5% to total revenue, down from 56.8% in 1997.

The exchange rate used in this story is 1.8 deutsche marks to the dollar.



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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.

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### ASIA PACIFIC QUARTERLY II

Coinciding with the Billboard and MTV Asian Music conference, this spotlight focuses on the pros and cons of incorporating artists' pop songs in advertising campaigns and the use of the Internet to promote, market and sell music online. Here's your chance to reach the industry decision makers in this marketplace.

**ISSUE DATE: MAY 22**  
**AD CLOSE: APR 27**  
Linda Matich 612.9440.7777  
Gene Smith 212.536.5001

## UPCOMING SPECIALS

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

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

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

HARD MUSIC/METAL - Issue Date: June 5 • Ad Close: May 11

DISC REPLICATION - Issue Date: June 12 • Ad Close: May 18

SONGWRITERS HALL OF FAME 30<sup>TH</sup> ANNIV. - Issue Date: June 12 • Ad Close: May 18

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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'NO SCRUBS' by TLC and 'EVERY MORNING' by Sugar Ray.

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

HOT 100 RECURRENT AIRPLAY

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

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs from the Hot 100 A-Z chart.

Hot 100 Singles Sales

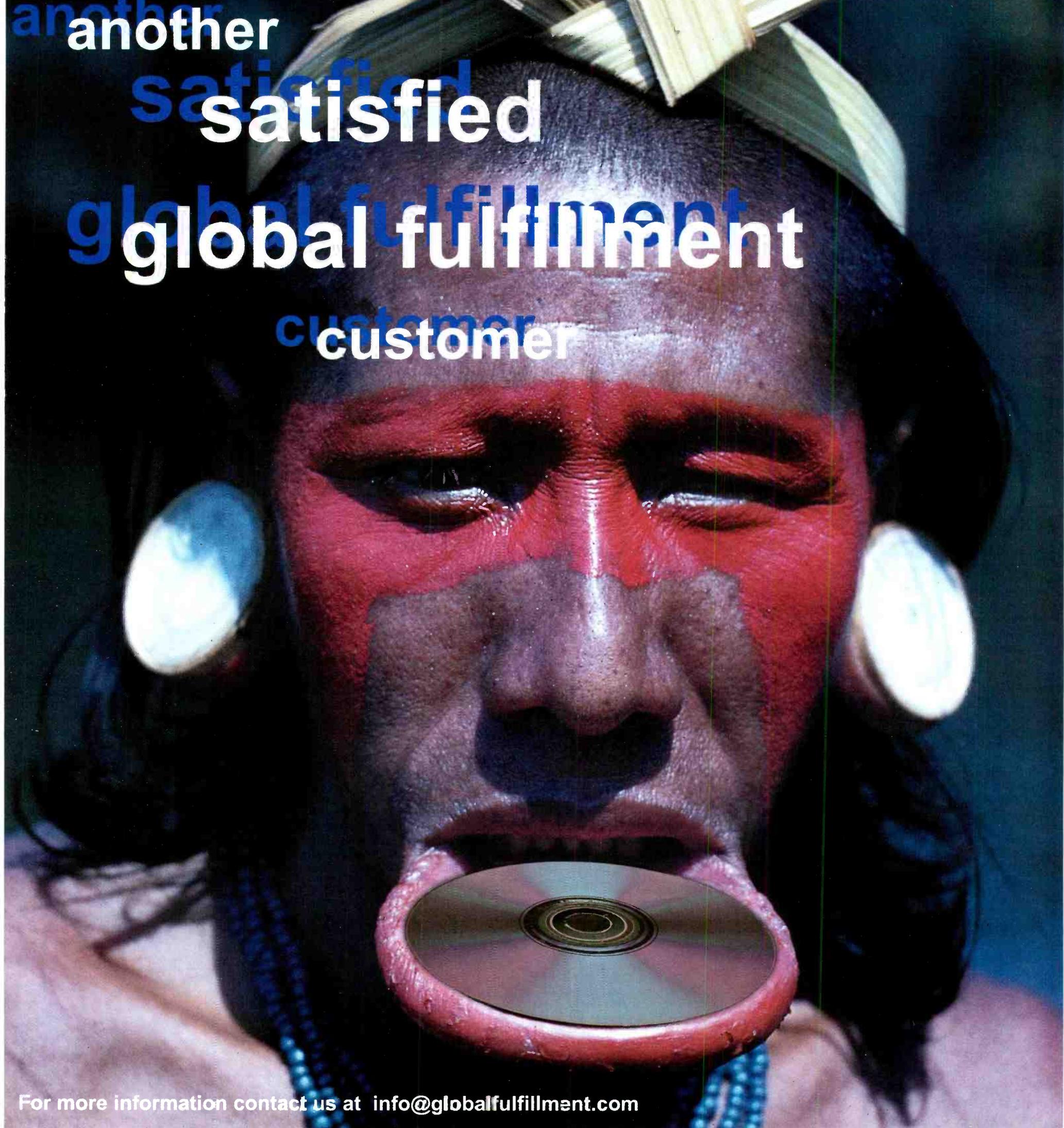
Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



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

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs from the Hot 100 Singles Sales chart.



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GLOBAL FULFILLMENT FOR INTERNET RETAIL

# THE Billboard 200

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

APRIL 24, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>▶ No. 1/Hot Shot Debut ◀</b>						
1	NEW	1	1	NAS COLUMBIA 68773* (11.98 EQ/17.98)	I AM...	1
2	2	3	7	TLC ▲ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
3	1	1	13	BRITNEY SPEARS ▲ <sup>3</sup> JIVE 41651 (10.98/16.98)	...BABY ONE MORE TIME	1
4	NEW	1	1	KRAYZIE BONE MO THUGS/RUTHLESS 1671/RELATIVITY (19.98/23.98)	THUG MENTALITY 1999	4
5	3	2	7	EMINEM ▲ WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
6	6	5	75	SHANIA TWAIN ◆ <sup>10</sup> MERCURY (NASHVILLE) 536003 (10.98 EQ/17.98)	COME ON OVER	2
7	4	—	2	ANDREA BOCELLI POLYDOR 547222 (10.98/17.98)	SOGNO	4
8	5	6	21	THE OFFSPRING ▲ <sup>3</sup> COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	2
<b>▶ PACESETTER ◀</b>						
9	18	—	2	SOUNDTRACK MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	9
10	8	4	33	LAURYN HILL ▲ <sup>5</sup> RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
11	7	—	2	VARIOUS ARTISTS IMMORTAL 69904*/EPIC (11.98 EQ/16.98)	FAMILY VALUES TOUR '98	7
12	11	7	22	CHER ▲ WARNER BROS. 47121 (10.98/17.98)	BELIEVE	7
13	12	18	4	B*WITCHED EPIC 69751 (10.98 EQ/16.98)	B*WITCHED	12
14	13	11	28	EVERLAST ▲ <sup>2</sup> TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES	9
15	10	8	63	DIXIE CHICKS ▲ <sup>3</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	4
16	9	12	55	'N SYNC ▲ <sup>6</sup> RCA 67613 (11.98/17.98)	'N SYNC	2
17	14	20	24	98 DEGREES ▲ MOTOWN 530956/UNIVERSAL (10.98 EQ/16.98)	98 DEGREES AND RISING	14
18	15	17	34	KORN ▲ <sup>2</sup> IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
19	16	14	28	JAY-Z ▲ <sup>4</sup> ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
20	24	13	4	SOUNDTRACK ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	10
21	20	15	16	DMX ▲ <sup>2</sup> RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98 EQ/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
22	22	16	23	JUVENILE ● CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	16
23	19	10	4	GINUWINE 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	5
24	17	27	13	SUGAR RAY ▲ LAVA/ATLANTIC 83151*/AG (10.98/16.98)	14:59	17
25	29	23	17	BUSTA RHYMES ▲ FLIP/ROCK/ELEKTRA 62211*/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
26	30	31	47	DMX ▲ <sup>3</sup> RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98 EQ/17.98)	IT'S DARK AND HELL IS HOT	1
27	33	50	5	BAZ LUHRMANN ● CAPITOL 57636 (16.98 CD) HS	SOMETHING FOR EVERYBODY	27
28	28	19	20	2PAC ▲ <sup>3</sup> AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
29	26	9	3	BLACKSTREET LIL' MAN 90274*/INTERSCOPE (11.98/17.98)	FINALLY	9
30	43	49	22	112 ● BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
31	23	29	87	BACKSTREET BOYS ◆ <sup>10</sup> JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
32	34	36	15	ORGY ● ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS	32
33	31	28	91	SARAH MCLACHLAN ▲ <sup>5</sup> ARISTA 18970 (10.98/17.98)	SURFACING	2
34	21	26	72	WILL SMITH ▲ <sup>6</sup> COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
35	25	24	14	VARIOUS ARTISTS ▲ KOCH 8803 (9.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	10
36	36	30	17	TYRESE ▲ RCA 66901* (10.98/16.98) HS	TYRESE	17
37	35	35	80	CREED ▲ <sup>3</sup> WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
38	41	42	17	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	38
39	27	95	34	FIVE ● ARISTA 19003 (10.98/16.98) HS	FIVE	27
40	44	48	33	ROB ZOMBIE ▲ <sup>2</sup> GEFEN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
41	59	72	13	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	41
42	46	65	30	RICKY MARTIN ▲ SONY DISCOS 82653 (9.98 EQ/14.98)	VUELVE	42
<b>▶ GREATEST GAINER ◀</b>						
43	168	—	17	VARIOUS ARTISTS TIME LIFE 80401/MADACY (17.98/19.98)	SONGS 4 LIFE — FEEL THE POWER!	43
44	32	40	29	GOO GOO DOLLS ▲ <sup>2</sup> WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
45	45	21	3	SILK ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	21
46	58	60	14	GODSMACK REPUBLIC 53190/UNIVERSAL (8.98/12.98) HS	GODSMACK	46
47	42	34	4	CHARLOTTE CHURCH SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
48	40	39	22	R. KELLY ▲ <sup>4</sup> JIVE 61625* (11.98/17.98)	R.	2
49	75	66	54	SOUNDTRACK ▲ <sup>3</sup> WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
50	37	52	44	BRANDY ▲ <sup>4</sup> ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
51	53	32	3	SOUNDTRACK NO LIMIT 50053*/PRIORITY (11.98/17.98)	FOOLISH	32
52	NEW	1	1	SOUNDTRACK HOLLYWOOD 62216 (17.98 CD)	10 THINGS I HATE ABOUT YOU	52
53	70	61	5	VAN MORRISON POINTBLANK 47148/VIRGIN (12.98/17.98)	BACK ON TOP	28

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
54	77	86	5	SELENA EMI LATIN 97886 (11.98/17.98)	ALL MY HITS TODOS MIS EXITOS	54
55	48	45	21	MARIAH CAREY ▲ <sup>3</sup> COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4
56	50	43	56	LIMP BIZKIT ▲ FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	22
57	55	37	7	THE ROOTS ● MCA 11948* (10.98/16.98)	THINGS FALL APART	4
58	39	56	39	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
59	56	57	9	COLLECTIVE SOUL ● ATLANTIC 83162/AG (10.98/16.98)	DOSAGE	21
60	61	62	21	WHITNEY HOUSTON ▲ <sup>2</sup> ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
61	38	46	6	GEORGE STRAIT MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	6
62	49	59	21	JEWEL ▲ <sup>3</sup> ATLANTIC 82950*/AG (10.98/17.98)	SPIRIT	3
63	82	92	15	KID ROCK LAVA/ATLANTIC 83119/AG (10.98/16.98) HS	DEVIL WITHOUT A CAUSE	63
64	47	54	24	VARIOUS ARTISTS ▲ POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98)	NOW	10
65	54	25	3	VARIOUS ARTISTS WU-TANG RECORDS PRESENTS: WU-CHRONICLES WU-TANG 51143/PRIORITY (10.98/16.98)	WU-CHRONICLES	25
66	57	33	5	C-MURDER NO LIMIT 50035*/PRIORITY (11.98/17.98)	BOSSALINIE	2
67	52	22	3	SAMMY HAGAR AND THE WABORITAS MCA 11872 (10.98/16.98)	RED VOODOO	22
68	78	70	48	GARBAGE ▲ ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
69	63	55	24	DRU HILL ▲ UNIVERSITY/ISLAND 524542/MERCURY (10.98 EQ/17.98)	ENTER THE DRU	2
70	64	64	110	MATCHBOX 20 ▲ <sup>8</sup> LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
71	67	63	12	SILKK THE SHOCKER NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
72	62	58	12	DAVE MATTHEWS/TIM REYNOLDS ▲ BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
73	72	67	20	METALLICA ▲ <sup>2</sup> ELEKTRA 62299*/EEG (11.98/17.98)	GARAGE INC.	2
74	51	47	9	VARIOUS ARTISTS ● GRAMMY/ELEKTRA 62381/EEG (11.98/17.98)	1999 GRAMMY NOMINEES	8
75	68	44	71	ANDREA BOCELLI ▲ <sup>2</sup> PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	35
76	83	78	28	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
77	71	71	48	LENNY KRAVITZ ▲ VIRGIN 45605 (10.98/16.98)	5	36
78	66	51	5	MASE PRESENTS HARLEM WORLD ● ALL OUT/50 50 DEF 69503*/COLUMBIA (11.98 EQ/17.98)	THE MOVEMENT	11
79	74	53	3	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE EPIC 65873/LEGACY (11.98 EQ/17.98)	THE REAL DEAL: GREATEST HITS VOLUME 2	53
80	76	69	28	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
81	65	68	21	GARTH BROOKS ◆ <sup>12</sup> CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
82	81	74	12	JESSE POWELL SILAS 11789/MCA (10.98/16.98)	'BOUT IT	63
83	73	76	3	USHER LAFACE 26059/ARISTA (11.98/17.98)	LIVE	73
84	79	79	28	SHERYL CROW ▲ A&M 540959/INTERSCOPE (10.98 EQ/17.98)	THE GLOBE SESSIONS	5
85	94	115	4	VARIOUS ARTISTS ATLANTIC 83158/AG (10.98/17.98)	THE ABSOLUTE HITS	75
86	80	75	7	BLONDIE BEYOND 78003 (10.98/16.98)	NO EXIT	18
87	69	84	4	JOEY MCINTYRE C2 69856/COLUMBIA (11.98 EQ/17.98)	STAY THE SAME	49
88	88	73	11	FOXY BROWN ▲ VIOLATOR/DEF JAM 558933*/MERCURY (10.98 EQ/16.98)	CHYNA DOLL	1
89	60	41	3	VARIOUS ARTISTS ROCKET 524628/ISLAND (11.98 EQ/18.98)	ELTON JOHN AND TIM RICE'S AIDA	41
90	98	87	17	VARIOUS ARTISTS ● ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98)	DJ CLUE? THE PROFESSIONAL	26
<b>▶ HEATSEEKER IMPACT ◀</b>						
91	102	—	2	BOOTLEG RELATIVITY 1726 (10.98/17.98) HS	DEATH BEFORE DISHONESTY	91
92	89	91	4	SILVERCHAIR EPIC 69816 (11.98 EQ/16.98)	NEON BALLROOM	50
93	96	112	6	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
94	104	96	18	REDMAN ▲ DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	DOC'S DA NAME 2000	11
95	90	100	50	DAVE MATTHEWS BAND ▲ <sup>2</sup> RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
96	137	—	2	SOUNDTRACK WORK 69851/EPIC (11.98/17.98)	GO	96
97	99	77	3	VARIOUS ARTISTS PRIORITY 51111 (12.98/19.98)	THE N.W.A. LEGACY VOLUME 1 1988-1998	77
98	92	83	58	MADONNA ▲ <sup>3</sup> MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
99	95	82	4	VARIOUS ARTISTS COLUMBIA/EPIC 69879/EPIC (11.98 EQ/18.98)	THE ALL TIME GREATEST MOVIE SONGS	82
<b>▶ HEATSEEKER IMPACT ◀</b>						
100	105	119	8	SIXPENCE NONE THE RICHER SQUINT 7032* (10.98/15.98) HS	SIXPENCE NONE THE RICHER	100
101	87	111	40	BARENAKED LADIES ▲ <sup>2</sup> REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
102	121	134	3	VARIOUS ARTISTS FULLY LOADED 47109/VIRGIN (12.98/16.98)	BET — BEST OF PLANET GROOVE	102
103	100	107	51	FAITH HILL ▲ <sup>2</sup> WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
104	86	—	2	SOUNDTRACK HOLLYWOOD 62170 (10.98/17.98)	THE P.J'S	86
105	123	151	7	LIT RCA 67775 (9.98/13.98) HS	A PLACE IN THE SUN	105

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
106	84	88	42	SOUNDTRACK ▲ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
107	109	102	73	CELINE DION ▲ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
108	97	103	79	EVERCLEAR ▲ CAPITOL 36503* (10.98/16.98)	SO MUCH FOR THE AFTERGLOW	33
109	101	108	22	NEW RADICALS ● MCA 11858 (10.98/16.98) HS	MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
110	126	113	21	METHOD MAN ▲ DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	2
111	107	110	5	THE CORRS 143/LAVA 83164/AG (10.98/16.98) HS	TALK ON CORNERS: SPECIAL EDITION	72
112	103	97	23	ALANIS MORISSETTE ▲ MAVERICK/REPRISE 47094*/WARNER BROS. (10.98/17.98)	SUPPOSED FORMER INFATUATION JUNKIE	1
113	85	90	3	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	85
114	119	116	5	CHER GEFEN 24509/INTERSCOPE (10.98/16.98)	IF I COULD TURN BACK TIME — CHER'S GREATEST HITS	67
115	93	118	23	SOUNDTRACK ▲ INTERSCOPE 90181 (10.98/17.98)	THE RUGRATS MOVIE	19
116	115	114	17	MYSTIKAL ▲ NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	5
117	111	109	31	HOLE ▲ DGC 25164/INTERSCOPE (10.98/16.98)	CELEBRITY SKIN	9
118	91	38	3	COOL BREEZE ORGANIZED NOIZE/A&M 90159*/INTERSCOPE (10.98/16.98)	EAST POINTS GREATEST HITS	38
119	116	117	27	CAKE ● CAPRICORN 538092/MERCURY (10.98 EQ/16.98)	PROLONGING THE MAGIC	33
120	106	81	3	AVALON SPARROW 51687 (10.98/16.98)	IN A DIFFERENT LIGHT	81
121	110	104	9	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	62
122	139	127	23	TOTAL ● BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	39
123	113	101	6	SOUNDTRACK VIRGIN 47174 (12.98/17.98)	CRUEL INTENTIONS	60
124	147	121	5	SHANICE LAFACE 26058*/ARISTA (10.98/16.98)	SHANICE	56
125	146	149	28	DEBORAH COX ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	72
126	112	99	3	PATTY LOVELESS EPIC (NASHVILLE) 69809/SONY (NASHVILLE) (10.98 EQ/16.98)	CLASSICS	99
127	131	124	30	SOUNDTRACK ▲ DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	5
128	NEW ►	1	1	BUCKCHERRY DREAMWORKS 50044*/INTERSCOPE (8.98/12.98) HS	BUCKCHERRY	128
129	128	129	39	BEASTIE BOYS ▲ GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
130	152	106	52	ANDREA BOCELLI ● PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
131	NEW ►	1	1	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98) HS	TATTOOS & SCARS	131
132	127	85	4	BLACK MOON DUCK DOWN 50039*/PRIORITY (10.98/16.98)	WAR ZONE	35
133	136	120	24	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
134	117	94	7	THE CHIEFTAINS RCA VICTOR 68968 (10.98/16.98)	TEARS OF STONE	56
135	118	126	56	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
136	NEW ►	1	1	LIAM HOWLETT XL 129/BEGGARS BANQUET (10.98/16.98)	PRODIGY PRESENT THE DIRTYCHAMBER SESSIONS VOLUME ONE	136
137	141	136	27	PHIL COLLINS ● FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
138	138	131	22	U2 ● ISLAND 524613/MERCURY (11.98 EQ/17.98)	THE BEST OF 1980-1990	45
139	150	143	34	THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98 EQ/16.98)	PHOENIX RISING	44
140	129	105	23	BEE GEES POLYDOR 559220/UNIVERSAL (10.98 EQ/17.98)	ONE NIGHT ONLY	72
141	108	89	4	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 60641/WALT DISNEY (10.98/16.98)	MANNHEIM STEAMROLLER MEETS THE MOUSE	89
142	171	159	15	SOUNDTRACK WARNER SUNSET/REPRISE 47140/WARNER BROS. (10.98/17.98)	PRACTICAL MAGIC	36
143	120	80	3	BLUR FOOD 99129/VIRGIN (12.98/16.98)		13
144	130	122	9	VARIOUS ARTISTS GRAMMY/ELEKTRA 62380*/EEG (11.98/17.98)	1999 GRAMMY RAP NOMINEES	54
145	124	138	44	EVE 6 ▲ RCA 67617 (10.98/16.98) HS	EVE 6	33
146	NEW ►	1	1	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (15.98 CD)	THE PARTY ALBUM!	146
147	114	128	25	VARIOUS ARTISTS ▲ SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
148	164	163	30	MARILYN MANSON ▲ NOTHING 90273*/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS	1
149	188	188	5	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	149
150	162	195	50	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	29
151	142	155	97	TIM MCGRAW ▲ CURB 77886 (10.98/16.98)	EVERYWHERE	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
152	170	142	20	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	63
153	157	164	74	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
154	134	98	5	SOUNDTRACK JIVE 41671 (11.98/17.98)	THE CORRUPTOR	44
155	196	156	7	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98) HS	NUESTRO AMOR	155
156	149	145	10	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYNDALAZDAYZ	18
157	159	135	7	VARIOUS ARTISTS EMI CHRISTIANWORD 43125/VERITY (17.98/19.98)	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	94
158	163	160	3	CASSANDRA WILSON BLUE NOTE 54123/CAPITOL (10.98/16.98) HS	TRAVELING MILES	158
159	132	137	13	SOUNDTRACK ● HOLLYWOOD 62177 (10.98/17.98)	VARSITY BLUES	19
160	143	152	104	SAVAGE GARDEN ▲ COLUMBIA 67954 (11.98 EQ/17.98)	SAVAGE GARDEN	3
161	145	141	30	SHAWN MULLINS ● SMG 69637/COLUMBIA (10.98 EQ/16.98) HS	SOUL'S CORE	54
162	153	157	37	MARK WILLS ● MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	74
163	NEW ►	1	1	T.D. JAKES ISLAND 681550 (10.98/16.98) HS	SACRED LOVE SONGS	163
164	166	170	62	SOUNDTRACK ▲ MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
165	125	125	23	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	16
166	144	139	11	JIM BRICKMAN WINDHAM HILL 11396 (10.98/16.98)	DESTINY	42
167	176	158	20	BONE THUGS-N-HARMONY ● RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	32
168	155	148	5	BETH ORTON HEAVENLY/DECONSTRUCTION 19038*/ARISTA (10.98/16.98) HS	CENTRAL RESERVATION	110
169	133	153	29	DC TALK ● FOREFRONT 46526*/MARGIN (10.98/16.98)	SUPERNATURAL	4
170	NEW ►	1	1	DURAN DURAN CAPITOL 96239 (11.98/17.98)	GREATEST	170
171	156	167	20	SOUNDTRACK ▲ AMERICAN 69377/COLUMBIA (11.98 EQ/17.98)	CHEF AID: THE SOUTH PARK ALBUM	16
172	154	140	7	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	91
173	135	154	36	EAGLE-EYE CHERRY ▲ WORK 69434/EPIC (10.98 EQ/16.98) HS	DESIRELESS	45
174	161	146	7	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	70
175	189	179	20	ELVIS CRESPO ● SONY DISCOS 82634 (8.98 EQ/14.98) HS	SUAVEMENTE	147
176	172	130	4	JEFF BECK EPIC 67987 (11.98 EQ/17.98)	WHO ELSE!	99
177	140	161	33	VARIOUS ARTISTS ▲ TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	20
178	167	132	7	YUKMOUTH RAP-A-LOT 46720*/VIRGIN (11.98/19.98)	THUGGED OUT THE ALBULATION	40
179	RE-ENTRY	6	6	FEAR FACTORY ROADRUNNER 8752 (10.98/15.98)	OBSOLETE	77
180	179	183	3	CARMAN SPARROW 51704 (10.98/15.98)	PASSION FOR PRAISE VOLUME ONE	179
181	173	162	22	VARIOUS ARTISTS ● POLYGRAM TV/DEF JAM 56568/MERCURY (11.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	46
182	180	177	44	VARIOUS ARTISTS ● RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	112
183	186	187	35	KELLY PRICE ● T-NECK/ISLAND 524516/MERCURY (10.98 EQ/16.98)	SOUL OF A WOMAN	15
184	193	184	25	JONNY LANG ● A&M 540984/INTERSCOPE (10.98 EQ/16.98)	WANDER THIS WORLD	28
185	165	—	24	POINT OF GRACE ● WORD 69456/EPIC (10.98 EQ/16.98)	STEADY ON	24
186	192	—	35	SOUNDTRACK ● MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	22
187	NEW ►	1	1	SOUNDTRACK JAVA 98505/CAPITOL (10.98/17.98)	NEVER BEEN KISSED	187
188	RE-ENTRY	20	20	ICE CUBE ▲ PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. I (THE WAR DISC)	7
189	195	171	22	GEORGE MICHAEL ▲ EPIC 69635 (15.98 EQ/19.98)	LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL	24
190	199	—	22	JIMI HENDRIX EXPERIENCE HENDRIX 11671*/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	133
191	191	194	73	METALLICA ▲ ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
192	190	182	48	JOHN MELLENCAMP ▲ MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
193	187	178	47	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
194	177	150	42	THE BRIAN SETZER ORCHESTRA ▲ INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
195	RE-ENTRY	80	80	MASTER P ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
196	169	—	74	SPICE GIRLS ▲ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
197	197	168	6	JOHN TESH GTSF 559673 (10.98 EQ/17.98)	ONE WORLD	121
198	RE-ENTRY	27	27	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	139
199	174	169	6	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	99
200	RE-ENTRY	32	32	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	96

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 30 2Pac 28 98 Degrees 17	Avalon 120	Backstreet Boys 31 Barenaked Ladies 101 Beastie Boys 129 Jeff Beck 176 Bee Gees 140 Black Moon 132 BLACKstreet 29 Blondie 86 Blur 143	Andrea Bocelli 175 Bone Thugs-N-Harmony 167 Bootleg 91 Brandy 50 Jim Brickman 166 Garth Brooks 81 Foxy Brown 88 Buckcherry 128 Busta Rhymes 25 B*Witched 13 Tracy Byrd 174	Cake 119 Mariah Carey 55 Carman 180	Cher 12, 114 Eagle-Eye Cherry 173 Kenny Chesney 93 The Chieftains 134 Charlotte Church 47 C-Murder 66 Collective Soul 59 Phil Collins 137 Cool Breeze 118 The Corrs 111 Deborah Cox 125 Creed 37 Elvis Crespo 175 Sheryl Crow 84	dc Talk 169 Celine Dion 107 Dixie Chicks 15 DJ Quik 152 DMX 21, 26 Dru Hill 69 Duran Duran 170	Eminem 5 Faith Evans 133 Eve 6 145 Everclear 108 Everlast 14	Five 39 Kirk Franklin 80	Garbage 68 Ginuwine 23 Godsmack 46 Goo Goo Dolls 44	Sammy Hagar And The Waboritas 67 Mase Presents Harlem World 78 Emmylou Harris, Linda Ronstadt, Dolly Parton 121 Jimi Hendrix 190 Faith Hill 103 Lauryl Hill 10 Hole 117 Whitney Houston 30 Liam Howlett 136	Ice Cube 188	T.D. Jakes 163 Boney James 172 Jay-Z 19 Jewel 62 Jenifer 22	R. Kelly 48 Kid Rock 63 Korn 18	Lenny Kravitz 77 Krazyie Bone 4 Jonny Lang 184 Limp Bizkit 56 Lit 105 Patty Loveless 126 Baz Luhrmann 27	Madonna 98 Mannheim Steamroller 141 Marilyn Manson 148 Ricky Martin 42 Master P 195 matchbox 20 70 Dave Matthews Band 95 Dave Matthews/Tim Reynolds 72 Martina McBride 153 Lila McCann 113 Tim McGraw 151 Joey McIntyre 87 Sarah McLachlan 33 John Mellencamp 192 Jo Dee Messina 135 Metallica 73, 191 George Michael 189 Monica 58 Monifah 200	Montgomery Gentry 131 Alanis Morissette 112 Van Morrison 53 Shawn Mullins 161 Mya 150 Mystikal 116	NAS 1 New Radicals 109 N Sync 16 Les Nubians 149	The Offspring 8 Orby 32 Beth Orton 168 Outkast 76 Point Of Grace 185 Jesse Powell 82 Kelly Price 183	Redman 94 The Roots 57	Savage Garden 160 Sawyer Brown 199 Selena 54	The Brian Setzer Orchestra 194 Shrance 124 Silk 45 Sikkk The Shocker 71	Silverchair 92 Sixpence None The Richer 100 Fatboy Slim 38 Will Smith 34	SOUNDTRACK 10 Things I Hate About You 52 Armageddon — The Album 106 Chef Aid: The South Park Album 171 City Of Angels 49 The Corruptor 154 Cruel Intentions 123 Foolish 51 Go 96 Hope Floats 193 Life 20 The Matrix 9 Never Been Kissed 187 The PJ's 104 Practical Magic 142 The Rugrats Movie 115 Rush Hour 127 Touched By An Angel: The Album 165 Varsity Blues 159 The Wedding Singer 164 The Wedding Singer Volume 2 186	Britney Spears 3 Spice Girls 196 George Strait 61 Sugar Ray 24	Tear Da Club Up Thugs Of Three 6 Mafia 156 The Temptations 139 John Tesh 197 TLC 2 Total 122 Trick Daddy 41 Trin-I-tee 5:7 198 Los Tri-o 155 Shania Twain 6 Tyrese 36	U2 138 Usher 83	VARIOUS ARTISTS 1999 Grammy Nominees 74 1999 Grammy Rap Nominees 144 The Absolute Hits 85 The All Time Greatest Movie Songs 99 BET — Best Of Planet Groove 102 DJ Clue? The Professional 90 Elton John And Tim Rice's Aida 89	ESPN Presents: Jock Jams Vol. 4 177 Family Values Tour '98 11 Monsters Of Rock 182 Now 64 The N.W.A. Legacy Volume 1 1988-1998 97 Songs 4 Life — Feel The Power! 43 The Source Presents Hip Hop Hits — Volume 2 181 World Wrestling Federation: WWF The Music Volume 3 35 Wow-1999: The Year's 30 Top Christian Artists And Songs 147 Wow Gospel 1999 — The Year's 30 Top Gospel Artists And Songs 157 Wu-Tang Records Presents: Wu-Chronicles 65 Stevie Ray Vaughan And Double Trouble 79 Vengaboys 146 Mark Wills 162 Cassandra Wilson 158 Yukmouth 178 Rob Zombie 40
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# Manufacturers Prep Portable Digital Players

LOS ANGELES—Sony Consumer Electronics (Japan), Casio, Creative Technologies, and Diamond are among the companies readying new portable devices for the playback of digitally delivered music.

Sony Consumer Electronics plans to enter the portable digital-download device market by the end of the year, according to sources. The company has developed prototypes of a Sony music device that uses the company's proprietary storage device, known as Memory Stick. The project, which is being developed internally as "Memory Stick Walkman," is a tiny handheld device used for storing and playing back music that has been digitally downloaded.

Sony's portable music device aims to be a digital successor to the company's popular Walkman. Although no consumer name has been announced for the product, Sony has registered a trademark for the brand name NetMan.

Sony's Memory Stick technology is already integrated into several hardware devices in Japan, including portable computers and digital cameras. An 8 MB Memory Stick sells for \$65; a 4 MB Memory Stick sells for \$32. The Memory Stick has the potential to support any digital-download format, including MP3, but that would require customized download software, according to a source.

A Sony spokeswoman declined to comment on pricing or availability for the device. However, a source says the product will be available soon after an expected portable device standard is set by the music industry's Secure Digital Music Initiative June 30.

Palm-sized PCs will soon emerge as portable music devices, as Microsoft adapts its new Windows Media Technologies 4.0 to the Windows CE operating system. The technology giant has been encouraging leading consumer electronics manufacturers for several months to add stereo playback functionality to newer models in anticipation of the new multimedia technology (Billboard, March 20).

## CASIO UNIT DUE

Casio has formally announced the CE-compatible device Casio E-100, which will be available at retail for approximately \$500 beginning in May. Casio E-100 will store up to four hours of music delivered by Windows Media Technologies 4.0.

Casio product manager Bob Smith told Billboard last month that the company may also bundle MP3 playback technology with the Casio E-100 (Billboard, March 20).

New players from Diamond Multimedia, Creative Technologies, and Cirrus Logic will also support the CE-based music technology.

In a separate development,

Creative will market two models of its MP3-compatible music player, NOMAD. The Creative NOMAD's features include voice recording, an FM radio tuner, and an LCD screen with scrolling text to view artist name and song title. The digital audio players will be available by the end of April. NOMAD sells for \$169.99, including a 32 MB memory card, while the same device bundled with a 64 MB memory card sells for \$249.99.

Additionally, Diamond is readying a special edition of its PMP300 Rio player, which will be packaged with a 64 MB card for \$249.95. The unit, which will be available in May, features a transparent teal case that is reminiscent of the Apple iMac design.

Though Diamond and Creative may be first to market with their offerings, Sony and other established traditional hardware manufacturers may soon dominate this market niche, according to Mark Hardie, senior analyst for Forrester Research.

"Diamond has really missed an opportunity to take advantage of its lead to market," says Hardie. "When the established hardware companies are ready, they have the potential to blow out millions of portable music players. Diamond has barely managed to [manufacture] 100,000 or so Rios in the past few months."

BRETT ATWOOD

## DIGITAL-DOWNLOAD SYSTEMS SPAR FOR DOMINANCE

(Continued from page 3)

RealPlayer software, which reaches 57 million registered users.

"We have told RealNetworks and Microsoft that we will not support any download technology that is developed outside of the SDMI," says one senior executive at a major music label.

Specific plans for the newly acquired MP3 technology have not been announced, but it is expected that RealNetworks will continue to market Xing's existing CD-copying product.

Microsoft and RealNetworks have no plans to back away from embracing the controversial MP3 format, according to company executives.

### OPEN AGREEMENTS

"It is impossible to look at meeting the needs of consumers without focusing on the legitimate offerings of MP3," says RealNetworks chairman/CEO Rob Glaser. "We are not coming in like a 10-ton gorilla and pushing through our agenda like that other company [Microsoft], but I reject the notion that we have to be mutually exclusive to either community."

RealNetworks is also teaming with IBM to distribute the latter's Electronic Music Management System (EMMS) download technology to RealNetworks' expanding user base (BillboardBulletin,

April 12). This technology, better known as the Madison Project, will take form as a plug-in to the basic RealPlayer sometime in the third quarter.

The nonexclusive collaboration does not prevent either party from also embracing competing technologies, according to Richard Selva, GM of Global Media and Entertainment Industry for IBM.

A previously planned six-month broadband trial of EMMS is being

*'We are not coming in like a 10-ton gorilla and pushing through our agenda'*

supported by the five major music labels, according to Selva (Billboard, Feb. 20).

RealNetworks and IBM plan to present the technology collaboration to the music industry's SDMI.

It is expected that a formalized digital-download strategy and a new download product release will be unveiled at the company's RealNetworks Conference, to be held May 5-7 in San Francisco.

Apple Computer, which once courted the music industry with a dedicated music division, is also embracing MP3 via its soon-to-be-announced QuickTime 4.0 technology. The software, which is the basis for much of the forthcoming MPEG-4 multimedia standard, supports both MP3 downloading and streaming, according to a source.

### MAC PLAYER

Apple is also researching development for a Macintosh-compatible portable music player, says the source. An Apple spokesman declined to comment on the pending availability of these products. However, it is expected that QuickTime 4.0 will be unveiled at the National Assn. of Broadcasters Convention, which was to begin Saturday (17) in Las Vegas.

Amid the loud publicity surrounding the RealNetworks and Microsoft announcements, AT&T's a2b music division debuted its Player 2.0, which supports secure downloads at a speed 25% faster than MP3.

The a2b player also utilizes streaming technology from RealNetworks. MCA Records is teaming with a2b to support the launch with exclusive pre-release streaming sample clips from Blink 182's album "Enema Of The State," due June 1.

BETWEEN THE BULLETS



by Geoff Mayfield

**H**IS: Nas rules The Billboard 200 with the third No. 1 of his career, but he's never been this big before. First-week sales for "I Am . . ." are 471,000, a sum greater than the combined sales of his previous two chart-toppers. In 1996, "It Was Written," which was No. 1 on the big chart for four weeks, started with 269,000 units. The following year, "The Firm—The Album," the collaboration on which he shared billing with Foxy Brown, AZ, and Nature, debuted atop the big chart with 147,000 pieces.

Columbia knew it had a tiger by the tail this time. Label chief Don Ienner says his sales team estimated that key chains moved at least 140,000 units in the first day alone. This is the biggest first week by any album released in 1999 and is the largest sum since another rap album, DMX's second title (now No. 21), rocked Christmas week with 670,000 copies. Further, interest generated by the new one stirs a Top Pop Catalog Albums debut for "It Was Written," the rapper's first-ever appearance on that chart.

Given the large post-Easter declines experienced by most acts on The Billboard 200, there's also a huge gap between the No. 1 and No. 2 albums. With an 18% drop from holiday-week traffic—the smallest percentage slide of any album in the top 15—TLC's "Fanmail" stands at 162,000 units, less than half of Nas' opening-week salvo.

A double-length album by Krazy Bone, the latest splinter from Bone Thugs-N-Harmony, opens in the top five (No. 4, 137,000 units). With Nas, TLC, and Bone joined by Eminem (No. 5) and Lauryn Hill (No. 10), hip-hop accounts for half of the top 10 on The Billboard 200.

**NAMES YOU KNOW:** Aside from its obvious hip-hop flavor, how else would you describe this issue's top 10? The word "familiar" comes to mind. At No. 6, Shania Twain is the queen of longevity: She's been in the top 10 for 40 of the 108 weeks that "Come On Over" has spent on The Billboard 200, including the last seven in a row. Grammy champ Lauryn Hill has spent 26 weeks in the top 10, including the last 16 consecutive ones.

All but the second and third of the 21 weeks that the Offspring's latest (No. 8) has spent on the chart have been in the top 10. Britney Spears (13 weeks, now No. 3) has never ranked lower than No. 5, a distinction shared by seven-week charters from TLC and Eminem.

One fresh face does join the party, as the soundtrack to "The Matrix"—after the film enjoys two weeks of dominance at the box office—wins the percentage-based Pacesetter award. It jumps 18-9 with a 29% gain over the prior week.

Since soundtracks, led by "Titanic" and "City Of Angels," were so conspicuous in the top 10 during the first quarter of last year, it is kind of odd to realize that "The Matrix" is only the second film-related album to show up in the top 10 thus far in '99. The only other one was "Life," now No. 20, which opened at No. 10 four weeks ago.

**ROCK STEADY:** As noted in a recent page 1 story (Billboard, March 6), those "rock is dead" stories you've run across recently in the consumer media were just as premature as any other rock obituary that's been written in the last 45 years. The genre may not be as conspicuous as it was during the prime of Nirvana and Pearl Jam, but aside from the presence of the Offspring and "The Matrix" soundtrack in the top 10, there are 11 other rock albums in The Billboard 200's top 50, with Creed (No. 37) residing in that portion of the chart for all but two weeks since last year's Jan. 24 issue.

And, if you really want to rock, check out the Top Pop Catalog Albums list. Including Third Eye Blind's first album, which moves to catalog status this week, rock accounts for 30 of the catalog chart's 50 positions—and that's not counting entries by Elton John, Fleetwood Mac, Stevie Ray Vaughan, and the Eagles, all acts who enjoyed play on rock stations at one time or another.

Aside from Metallica, which usually has at least three titles on this chart (Nos. 1, 12, and 30), Top Pop Catalog also houses multiple listings by Korn (Nos. 5 and 8), Sublime (Nos. 7 and 45), Pink Floyd (Nos. 9 and 23), and AC/DC (Nos. 21 and 36).

**LIKE A PRAYER:** In a week when sales are down significantly from the previous week, Time Life's Christian compilation "Songs 4 Life—Feel The Power!" is awfully conspicuous. Thanks to orders fetched from a direct-mail campaign, sales more than triple (168-43), easily winning the Greatest Gainer. The two-disc set is one of four components that will be sold in a boxed set via an infomercial, hosted by John Tesh, that hits TV airwaves in the next couple of weeks. That particular box will not be available at retail stores . . . For only the second time this year, industrywide album sales, including catalog, are down from the comparable 1998 week. The culprit is Easter, which occurred a week later last year than it did this year.

## MUSIC COMPANIES SEE BIG STOCK GAINS

(Continued from page 1)

April 13, the Dow rose 13.2%, while a broader measure of the market, the S&P 500 index, gained 9.8%. Meanwhile, the Nasdaq composite, which is heavily weighted with technology companies, soared 17.8%.

Although these increases are impressive for a period of less than four months, the companies owning three of the five major record companies are up far more than that since the beginning of the year. Time Warner, parent of Warner Music Group, saw its stock rise 24%, partly because of a turnaround in its music business. Sony, the Japan-based owner of Sony Music Entertainment, was up 37% after a disappointing year in 1998. And Seagram, operator of the world's largest record company, Universal Music Group, jumped 67% on Internet fever.

### TECHNOLOGY RISES

These increases in turn were dwarfed by rises in technology companies that are music-related. The biggest mover of all music stocks has been RealNetworks, which markets technology for streaming audio and video online. Its shares have risen 538.2% this year to \$229. Less lofty but still high-flying has been broadcast.com, which provides Webcasts of radio programming and concerts online. Its stock climbed 91.7% to \$146.6875.

The biggest losers among music-related stocks have been the bricks-and-mortar retailers. They enjoyed a big runup in previous years after turning around their bankruptcy-threatened businesses. But now, analysts say, the potential for fast-growing music sales over the Internet has

placed these stocks in disfavor.

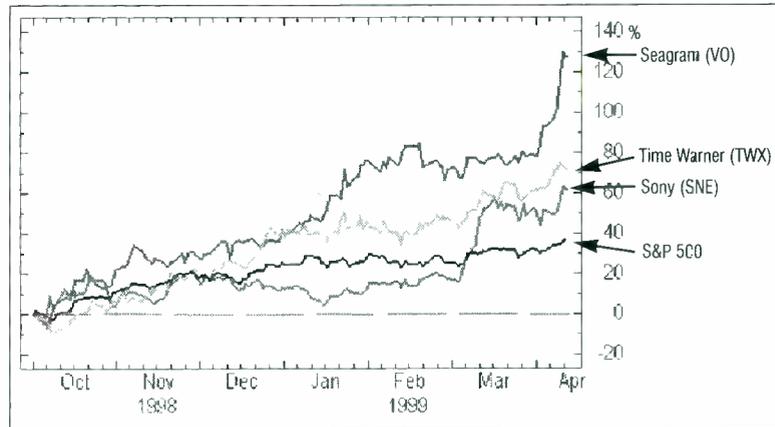
Trans World Entertainment, which had been one of the market's best performers a year ago, fell the furthest, down 48.8% to \$10.375. Not far behind was the nation's biggest music retailer, Musicland Stores, whose shares have dropped 40.6% this year to \$9.125.

Bookstore chain Borders Books & Music, which sells a large amount of music, has slid 38.1% to \$15.4375, primarily because of competition from the Internet bookseller Amazon.com. Another retailer of books and music, Hastings Entertainment, has fallen 30.3% to \$9.75. Although music chain National Record Mart has dropped only 8.2% this year, to \$8.375, it had not previously risen as high as its larger competitors.

The performance of the online music retailers is mixed. Segment leader Amazon.com has been one of the hottest overall stocks in recent years (last year it skyrocketed 966%), but this year its shares are up just 11% to \$178.375 as investors have taken their profits. Online retailer CDnow, which added market share by merging with N2K (owner of Music Boulevard), has fallen 11.1% this year to \$16. Analysts say investors are betting that Amazon.com will emerge as the dominant music-seller online.

Some retail stocks have had an extraordinary run, however—the chains that specialize in selling consumer electronics. Best Buy was one of the hottest Big Board stocks in 1998, rising 233%. This year, after a stock split, the shares have continued their torrid pace, rising 79.8% to \$55.1875.

Although Wall Street sees Best Buy as a seller of computers and appliances, the company has become one of the biggest and most powerful merchandisers of music in the U.S. Its biggest competitor, Circuit City Stores, another big music account,



Publicly traded companies Seagram, Time Warner, and Sony are among the entertainment firms that have outpaced the S&P 500 over the last several months, as illustrated above. (Source: Bloomberg)

has risen 44.2% this year to \$72.

For the major entertainment conglomerates, the results have been striking this year. Time Warner's strong performance follows a 100% rise in its stock in 1998. Its formerly sluggish music division seems to be

## The biggest losers among the music-related stocks have been the bricks-and-mortar retailers

turning around, with cash flow for the most recent quarter up nearly 10% (see story, page 6). For Sony, this year's 37.1% stock increase follows a bad year in 1998, in which shares fell 20.7%. It has seen a big improvement in its consumer electronics business.

Seagram's 67.6% rise this year has been largely due to a big spike when

it recently announced it was forming a venture with another major record company, BMG (owned by privately held Germany-based Bertelsmann), to market music over the Internet. Seagram has also benefited from the sale of film assets it acquired when it bought PolyGram last year for \$10.4 billion and merged the two companies' music operations.

Entertainment conglomerate Walt Disney's stock, however, has had a difficult ride in the past year. Once the industry's top performer, its shares fell 15.8% this year to \$34.75 after a 9.1% drop for all of 1998. Disney has been a relatively small player in the music business but is building a larger record company.

Analyst Kathy Styponias of Prudential Securities says the biggest problem at Disney has been the decline in home video profits, a major contributor to the company's bottom line. "Its older animated classics [like 'Cinderella'] have been out of the vaults once or twice now," she says.

Viacom, the entertainment giant that owns MTV, has been a strong performer. Shares are up 28.9% this year to \$47.4375 after a stock split and an 80% gain last year. Analysts have cheered Viacom's steady increases in cash flow at MTV, the turnaround at Blockbuster, and the successful efforts in reducing debt.

"Many entertainment companies in general were for a long time saddled with debt from making big acquisitions," says Styponias. "Now they have enough free cash to be able to pay down their debt, so their balance sheets look better than they have in a long time."

In the independent distribution sector, the results are mixed. Handleman, a large distributor of music that racks accounts like Wal-Mart and Kmart, has inched up only 1.3% this year to \$14.0625, despite those retailers' increasing share of music sales. But

last year Handleman's stock doubled after the company undertook an extensive restructuring in which it exited most non-music businesses.

The biggest wholesaler of music, Valley Media, only recently made an initial public offering of stock, so it cannot be fairly compared to the other companies. But its shares have risen 28.7% since the offering to \$25.75.

A strong performer among the indie distributors has been Navarre; shares were up 73.9% to \$17.50. But many observers believe the gains are related more to its majority-owned NetRadio, an Internet radio network, than to traditional music distribution.

And K-tel, which has been variously tagged as a music distributor, a direct marketer of consumer products, and an online music-store operator, has struggled this year. Last year, amid Internet frenzy following the company's announcement that it was going to sell music online, the stock rose 216.9%. But financial problems led investors to bail out of the stock toward year's end. This year shares have fallen 17.2% to \$8.6875.

Another direct marketer of music is Reader's Digest Assn., which sells compilation albums. Its stock has gone up 25.8% to \$31.6875 this year, but that is unrelated to its music business. The company initiated a restructuring last year in order to boost the stock. Moreover, the company has said it plans to use the Internet as part of its new strategy.

**This Week's Billboard Online**  
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Add N To (X)

"Avant Hard"  
(Mute)

Toni Price

"Low Down And Up"  
(Antone's)

Infamous Syndicate

"Infamous Syndicate"  
(Relativity)

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A new **Billboard Challenge** begins every Thursday.

This week's winner is Matt Lee of New Brunswick, N.J.

News contact: Julie Taraska  
[jtarska@billboard.com](mailto:jtarska@billboard.com)

## EMI

(Continued from page 8)

with customers is the key to our development, and we'll be working with artists and retailers to achieve that goal."

Samit's arrival at EMI nearly coincides with the appointment of former Ticketmaster CEO Fred Rosen to a consultant role for Total E, Columbia House's online entertainment store.

Columbia House is the music and home video mail-order club that is a joint venture between Time Warner

and Sony. Columbia House's Web site ([www.columbiahouse.com](http://www.columbiahouse.com)) provides a link to Total E, which operates separately from Columbia House's club membership.

Sources say Rosen was brought to the company to make Total E more competitive with online retail rivals such as CDnow. Representatives of Columbia House had no comment on speculation that Rosen would be tapped for a more significant role in the future.

## BOXCAR WILLIE

(Continued from page 8)

ed twice, in 1980, peaking at No. 95, and in 1983, peaking at No. 61.

He continued to tour, enjoying great success in the U.K. and a steady audience in the U.S., until settling in Branson, where he opened a motel and train museum, in addition to his theater. He also served on the Taney County Child Welfare Board.

In addition to being inducted into the Grand Ole Opry in 1981, he received a star on the Country Music Hall of Fame's Walkway of the Stars that same year. He became a regular

on the TV show "Hee Haw" in 1982 and portrayed a hobo in the 1985 film of Patsy Cline's life, "Sweet Dreams."

He is represented by a number of recent albums on the Madacy and Ranwood labels.

Funeral services were scheduled for April 17 at the BoxCar Willie Theatre in Branson. Flags were lowered on orders of Branson Mayor Lou Schaefer.

BoxCar Willie is survived by his wife, two daughters, and two sisters.

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## Established Acts Choose BTN To Expose Music On Internet

With major-label opportunities growing tighter; a growing number of artists are turning to Billboard Talent Net (BTN) to expose their music on the Internet to fans and industry alike.

The BTN site, which is operated by Talent Net Inc. under license from Billboard, has music samples and information on hundreds of unsigned artists and bands in every genre. The acts are seeking label, publishing, management, or agency deals, or are looking to license their material into new markets.

Many of the artists signing up for BTN are recognizable talents, who, until recently, were recording for major labels. Among the latest to sign on is Jill Sobule, whose critically acclaimed output for Lava/Atlantic included the unforgettable "I Kissed A Girl." Fellow singer/songwriter Patti Rothberg spawned a flood of press when her debut album, "Between the 1 & 9," was released by the now-defunct EMI label. She too is a BTN member.

Other BTN artists include former Interscope act Market, winner of Musician magazine's Best Unsigned Band Competition in 1996; guitarist/songwriter/producer/bandleader JK, a contemporary jazz artist formerly on Verve; and Adam Elk, a Bay-area "super-group" featuring Adam Cohen for-

mer singer/guitarist for Geffen's Mommyheads, along with former members of Cake (Capricorn), MK Ultra (Sub Pop), and the Kinetics.

Also on board at BTN is Bliss, featuring Donna DeLory. The one-time Madonna backup singer was formerly signed to MCA Records, where her self-titled debut spawned a No. 1 hit in Japan and a top 10 Billboard dance hit.

Among the recent success stories at BTN is New York-based trio 10 Watt Mary, which, thanks to exposure on the site, placed a song, "The Bomb," on the Edle America soundtrack to the motion picture "The Rage: Carrie 2." The electronic/trip-hop act is fronted by the Quebec-born former super-model/actress Eve Salvail.

Artists (or their representatives) pay membership fees to have their music and information posted on BTN (www.billboardtalent.net.com). Access to the site and all the information on it is free to members of the industry and the public. Music on the site is ranked by visitors to create a weekly BTN Top 10; all of the artists also are programmed on Radio BTN, the site's continuous RealAudio new-music channel.

BTN has offices in New York and Cologne, Germany. For more information, call Steven Tramposeh, director of media & industry relations, at 212-757-2031.

## Ricky Martin Joins Awards Lineup

Ricky Martin, Elvis Crespo, Alejandro Fernandez, Fey, and MDO are the latest artists to join the already hot lineup at the Latin Music Awards Show, to be held April 22 at the Fontainebleau Hilton in Miami Beach. The show, to be televised for the



first time on Telemundo on May 16, will be hosted by Daisy Fuentes and Paul Rodriguez. Awards show attendance is limited to registrants of the Billboard Latin Music Conference. To register for the conference, call 212-536-5002.

Billboard International Latin Music Conference & Awards

Fontainebleau Hilton • Miami Beach • April 20-22, 1999

Billboard Dance Music Summit

Sheraton Colony Square • Atlanta • July 14-16, 1999

Billboard/Airplay Monitor Radio Seminar & Awards

Fontainebleau Hilton • Miami Beach • October 7-9, 1999

Billboard Music Video Conference & Awards

Loews Santa Monica Beach Hotel • Santa Monica • November 10-12, 1999

For more information, contact Michele Jacangelo Quigley at 212-536-5002

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## Me Tarzan, You Phil; Abba's Gold Again

ONE OF THE RICHEST sources for Hot 100 and Adult Contemporary hits in the last eight years has been the animated films of Walt Disney Studios. That wasn't true up through the release of "The Little Mermaid," but ever since Celine Dion and Peabo Bryson warbled "Beauty And The Beast" in 1991, radio programmers have looked to the latest Disney animated film to find new hits.

Radio hasn't mined every animated Disney film; "True To Your Heart" by 98° and Stevie Wonder from "Mulan" was a surprising miss. But it looks like the latest Disney animated flick may contain a No. 1 hit for Phil Collins, who wrote and performs "You'll Be In My Heart" (Walt Disney/Hollywood) for the "Tarzan" soundtrack.

With the movie still more than a month away, the Collins track debuts at No. 20 on Billboard's Adult Contemporary chart; that's the highest debut since Eric Clapton entered at No. 19 with "My Father's Eyes" in February 1998. The song is certain to reach the top 10. When it does, it will be Collins' eighth consecutive AC top 10 track, excluding his collaboration with the Manhattan Transfer on "Too Busy Thinking About My Baby." And if "You'll Be In My Heart" goes all the way, it will be Collins' sixth AC chart-topper, and his first since "Do You Remember?" in June 1990.

**'GOLD' RUSH:** Last issue, I suggested that "Abba Gold" (Polydor) would move even higher than its No. 8 position on that week's U.K. album chart. But even I didn't dream that the greatest-hits collection would leap 8-1 in its 218th chart week. Given that London is being swept by Abba-fever, it shouldn't be such a shock that

the 1992 release is back on top. "Mamma Mia!" the Abba-songs show, is packing them in at the Prince Edward Theatre, and the costumes that the group was wearing when it won the Eurovision Song Contest in 1974 have been on display at the HMV store on Oxford Street.

**NO SNUBS:** No surprise that TLC remains No. 1 on The Billboard Hot 100 for a third week with "No Scrubs" (LaFace/Arista). It looks like the only single capable of topping the hit by the Atlanta trio is "Livin' La Vida Loca" by Ricky Martin (C2). That track wins Greatest Gainer/Airplay honors and leaps 54-32. When commercial sales kick in, Martin will be unstoppable.

That will end the long run of No. 1 songs by female artists, which stretches back to October 1998. The last chart-topper by an all-male act was "One Week" by Barenaked Ladies. Martin will be the first solo male artist to reach No. 1 in more than a year. The last solo male artist to reach pole position was Will Smith, who was sitting pretty atop the list one year ago this week with "Gettin' Jiggy Wit It."

**COVERED:** Two soundtracks that debut on The Billboard 200 contain some interesting remakes. "10 Things I Hate About You" (Hollywood), new at No. 52, has a potential hit in Letters To Cleo's take on Nick Lowe's "Cruel To Be Kind," while "Never Been Kissed" (Java/Capitol) includes Block's intriguing version of Perry Como's "Catch A Falling Star," complete with a sample of Capitol recording artist Mrs. Miller's 1966 recording of the song.



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1998	1999
TOTAL	202,206,000	202,755,000 (UP 0.3%)
ALBUMS	167,788,000	177,784,000 (UP 6%)
SINGLES	34,418,000	24,971,000 (DN 27.5%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1998	1999
CD	134,012,000	148,775,000 (UP 11%)
CASSETTE	33,384,000	28,581,000 (DN 14.4%)
OTHER	392,000	428,000 (UP 9.2%)

### OVERALL UNIT SALES THIS WEEK

14,097,000

### LAST WEEK

16,666,000

### CHANGE

DOWN 15.4%

### THIS WEEK 1998

16,000,000

### CHANGE

DOWN 11.9%

### ALBUM SALES THIS WEEK

12,179,000

### LAST WEEK

14,312,000

### CHANGE

DOWN 14.9%

### THIS WEEK 1998

13,182,000

### CHANGE

DOWN 7.6%

### SINGLES SALES THIS WEEK

1,918,000

### LAST WEEK

2,354,000

### CHANGE

DOWN 18.5%

### THIS WEEK 1998

2,818,000

### CHANGE

DOWN 31.9%

### ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1998	CHANGE
CD	10,165,000	12,048,000	DN 15.6%	10,449,000	DN 2.7%
CASSETTE	1,981,000	2,232,000	DN 11.2%	2,704,000	DN 26.7%
OTHER	33,000	32,000	UP 3.1%	29,000	UP 13.8%

ROUNDED FIGURES

FOR WEEK ENDING 4/11/99

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



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NOW COMES THE THIRD  
OFF-THE-HOOK SINGLE,  
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# Whitney Houston

it's not right but it's okay

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is the first solo single and video from  
her critically-acclaimed Double Platinum  
new album, *My Love Is Your Love*.

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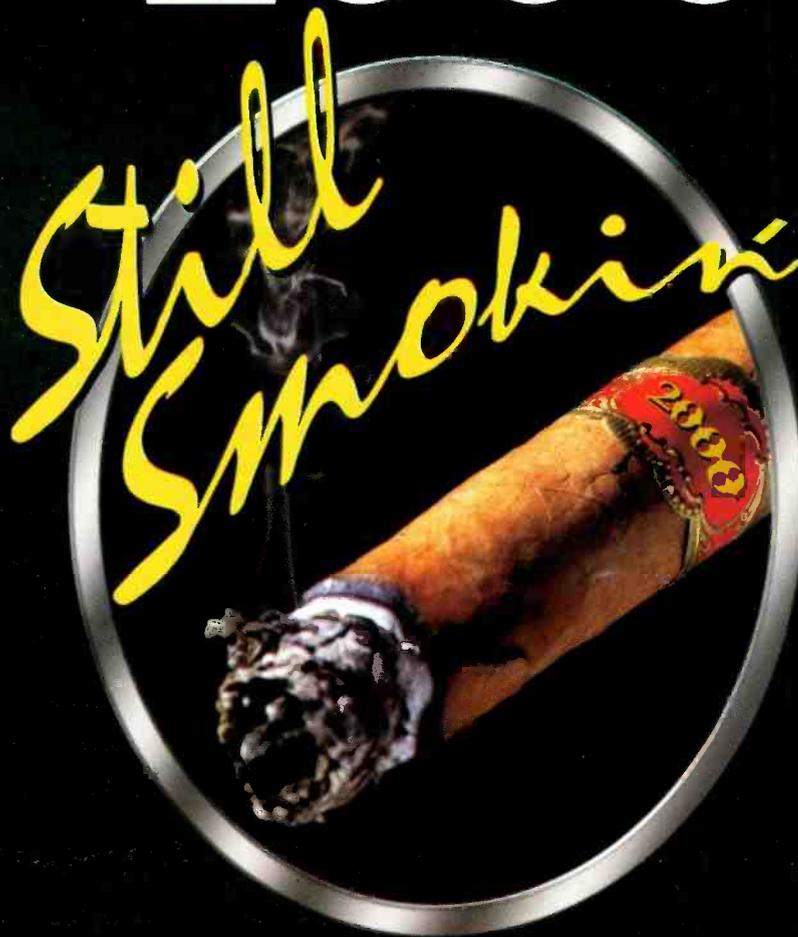
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