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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT MAY 22, 1999

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BIZ QUICKENS PACE TOWARD ONLINE FUTURE

Sony To Sell Downloadable Singles By Summer

BY BRETT ATWOOD
 LOS ANGELES—Sony Music Entertainment's May 12 decision to become the first major music company to support Microsoft's Windows Media Technologies 4.0 (*Billboard Bulletin*, May 12), along with Universal Music Group's recent pact with InterTrust, indicates that most majors are not likely to further delay their entry into the digital-download space beyond the release of the Secure Digital Music Initiative's (SDMI) portable music device specifications, which



EHRlich



POOLE

are due June 30. BMG, EMI, and Warner Music Group are expected to unveil their own digital music download strategies in the coming weeks, according to sources. It had been expected that the major music companies would wait to move forward until the SDMI finalized its digital music framework specifications for the overall delivery of digitally downloaded music, due in March 2000. However, most labels are eager to

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Is Internet Boosting Overall Music Sales?

BY ED CHRISTMAN
 NEW YORK—While Wall Street sees the growing commercial power of the Internet as an overwhelmingly negative threat for traditional retailers, so far most music retailers—and some label and distribution executives—say they haven't perceived the industry's main distribution channel losing any sales to the new one. But there is a mixed consensus on whether it has begun to actually expand the overall market.



SILVERMAN



CAPARRO

Island Def Jam, says that the Internet as a marketing tool is "bound to be positive. With the information on it being exposed the way it is, anything that can educate and entertain potential customers on behalf of our artists is valuable. All that activity and information is helpful, but there is no way to quantify it. I can't point to something and say, 'This is driving sales.'" Similarly, Tom Silverman, chairman of Tommy Boy, says, "It's clear that the Internet is not currently im-

(Continued on page 96)

U.S. Latin Sales Soar In 1st Qtr.

BY JOHN LANNERT
 The U.S. Hispanic record market—bolstered by blockbuster product from Ricky Martin and Selena—surged 46% during the first quarter of 1999, compared with the same period in 1998. The stats are from SoundScan's inaugural first-quarter Latin distributor report; previously, only semiannual studies were released. Stateside sales of Latin artists during the first quarter of this year were 4.8 million units, vs. 3.3 million

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Les Nubians Break Through Even In French, OmTown Duo Is A Hit In U.S.

BY CARLA HAY
 NEW YORK—Les Nubians have accomplished a notable feat: Their French-language album has become a hit on The Billboard 200. Rarer still, R&B radio in the U.S. has been responding to the duo's French-language single, "Makeda." But then again, the story of Les Nubians—sisters Hélène and Célia Faussart—is hardly typical. Born to a French father and a Cameroonian mother the Faussart sisters live in France but

grew up in the African country of Chad. The multicultural influences are apparent on Les Nubians' debut album, "Princesses Nubiennes," which fuses jazz, R&B, hip-hop, and traditional African music, with almost all the songs recorded in French. "Princesses Nubiennes" (which means "black princesses" in French) was released September 1998 in the U.S. on Les Nubians' U.S. label, OmTown/Higher Octave/Virgin. (The album was released in June



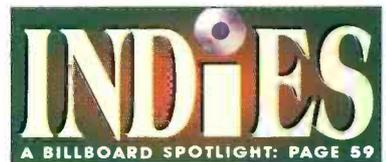
LES NUBIANS

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BMG Distrib. Raises Prices, Adds Dating

BY ED CHRISTMAN
 NEW YORK—BMG Distribution becomes the fourth major to increase prices this year, but it offset the price increase by providing extra dating for catalog product. Its price increase for CDs ranges from 5 cents for both the \$9.98 and \$11.98 lines—putting wholesale costs, respectively, at \$6.50 and \$7.20—to 7 cents for CDs in the \$15.98, \$16.98, and \$17.98 price series—placing wholesale costs, respectively, at \$10.37, \$10.77, and

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HEATSEEKERS

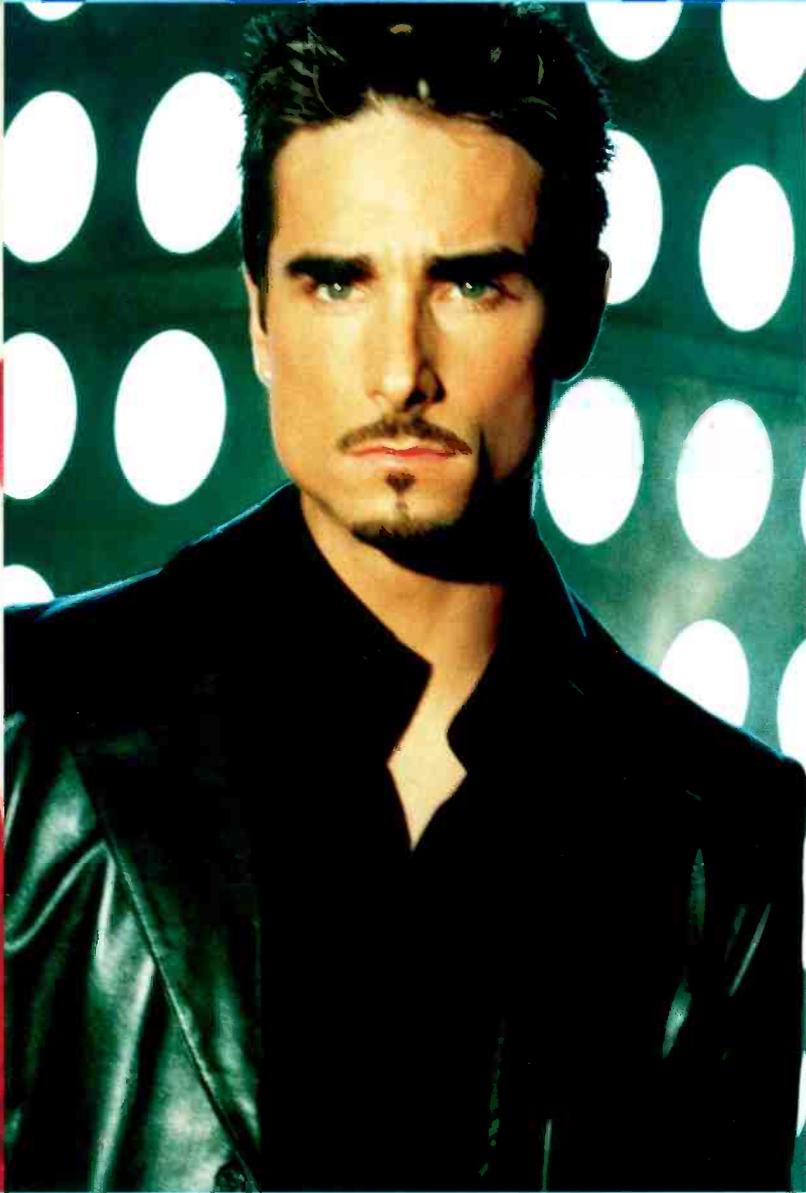
DreamWorks' Buckcherry Floats To The Top Of Chart
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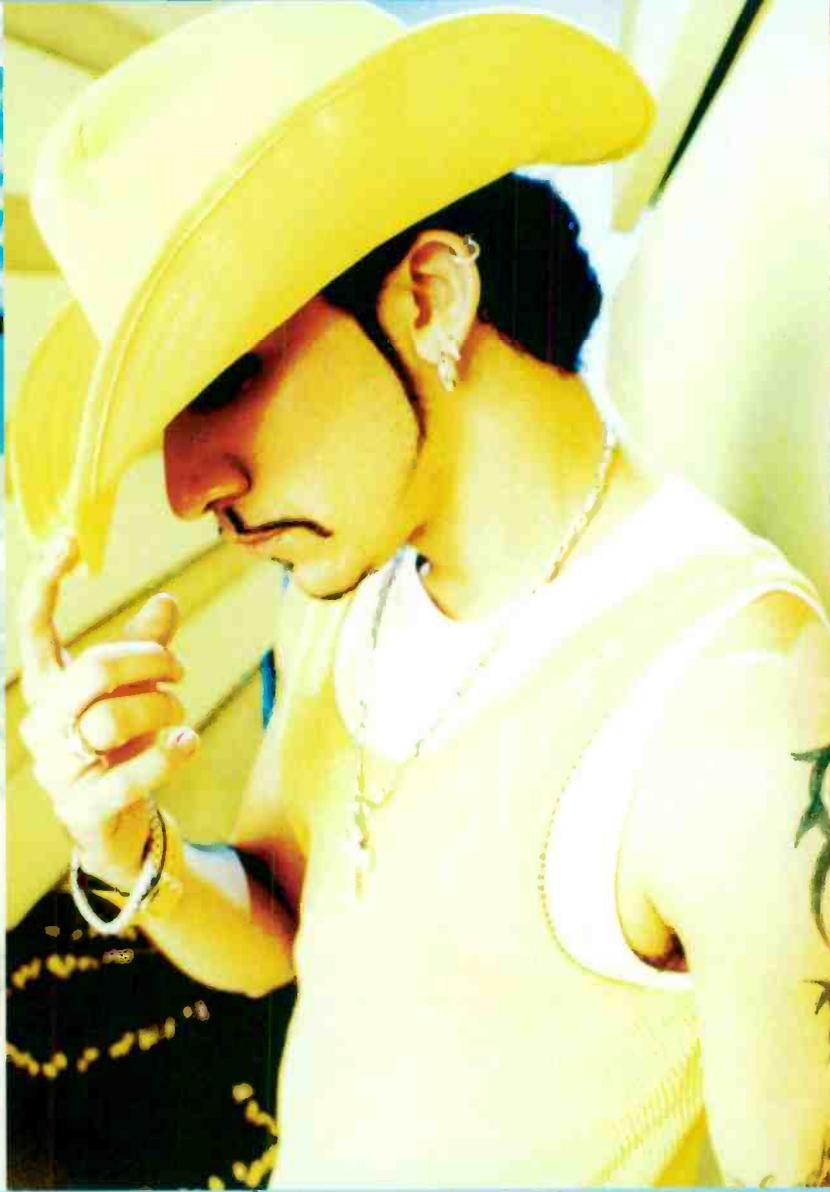
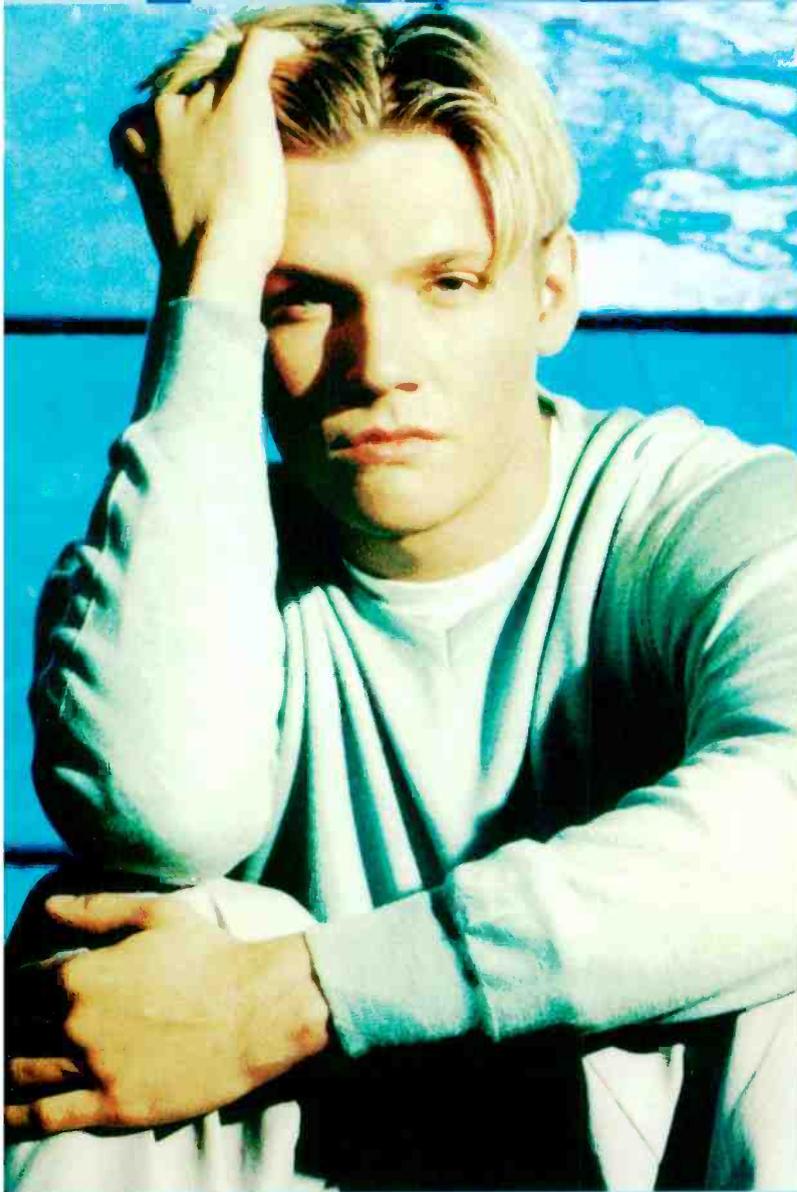


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For more information on the Backstreet Boys visit www.bboys.com

THE FUTURE



milller

The highly anticipated new album from the gr

- 5/7 · *Rolling Stone* Cover
- 5/13 · Live SFX Radio Syndicate Broadcast
- 5/15 · "Saturday Night Live"
- 5/15 & 16 · MTV Backstreet Boys Weekend
- 5/18 · "Total Request Live"
- 5/20 · World Music Awards
- 5/20 · "The Rosie O'Donnell Show"
- 5/24 · "The Tonight Show with Jay Leno"
- 6/16 · Blockbuster Awards
- June/July double issue · *Teen People* Cover
- July · Disney Channel Concert Special
- July · *Teen* Cover

Featuring the premiere single " "

Worldwide tour k

Produced by Max Martin, Kristien Lundin & Rami for Cheiron Productions, 1999, Robert John "Mutt" Lange, Stephen Lipson, Eric

Exclusive Management by The Firm, Los Angeles, CA

The image shows the five members of the Backstreet Boys standing in a row on a reflective surface. They are all wearing white outfits. The background is a light blue and purple gradient with diagonal lines. The text 'backstreet boys' is written in a large, white, bold, sans-serif font with a blue outline, and 'MILLENNIUM' is written below it in a smaller, white, bold, sans-serif font with a blue outline.

backstreet boys
MILLENNIUM

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Billboard Music Group

On May 10, the day before what would have been songwriter Irving Berlin's 111th birthday, President Clinton and Vice President Al Gore met behind closed doors in the White House with some 50 invited spokespeople for the increasingly overlapping entertainment and gun industries to discuss the impact of both lucrative enterprises on youth and violence. "No one," noted the president, "was pointing the finger of blame"—a word the Oxford English Dictionary defines as "responsibility for anything wrong." But Clinton added that "we cannot pretend that there is no impact on our culture and our children that is adverse if there is too much violence coming out of what they see and experience. We have to ask people who produce things to consider the consequences of them, whether it's a violent movie, a CD, a video game."

The timing of this so-called "summit" was especially intriguing to those with a sense of history, since it coincided with a spring-time governmental proceeding 45 years earlier in our nation's capital, during which Mr. Berlin was deemed fully responsible for the cultural impact of his own careerlong practice of forcefully mingling issues of violence, arms, and their social consequences.

This prior occasion involved the introduction in the House of Representatives of a bill designated H.R. 8735, mandating then President Dwight Eisenhower to order the Treasury Department to strike a gold Congressional Medal for Berlin "to pay official honor to him for his services" to the U.S. In the words of sponsoring congressman Francis E. Dorn of New York, the medal "would express, in some small measure, the esteem and affection in which Mr. Berlin is held by his countrymen." Dorn recalled that Congress passed a similar law in 1936 decreeing presentation of a gold medal to Broadway showman George M. Cohan, whose song "Over There" greatly assisted in U.S. troop recruitment and civilian morale during World War I, much as Berlin's own "God Bless America" did during World War II. (The latter song was originally composed by Berlin in 1918 for his "Yip! Yip! Yaphank" Army benefit revue but was shelved until it was sung by Kate Smith on her Nov. 11, 1938, Armistice Day broadcast. She had a hit with it the following year.)

The 83rd Congress quickly passed the Berlin legislation, and in a White House ceremony in early '55, the president bestowed the freshly minted medal on the Russia-born songsmith. Curiously, there was no argument about the profound influence of Berlin's music on the nation, including its ability to alter his fellow citizens' conscience-oriented outlooks on issues risking mortal danger. Then as now, the transcendent quality of popular music retained the status in many minds of a secular religion, and the Berlin law's text stated, "His prayer in song, set forth in 'God Bless America,' has found fervent repetition on the lips of his fellow Americans."

At the time, the nation was already well aware of the many controversies surrounding the immense, century-spanning body of songwriting by Berlin, who would die on Sept. 22, 1989, at the age of 101. These quarrels included the debate beginning in 1938 over the notion of "God Bless America" replacing "The Star-Spangled Banner" as the national anthem (the latter only accorded such status in 1931), especially since crowds were widely reported spontaneously rising and uncovering their heads at public events at

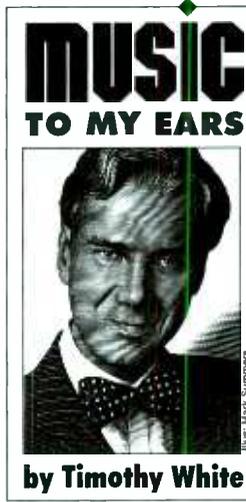
which it was played. (The Democratic and Republican conventions of 1940 featured the song in their keynote ceremonies.) Berlin, who revised its original "to the right with a light from above" line to "through the night" to remove any chance of political inference, adamantly opposed changing the national anthem. He donated all the royalties from "God Bless America" (more than \$5 million to date, according to the Irving Berlin Music Co.) to the Boy Scouts and Girls Scouts of America. Many still assailed "God Bless America" due to Berlin's Jewish roots, and newspapers across the country disparaged its immigrant origins (the title being a ritual phrase of his mother's during his family's early poverty on New York's Lower East Side). One editorial writer hooted that its lyric "smacks of the 'How glad I am' of the refugee horde." Thus emboldened, the Ku Klux Klan clamored for a complete boycott of the piece. Such attacks didn't begin to abate until 1941, when poet Carl Sandburg decried the "racists" who booed "God Bless America" and declared it to be "one of our national songs worth community singing no matter what the race of the author."

Never in question was the ability of music to shape social behavior or the strong motivational power of Berlin's songcraft. Back in 1911, Berlin's "Alexander's Ragtime Band" was credited with crystallizing in the U.S. and Europe what musicologist Edward Jablonski (author of "Irving Berlin: American Troubadour," Henry Holt & Co., 1999) called "a national passion" for both ragtime-derived rhythms and camaraderie, not only in popular song but in the tempo of modern life. Author/educator Philip Furia ("Irving Berlin: A Life In Song," Schirmer Books, 1998) cites an incident in a Philadelphia theater during the heyday of "Band" when the song "helped save lives" after a fire broke out in the projection booth. The stage pianist pacified the panicked crowd by switching from "Hearts And Flowers" to Berlin's ditty, the reassured audience joining in the refrain until the flames were out.

When Berlin's 1912 hit "Everybody's Doin' It Now" became the preferred accompaniment to the period's racy "turkey trot" dance craze, former Justice of the Peace Ogden S. Bradley filed a complaint of disorderly conduct in a Millwood, N.Y., court against 18-year-old Grace Williams for frequently singing "Everybody's Doin' It Now" as she passed his house. At the trial, Williams' attorney sang the song in open court. The jury requested an encore, clapping along. Young Grace was found not guilty.

The Berlin work causing the gravest historic uproar was "Supper Time," an anti-lynching song penned for Ethel Waters, co-star of his 1933 Broadway revue "As Thousands Cheer." Waters played a victim's wife, feeding and consoling the children of her murdered spouse. That year, 24 African-Americans were hung by racist mobs, and Berlin was outraged. But Waters' three white co-stars objected to the song and initially refused to do curtain calls with her. "In that case," Berlin told them, "there need be no bows at all"; they relented. In tribute to Berlin, Waters later said, "If one song can tell the whole tragic history of a race, 'Supper Time' was that song."

If popular music can do no bad, then it can do no good. Our industry must find the courage to consider what it does wrong, much as it accepts credit for what a brave Berlin once did right.



LETTERS

COMMERCIAL SINGLES VS. MP3 CUTS

The recent article in Billboard ["Labels Taking Fresh Look At Singles," by Ed Christman, Billboard, April 10] has prompted me to write and relay experiences I've had lately. Hearing "Blue Monday" by Orky on the radio and three country songs I liked, I went to Blockbuster Music to buy these singles or albums. Checking out the Orky album at a listening post, I decided I didn't like the rest of the album. I went to check out the CD singles, and there was a "Blue Monday" maxi-single with alternate remixes and artwork, so I bought it.

Then I checked out the country songs. Two of them, from "forthcoming albums," were not available until July but were available on CD single, and the other was available only as an album cut. I purchased the

album and the two CD singles. But when I played each of them, they sounded dull, lifeless, with different instrumentation, tempo, and style—nothing like the radio versions. I went to the Internet, and all three country songs were available as MP3s, both radio and dance mix. I downloaded all of them, and now I am happy. As long as there are versions people want and cannot buy, they will continue to download music, and I'll be among them.

Glenn Gore
 President, Taloga Cable TV
 Taloga, Okla.

RECOGNIZING THE REAL BOTTOM LINE

I've read Timothy White's column regularly over the past several years; his words are always passionate and informative. This

week's column [Music to My Ears, "The Real Bottom Line Is Human Accountability," Billboard, May 8] has really struck a chord with me. As the father of a 3½ - and a 1-year-old, I've been fearful for my children's future long before the events of April 20 [at Columbine High School]. That the media has a tremendous effect on behavior is not a revelation—like smoking causes cancer. It's time that we as a society admit this truth and do something positive to change the message. I believe, as White does, that we all must recognize that our most important job is raising our children. Thanks for his wonderful column.

Glenn Zimmerman
 Regional Video Sales Director
 Sony Music Distribution
 Atlanta

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.

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JAZZ ★ TRAVELING MILES • CASSANDRA WILSON • BLUE NOTE
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Martin Embroiled In Suit With P.R. Company

BY KARL ROSS

SAN JUAN, Puerto Rico—A local music executive claims he lost out on millions of dollars in the sale of a Ricky Martin concert video when the red-hot pop star's family-run enterprise, Ikaro Productions Inc., reneged on a promotional deal, according to court records.

The case, stemming from a July 1998 lawsuit that has surfaced only recently in the media here, is expected to go to trial later this year in San Juan Superior Court, though no date has been set. If it goes to trial, Martin, who is at the pinnacle of his recording career, could find himself in the courtroom, as his testimony is deemed by the plaintiffs to be "indispensable."

According to the lawsuit filed by Ricardo Miranda Cortés, president of Video Media Corp. (VMC), Ikaro contracted with his firm to promote and market worldwide a concert video to be titled "Ricky Martin Europa: España

Cantó" (Spain Sang), which was filmed in 1997.

Under the terms of the deal, outlined in the lawsuit and in a photocopy of the contract, Ikaro would be entitled to 50% in royalties from all income stemming from the sale and airing of the video—including pay-per-view, cable, and broadcast TV.

The complaint states that shortly after VMC launched an "aggressive" marketing campaign—including the rental of a booth at the National Assn. of Television Programming Executives Conference held Jan. 20-22, 1998, in New Orleans—the company received written notice from Ikaro telling VMC executives that at the insistence of Sony Music, Martin's record company, the deal was called off.

Consequently, attorneys for VMC filed suit against Ikaro, seeking \$3 million for alleged breach of contract and \$2 million for damages to the reputation of VMC

and Miranda Cortés.

INVALID CONTRACT?

In their reply to the lawsuit, attorneys for Ikaro acknowledge the existence of the Jan. 8, 1998, contract signed by Martin's brother and Ikaro VP Fernando Fernández Morales. But they allege that the contract either never took effect or was subsequently invalidated.

One claim Ikaro attorneys did make is that VMC failed to honor a \$50,000 up-front payment it was supposed to make on or prior to Feb. 28, 1998, though Ikaro's rebuttal did not identify this as the cause of action invalidating the contract.

An attorney for Ikaro, José A. Cuevas Segarra, says that promptly after Sony blocked the deal, his client approached VMC with a substitute pact. Cuevas Segarra says that VMC agreed to scrap the "España Cantó" project, thereby voiding

(Continued on page 103)

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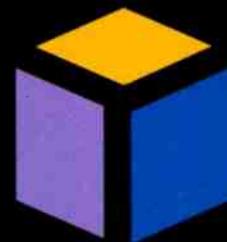
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'Prince' To Bow On Vid

DreamWorks Weaves TV-Heavy Plan

BY EILEEN FITZPATRICK

LOS ANGELES—DreamWorks will attempt to part the crowded video waters of the fourth quarter with its largest campaign for a title to date, for "The Prince Of Egypt."

The title, the first event film slated for the 1999 holiday selling season, will be available Sept. 14 on VHS and DVD, priced at \$26.99 and \$34.99, respectively.

DreamWorks' head of worldwide video and retail entertainment, Kelley Avery, would not disclose the marketing budget for "The Prince Of Egypt," but he says the campaign will be larger than that for "Antz," which is the company's top-selling title to date, at 8.5 million units in North America.

Industry sources say DreamWorks is looking to ship about 15 million units of "The Prince Of Egypt."

But unlike other event titles, "The Prince Of Egypt" does not have a line of licensed merchandise to incorporate into the video campaign, and its \$225 worldwide box-office gross was considered disappointing, according

to industry sources.

DreamWorks co-founder Jeffrey Katzenberg, who also produced "The Prince Of Egypt," nixed merchandising opportunities and corporate tie-ins because of the film's Biblical story line.

The only ancillary products connected with the film were books and three genre-based soundtrack albums, which have sold a combined 1.24 million units, according to SoundScan.

The film's "When You Believe," performed by Whitney Houston and Mariah Carey and written by Stephen Schwartz and Kenneth "Babyface" Edmonds, picked up an Oscar this year for best original song.

(Continued on page 95)



Floyd's Final Fling. Floyd Glinert, Shorewood Packaging Corp.'s executive VP, recently celebrated his retirement with several industry executives. Shown, from left, are Jim Caparro, chairman/CEO of the Island/Def Jam Music Group; Cy Leslie, chairman of the Leslie Group Inc.; Marc Shore, president, chairman, and CEO of Shorewood Packaging Corp.; Glinert; and Frances Preston, president of BMI.

Majors Mull Next Move In Cartel Case

BY MARK DEZZANI

MILAN—The Italian affiliates of the five major-label groups are weighing their options after their individual appeals against a 1997 ruling by the country's antitrust authority on price-fixing were rejected by a magistrates' tribunal in Rome (*BillboardBulletin*, May 5).

In October 1997, the Italian affiliates of Warner, BMG, EMI, PolyGram, and Sony were found guilty by antitrust authority L'Autorita Garante della Concorrenza e del Mercato of operating an effective price-fixing cartel. Universal Music Italy was exempt from the investigation as it did not operate its own distribution, which was at that time handled by BMG.

After the ruling, each of the majors launched separate appeals against fines totaling 3.97 million euros (\$3.75 million). Those appeals, however, were quashed April 30 when the Regional Tribunal of Lazio upheld the authority's original ruling.

Warner Music Southern Europe president Gerolamo Caccia Dominioni says Warner Music Italy will now take its appeal to a higher court, the Consiglio di Stato (Council of State). However, the other majors are still considering their alternatives.

"We are still convinced that our position is correct," insists Caccia Dominioni, "and that although it was not accepted by the regional tribunal, we will put our case to the Council of State."

He adds, "I feel that, whilst we put forward a strong technical case against procedural irregularities in

(Continued on page 103)

Youth Legislation Targets Retail

BY BILL HOLLAND

WASHINGTON, D.C.—A major piece of legislation—written in days and, bypassing the usual committee hearings, passed unanimously on the Senate floor May 12—could drastically change the retail enforcement aspect of the record industry's current voluntary parental guidance labeling system by "suggesting" that companies be allowed to boycott retailers that do not comply with industry policies.

Co-sponsor Sen. Orrin Hatch, R-Utah, says that proposed antitrust exemptions included in the legislation "will allow manufacturers and producers to agree among themselves to refuse to sell their products to retail outlets who do not follow the industry's standards and guidelines—if the industry chose to do that."

The legislation, which was written as an amendment to the still-pending juvenile justice bill, also calls for a joint probe by the Department of Justice (DOJ) and the Federal Trade Commission (FTC) "to assess whether the entertainment industry is marketing violence to children."

The amendment contains no penalties for industries that choose not to enforce their rating or labeling systems further, but would instruct the DOJ and FTC to report back to Congress if they found that industries or retailers failed to comply.

The legislation—introduced by Sens. Sam Brownback, R-Kan.; Hatch; Joseph Lieberman, D-Conn.; and Wayne Allard, R-Colo.—would have the same impact on the voluntary codes and labeling systems of the film, video game, TV, and Internet content industries.

Titled the Violent and Repeat Juvenile Offender Accountability and Rehabilitation Act, the juvenile justice bill, S. 254, which has gone through hearings earlier this year, comes down hard on juvenile offenders and offers block grants for prevention and rehabilitation. It was still pending approval on the Senate floor at press time.

The now-attached Brownback amendment, called the Omnibus Violence in Culture and Media Amendment, was written to help counteract what Brownback says is a media-violence-induced "mean society."

The amendment would commission or offer:

- a limited antitrust exemption to the entertainment industry enabling the various industries to "develop and disseminate a voluntary code of conduct guidelines";

- an antitrust exemption to allow companies within the larger entertainment industry "to work together to enter into joint discussions, consideration, and agreement among themselves in developing and enforcing voluntary guidelines designed to ensure retail compliance with industry rating and labeling systems";

- a study by the National Institutes of Health on "the health effects of vio-

lent entertainment on children";

- a joint probe by the DOJ and the FTC "to assess whether the entertainment industry is marketing violence to children."

Pamela Horowitz, president of the National Assn. of Recording Merchandisers, says that the group has been in constant touch with its members, including chains, by phone and letter about the growing tide of pressure from Capitol Hill.

"We believe that our members have crafted policies that are appropriate for their companies," she says. "Those are as diverse as the widely differing communities in which our members operate."

She adds, "That means that some companies will choose to restrict sales to minors, and others won't."

Horowitz says that if the bill becomes law, "we'll do our best to advise our members to comply. But I truly believe that the lawmakers are misplacing the responsibility for parenting and putting it on stores—and that's a mistake."

Brownback and Lieberman have repeatedly warned that they might soon craft such legislation. At

three Senate committee hearings on the matter within the last two years, the two have said that there is a link between violence in the media and violence among young people. Those hearings include the "marketing violence to children" hearing held recently (*Billboard*, May 15), at which Hatch also testified.

Brownback and other sponsors of the bill say they are not trying to censor entertainment industries but are asking them to assume greater responsibility for keeping violent product out of the hands of children.

However, Hatch also said that "it is important to see if, despite their [current] standards, the industry targets unsuitable material to children."

An amendment by Sen. Fritz Hollings, D-S.C., which would require the Federal Communications Commission to put all TV programs with gratuitous and excessive violence into the late-evening hours, was

(Continued on page 94)

Yahoo! Begins Webcasting With 10 Online Channels

BY BRETT ATWOOD

LOS ANGELES—In a move that will significantly expand the online radio audience, leading search portal site Yahoo! is entering the Webcasting space with Yahoo! Radio (radio.yahoo.com).

The music service, which launched May 11, contains 10 music channels, produced in partnership with Spinner.com and broadcast.com (*BillboardBulletin*, May 12).

Yahoo!'s entry into Internet radio, along with the recent launch of Lycos Radio (*BillboardBulletin*, April 27), could result in transforming the search portals into new Webcast powerhouses on the Internet (see Sites + Sounds, page 80).

"We think the Internet offers a lot of potential as a significant new broadcast medium," says Yahoo! senior producer Erik Schwartz. "Internet radio has the potential to be more powerful in that it allows consumers to easily identify the artist and song title. This is a great opportunity for the music industry."

The high-profile radio service will be accessible from the Yahoo! Music area, and a link will also periodically

appear on the main Yahoo! home page, according to Schwartz.

However, to tune in to Yahoo! Radio programming, listeners must first register their names and E-mail addresses at Yahoo!'s Web site. More than 47 million Internet users have already registered; they will automatically be registered for Yahoo! Radio.

Spinner.com is providing the programming, while broadcast.com will handle hosting and streaming for the advertiser-supported service, which does not feature live DJs.

Yahoo!, which has announced its intention to acquire broadcast.com for approximately \$5 billion in stock (*BillboardBulletin*, April 2), is aiming to expand its site traffic to capture broadband Internet users. Integration of broadcast.com is expected to be in place in the third quarter, according to Schwartz.

Yahoo! Radio channels at launch are named Alternative Rock, the '80s, Y! R&B Jamz, Electronica, Classic Rock, Y! Oldies, Y! Classical, Y! Jazz, Y! Country, and Celtic. The service may expand to offer more channels, but additional music formats haven't

(Continued on page 94)

'Lawmakers are misplacing the responsibility for parenting and putting it on stores'

MTV Asia Awards Delayed

BY OWEN HUGHES

BEIJING—Is there a hex on the 1999 MTV Asia Chinese music awards? The more superstitious members of the music industry must be wondering if a spell has been cast over the ceremonies after the broadcast of the event was put on hold.

NATO's bombing of the Chinese embassy in Belgrade, the same day the China Central TV (CCTV)-MTV ceremony was held in Beijing, caused massive protests throughout China over the weekend of May 8-9. By May

11, CCTV officials had informed MTV Asia in Hong Kong and Singapore that it did not wish the tape of the 2½-hour May 7 ceremony to be aired. The "advice" came just hours before the program was due for an early-afternoon showing on MTV Mandarin, which is mainly aimed at Taiwan.

The decision to pull the broadcast had uncomfortable echoes of MTV's last-minute postponement of the awards show, which was originally scheduled for February. Hoping to trump rival Channel V,

(Continued on page 94)

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***CREDIT SHARED**

Virgin Taps Wright

Exec Steps Up After Burke's Exit

BY TOM FERGUSON

LONDON—Virgin Entertainment Group's (VEG) plans for expansion—and a possible stock market flotation—remain on track, according to the company's new COO, despite the imminent departure of CEO Simon Burke (Billboard, May 15).

Simon Wright, managing director of Virgin Megastores U.K. & Europe, was confirmed as COO with immediate effect May 6, when news of Burke's departure was broken to Virgin staff. Wright, a former finance director of VEG, became Megastores' managing director in August 1998, and he retains that position in the new structure.

The group comprises Virgin Megastores and Virgin Cinemas worldwide and the Our Price music retail chain in the U.K.

Burke is leaving to take over as CEO of publicly traded toy retailer Hamleys, but he will remain with Virgin until the end of July.

Wright insists that the loss of Burke will not interfere with the expansion strategy that the CEO outlined to Billboard recently (Billboard, May 8). Noting that Virgin's Internet retail service (www.virginmega.com) is coming online (Billboard, May 15)

and that the company has just opened its first cinema in Japan, Wright declares, "We're working to a plan at the moment in all territories, and it's important to maintain that momentum—there are no big changes planned."

In the wake of Burke's surprise resignation, Wright acknowledges the pace at which events have been moving. "I've known about the move for a couple of weeks, but I only knew about how it would be affecting myself last Wednesday [May 5]," he says.

Until Burke leaves, Wright will report to him, but during that transitional period he will be "progressively taking over" the former's role. After Burke's departure, Wright will report to Richard Branson, president of the Virgin group of companies.

The reasons for Wright being titled COO rather than CEO are, he says, twofold.

"One is that it allows me to still play an active part in running Virgin Retail in the U.K., which is very important in order to maintain the continuity of momentum we have created over the last year," he says. "That's the driving reason; it means I'm taking a slightly different role

(Continued on page 103)



WRIGHT



The BMG/Blondie Connection. Beyond Records act Blondie relaxes with Rudi Gassner, president/CEO of BMG Entertainment International, the worldwide distributor of Blondie's "No Exit" album. Shown, from left, are group members Chris Stein and Deborah Harry; Gassner; and group members Jimmy Destri and Clem Burke.

Jason Flom Looks To Future

Six Questions is an occasional Billboard feature that focuses on noteworthy industry people, ranging from senior executives to artists. This week's subject, Jason Flom, celebrates his 20th anniversary with Atlantic Records in July.

Hired as a field merchandiser trainee fresh out of high school, Flom rose to A&R executive, signing such acts as *Twisted Sister*, *Skid Row*, *B-Tribe*, *Tori Amos*, *Clannad*, and *Collective Soul*. In 1995, Flom, then a senior VP at Atlantic, launched *Lava Records*. In four years, the Atlantic imprint has had tremendous success with acts such as *Sugar Ray*, *Matchbox 20*, *Kid Rock*, and *the Corrs*, who are the Atlantic Group's biggest sellers worldwide. Flom has just signed a new long-term deal to continue as senior VP of Atlantic Records and president of *Lava*.

This interview was conducted by Billboard's West Coast bureau chief, Melinda Newman.

You started at Atlantic 20 years ago, putting up posters at record stores. What did you learn then that you still carry with you?

I learned the power of a hit record. It was amazing to see how a record could react after being spun only a few times and people would come in and look for it, [while] others could be played constantly and no one would come in looking for them. I still believe that radio is the most powerful medium, followed by TV, MTV, VH1, etc., and press and then touring to some extent.

The last year has seen tremendous shifts in the music business, leading many people to believe it's a great time for indies and entrepreneurs. Did you give any thought to striking out on your own?

Obviously *Lava* has been on a terrific roll. I was approached by a number of different labels or to run a label or a variety of different things. I weighed the options. I have a terrific relationship with [co-chairmen/CEOs of the Atlantic Group] Val [Azzoli] and Ahmet [Ertegun] and I love my bands—that's the overriding thing. Obviously money is important, but those relationships with my artists and everyone here is how I made the decision to stay.

What are some of the rising music trends that you see?

There seems to be a return to guitar-driven rock. The reality hasn't caught up with the trend yet, but I think there is a move in that direction, as well as the rock and rap combination. *Kid Rock* is indicative of that... I rarely set out to find a particular type of artist because when you decide to sign one thing, something else walks in the door. The one exception is I really wanted to find a hard rock band, and *New American Shame* just kind of fell into my lap.

You worked with Edwin

McCain's album for a year before it broke. Do you always plan to work every project that long?

I take my commitment to each of my artists very seriously. You have to when you have such a small roster. I have 12 acts. I don't have the luxury of being able to sign an act, work one single, and drop it. If a record isn't up to my expectations and I don't think we can spend the time on it, I just won't release it.

Have you been disappointed by an act you couldn't break?

My biggest disappointment was *Jill Sobule*. I think she's immensely talented, and I think our timing just wasn't right. *Jill* was one of the first records we released on *Lava*, and we went with [the quirky] "I Kissed A Girl" because it seemed like the obvious choice. We followed up with "Supermodel," which we

had in the movie "Clueless." That was a mistake because she was a singer/songwriter of great depth, and that cast her as a lightweight.

Where would you like *Lava* to be when it turns 10 in 2005?

I love my relationship with Atlantic and am committed to staying here for the next several years. My goal is to build *Lava* into a brand name in the way *A&M* was in the late '70s or *Geffen* was in the late '80s.



Jason Flom is senior VP of Atlantic Records and president of Lava Records

Camelot Deal Dampens Trans World's 1Q Figs

BY ED CHRISTMAN

NEW YORK—Trans World Entertainment Corp.'s acquisition of Camelot Music took a toll on its first-quarter bottom line.

The chain posted a loss of \$8.6 million, or 16 cents per share on a diluted basis, on sales of \$287 million for the quarter, which ended May 1.

The loss was attributed to a charge of \$25.7 million in costs related to the acquisition of Camelot. If the charge is excluded, the chain

posted net income of \$6.6 million, or 12 cents per share, as compared with net income of \$2.2 million, or 4 cents per share, on a diluted basis, during the prior-year period.

Trans World's results include a full quarter of Camelot numbers, even though the acquisition was not completed until April 22, near the end of the quarter. But since it was a stock transaction, accounting standards require that Trans World report combined results for the first

quarters of this year and last.

During the quarter, total sales increased 14% to \$251 million, while comparable-store sales increased 3%. If that is broken out, Trans World stores enjoyed a 5% comparable-store increase, while Camelot stores were flat compared with last year.

In looking at earnings before interest, taxes, depreciation, and amortization, the company garnered \$19.7 million, as compared with \$12 million during the period last year.

Trans World continues to improve margins, with gross profit, as a percentage of sales, improving to 36.6%, as compared with 36% during the first quarter last year, and selling, general, and administrative expenses, as a percentage of sales, decreasing to 29.7% from 1998's 31.2%.

The integration of the two chains is well along, according to Bob Higgins, chairman/president/CEO of Trans World. On Saturday (15), the company was scheduled to begin rolling out its store systems into the Camelot outlets, with that task scheduled to be completed by July 1. He adds that Camelot's in-store inventory will be balanced quickly.

"The real benefits of the merger will come in the fourth quarter," Higgins says.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Peter Thea is appointed senior VP for the Zomba Group in New York. He was managing partner of Tavel, Thea & Baker, an entertainment law firm.

MCA Records appoints Brian Long director of A&R for the East Coast in New York and Tim Reid II marketing director in Universal City, Calif. They were, respectively, in the A&R department at Geffen and director of marketing at Priority.

Virgin Records America in Los Angeles promotes Phil Fox to VP of commercial marketing and names Alison Taylor director of



THEA



LONG



REID



FOX



TAYLOR



SCHAEFER

product management. They were, respectively, director of product management at Virgin Records and international label manager of Pointblank Records.

Columbia Records in New York promotes Garrett Schaefer to director of marketing. He was

director of A&R.

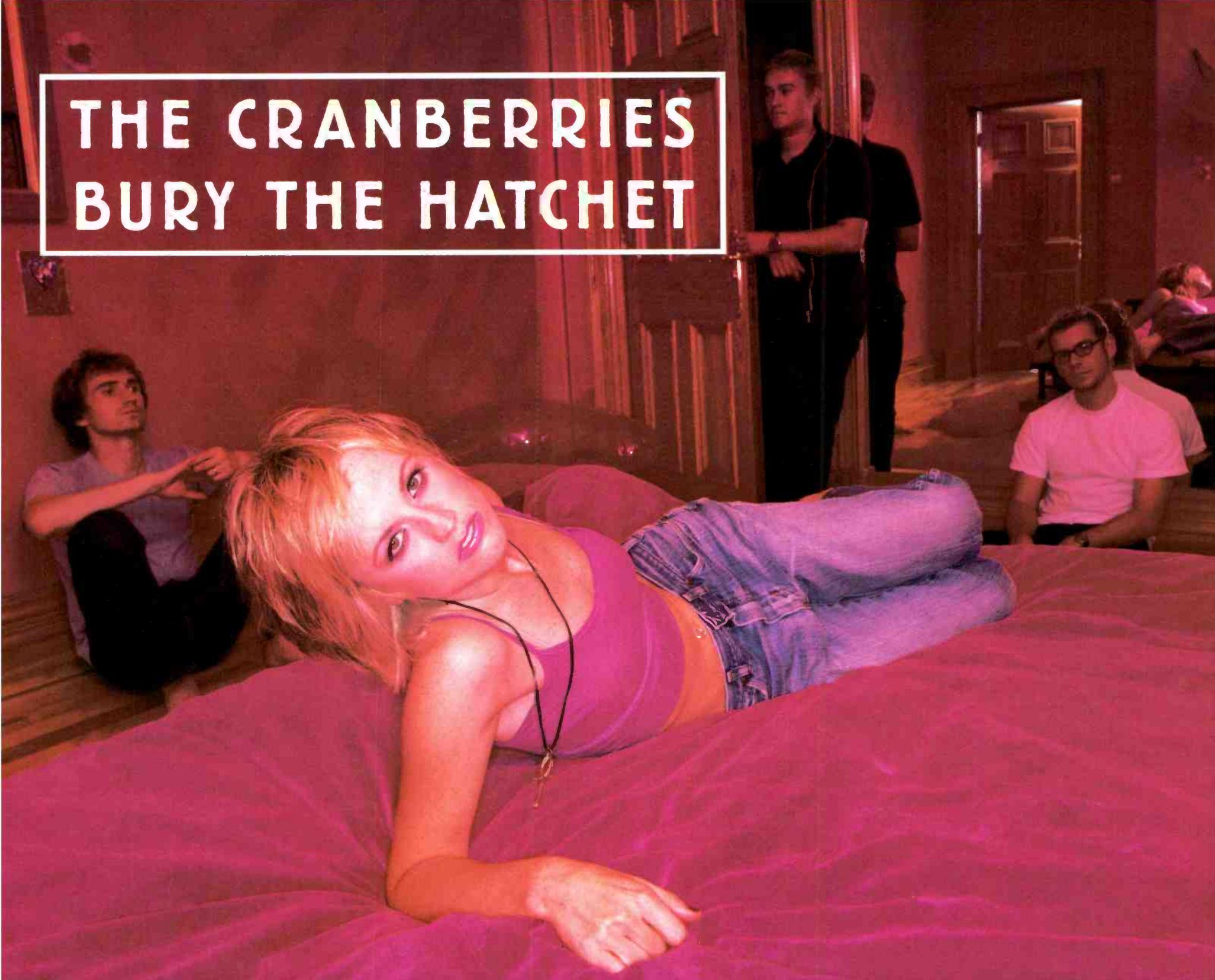
Glenn Rosenberg is promoted to director of music marketing in New York. He was product manager.

Brenda Place has been named marketing director for Koch International in New York. She

was national manager of the account service representative department for RED Distribution.

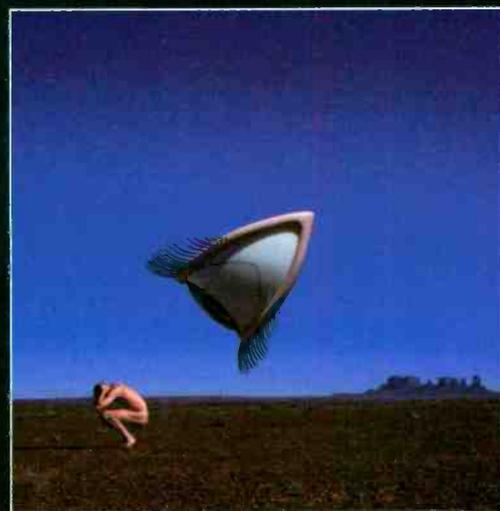
Don Spielvogel is appointed director of sales at Q Records in West Chester, Pa. He was VP of sales and marketing at Lightyear Entertainment.

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Amparo Sandino Aims For Lucky 'Año'

DRO East West/WEA/Latina Artist Builds On Past Success

BY JOHN LANNERT

Amparo Sandino says the decision to title her upcoming album "El Año Del Gato" was inspired by several Far East countries, where 1999 has been deemed the Year of the Cat.

"Cats and women are very similar," says the 36-year-old singer/songwriter from Colombia. "There is something magical about cats."

Already, something magical seems to be happening with "El Año Del Gato" in Spain, where, according to Warner Music Latin America's VP of marketing and artist development, Maribel Schumacher, the disc has sold 35,000 units since its April 5 release on DRO EastWest, the label to which Sandino is signed.

"It has come out very, very strongly in Spain," says Schumacher. "What I love about this album is that it is less produced and has a much more organic feel to it than her first record. Her songs stand out on the strength of the lyrics and melodies and not on the strength of the production."

Sandino heartily concurs, noting that "El Año Del Gato," which is due May 25 in the U.S. on WEA Latina,



SANDINO

"is more streetwise and more urban" than her critically praised but commercially tepid 1996 solo debut, "Punto De Partida."

"The first record was too perfect," says Sandino. "The voice was absolutely perfect, and everything else was perfect. Sometimes people like a more street feel, so what I have done is to mix different styles."

Producers Pavel de Jesús (a member of Latin house heroes Proyecto Uno) and Manuel Tejada (best known as a top-flight producer of merengue music) helped Sandino craft a wide-ranging disc reflecting a sparking

blend of the trio's respective musical backgrounds.

"El Año Del Gato" sports a healthy blend of pop, Latino, Caribbean, and stateside R&B-type grooves that provide a piquant musical frame for Sandino's straightforward verse about romantic relationships, Latino pride, and confronting adverse situations with an optimistic attitude.

Indeed, one of the album's most uplifting tracks, "Gózate La Vida" (Enjoy Life), is the leadoff single, as well as one of the 10 tracks on the album penned by Sandino, whose songs are published by peermusic.

The overall good vibe that permeates Sandino's latest album also was palpable in an effervescent showcase set that she performed April 21 during Billboard's 10th annual International Latin Music Conference in Miami Beach.

"I decided a long time ago that I had to be positive, because when you are negative, everything goes wrong," says Sandino. "Of course, there are problems, but you have to learn from them and improve yourself."

Sandino's simple but sound philosophy (Continued on page 102)

Arista Grooms A Pop 'Angel' In Dido

BY LARRY FLICK

NEW YORK—When Dido's Arista debut, "No Angel," hits U.S. retail June 1, it will already have undergone a yearlong, grass-roots setup designed to position the project for a mainstream pop breakthrough.

The set, which blends acoustic pop melodies with electronic elements, has been collecting advance press and critical raves since last summer, when the label began floating samples of the music to journalists. Cuts from the album were also featured on last year's Lilith Fair cassette sampler, which was circulated to roughly 100,000 attendees, as well as on the soundtrack to Gwyneth Paltrow's 1998 film "Sliding Doors."

"Our intention was to create a strong street-level presence for this artist," says Adam Sexton, VP

of product management at Arista. "We see her as a major pop star, but we also felt that it was important for her to have a solid base from which to begin."

The setup has certainly primed the interest of retailers, who say they have been fielding requests for the album for several months. "The press for this album has been truly amazing," says Marlon Creaton, manager of Record Kitchen, an indie outlet in San Francisco.

"It's whet a lot of appetites."

Despite the fact that Dido is a U.K.-bred artist, Arista has yet to confirm a release date for "No Angel" outside the U.S. "Our plan is to lead the charge on this project," Sexton says. "This will allow us to have a concentrated amount of time with Dido here and to contin-

(Continued on page 102)



DIDO

Payne Finds Voice On 'Sister'

19-Year-Old Songwriter Makes Capitol Bow

BY CARLA HAY

NEW YORK—Female singer/songwriters have been a mighty force in the '90s, as evidenced by their lofty presence on the charts and the successful Lilith Fair. As the decade draws to a close, Capitol Records aims to have 19-year-old singer/songwriter Kendall Payne join those ranks with her debut album, "Jordan's Sister," due July 13. The set's acoustic-driven pop/rock songs represent a range of emotional perspectives, from inner reflection ("Closer To Myself") to social commentary ("Supermodels") to grief ("Fatherless At 14").

"Kendall's lyrics are very powerful, and she's wise beyond her years," says Capitol director of marketing Doneen Lombardi.

"My life experiences are what inspire me," says Payne. "Recording this album was painful and wonderful. In the beginning, it was the most amazing experience. At the end, I was ready for it to be over."

Payne says it took her nine months to record her debut album. She adds with a laugh, "I've never been pregnant, but now I have an idea what it's like to wait until you give birth."

Growing up in the Southern California beach city of Malibu, Payne says that she wanted to be a singer "from as early as I can remember." She says that before she landed a record deal, she "went to quite a few A&R people and auditioned for quite a few record company presidents."

But it was a fateful audition two years ago for Capitol senior VP of A&R (U.S.) Perry Watts-Russell that led to her deal with the label.

"[Senior VP of creative] Kathleen Carey asked if I had heard of Kendall," says Watts-Russell. "So I got ahold of her tape, and I asked Kendall to come in and audition. She played three songs for me on her acoustic guitar, and that's all it

(Continued on page 102)



PAYNE

'Stealth' CD On Web Showcases Acts

BY JIM BESSMAN

NEW YORK—Contemporary folk singer/songwriter Christine Lavin, who has long championed her fellow artists, has compiled a Web-distributed CD project to boost 15 under-exposed artists, in addition to the well-established Lavin herself.

"The Stealth Project—music under the radar," on Lavin's christinelavin.com label, is available June 1 on the artists' Web sites and via songs.com, a Nashville-based Web site that represents some 300 indie artists.

The disc features tracks by Lavin, Red Grammer, Michael McNevin, Diane Zeigler, Electric Bonsai Band, Ron Renninger, Lori Lieberman, Dee Carstensen, Gideon Freudman, Don White, Deborah Pardes, Grit Laskin, Jackie Tice, Cathie Ryan, Ceili Rain, and Lynn Miles.

Also included is a hidden closing track on which Lavin encourages listeners to seek out the artists' Web sites, solo albums, and live shows.

The album title, Lavin says, characterizes the featured artists.

"They're like stealth planes which fly under the 'radar'—like the Billboard charts, the Grammys, VH1," says Lavin. "Nobody sees them coming, yet they're capable of delivering devastating hits. They're all veteran songwriters with lifelong commitments to their craft, but known only to a fraction of their potential audience."

Lavin knows this, having programmed Grammer's and Ceili

Rain's music during intermission at her own gigs for the last year. "So many people ask who they are, and I've actually scribbled down their names and labels while I sign autographs," she says. "It's an older audience, which needs help finding this music. ['Stealth'] makes it easier."

A strong advocate of MP3 technology (Billboard, May 15), Lavin is linking with songs.com in a 16-week promotion whereby one "Stealth" song will be available for a free download each week. "I'm confident most people who hear one free song will want to hear more," she says.

Notes songs.com president/CEO Paul Schatzkin, "With Christine's

reputation, we should generate a lot of exposure for these artists, which is the whole purpose of 'Stealth.'"

Downloaders must provide E-mail addresses, allowing songs.com to increase its database and send E-mail offers to buy the full "Stealth" album at a special price. Additionally, songs.com will provide links to "Stealth" artists' Web sites.

Lavin says the price of "The Stealth Project" is \$15 for one copy, \$25 for two—encouraging gift-giving. Plans for regular retail await completion of the online promotion.

"This is the big time, man," says Gadfly Records artist Freudman. "It will be going out all over the place, and just having Christine Lavin's name on it puts a little shimmering star near everybody else's."

Adds Bob Halligan, songwriter/front man for Punch Records act Ceili Rain, "It's a beautiful thing for us. She's such a wonderful person with a long history of connecting the dots for other people, and we're thrilled to be involved."

Lavin is making copies available to the artists at less than cost to sell at gigs. A "Stealth" tour is possible.



LAVIN



CEILI RAIN

Limp Bizkit Introduces 'Significant Other'

Soured Relationships Inspire Anticipated Flip/Interscope Set

BY CARLA HAY

NEW YORK—Limp Bizkit lead singer Fred Durst wants to thank all the people who “stabbed him in the back.” Being betrayed, he says, was the inspiration behind Limp Bizkit’s second Flip/Interscope album, “Significant Other,” due June 22.

Durst elaborates, “I learned a lot from touring, and I’ve made wrong decisions in terms of business partners and girlfriends. I want to thank all the people who betrayed me, because they gave me the emotions that are on this album. [“Significant Other”] is a big ‘thank you’ to them.”

Many in the industry say that “Significant Other” is among the summer’s more anticipated albums. It follows the band’s 1997 breakthrough debut, “Three Dollar Bill, Y’all,” which in 1998 spawned a hit cover version of George Michael’s “Faith.” But the hard-edged rock band from Jacksonville, Fla., is out to prove that Limp Bizkit is about more than a successful cover song.

“We’re not going to be who



LIMP BIZKIT

somebody else wants us to be,” says Durst. “The first album was a gut-reaction album. This album is more like an acceptance record of all the crap that’s happened, and my reaction is more thought-out this time around.”

“Significant Other” reflects growth for Limp Bizkit, and the album features a more diverse array of sounds than “Three Dollar Bill, Y’all.” Guest performers on the album range from Korn lead singer Jonathan Davis to Method Man to Stone Temple Pilots lead singer Scott Weiland. The band’s songs are published by Zomba Music Publishing (ASCAP).

Sources say that in order to extend the sales life of “Three Dollar Bill, Y’all” (which has sold 1.5 million copies to date, according to SoundScan), Interscope wanted to delay releasing “Significant Other” until the fourth quarter of 1999. But sources add that Limp Bizkit and its management (Peter Katsis of the Los Angeles-based company the Firm) insisted on a June release, despite the risk that a new album might cannibalize sales of “Y’all,”

(Continued on page 20)



The Icelandic Diva Cometh. Tommy Boy newcomer Moa chills backstage at New York nightclub Torch after a recent gig. She’s currently trekking across the U.S. in support of her critically lauded eponymous disc. Shown, from left, are Sam Crespo, retail marketing, Tommy Boy; Barry Koven, sales, Tommy Boy; Moa; Steve Knutson, head of sales, Tommy Boy; and Nadine Steaman, retail marketing, Tommy Boy.

McLachlan Goes Live On New 'Mirrorball' Set From Arista

BY EILEEN FITZPATRICK

LOS ANGELES—Over the past three years, Sarah McLachlan has had an incredible chart and retail run. But even with an album that peaked at No. 2 on The Billboard 200 and several singles that have broken into the upper ranks of The Billboard Hot 100 on her résumé, she still doesn’t think she’s ever had a hit.



MCLACHLAN

“It’s not a greatest-hits album because I’ve never had a hit,” she says of her live album “Mirrorball,” due June 22 on Arista. The disc is out in her native Canada on Nettwerk the same day.

McLachlan says the album is more a historical record of her career development. The 14-track “Mirrorball” features cuts from her 1998 tour to support “Surfacing,” which debuted at No. 2 on The Billboard 200 in August 1997.

Highlights from the new album include the powerful “Building A Mystery,” “Sweet Surrender,” “Aida,” and “Angel,” the “City Of Angels” soundtrack cut that

peaked at No. 4 on the Hot 100 in March.

“Over the past six or seven years, I’ve gotten a lot stronger as a performer, and the band has really gotten good,” she says. “And it’s nice to document that accomplishment, and who knows if I’ll have the same band a few years from now.”

In fact, soon McLachlan won’t need a band. “I’m taking a sabbatical at the end of this year, so I’m not making any plans. I’m just floating.”

Jay Krugman, Arista senior VP of marketing, agrees that “Mirrorball” marks McLachlan’s development as an artist. “In the last four or five years, Sarah has gone from a gold artist to a mega-platinum-selling artist,” he says. “This is a great live album, and it’s not about what’s coming next but taking this record out and reaching her fans.”

McLachlan’s booking agent is New York-based Little Big Man, and she is managed by Vancouver-based Nettwerk Productions.

This year will also mark the end of the highly successful Lilith Fair tour founded by McLachlan three years ago. This year’s final tour (the Beat, Billboard, May 8) will be accompanied by the release of “Lilith Fair: A Celebration Of Women In Music,” Volumes 2 and 3, which will be in stores Tuesday (18).

(Continued on page 20)

NARAS, Mead Johnson Want You To Take Home A Classical CD With Your Firstborn

STARTING YOUNG: According to a number of researchers and scientists, classical music can help stimulate brain development in babies. The NARAS Foundation and Mead Johnson Nutritionals’ plan to send every new mother home from the hospital with a classical CD may also prove stimulating to record sales.

Starting May 1, a specially created CD of classical music, “Smart Symphonies,” is being included in diaper bags given to new babies by Mead Johnson, makers of Enfamil infant formula. The NARAS Foundation is the nonprofit music education arm of the National Academy of Recording Arts and Sciences.

As NARAS president/CEO Michael Greene acknowledges, exposure to the music will breed, it is hoped, a new generation of music fans. “From the record guy inside of me, the opportunity to get classical music into hundreds of thousands of households in the country, many of which do not frequently listen to classical music, is wonderful,” he says. “I’m a firm believer in that once people listen to classical and jazz and get past their own ideas that they might not like it, there are very few people who don’t become addicted to them. Projects like this are the best ways to grow the less popular music forms, and that’s a very exciting thing. If people will just give this music an opportunity, there’s a whole new audience out there. This will not only help the children and the adults and the siblings; it can drive some sales.”

The NARAS Foundation and Mead Johnson have been working on the CD and other plans for more than a year, according to Greene. “This is more than just the CDs,” says Greene. “This partnership is going to go on for several years. We’re going to do after-placement research with the moms and the kids and really listen to how the booklet [included in the package] and CDs were used and see if some of the moms will participate in a longer study.”

NARAS worked with a number of children’s experts to come up with tracks they felt would have the greatest impact on babies. “We then went to individual labels and asked if we could use their versions,” says Greene. “All the labels, artists, publishers—everyone—has contributed the tracks. Obviously, no one’s making any money from this. We had a much longer list than the 16 tracks on the CD that we wanted, but whichever ones we could clear that were compatible with the research were the ones we went with.”

The plan is similar to one instituted by former Georgia Gov. Zell Miller last year. The governor

pledged with Sony to provide a CD to every baby born in the state (Billboard, Aug. 29, 1998). With the help of NARAS’ Nashville branch, Tennessee Gov. Donald Sunquist implemented a similar program.

“Zell deserves a lot of credit. He was the first to prove this could be done,” says Greene. “The CD we’re doing has different selections than some of the others, so it’s not instead of the CDs in Tennessee or Georgia; it’s in addition to.”

ON THE ROAD: Orbital, the Crystal Method, Lo

Fidelity Allstars, and DJ John Kelley will launch the Community Service tour July 4 in Chicago. Organizers Ken Jordan and Scott Kirkland of the Crystal Method hope to make the outing an annual one . . . Roger Waters will kick off his first U.S. tour in 12 years July 23 in Milwaukee . . . Former Ozzy Osbourne drummer Randy Castillo has been

plucked to play with Motley Crue on its summer tour, which starts June 29. He replaces Tommy Lee, who quit the group in April.

STUFF: Garth Brooks has pushed back the release of his pop album, “In The Life Of Chris Gaines,” until Oct. 5. The project, in which Brooks takes on the persona of Gaines, is based on a character he’s created for a movie he’s doing with Paramount. The first single from the album, “Lost In You,” will go to top 40 and AC radio the first week of August. Additionally, another track, “Driftin’ Away,” is being considered for the soundtrack to the Julia Roberts/Richard Gere movie “The Runaway Bride” . . . The Goo Goo Dolls, Cheap Trick, Hootie & the Blowfish, and Wyclef Jean are among the acts participating in the Race to Erase MS, a two-day fund-raiser to be held Friday-Saturday (21-22) in Las Vegas. The event is organized by Los Angeles philanthropist Nancy Davis, who also suffers from multiple sclerosis . . . Ticket sales for Woodstock ’99, which will place July 23-25 in Rome, N.Y., have passed the 100,000 mark, according to organizer John Scher.

Steve Lilywhite is in a Bearsville, N.Y., studio working with Hybrid Recordings/Sire act Guster, whose second album is slated for an Aug. 3 release . . . Hotter-than-hot producer Rodney Jerkins is slated to begin working with LeAnn Rimes on a pop album in July in Los Angeles . . . “Nothing Safe—The Best Of The Box,” a precursor to Alice In Chains’ boxed set coming this fall, will hit stores June 29.



by Melinda Newman

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Sparrow Set Finds Chapman Still Singing

BY DEBORAH EVANS PRICE

NASHVILLE—After winning the Gospel Music Assn.'s artist of the year award five times and the songwriter of the year honor an unprecedented nine times, Steven Curtis Chapman might be expected to simply strive to maintain his perch as one of contemporary Christian music's most successful core artists.

However, in the three years since Chapman released his last studio album, "Signs Of Life," he began questioning the road he was on. He took time off and went on a mission trip with his family to Africa, but his search for a direction continually led back to music, and the songs that found their way onto "Speechless," due June 22 from Sparrow.

His journey has also manifested itself in a book, written with his pastor Scotty Smith, titled "Speechless: In Awe Of The Power Of God's Disruptive Grace" (due in July from Zondervan Publishing).

"I took steps back from writing and recording and began to pray and say, 'God, if you want me to continue to do this, I've had 10 wonderful years, it's grown beyond what I ever imagined, what am I supposed to continue?' I didn't want to just assume that I was supposed to keep doing the same thing because it had been successful," he says.

Chapman's soul-searching sabbatical proved emotionally wrenching at times. "I had some wonderful opportunities and some very tragic things happen that really shook the foundations for me," he says.

He sang at the funerals of the students slain at Heath High School in Paducah, Ky., his alma mater, and

returned months later to perform a benefit concert. Another blow came when friends lost their 8-year-old daughter in a car accident.

"All of those things had brought me to a place of saying 'Life is too short to be doing this because it makes me famous and it makes a lot of people some money, and it's a good career,'" he says. "I needed to go through the process and say, 'God, is there a better way you want me to be



CHAPMAN

using my time and my life and my family's life, or do we stay the course and just have a renewed sense of purpose?"

Chapman found answers in a far-away locale. "My family and I went to South Africa," he says of the trip with his wife and three children in spring of 1998. "It was so rewarding to do that as a family. I thought part of the restlessness in my soul was that maybe I was supposed to go into the mission field. It was a really exciting time because I found so many missionaries who were so grateful and encouraged by my music that said, 'Please keep doing what you do.' That was confirming to stay the course of what I was doing."

During his sabbatical, Chapman wasn't totally out of the public eye. He contributed songs to "The Apostle" and "The Prince Of Egypt"

soundtracks, and Sparrow released a greatest-hits package and a long-form video, "The Walk."

When it came time to work on his new album, Chapman felt renewed. "God really began to bring me to a fresh sense of 'I'm really compelled to do this,'" he says.

The songs on "Speechless" are a result of Chapman's introspection, and they cover a wide range of emotional territory. "Fingerprints Of God" was written to encourage his daughter, while "Dive" was inspired by one of his pastor's sermons. "With Hope" was written for the families of the Paducah shooting victims.

Sparrow has shipped copies of "With Hope" to Colorado, where it is being used to help console those involved in the recent Columbine High shootings. It's being serviced to mainstream and Christian radio, and copies are also being given to Denver-area youth pastors. Proceeds from the song will go to Neighbors Who Care, a ministry geared toward victims of crime.

Chapman is also working on a documentary with director Ken Carpenter titled "Bulletproof?" that will try to help alert kids to danger signals in their schools and among their schoolmates. Chapman hosts the film, which includes interviews with counselors and others in Jonesboro, Ark., and Paducah. The film is part of a discussion kit for ending school violence that includes "At The Edge," a one-hour drama produced by Franklin Films and Neighbors Who Care. Chapman hopes the project will be ready to distribute before classes resume in the fall.

In the meantime, the retail community is gearing up for "Speechless." "I am sure that this album will do very well," says Rick Anderson, music buyer for the Cincinnati-based Berean chain. "Steven is a gifted artist, songwriter, and a genuine person. He has a loyal following who is anticipating this release."

"Steven is a proven seller," says Jeremy Potter, music buyer for the 65-store, Wheaton, Ill.-based Lemstone. "At Lemstone Books we are partnering with Sparrow to give the album front-and-center positioning in our stores."

Sparrow is expecting "Speechless" to be one of the year's biggest releases. "It's still the same lyrical depth you expect from Steven, but he's wrapped it up in a fresh way," says VP of artist development Mark Campbell, who has since departed the label. "The feedback from retail is that this is the summer release."

According to Campbell, the label is launching a four-phase marketing campaign for "Speechless" that has already begun and will run through the end of the year. "The first phase is a pre-launch phase where we've got premium pre-sale campaigns going with several of the major retail outlets starting May 15," he says. "A few accounts are giving away premiums if people pre-purchase the

(Continued on page 18)

SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

MORE 'POWERS' TO YOU: When it was released in 1996, New Line Cinema's "Austin Powers" yielded box-office success that led to a cult following, and its soundtrack hit pay dirt for Hollywood Records.

Expectations are understandably high for Maverick Records' June 1 release of the soundtrack to the follow-up "Austin Powers: The Spy Who Shagged Me," produced by Danny Bramson, Warner Bros. Records senior VP of soundtrack development. The project has the blessing of Maverick founder Madonna, who re-teams with U.K. producer William Orbit on the original "Beautiful Stranger," their first collaboration since "Ray Of Light." It also attracted a broad spectrum of musical guests ranging from Lenny Kravitz and R.E.M. to Melanie G., aka Scary Spice of Spice Girls.

The album also contains a Green Day instrumental, a never-released BBC version of the Who's "My Generation," and the much-touted on-screen duet between Burt Bacharach and Elvis Costello, on Bacharach's "I'll Never Fall In Love Again."

In a move to take the audience back to the '60s, the soundtrack is heavy on covers. Kravitz provides a throbbing rendition of the Guess Who anthem "American Woman," R.E.M. covers Tommy James' "Draggin' The Line," and Big Blue Missile (featuring Stone Temple Pilots vocalist Scott Weiland) updates the Zombies' "Time Of The Season." Additionally, Mike Myers' Dr. Evil persona covers Bill Withers' "Just The Two Of Us." The Madonna and Kravitz tracks are the album's first singles.

Kravitz tells Billboard that Maverick co-owner and soundtrack co-producer Guy Oseary contacted him with the idea of covering "American Woman." The Guess Who version of the song appears in a scene, and the filmmakers were looking for a new version to play behind the end titles, he says.

"I thought it would work out because I've always loved the song," Kravitz says. "I never really thought of covering it, but as I was remembering what it sounded like, I thought it was a melody I'd be into singing."

Ever the perfectionist, Kravitz went into the studio and cut a version of the song before the deal was sealed. That test run hit the mark and wound up being the version used in the film and soundtrack.

The video shoot for "American Woman" turned into a situation of life imitating art at a daylong party smack in the middle of the Mojave Desert, with extras—and dust—galore. "It's more a vibe than a concept," Kravitz says of the video, directed by Paul Hunter. "There is this big stage set up in the middle of the desert, and all these different people are gathering for a concert. There's people on bikes, guys, girls; it's a hang scene." The scene climaxes with a visit from Heather Graham, who happens to be passing by in her Corvette and ends up joining the party.

As for the prospects of having a song in a film, Kravitz says, "If it's the right film and the right music, they can be great together. It all depends." Beyond contributing a track here and there, he would like to deepen his involvement in the right movie project. "This was more like making a record that ends up in a film. At some time I would like to score a whole film," he says.

And although Kravitz says he is reluctant to make predictions, he says "The Spy Who Shagged Me" is on track to be a big success. "It's as funny as the first one, and it's already gotten my daughter's approval."

PRODUCTION NOTES: Pacific Time Entertainment, home of selected works of Oscar-winning composer Nicola Piovani, plans a June 1 release of Piovani's score to "Il Sole Anche Di Notte" (Sunshine Even By Night). The New York- and Rome-based label released the album "Tu Ridi," which features Piovani music, in late March.

Mike Figgis is again doing a balancing act between the roles of director and composer for his latest film, "The Loss Of Sexual Innocence." Philips will release his score album May 25.

Virgin Records is releasing the score to "Psycho" June 8 to coincide with the debut of the movie on home video. The album features Danny Elfman's updated version of the original Bernard Herrmann score, written in 1960. The project was a personal coup for Elfman, who considers Herrmann one of his primary musical influences.



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Canada's Marshall Blossoms As Songwriter On Epic's 'Tuesday's Child'

BY LARRY LeBLANC

TORONTO—After her 1995 eponymous debut sold an estimated 2.2 million units worldwide, blues-styled Canadian pop diva Amanda Marshall was determined to be more involved in the songwriting of its follow-up, "Tuesday's Child"—released May 25 worldwide by Epic, except in the U.S., where it has a June 22 street date.

On her first album, the 25-year-old singer was barely visible as a songwriter. She fully wrote only one song, "Sitting On Top Of The World"—a Canadian top 10 hit, later covered by LeAnn Rimes—and co-wrote only two others, including another Canadian top 10 hit, "Dark Horse." On the 13-song "Tuesday's Child," however, Marshall co-wrote

all but one track.

What gave Marshall the drive and confidence to fully commit herself to songwriting this time? "The songs which elicited the strongest [audience] reaction were those I wrote," she explains. "That told me people were connecting with me as a writer."

At the end of an extensive 1997 U.S. tour opening for John Mellencamp, Marshall headed to Philadelphia to work on a four-day trial basis with ex-Hooters member Eric Bazilian, best-known for penning Joan Osborne's 1995 hit, "One Of Us." Their collaboration went so well that Marshall extended her stay to four months.

"I explained upfront to Eric that I had all these musical and lyrical [ideas] that could be songs, but I didn't know what was involved in songwriting," she says. "Within the first month, Eric and I wrote 10 songs, and in four months we wrote over 30 songs."

On hearing Marshall's demos with Bazilian, David Massey, executive VP of Epic (U.S.), was jubilant. "[The collaboration] turned into even more than we expected," he says.

In all, Bazilian co-wrote 10 tracks, produced "If I Didn't Have You" and "Love Lift Me," and co-produced "I Believe In You" with Kevin Shirley. The latter track is also included on the 550 Music/Epic soundtrack to "Touched By An Angel" and was a U.S. single last November.

The album also includes Marshall collaborations with such top-flight tunesmiths as Carole King (who also plays keyboards on "Right Here All Along"), Desmond Child, Randy Cantor, John Bettis, and Marty Freickson.

For the bulk of the album's production, Marshall turned to producer Don Was, who had recorded her track "This Could Take All Night," featured in Kevin Costner's 1996 movie "Tin Cup."

Recording with Was in August, according to Marshall, went "very

quickly." Backup support included such studio luminaries as Steve Jordan, Andy Kravitz, and Kenny Aronoff on drums; Richie Sambora, Waddy Wachtel, Mark Goldenberg, and Dean Parks on guitars; Benmont Tench on keyboards; Ron Misener on bass; and percussionist Paulinho Da Costa.

"This album is not a huge musical left turn, but it's closer to me musically [than the debut]," Marshall says.

Her debut disc has sold 301,000 units in the U.S., according to SoundScan. The album reached No. 6 on

Retailers are looking forward to the project—particularly in Canada. "The album should do quite well," says Tim Baker, buyer with the Sunrise Records chain, which operates 30 stores in Ontario. "We're almost gold [50,000 units] in the chain with the debut."

"Love Lift Me," the first single from "Tuesday's Child," will be serviced to U.S. triple-A, AC, and top 40 stations May 25. The track went to Canadian radio April 26, and it debuted at No. 73 at top 40 and at No. 62 at AC, in charts to be released May 17.

Touring and television appearances will again be key in marketing the project. Chris Poppe, VP of marketing at Epic, says, "I Believe In You" did not happen. However, Amanda performed the song on "The Rosie O'Donnell Show" in January, which was a great awareness factor for her." Marshall is booked for a return appearance on O'Donnell's show June 21.

For the international push behind the project, Marshall did a two-week European press tour in April. She visited Belgium, France, Germany, Norway, Switzerland, and Holland. On May 17, she returns to Europe for TV appearances in France and Sweden and to perform at two German music festivals: Rock Am Ring Hockenheim on Friday (21) and Rock Im Park May 23 in Munich.

"This album is a priority for the [Sony] European affiliates," says Richard Zuckerman, VP of international marketing at Sony Music Entertainment (Canada). "Let it Rain" was a big radio hit in Europe, and Amanda toured there and won people over. She'll do the same this time."

Marshall is booked by S.L. Feldman & Associates in Canada, Creative Artists Agency in the U.S., and Leighton-Pope Organization in Europe. She begins a Canadian tour in June, followed by U.S. promotion dates in July.



MARSHALL

the Heatseekers albums chart and No. 156 on The Billboard 200. The leadoff single, "Birmingham," reached No. 14 on Billboard's Adult Top 40 chart.

Outside of North America, the most successful territory for Marshall's debut was Norway, where the album went to No. 1 and "Let It Rain" went to No. 3 in 1996, followed by Germany, where the album is nearing platinum (500,000 units sold). The album has reached gold (50,000 units) in Holland.

Released in Canada in 1995 and powered by seven top 10 singles, Marshall's debut has sold 900,000 units to date there, according to Rick Camilleri, president of Sony Music Entertainment (Canada).

Camilleri has equally high expectations for "Tuesday's Child." "This album was well worth the wait. Amanda has shown tremendous development as a writer."

SPARROW SET FINDS CHAPMAN STILL SINGING

(Continued from page 16)

album. There's a CD maxi-single going through Family Bookstores. There's a video premium going through Parable independent retail stores [that includes] the 'Dive' concept video, plus interview footage and a montage of new music. There's a T-shirt premium going through Lifeway stores, and various other smaller chains and independent stores have specialized premiums and programs."

Campbell says the campaign kicked off in earnest March 24 with Chapman's performance of "Dive" at the Dove Awards. The following week, Sparrow released the album's title track to Christian radio as the first single. "Dive" will be the summer single, released around street date, but we felt teasing people with both songs would stir up more interest," says Campbell.

Phase two of the campaign will focus on the launch of the record. "We've got a two-piece large floor

display going in that we're partnering with Zondervan Publishing," Campbell says. "The display will house both the book and the album. It's a multi-use display that once it's done being [used as] a floor display, it can be used as a mobile or a wall hanging."

'Life is too short to be doing this because it makes me famous'

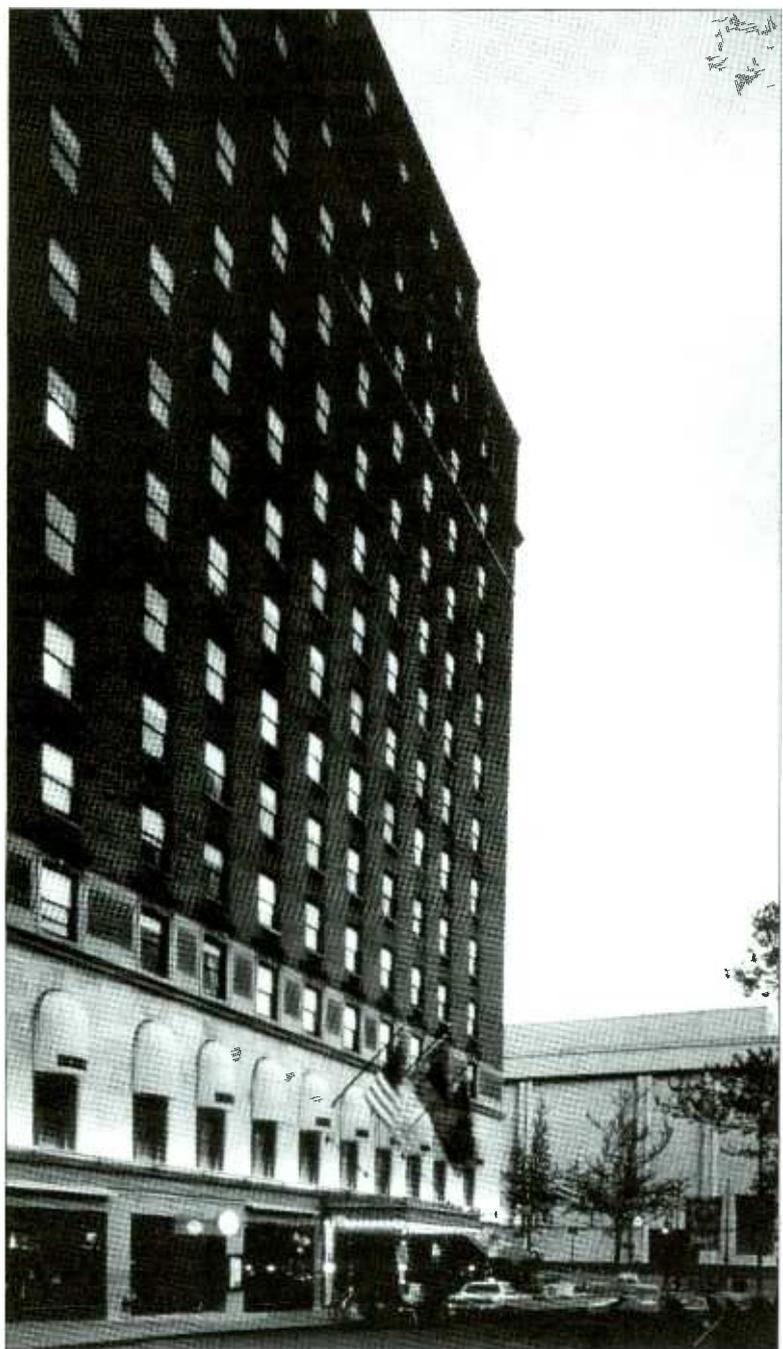
Starting on street date, Chapman will embark on an extensive 10-day promo tour that will include in-store visits at both Christian and mainstream retailers, as well as radio and TV interviews. Chapman will headline the Saturday-night concert during the Christian Booksellers Assn.'s

convention in July. On July 3, Chapman will headline Celebrate Freedom, an annual event sponsored by KLT Dallas that routinely draws some 80,000 people.

Sparrow will also issue two syndicated radio specials—one geared toward Christian music stations and the other targeting Christian talk radio, which will feature Chapman and Smith. Chapman will also be featured in concert in a PAX-TV special to air later this summer.

"The third phase is kicking in the back-to-school time frame and leading into the tour that starts in September," says Campbell. "He'll be doing a 30-city tour September through November. Then we'll be coming back with a fourth phase for the Christmas sales season."

Chapman's songs are published by EMI Christian Music Publishing (BMI). He's booked by Creative Artists Agency and managed by Nashville-based Creative Trust.



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LIMP BIZKIT INTRODUCES 'SIGNIFICANT OTHER'

(Continued from page 14)

which is still firmly entrenched in The Billboard 200.

Interscope head of marketing and sales (U.S.) Steve Berman says, "Having the album released in June instead of later on in the year was all about Fred and the band feeling they were ready to go. When we approach this new record, it's important that we look at the last two years of the Limp Bizkit story. It was a very patient approach to marketing and developing the band. The constant touring that this band did was amazing."

Flip president Jordan Schur agrees. "Our approach from the beginning was to let the fans discover Limp Bizkit for themselves, before radio and video came into play," he says. "That's how a band gets credibility and has a long career."

Since the release of "Three Dollar Bill, Y'all," Limp Bizkit went on several concert treks, including 1998's Ozzfest and Family Values tours. Limp Bizkit was also featured on the live album "Family Values Tour '98" and on a companion home video/DVD, which were both released in April. The "Family Values Tour '98" album has sold 355,000 copies to date, according to SoundScan.

In 1998, Flip/Interscope participated in a play-for-play program on mainstream rock station KUFO Portland, Ore., to get

exposure for Limp Bizkit's "Counterfeit" single. The controversial strategy received a lot of attention in the trade press.

Interscope president Tom Whalley dismisses the long-term effects of the KUFO pay-for-play strategy. "We were approached by the station, and we tried it," he says. "It was such a minor thing in the two-year period of developing Limp Bizkit. I think touring was the main factor in why this band broke. It's always great to work with a band that has amazing vision in what they do."

The first single from "Significant other" is "Nookie," which Berman says will be released to rock radio later this month. The video for the song was directed by Durst, who also directed the band's "Faith" video.

Durst says, "The song 'Nookie' is about an ex-girlfriend who took a lot of money from me and screwed my friends when I was on tour. The line 'I did it all for the nookie' is my response to her. I want people to learn from my mistakes."

"Limp Bizkit is more than a rock band," says Mike Peer, music director of modern rock station WXRK (K-Rock) New York. "They're part of a lifestyle movement going on which is similar to the grunge-rock movement of the early '90s. It's a movement of rock bands with rap in their

music: artists like Korn, Limp Bizkit, and Kid Rock. The fans are extremely passionate about this music. We're constantly getting calls to play 'Nookie,' and the anticipation for this album is tremendous."

Limp Bizkit is scheduled to play WXRK's Dysfunctional Picnic festival June 11.

'I want people to learn from my mistakes'

"The new Limp Bizkit album is going to be huge," says Mike Fuller, music buyer for the Amarillo, Texas-based retail chain Hastings Books, Music & Video Inc. "The Family Values tour won the band a lot of fans. I think ['Significant Other'] will debut in the top five in national sales the first week it's released."

Berman also credits MTV with exposing Limp Bizkit to a larger audience. Since 1998, the network has featured Limp Bizkit on its "Fashionably Loud" program and its spring break and New Year's Eve specials; the band's video for "Faith" received heavy rotation on MTV.

"MTV is a huge part of the success of this band," says Berman. "MTV is going to be an important partner for us on 'Significant

Other.' Limp Bizkit will be doing an appearance at MTV's summer beach house, and we're giving MTV the 'Nookie' video as early as possible."

Says MTV senior VP of music Tom Calderone, "After we premiered the 'Faith' video, it literally shot into our top 10 on our 'Total Request Live' program. Limp Bizkit was the first new rock band we've had that got such an immediate reaction on that show. The band has become part of the fabric of MTV because of their personalities. They work really well with us, and they have connection to the audience."

As a budding music video director, Durst (who also directed Staind's "Just Go") says that he's "become totally involved" in the music video medium, and he eventually wants to branch out into feature films. He says of an

as-yet-untitled project, "I'm working on a movie now, and the only way I can describe it is that it'll be like 'The Breakfast Club' meets 'The Game' meets 'Road Rules.'"

Durst, who has relocated from his native Florida to Los Angeles, has also been busy producing other acts. He recently produced a song for the next Primus album and worked with the British band Score.

Limp Bizkit, which is booked by Darryl Eaton of Creative Artists Agency, will kick off a North American headlining tour in June, playing 3,500- to 5,000-seat theaters. Starting in September, the band will play U.S. arenas for the Family Values tour.

"I can't wait to tour," enthuses Durst. "[Significant Other] is such a reflection of us that putting out this album is scary to me."

MCLACHLAN GOES LIVE ON NEW 'MIRRORBALL' SET FROM ARISTA

(Continued from page 14)

"The plan was always to reassess the tour after three years, and at this point it's killing everyone," she says. "It's either this or children."

To date, Lilith has raised approximately \$2 million for women-related charities. McLachlan hopes it will continue on spearheaded by someone else but in a different form. "It would have to be called something else, because I'm too much of a control freak," she says.

In the meantime, though, Arista is pulling out all the stops to promote "Mirrorball." A number of promotions will be geared toward the Internet, with special value-added items for consumers who pre-order or purchase the album online.

Amazon.com, for example, is running a monthlong promotion where consumers can get a free download of the tracks "I Will Remember You" and "Building A Mystery" (Billboard, April 24). The online retailer is offering special discount pricing and other McLachlan merchandise, such as her new cookbook, "Plenty."

Custom Revolution will run a two-week promotion in which consumers who pre-order "Mirrorball" can create their own McLachlan sampler from various

B-sides and remixes of her songs.

There are also several E-mail teaser campaigns with America Online, which will offer samples of songs on "Mirrorball."

"Sarah is very involved with the potential of the Internet and its potential for direct relationship with her fans," says Krugman.

Arista has compiled a CD of

'Over the past six or seven years, I've gotten a lot stronger as a performer'

radio interview segments that will be a value-added premium for consumers who purchase the album on GetMusic, the joint E-commerce venture between Universal Music Group and BMG Entertainment, which distributes Arista.

Other marketing elements include print, television, and radio advertising; a pay-per-view concert event June 25; and a flier for the album distributed with all tickets sold for Lilith Fair.

"I Will Remember You" has been serviced to top 40 and AC stations, and "Possession" has

been serviced to rock and triple-A stations. Some programmers say that "Mirrorball" will offer fans something new yet familiar.

"Live albums usually mark an event, like Woodstock or something like that," says Louis Kaplan, PD at KLLC San Francisco. "But what's happened with her career is an event."

Kaplan says that although several singles have already been released, a live version will likely get airplay. "Sarah is great live, and she's a good musician, and variations of the same song provide good variety for on-air play."

McLachlan's strength on the charts will also propel sales at retail. "Surfacing" is still in our top 10 list," says Border Books & Music pop music buyer Andy Sibray. "It's a good idea to put out a live album, especially with the attention of Lilith Fair. Putting out all the singles has also helped keep 'Surfacing' alive."

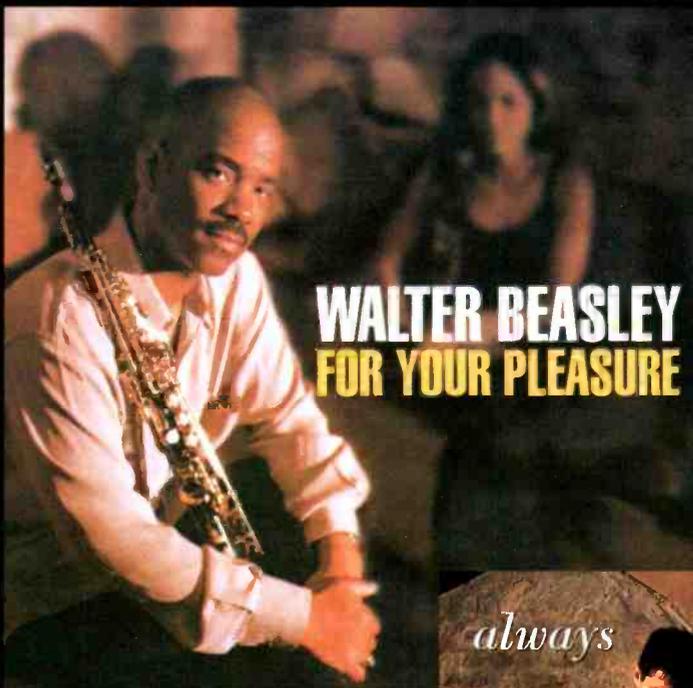
McLachlan married her drummer Ashwin Sood in 1997, and they are thinking more about babies now than future albums and tours. Those thoughts are also consuming McLachlan's songwriting.

"The things I'm writing lately are really soft," she says. "The maternal instinct is very strong."

amusement business						BOXSCORE
						TOP 10 CONCERT GROSSES
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter	
GEORGE STRAIT, TIM MCGRAW, DIXIE CHICKS, KENNY CHESNEY, JO DEE MESSINA, MARK WILLS, ASLEEP AT THE WHEEL	Network Associates Coliseum Oakland, Calif.	May 9	\$2,042,300 \$49.50/\$29.50	49,356 sellout	PACE Touring SFX Touring	
GEORGE STRAIT, TIM MCGRAW, DIXIE CHICKS, KENNY CHESNEY, JO DEE MESSINA, MARK WILLS, ASLEEP AT THE WHEEL	Sam Boyd Stadium, University of Nevada, Las Vegas Las Vegas	May 8	\$1,561,448 \$49.50/\$29.50	37,017 sellout	PACE Touring SFX Touring	
BILLY JOEL	Continental Airlines Arena East Rutherford, N.J.	April 20	\$797,031 \$39.50	\$39.50 sellout	Delsener/Slater Enterprises	
AEROSMITH AFGHAN WHIGS	Retama Park Race- track San Antonio	April 25	\$572,320 \$35	17,772 25,000	PACE Concerts	
AEROSMITH AFGHAN WHIGS	Bi-Lo Center Greenville, S.C.	April 17	\$514,132 \$49.50/\$37.50/ \$27.50	14,707* sellout	Cellar Door	
AEROSMITH AFGHAN WHIGS	Schottenstein Center Columbus, Ohio	April 11	\$495,580 \$45/\$35	11,948 16,500	Belkin Prods. Sunshine Promotions	
ROD STEWART	Alamodome San Antonio	April 23	\$447,538 \$75.25/\$35.25	9,901 11,718	PACE Concerts	
ROD STEWART	Reunion Arena Dallas	April 25	\$443,670 \$85/\$65/\$35	10,438 12,175	PACE Concerts	
'N SYNC TATYANA ALI BLAQUE	Freedom Hall Coliseum Louisville, Ky.	May 9	\$435,575 \$35/\$25	16,655 sellout	Sunshine Promotions Brass Ring Prods.	
'N SYNC TATYANA ALI BLAQUE	The Arena in Oakland Oakland, Calif.	April 19	\$435,055 \$35/\$25	14,115 sellout	Bill Graham Presents	

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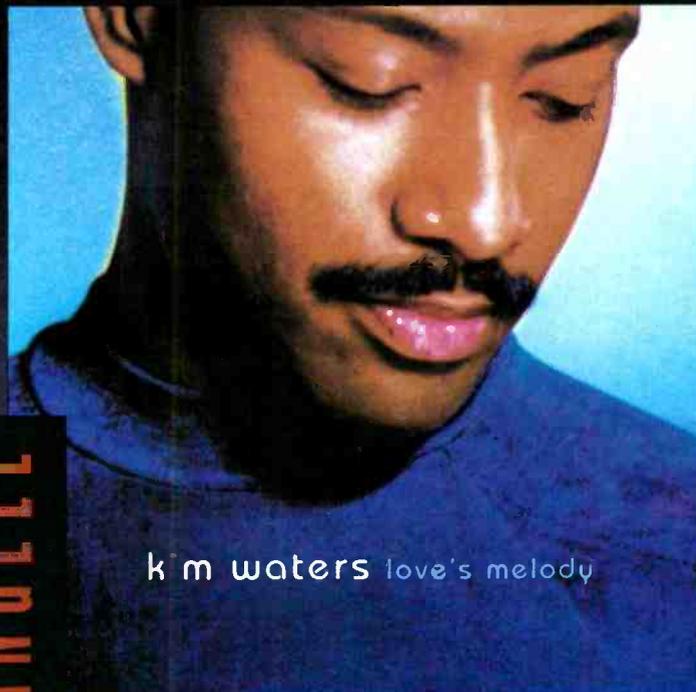


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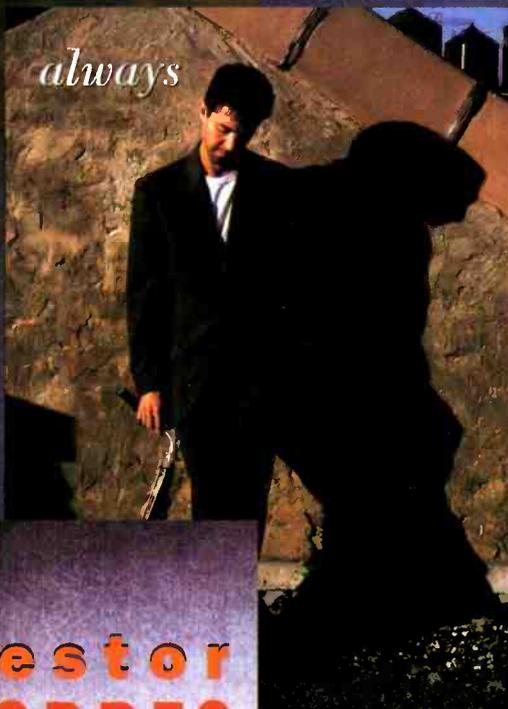


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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	5	BUCKCHERRY DREAMWORKS 50044/INTERSCOPE (8.98/12.98)	NO. 1 BUCKCHERRY
2	1	5	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD)	THE PARTY ALBUM!
3	3	5	T.D. JAKES ISLAND 524630 (10.98/16.98)	SACRED LOVE SONGS
4	6	13	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98)	NUESTRO AMOR
5	4	5	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
6	5	5	LIL' TROY SHORT STOP 12008/ME & MINE (11.98/15.98)	SITTIN' FAT DOWN SOUTH
7	7	6	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/COLUMBIA (7.98 EQ/13.98)	HOW TO OPERATE WITH A BLOWN MIND
8	18	33	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
9	8	4	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
10	22	39	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
11	11	3	ANOINTED MYRRH/WORD 69616/EPIC (10.98 EQ/16.98)	ANOINTED
12	14	35	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/MERCURY (10.98/16.98)	JUST WON'T BURN
13	10	9	BETH ORTON HEAVENLY/DECONSTRUCTION 19038*/ARISTA (10.98/16.98)	CENTRAL RESERVATION
14	15	33	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
15	13	4	STAIN D FLIP/ELEKTRA 62356/EEG (7.98/11.98)	DYSFUNCTION
16	17	10	TITO ROJAS M.P. 56250/SONY DISCOS (9.98 EQ/14.98)	ALEGRIAS Y PENAS
17	12	7	CASSANDRA WILSON BLUE NOTE 54123/CAPITOL (10.98/16.98)	TRAVELING MILES
18	NEW		MEN OF VIZION MJJ/WORK 68012*/EPIC (11.98 EQ/16.98)	MOV
19	20	28	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
20	42	21	BURLAP TO CASHMERE SQUINT/A&M 541013/INTERSCOPE (8.98/12.98)	ANYBODY OUT THERE?
21	19	37	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
22	23	43	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
23	26	3	VICKIE WINANS CGI 5325/PLATINUM (10.98/16.98)	LIVE IN DETROIT II
24	NEW		JOSE LUIS RODRIGUEZ SONY DISCOS 83177 (9.98 EQ/14.98)	INOLVIDABLE VOL. 2: ENAMORADO DE TI
25	24	2	DJ SCREW JAM DOWN 1010 (10.98/16.98)	ALL WORK NO PLAY

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	28	15	MARCO ANTONIO SOLIS FONOVISA 0516 (10.98/16.98)	TROZOS DE MI ALMA
27	34	3	LA MAKINA J&N 83033/SONY DISCOS (8.98/13.98)	PARA EL BAILADOR
28	44	3	THE BROOKLYN TABERNACLE CHOIR ATLANTIC 83182/AG (10.98/16.98)	HIGH & LIFTED UP
29	47	2	DLG SONY DISCOS 82924 (9.98 EQ/14.98)	GOTCHA!
30	36	16	VICENTE FERNANDEZ SONY DISCOS 82713 (8.98 EQ/14.98)	ENTRE EL AMOR Y YO
31	31	7	TRAIN AWARE/RED INK 38052/COLUMBIA (10.98 EQ/16.98)	TRAIN
32	45	21	FFH ESSENTIAL 10498 (10.98/16.98)	I WANT TO BE LIKE YOU
33	33	3	OLEANDER REPUBLIC 53242/UNIVERSAL (12.98 CD)	FEBRUARY SON
34	25	7	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
35	27	4	LIAM HOWLETT XL 128/BEGGARS BANQUET (10.98/16.98)	PRODIGY PRESENT THE DIRTYCHAMBER SESSIONS VOLUME ONE
36	39	5	STATIC-X WARNER BROS. 47271 (11.98 CD)	WISCONSIN DEATH TRIP
37	46	4	PASTOR TROY MADD SOCIETY 8035 (10.98/15.98)	WE READY I DECLARE WAR
38	21	2	GUSGUS 4 AD 47313/WARNER BROS. (16.98 CD)	THIS IS NORMAL
39	NEW		DANNY RIVERA ARIOLA 66276/BMG LATIN (14.98/20.98)	EN VIVO DESDE EL CARNEGIE HALL
40	32	10	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
41	38	3	THE KATINAS GOTEE 72804 (10.98/15.98)	KATINAS
42	RE-ENTRY		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
43	NEW		BOUNCING SOULS EPITAPH 86550* (14.98 CD)	HOPELESS ROMANTIC
44	29	15	ROY D. MERCER VIRGIN (NASHVILLE) 46854 (9.98/15.98)	HOW BIG A BOY ARE YA? VOLUME 5
45	16	2	OLD 97'S ELEKTRA 62373/EEG (7.98/11.98)	FIGHT SONGS
46	30	28	DIVINE PENDULUM 12325/RED ANT (10.98/16.98)	FAIRY TALES
47	RE-ENTRY		POPE JOHN PAUL II SONY CLASSICAL 61705 (10.98 EQ/16.98)	ABBA PATER
48	NEW		DR. DOOOM FUNKY ASS 009*/NU GRUV (10.98/15.98)	FIRST COME, FIRST SERVED
49	35	7	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
50	50	19	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98)	HOW YOU LUV THAT? VOL. 2

POPULAR UPRIISINGS

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

RAHZEL'S 'MUSIC 2000': Rapper **Rahzel** is best known as being a member of acclaimed hip-hop group **the Roots**. He steps into the spotlight with his debut solo album, "Make The Music



L.A. Swingers. The L.A. swing/rock scene has already spawned hit acts such as Big Bad Voodoo Daddy. Indigo Swing is another band from the scene that draws not only from swing music but also from the sounds of '50s rockabilly. The band's album "Red Light!" is set for a June 1 release on Time Bomb Recordings. Indigo Swing is on a U.S. tour, with stops including Seattle (May 28 and July 4), Chicago (June 11), and Philadelphia (June 17).

2000," due June 22 on MCA Records. The album features production from **Pete Rock**, who produced the first single, "All I Know." The video for the song is already get-

ting exposure on BET, MTV, and the Box.

Rahzel, who has the nickname "Godfather of Noize," acts as a human beat box on his album, in a style he likes to call "vocal percussion."

He adds, "With my vocal percussions, I want to bridge the gap between musical genres. I want the beat box to be respected as a true art form."

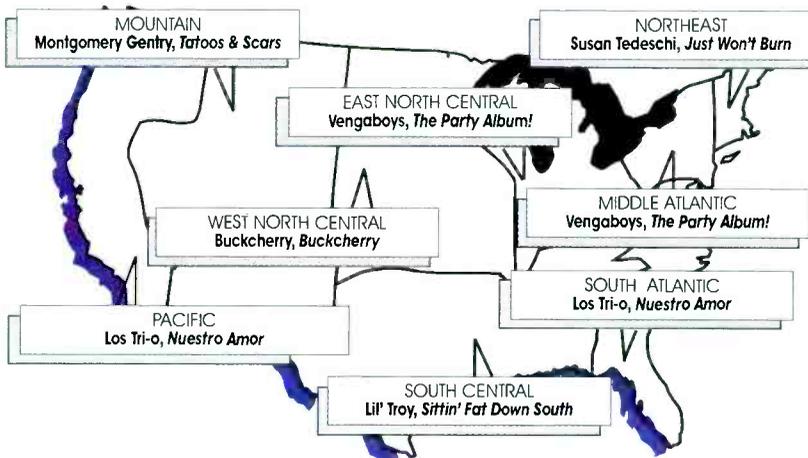
Guest performers on "Make The Music 2000" include **Q-Tip of A Tribe Called Quest**, **Aaron Hall**, members of the **Roots**, **Me'Shell N'Degéocello**, and **Branford Marsalis**.

MINDY CHICA: Mindy is a 17-year-old California singer whose debut album, "Alma Y Corazon," is due June 8 on EMI Latin Records. The album was produced by noted Mexican music producer **Enrique Elizondo**, and it includes uptempo pop beats as well as ballads. Think **Britney Spears** for the Latin music market. The first single is the album's title track, which has been serviced to Latin radio.



Joanna's 'Light.' Joanna is the lead singer of Iona, which has had two albums (1994's "Beyond These Shores" and 1996's "Journey Into The Morn") hit the top 40 of the Top Contemporary Christian album chart. Joanna's debut solo album, "Looking Into The Light (Celtic Hymns)," is on ForeFront Records.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Montgomery Gentry <i>Tattoos & Scars</i>	1. Susan Tedeschi <i>Just Won't Burn</i>
2. Buckcherry <i>Buckcherry</i>	2. Tanto Metro & Devonte <i>Everyone Falls In Love</i>
3. Lee Ann Womack <i>Some Things I Know</i>	3. Buckcherry <i>Buckcherry</i>
4. Static-X <i>Wisconsin Death Trip</i>	4. Vengaboys <i>The Party Album!</i>
5. Susan Tedeschi <i>Just Won't Burn</i>	5. Lo Fidelity Allstars <i>How To Operate With A Blown Mind</i>
6. Lo Fidelity Allstars <i>How To Operate With A Blown Mind</i>	6. Staind <i>Dysfunction</i>
7. Andy Griggs <i>You Won't Ever Be Lonely</i>	7. Cassandra Wilson <i>Traveling Miles</i>
8. Staind <i>Dysfunction</i>	8. Beth Orton <i>Central Reservation</i>
9. The Wilkinsons <i>Nothing But Love</i>	9. Men Of Vizion <i>MOV</i>
10. Vengaboys <i>The Party Album!</i>	10. Andre Rieu <i>Romantic Moments</i>

FLYING HIGH: **Kory & the Fireflies** play what has been described as "heartland rock." The South Dakota-based group has been performing around the Midwest in support of its second album, "Radiate" (Samson Music). The current single from the album, "Sometimes," has been getting airplay on mainstream rock station KQRS Minneapolis and triple-A station WYEP Pittsburgh.

LOCO REMIXER: French dance artist **Kid Loco** made a name for himself in Europe as the founder of the French punk-rock label Bondage Records. Now a full-fledged dance/techno artist linked with Yellow Productions (the same company behind the hit act **Dmitri From Paris**), Kid Loco has done remixes for such acts as **Stereolab**, **Pulp**, and **Saint Etienne**. He's also done a remix of **George Gershwin's** "The Man I Love" for the AIDS awareness charity the Red Hot Organization.

Kid Loco's album "Pre-lude To A Grand Love Story" is set for a U.S. release June

15 on Atlantic Records. It includes remix versions of "Love Me Sweet" and "She's My Lover." Having been an opening act for **Massive**



The Cycle Generation. Alternative hard rock/metal band Cyclefly is launching a U.S. tour in support of its debut album, "Generation Sap," which was released May 11 on Radioactive Records. The album was produced by Sylvia Massy, who's also worked with Tool and the Red Hot Chili Peppers. Cyclefly tour dates include Los Angeles (May 28); New York (June 1 and June 8); Cambridge, Mass. (June 3); Philadelphia (June 2 and 16); Toronto (June 11); and Washington, D.C. (June 19).

Attack in Europe, Kid Loco is expected to go on a U.S. tour this spring.

the debut album from England's #1 teen sensation featuring "She Wants You" and "Because We Want To" (Official Song for the 1999 Women's World Cup)



After four chart-topping singles and a double-platinum album in the UK, sixteen-year-old Billie is poised to break big in America. Her debut album, *Honey To The B*, has already shipped 250,000 copies and arrives in stores May 18; her first single "She Wants You" is climbing the Pop charts.

She appeared at the 1999 Winter Music Conference, both on the artist panel and as a presenter at the awards banquet.

On April 23, 1.5 million viewers saw the UPN one-hour primetime Billie special. *Billie Wants You: Greetings America from the UK* will re-air in June.

The B-side of the single, "Because We Want To," has been chosen as the official song of the 1999 Women's World Cup. Billie will perform live at both the games' opening and closing ceremonies, televised on ABC, ESPN and ESPN2 on June 19 and July 10.

Late Night with David Letterman appearance July 9!

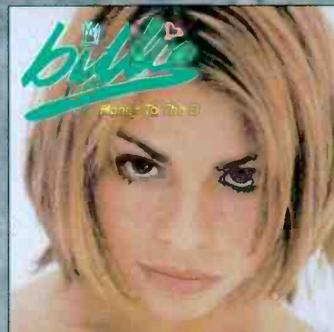
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Management: Steve Blackwell at Wyllie & Blackwell
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billie

Honey To The B



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ALBUMS

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POP

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PRODUCER: Joel Moss
Managra 100199
Cabaret star Mary Cleere Haran has the right combination of tenderness, sophistication, theater stage and intimacy, and a sense of humor for the music by George Gershwin and lyrics mostly by Ira Gershwin. Richard Rodney Bennett is properly co-billed, having a vocal part to play, but, more important, being a one-man-band pianist of great skill. While it's great to hear Gershwin in all his original orchestrated glory, this album manages with less and still conveys the full spirit of a Gershwin song. Contact: 323-874-8366.

RAP

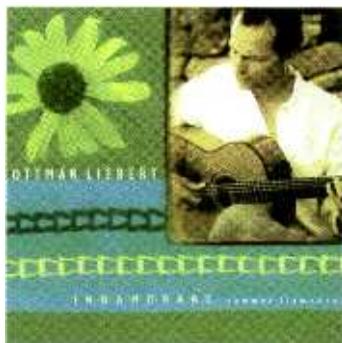
BLACKALICIOUS
Blackalicious EP
PRODUCER: A2G
3-2-1
Three years ago, North Cali-based producer/DJ Chief XL and MC Gift Of Gab set off an explosion in the hip-hop underground with the EP "Melodica" on the Soleside label. Now signed to 3-2-1 as Blackalicious, the two-man hype machine is set to wreak even more havoc on rap's familiar landscape. Gab spits sense faster than just about anyone else; XL's tracks harness R&B, jazz, and a host of other musical genres' finest ear-and-body grooving energies. Together, the two kick heads and bounces bodies, and their wide-ranging imaginations are unfettered by concerns of coming off as hip-hop "hard." All five tracks rock the funk, but the title track, in which Gab rhymes through the alphabet up to his letter, "G," and the Cut Chemist remix, "Alphabet Aerobics," in which he takes it to "Z," are standouts. The two toured 20 cities during their '98 national tour with Quannum stablemates Latyrx, who guests on "Back To The Essence," and DJ Shadow. This year, expect more touring and an album, "NIA."

COUNTRY

NITTY GRITTY DIRT BAND
Bang Bang Bang
PRODUCERS: Emory Gordy Jr., Steve Fishell, Josh Leo
DreamWorks Nashville 50125
The third time out may be the charm for this album, which has not been released yet—it was at one time on Rising Tide Records and Decca Records before those two labels expired. With old pros like the Dirt Band—now 33 years old—and this trio of established producers, expectations are high and are generally met. The title cut—by Al Anderson and Craig Wiseman—charted on Hot Country Singles & Tracks for nine weeks last year before Rising Tide was folded. Overall, this is a collection of entertainingly quirky folk/country songs by such writers as Dennis Linde, Matraca Berg, John Bunzow, Mac McAnally, Jim Lauderdale, Gary Nicholson, Gillian Welch and David Rawlings, and the Dirt Band's Jimmy Ibbotson.

EDDY RAVEN
Live At Billy Bob's Texas
PRODUCER: Charles Calello
Smith Music Group 5001
This live recording from the Fort Worth, Texas, nightclub Billy Bob's Texas is the first in what will be a long string of live albums recorded at the club. Other current

SPOTLIGHT



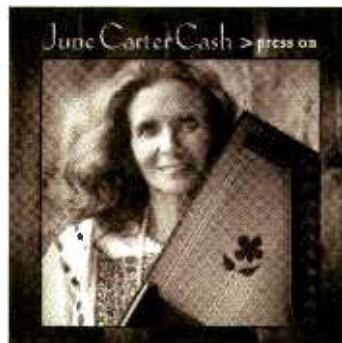
OTTMAR LIEBERT
Innamorare Summer Flamenco
PRODUCER: Ottmar Liebert
Epic 69673
This German-born new age stalwart with a gift for melody, a keen sense of arrangements, and virtuoso chops delivers an album that should further his reputation as a savvy purveyor of instrumental music that crosses many genre boundaries—new age, flamenco, jazz, funk. Slightly lighter than some of his more Spanish-influenced work—and more traditional than his recent studio-heavy material—"Innamorare" seems designed to evoke a breezy spring day in Tuscany. (Liebert claims to have been inspired by a seven-week stay in the Italian region.) Highlights include the repetitive, melodic opener "Verano De Alegria"; the funky, horn-spiked "Ballad 4 Santana"; "Spanish Steps," a lovely number that captures this album's fusion of Italian and Spanish elements; the party-like "2 The Night"; and the airy "Ode 2 Love," dedicated to Liebert's wife, Kelly. A worldly album from an artist with a refined, Mediterranean touch.

releases are by John Conlee and Texas cult favorite Pat Green. Each album has about an hour of music in banded cuts with intros and outros of enthusiastic applause. The overall sound quality is good, with clear vocals. Liner notes for all releases are by Texas DJ/songwriter Bill Mack, with cover art by western artist Dave Merrick.

JAZZ

THE RIPPINGTONS FEATURING RUSS FREEMAN
Topaz
PRODUCER: Russ Freeman
Peak/Windham Hill Jazz 11438
For those who like their contemporary jazz with a welcome touch of adventurousness, there's always the Rippingtons. The band's output has been marked by well-constructed compositions and sterling musicianship,

SPOTLIGHT



JUNE CARTER CASH
Press On
PRODUCERS: J.J. Blair, John Carter Cash
Risk/Small Hairy Dog 4107
June Carter Cash is as close to royalty as country music gets. The daughter of Maybelle Carter—one-third of the Carter Family, with her siblings A.P. and Sara—and the wife of Johnny Cash, Carter Cash has lived and breathed the music since birth. Her heritage would matter nothing, however, if she didn't have the talent to back it up, and she's got plenty of it. A songwriter of considerable gifts, she's perhaps best known for penning the Cash hit "Ring Of Fire," which she does in a more stripped-down arrangement than the familiar, mariachi-inflected version. Other highlights on this disc—which plays like a family sing-along—include Carter Family staples "Diamonds In The Rough," "Meeting In The Air," and "Will The Circle Be Unbroken"; well-worn nuggets like "The L&N Don't Stop Here Anymore"; originals "Once Before I Die," "Tall Lover Man," the comical "Tiffany Anastasia Lowe," and "I Used To Be Somebody"; and a poignant duet with Cash on "Far Side Banks Of Jordan." A family portrait, for the world to see. Contact: 323-462-1233.

paying more than a passing nod to the genre's fusion roots. "Topaz" is no exception, as leader Freeman constructs a mood piece of an album based upon an artistic community in the Southwest. American Indian musician Robert Tree Cody appears on several tracks, adding ethereal passages of wooden flute that evoke Freeman's Southwestern theme with graceful majesty. Despite the band's numerous personnel changes throughout the years, guitarist Freeman's trademark clean, melodic lines remain intact, joined at times by guest saxophonist Paul Taylor. Certain to be a hit at smooth jazz radio and worthy of being embraced by an audience that extends beyond the genre.

VITAL REISSUES

THE CARS
Deluxe Edition
ORIGINAL PRODUCER: Roy Thomas Baker
REISSUE PRODUCERS: The Cars, Greg Hawkes, and David McAlees
Elektra Traditions/Rhino 75700
Like the two-CD Cars anthology issued by Elektra and Rhino a couple of years back, the "deluxe" edition of the band's self-titled debut album is a well-researched, well-documented, and generous collection for fans of the Boston-based new wave/rock/pop pioneers. Leading with the one-two-three punch of "Good Times Roll," "My Best Friend's Girl," and "Just What I Needed," "The Cars" is a hit-laden album that leaves no doubt as to why this band continues to be a staple of rock radio more than 20 years after it broke on the scene. (The album, incidentally, also contains the hits

"You're All I've Got Tonight" and "Bye Bye Love.") Produced by Queen studio maven Roy Thomas Baker, "The Cars" was also a superb-sounding record that sparkled from AM radios in its heyday and continues to pump through FM waves today. For this edition, the band and label went deep into the troves to find demo or live versions of each of the album's cuts and were good enough to arrange these in the same order as on the album itself. Thus, fans get "The Cars" on the first disc and an alternate version of the album on the second disc. The second CD also contains five previously unreleased demos: "They Won't See You," "Take What You Want," "Wake Me Up," "You Just Can't Push Me," and "Hotel Queenie." A fitting tribute to a defining album of the post-punk era.

SPOTLIGHT



LIONEL PETERSEN
Day By Day
PRODUCERS: Sibusiso Victor Masondo, Joe Arthur
Harmony 1729
This 12-song collection from this '70s South African pop star-turned-worship leader is one of those rare works of art that emerges from nowhere to delight, entertain, and inspire, as well as give a soul-deep reminder of the unrivaled power of song to speak to the deepest core of our being. Petersen wraps his terrifically expressive and expansive pop tenor voice around Masondo's impeccable production of a diverse, but dead-on, menu of gospel, AC, and R&B. This album presents a veritable cornucopia of imminently, insistently radio-ready tracks from which to choose. Stevie Wonder's "Have A Talk With God," an almost-forgotten cut from his 1976 masterwork, "Songs In The Key Of Life," gets a funky, exhilarating unearthing. "Almighty" smolders with the slow burn of white-hot embers, while "My Help" majestically metamorphoses from an awe-inspiring anthem into a truly transcendent musical moment. An undeniably divine offering from start to finish.

LATIN

MIGUEL MATEOS
Bar Imperio
PRODUCERS: Miguel Mateos, Alejandro Mateos, Brian Reeves
Universal Latino 50309
The revered pioneer of *rock en español* turns in his best album in critical and commercial terms. Mateos cruises through a label premiere that is eminently listenable for its elegantly simple tales of plangent romance and philosophical ruminations neatly set to embraceable melodies and crisp rock arrangements. Mateos' pleasant baritone is flavored with an earnest delivery that imbues his paean not only with honest sentiment but with hit potential—"Fatalidad," "Besa Al Tonto," and "Dame Más" are obvious radio fodder. Still, Mateos saves his most penetrating renditions for his musings, such as his withering assault on materialism, "Plata O Mierda."

CLASSICAL

FAZIL SAY: BACH
PRODUCER: Jean-Pierre Loisl
Atlantic 26124
A product of Warner France, pianist Fazil Say has been both praised and pilloried for his concerts and debut disc of Mozart sonatas. The 29-year-old, Turkish-born Say is idiosyncratic and interventionist as interpreter, which isn't necessarily bad—although in these performances of Bach originals and transcriptions, the result is most certainly bad. Impossibly mannered, his tack with even the most free-minded piece here—Busoni's keyboard rendering of the famous Bach Chaconne for solo violin—irritates rather than thrills. More satisfying performances of the piece abound, from Jorge Bolet (on his first volume in Philips' "Great Pianists Of The 20th Cen-

tury" edition) to Evgeny Kissin (RCA Red Seal) and young Aleksander Serdar (EMI Début). Adding insult to injury, the liner notes are stunningly ignorant in spots. So, don't believe the hype.

CONTEMPORARY CHRISTIAN

CYNTHIA CLAWSON
broken: healing the heart
PRODUCERS: Cynthia Clawson, Bruce Greer
Civic Records CVC1-0006-2
Clawson has long been one of Christian music's most distinctive and creative talents. A Grammy and Dove Award-winning singer/songwriter, Clawson shows on this album that her voice is just as charming as ever—full of a sweetness and vulnerability that's eternally endearing. The songs on the album are uniformly strong, running the gamut from Bruce Greer's "The Thorn" to Sting's "Fragile" to Alan Menken and Stephen Schwartz's "God Help The Outcasts." The production is lush, classy, and understated, giving Clawson's voice center stage. The first single, "My Mother's Faith," is a delightful Celtic-influenced song that has already been gaining ground at inspirational Christian radio stations. Other highlights include "Brokenness," "Seasons Of The Soul," and "Jesus Wept." It's a beautiful album that will give Clawson fans reason to rejoice. Contact: 800-392-6435.

NATALIE GRANT
PRODUCERS: Brown Bannister, Brian Tankersley
Benson Records 84418-2306-2
There's been a lot of anticipation revolving around this release, partly because the Benson label has been in a state of flux with a recent change in presidents when Jeff Moseley exited and John Mays entered. But there has been a positive response to this newcomer's voice, and one listen immediately confirms the pre-release shouts of praise. Grant has a dynamic voice equally capable of tender emotion on a poignant ballad and spine-tingling range on big uptempo pop numbers. This could very well be Christian music's newest diva. A Seattle native, Grant spent two years performing with the Christian pop group Truth before landing a solo deal, and the time spent on the road obviously helped her develop tremendous vocal presence and a buoyant style. Under the guidance of producers Brown Bannister and Brian Tankersley, Grant has delivered a polished and powerful collection of Christian pop tunes. Among the highlights are the opening cut "Heavenly," the beautiful ballad "I Am Not Alone," "There Is A God," "Waiting For A Prayer," and "At Your Feet." A stunning debut that signals the emergence of a major new talent.

NEW AGE

ALEX DE GRASSI
Alex De Grassi's Interpretations Of James Taylor
PRODUCER: Spencer Brewer
Signature Notes 70522
Alex de Grassi can compose intricate, subtly interwoven music around his finger-picking guitar. But those same intricacies aren't always found in the music he's chosen to cover here: the lyric-driven songs of James Taylor. Sometimes, unable to move off the melody, de Grassi makes you miss the words and vocals. At other points, his playing devolves into sophisticated lounge guitar. But when de Grassi finds his voice in Taylor's songs, it can be magic. He wraps the melody of "Fire And Rain" in the sympathetic strings of his simpatar, bringing out the plaintive mood of Taylor's tune, especially on the cyclical bridge. He works similar transformations on "Something In The Way She Moves" and "Sweet Baby James," using multitracked guitars. But "Shower The People" and "Carolina On My Mind" elude the guitarist's able ministrations. Some songs just don't want to be instrumentals.

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

SINGLES

EDITED BY CHUCK TAYLOR

POP

► **CHER** *Strong Enough* (3:44)

PRODUCERS: Mark Taylor, Brian Rawling
WRITERS: P. Barry, M. Taylor
PUBLISHER: Rive Droite Music, BMI
Warner Bros. 9690 (CD promo)

The follow-up to the biggest hit in Cher's 32-year career picks up right where "Believe" left off. The retro-disco "Strong Enough" is irresistibly catchy, jubilant as a prayer revival, and an ideal partner as kids prepare to buddy up with radio as school finishes up. Everything about this anthemic track is obvious from the first listen: Cher is again in peak form, set in front of a string-laden, thump-happy beat that will have folks tapping toes and snapping fingers from Maine to Minnesota. Europe has already embraced this without a blink; any other outcome here would be lunacy. No doubt, this is the biggest no-brainer hit we've heard this year. From the deservedly double-platinum album "Believe."

TATYANA ALI *Everytime* (no timing listed)

PRODUCERS: Joe "P," A. "Cat" Cantrall
WRITERS: J. Priolo, A. Cantrall
PUBLISHERS: Zomba Songs/Joe P. Music/Alley Gaddy Music, BMI

MJJ Music/Work 40881 (CD promo)
While second single "Boy You Knock Me Out," featuring Will Smith, failed to make the same kind of impact (in the U.S.) as Ali's debut single, "Daydreamin'," this third outing should reignite interest in this delightfully charming and talented singer. The chorus here is harmony-drenched and as tender as an unassuming "I love you." Sadly, Ali is lovesick, reflecting on the good times shared with her man; now, alas, he is far from home, and she's missing him. "Everytime you go away, my heart goes with you/Is there something I can say, won't you change the plans you've made?" is the message, and it's delivered with a simple sincerity that, without having to examine the whys and wherefores, just plain works. This accomplished acoustic-based ballad would make an enchanting addition to any top 40 or AC outlet.

HOOTIE & THE BLOWFISH *Wishing* (2:49)

PRODUCER: Don Gehman
WRITERS: Bryan, Felber, Sonefeld
PUBLISHERS: Monica's Reluctance to Lob/EMI April, ASCAP

Atlantic 8861 (CD promo)
The velocity with which Hootie & the Blowfish saw their day in the sun illuminate and then fade is one of the true musical curiosities of this decade. "Wishing" could restore the faith, (perhaps) simply because it's a far cry from the Hootie sound that so quickly saturated the airwaves a few years ago. This time around, it sounds like the guys are intent on just having a quick-and-dirty fine time. You can imagine the volume knob being twisted to maximum at the end-of-year frat party or raucous wedding reception, thanks to a palatable wave of meaty guitars and a lyric that asks for no more than good times to keep the longing at bay: "Wishing it all away from you/Wish I was here with you and I'd be fine." Uptempo, party-ready, and right down the line to a core audience of 18-24s. Isn't that why we were drawn to Hootie in the first place?

CURTIS STIGERS *To Be Loved* (3:14)

PRODUCERS: Ed Cherney, Bob Thiele Jr.
WRITER: D. O'Brian
PUBLISHERS: Paradise Avenue Songs/Warner Tamerlane, BMI

Columbia 40420 (CD promo)
It's been eight years since Curtis Stigers scored in the top 10 of The Billboard Hot 100 with "I Wonder Why." In this track from the top 10 album "Songs From Dawson's Creek," the vocalist/saxophonist

does his best Bob Dylan impression on the verses, with a chorus that royally taps the Beatles catalog. The lyric, which is pretty compelling, airs a laundry list of clichés fed to boys and girls as they grow up. Unfortunately, the borrowed melodic styles are so overwhelming that this song really has no signature of its own, and the lyric is sadly lost amid the distracting Dylan-esque banter. We know Stigers has the voice to deliver a far better song than this; unfortunately, this appears to be more miss than hit.

R & B

★ **MARC DORSEY** *If You Really Wanna Know* (3:50)

PRODUCER: Manuel Seal
WRITERS: M. Seal, N. Clemons, L. Straight, M. Clemons
PUBLISHERS: Clack Ad Music/Baseet Music, ASCAP; Nate Loves Music/Big Mike Music, BMI
REMIXER: Larry "Rock" Campbell

Jive Records 42564 (CD single)
Things aren't looking so good for Marc Dorsey and his current lady as he explains the hold that a former love has on him: "She's an ex-girlfriend of mine/A little thing that I kept on the side/She's a part of my life that I can't let go." Even so, he's asking for a little extra time to free his mind of her. If it were up to us, we'd be waving a hasty "so long" to the scoundrel, but that certainly shouldn't deter mainstream R&B from ushering this fresh perspective right into rotation. The funk-filled slow-jam LP version is fresh and draws you close to the speaker, making you wonder if somehow, he'll redeem himself in the end—but the super-cool Rock's remix, featuring rapper Jane Blaze (and a different, more urgent vocal), is even better and offers the lady's requisite response: "If you can do your thing, then I can do mine/You can keep your ex-chick, while I see the exit/Well, that cat I said was my cousin, really wasn't." It's all great fun, while a completely plausible hit for radio.

COUNTRY

► **VINCE GILL WITH PATTY LOVELESS** *My Kind Of Woman/My Kind of Man* (3:53)

PRODUCER: Tony Brown
WRITER: V. Gill
PUBLISHER: Vinnie Mae Music, BMI
MCA Nashville 72107 (CD promo)
It just doesn't get any better than hearing Gill and Loveless blend their stunning voices, especially when it is on a song as

country to the core as this plaintive ballad. It's totally reminiscent of Conway & Loretta and George & Tammy during their golden years, when country duets were steeped in steel guitar and fiddle and the yearning passion in the voices was as lush and palpable as a steamy rain shower on a humid Southern night. There's no clever poetry here, just eloquently stated emotion underscored by skillfully restrained production. This tune, Dixie Chicks' "Tonight The Heartache's On Me," and newcomer Matt King's "From Your Knees" all seem to be heralding a return to unabashed traditional country music that harks back to what's best and most unique about the genre. Gill and Loveless have delivered a fine single that will make listeners long for the day when these two extraordinary voices unite for an entire album.

SUSAN ASHTON *You're Lucky I Love You* (3:36)

PRODUCER: Emory Gordy Jr.
WRITERS: N. Thrasher, M. Cannon-Goodman
PUBLISHERS: Rio Bravo Music/Major Bob Music, ASCAP

Capitol 12389 (CD promo)
Ashton's Capitol debut single, "Faith Of The Heart," introduced country programmers and audiences to her big, passionate voice. She follows that powerful ballad with this frisky, uptempo cut that just exudes summertime fun. Co-writer Neil Thrasher, formerly of Asylum duo Thrasher Shiver, also provides harmony vocals, and his voice blends nicely with Ashton's. Production is taut and country enough to silence critics who complained that her previous single, a Diane Warren-penned ballad, was too pop. The strength of this song, combined with her recent TV exposure on CMT's "All Access," should help Ashton garner the foothold in the country market she deserves.

DANCE

★ **WENDY PHILLIPS** *Love Never Changes* (4:07)

PRODUCERS: R. Ventura, J. Dyke
WRITERS: R. Ventura, J. Dyke
PUBLISHERS: Ronniel Ventura Music/Jaimz Music/Warner-Chappell Music, ASCAP
REMIXERS: Ray Roc, Norty Cotto
Contagious 1002 (CD single)
Already released in European countries like Greece and Spain, "Love Never Changes" is finally premiering in the U.S. on the newly formed Contagious Records. While it won't change the face of pop/dance music, "Love Never Changes"

has the potential to cross over in a major way. Phillips has a bright vocal style that will immediately draw comparisons to such '80s dance/pop ingénues as E.G. Daily ("Say It, Say It") and Regina ("Baby Love"). Even the lyrics—"Love never changes/No matter what you do/I'll always be there for you"—will conjure up memories of joyous, sweat-soaked nights in some '80s club. While "Love Never Changes" is directed at radio and dance-floors, its overt pop mentality may keep many club DJs from embracing it. Those that do, however, will be rewarded with an upbeat and spirited gem of a song. Contact: 212-686-5600.

AC

★ **JAMES INGRAM** *I Believe In Those Love Songs* (4:36)

PRODUCERS: James Ingram, Lars Enochson
WRITERS: J. Ingram, L. Enochson
PUBLISHERS: Yah-Mo Publishing/Enok Music, BMI

Private Music (album cut)
The first single from Ingram's delightful new album "Forever More (Love Songs, Hits & Duets)" will entrance longtime followers of this timeless singer/songwriter/producer, who possesses one of the most gifted voices of our time. "I Believe In Those Love Songs" showcases the artist in a comfortable ballad setting, as he croons about just how perfectly those classic love songs go with a little moonlight enchantment. The track, co-written and arranged by Ingram, sweeps across the heart with a full, exquisite melody, complete with his signature falsetto "whoohoo," which will bring a smile to fans of the long-lived artist, whom we can all remember through his own timeless love songs, like "One Hundred Ways," "Just Once," "Baby, Come To Me" (with Patti Austin), and "I Don't Have The Heart." AC will be lapping this one up with fervor.

ROCK TRACKS

► **LENNY KRAVITZ** *American Woman* (3:50)

PRODUCER: Lenny Kravitz
WRITERS: B. Cummings, J. Kale, G. Peterson, R. Bachman
PUBLISHER: Shillelugh Music, BMI
Virgin Records America 14306 (CD promo)
Hot on the heels of the sleeper hit "Fly Away," this first stomping single from the forthcoming soundtrack to "Austin Powers: The Spy Who Shagged Me" is as hard-edged as the 1970 original from the

Guess Who, but with a fervent clap of funk, thanks to Kravitz's command of not only vocals and production, but of all drums, bass, guitars—and yes, even hand claps (Stephen Dorff is a special guest on the all-important "Uhh's," as credited on the CD promo). This track, which features a dramatic, blurred second verse, is such a strong contender for mainstream rock prominence that it seems likely to be an absolute out-of-the-box smash. What a perfect match for the ever-inventive Kravitz to breathe new life into this classic track, true to form but sounding surprisingly of-the-moment for those storming good times that rock radio is returning to its playlists. Not to be missed. Also available on Kravitz's "5," which is being re-released June 1 with additional tracks.

RAP

MASE FEATURING BLACKSTREET *Get Ready* (4:19)

PRODUCER: Andreao "Fanatic" Heard
WRITERS: A. Heard, M. Betha, N. Sylvers, C. Sylvers, D. Myers
PUBLISHERS: 6th Boro Music/M. Betha Publishing/Justin Combs Publishing/EMI-April/Notting Dale Songs/Satellite III Music/Portrait/Solar Songs/Sony ATV Tunes LLC, ASCAP
Bad Boy 9223 (CD promo)
Sampling has been a vital part of rap music since Chic's "Good Times" became the backbone for the Sugar Hill Gang's "Rapper's Delight." But using Shalamar's "A Night To Remember" on this single—with background vocals courtesy of BLACKstreet—goes far beyond just borrowing a drum beat or an obscure guitar riff. It's more like a complete jack of someone else's work. This well-worn trend gave up being clever long ago; today, it's lazy, unimaginative, predictable, and boring. Even so, Mase's scandalously abrupt alleged retirement, coupled with his boyishly adorable good looks and his satiny smooth voice and delivery, will likely make this song a radio (and video) staple. Yes, we'll dance to the song. But it's nothing we haven't—literally—heard before.

ADDENDUM

After Billboard went to press last issue, Sony Classical released a radio edit of "Duel Of The Fates" from "Star Wars: The Phantom Menace," the instrumental version of which was reviewed in the May 15 issue. The new mix includes sound effects and movie dialogue.

NEW & NOTEWORTHY

CHRISTINA AGUILERA *Genie In A Bottle* (3:37)

PRODUCERS: David Frank, Steve Kipner
WRITERS: S. Kipner, D. Frank, P. Sheyne
PUBLISHERS: Stephen A. Kipner Music/EMI Publishing/Muso Music/Griff, ASCAP; Appletree Songs, BMI

MJJ Music/Work 40881 (CD single)
We were introduced to Christina Aguilera via her top 20 AC single "Reflection" from the film "Mulan." That cut was lush and sweeping—quite lovely, actually—but she was still working within the confines of a signature Disney ballad. With this first offering from her upcoming RCA debut album, we can now see just how much there is to embrace with this new artist. Her vocal capabilities are foremost—hearty, soulful, and bold, with dashes of a daredevil belter bubbling close to the surface. The song, meanwhile, is exotic, funky, and has all the makings of a solid hit, especially with provocative lines like "I'm a genie in a bottle/You've got to rub me the right way." Fans of David Foster protégé Jordan Hill from a few years back will identify with this artist, whose forthcoming album includes such noteworthy accomplices as songwriters Steve Kipner, Diane Warren, and Tom Snow, as well as producers Guy Roche and Matthew Wilder. A number of major-market program-

mers are already spinning this. If you're not, you will be.

LUTRICIA McNEAL *Stranded* (3:35)

PRODUCERS: Daniel Papalexis, Rami Yacoub, Josef Larossi
WRITERS: R. Yacoub, D. Papalexis
PUBLISHERS: Siljemark Publishing/Arcade Music/PSO Ltd, ASCAP

REMIXER: Eric "E-Smooth" Miller
Epidrome 41642 (CD promo)
The wonderful Lutricia McNeal was overlooked when her first single, "Ain't That Just The Way," was originally released by Sony's now-folded-in Crave imprint. Now commanded by sister Sony label Epidrome, this second outing needs only a proper marketing push to excel over the top 40 airwaves. (It already scored a top 10 position on the Hot Dance Music/Club Play chart.) Led by a cool, contemporary beat, "Stranded" is one 3½-minute hook that couldn't sound more inviting as a mature-sounding uptempo cut for the summer. A funk-ed-up, bass-heavy R&B edit should ensure spins at stations that lean to crossover, while the kicking "Hothead 7" Edit provides a perfect entree for dance-happy outlets. All the bases are covered here, so there are no excuses for U.K. hitmeister McNeal to falter in the U.S. A winner

through and through. From the forthcoming release "Ain't That Just The Way."

LOVE INC. *You're A Superstar* (4:00)

PRODUCERS: Love Inc., Peter Ries
WRITERS: Sheppard, Degliorgio, Daymond
PUBLISHERS: BMG Music Publishing Canada Inc./Chris Sheppard

Logic 67011 (CD promo)
Without question, the Euro-splashed dance-pop rhythms of acts like Le Click and La Bouche—think "Call Me," "Tonight Is The Night," "Be My Lover," and "Sweet Dreams"—helped pave the way for the current phenomenon that is Cher ("Believe" and "Strong Enough" should come quickly to mind). Now along comes the Canadian trio Love Inc., and, quite honestly, the timing couldn't be better. Composed of diva-in-training Simone Denny, turntablist Bradley Daymond, and remixer/producer Chris Sheppard, Love Inc. creates pure, unadulterated pop music with strong dance undercurrents. Culled from the act's debut album, "Broken Bones," which is certified platinum (100,000 copies) in Canada, the inspiring "You're A Superstar" is as infectious as they come, making it quite a no-brainer for radio programmers and commercial club DJs alike.

THE ERNIES *Here And Now* (3:21)

PRODUCER: Howard Benson
WRITER: Will Hummel
PUBLISHER: Mojoman/Emie World Publishing, BMI

Mojo 1460 (CD promo)
This Ernie track may seem like another hard rock/rap hybrid in the vein of Kid Rock or Limp Bizkit, but this song blends a wider array of genres and influences. "Here And Now" relies heavily on aggressive rock guitar riffs and a simple backing bassline to propel it through its three minutes and 21 seconds of zany fun. Will Hummel's laid-back, often simplistic lyrics resemble those of Cake front man John McCrea during the verses; then they suddenly become more rushed and frenetic, laced with reggae influences. The song's sing-along chorus immediately proves itself a catchy, radio-worthy hook. Chris Bondi's turntable scratching sets the mood, and his samples help further distinguish the band from potential sound-alikes. Finally, a heavy power-chord-laden outro will make rock fans want to leap out of their seats. Given the current popularity of "hip-rock," the Richmond, Va.-based Ernies should be guaranteed airplay at modern rock, and their originality should keep them around for a while.

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



HOME VIDEO
BY CATHERINE APPLEFELD OLSON

MUSIC CLASSICS: VOLUME 4

MPI Home Video
70 minutes, \$19.98
As a new generation learns to jitterbug, shag, and whipswing its way around the dancefloor, the roots of the accompanying music are becoming more appealing. MPI is releasing seven new volumes in its "Music Classics" series, which shines the spotlight on musicians of the '40s performing swing, jazz, Dixieland, bebop, blues, and ragtime. The vintage black-and-white clips are pieced together without commentary, giving viewers a chance to sink into this rich segment of American popular culture. The fourth installment of "Music Classics" features Alvin Rey with the King Sisters, Artie Shaw with Fred Astaire, Tex Beneke, and Dizzy Gillespie.

LITTLE WITCH

Sony Wonder
30 minutes, \$12.98 VHS, \$19.98 DVD
Sony bolsters its "Doors Of Wonder" series of videos based on popular children's books with this animated tribute to the Deborah Hautzig tome. This is the story of the sweet junior sorceress who, try as she might, simply cannot meet the nasty standards of her family and just wants to be a regular kid. When some trick-or-treaters stop by on Halloween, little Liddy gets her first glimpse of the world of hanging out with friends, and she's determined to find her pals again after the magical night. The problem is, she searches for them in their guises as costumed characters—a pirate and a fiery demon. After some mixed-up magic capers, things sort themselves out at Liddy's birthday party, when her friends show up and reveal their true identities. Told with charm and a little more camp than the original story, the video adaptation of "Little Witch" is a treat. "Famous Fred" is also new in the "Doors Of Wonder" series.

BLUE'S BIG TREASURE HUNT

Paramount Home Video
50 minutes, \$9.95
This prime-time special that aired in March offers loads of fun and brain power, which children have come to expect from the Nickelodeon preschool series. Series host Steve and viewers at home are off on another quest to solve animated puppy Blue's latest puzzle—deciphering all sorts of colorful and musical clues along the way. All of Blue's familiar Felt Friends are here, and, as specials go, so are a fair share of surprise guests. Rue McClanahan, for one, makes a special appearance as Steve's grandmother and is the key to solving one of the puzzles. The nimble-footed Gregory Hines shows up as Jack Be Nimble in a nursery-rhyme segment.

HOLLYWOOD: WILD IN THE STREETS!

Real Entertainment
58 minutes, \$14.99
Besides providing their share of above-the-fold ogling for the tabloids, the paparazzi are giving Real Entertainment enough fodder to create an entire series, called "Thrilling Reality." The series is devoted to X-rated occurrences and celebrity appearances captured on film. This episode focuses less on the jet set and more on bar brawls and bare breasts spotted at some of the "hottest" clubs in Hollywood. Those who look carefully may be able to discern a few stars, ranging from Cameron Diaz to Carmen Electra, George Clooney to Hugh Hefner. But most of the celebrity types are not doing anything particularly scandalous or noteworthy.

Interviews with selected club owners, promoters, and doormen serve as the low-grade cement between antics.

FITNESS FOR EVERYONE

Moving Pictures Inc.
75 minutes, \$19.95
Think of this tape as a call to action for the disabled and others who may not be perfectly fit for a routine workout. Olympic skiing medalist Bonnie St. John Deane, a lower-leg amputee whose story is an inspiration to all, leads this specifically tailored program along with her personal trainer. Viewers expecting a soft routine will be disappointed. The workout never condescends to its intended audience but rather challenges them to exert themselves and gain back a sense of power and control. The program can be completed in two ways, either seated in a chair or seated and standing at various intervals and is suited to everyone from amputees to those who just don't want to push too hard because of a previous injury. Deane demonstrates both the original and modified workouts, in turn exercising with her prosthetic leg and without. Contact: 800-313-2515.

POSTMAN PAT TAKES THE BUS

Just for Kids Home Video
90 minutes, \$19.95
This is one postman who is unlikely to stir up animosity in even the most ferocious of dogs. Chipper and eager to deliver all sorts of goodies to the people of his town, Postman Pat comes to the U.S. video market by way of the BBC, where he has had a strong track record as one of the U.K.'s most popular children's characters. The program is distinctively British in nature, from its Beatles-esque theme song to its slow, winding, character-driven segments. Stop-frame animation lends a particularly fantasy-like air to the four stories contained in the video, which each depict an angle of life in a small but bustling town. Also new from Just for Kids is "Postman Pat And The Tuba."

CPR: LEARN TO SAVE A LIFE

SafetyFeatures Inc.
40 minutes, \$19.95
A veteran paramedic and CPR instructor created this tape for the millions of people who will never take a certified CPR training course. And although it does not replace the merits of intensive

hands-on instruction and practice, "Save A Life" provides a strong foundation in both basic skills and mental preparation for performing the lifesaving maneuver. Unless a viewer works in the medical profession, the most common use of CPR will most likely be on a family member in trouble. Infant, child, and adult CPR instruction is provided in color-coded segments, as are a variety of procedures to prevent choking. An excellent tape to keep handy and review whenever possible. Contact: 912-263-5868.

ENTER*ACTIVE BY BRETT ATWOOD

YAHOO! RADIO

radio.yahoo.com
Leading Web search portal Yahoo! has been bitten by the broadband bug. In an effort to expand its narrowband search site to fast-speed Web users, Yahoo! has launched a new radio service, offering 10 channels in partnership with Webcast pioneer Spinner.com. Channels at launch are Alternative Rock, the '80s, Y! R&B Jamz, Electron-

ica, Classic Rock, Y! Oldies, Y! Classical, Y! Jazz, Y! Country, and Celtic. Listeners can get in-depth information on artists through an "artist info" button. Interestingly, the site does not yet include a "buy" button, which is found with other radio services. However, artist information pages contain links to CDnow and Yahoo!'s own music-commerce service. Yahoo!'s wide reach should propel this service to the lead of the ever-growing pack of Webcasters.

DIGITAL ENTERTAINMENT NETWORK

www.den.net
After a year of hype, Digital Entertainment Network (DEN) has finally debuted. This Webcast entertainment site offers several original streaming programs aimed at the 25-and-under audience. Among the first shows to air on DEN are the fraternity sitcom "Frat Ratz," the sci-fi adventure "Royal Standard," the East Los Angeles-based drama "Tales From The Eastside," the surf and skate show "Aggronation," the issues-oriented "HelpDEN," and the punk-rock show "Fear of A Punk Planet." Production on these shows is surprisingly strong. However, each program lasts only a couple of minutes. Video streamed ads may soon join the programming, which will be delivered via RealPlayer G2, Windows Media Player, and QuickTime technologies. DEN, however, faces an uphill battle to gain attention and a repeat audience. Advertisers have been slow to embrace entertainment-specific video Webcast sites. The emergence of broadband, though, may bring new bounties to DEN and other high-quality Webcast sites. Worth a look.

AUDIOBOOKS BY TRUDI MILLER ROSENBLUM

MORRIE: IN HIS OWN WORDS

By Morrie Schwartz
Read by Jonathan Marosz
Books on Tape
3 hours (unabridged), \$17.95
ISBN 0-7366-4473-3
For 20 years, Books on Tape has rented its audiobooks directly to consumers by mail. Now, the company is entering the retail market, and it could not have chosen a more auspicious title for its first foray into bookstores. "Tuesdays With Morrie," Mitch Albom's memoir of visits with a wise college professor who is dying of Lou Gehrig's disease, has been a hardcover and audiobook best seller for many months. Anyone who was touched by Albom's audio will definitely want this. It's a collection of Schwartz's ideas and philosophy on living and dying, and it offers both inspiration and comfort for those with a terminal illness.

HARLOTTE GRAY

By Sebastian Faulks
Read by Samuel West
Random House AudioBooks
6 hours (abridged), \$25.95
ISBN 0-375-40598-4
Sebastian Faulks follows up his critically acclaimed "Birdsong" with this richly detailed, satisfying novel of love, politics, and hope. In 1942, Scotswoman Charlotte Gray goes to work in London and falls in love with a handsome Royal Air Force pilot, Peter Gregory. Then, while he is flying over France, his plane is lost. Charlotte travels to France to find him and gets involved in the French Resistance, making choices that will alter the course of her life. Narrator Samuel West reads in a cultured British accent and is equally excellent portraying female characters, especially the soft-spoken Charlotte, as well as men. However, he does not attempt to give a French accent to the French characters.

ON THE TUBE

DOUBLE PLATINUM

Starring Diana Ross, Brandy
Executive producers Craig Zadan, Neil Meron, Diana Ross, Brandy, Sonja B. Norwood.
Directed by Robert Allan Ackerman
Written by Nina Shengold
ABC, May 16 (9-11 p.m. ET)

"Double Platinum," which pairs veteran diva Diana Ross and diva-in-training Brandy as competing chanteuses, tells two stories. The first is a story of struggle between a mother and daughter trying to repair a broken relationship. And the second is a fable warning about the evils of the music industry and the woes of superstardom.

The telefilm opens when Olivia King (Ross) is spotted in an Atlanta club by a talent scout who wants to give her a shot at the big time in the Big Apple. When she tries to discuss it with her husband, whose own dreams of making it big were already squelched, he becomes verbally abusive, forbids her to try, and says if she leaves she can never see her daughter again. Desiring something better, she leaves her simple Southern life, and her baby daughter, behind in the middle of the night.

Flash-forward 18 years. King is an international R&B-flavored pop icon complete with fancy ball gowns, platinum records, and a view of the New York skyline from her penthouse apartment. But she is losing her passion and still aches from her choice to abandon her baby. And the infant she walked out on, Kayla Harris (Brandy), is all grown up with a gorgeous voice and her own champagne wishes and caviar dreams.

Through a pre-arranged radio contest, Olivia and Kayla meet, and when Olivia reveals her true identity, Kayla reacts bitterly. To make amends, Olivia offers to use her

clout to help launch Kayla's career with the hope of finally getting to know her daughter. Kayla accepts only after Olivia promises never to reveal their connection and rejects all attempts by her mother to make up for lost time.

As Kayla explodes onto the music scene, she and her mother are on a bigger collision course. Olivia tries to shield her from the slimy producer (Allen Payne ["Jason's Lyric"]) and other industry pitfalls, but Kayla sees it as meddling. Olivia tries to hold on to her place on the charts and her fans, but Kayla accuses her of competition and jealousy. Throw in the tabloids, a controlling father, and label politics, and you're in some rocky emotional waters.

Although the basic plot line sparks interest, "Double Platinum" is weak in the follow-through. Ross, who was nominated for an Academy Award for her performance as Billie Holiday in "Lady Sings The Blues" (1972), fails to make the audience feel any empathy for her character or the situation.

Brandy, who has tested her act-



Brandy and Diana Ross star in 'Double Platinum.'

ing abilities in "Moesha," "I Still Known What You Did Last Summer," and "Rodgers And Hammerstein's Cinderella" (with other diva deluxe Whitney Houston), basically plays Kayla as the perky, dancing teen singing sensation Brandy is in real life.

Harvey Fierstein of "Torch Song Trilogy" and "Independence Day" fame clocks in very little screen time here and is typecast as the silly but sensitive gay manager.

But the real star of the show is the music. It showcases three songs from Brandy's chart-topper "Never S-a-y Never," including the touching, Diane Warren-penned, David Foster-produced ballad "Have You Ever?" Ross performs several tracks from her recently released album, "Every Day Is A New Day." And to symbolize forgiveness, the two stars duet on "Love Is All That Matters," another Warren tune specifically written for the film, at the close of the program over a montage of sentimental scenes from "Double Platinum."

The settings, from the lavish Grammy party to the record label offices, and the costumes, from Ross' elegant gowns to Brandy's sassy numbers, are well-done and believable.

Overall, though, the movie isn't entertaining or dramatic enough to tear you away from sweeps episodes of your favorite Sunday-night programs. Unless, of course, you usually watch "The Practice" or "20/20," which have been bumped for "Double Platinum." And for those who are torn about what to watch, "Double Platinum" will be released on video and DVD July 20 from Columbia TriStar Home Video.

CARRIE BELL

Great idea...local artists don't get the recognition they deserve. The WeatherBureau is a good way to get these artists known.

Keith Smoker
COCONUTS, Pennsylvania

Customers need stuff like this...it's a great way to keep fans informed.

Melissa Bernal
WHEREHOUSE, Phoenix

Really good idea...had a great impact.

Dan Luna
TOWER RECORDS, California

THE FORECAST IS BRIGHT...

Good guide for customers for new releases.

Quinn Bishop
CACTUS RECORDS, Texas

Besides being a godsend, it's an editorial triumph...

I salute you.

Kid Leo, VP, Artist Development
COLUMBIA RECORDS, NY

I wanted to let you know how much I enjoyed reading the WeatherBureau. I think it's fabulous!

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

The reviews were right on the money.

Walter Hollop
STRAWBERRIES, Boston

ISSUE DATE: JUNE 19 • AD CLOSE: MAY 17

ISSUE DATE: SEPTEMBER 11 • AD CLOSE: AUGUST 9

ISSUE DATE: NOVEMBER 27 • AD CLOSE: OCTOBER 25

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

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

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

Jetstream:
Reviews and previews of

Knight Embarks On A Gospel Road

Many Roads/MCA Issues Singer's 1st Inspirational Album

BY DAVID NATHAN

LOS ANGELES—In addition to an illustrious recording career that spans an incredible four decades, Gladys Knight has something else to celebrate—a new gospel album. Her latest recording reflects her firm roots in the genre, her own personal testimony, and the possibility of an expanded audience for the soulful songstress.

"Many Different Roads," released by Knight's own Many Roads label and distributed worldwide by MCA, is set for a June 15 national release. Knight carries producer credits on four tracks and co-writer credits on five tracks, including two (one being the title cut) with Sen. Orrin Hatch of Utah. Pips Merald "Bubba" Knight and William Guest, members of the famed group that featured Knight as lead singer for three decades, provide background vocals on the cut "Good Morning Heavenly Father" along with writer/producer Sam Dees.

"This is my first album in an inspirational setting," says Knight, who completes a 10-day run in the Broad-



KNIGHT

way musical "Smokey Joe's Cafe" on Saturday (22). "It's something my mother always wanted me to do. She passed away in December 1997 from diabetes, so the record is dedicated to her."

The album was given a limited release last December through Deseret to 15 Christian stores owned by the Church of Latter Day Saints. Following a renewal of her contract with MCA Records at the end of 1998, Knight placed "Many Different Roads" with the label "be-

cause I felt they could take it to the next level."

Knight's mainstream material will appear on MCA. She plans to release other artists on Many Roads, but MCA has no plans at this point to distribute these others artists' work.

According to Marilyn Batchelor, MCA's director of marketing, the company is taking on distribution and some publicity, promotion, and marketing functions for the project. While no single or video is planned, Batchelor notes the company began its campaign on Knight's project with a May 14 postcard mailing. The 50,000-piece mailing was directed to

(Continued on next page)



A Rich Experience. Denise Rich—who with Gen Rubin wrote the Diana Ross single "Until We Meet Again" (featured in the ABC-TV movie "Double Platinum")—recently hosted a party in honor of FUBU, recipient of Essence magazine's best designer of the year award. Partygoers included Foxy Brown, Kenny Lattimore, and Deborah Cox. Shown, from left, are FUBU's Keith Perrin and J. Alexander Martin, Rich, Stevie Wonder, and FUBU's Daymond John and Carl Brown.

Rhino Plans To 'Testify!' To The Power Of Gospel In Boxed Set

BY JIM BESSMAN

NEW YORK—Black gospel music receives the comprehensive Rhino Records anthology treatment with the June 15 release of "Testify! The Gospel Box," a three-disc, 50-track boxed set encompassing high points of the genre from 1942 to 1996.

The \$49.98 title features soloists, groups, and choirs and includes such gospel music legends as Clara Ward, Mahalia Jackson, the Fairfield Four, Dorothy Love Coates, the Dixie Hummingbirds, the Original Five Blind Boys Of Alabama, the Staple Singers,

Winans, Sounds Of Blackness, Cissy Houston, Oleta Adams, Boyz II Men, and Whitney Houston. Further documenting the gospel genre is an accompanying historical essay by journalist Carol Cooper, as well as background material on all the artists and songs.

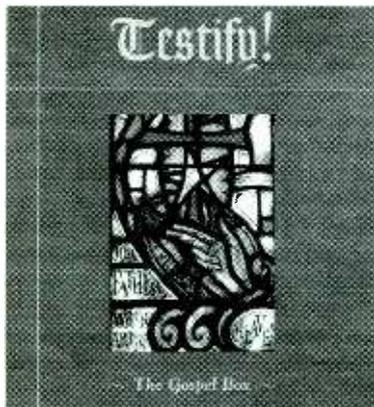
"It stands alone as the only package to compile gospel music from the historical to the contemporary," says Rhino director of product management Quincy Newell. He estimates that half the collection's contents were previously unavailable on CD.

"It's wonderful that we remember the old-timers who paved the way for us," says Caesar, a former member of the legendary female gospel group the Caravans. She is represented in "Testify!" by her 1975 classic "No Charge." "For me, there were Mahalia Jackson, [Caravans leader] Albertina Walker, and Dorothy Love Coates. But all of us had to stand on somebody's shoulders to look over and step across."

Young gospel fans and artists especially need to know about the gospel pioneers, Caesar continues. "They need to know these artists; that had there not been Mahalia Jackson, there wouldn't be Albertina Walker, there wouldn't be Shirley Caesar. ["Testify!"] reaches all the way back to the '40s and brings them up so that young folk can know the story behind gospel music."

Michael Winans of the Winans, whose "Tomorrow" is featured in the

(Continued on page 32)



the Rev. James Cleveland, the Swan Silvertones, the Mighty Clouds of Joy, the Caravans, Marion Williams, Shirley Caesar, and Prof. Thomas Dorsey, aka "the Father of Gospel Music."

On the more contemporary end are the likes of Aretha Franklin, Andrae Crouch, Walter Hawkins, Take 6, the

Heavy D To Ink Production Deal With Bad Boy, Readies 2nd Solo Album For Universal

HEAVY DUTY: Look for Heavy D to sign a production deal with Bad Boy Records. As VP of A&R at Uptown Records in the early '90s, he worked with a young upstart known as Sean "Puffy" Combs. Now, Combs, head of Bad Boy, looks ready to reunite with his colleague. "I just don't want the responsibility of running a label," says Heavy D, who had risen to the role of president at Uptown. After the ink has dried on the deal, Heavy D says, he



HEAVY D

expects to sign "a few artists, and [the deal] will kick off early in the millennium."

A Bad Boy representative confirms that contract talks are under way.

In the meantime, Heavy D has just wrapped his second solo album—and the successor to 1997's gold-certified "Waterbed Hev."

"Heavy," coming June 15 on Universal Records, finds the artist in previously uncharted territory. While the album still percolates with the fun-loving, Big Daddy-style party jams that are Heavy D's forte, it also dishes up an introspective take on the subjects of grief, loss, and pain. At the same time, Heavy D experiments with different musical sounds. All these elements played a part in deciding what to ultimately call the project.

"The word 'heavy' has depth," says Heavy D. "And this album is all parts of me; it's more of me than what fans have been accustomed to. It has a lot of different elements: rock'n'roll, a little singing—elements I've always appreciated, yet never really exposed. But it's still Heavy D with the good time, the love, and all that."

"Heavy" has Heavy D working out with a host of hip-hop contemporaries. The first single, "On Point," features him trading rhymes with Big Pun and Eightball. It's a teaming that came about because Heavy "wanted to see large-size rappers do a record together. Not since the Fat Boys have we seen such a collaboration. Although theirs was more slapstick, ours remains true to our characters."

"Listen" reunites him with Q-Tip—their first time working together since recording "Don't Curse" for

Heavy D & the Boyz's 1991 platinum set, "Peaceful Journey." Cee-Lo of Goodie Mob partners with him on "You Know," while Chico DeBarge lends background vocals to "Ask Heaven." With the strains of "Stairway To Heaven" as a backdrop, "Ask Heaven" features a more mature Heavy dealing with the death of his two brothers and the resulting regret and pain.

Universal Records senior director of marketing Keith Thompson describes the "Heavy" promotional campaign as "marketing 101: take care of all the bases." In addition to extensive campaigns on BET, MTV, and at retail, a five-track, Ed Lover-hosted sampler ("On Point," "Don't Stop," "Listen," "Like Dat 'Dhere," and "You Know") was distributed at the recent Impact confab and serviced to radio. An "On Point" video was wrapping at press time, with Heavy D also taping a guest-host stint on an upcoming episode of "MTV Jams."

Since he stepped onto the hip-hop scene 13 years ago, the "Overweight Lover" says the things that have changed the most are the business aspect and the music's widespread acceptance. "I think hip-hop is actually bridging the racism gap. You can go to a hip-hop concert and see all races—blacks, Latinos, whites. These kids are just enjoying the music, learning about our culture and lifestyle, and having more of an understanding, which eliminates the ignorance and people fearing what we represent."

LEGENDARY REISSUES: Just in time for Black Music Month, EMI-distributed the Right Stuff is re-issuing albums by four R&B/soul veterans: Gladys Knight ("Music From The Original Soundtrack Of 'Claudine'"), Bobby Womack ("The Poet"), Jean Carne ("Closer Than Close: The Best Of Jean Carne"), and Leon Huff ("Here To Create Music"). Release date is June 1.

SMOKEY FETED: Smokey Robinson will receive the Lifetime Achievement Award on Thursday (20) at the second Emerging Artists & Talent in Music Conference in Las Vegas. The three-day affair (Wednesday-Saturday [19-22]) will also feature Atlantic Group co-chairman/co-CEO Ahmet Ertegun as the keynote speaker. Robinson's new Motown album, "Intimate," is scheduled to arrive in stores July 27.



by Gail Mitchell



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

Table of R&B Singles A-Z chart with columns for rank, week, title, and artist.

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 of Hot R&B Singles Sales chart with columns for rank, week, title, and artist.

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

Hot R&B Airplay

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

Table of Hot R&B Airplay chart with columns for rank, week, title, and artist.

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

HOT R&B RECURRENT AIRPLAY

Table of Hot R&B Recurrent Airplay chart with columns for rank, week, title, and artist.

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

Billboard[®] TOP R&B ALBUMS

MAY 22, 1999

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	1	53	3	VARIOUS ARTISTS RUFF RYDERS 90315*/INTERSCOPE (10.98/16.98) 2 weeks at No. 1	RUFF RYDERS: RYDE OR DIE VOL. 1	1
2	2	1	6	NAS ▲ COLUMBIA 68773* (11.98 EQ/17.98)	I AM...	1
▶ HOT SHOT DEBUT ◀						
3	NEW		1	VARIOUS ARTISTS DEATH ROW 51161/PRIORITY (12.98/19.98)	CHRONIC 2000 SUGE KNIGHT REPRESENTS	3
4	3	3	8	SOUNDTRACK ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	2
5	4	4	11	TLC ▲ ³ LAFACE 26053*/ARISTA (11.98/17.98)	FANMAIL	1
6	8	5	27	JUVENILE ▲ CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	4
7	5	2	3	B.G. CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	2
8	7	6	3	CASE SPOILED ROTTEN/DEF JAM 538871*/MERCURY (8.98/12.98)	PERSONAL CONVERSATION	6
9	10	7	33	TRICK DADDY ● SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	7
10	6	—	2	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
11	11	9	26	112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
12	12	12	37	LAURYN HILL ▲ ⁵ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
13	9	—	2	NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98)	NINETEEN NAUGHTY NINE NATURE'S FURY	9
14	13	13	7	SILK ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	8
15	16	11	21	DMX ▲ ² RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
16	15	10	11	EMINEM ▲ ² WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
17	14	8	5	KRAYZIE BONE ▲ MO THUGS/RUTHLESS 1671/RELATIVITY (19.98/23.98)	THUG MENTALITY 1999	2
18	21	19	25	WHITNEY HOUSTON ▲ ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
19	20	17	26	R. KELLY ▲ ⁴ JIVE 41625* (19.98/24.98)	R.	1
20	17	14	33	JAY-Z ▲ ⁴ ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
21	19	15	21	BUSTA RHYMES ▲ ⁵ FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	2
22	18	16	8	GINUWINE 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	2
23	24	23	28	DRU HILL ▲ ² UNIVERSITY/ISLAND 524542/MERCURY (10.98/17.98)	ENTER THE DRU	2
24	23	20	32	TYRESE ▲ RCA 66901* (10.98/16.98) HS	TYRESE	6
25	26	30	19	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	25
▶ GREATEST GAINER ◀						
26	32	29	48	BRANDY ▲ ⁴ ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
27	25	24	24	JESSE POWELL SILAS 11789/MCA (10.98/16.98) HS	'BOUT IT	15
28	28	22	51	DMX ▲ ³ RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
29	29	25	24	2PAC ▲ ⁵ AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
30	36	35	38	THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	8
31	27	21	7	BLACKSTREET LIL' MAN 90274*/INTERSCOPE (11.98/17.98)	FINALLY	4
32	38	33	33	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
33	44	26	7	LIL' TROY SHORT STOP 12008/ME & MINE (11.98/15.98) HS	SITTIN' FAT DOWN SOUTH	26
34	30	37	32	DEBORAH COX ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
35	35	34	24	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	13
36	22	—	2	LIL SOLDIERS NO LIMIT 50038*/PRIORITY (10.98/16.98)	BOOT CAMP	22
37	34	31	6	SOUNDTRACK HOLLYWOOD 62170 (10.98/17.98)	THE P.J.'S	25
38	42	36	28	98 DEGREES ▲ MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	36
39	43	50	16	FOXY BROWN ▲ VIOLATOR/DEF JAM 558933*/MERCURY (10.98/16.98)	CHYNA DOLL	1
40	41	41	27	TOTAL ● BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	9
41	37	43	9	SHANICE LAFACE 26058*/ARISTA (10.98/16.98)	SHANICE	15
42	49	52	28	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
43	33	28	6	BOOTLEG RELATIVITY 1726 (10.98/17.98) HS	DEATH BEFORE DISHONESTY	18
44	46	39	11	THE ROOTS ● MCA 11948* (10.98/16.98)	THINGS FALL APART	2
45	51	42	3	ANT BANKS PRESENTS T.W.D.Y. THUMP STREET 9986 (10.98/16.98)	DERTY WERK	42
46	45	38	17	SILKK THE SHOCKER ▲ NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
47	31	18	3	WU-SYNDICATE WU-TANG RECORDS PRESENTS... MYALANSKY & JOE MAFIA IN WU-SYNDICATE SLOT TIME/WU-TANG 50056*/PRIORITY (10.98/16.98)	FOOLISH	18
48	40	27	7	SOUNDTRACK ● NO LIMIT 50053*/PRIORITY (11.98/17.98)	FOOLISH	10

49	58	57	39	KELLY PRICE ▲ T-NECK/ISLAND 524516/MERCURY (10.98/16.98)	SOUL OF A WOMAN	2
50	NEW		1	MEN OF VIZION MJJ/WORK 68012*/EPIC (11.98 EQ/16.98) HS	MOV	50
51	39	44	7	COOL BREEZE ORGANIZED NOIZE/A&M 90159*/INTERSCOPE (10.98/16.98)	EAST POINTS GREATEST HITS	11
52	53	49	32	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
53	48	48	21	VARIOUS ARTISTS ● ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98/16.98)	DJ CLUE? THE PROFESSIONAL	3
54	54	46	22	MYSTIKAL ▲ NO LIMIT 41655*/JIVE (11.98/16.98)	GHETTO FABULOUS	1
55	59	61	11	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	32
56	57	68	43	MONICA ▲ ² ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
57	50	47	22	REDMAN ▲ DEF JAM 558945*/MERCURY (10.98/16.98)	DOC'S DA NAME 2000	1
58	47	32	10	C-MURDER ● NO LIMIT 50035*/PRIORITY (11.98/17.98)	BOSSALINIE	1
59	56	64	14	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYNDALAZDAYZ	4
60	71	72	5	PASTOR TROY MADD SOCIETY 8035 (10.98/15.98) HS	WE READY I DECLARE WAR	60
61	52	54	11	TEVIN CAMPBELL QWEST 47008/WARNER BROS. (10.98/16.98)	TEVIN CAMPBELL	31
62	62	—	2	DJ SCREW JAM DOWN 1010 (10.98/16.98) HS	ALL WORK NO PLAY	62
63	55	45	7	VARIOUS ARTISTS WU-TANG 51143/PRIORITY (10.98/16.98)	WU-TANG RECORDS PRESENTS: WU-CHRONICLES	16
64	60	60	25	MARIAH CAREY ▲ ³ COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	6
65	74	73	45	MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
66	72	69	76	WILL SMITH ▲ ⁶ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
67	76	65	11	YUKMOUTH RAP-A-LOT 46720/VIRGIN (11.98/19.98)	THUGGED OUT THE ALBULATION	8
68	66	80	7	VARIOUS ARTISTS RHINO 75681 (10.98/16.98)	THE TOM JOYNER MORNING SHOW OLD SCHOOL MIX	64
69	61	56	13	GLENN JONES SAR 1001 (11.98/15.98)	IT'S TIME	56
70	NEW		1	JOE SAMPLE FEATURING LALAH HATHAWAY PRA 9956/GRP (16.98 CD)	THE SONG LIVES ON	70
71	81	76	43	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
72	79	71	7	M.C. BREED POWER 5290/ROADRUNNER (10.98/16.98)	IT'S ALL GOOD	41
73	63	67	6	INFAMOUS SYNDICATE RELATIVITY 1653 (10.98/16.98) HS	CHANGING THE GAME	50
74	84	77	24	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2	17
75	69	59	9	MASE PRESENTS HARLEM WORLD ● ALL OUT/50 SO DEF 69503*/COLUMBIA (11.98 EQ/17.98)	THE MOVEMENT	5
76	82	82	25	SOUNDTRACK ● DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	BELLY	2
77	NEW		1	DIANA ROSS MOTOWN 549522/UNIVERSAL (10.98/16.98)	EVERY DAY IS A NEW DAY	77
78	87	89	30	HOT BOYS CASH MONEY 9614 (10.98/17.98) HS	GET IT HOW U LIVE!!	37
79	75	78	4	MARVIN SEASE JIVE 41674 (10.98/16.98)	HOOCHIE MOMMA	75
80	65	51	7	USHER ● LAFACE 26059/ARISTA (11.98/17.98)	LIVE	30
81	78	55	4	CHERRELLE POWER 2000/PLATINUM (10.98/16.98)	THE RIGHT TIME	55
82	83	—	2	PEABO BRYSON PRIVATE MUSIC 82169*/WINDHAM HILL (10.98/16.98)	UNCONDITIONAL LOVE	82
83	77	70	7	VARIOUS ARTISTS PRIORITY 51111 (12.98/19.98)	THE N.W.A. LEGACY VOLUME 1 1988-1998	42
84	70	62	8	BLACK MOON DUCK DOWN 50039*/PRIORITY (10.98/16.98)	WAR ZONE	9
▶ PACESETTER ◀						
85	99	91	13	QUINCY JONES QWEST 46490/WARNER BROS. (24.98/29.98)	FROM Q WITH LOVE	31
86	NEW		1	VARIOUS ARTISTS BLACK-N-BROWN ENTERTAINMENT PRESENTS: 18 WIT A BULLET BLACK-N-BROWN 1418 (9.98/14.98)	18 WIT A BULLET	86
87	73	63	7	VARIOUS ARTISTS FULLY LOADED 47109/VIRGIN (12.98/16.98)	BET — BEST OF PLANET GROOVE	54
88	64	40	4	MO B. DICK NO LIMIT 50721*/PRIORITY (10.98/16.98)	GANGSTA HARMONY	16
89	85	74	29	KENNY LATTIMORE COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	15
90	80	—	5	SOUNDTRACK LIL' JOE 241* (10.98/15.98)	RINGMASTER	80
91	91	84	25	ICE CUBE ▲ PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. 1 (THE WAR DISC)	2
92	68	66	26	METHOD MAN ▲ DEF JAM 558920*/MERCURY (11.98/17.98)	TICAL 2000: JUDGEMENT DAY	1
93	67	58	9	SOUNDTRACK JIVE 41671 (11.98/17.98)	THE CORRUPTOR	9
94	90	81	33	KEITH SWEAT ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	2
95	92	79	29	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98) HS	ON DA GRIND	34
96	RE-ENTRY		2	JAMES INGRAM PRIVATE MUSIC 82174/WINDHAM HILL (10.98/16.98)	FOREVER MORE (LOVE SONGS, HITS & DUETS)	94
97	89	88	89	MASTER P ▲ ² NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
98	95	87	42	GERALD LEVERT ● EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
99	97	92	24	BONE THUGS-N-HARMONY ● RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	12
100	98	—	31	GANGSTA BOO HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	15

○ 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.

RHINO PLANS TO 'TESTIFY!' TO THE POWER OF GOSPEL IN BOXED SET

(Continued from page 28)

set, is a younger gospel artist who appreciates Caesar's comments.

"Coming up as a child, I used to listen to Andraé Crouch and the Mighty Clouds Of Joy," says Winans, one of four brothers who make up the gospel quartet. "This boxed set showcases those pioneers that we learned from and the history of the music and brings it up to date with those of us who are now performing gospel in our own styles."

Winans also extols the spiritual message inherent in gospel music. "The Bible goes way back yet is still current.

And that's pretty much what gospel music is: the word of God in song. It's basically the good news of Jesus Christ, and in this day and time we need positive role models and messages for the youth like never before. So people need to know what gospel music is."

The packaging of the "Testify!" boxed set reflects the link between gospel music and the Bible. The book-like 5¼- by 6-inch box has gold-leaf edges and is sized and designed to resemble a Bible and has a picture of

a stained-glass window on the cover.

Newell says that Rhino will heavily work the press angle via features in gospel publications like L.A. Focus, CCM, and Singing News, as well as Essence, Jet, Ebony, and other more mainstream outlets. "We want to draw attention to the fact that the box covers a broad array of gospel, with something there from every time period for everyone—so it's not forbidding for newcomers to the genre."

Rhino is also taking a grass-roots marketing approach whereby field

staff will go to churches and community centers to distribute "Testify!" promotional hand-held fans. Says Newell, "We're also targeting gospel brunches, where we'll distribute fliers, fans, and other promotional materials to the core consumers."

Additionally, the label is getting the word out through localized promotions utilizing gospel radio programs and stations, as well as gospel Web sites. These sites also will be cross-referenced with Rhino's Web site for giveaways of boxed sets autographed

by featured artists. Also in the works is a sampler to be distributed by "street teams" to radio, gospel brunches, community centers, and retailers for in-store play.

Talking about "Testify! The Gospel Box," retailer Victor Heard says, "This is something nobody else has done before, which everyone will love. The gospel community is a lot larger than many people realize—and growing. Rhino is doing something with gospel that should have been done a long time ago."

M People 'Testify' On New Epic Set

COLOR OUR LIVES: Forty-eight months is a long time to wait between albums. But that's the exact length of time U.S. fans of M People have been waiting for the follow-up to the British foursome's last album, "Bizarre Fruit." Of course, U.K. followers of the band's soul-soaked sound have been treated to two additional albums in that time: "Fresco" and "The Best Of M People." On May 25, Epic Records will issue "Testify," the act's third stateside release.



M PEOPLE

While "Testify" is primarily a compendium of "Fresco" and "The Best Of M People," it offers a little something special in the form of previously unavailable remixes of four classic M recordings: "Sight For Sore Eyes" (M People Master mix), "Colour My Life" (Joey Negro's Agoura mix), "Moving On Up" (Mark Picchiotti's Millennium Vocal remix), and "How Can I Love You More" (Jimmy Gomez's 6am mix). All this said, it's not the "new" album we were secretly pining for.

Says Frank Ceraolo, senior director of marketing and A&R at Epic, "It is and it isn't a greatest-hits set. It is, but in a very interesting way. It's sprinkled with choice cuts from 'Fresco' ["Smile" and "Red Flower Sunset," among others], as well as some new remixes of favorite songs. It's a solid album."

Mike Pickering, the group's keyboardist, puts it another way: "It's odd and funny at the same time. In America, where we really haven't had much radio success, this album is like a 'greatest hits' collection, but with-



by Michael Paoletta

out the hits." The man's not kidding.

With the sole exception of "Moving On Up," which peaked at No. 34 on The Billboard Hot 100 in 1994, M People have been unable to cross over in a major way. Sure, we're happy that M People have had four No. 1 songs on the Hot Dance Music/Club Play chart, but truth be told, we'd also like to see the band sitting pretty atop the Hot 100.

On an international level, M People—Pickering, vocalist Heather Small, bassist Paul Heard, and percussionist Shovell—have sold more than 10 million records and amassed more than a dozen top 10 U.K. hits, according to Ceraolo, including "Moving On Up" and "One Night In Heaven."

Perhaps Pickering is on the right track when he says "the direction at Epic always seems to be changing. One day we're a pop act, and the next day it seems like they're marketing us as an R&B band. I don't think this works. It tends to confuse people. Hopefully, they'll get it right with 'Testify.'"

The set's first single, the title track—with remixes by Phat Manhattan, Messy Boys, and Skynet—was serviced to club DJs at the end of March, according to Ceraolo. On April 27, the single was delivered to mainstream top 40, AC, and adult R&B radio. The song is currently No. 15 on Hot Dance Music/Club Play.

With the release of "Testify," we can only hope that American radio won't miss the boat—again. We'd hate to see this band without a stateside label to call home, especially since the four members are laying down the foundation for what will be their next album of brand-new material.

SINGLES FILE: Logic Records is

enjoying much success (and deservedly so) with the remixes of Blondie's "Maria" and Da Hool's "Mama Sweet." Well, between now and the end of the month, the label's chart presence should surely increase, as it is releasing two highly anticipated singles: Martha Wash's tribal-infused "Come" and Love Inc.'s ultra-pop ditty "You're A Superstar," scheduled for release May 25 and Tuesday (18), respectively.

A Juno Award-winning Canadian act (for best dance recording) comprising Simone Denny, Chris Sheppard, and Bradley Daymond, Love Inc. makes pure dance/pop music that will most definitely be embraced by those who can't get enough of the effervescent Euro-charged rhythms that acts like La Bouche and Le Click are known for.

Produced by the act, along with Peter Ries, "You're A Superstar" features remixes by Scotty Marz and the team of JD Arnold and Kat Jones, who are both Billboard-reporting DJs. According to Logic's director of publicity, Jimmy Smith, the song is being worked to rhythm-crossover and mainstream top 40.

More club- than radio-friendly is Wash's "Come," which deftly merges African-inspired rhythms and hard-etched house beats. Joining the unmistakable vocal prowess of one of clubland's true reigning divas is a handful of savvy remixers, including Hex Hector, Allister Whitehead, Danny D., White Trash, and the team of Brian Bristol and George Morel.

On May 14, Atlantic Records is scheduled to service DJs with the club restructurings of Hedwig & the Angry Inch's "Angry Inch," a truly exquisite moment from the original cast recording of the rock musical "Hedwig & the Angry Inch."

We must admit, though, our deep-

(Continued on next page)

Mute Boosts New German Electronica

BY DYLAN SIEGLER

NEW YORK—To the unseasoned ear, the bleeps, bonks, and hums produced by Mute Records' new crop of German electronic acts might suggest Maytag, Nintendo, or Cuisinart. However, To Rococo Rot, Kreidler, Schneider TM, and Tarwater are bands, not appliances. And while they don't disguise their music's mechanized origins, the humans involved impart undeniable melodic sophistication.

Lauded by the U.K. press, the acts were recently signed by Mute for release in the U.S., beginning with Kreidler's "Appearance And The Park" earlier this spring, continuing with the release of To Rococo Rot's "The Amateur View" June 8, and ending with Schneider TM's "Moist" July 20 and Tarwater's "Silur" Aug. 24.

"There's a very creative period going on in Germany that has produced a lot of musical experimentation," says Mute chairman Daniel Miller, who came upon the four acts separately. "These acts are linked by being German," he adds, "but they're very different musically, and they don't sound like anything anyone else is doing."

On the heels of Mouse On Mars—a cult electronic sensation and fellow German act—these groups' low-key experiments in whirring trance, amiable ambient, and minimalist melodicism represent a unified German musical front not matched in the U.S. since the dawn of Krautrock.

These new acts—which often swap band members—might sound similar on the surface. On deeper inspection, each offers a different radical interpretation of the capabilities of samplers, synthesizers, and organic instrumentation.

Sometimes sinister, often irrefutably cute, most of this music is not for dancing. Instead, the repetitive, high-pitched melodies of Schneider TM might resemble a soundtrack for a world where toys come alive, while Kreidler's hard, cerebral drum loops seem at times an artistic vision of an assembly line. Tarwater purports to be hip-hop-influenced, but it delivers a slower vibe, chill vocals, and a less experimental ambient sound.

To Rococo Rot is perhaps the most florid of the new Mute acts, offering staggered, hollow drum beats and samples woven into thoughtful polyphony. Stefan

Schneider—one-third of To Rococo Rot and an ex-member of Kreidler—says To Rococo Rot takes cues from dancehall and hip-hop. Yet while the occasional vibraphone tone or high-hat might suggest it, those influences are not prominent.

"We use everything we can get to create our sound," says Ronald Lippok, half of Tarwater (with Bernd Jesträm) and a third of To Rococo Rot (along with his brother Robert). "In Tarwater and To Rococo Rot, we're not purists, and the side of our music that involves technology is not a big thing to us."

Lippok, who stresses his bands' roots in punk rock and performance-art scores, is frustrated by the enduring myth that Germans naturally gravitate toward machines. The more organic nature of Tarwater's tracks (which use vocals) helps disprove this myth.

While Lippok acknowledges the acts' member-swapping, he adds, "We don't see ourselves as a new German wave—it's not a monolith thing." Andreas Reihse of Kreidler says the groups all "respect each other's work and have fun playing together—especially when audiences realize the musical differences between all of us." He notes that compared to other genres, he and his compatriots are "not a very big movement."

Live, Lippok hopes Tarwater and To Rococo Rot can both achieve the feel of "a laboratory onstage. A lot of electronic projects hire live musicians, but we decided that the same situation as in the studio, with record players and samplers, felt OK."

Reihse says he and the rest of Kreidler "love to play live. Since 1994 we've played more than 200 concerts, which is quite a lot for the not-so-sweaty, rocky, on-the-road thing that Kreidler is."

Press and touring will figure highly in marketing the new signings, but Miller says Mute is "nervous about putting the acts together as a group too much." He says that they'll likely appeal to the same audiences but doesn't stress the German connection.

"We're not sending German sausages to radio stations or anything; that's not our current marketing plan," he adds. Their music has "a broad appeal for people listening to dance and alternative. They're accessible and listenable in their own way."



SCHNEIDER TM



TARWATER



TO ROCOCO ROT



KREIDLER



They Like To Party! After much crossover action in Europe, the Vengaboys are repeating the process in the U.S. The festive foursome has already reached the top of the Hot Dance Music/Club Play chart with "Up & Down," and its follow-up, "We Like To Party!," is a certified top 40 hit. Waiting in the wings is the single "Boom, Boom, Boom, Boom!" To promote its Groovilicious/Strictly Rhythm album "The Party Album!," the group recently performed on "The Ricki Lake Show." Shown backstage, from left, are Vengaboy Robin; Davey Gold, promotion manager for Strictly Rhythm; Lake; and Vengaboys Roy, Kim, and Denise.

Billboard. Dance HOT Breakouts

MAY 22, 1999

CLUB PLAY

1. SING IT BACK MOLOKO F 111
2. LIVIN' LA VIDA LOCA RICKY MARTIN C2
3. GOOD TO BE ALIVE DJ RAP COLUMBIA
4. DREAM DRUMS LECTROLUV EIGHTBALL
5. 9 PM TILL I COME ATB RADIKAL

MAXI-SINGLES SALES

1. FEELING FOR YOU CASSIUS ASTRALWERKS
2. GEORGY PORGY ERIC BENET FEAT. FAITH EVANS WARNER BROS
3. DRUM THEORY MIND TRAPP METROPOLITAN UNDERGROUND
4. THE VIOLIN TEDDY DOUGLAS BASEMENT BOYS
5. STIMULATING & EXCITING SHINE GROOVILICIOUS

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	2	3	6	UNSPEAKABLE JOY NERVOUS 20358 1 week at No. 1	KIM ENGLISH
2	3	4	6	GOT THE GROOVE GROOVILICIOUS 079/STRICTLY RHYTHM	SM-TRAX
3	4	5	8	GOT TO DANCE DISCO GROOVILICIOUS 076/STRICTLY RHYTHM	H.O.G. PRESENTS GROOVELINES
4	5	6	9	WHEN I GROW UP ALMO SOUNDS PROMO/INTERSCOPE	GARBAGE
5	1	1	7	IT'S OVER NOW ARISTA 13656 †	DEBORAH COX
6	7	8	6	SEXUAL (LI DA DI) TOMMY BOY 374	AMBER
7	8	13	6	LET IT RAIN JELLYBEAN 2550	SOUL SOLUTION FEATURING CAROLYN HARDING
8	6	2	9	STRONG ENOUGH WARNER BROS. 44644 †	CHER
9	9	16	6	SHE WANTS YOU VIRGIN 38658 †	BILLIE
10	11	18	5	ALL NIGHT LONG BAD BOY 79206/ARISTA †	FAITH EVANS FEATURING PUFF DADDY
11	14	17	5	MARIA LOGIC 78040/BEYOND †	BLONDIE
12	18	23	7	MAMA SWEET LOGIC 3000 65680/LOGIC †	DA HOOL
13	21	27	6	TEARDROPS FRESH IMPORT †	LOVESTATION
14	10	7	17	YOU DON'T KNOW ME ARME0 002 †	ARMAND VAN HELDEN FEATURING DUANE HARDEN
15	22	33	4	TESTIFY EPIC PROMO	M PEOPLE
16	23	32	4	IF YOU BUY THIS RECORD YOUR LIFE WILL BE BETTER JIVE 42594 †	THE TAMPERER FEAT. MAYA DAYS
17	45	—	2	BIG LOVE (BODY MUSIC) SUBLIMINAL 18/STRICTLY RHYTHM †	PETE HELLER
18	12	15	8	THE FLAME TRAX 10082	ERIN HAMILTON
19	30	34	4	WANNA GIVE IT UP AFTERHOURS 112/UC	RALPHI ROSARIO WITH LINDA CLIFFORD
20	29	35	4	MY HOUSE CUTTING 436	68 BEATS
21	16	12	10	RIGHT BEFORE MY EYES 4 PLAY 1022	NN'G FEATURING KALLAGHAN
22	17	11	12	STRANDED EPIC PROMO	LUTRICIA MCNEAL
23	26	30	4	JOY & PAIN (DON'T YOU BELIEVE ME) TOMMY BOY 372	MOA
24	13	10	14	BODY TWISTED 55528/MCA †	FUNKY GREEN DOGS
25	32	41	3	SHOW ME LOVE '99 4 PLAY PROMO	ROBIN S.
26	20	21	8	DREAMING TOMMY BOY SILVER LABEL 359/TOMMY BOY †	RUFF DRIVERZ PRESENTS ARROLA
27	36	45	3	LET THE JOY RISE INTERHIT 54035/PRIORITY	ABIGAIL
28	34	44	3	JUST DOIN' WHAT WE LOVE CHAMPION 333	CAROLE SYLVAN
◀ Power Pick ▶					
29	44	—	2	UNTIL WE MEET AGAIN MOTOWN 156266/UNIVERSAL	DIANA ROSS
30	25	20	12	DO YOU LOVE ME TOMMY BOY SILVER LABEL 349/TOMMY BOY	A GIFT OF LOVE FEAT. DEMI MOORE
31	38	39	4	MOVE MANIA CONTAGIOUS PROMO	SASH! FEATURING SHANNON
32	27	19	10	RIDE THE TRIP JELLYBEAN 2545	PLASMIC HONEY
33	40	—	2	SHARE THE LOVE ARISTA PROMO †	ANDREA MARTIN
34	35	43	3	PUT YOUR HANDS UP CLUB TOOLS IMPORT/EDEL	BLACK + WHITE BROTHERS
35	43	—	2	STOP & PANIC MOONSHINE 88458 †	CIRRUS
36	37	47	3	THE SOUND VINYL SOUL 101/MUSIC PLANT	TERRY HUNTER
37	41	—	2	MY FIRST NIGHT WITH YOU UNIVERSITY 97059/INTERSCOPE †	MYA
38	19	9	13	BABY WANTS TO RIDE GROOVILICIOUS 067/STRICTLY RHYTHM	HANI
39	31	29	7	I WANT YOUR LOVE REDDLINE 249/WARLOCK	DA BUDDAH BANGAZ
40	15	14	11	DARKNESS INC IMPORT/SONY	SATOSHI TOMIIE FEAT. ROBERT OWENS & CEVIN FISHER
◀ Hot Shot Debut ▶					
41	NEW ▶	1	1	ONE MORE CHANCE H.O.L.A. 341084	ANGEL CLIVILLES
42	42	48	3	PUSH UPSTAIRS JBO 27575/V2 †	UNDERWORLD
43	24	22	11	THE MUSIK NERVOUS DOG 20353/NERVOUS	ORANG'E
44	28	24	11	CAN'T TAKE MY EYES OFF OF YOU AM 0100	JEANIE TRACY
45	NEW ▶	1	1	PEOPLE GET DOWN GROOVILICIOUS 077/STRICTLY RHYTHM	SCAPE
46	33	31	7	HEAVEN GIANT STEP 69427/550 MUSIC	GLEN SCOTT
47	47	49	3	TURN ME ON TWISTED 55527/MCA	DANNY TENAGLIA FEATURING LIZ TORRES
48	39	36	8	THE SWISHER RAW NERVE 1001	SUMMER'S EVE
49	NEW ▶	1	1	WORK JELLYBEAN 2548	C&R PROJECT
50	48	46	5	THE BEGINNING NITEGROOVES 97/KING STREET	MIKE SKI

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	3	LIVIN' LA VIDA LOCA (M) (T) (X) C2 79153/COLUMBIA †	RICKY MARTIN
2	2	2	26	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
3	3	3	14	BLUE MONDAY (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS. †	ORGY
◀ Hot Shot Debut ▶					
4	NEW ▶	1	1	STRONG ENOUGH (T) (X) WARNER BROS. 44644 †	CHER
◀ Greatest Gainer ▶					
5	43	—	2	IT'S OVER NOW (T) (X) ARISTA 13656 †	DEBORAH COX
6	4	5	23	WE LIKE TO PARTY! (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS
7	7	7	11	PRAISE YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
8	6	6	8	MARIA (T) (X) LOGIC 78040/BEYOND †	BLONDIE
9	5	4	10	NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
10	8	8	16	HEARTBREAK HOTEL/IT'S NOT RIGHT BUT IT'S OKAY (T) (X) ARISTA 13613 †	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
11	9	11	42	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE †	FATBOY SLIM
12	10	10	51	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932 †	RICKY MARTIN
13	11	9	3	GIVE IT TO YOU (T) (X) INTERSCOPE 97052 †	JORDAN KNIGHT
14	12	12	14	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104 †	MARIAH CAREY
15	14	13	33	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
16	13	15	20	SKIN (T) (X) NERVOUS 20356 †	CHARLOTTE
17	15	16	4	MY FIRST NIGHT WITH YOU (X) UNIVERSITY 97059/INTERSCOPE †	MYA
18	17	14	18	C'EST LA VIE (T) (X) EPIC 79085 †	B*WITCHED
19	19	22	37	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
20	NEW ▶	1	1	GIRLS ON FILM (REMIX) (T) (X) CAPITOL 58771 †	DURAN DURAN
21	16	—	2	IF YOU BUY THIS RECORD YOUR LIFE WILL BE BETTER (T) (X) JIVE 42594	THE TAMPERER FEAT. MAYA DAYS
22	25	20	16	ALL I HAVE TO GIVE (T) (X) JIVE 42563 †	BACKSTREET BOYS
23	20	28	6	UNSPEAKABLE JOY (T) (X) NERVOUS 20358	KIM ENGLISH
24	26	23	24	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM †	VENGABOYS
25	18	17	4	WINDOWLICHER (X) WARP 35007/SIRE †	APHEX TWIN
26	24	30	8	WHAT'D YOU COME HERE FOR? (T) (X) COLUMBIA 79091 †	TRINA & TAMARA
27	22	18	11	JACKIE'S STRENGTH (T) (X) ATLANTIC 84442/AG †	TORI AMOS
28	21	19	13	PRETTY FLY (FOR A WHITE GUY) (X) TWIN SOUNDS/DOMINION 4261/K-TEL	THE OBSCURE
29	31	32	50	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
30	30	24	52	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG †	BRANDY & MONICA
31	29	21	13	MIAMI (X) TWIN SOUNDS/DOMINION 4251/K-TEL	SLICK
32	28	26	16	TAINTED LOVE (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
33	23	29	12	BODY (T) (X) TWISTED 55528/MCA †	FUNKY GREEN DOGS
34	33	27	14	WHEN I'M GONE (T) (X) ROBBINS 72034	ROCKELL
35	38	—	2	MY NAME IS (X) STREETBEAT 048	EMFACTOR
36	RE-ENTRY	2	2	ALL 'BOUT THE MONEY (T) (X) C2 79144 †	MEJA
37	37	36	55	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822 †	MARIAH CAREY
38	42	—	4	DREAMING (T) (X) TOMMY BOY SILVER LABEL 359/TOMMY BOY †	RUFF DRIVERZ PRESENTS ARROLA
39	34	35	40	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
40	NEW ▶	1	1	BIG LOVE (BODY MUSIC) (T) SUBLIMINAL 18/STRICTLY RHYTHM †	PETE HELLER
41	32	25	3	BODY MOVIN' (T) GRAND ROYAL 58740/CAPITOL †	BEASTIE BOYS
42	RE-ENTRY	7	7	BEACHBALL (T) (X) ULTRA 016 †	NALIN & KANE
43	36	34	6	MICKY (REMIXES) (T) (X) RAZOR & TIE 80750 †	TONI BASIL
44	27	33	6	ALL NIGHT LONG (T) BAD BOY 79206/ARISTA †	FAITH EVANS FEATURING PUFF DADDY
45	40	44	12	LET'S GO ALL THE WAY (T) (X) COLUMBIA 78958 †	REACT
46	39	38	22	HORNY (T) (X) AMERICAN 79065/COLUMBIA †	MOUSSE T. VS. HOT 'N' JUICY
47	41	40	16	SOMEONE TO HOLD (T) (X) H.O.L.A. 341082	VERONICA
48	NEW ▶	1	1	GOT TO DANCE DISCO GROOVILICIOUS 076/STRICTLY RHYTHM	H.O.G. PRESENTS GROOVELINES
49	44	37	47	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS. †	MADONNA
50	35	31	16	I'M BEAUTIFUL (T) (X) WARNER BROS. 44586 †	BETTE MIDLER

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

DANCE TRAX

(Continued from preceding page)

felt skepticism upon first hearing about these remixes, courtesy of Johnny Vicious and Prince Quick Mix. But any and all skepticism was quickly put to rest after just one listen to Vicious' anthemic club mix. In the course of 10 minutes, Vicious takes the listener on a rollicking roller-coaster ride that includes Faithless-like keyboard riffs, drum rolls, and eerie synth pads, all of which provide the most perfect backdrop for this wicked tale of a botched

sex-change operation. We can already envision the madness this one will create on progressive dancefloors.

MY LIFE: It was last summer when we went to a screening of "Edge Of Seventeen" at the New Festival, New York's gay and lesbian film festival. Set in Sandusky, Ohio, circa 1984, the movie, which is scheduled to open May 14 in New York, follows the journey of one teenager's coming-out. To say that it was a familiar tale (on

many levels) would be the understatement of the year!

Peppered throughout the touching comedy—which tackles such universal themes as alienation, ignorance, hatred, and self-discovery—were such new wave/dance/pop nuggets as A Flock Of Seagulls' "Wishing (If I Had A Photograph Of You)," Haircut 100's "Love Plus One," Missing Persons' "Destination Unknown," Thompson Twins' "In The Name Of Love," Bronski Beat's "Small Town

Boy," and Eurythmics' "Right By Your Side."

Sitting in the dark theater, we kept wondering if this fab soundtrack would ever see the light of day. Well, it's time to stop wondering. On Tuesday (18), New York-based Razor & Tie Records will issue the soundtrack to "Edge Of Seventeen." Finally, the soundtrack of our youth on one CD.

MOVING ON: May 14 marked Anthony Maccaroni's last day as co-

director of promotion at New York's venerable independent King Street Sounds. On Monday (17), he assumes the position of director of club promotion at Playland Records, the dance imprint of Priority. Replacing Maccaroni at King Street is Zach Westerfield, who was most recently employed at Wave Records. Westerfield's official title will be director of marketing and promotion/assistant director of A&R. We wish them both the best of luck in their new jobs.

Billboard dms99

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Shriver's Asylum Benefits From Principals' PR Backgrounds

BY CHET FLIPPO

NASHVILLE—"I had absolutely no idea how hard it was," Evelyn Shriver said shortly after her appointment last April 7 as Asylum Records' president, which made her the first woman president of a major Nashville record company (Billboard, April 18, 1998).

Now, just over a year after taking the helm, she's quite a bit more at ease. "We went into the black the first quarter," says Shriver, "which no one expected. Now, it's just business as usual."

After Susan Nadler joined the label

as VP of A&R, the prospect of an all-woman team heading the label came as somewhat of a surprise on Music Row. Shriver had run her own successful public relations firm, Evelyn Shriver Public Relations, with such clients as Tammy Wynette and Willie Nelson. Nadler had run Susan Nadler Management, with such clients as Lorrie Morgan. Each divested herself of her company when Sylvia Rhone, chairman/CEO of the Elektra Entertainment Group, came calling.

"One year is not sufficient time for any new management team to effec-



SHRIVER

NADLER

tuating change at a major company," Rhone says. "But Evelyn and her team have made great strides in a short period of time. They have brought a new kind of energy to the label and instilled a new vision and a more confident, focused approach."

Shriver adds, "When we started, we got flowers from all the [other] label heads. Once we showed we could be serious competition, the bouquets stopped coming in."

They went in to Asylum, says

Shriver, with no preconceptions. "We have run this company unconventionally," she says.

"When we started," notes Nadler, people obliquely made reference to the fact that neither had any label experience. "Someone at Asylum said, 'You shouldn't be in A&R because you've worked with Evelyn on so many other things.' Evelyn and I have been so hands-on in every aspect of the company. You can't say, 'Well, Susan, you're in A&R; you can't do this,' or 'Evelyn, you can't do that.' We do everything. We do videos, we do photo shoots, A&R, music—everything."

Indeed, the atmosphere at Asylum's headquarters—an elegant, airy old stone house in Hillsboro Village near Music Row—is enthusiastic without being frenetic.

"We also run a very casual company, compared to most of the other

companies," says Shriver. "Everybody hangs out in my office whenever they want. Susan works half the day out of my office on the guest phone. Everybody's involved in everything. That's how it should be, you know. We're dealing in music. If you're not turned on by the music, if you're not excited by the music, then why aren't you selling tires? We believe in everybody here hearing everything, to the point of demos that we're going to cut. Everyone gets excited and feels a part of it, and we all jump into each other's areas."

When they first met with Rhone, the two agree, one major point they made was to run an open company with no rigid departmental divisions.

"Why limit anybody?" says Shriver. "If you can then do this, then do it. Don't talk about it; just do it. I'm still

(Continued on page 38)

Atlantic's Matt King Gets Down To 'Hard Country' With 2nd Set

BY DEBORAH EVANS PRICE

NASHVILLE—When Atlantic Nashville president Rick Blackburn first heard Matt King, he says he was immediately impressed by King's voice. Now, as the label prepares for the July 6 release of King's sophomore album, "Hard Country," Blackburn says he's an even bigger fan of King, and his resonant voice isn't the only reason why.

"He's a total package," says Blackburn. "I like what's inside of him when we talk. That means a lot. He has a real passion for music. He's real dedicated to whatever it takes. [He says,] 'It may be a process, and I'm prepared. I want to do what's right and build a solid foundation.'"

The first step in building that foundation was to deliver a strong sophomore album. "The goal was to define Matt King," Blackburn says of the new release. "Matt is by nature real country."

A native of Asheville, N.C., King grew up influenced primarily by country, bluegrass, and gospel music. His Atlantic debut album was produced by Gary Morris, who discovered the fledgling singer/songwriter. It spawned three singles: "A Woman Like You," "I Wrote The Book," and "A Woman's Tears." Though he gained critical accolades, the singles

peaked at Nos. 54, 70, and 46, respectively, on the Hot Country Singles & Tracks chart.

Blackburn acknowledges that the first album didn't fare as well as expected. "I know the first album didn't do well, but neither did Neal [McCoy] for a while," Blackburn says. "Matt has the temperament and the patience, and that means a lot. What's important a lot of times is how someone handles failure. This is a business of rejection, and some handle it better than others. Some get frustrated and never do see a sophomore album because mentally they are not ready for it. They adopt an attitude of 'Why bother?'"

"Matt's attitude is, 'Hey, we'll make a better record.' You've got to stick with somebody like that. And radio likes him; they are rooting for him."

For the sophomore album, Blackburn encouraged him to try a different producer. He chose Billy Joe Walker Jr. "There was a certain sound I really wanted to go for," King says. "As a lot of artists do, you have to sit down and contemplate what is best for your career and what will give you the strongest identity out there."

King met with Walker and liked

(Continued on page 38)



KING

Fan Fair Lineup Includes George Jones; 'Old Dog' Shel Silverstein Passes On

SUPERSHOW: Faith Hill, fresh from her near sweep of the Academy of Country Music Awards, will lead a crowd of country acts into the 28th annual International Country Music Fan Fair, to be held June 14-17 at the fairgrounds here.

And George Jones will make his first appearance since his near-fatal wreck. He'll headline the Asylum show that opens the week that Monday morning. About 100 artists will make it to the stage. A number of new acts will be making their Nashville debuts, including Asylum's

Chad Austin; DreamWorks Nashville's Redmon & Vale; Giant's Georgia Middleman; Warner Bros.' James Prosser; Atlantic's Jenai, Mullins-Black, and Jimmy Yeary; and RCA's Jennifer Day.

The schedule: Monday: Asylum, DreamWorks, Platinum, Rounder, Step One, and the bluegrass show. Tuesday: Curb, Mercury, and MCA Nashville. Wednesday: Capitol Nashville, Warner/Reprise/Giant, and RCA Label Group. Thursday: Atlantic, Arista/Nashville, and Sony Music Nashville.

For the second year in a row—coincidentally, since Opryland shut down—Fan Fair was not an immediate sellout, and tickets are still available, through the Grand Ole Opry and Ticketmaster.

PEOPLE: Nashville lost one of its best friends ever when Shel Silverstein died May 10 in Key West, Fla., of a heart attack at 66. Though the world knew him best as a prolific author of children's books and a cartoonist, Shel—no one ever called him anything else—had been a Music Row mainstay, off and on, for years.

Chet Atkins first noticed Shel's songwriting talents and signed him. Johnny Cash heard and liked his "A Boy Named Sue" and turned it into a Grammy-winning country hit in 1969. He wrote a string of country hits, including Loretta Lynn's "One's On The Way" and Dr. Hook & the Medicine Show's "The Cover Of 'Rolling Stone.'"

He was the first writer here to compose an entire concept album for one artist—"Bobby Bare Sings Lullabys, Legends And Lies." Bare went on to cut 10 more albums' worth of Shel's songs and brought him back here last year for the two-CD "Old Dogs" project on Atlantic Nashville, now being sold via TV. It's a collection of vintage Shel: very funny and sometimes touching songs about growing old in the business, sung by Bare, Waylon Jennings, Mel Tillis, and Jerry Reed.

In his "Old Dogs" song "Rough On The Livin'," Shel wrote about the two sides of Nashville that artists see: "Nashville's rough on the living/But it sure speaks well of the dead."

Shel was always a teacher, and Bobby Bare Jr., leader of the rock group Bare Jr., was one of his last pupils. The two collaborated on the song "I Hate Myself" on Bare Jr.'s current Epic album.

Shel didn't drive, and a lasting image is of him flapping down Music Row in his usual T-shirt, shorts, and sandals, his hoarse voice rasping out the latest joke he had heard.



by Chet Flippo

ON THE ROW: Anita Cochran was a standout at

the Sizzlin' Country show May 4 in Los Angeles. Cochran previewed "For Crying Out Loud" and "God Created Woman" from her forthcoming Warner Bros. album. The event, featuring a number of Nashville artists, raised more than \$430,000 for the Cystic Fibrosis Foundation. The show also provided a first glimpse of the new David Foster country female trio Lace, which is headed for Warner Bros.

Curb marketing director Brad Holliday leaves the label after five years to form Internet-based artist development company eMusicPlace.

Shane Minor opens 13 shows for Mercury labelmate Shania Twain, starting May 14 in Kansas City, Mo.

With his baseball-centered single "The Greatest" gaining ground, Kenny Rogers is making a tour of major-league baseball stadiums, where he sings the song while the outfield's big screen shows the video.

Autumn House is named creative director at Barbara Orbison Productions/Still Working Music Group.



All Access. CMT viewers recently got a taste of Steve Wariner's new album when the Capitol artist appeared on the latest CMT "All Access" live concert. The show also featured labelmate Susan Ashton and a cameo appearance by Garth Brooks. The Picture Vision production was shot in downtown Nashville at Buffalo Billiards. Pictured, from left, are producer/director Jon Small, Wariner, and Brooks.

Billboard TOP COUNTRY ALBUMS

MAY 22, 1999

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1/Hot Shot Debut ▶						
1	NEW ▶	1	1	TIM MCGRAW CURB 77942 (10.98/17.98) 1 week at No. 1	A PLACE IN THE SUN	1
2	1	1	79	SHANIA TWAIN ◆ ¹⁰ MERCURY 536003 (10.98/17.98)	COME ON OVER	1
◀ Greatest Gainer ▶						
3	2	2	67	DIXIE CHICKS ▲ ⁵ MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	1
4	6	6	55	FAITH HILL ▲ ² WARNER BROS. 46790 (10.98/16.98)	FAITH	2
5	3	3	10	GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
6	NEW ▶	1	1	STEVE WARINER CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
7	4	4	25	GARTH BROOKS ◆ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
8	10	12	89	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
9	8	8	60	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
10	5	5	10	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
11	13	17	53	MARK WILLS ● MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE	8
12	9	9	101	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	1
13	7	7	4	SAMMY KERSHAW MERCURY 538889 (10.98/16.98)	MAYBE NOT TONIGHT	7
14	16	15	13	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	4
15	11	14	5	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
16	19	20	26	SOUNDTRACK ▲ ⁵⁵⁰ MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
17	12	11	7	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
18	21	22	51	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
19	15	13	7	PATTY LOVELESS EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	6
20	14	10	4	LORRIE MORGAN BNA 67763/RLG (10.98/16.98)	MY HEART	8
21	18	19	86	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
22	17	16	4	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
23	26	28	10	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	10
24	22	23	36	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
25	25	24	37	ALABAMA ▲ ² RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
26	29	33	39	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	16
◀ Pacesetter ▶						
27	59	60	55	STEVE WARINER ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
28	20	21	11	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	5
29	24	25	33	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
30	30	31	49	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
31	27	29	41	DIAMOND RIO ● ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
32	23	26	31	AARON TIPPIN LYRIC STREET 65003/HOLLYWOOD (10.98/16.98)	WHAT THIS COUNTRY NEEDS	23
33	35	30	39	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
34	28	27	28	SARA EVANS RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	11
35	37	35	89	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
36	45	47	43	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
37	36	38	87	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1

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	38	36	29	TOBY KEITH ● MERCURY 558962 (10.98/16.98)	GREATEST HITS VOLUME ONE	5
39	34	34	51	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
40	31	37	7	JESSICA ANDREWS DREAMWORKS 50104/INTERSCOPE (8.98/12.98) HS	HEART SHAPED WORLD	31
41	55	59	49	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
42	52	49	55	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
43	44	50	6	BROOKS & DUNN ARISTA NASHVILLE 18882 (4.98/9.98)	SUPER HITS	43
44	48	58	5	ALAN JACKSON ARISTA NASHVILLE 18886 (4.98/9.98)	SUPER HITS	44
45	41	42	43	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
46	40	39	13	MARK CHESNUTT DECCA 70035/MCA NASHVILLE (10.98/16.98)	I DON'T WANT TO MISS A THING	6
47	33	41	39	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	33
48	42	44	53	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
49	56	52	76	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	1
50	50	48	48	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
51	32	18	5	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
52	39	32	15	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	13
53	43	43	10	SARA EVANS/MARTINA MCBRIDE/MINDY MCCREARY/LORRIE MORGAN BNA 67791/RLG (10.98/16.98)	CMT ALL ACCESS — GIRLS NIGHT OUT	30
54	47	46	30	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
55	53	54	29	DEANA CARTER ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
56	63	45	10	STEVE EARLE AND THE DEL MCCOURY BAND E-SQUARED 1064 (10.98/16.98)	THE MOUNTAIN	19
57	57	53	89	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
58	49	51	82	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
59	54	40	10	KELLY WILLIS RYKODISC 10458 (6.98/11.98) HS	WHAT I DESERVE	30
60	51	55	95	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
61	58	64	46	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
62	67	67	43	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
63	73	71	53	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
64	61	72	16	NEAL MCCOY ATLANTIC 83170/AG (10.98/16.98)	THE LIFE OF THE PARTY	24
65	60	57	27	BILLY RAY CYRUS MERCURY 558347 (10.98/16.98)	SHOT FULL OF LOVE	32
66	64	69	6	VARIOUS ARTISTS MADACY 6808 (10.98/15.98)	BEST OF COUNTRY: 16 ORIGINAL COUNTRY HITS	50
67	RE-ENTRY	52	52	RANDY TRAVIS DREAMWORKS 50034/INTERSCOPE (10.98/16.98)	YOU AND YOU ALONE	7
68	62	61	55	ROY D. MERCER VIRGIN 94301 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
69	66	70	36	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
70	65	62	53	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
71	71	—	14	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
72	72	—	11	MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	69
73	46	—	11	RICKY SKAGGS SKAGGS FAMILY 1001 (9.98/15.98)	ANCIENT TONES	46
74	75	56	4	MANDY BARNETT SIRE 31046 (10.98/16.98)	I'VE GOT A RIGHT TO CRY	56
75	74	—	78	SAMMY KERSHAW ▲ MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5

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

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®**

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (10.98/17.98) HS 61 weeks at No. 1	THE WOMAN IN ME	222
2	3	GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	194
3	2	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	185
4	6	TIM MCGRAW ▲ ⁵ CURB 77659 (7.98/15.98)	NOT A MOMENT TOO SOON	267
5	4	HANK WILLIAMS, JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	257
6	9	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	225
7	7	JOHNNY CASH ● COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	101
8	11	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	244
9	5	KENNY ROGERS ▲ ⁴ CAPITOL 46106 (9.98/15.98)	TWENTY GREATEST HITS	192
10	10	SHANIA TWAIN ▲ MERCURY 514422 (7.98/11.98)	SHANIA TWAIN	132
11	8	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	487
12	12	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	633
13	18	VINCE GILL ▲ ⁴ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	247

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	21	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	398
15	14	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	342
16	23	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	163
17	17	DEANA CARTER ▲ ⁴ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	140
18	15	PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	22
19	25	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	119
20	13	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	183
21	16	HANK WILLIAMS MERCURY 536029 (7.98/11.98)	20 OF HANK WILLIAMS GREATEST HITS	82
22	20	LEANN RIMES ▲ ⁶ CURB 77821 (10.98/16.98)	BLUE	148
23	24	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	576
24	—	FAITH HILL ▲ ³ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	110
25	—	GEORGE STRAIT ▲ ³ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	106

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 Jensen

THE CLIFFIES: After his top male vocalist coronation and performance at the Academy of Country Music (ACM) Awards show May 5 on CBS, **Tim McGraw** shatters his career record for first-week sales, takes his fourth consecutive bow at No. 1 on Top Country Albums, and, for the first time, enters The Billboard 200 at the top, as "A Place In The Sun" (Curb) storms in with more than 250,000 scans (see Between the Bullets, page 102).

McGraw also shared the trademark ACM "hat" trophy (officially renamed "the Cliffie" for ACM founder **Cliffie Stone**, who died last year) for top vocal event with wife **Faith Hill** for her Warner Bros. single "Just To Hear You Say That You Love Me."

Meanwhile, "Please Remember Me," the lead single from "A Place In The Sun," dominates Hot Country Singles & Tracks for a second week, up 71 detections.

McGraw's "Everywhere" set gains 50% and moves 9-12 on the country chart.

MORE TROPHIES: **Dixie Chicks'** "Wide Open Spaces" (Monument) harvests double Greatest Gainer fruit on Top Country Albums and The Billboard 200, up more than 40,000 units. Our percentage-based Pacesetter trophy on the country chart is handed to **Steve Wariner**, as "Burnin' The Roadhouse Down" (Capitol) boasts a 180% increase after "Holes In The Floor Of Heaven" swiped song of the year honors at the ACM show for Wariner and co-writer **Billy Kirsch**.

Speaking of the smooth-voiced Mr. Wariner, his new "Two Teardrops" set (Capitol) crushes his biggest opening-week sales record (during the SoundScan era) on Top Country Albums, where it enters at No. 6 with approximately 35,000 pieces. If you're keeping debut-position records, "Two Teardrops" bows in the same position on the country list as "Burnin' The Roadhouse Down" in the May 9, 1998, issue but does so with 7,000 more scans.

On Hot Country Singles & Tracks, "Two Teardrops" (which was performed on the ACM show) gains 349 plays to jump 6-3.

OTHER WINNERS, MORE GAINS: In an extremely active top 10 on Top Country Albums, the ACM's top new female vocalist, **Jo Dee Messina**, sees her "I'm Alright" (Curb) set gain 10,000 units despite being pushed 8-9, while **Mark Wills**, her top new male counterpart, watches "Wish You Were Here" (Mercury) gain more than 8,000 scans to move 13-11. On the big chart, Messina goes 107-74, and Wills jumps 151-91. Although she collected no awards at the show, **Martina McBride**, who gave a show-stopping performance of "Whatever You Say" (RCA), finds her "Evolution" set up about 13,000 units (8-10, 133-71 on the big chart).

Artist of the decade and entertainer of the year **Garth Brooks** gains more than 11,000 units with "Double Live," while his performance of "To Make You Feel My Love" benefits two other Capitol titles. The "Hope Floats" soundtrack and "The Limited Series" gain 44% and 54%, respectively (79-56 and a re-entry at No. 159 on The Billboard 200, respectively).

ASYLUM THRIVES A YEAR INTO THE SHRIVER/NADLER REIGN

(Continued from page 36)

pitching and doing publicity. Most of the guy record company presidents in town have backgrounds in either retail or promotion, and they know everybody. Well, I don't have that advantage. My background's in publicity, and I know how to work with the media, so why not take advantage of it?

"For years I've heard them say, 'Publicity doesn't sell records.' Well, we're proving that publicity *does* sell records, and we certainly proved it on the Trio II project. My friends and allies book the Letterman show and 'The Tonight Show' and 'Regis & Kathie Lee' and Rosie [O'Donnell]. They've really been coming through for us."

Nadler adds that the no-walls policy at Asylum has helped with every project. "In a small company where everyone feels a part of it, everyone wants everyone to win."

"One of the first things we had to do in turning the company around," says Shriver, "was build morale. [Employees] were always scared to

death that they were about to be shut down. Other labels used that as a constant weapon. Every Friday, we would hear, 'Asylum is closing down.' It took a certain amount of time to convince our own staff that we're not going away and that we'll get hits. Radio understands that now, that we're not closing down."

'Once we showed we could be serious competition, the bouquets stopped'

As far as assessing the first year, Shriver points to the building of a solid staff, upgrading the roster, and raising the label's visibility.

"In less than a year," Shriver says, "we've had two albums in the top 10 [of the Top Country Albums chart], with Lila [McCann] and Trio II, with Emmylou Harris, Dolly Parton, and Linda Ronstadt." Asylum

has also placed a country legend—George Jones—back on country radio with the single "Choices." His forthcoming album "Cold Hard Truth" is eagerly awaited, as is the Harris-Ronstadt duet album.

"Our music is as good as anybody's in town," says Nadler, "and the signing of George Jones sends a big message out. Even with newer, younger acts like Chalee Tennison, we're going with very traditional country music. We inherited Bryan White, who was not a traditional artist, and Lila, so we've balanced it out. Lila's new album is much stronger than the last one, and Bryan wanted to produce his own music."

"So," notes Shriver, "we're giving him that shot, to produce some of his own music, which not everyone in town would have let him do. And we're giving him the luxury of time."

"It's the best album Bryan's ever done," adds Nadler. "Our goals this year are to get Lila platinum, to get the Trio gold, to break a new act, and to get Bryan back to platinum."

ATLANTIC'S KING GETS DOWN TO 'HARD COUNTRY' WITH 2ND SET

(Continued from page 36)

his approach. "He has a way of listening to an artist," says King. "He goes from recording Bryan White to Travis Tritt, and those guys are so unique and so distinct."

King says he had definite ideas about how he wanted the album to turn out. "I wanted it to run the gamut of emotions from one end to the other. I try to catch that every time I make an album. It's attitude. There are no minced words on this album. It cuts to the core of emotion. It almost leaves no room for the intellectual discussion of what is he trying to say here. This album is stated in the language of real people."

King says he was thrilled to have Patty Loveless lend her vocals to the first single, "From Your Knees." Blackburn says she had become a fan of King's when he opened some shows for her and was happy to sing on the song. In fact, at one point she had had the song on hold for her last album.

Scott Schuler, music director at

KRKT Albany, Ore., says the song could be King's breakthrough record. "Undoubtedly, he's a rising star," says Schuler. "He's due. I've met him, and he's got the look. He's got the style. He's just waiting for the song. I think he's got it with this one."

Atlantic VP of sales and marketing Bob Heatherly says the label's initial

'He's got the look. He's got the style. He's just waiting for the song'

marketing effort revolves around response to the single. "We are getting the single out there early [May 10] so we can start seeing what markets respond to the record," he says. "We're going to follow that into the markets through retail accounts and a promotional blitz, even to the point

of having Matt go in and do some in-stores in those markets. We may go into a city for a couple of days just to get him around to meet a lot of people, maybe do some morning shows."

Heatherly says King's work ethic will be an asset in promoting the record. "Not only has Matt given us a great album, but it's going to be artist-driven," he says. "We're going to take it to the market instead of waiting. He's given us a great album to do that with."

Blackburn says another of King's assets is his stage show. "He's matured and has much more confidence onstage," Blackburn says.

King honed his stage skills last year on opening slots for Bryan White and Loveless. He recently opened a California show for LeAnn Rimes.

King is booked by William Morris and managed by Cathy Gurley. He is signed to Warner/Chappell Music for publishing.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
50 ALMOST HOME (Why Walk, ASCAP/Almo, ASCAP/BNC, ASCAP/Anwa, ASCAP) WBM	18 EVERYTIME I CRY (BMG, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI) HL/WBM
28 AMAZED (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM	43 FOOL, I'M A WOMAN (Sony/ATV Tree, BMI/Windswept Pacific, BMI/Wedgewood Avenue, BMI/Hillbillith, BMI) HL/WBM
38 ANGELS WORKING OVERTIME (Michaelhouse, BMI/Ensign, BMI/WB, ASCAP/Lunmusic, ASCAP) HL/WBM	73 FROM YOUR KNEES (EMI April, ASCAP/Sound Island, ASCAP)
4 ANYONE ELSE (PolyGram International, ASCAP/St. Julien, ASCAP) HL	52 GIVE MY HEART TO YOU (Rick Hall, ASCAP/Watertown, ASCAP/Sony/ATV Tree, BMI) HL/WBM
68 BARLIGHT (Warner-Tamerlane, BMI) WBM	29 GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU (Music Corp. Of America, BMI/Bajun Beat, BMI) HL
64 BETTER MAN (Sony/ATV Tree, BMI/Gary Nicholson, ASCAP/MRBI, ASCAP) HL	9 GONE CRAZY (WB, ASCAP/Yee Haw, ASCAP) WBM
53 BOY OH BOY (Golden Phoenix, SOCAN/Kiyasongs, SOCAN/Armandasongs, SOCAN/Chun-It, ASCAP) WBM	36 THE GREATEST (New Don, ASCAP/New Hayes, ASCAP)
40 CANT GET ENOUGH (Reynsong, BMI/Kentucky Girl, BMI/Bayou Boy, BMI/Careers-BMG, BMI/A Hard Day's Write, BMI) HL	8 HANDS OF A WORKING MAN (Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM
61 CHOICES (Music Corp. Of America, BMI/So Bizzy, BMI/Hillbillion, BMI/Boondocks, ASCAP/Makin' Friends, ASCAP/MRBI, ASCAP) HL	22 HELLO L.O.V.E. (Windswept Pacific, BMI/My Life's Work, BMI/Irving, BMI) WBM
39 CRAZY LITTLE THING CALLED LOVE (Queen, BMI/Beechwood, BMI) HL	13 HILLBILLY SHOES (Sixteen Stars, BMI) HL
62 DON'T COME CRYING TO ME (Viny Mae, BMI/English-town, BMI) WBM	67 HORSE TO MEXICO (Mike Curb, BMI/Rose Blue, BMI/Mill-house, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM
16 DRIVE ME WILD (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Cal IV, ASCAP/Cooter Moe, ASCAP)	10 HOW FOREVER FEELS (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
	70 I ALREADY FELL (Dreaming In Public, SOCAN/MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, ASCAP)
	37 I CANT GET OVER YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
	44 I KNOW HOW THE RIVER FEELS (Famous, ASCAP/Island

Bound, ASCAP/Powers That Be, ASCAP) HL	49 I'LL STILL LOVE YOU MORE (Realsongs, ASCAP) WBM	11 I'LL THINK OF A REASON LATER (Hamstein Cumberland, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM	24 I'M LEAVING (O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/MCA, ASCAP) HL	60 I WAS (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL	33 I WILL BE THERE FOR YOU (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI/Sony/ATV Tree, BMI/Wenonga, BMI) HL/WBM	34 LESSON IN LEAVIN' (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL	72 LIFE IS A HIGHWAY (BMG-Canada, BMI/Falling Sky, SOCAN/BMG, ASCAP) HL	69 LIGHTNING DOES THE WORK (McSpadden, BMI/Bluesability, BMI/Sony/ATV Tree, BMI/John Hadley, BMI) HL	27 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 Breen, BMI) HL	45 LOVE AIN'T LIKE THAT (LaLuna, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM	54 MAKE UP IN LOVE (MCA, ASCAP/D-Tex, BMI) HL	6 MAN! I FEEL LIKE A WOMAN! (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM	17 MAYBE NOT TONIGHT (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/Hf Dreams Had Wings, BMI) WBM	51 MEANWHILE (J. Fred Knobloch, ASCAP/Waysong,	ASCAP/Lebrun, ASCAP/Ingram, ASCAP)	75 MY BEST FRIEND (Careers-BMG, BMI/Silverkiss, BMI) HL	63 NEVER BEEN KISSED (Reynsong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Wrensong, BMI/Chrysalis, ASCAP/Audacity, ASCAP)	25 A NIGHT TO REMEMBER (Curb, ASCAP/Kinetic Diamond II, ASCAP/Rob 'N' Riley, ASCAP/Song Of Peer, ASCAP/Gramly, ASCAP) HL/WBM	20 ONE HONEST HEART (Starstruck Angel, BMI/Malloy's Toys, BMI/Dixie Stars, ASCAP/Zomba, ASCAP/Swear By The Music, ASCAP) HL/WBM	21 ORDINARY LIFE (Magnolia Hill, ASCAP)	1 PLEASE REMEMBER ME (Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI) HL/WBM	66 SAY ANYTHING (Mike Curb, BMI/CurbSongs, ASCAP) WBM	47 THE SECRET OF LIFE (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL	74 SENORITA MARGARITA (Sony/ATV Tree, BMI/Zomba, BMI/Iren It Up, BMI)	55 SEVEN BRIDGES ROAD (Irving, BMI) WBM	71 SEVENTEEN (Careers-BMG, BMI/Silverkiss, BMI) HL	26 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	31 SINGLE WHITE FEMALE (Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM	32 SLAVE TO THE HABIT (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL	56 SOMEONE ELSE'S TURN TO CRY (Sony/ATV Tree, BMI/WB, ASCAP/Good Apple, ASCAP) HL/WBM	46 SOMETHIN' 'BOUT A SUNDAY (Almo, ASCAP/Daddy Rab-	bit, ASCAP/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM	48 SOUTH OF SANTA FE (Sony/ATV Tree, BMI/Bufalo Prairie, BMI/Terlie, BMI/Sony/ATV Cross Keys, ASCAP) HL	59 START THE CAR (EMI Blackwood, BMI/Coleision, BMI) HL	1 STRANGER IN MY MIRROR (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM	58 THAT'S THE TRUTH (Polyogy, SOCAN/Windswept Pacific, ASCAP/In The Fairway, ASCAP) WBM	42 THIS HEARTACHE NEVER SLEEPS (EMI Blackwood, BMI/Burg-Isle, BMI/Tim Johnson, BMI) HL	15 TONIGHT THE HEARTACHE'S ON ME (Music City, ASCAP/EMI April, ASCAP/Southern Days, ASCAP) HL	3 TWO TEARDROPS (Mr. Subba, BMI/Sony/ATV Tree, BMI/Steve Wariner, BMI) HL/WBM	57 WATCHING MY BABY NOT COMING BACK (EMI Blackwood, BMI/Moncrest, BMI/EMI April, ASCAP) HL	12 WHATSOEVER YOU SAY (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM	65 WHAT'S THE MATTER WITH YOU BABY (Almo, ASCAP) WBM	35 WHO NEEDS PICTURES (EMI April, ASCAP/Plaid Paisley, ASCAP/Catie Call, ASCAP/Sea Gayle, ASCAP) HL	5 WISH YOU WERE HERE (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Belton Uncle, BMI) HL/WBM	14 WITH YOU (WB, ASCAP/Dreamin' Upstream, ASCAP/Big Red Tractor, ASCAP) WBM	7 WRITE THIS DOWN (Neon Sky, ASCAP/Irving, BMI/Cotter Bay, BMI) HL/WBM	41 YOU HAD ME FROM HELLO (Acuff-Rose, BMI) WBM	30 YOUR OWN LITTLE CORNER OF MY HEART (EMI April, ASCAP/Walt Time, ASCAP/Rick Hall, ASCAP) HL/WBM	23 YOU WERE MINE (Woolly Puddin', BMI/Bug, BMI) HL	2 YOU WON'T EVER BE LONELY (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1		
1	1	2	10	PLEASE REMEMBER ME B. GALLIMORE, J. STROUD, T. MCGRAW (R. CROWELL, W. JENNINGS)	TIM MCGRAW (C) (D) (V) CURB 73080 †	1
2	3	5	24	YOU WON'T EVER BE LONELY D. MALLOY, J. G. SMITH (A. GRIGGS, B. JONES)	ANDY GRIGGS (C) (D) RCA 65646 †	2
3	6	11	14	TWO TEARDROPS S. WARINER (B. ANDERSON, S. WARINER)	STEVE WARINER CAPITOL ALBUM CUT †	3
4	7	10	17	ANYONE ELSE P. WORLEY, B. J. WALKER, JR., C. RAYE (R. FOSTER)	COLLIN RAYE EPIC ALBUM CUT †	4
5	2	1	18	WISH YOU WERE HERE C. CHAMBERLAIN (S. EWING, B. ANDERSON, D. MOORE)	MARK WILLIS (V) MERCURY 566764	1
6	9	12	12	MAN! I FEEL LIKE A WOMAN! R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	6
7	10	13	11	WRITE THIS DOWN T. BROWN, G. STRAIT (D. HUNT, K. M. ROBBINS)	GEORGE STRAIT (V) MCA NASHVILLE 72095 †	7
8	5	8	22	HANDS OF A WORKING MAN B. GALLIMORE (D. V. WILLIAMS, JIM COLLINS)	TY HERNDON EPIC ALBUM CUT †	5
9	4	4	16	GONE CRAZY K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13155	4
10	8	3	24	HOW FOREVER FEELS B. CANNON, N. WILSON (W. MOBLEY, T. MULLINS)	KENNY CHESNEY (C) (D) (V) BNA 65666 †	1
11	12	7	22	I'LL THINK OF A REASON LATER M. WRIGHT (T. MARTIN, T. NICHOLS)	LEE ANN WOMACK (V) DECCA 72076/MCA NASHVILLE	2
12	16	17	12	WHATEVER YOU SAY P. WORLEY, M. MCBRIDE (T. MARTIN, E. HILL)	MARTINA MCBRIDE (V) RCA 65730 †	12
13	14	15	15	HILLBILLY SHOES J. SCAIFE (M. GEIGER, W. MULLIS, B. TAYLOR)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79115 †	13
14	17	19	17	WITH YOU M. SPIRO (M. HENDRIX, R. L. BRUCE)	LILA MCCANN (C) (D) ASYLUM 64052 †	14
				AIRPOWER		
15	22	26	8	TONIGHT THE HEARTACHE'S ON ME P. WORLEY, B. CHANCEY (M. W. FRANCIS, J. MACRAE, B. MORRISON)	DIXIE CHICKS MONUMENT ALBUM CUT	15
16	11	6	28	DRIVE ME WILD M. A. MILLER, M. MCANALLY (M. A. MILLER, G. HUBBARD, M. LAWLER)	SAWYER BROWN (C) (D) (V) CURB 73075 †	6
17	20	22	13	MAYBE NOT TONIGHT K. STEGALL (K. STEGALL, D. HILL)	SAMMY KERSHAW & LORRIE MORGAN (V) BNA/MERCURY 65729 †	17
18	13	14	16	EVERYTIME I CRY K. STEGALL (B. REGAN, K. STALEY)	TERRI CLARK (V) MERCURY 566848 †	12
19	21	25	12	STRANGER IN MY MIRROR J. STROUD, B. GALLIMORE, R. TRAVIS (S. EWING, K. WILLIAMS)	RANDY TRAVIS DREAMWORKS ALBUM CUT	19
20	23	28	10	ONE HONEST HEART D. MALLOY, R. MCENTIRE (D. MALLOY, F. J. MYERS, G. BAKER)	REBA (V) MCA NASHVILLE 72094	20
21	15	9	29	ORDINARY LIFE N. WILSON, B. CANNON (B. BAKER, C. HARRINGTON)	CHAD BROCK (C) (D) (V) WARNER BROS. 17136 †	3
22	26	30	9	HELLO L.O.V.E. G. FUNDIS (J. STEELE, D. WELLS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	22
23	19	16	24	YOU WERE MINE P. WORLEY, B. CHANCEY (E. ERWIN, M. SEIDEL)	DIXIE CHICKS MONUMENT ALBUM CUT †	1
24	18	18	17	I'M LEAVING P. MCMACKIN, A. TIPPIN (A. BARKER, R. HARBIN, L. D. LEWIS)	AARON TIPPIN LYRIC STREET ALBUM CUT	17
25	27	29	11	A NIGHT TO REMEMBER D. COOK, L. WILSON (M. T. BARNES, T. W. HALE)	JOE DIFFIE (C) (D) (V) EPIC 79118 †	25
26	29	31	14	SHE'S ALWAYS RIGHT D. JOHNSON, C. WALKER (P. BARNHART, E. HILL, R. MCDONALD)	CLAY WALKER GIANT ALBUM CUT/REPRISE †	26
27	30	32	13	LITTLE GOOD-BYES D. HUFF (K. OSBORN, J. DEERE, K. GREENBERG)	SHEDAISY (C) (D) (V) LYRIC STREET 64025 †	27
28	36	38	7	AMAZED D. HUFF (M. GREEN, A. MAYO, C. LINDSEY)	LONESTAR (V) BNA 65755	28
29	33	41	4	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU D. COOK, ALABAMA (C. STURKEN, E. ROGERS)	ALABAMA RCA ALBUM CUT †	29
30	28	27	16	YOUR OWN LITTLE CORNER OF MY HEART M. BRIGHT, T. DUBOIS (W. ALDRIDGE, B. CRISLER)	BLACKHAWK (V) ARISTA NASHVILLE 13158	27
31	32	36	11	SINGLE WHITE FEMALE T. BROWN, B. CANNON, N. WILSON (S. SMITH, C. D. JOHNSON)	CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72092 †	31
32	35	35	11	SLAVE TO THE HABIT D. HUFF (KOSTAS, T. KEITH, C. CANNON)	SHANE MINOR (C) (D) (V) MERCURY 538546 †	32
33	34	34	16	I WILL BE THERE FOR YOU B. GALLIMORE (R. BOWLES, J. LEO, T. SHAPIRO)	JESSICA ANDREWS (C) (D) (V) DREAMWORKS 59021 †	33
34	39	48	4	LESSON IN LEAVIN' B. GALLIMORE, T. MCGRAW (R. GOODRUM, B. MAHER)	JO DEE MESSINA CURB ALBUM CUT	34
35	38	39	15	WHO NEEDS PICTURES F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	BRAD PAISLEY (C) (D) (V) ARISTA NASHVILLE 13156 †	35
36	40	43	6	THE GREATEST B. MAHER (D. SCHLITZ)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	36
37	37	33	19	I CAN'T GET OVER YOU D. COOK, K. BROOKS, R. DUNN (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13152	5
38	42	42	8	ANGELS WORKING OVERTIME D. CARTER, C. FARRIN (M. DULANEY, M. LUNN)	DEANA CARTER CAPITOL ALBUM CUT †	38
39	48	53	4	CRAZY LITTLE THING CALLED LOVE P. ANDERSON (F. MERCURY)	DWIGHT YOAKAM REPRISE ALBUM CUT †	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
40	31	24	19	CAN'T GET ENOUGH E. GORDY, JR. (B. DALY, W. RAMBEAUX, K. BLAZY)	PATTY LOVELESS EPIC ALBUM CUT †	21
41	45	50	6	YOU HAD ME FROM HELLO B. CANNON, N. WILSON (K. CHESNEY, S. EWING)	KENNY CHESNEY (V) BNA 65745	41
42	43	49	5	THIS HEARTACHE NEVER SLEEPS M. WRIGHT (D. BURGESS, T. JOHNSON)	MARK CHESNUTT (V) MCA NASHVILLE 72090	42
43	47	46	8	FOOL, I'M A WOMAN N. WILSON, B. CANNON (S. EVANS, M. BERG)	SARA EVANS (V) RCA 65744	43
44	44	47	9	I KNOW HOW THE RIVER FEELS M. D. CLUTE, DIAMOND RIO (S. D. JONES, A. POWERS)	DIAMOND RIO (V) ARISTA NASHVILLE 13153	44
45	41	37	19	LOVE AIN'T LIKE THAT B. GALLIMORE, F. HILL (T. GAETANO, A. J. MASTERS)	FAITH HILL WARNER BROS. ALBUM CUT	12
46	46	45	11	SOMETHIN' 'BOUT A SUNDAY R. E. ORRALL, J. LEO (C. WISEMAN, T. NICHOLS)	MICHAEL PETERSON (C) (D) (V) REPRISE 16995	45
47	57	75	3	THE SECRET OF LIFE B. GALLIMORE, F. HILL (G. PETERS)	FAITH HILL WARNER BROS. ALBUM CUT †	47
48	54	55	4	SOUTH OF SANTA FE D. COOK, K. BROOKS, R. DUNN (K. BROOKS, P. NELSON, L. BOONE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13164 †	48
49	58	63	3	I'LL STILL LOVE YOU MORE T. BROWN, T. YEARWOOD (D. WARREN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72089 †	49
50	51	52	7	ALMOST HOME M. C. CARPENTER, B. CHANCEY (M. C. CARPENTER, B. N. CHAPMAN, A. ROBOFF)	MARY CHAPIN CARPENTER (C) (D) COLUMBIA 79148 †	50
51	49	44	20	MEANWHILE T. BROWN, G. STRAIT (J. F. KNOBLICH, W. HOLYFIELD)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72084	4
52	55	56	7	GIVE MY HEART TO YOU J. KELTON, K. STEGALL (W. ALDRIDGE, B. DIPIERO)	BILLY RAY CYRUS (V) MERCURY 870796 †	52
53	50	51	9	BOY OH BOY T. HASELDEN, R. ZAVITSON, D. JOHNSON (S. WILKINSON, A. WILKINSON)	THE WILKINSONS (C) (D) (V) GIANT 16896/REPRISE †	50
54	60	62	5	MAKE UP IN LOVE W. WILSON, D. STONE (D. ORTON, T. RAMEY)	DOUG STONE ATLANTIC ALBUM CUT	54
55	53	58	5	SEVEN BRIDGES ROAD R. CHANCEY (S. YOUNG)	RICOCHE COLUMBIA ALBUM CUT †	53
56	61	65	6	SOMEONE ELSE'S TURN TO CRY J. TAYLOR (C. TENNISON, J. ROBINSON)	CHALEE TENNISON ASYLUM ALBUM CUT †	56
57	59	61	4	WATCHING MY BABY NOT COMING BACK D. COOK (D. BALL, B. PAISLEY)	DAVID BALL (C) (D) (V) WARNER BROS. 16982 †	57
58	64	66	6	THAT'S THE TRUTH C. FARRIN (P. BRANDT, C. FARRIN)	PAUL BRANDT (C) (D) (V) REPRISE 16985 †	58
59	56	54	7	START THE CAR B. J. WALKER, JR., T. TRITT (J. COLE)	TRAVIS TRITT WARNER BROS. ALBUM CUT	52
60	52	40	15	I WAS K. LEHNING (C. BLACK, P. VASSAR)	NEAL MCCOY (C) (D) (V) ATLANTIC 84456 †	37
61	65	71	3	CHOICES K. STEGALL (B. YATES, M. CURTIS)	GEORGE JONES ASYLUM ALBUM CUT	61
62	62	59	18	DON'T COME CRYING TO ME T. BROWN (V. GILL, R. NIELSEN)	VINCE GILL (V) MCA NASHVILLE 72085	27
				Hot Shot Debut		
63	NEW	1	1	NEVER BEEN KISSED E. SEAY, W. RAMBEAUX (S. AUSTIN, G. BARNHILL, W. RAMBEAUX)	SHERRIE AUSTIN ARISTA NASHVILLE ALBUM CUT †	63
64	67	57	19	BETTER MAN C. FARRIN (F. WARREN, B. WARREN, G. NICHOLSON)	THE WARREN BROTHERS (C) (D) (V) BNA 65670 †	32
65	63	60	19	WHAT'S THE MATTER WITH YOU BABY R. CROWELL (B. N. CHAPMAN, A. ROBOFF)	CLAUDIA CHURCH (C) (D) (V) REPRISE 17112 †	41
66	68	67	18	SAY ANYTHING R. HERRING, M. BRIGHT (S. MCANALLY, R. HERRING)	SHANE MCANALLY CURB ALBUM CUT †	41
67	69	64	17	HORSE TO MEXICO C. HOWARD, A. SMITH (P. SEBERT, J. MCELROY)	TRINI TRIGGS (C) (D) (V) CURB 73066	53
68	71	69	19	BARLIGHT L. MAINES, C. ROBISON (C. ROBISON)	CHARLIE ROBISON (C) (D) (V) LUCKY DOG 79061/COLUMBIA †	60
69	NEW	1	1	LIGHTNING DOES THE WORK N. WILSON, B. CANNON (C. BROCK, J. HADLEY, K. GARRETT)	CHAD BROCK (C) (D) (V) WARNER BROS. 16984 †	69
70	NEW	1	1	I ALREADY FELL B. HILL (G. GRAND, B. HILL)	GIL GRAND MONUMENT ALBUM CUT	70
71	75	—	2	SEVENTEEN B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER, C. LINDSEY)	TIM MCGRAW CURB ALBUM CUT	71
72	RE-ENTRY	2	2	LIFE IS A HIGHWAY T. BRUCE (T. COCHRANE)	CHRIS LEDOUX CAPITOL ALBUM CUT †	68
73	NEW	1	1	FROM YOUR KNEES B. J. WALKER, JR. (L. SATCHER)	MATT KING ATLANTIC ALBUM CUT	73
74	NEW	1	1	SENORITA MARGARITA B. GALLIMORE, J. STROUD, T. MCGRAW (B. DIPIERO, G. TERNEN)	TIM MCGRAW CURB ALBUM CUT	74
75	73	—	2	MY BEST FRIEND B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER)	TIM MCGRAW CURB ALBUM CUT	73

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

Billboard Top Country Singles Sales

MAY 22, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	1	7	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW 7 weeks at No. 1
2	2	2	12	WITH YOU ASYLUM 64052/EEG	LILA MCCANN
3	3	4	6	SINGLE WHITE FEMALE MCA NASHVILLE 72092	CHELY WRIGHT
4	4	3	10	HILLBILLY SHOES COLUMBIA 79115/SONY	MONTGOMERY GENTRY
5	5	7	8	LITTLE GOOD-BYES LYRIC STREET 64025/HOLLYWOOD	SHEDAISY
6	7	6	13	I WILL BE THERE FOR YOU DREAMWORKS 59021/INTERSCOPE	JESSICA ANDREWS
7	8	17	5	A NIGHT TO REMEMBER EPIC 79118/SONY	JOE DIFFIE
8	6	5	12	YOU WON'T EVER BE LONELY RCA 65646/RLG	ANDY GRIGGS
9	10	9	14	DRIVE ME WILD CURB 73075	SAWYER BROWN
10	11	10	29	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
11	9	8	27	FLY (THE ANGEL SONG) GIANT 17131/WARNER BROS.	THE WILKINSONS
12	13	13	18	MEANWHILE/YOU HAVEN'T LEFT ME YET MCA NASHVILLE 72084	GEORGE STRAIT
13	12	11	101	HOW DO I LIVE CURB 73022	LEANN RIMES

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	16	16	4	ALMOST HOME COLUMBIA 79148/SONY	MARY CHAPIN CARPENTER
15	14	14	16	ORDINARY LIFE WARNER BROS. 17136	CHAD BROCK
16	15	12	16	HOW FOREVER FEELS BNA 65666/RLG	KENNY CHESNEY
17	17	15	23	I DON'T WANT TO MISS A THING DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
18	19	19	34	IF I LOST YOU WARNER BROS. 17152	TRAVIS TRITT
19	18	18	21	SOMEBODY'S OUT THERE WATCHING EPIC 79064/SONY	THE KINLEYS
20	20	20	62	THIS KISS WARNER BROS. 17247	FAITH HILL
21	25	24	63	I'M ALRIGHT/BYE BYE CURB 73034	JO DEE MESSINA
22	23	—	2	BOY OH BOY GIANT 16896/WARNER BROS.	THE WILKINSONS
23	21	22	8	WHO NEEDS PICTURES ARISTA NASHVILLE 13156	BRAD PAISLEY
24	24	21	9	WHAT'S THE MATTER WITH YOU BABY WARNER BROS. 17112	CLAUDIA CHURCH
25	22	23	12	AMONG THE MISSING BNA 65645/RLG	MICHAEL MCDONALD & KATHY MATTEA

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In the SPIRIT



by Lisa Collins

THE HEAT IS ON: More than 250 gospel music executives, artists, and fans gathered May 9-11 in Las Vegas for the Bobby Jones Gospel Artists & Record Executives Retreat at the Rio Hotel. The hot topic of Bobby Jones' three-day meet—focusing on the growth and development of the gospel music industry—was gospel award shows.

"There needs to be some accountability and a greater level of respect from all of the award shows, but the Stellar Awards in particular," said Milton Biggum, who moderated a panel on the topic. Several panelists—including Crystal Rose Records president Brian Spears—cited a lack of sensitivity on the part of Stellar Award representatives.

The treatment of gospel artists and concerns about the Stellar Awards had reportedly been a bone of contention for some time. Biggum insists the resolve of the executives in attendance was much more than rhetoric. "We are ready to take action," he said.

Said Jones, "Reconciliation is the first order of our direction. But whatever the course, there are issues to be addressed and resolved. We need to have an award show that is accurate in its representation of gospel music."

THE BUZZ: 25-year-old Tyscot recording artist Detrick Haddon is putting the final touches on his latest project, "Chainbreaker," which is due for release next

month. There has been a great deal of buzz generated by Haddon, whose 1998 sophomore release, "This Is My Story," served as a breakthrough of sorts for the Detroit-based singer and his 10-voice backup unit, the **Voices Of Unity**.

"There's something for everybody," promises Haddon. "But because I'm young, I see the need for young people to find direction. It is with incidents like Littleton, Colo., that I recognize the attack on our children, and I want to use this record as a counterattack. When you listen to the record, you can really hear and feel how this record can help young people."

Tyscot executives agree: They've put together a live concert video and have launched a full-scale radio and publicity campaign (including TV spots on BET) in support of the project. "We are getting the same kind of buzz about Detrick that we got with **John P. Kee** just before he blew up," reports Tyscot founder **Leonard Scott**. "When that happens at a record label, you put everything you've got behind it."

PUTTING A NEW FACE ON GOSPEL: That's what Tommy Boy Gospel, Myrrh Records, EMI Gospel, and Blackground Entertainment set out to do with their midnight showcase at the recent Impact Summit in Miami. More than 400 attendees—radio and retail representatives, record executives, and consumers—rocked to the gospel sounds of **Kim Burrell**, **Anointed**, **the Winans (Phase II)**, **T. Boy & 5/O**, **Sara Von Davenport**, **Nu Direction**, **Cliff Jones**, and **Darwin Hobbs**. "Our goal," notes Tommy Boy Gospel executive **Max Siegel**, "was to increase awareness of contemporary gospel artists, as well as try to provide a broader perspective of what gospel is to those who aren't aware. Already, we've received a great deal of calls about the impact of the showcase. The artists were all well-received by [R&B] radio."

HIGHER GROUND



by Deborah Evans Price

PEACOCK VIEWS THE CROSSROADS: A recent article in The Wall Street Journal once again initiated the long-standing discussion over what makes a "Christian band." Is it a group of people who believe in Christ making music or is it a group of believers making music specifically about Christ? Can **Sixpence None The Richer** be classified a Christian band because its members are believers, or does the fact that acts like Sixpence and **Amy Grant** make great pop music about kissing, relationship struggles, and other topics that don't specifically mention Jesus make them less a Christian act than a pop act? These are weighty questions, and there are no easy answers.

For those who have ever pondered such issues or wondered just what path the Christian music industry is veering toward as we approach the millennium, there's a book out that's a must-read: **Charlie Peacock's "At The Crossroads: An Insider's Look At The Past, Present, And Future Of Contemporary Christian Music"** (Broadman & Holman Publishers). Peacock takes an unflinching look at Christian music, and he approaches his topic from the perspective of an artist/writer/producer who has spent time in both the mainstream music community as an artist and in the Christian community as a highly respected, Dove Award-winning creative presence.

When asked what prompted him to write the book,

Peacock responds, "The overall call to faithfulness and the call to live out God's agenda and not man's, to live out this kingdom perspective, to inspire others to live the same way. And [I wanted] to help people put words and language to thoughts or intuitions they've had about the contemporary Christian music industry but haven't had time to think through and do some writing of their own. That was a big part of it, I guess, to get the discussion going on a bigger level . . . to say, 'This is what people are saying. This is how I interpret it. What do you think?'"

Peacock hopes the book will prompt people to examine God's calling in their lives. "I really do believe that there are men and women in our community who are called to take our music into the mainstream who aren't answering the call," he adds. "But I've had some really great conversations with leaders in our industry and people who have read the book, and I'm going to remain very optimistic that there is an initiative begun, not necessarily by my book, but by God's spirit. People really do want to be God's people everywhere and in everything."

Throughout the book, even when he's challenging people to examine their calling and rethink their approach to life and art, it's done in such a loving and thoughtful way that it provokes positive reaction, not defensive response.

In addition to learning from and enjoying his book, Peacock fans can look forward to a new album due June 15 on re:think (the label he launched and later sold to Sparrow). "It's probably my most singer/songwriter record," says Peacock. "It's closer to 'Everything That's On My Mind' and 'Secret Of Time' than 'Love Life' and 'strangelangage.' It's just great players getting in a room together making great music," Peacock says of the album, which features **Reese Winans**, **Kenny Greenburg**, **Steve Brewster**, and **Béla Fleck**. "[**Out Of The Grey's**] **Christine** and **Scott Denté** are on it. It's not a big overdub session or big production-type thing. I play more piano than I've

(Continued on page 43)

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	32	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE	NO. 1 THE NU NATION PROJECT
2	2	5	T.D. JAKES ISLAND 524630 HS	SACRED LOVE SONGS
3	3	11	VARIOUS ARTISTS VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
4	4	3	ANOINTED MYRRH/WORD 69616/EPIC HS	ANOINTED
5	5	43	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE HS	TRIN-I-TEE 5:7
6	7	55	FRED HAMMOND & RADICAL FOR CHRIST ▲ VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
7	6	3	VICKIE WINANS CGI 5325/PLATINUM HS	LIVE IN DETROIT II
8	9	26	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC HS	LIVE FROM THE POTTER'S HOUSE
9	8	16	VARIOUS ARTISTS MALACO 1002	HERITAGE OF GOSPEL
10	10	103	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
11	11	59	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
12	12	25	SOUNDTRACK DREAMWORKS 50050/INTERSCOPE	THE PRINCE OF EGYPT—INSPIRATIONAL
13	14	7	HELEN BAYLOR VERITY 43124 HS	HELEN BAYLOR...LIVE
14	15	11	VARIOUS ARTISTS EMI GOSPEL 20209	GREAT WOMAN OF GOSPEL VOLUME II
15	13	7	DOTTIE PEOPLES ATLANTA INT'L 10250	GOD CAN & GOD WILL
16	18	67	VARIOUS ARTISTS ▲ VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
17	22	34	YOLANDA ADAMS VERITY 43123 HS	SONGS FROM THE HEART
18	16	14	VARIOUS ARTISTS INTERSOUND 5315/PLATINUM	RAISIN' THE ROOF
19	17	2	KEITH STATEN WORD 69845/EPIC	GLORY IN THE HOUSE
20	19	21	JUANITA BYNUM SHEKINAH INTERNATIONAL 11659	MORNING GLORY VOLUME ONE: PEACE
21	20	13	REV. JACKIE MCCULLOUGH GOSPO CENTRIC 90174/INTERSCOPE HS	THIS IS FOR YOU LORD
22	25	79	KAREN CLARK-SHEARD ISLAND 524397/MERCURY HS	FINALLY KAREN
23	21	15	MEN OF STANDARD MUSCLE SHOALS SOUND 8015/MALACO	FEELS LIKE RAIN
24	NEW		THE FLINT CAVALIERS FIRST LITE 4018	THE FLINT CAVALIERS LIVE IN CONCERT
25	29	37	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 90176/INTERSCOPE	BOW DOWN AND WORSHIP HIM
26	37	98	VICKIE WINANS CGI 161279	LIVE IN DETROIT
27	28	37	DAWKINS & DAWKINS HARMONY 1696	FOCUS
28	33	30	VICTORY IN PRAISE MUSIC AND ARTS SEMINAR MASS CHOIR TYSOT/NEW LIFE 43117/VERITY	ANY DAY
29	39	12	LEE WILLIAMS & THE SPIRITUAL QC'S MAJESTIC 7004	LOVE WILL GO ALL THE WAY
30	23	9	NEW DIRECTION MYRRH/WORD 69310/EPIC	NEW DIRECTION
31	RE-ENTRY		HELEN BAYLOR WORD 69793/EPIC	GREATEST HITS
32	NEW		JEFF MAJORS NAS 53224/UNIVERSAL	SACRED
33	36	45	WALTER HAWKINS AND THE LOVE CENTER CHOIR GOSPO CENTRIC 90172/INTERSCOPE HS	LOVE ALIVE V: 25TH ANNIVERSARY REUNION
34	26	29	KIM BURRELL TOMMY BOY GOSPEL 1249/TOMMY BOY	EVERLASTING LIFE
35	40	91	THE CANTON SPIRITUALS VERITY 43021 HS	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
36	RE-ENTRY		THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY HS	STRENGTH
37	24	4	FIVE YOUNG MEN LOUD 67640/RCA	5 FOR 1
38	31	5	MONTREL DARRETT EMI GOSPEL 20220	CHRONICLES OF THE SOUL
39	32	3	SOUL HENDRIX/DIAMANTE 4000/TRINITY	SOUL
40	RE-ENTRY		PASTOR HEZEKIAH WALKER PRESENTS THE LFT CHURCH CHOIR VERITY 43116 HS	LIVE AT LOVE FELLOWSHIP TABERNACLE

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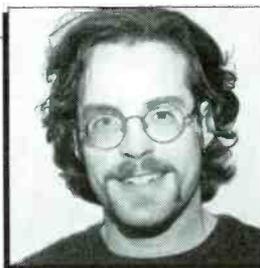
Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 				
No. 1				
1	1	32	KIRK FRANKLIN ● GOSPO CENTRIC/INTERSCOPE 90241/WORD	THE NU NATION PROJECT
2	2	21	SIXPENCE NONE THE RICHER SQUINT 7032/WORD HS	SIXPENCE NONE THE RICHER
3	5	4	CAEDMON'S CALL ESSENTIAL 10486/PROVIDENT	40 ACRES
4	3	29	VARIOUS ARTISTS ▲ SPARROW 1686/CHORDANT	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
5	4	7	AVALON SPARROW 1687/CHORDANT	IN A DIFFERENT LIGHT
6	7	27	SOUNDTRACK ▲ 550 MUSIC/MYRRH 5772/WORD	TOUCHED BY AN ANGEL: THE ALBUM
7	6	33	DC TALK ● VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
8	9	40	POINT OF GRACE ● WORD 5444	STEADY ON
9	10	7	CARMAN SPARROW 1704/CHORDANT	PASSION FOR PRAISE VOLUME ONE
10	8	3	ANOINTED MYRRH 5952/WORD HS	ANOINTED
11	12	7	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2213/CHORDANT	KENNEDY CENTER HOMECOMING: A CELEBRATION OF OUR FAITH AND HERITAGE
12	13	19	VARIOUS ARTISTS HOSANNA/INTEGRITY 1424/WORD	SHOUT TO THE LORD 2000
13	11	3	VARIOUS ARTISTS STAR SONG/SPARROW 0230/CHORDANT	PASSION BETTER IS ONE DAY
14	27	29	BURLAP TO CASHMERE SQUINT/A&M 5562/WORD HS	ANYBODY OUT THERE?
15	15	45	NEWSBOYS STAR SONG 0169/CHORDANT	STEP UP TO THE MICROPHONE
16	16	43	TRIN-I-TEE 5:7 B-RITE 0072/WORD HS	TRIN-I-TEE 5:7
17	14	11	THE SUPERTONES BEC 7415/CHORDANT	CHASE THE SUN
18	17	87	LEANN RIMES ▲ CURB 77885/CHORDANT	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
19	19	71	AVALON SPARROW 1639/CHORDANT HS	A MAZE OF GRACE
20	28	3	THE BROOKLYN TABERNACLE CHOIR ATLANTIC 83182/CHORDANT HS	HIGH & LIFTED UP
21	29	24	FFH ESSENTIAL 10498/PROVIDENT	I WANT TO BE LIKE YOU
22	18	25	SOUNDTRACK ▲ DREAMWORKS 50041/PROVIDENT	THE PRINCE OF EGYPT
23	22	49	JACI VELASQUEZ ● MYRRH 7026/WORD	JACI VELASQUEZ
24	20	11	SONICFLOOD GOTE 2802/CHORDANT HS	SONICFLOOD
25	34	7	VARIOUS ARTISTS SPARROW 1654/CHORDANT	IF MY PEOPLE PRAY: THE NATIONAL DAY OF PRAYER ALBUM
26	23	3	THE KATINAS GOTE 2804/CHORDANT HS	KATINAS
27	31	26	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY 1319/WORD HS	LIVE FROM THE POTTER'S HOUSE
28	RE-ENTRY		VARIOUS ARTISTS SPRING HOUSE 0810/CHORDANT	FAVORITE HYMNS FROM THE HOMECOMING FRIENDS
29	26	54	MICHAEL W. SMITH ● REUNION 10007/PROVIDENT	LIVE THE LIFE
30	25	7	4 HIM BENSON 82395/PROVIDENT	BEST ONES
31	30	62	JENNIFER KNAPP GOTE 3832/WORD HS	KANSAS
32	NEW		VARIOUS ARTISTS MARANATHA/CORINTHIAN 5954/PAMPLIN	LONG PLAY MOTHER'S DAY
33	39	80	STEVEN CURTIS CHAPMAN ● SPARROW 1630/CHORDANT	GREATEST HITS
34	24	4	PLUMB ESSENTIAL 10469/PROVIDENT HS	CANDYCOATEDWATERDROPS
35	32	29	REBECCA ST. JAMES FOREFRONT 5189/CHORDANT HS	PRAY
36	33	26	VARIOUS ARTISTS TIME LIFE 80402/MADACY	SONGS 4 LIFE — LIFT YOUR SPIRIT!
37	36	56	CECE WINANS PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE
38	40	24	MXPX TOOTH & NAIL 1122/CHORDANT	LET IT HAPPEN
39	38	25	SOUNDTRACK ● DREAMWORKS 50050/PROVIDENT	THE PRINCE OF EGYPT—INSPIRATIONAL
40	35	6	VARIOUS ARTISTS INTEGRITY 1456/WORD	WORLDS BEST PRAISE AND WORSHIP — PRAISE & WORSHIP

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Artists & Music

Classical KEEPING SCORE



by Bradley Bamberger

EGGHEAD-BANGING: With its rhythmic verve and harmonic possibility, jazz has long proved fertile ground for classical composers—from Stravinsky to Bernstein to John Harbison. But rock'n'roll's more primal attributes have only just started to show themselves as influences, via a maturing generation of composers who grew up with rock rather than jazz as their vernacular. Of course, Philip Glass drew from the pioneering work of David Bowie and Brian Eno for his hit "Low" and "Heroes" symphonies. But a more organic and original use of rock in the concert hall has come from the pen of



ROUSE

Christopher Rouse—a very serious, Pulitzer Prize-winning composer who reveres Mahler and Shostakovich yet also happens to love Led Zeppelin. Born in 1949 in Baltimore, the erudite but affable Rouse came of age in what he calls "the self-indulgent but idealistic '60s." His classical training was spiced by the practice of rock drumming—which is audible in his vivid use of orchestral percussion to this day. Also a longtime composition teacher at the Eastman School of Music in Rochester, N.Y., Rouse was the first to helm a course in rock history at a major conservatory. Still, though some have attributed his frequent writing of fast, loud music to his love of rock, Rouse says it is more likely that he "loves rock because I love fast, loud music."

Rouse's levee-breaking percussion octet "Bonham"—an homage to late Led Zeppelin drum virtuoso John Bonham that appears on the David Zinman/Baltimore Symphony disc "Dance Mix" (Argo)—was taken by many as a thrown gauntlet in the early '90s. "But I just saw it as a seven-minute percussion piece," Rouse says. "Composers have always referred to the popular music of their time—think of Beethoven, Brahms, Ives, Milhaud. What I've done isn't so different." But only certain elements of rock find their way into Rouse's music. "A lot of '60s California groups—the Byrds, Jefferson Airplane—meant a lot to me as a listener," he says. "But as with the music of Lassus, which I admire greatly, the music of those groups doesn't figure that much in what I do. From Zeppelin, though, I learned a lot about immediacy, pacing, how to handle silence."

As part of a banner season for the Boosey & Hawkes composer, percussionist Evelyn Glennie and the Philadelphia Orchestra under Zinman gave the New York premiere of Rouse's "Der Gerettete Alberich," a fantasy on Wagner-ian themes. (Glennie embodies the role of the villainous dwarf Alberich of Wagner's "Ring," as the piece explores his open-ended destiny—which even includes a brief stint as a rock drummer.) And on May 6, Rouse's gripping, ghost-riven piano concerto "Seeing" was unveiled by Emanuel Ax and the New York Philharmonic under Leonard Slatkin.

"Seeing" channels rock and classical influences in a sonic investigation of alternate reality. The title and some buried musical references come from a song by the late Skip Spence (of the '60s band Moby Grape) that evokes his descent into paranoid schizophrenia, and several more apparent motifs come from the Piano Concerto of Robert Schumann, the famous sufferer of bipolar disorder. With "Seeing," Rouse aimed to "write a unified piece about confusion," he says. "The piece's language veers all over, from highly chromatic to tonal, from traditional orchestration to bizarre percussion. And the piece is also a bit of an in-joke: Manny has never thought he could do justice to the Schumann concerto, so he has never played it. But with all the Schumann in 'Seeing,' he sort of has."

Of course, most of Rouse's music has nothing to do

with rock. Another of his recent premieres—"my best piece so far," he says—is the Indian-inflected "Kabir Padavali," a song cycle for soprano Dawn Upshaw and the Minnesota Orchestra. Rouse's mournful Trombone Concerto, which earned the Pulitzer in 1993, appears on a Marin Alsop-led RCA disc with the somber "Iscaiot" and its antipode, the frenetic, frightening "Gorgon." And his dramatic Cello Concerto is the highlight of Yo-Yo Ma's Grammy-garnering "Premieres" set on Sony. Rouse is also represented by a Christoph Eschenbach album on Telarc with the Symphony No. 2, Flute Concerto, and "Phaeton," as well as by a Nonesuch release with Zinman featuring the Mahlerian adagio of Symphony No. 1 and the onomatopoeic "Phantasmata."

RCA has waxed Glennie in "Alberich," and here's to Sony doing the same for Ax in "Seeing." (How about pairing it with the Hindemith concerto he has been playing?) Among the many Rouse works-in-progress is a Spanish-tinged guitar concerto for Sharon Isbin.

DRONE POEMS: The influence of popular music is also apparent in the ethos of Atrium, a 2-year-old Warner Music Sweden imprint whose offerings have begun showing up stateside via Atlantic's classical arm. Although they mix the northern European aesthetic of ECM with the ambitious pluralism of Nonesuch and Real World, Atrium's objets d'art have their own distinct feel. Atrium's outlook takes in art rock, as well as the abundant invention of Scandinavian folk music.

One of Atrium's newest discs is the Stockholm-based Nâu Ensemble's "The Eternal," an extended suite on themes by British cult fave Joy Division. On the cusp of its breakthrough hit, the bleakly emblematic "Love Will Tear Us Apart," Joy Division dissolved in 1980, following singer/lyricist Ian Curtis' suicide (the rest of the band re-formed as the lighter, more successful electro-pop act New Order). Inspired by the Balanescu Quartet's apt takes on Kraftwerk tunes, Atrium tapped Hans Ek—leader of the Nâu, a contemporary-minded chamber orchestra—to arrange several songs from Joy Division's postpunk gem "Closer" for his group and early-music vocal specialists Coro Di Bellini. The result is haunting—and as alluring for fans of Arvo Pärt as it is for those of Joy Division.

Also new from Atrium is the Forge Players' "Flow My Tears," the string quintet's set of songs by that Elizabethan goth John Dowland, with King Crimson-esque vocals by Freddie Walding. Another offering is cellist Svante Henryson's "Enkidu," an ambitious suite that sets his sonorous solos amid strings, brass, a girls choir, and a rock-accented rhythm section. (Henryson is also a rock bassist, having toured as a youth with the ridiculous metal guitar "virtuoso" Yngwie Malmsteen. But we shouldn't hold that against him.)

Atrium's folk-infused albums include nyckelharpa (keyed fiddle) master Johan Hedin's affecting "Angel Archipelago," which will thrill fans of star ECM act Nordan (whose Ale Möller and Lena Willemark guest with Hedin). Another should-be hit is the disc from Triptyk, a trio of Hedin, saxophonist Jonas Knutsson, and violinist Ola Bäckström. But it is an upcoming group of Atrium essays that should bend classical ears. The excellent Tämmel Quartet has "Music In Darkness," featuring three contemporary Swedish string quartets dedicated to Ingmar Bergman. And the astute Atrium sampler "Other Music From A Northern Place" promises Tämmel violinist Cecilia Zilliacus playing modern Baltic pieces, saxist Anders Paulsson and organist Gunnar Idenstam intoning ancient Nordic ballads, and pianist Márten Landström surveying that most Alpine of American composers, Alan Hovhaness.

The Atrium aesthetic emanates from producer/label chief Manne von Ahn, artist development director Lars Nylin, and prize-worthy graphic designer Kent Nyberg, as well as Warner Sweden managing director Sanji P. Tandan. Offering a laudable credo for Atrium, Nylin pledges "to remain faithful to the label's initial vision and never aim for shortcuts at the expense of the music." Let's hope Atlantic supplies the long-term support such an enterprising, artful venture deserves.

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TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	6	SOGNO ▲ POLYDOR 547222 6 weeks at No. 1	ANDREA BOCELLI
2	2	85	ROMANZA ▲* PHILIPS 539207 [CS]	ANDREA BOCELLI
3	3	11	TEARS OF STONE RCA VICTOR 68968	THE CHIEFTAINS
4	4	4	SUENOS (WITH SPANISH TRACKS) UNIVERSAL LATINO 547224	ANDREA BOCELLI
5	6	9	THE IRISH TENORS MASTERTONE 8552/POINT JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN	
6	5	84	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
7	7	15	ROMANZA (WITH SPANISH TRACKS) UNIVERSAL LATINO 539638	ANDREA BOCELLI
8	8	86	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG [CS]	BUENA VISTA SOCIAL CLUB
9	9	22	CELTIC LOVE SONGS MADACY 53296	VARIOUS ARTISTS
10	10	8	SCOTTISH MOODS VIRGIN 46986	VARIOUS ARTISTS
11	11	7	OBSESSION NARADA 47125/VIRGIN	VARIOUS ARTISTS
12	NEW		UPROOTED ROUNDER 617027	RANKINS
13	13	36	CANTOS DE AMOR NONESUCH/ATLANTIC 79510/AG	GIPSY KINGS
14	NEW		PURE HEART II HAWAIIAN RACK SERVICES 57487	PURE HEART
15	15	47	A TODA CUBA LE GUSTA WORLD CIRCUIT/NONESUCH 79476/AG	AFRO-CUBAN ALL STARS

TOP BLUES ALBUMS™

1	1	7	THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY 65873/EPIC 7 weeks at No. 1	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
2	2	2	TAKE YOUR SHOES OFF RYKODISC 10479	THE ROBERT CRAY BAND
3	4	53	JUST WON'T BURN TONE-COOL/ROUNDER 471164/MERCURY [CS]	SUSAN TEDESCHI
4	3	29	WANDER THIS WORLD ● A&M 540984/INTERSCOPE	JONNY LANG
5	5	83	TROUBLE IS... ▲ REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
6	6	18	BLUES BLUES BLUES ATLANTIC 83148	THE JIMMY ROGERS ALL-STARS
7	7	29	BLUES ON THE BAYOU MCA 11879	B.B. KING
8	8	66	BLUES BROTHERS 2000 ● UNIVERSAL 53116	SOUNDTRACK
9	9	32	BLUES COLLECTION MADACY 1332	VARIOUS ARTISTS
10	12	37	SLOW DOWN OKEH/550 MUSIC 69376/EPIC [CS]	KEB' MO'
11	10	2	BLUE LIGHT BOOGIE PRIVATE MUSIC 82173/WINDHAM HILL	TAJ MAHAL
12	11	79	DEUCES WILD ● MCA 11711	B.B. KING
13	14	37	GREATEST HITS MCA 11746	B.B. KING
14	13	29	BEST OF FRIENDS VIRGIN 46424	JOHN LEE HOOKER
15	NEW		BEST OF B.B. KING—THE MILLENNIUM COLLECTION MCA 11939	B.B. KING

TOP REGGAE ALBUMS™

1	1	7	LABOUR OF LOVE III VIRGIN 46469 7 weeks at No. 1	UB40
2	2	26	STRICTLY THE BEST 21 VP 1539*	VARIOUS ARTISTS
3	3	73	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
4	4	4	EVERYONE FALLS IN LOVE PENTHOUSE 1543/VP	TANTO METRO & DEVONTE
5	7	45	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
6	5	51	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
7	NEW		GENERATION COMING GATOR/I-MAN 1014/PLATINUM	THIRD WORLD
8	6	43	PURE REGGAE POLYGRAM TV 565122/ISLAND	VARIOUS ARTISTS
9	12	2	WORDSOUND&POWER LION OF ZION 6510/DIAMANTE	CHRISTAFARI
10	8	4	RUFF N TUFF VARESE SARABANDE 1033	BEENIE MAN
11	9	9	PLANET REGGAE VP 1550	VARIOUS ARTISTS
12	10	73	MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP [CS]	BEENIE MAN
13	NEW		DANCE HALL XPLOSION '99 GOLDEN CHILD 40013/JAM DOWN	VARIOUS ARTISTS
14	11	76	INNA HEIGHTS GERMAIN 2068*/MP [CS]	BUJU BANTON
15	NEW		REGGAE XPLOSION '99 GOLDEN CHILD 40014/JAM DOWN	VARIOUS ARTISTS

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

Jazz Fest Plays Up Internet Connections

WHEN THE BELL ATLANTIC JAZZ Festival kicks off June 2, the Jazz Passengers will perform at the South Street Seaport Atrium in New York. However, in a revolutionary display of state-of-the-art technology, all of the Passengers will not be present and accounted for, at least not in the flesh-and-blood sense. The band will be connected by and playing through fiber optic lines.

"The bassist will be in Boston, the drummer in Philly, and the vibraphonist will be in D.C.," says KnitMedia founder/CEO Michael Dorf (KnitMedia is the producer of the festival). "Only the horn section, singer, violin player, and guitarist will actually be in New York."

"The rhythm section will appear on screens behind the band, playing live. There will be an ever-so-slight, 10-millisecond delay, but since the musicians know each other so well, it will appear seamless. The entire event will be cybercast live on the Internet, so anyone around the world can watch as it happens."

It is an appropriately ambitious start for a festival whose implications reach far beyond its 350-plus scheduled performances. Audio and video from every show at the Knitting Factory, the downtown New York club that Dorf founded in 1987, will be cybercast live at www.jazfest.com, and performances from other venues will be made available for Internet viewing less than 24 hours after they occur. Any jazz fan around the world

'What we've been trying to do is broaden the jazz audience'

with Internet access will be able to participate in the festival, discovering new artists in the process.

"What we've been trying to do with the festival over the years is broaden the jazz audience, bringing new, young fans to the table," says Dorf, whose first What Is Jazz? festival, held in 1988, featured approximately 50 performances. "With KnitMedia, we are using the Internet's capability for distributing live concerts as a way to create a community vehicle that will actively engage young people. In addition, we view the Internet as a commerce mechanism that will bring in additional revenue, making it a merchandising opportunity for our artists."

To that end, KnitMedia has created a consumer-driven contest to run concurrently with the 1999 Jazz Awards, to be held June 14 in New York. "We've distributed over a million copies of an awards ballot to Tower Records locations around the world," says Dorf. "Any jazz fan can vote, but voting can only be done over the Internet, at www.jazzawards.com. Voters whose picks match the winners of the awards [voted upon by a consortium of artists, critics, and industry execs] will be eligible for prizes."

"The entire show will be cybercast live, and nominated artists will have instantaneous links to Tower Records' Web site. So if Cassandra Wilson wins an award and someone doesn't own her album, they can hit the 'purchase' button and buy it right away. It creates an immediate impulse purchase."



by Steve Graybow

ALONG WITH THE FESTIVAL and Awards, KnitMedia is in the midst of its J@zzschool program (Blue Notes, Billboard, March 27). "For 11 weeks, we hooked up eight schools across the Eastern seaboard, using Bell Atlantic's ISDN lines," says Michael Dorf. "Essentially, an artist such as Ravi Coltrane is in the Knitting Factory with maybe 10 students. Via a large monitor, there are four

more schools simultaneously connected to the club, getting a signal of Ravi. He does a presentation, a question-and-answer from all of the connected schools, and then he performs."

Dorf notes that the various J@zzschool performances will ultimately be cut and spliced together to create a definitive curriculum, which will then be available for download. "It is potentially a model solution for the lack of art and music classes in public schools," he says. The curriculum will be available at www.jazzschool.com starting June 3.

"The Knitting Factory is not only a way to showcase talent, it is a way to capture music and distribute it," says Dorf, who plans to open Knitting Factory clubs in Los Angeles and Berlin within a year's time. "We are looking to expand into the cultural capitals of the world and to help develop and integrate the local music communities. Our goal is to further the music by reaching out to the global consumer, using technology, via the model that we created at the original Knitting Factory in New York."

HIGHER GROUND

(Continued from page 41)

ever played on any record."

Peacock says lyrically the album is diverse. "There's a song that talks about being a lousy husband," he says. "Some of it talks about living in the kingdom at hand and waiting for the kingdom to come. Then there's just a song that's sort of a little portrait of a dark and sad evening in a cafe."

As if the book and album weren't enough, Peacock is also responsible for the new Switchfoot album and is producing projects for Audio Adrenaline and Twila Paris.

NEWS NOTES: Provident Music Distribution has signed a long-term distribution agreement with Galilee of the Nations Music. Formed in the Galilee region of Israel in 1997, Galilee of the Nations Music is a messianic worship label. Galilee and

its affiliated City of Peace Records and City of Peace Films and Video plan to release four new projects this year and between six and eight projects next year. The first release slated under the new distribution deal will be "The Restoration Of Israel" from Joel Chernoff... On May 14, Chonda Pierce taped her new video project, "Soapbox," at Nashville's Ryman Auditorium. The "Soapbox" CD, book, and video will be available this fall as Pierce embarks on a 40-city U.S. tour... Universal Studios has scheduled the second Rock the Universe Christian concerts Sept. 10-11. De Talk, Jars Of Clay, Burlap To Cashmere, Mukala, All Star United, and Waterdeep will perform on the 10th with 4HIM, Newsboys, Supertones, Scarecrow & Tinmen, Caedmon's Call, and LaRue taking the stage on the 11th.

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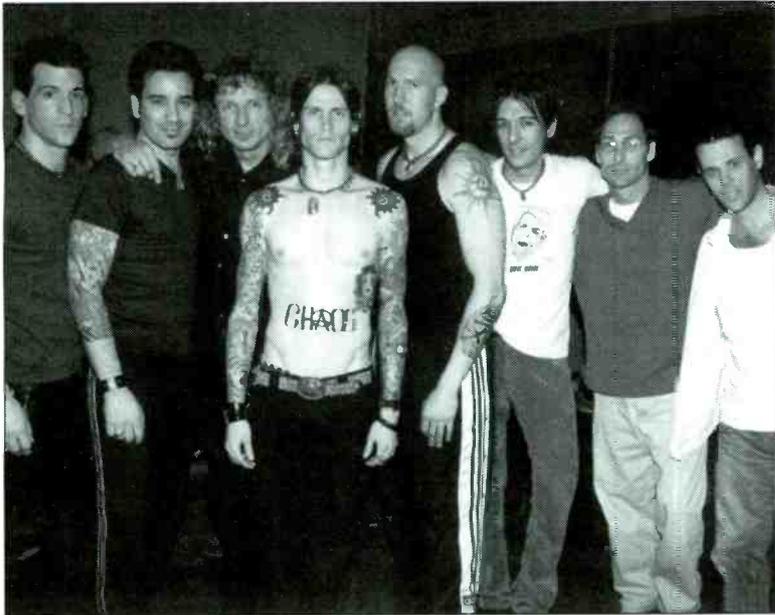
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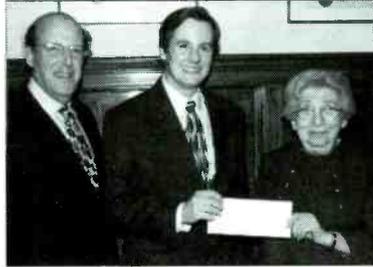
Signed Up, Too. Buckcherry, a Los Angeles-based rock band, has made a worldwide publishing agreement with Famous Music following the success of its first single, "Lit Up," from the album of the same name on DreamWorks. The act is now on a U.S. tour, following a European tour opening for Kiss. Shown at an L.A. video shoot in Hollywood, from left, are Buckcherry members Keith Nelson and Jonathan "J.B." Brightman; former Famous Music senior director Bobby Carlton; Buckcherry members Joshua Todd, Devon Glenn, and Yogi; Scott McGhee, the act's manager; and Michael Goldstone of DreamWorks.



Coming Together. BMG Songs has extended its worldwide publishing agreement with the Roots, whose third album, MCA's "Things Fall Apart," has gone gold. The group will be featured at this summer's Tibetan Freedom Concert. Shown in the back row, from left, are group members Dice Raw, Rahzel, and Hub; Clyde Lieberman, VP of U.S. creative operations for BMG Songs; and group members Black Thought, ?uestlove, and Scratch. Shown in front is group member Kamal.



Group Effort. Sedeck (aka Farel Jean) of the brother/sister group Melky Sedeck has signed a global co-publishing agreement with Sony/ATV Music, which will administer his present and future copyrights. He's the younger brother of Wyclef Jean. The group's second album, "Sister And Brother," is due soon. Shown standing, from left, are Suzette Williams, VP of A&R at Sony/ATV; Scott Francis, VP of business affairs at Sony/ATV Music; Richard Rowe, the company's president; Theodore Sedlmayr of the law firm Cutler & Sedlmayr; and Nia Thompson of FA-BLA Productions. Shown seated, from left, are Jody Graham Dunitz, executive VP of Sony/ATV Music; Sedeck; and Erica Grayson, senior director of A&R at Sony/ATV Music.



BMI Jazz Prize Winner. BMI Foundation president Thea Zavin presents a check for \$2,000 to jazz composer/saxophonist Rob Middleton, winner of the 1999 BMI Foundation/Jerry Harrington Jazz Composers Award, at the Manhattan School of Music, where Middleton is a candidate for a master's degree. His winning piece is "Summer Solstice." Shown, from left, are Dick Lowenthal, chair of the school's jazz/commercial music department; Middleton; and Zavin.

NO. 1 SONG CREDITS

TITLE WRITER PUBLISHER

THE HOT 100

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

HOT COUNTRY SINGLES & TRACKS

PLEASE REMEMBER ME • Rodney Crowell, Will Jennings • Sony/ATV Cross Keys/ASCAP, Blue Sky Rider/BMI, Irving/BMI

HOT R&B SINGLES

FORTUNATE • R. Kelly • Zomba/BMI, R. Kelly/BMI

HOT RAP SINGLES

WHO DAT • Christopher A. Stewart, JT Money, Tony Mercedes, Tonya Johnston, Tab, DiAndre Davis • Famous/ASCAP, Tunes On The Verge Of Insanity/ASCAP, Mo Better Grooves/ASCAP, Rufftown/BMI, Tony Mercedes/ASCAP, Honey From Missouri/ASCAP, Hit Co. South/ASCAP, Tabulous/ASCAP

HOT LATIN TRACKS

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

'Do Re Me' Hits Right Note For 'Encores!'; Rhino's NYC Songs

THE TALENT TO AMUSE: Whatever qualms show-music fans may have had about the New York City Center's choice of its season "Encores!" finale May 6-9—1960's "Do Re Mi," with music by **Jule Styne** (music) and lyrics by **Betty Comden** and **Adolph Green**—they became academic once **Nathan Lane** lent his wonderful, vaudeville-era-like presence to the proceedings.

As if the gift of Lane taking on a quickie five-performance role originally played by **Phil Silvers** wasn't enough to delight audiences, the casting happily went even deeper than that, with roles taken by two other dynamic talents. They were **Brian Stokes Mitchell**, of "Ragtime" fame, and **Heather Headley**, of continuing "Lion King" fame.

One of their duets, "Fireworks," is, well, charged with lightning. And, wait, the casting thrills continue with brief but hilarious parts by **Tovah Feldshuh**, **Marilyn Cooper**, and **Gerry Vichi**, all of whom audition for a recording contract with the kind of amateurish silliness that only skilled performers can impart.

"Do Re Mi" has its overdrawn fun with the 1960s recording industry scene, playing heavily on jukebox heavies, and only in passing does it make note of the rock'n'roll revolution taking place at the time. "What's New At The Zoo" is a novelty with an arrangement that includes a triplets sound used in many early rock'n'roll hits based on pre-rock standards. Speaking of musical accompaniment, **Luther Henderson's** orchestrations are a big-band blast.

The big ballad from the show is the still appealing "Make Someone Happy," which Stokes and Headley sing to sentimental perfection. Stokes also has two other strong songs, "I Know About Love" and the neglected "I'm Not Asking."

"Do Re Mi" ran for 400 performances during its Broadway stay, and its serviceable score is not

quite lost, given its availability on RCA Victor. But great talent recruited to its cause evidently makes a big difference.

It's really tough second-guessing the "Encores!" folks.

HELLUVA TOWN: Yes, there are a lot of New York songs of great merit that didn't make it onto Rhino's "New York Songs," due July 6, but the 16 selections tell the story well, with more recent selections that present only a slightly more jaded view of the city than some of the rose-colored paens of old.

Some of the real oldies include "New York's My Home" from **Gordon Jenkins'** pop choral work "Manhattan Tower," **Rodgers and Hart's** "Manhattan," **Billy Strayhorn's** "Take the 'A' Train," and **George Shearing and George David Weiss'** "Lullaby Of Birdland."

Of more recent vintage are the likes of

Paul Simon's "The 59th Street Bridge Song (Feelin' Groovy)"; **Barry Mann, Cynthia Weil, Jerry Leiber**, and **Mike Stoller's** "On Broadway"; and **Leiber and Phil Spector's** "Spanish Harlem."

While many may miss such gems as **Vernon Duke's** "Autumn In New York," **Cole Porter's** "I Happen To Like New York," and **Rodgers and Hart's** "Give It Back To The Indians," this presentation, with recordings by the original hit-makers, is well-rounded. Also missing is "New York, New York," the **Leonard Bernstein, Betty Comden**, and **Adolph Green** standard from "On The Town," but **John Kander** and **Fred Ebb's** own "New York, New York" is in its place.

PRINT ON PRINT: The following are the best-selling folios from Music Sales Corp.:

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

Words & Music



by Irv Lichtman



Universal/Otis Admn. Deal. Universal's Music Publishing Operations has made a worldwide administration deal, excluding the U.S., with the Clyde Otis Music Group. The deal includes many copyrights co-penned by Otis, including such Brook Benton hits as "It's Just A Matter Of Time," "Thank You Pretty Baby," "Think Twice," and "So Many Ways." Shown at the signing, from left, are David Renzer, president of Universal's Music Publishing Operations; Isidro Otis of the Clyde Otis Music Group; Kim Jackson, director of creative services at Universal; Clyde Otis III of the Clyde Otis Music Group; Ana Otis; and Kim Frankiewicz, VP of international at Universal.

AES Reflects Healthy Industry Ready For Next-Gen Audio

THE LAST EUROPEAN Audio Engineering Society (AES) Convention of the 20th century—held May 8-11 at the MOC Congress Center in Munich—reflected a healthy global pro audio industry ready to take on the challenges of the approaching millennium.

By this time next year, DVD Audio and Super Audio CD (SACD) will have launched worldwide, and with them the ability for music producers to deliver straight to the home sound quality comparable to what they've been hearing in their control rooms for years.

Throughout the trade show floor, manufacturers displayed high-resolution digital gear designed to work up to the spec for DVD Audio—nominally 24 bits sampled at 96 kilohertz.

As recently as two years ago, 24-bit converters were still a novelty, and even high-profile, big-budget productions were made predominantly in the 16- or 20-bit domains. Today, as evidenced by the wealth of high-res recorders, processors, workstations, mixers, and converters at the show, the pro audio world is ready for the next consumer sound carrier.

It was comforting to see the studio industry express such a full-scale commitment to improving the

state of digital audio, particularly at a time when the decision makers in the music industry have so many other issues on their plates, including digital delivery, copyright protection, affordability, convenience, and backward compatibility. For whom ever is listening, the professionals who record, mix, and master the music that we hear are more determined than ever to make every bit count.

THERE WERE NO ground-breaking product announcements or major controversies at this AES Convention. As such, it was less eventful than gatherings in which industry issues came to a head or ones in which manufacturers introduced products that represented paradigm shifts. Nevertheless, there was a generally upbeat mood here and a sense that the increasingly complex and global recording industry is more robust than ever. Following are highlights from the show, which was the society's 106th convention.

THE FRAUNHOFER INSTITUT of Erlangen, Germany—one of the principal developers and patent holders of the controversial MPEG-3 (MP3) technology—revealed plans for a multichannel codec based on



by Paul Verna

Advanced Audio Coding, the process that forms the core of MP3.

The multichannel codec was developed by Fraunhofer in conjunction with South Korean technology firm ETRI, using Texas Instruments' floating-point digital signal processing; no further information about the codec was available at press time.

Fraunhofer's codec announcement occurred at a press briefing that covered a wide range of topics, from data compression to copyright protection to legal strategies for dealing with Internet piracy.

Fraunhofer head of multimedia Dr. Karlheinz Brandenburg and business manager of audio and multimedia Niels Rump took great pains to portray the Institut—which is a member of the music industry's Secure Digital Music Initiative—as a defender of intellectual property.

"Since Fraunhofer is a company

living mostly from selling intellectual property, we have a lot of sympathy with other owners of [intellectual property] who see their work being distributed against their will and without remuneration for them," said Brandenburg. "Therefore, Fraunhofer is not a friend of the Internet pirates who distribute music using the MP3 format. That is not fair to the artists and copyright holders."

Also on the panel at the Fraunhofer event was Alexander Wolf, a representative of German rights society GEMA. Wolf urged the recording and technology industries to consider the rights of composers, lyricists, and publishers in the debate over the digital delivery of music.

LIVE FROM MUNICH: For the first time ever, the AES broadcast portions of its convention live on the Internet. The opening ceremony, as well as the workshop "Audio Broadcasting On The Internet," were beamed live from Munich on the AES Web site (www.aes.org). The transmissions were sponsored by neTVision and delivered using RealAudio and RealVideo.

GETTING IT: With all due respect to the talented producers, engineers, and mixers who are blazing trails in the realm of multichannel music, Tom Jung—a veteran producer, world-renowned engineer, and head of the Stamford, Conn.-based DMP label—is the one who really seems to get it.

First of all, Jung has an impeccable sense of spatial acoustics. Whereas other mixers revel in dazzling the listener with musical elements that burst unexpectedly from the rear monitors—with apparently little regard to how those elements fit into the performance sound stage—Jung reserves the back speakers for ambience.

True, most of Jung's recordings are jazz or classical pieces that are naturally suited to such a conservative approach. By contrast, pop mixes lend themselves to experimentation and playfulness when it comes to surround panning.

Still, one gets the sense that Jung, unlike most of his peers, has gotten over the fact that he has six channels at his disposal and seems less determined to show off the capabilities of the medium than to make great mu-

(Continued on page 86)

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 15, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	LIVIN' LA VIDA LOCA Ricky Martin/ Desmond Child (C2)	FORTUNATE Maxwell/ R. Kelly (Rockland/Interscope)	PLEASE REMEMBER ME Tim McGraw/ B. Gallimore, J. Stroud T. McGraw (Curb)	MY OWN WORST ENEMY Lit/ Don Gilmore & Lit (RCA)	ANGEL Sarah McLachlan/ Pierre Marchand (Arista)
RECORDING STUDIO(S) Engineer(s)	THE GENTLEMEN'S CLUB (Miami Beach) Charles Dye, Nathan Malki, Craig Lozowick, Jules Gondar	CHICAGO TRAX (Chicago) Joey Donatello, Stan Wood Anthony Kilhoffer	OCEANWAY (Nashville) Julian King	NRG (Los Angeles) Don Gilmore	WILDSKY (Morin Heights, QUEBEC) Pierre Marchand
RECORDING CONSOLE(S)	Protools 24	SSL 4000E G computer	Neve 8078 80 channel	Neve 8068	Helios
RECORDER(S)	Protools 24	Studer A800	Sony 3348 HR	Studer A827	Otari Radar System
MASTER TAPE	Protools 24	Quantegy 499	Quantegy 467	Quantegy 499	no tape used
MIX DOWN STUDIO(S) Engineer(s)	THE GENTLEMEN'S CLUB (Miami Beach) Charles Dye	HIT FACTORY (New York) Tony Maserati	IMAGE (Los Angeles) Chris Lord-Alge	PACIFIQUE (Burbank, CA) Tom Lord-Alge	WILDSKY (Morin Heights, QUEBEC) Pierre Marchand
CONSOLE(S)	Protools 24	SSL 9080J	SSL 4056 G	SSL 9000J	Helios
RECORDER(S)	Protools 24	Sony 3348 HR	Sony 3348	Sony 3348 HR	DAT
MASTER TAPE	Protools 24	Quantegy 467	Quantegy GP9	Quantegy 467	no tape used
MASTERING Engineer	STERLING SOUND Ted Jensen	BERNIE GRUNDMAN Brian Gardner	MASTERING LAB Doug Sax	STERLING SOUND George Marino	MASTERDISK Greg Calbi
CD/CASSETTE MANUFACTURER	Sony	UNI	UNI/BMG	BMG	BMG

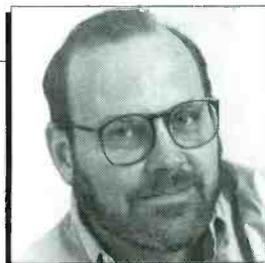
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Latin Notas



by John Lannert

SONY'S MEX PUSH: Having taken clear control of the pop and tropical markets in the U.S. last year, Sony Discos and its president, Oscar Llord, are now eyeing the lone sector where the Miami-based label is playing catch-up: regional Mexican.

Sony—which, by SoundScan's count, came in a distant fourth place in Billboard's 1998 regional Mexican year-end sales in both the imprint and distributor categories—took a positive step toward gaining market share in the regional Mexican arena in April when it acquired regional indie Luna Records.

Along with the Luna acquisition came the addition of Luna founder Abel de Luna to the Sony executive team as senior VP/GM of Sony's regional Mexican and Tejano division.

"This is our biggest step forward into the regional Mexican music market," notes Llord. "The incorporation of Luna and Sony not only represents an asset from the artist roster and the catalog, but it also represents the level of expertise that I believe Abel and several of the players that he is bringing over to us now add to our resources."

While observing that Sony "does not have that big of a percentage of the Mexican market," de Luna adds that "with our artists, our knowledge of the business, and our team, I see that we will be the leader of that division."

De Luna, who founded Luna Records 20 years ago, now heads up a regional Mexican division containing 30 former Luna artists and about 30 artists inked to Sony Discos.

Sony's acquisition of Luna isn't likely to earn Sony an immediate chunk of market share in the regional Mexican sector—Luna only moved 36,500 units last year, according to Billboard's 1998 year-end sales report. Sony Discos sold 170,000 units of regional Mexican product last year. The regional Mexican market leader was EMI Latin, which sold 422,000 pieces.

So, for Sony, there's plenty of upside that can be achieved starting with the Luna deal. Former Luna artists will now benefit from Sony's recently upgraded distribution network.

More important, having someone of de Luna's experience and reputation at the helm of Sony's regional Mexican division convincingly underscores Sony's commitment to that genre to the movers and shakers in the regional Mexican business.

De Luna says he sold his label—which previously had been distributed by Fonovisa—because "moneywise, it was very good, and now I will be able to better show what I can do with all of the backup and management that Sony has."

Financial terms of the deal were not disclosed. Sony is planning its initial releases under the new pact sometime in June. Down the line, De Luna anticipates signing acts from California, as he usually has done in the past, as well as securing hot acts from Mexico.

In addition, de Luna, who might be best known as a producer, is tinkering with the banda groove that was so popular several years back.

"With banda, we are going more into the romantic (Continued on next page)

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
► No. 1/GREATEST GAINER					
1	1	1	6	RICKY MARTIN C2/SONY DISCOS †	LIVIN' LA VIDA LOCA R. ROSA, D. CHILD (R. ROSA, D. CHILD)
2	2	2	4	ELVIS CRESPO SONY DISCOS	PINTAME R. CORA, E. CRESPO (E. CRESPO)
3	5	4	8	SHAKIRA SONY DISCOS †	INEVITABLE S. MEBARAK, R. L. FOCHOA (S. MEBARAK, R. L. FOCHOA)
4	4	5	4	JUAN LUIS GUERRA 440 KAREN/CAIMAN	EL NIAGARA EN BICICLETA J. L. GUERRA (J. L. GUERRA)
5	7	11	3	ALEJANDRO FERNANDEZ SONY DISCOS †	LOCO NOT LISTED (MASSIAS)
6	10	6	14	PEPE AGUILAR MUSART/BALBOA †	ME ESTOY ACOSTUMBRANDO A TI PAGUILAR (R. CERATTO)
7	3	3	17	MARCO ANTONIO SOLIS FONOVISA †	SI TE PUDIERA MENTIR B. SILVETTI (M. A. SOLIS)
8	8	8	18	CONJUNTO PRIMAVERA FONOVISA	NECESITO DECIRTE J. GUILLEN (R. GONZALEZ MORA)
9	6	9	43	VICENTE FERNANDEZ SONY DISCOS †	ME VOY A QUITAR DE EN MEDIO PRAMIREZ (M. MONTERROSAS)
10	9	13	9	LOS TUCANES DE TIJUANA EMI LATIN †	AMOR PLATONICO G. FELIX (M. QUINTERO LARA)
11	11	10	6	TITO ROJAS M. P./SONY DISCOS	POR MUJERES COMO TU J. GUNDA MERCED (FATU)
12	17	20	12	TIRANOS DEL NORTE SONY DISCOS †	ENTREGA TOTAL J. MARTINEZ (A. PULLIDO)
13	14	17	28	CHAYANNE SONY DISCOS †	DEJARIA TODO ESTEFANO (ESTEFANO)
14	13	14	6	EDNITA NAZARIO EMI LATIN †	QUIEN TE ROBO EL CORAZON? D. DEL INFANTE, R. BUCHANAN (C. BRANT, K. CIBRIAN)
15	23	—	2	JENNIFER LOPEZ WITH MARC ANTHONY WORK/SONY DISCOS †	NO ME AMES J. V. ZAMBRANO (G. BIGAZZI, A. CIVAI BALDI, M. FALAGIANI)
16	27	—	2	DLG SONY DISCOS	VOLVERE S. GEORGE (P. CEEPERO, I. ROMAN)
17	18	19	29	LOS MISMOS EMI LATIN †	QUE BONITO LOS MISMOS (M. E. CASTRO)
18	16	18	26	TIRANOS DEL NORTE SONY DISCOS †	CREI J. MARTINEZ (C. MONGE)
19	12	16	12	NOELIA FONOVISA †	TU M. AZEVEDO (ESTEFANO)
20	28	—	2	LUIS FONSI UNIVERSAL LATINO †	SI TU QUISIERAS A. ZEPEDA (A. MATHEUS)
21	20	22	5	VICENTE FERNANDEZ SONY DISCOS	SUBLIME MUJER NOT LISTED (M. E. TOSCANO)
22	25	21	8	MARC ANTHONY RMM	NO SABES COMO DUELE J. LUGO (O. ALFANNO)
23	15	7	12	MILLIE EMI LATIN †	UNA VOZ EN EL ALMA R. PEREZ (R. PEREZ, G. MARGUET)
24	35	—	2	YOLANDITA MONGE ARIOLA/BMG LATIN	DIME R. EDDY MARTINEZ (G. GARCIA, L. REYES)
25	21	15	8	JARABE DE PALO EMI LATIN	AGUA J. DWORNIAK (JARABE DE PALO)
26	24	33	3	JERRY RIVERA SONY DISCOS	DE QUE VALE SER UN REY NOT LISTED (NOT LISTED)
27	22	24	6	ROCIO DURCAL ARIOLA/BMG LATIN †	PARA TODA LA VIDA R. LIVI (R. LIVI)
28	29	25	9	JAVIER CAIMAN CAIMAN †	TIEMBLA MI PIEL R. MORALES (R. MORALES)
29	26	27	10	EZEQUIEL PENA FONOVISA	UNA PAGINA MAS E. PENA (R. GARCIA RAMIREZ)
30	NEW	1	1	LOS CARDENALES DE NUEVO LEON DISA/EMI LATIN	ESPEJO DE CANTINA D. CHAVEZ (J. F. ORTEGA)
31	30	28	5	CARLOS PONCE EMI LATIN	BUSCO UNA MUJER K. SANTANDER (K. SANTANDER)
32	NEW	1	1	LIMITE 21 EMI LATIN †	ARMONIA E. TORRES SERRANT (E. TORRES SERRANT)
33	RE-ENTRY	12	12	GRUPOMANIA SONY DISCOS †	NINA BONITA O. SERRANO, B. SERRANO (O. SERRANO)
34	19	12	9	JORDI FONOVISA	ME ESTOY VOLVIENDO LOCO M. FLORES (M. FLORES)
35	31	30	7	INTOCABLE EMI LATIN †	PERDEDOR NOT LISTED (M. A. PEREZ)
36	NEW	1	1	TONNY TUN TUN CAIMAN	CUANDO ACABA EL PLACER T. TUN TUN (C. ROQUE, S. CAETANO)
37	37	31	22	JERRY RIVERA SONY DISCOS †	ESE R. SANCHEZ (A. JAEN, W. PAZ)
38	RE-ENTRY	16	16	CRISTIAN ARIOLA/BMG LATIN †	DESPUES DE TI... QUE? R. PEREZ (R. PEREZ)
39	NEW	1	1	ANA GABRIEL SONY DISCOS	SI ME FALTARAS NOT LISTED (NOT LISTED)
40	NEW	1	1	GISSELLE ARIOLA/BMG LATIN	ME DECIDI M. TEJADA (JOSEAN)

RICKY MARTIN

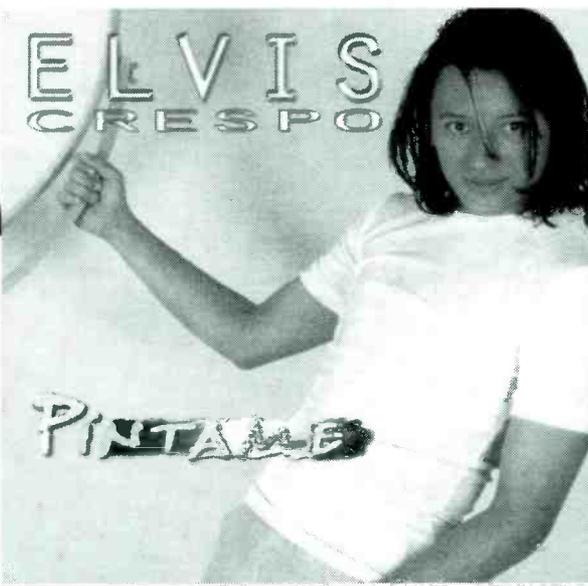


RICKY MARTIN
Featuring the hit single
"LIVIN' LA VIDA LOCA"
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MAJOR CREDIT CARDS ACCEPTED

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.

Artists & Music

NOTAS

(Continued from preceding page)

market and also going more toward a new sound for dancing, where we are combining banda with tropical sounds like merengue," says de Luna.

VICENTE TURNS 43: Vicente Fernández sets the all-time longevity mark on Hot Latin Tracks this issue, as "Me Voy A Quitar De En Medio" (Sony Discos) registers its 43rd week on the chart.

Though it slips 9-6 this issue, Fernández's enduring chartbuster replaces "Si Tú Supieras" by his son and labelmate Alejandro Fernández, which ended up tallying 42 weeks on the chart last year. "Si Tú Supieras" helped Fernández win the Hot Latin Tracks artist of the year category at Billboard's recent sixth annual Latin Music Awards.

The only other single to tote at least 40 weeks on Hot Latin Tracks was Pepe Aguilar's 1998 hit "Por Mujeres Como Tú" (Musart/Balboa)—a 40-week performer that earned Aguilar a trophy for hot Latin track of the year at the Latin Music Awards.

All three hits were ballads cut by artists of Mexican parentage. By the way, all of these fan favorites have titles in the top 10 of this issue's chart.

SHOWBILL, MEXICO CITY: Mexico City, the site of a recent multitude of shows, including sellout dates by Metallica and Kiss (Boxscore, Billboard, May 15), is booked to host several more dates in the coming weeks.

Popular '70s rock act Kansas is slated to take the stage Friday (21) at the Auditorio Nacional.

Miguel Ríos, the legendary Spanish roquero whose double live album "Big Band Ríos" is selling well in Mexico, is set to play May 23-24 at Auditorio Nacional.

Argentina's rock hero Miguel Mateos is tapped to play June 3-5 at Teatro Metropolitan. RAC Producciones is promoting the shows by Ríos and Mateos; OCESA Presents is promoting the Kansas concert.

MEXICO NOTAS: Universal Music Mexico has finally established its executive hierarchy with the following lineup: Marco Bissi, president of Universal Music Mexico; Manuel Calderón, A&R VP of Universal Music Mexico; Joaquín Barona, director of the Mercury division; and Gabriela Martínez, director of the Polydor division.

After a two-year absence, Universal singer Marcos Llunas returned April 25 to Mexico, where he made a surprise appearance on the TV Azteca program "Domingo Azteca." Llunas says he's not contracted to either TV Azteca or Azteca Music, and he adds that he still considers TV Azteca rival Televisa his home. But Llunas says he wanted to demonstrate to his fans that he's still in effect, and "Domingo Azteca" was the first Mexican show interested in inviting him to appear. Llunas wants to explore making a telenovela in which he would play a torero, or bullfighter.

Star Fonovisa act Banda El Recodo continues to celebrate its 60th anniversary this year. A tour in the second half of the year will take the band to Central America, Spain, and Japan.

Approximately 80 artists are invited to appear at Festival Internacional Acapulco Milenio, which is slated to run May 22-30 in various sites in Acapulco. Among the bigger names scheduled to perform at the musical happening, produced by Luis de Llano, are Shakira, Chayanne, José Feliciano, Daniela Romo, Enanitos Verdes, Fey, Onda Vaselina, and Noelia.

CHART NOTES, RETAIL: Sales of titles on The Billboard Latin 50 kited 40% to 222,000 units this issue, compared with 158,000 units last issue, thanks in part to the traditionally strong Mother's Day weekend.

But this year's Mother's Day weekend was particularly robust, given the fact that in 1997 and 1998 the sales jumps from the issue before Mother's Day weekend to the issue including Mother's Day weekend were, respectively, 14% and 13%.

Credit most of the invigorating sales spike during this year's Mother's Day weekend to Elvis Crespo's new Sony Discos album, "Píntame," whose 29,500 units accounted for 46% of the sales increase this issue compared with last issue. Without "Píntame," the sales increase this issue would have been 22% over last issue—a still solid, but not spectacularly better, gain than in the past two years.

Though "Píntame" opened big out of the box, its figures were only good enough for second place, as Ricky Martin's indestructible "Vuelve" (Sony Discos) jumped 20% to 32,500 units. Now atop the pop genre chart for 11 consecutive weeks, "Vuelve" vaulted 55-41 on The Billboard 200—one position shy of matching his peak slot on that chart.

"Vuelve" was one of a record-tying six Latino titles on The Billboard 200. Crespo scored two albums on that chart: "Píntame," which set a record debut for a merengue CD at No. 49, and "Suavemente," up with a whoosh from 177 to 113 on a 75% rise in sales to 12,500 units. Unsurprisingly, "Píntame" and "Suavemente"—now No. 4 on The Billboard Latin 50—are running 1-2 on the tropical/salsa genre chart.

Selena's No. 3 album on The Billboard Latin 50, "Todos Mis Éxitos—All My Hits" (EMI Latin), also stayed on The Billboard 200 this issue, although sales of the disc dropped 5% to 17,000 pieces. Selena's smash rules the regional Mexican genre chart for the ninth week running.

CHART NOTES, RADIO: Sony Discos captures the first three slots this issue on Hot Latin Tracks, as Shakira's "Inevitable" moves 5-3 to join Ricky Martin's "Livin' La Vida Loca" and Elvis Crespo's "Píntame," each of which are placing first and second on the chart for the third week in a row. Sony also owns four of the top five singles this issue.

The overall audience detections of "Livin' La Vida Loca" soared 2.5 million to 18.4 million, as the blazing chart-topper picked up six stations for a total of 44 stations playing the tune.

Conjunto Primavera leads the way for chart longevity on the genre charts, as its "Necesito Decirte" (Fonovisa) stays put at No. 1 on the regional Mexican genre chart for the eighth consecutive week, with 9.3 million audience impressions.

"Livin' La Vida Loca" notched an amazing 15 million audience impressions on the pop genre chart, where the smash has held sway for the sixth straight week.

Armed with 14.5 million audience impressions, "Píntame" rules the tropical/salsa genre chart for the third successive week.

SALES STATFILE: The Billboard Latin 50: this issue: 222,000 units; last issue: 158,000 units; similar issue last year: 107,000 units.

Pop genre chart: this issue: 81,000 units; last issue: 63,500 units; similar issue last year: 41,500 units.

Tropical/salsa genre chart: this issue: 78,000 units; last issue: 37,500 units; similar issue last year: 33,500 units.

Regional Mexican genre chart: this issue: 52,500 units; last issue: 49,000 units; similar issue last year: 27,500 units.

LATIN TRACKS A-Z

TITLE (Publisher — Licensing Org.)	Sheet Music Dist.
25 AGUA (Canciones Del Mundo, BMI/Warner Chappell, BMI)	
10 AMOR PLATONICO (Flamingo, BMI)	
32 ARMONIA (EJR, ASCAP)	
31 BUSCO UNA MUJER (F.I.P.P., BMI)	
18 CREI (Peer Int'l., BMI)	
36 CUANDO ACABA EL PLACER (Not Listed)	
26 DE QUE VALE SER UN REY (Not Listed)	
13 DEJARIA TODO (1998 Deep Music, BMI)	
38 DESPUES DE TI...QUE? (JKMC, ASCAP/MCA, ASCAP)	
4 DIME (Milenio, ASCAP)	
4 EL NIAGARA EN BICICLETA (Karen, ASCAP)	
12 ENTREGA TOTAL (Not Listed)	
37 ESE (Ventura, ASCAP)	
30 ESPEJO DE CANTINA (Edimonsa, ASCAP)	
3 INEVITABLE (F.I.P.P., BMI/Sony/ATV Latin, BMI)	
1 LIVIN' LA VIDA LOCA (A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/PolyGram, ASCAP)	
5 LOCO (Not Listed)	
40 ME DECIDI (Arimay Songs)	
6 ME ESTOY ACOSTUMBRANDO A TI (Intersong, ASCAP)	
34 ME ESTOY VOLVIENDO LOCO (Fontana, ASCAP)	
9 ME VOY A QUITAR DE EN MEDIO (Warner-Tamerlane, BMI)	
8 NECESITO DECIRTE (Seg Son, BMI)	
33 NINA BONITA (Sony Discos, ASCAP)	
15 NO ME AMES (BMG Songs, ASCAP/Warner-Tamerlane, BMI)	
22 NO SABES COMO DUELE (New Edition EMOA, SESAC)	
27 PARA TODA LA VIDA (2000 Amor, ASCAP)	
35 PERDEDOR (Ser-Ca, BMI)	
2 PINTAME (Sony/ATV Latin, BMI/Elvis, BMI)	
11 POR MUJERES COMO TU (Vander, ASCAP)	
17 QUE BONITO (Pacific, BMI)	
14 QUIEN TE ROBO EL CORAZON? (Peermusic, ASCAP/Warner-Tamerlane, BMI)	
39 SI ME FALTARAS (Not Listed)	
7 SI TE PUDIERA MENTIR (Crisma, SESAC)	
20 SI TU QUISIERAS (Warner/Chappell)	
21 SUBLIME MUJER (Peermusic, BMI/Promociones Musicales HR, S.A., BMI)	
28 TIEMBLA MI PIEL (Music RC/MCA, ASCAP)	
19 TU (1998 Deep Music, BMI)	
29 UNA PAGINA MAS (San Antonio Music, BMI)	
23 UNA VOZ EN EL ALMA (JKMC, ASCAP/MCA, ASCAP)	
16 VOLVERE (Not Listed)	

THE Billboard Latin 50™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	65	RICKY MARTIN	SONY DISCOS 82653	VUELVE
No. 1					
2	NEW		ELVIS CRESPO	SONY DISCOS 82917	PINTAME
3	2	10	SELENA	EMI LATIN 97886	ALL MY HITS-TODOS MIS EXITOS
HOT SHOT DEBUT					
4	4	56	ELVIS CRESPO	SONY DISCOS 82814	SUAVEMENTE
GREATEST GAINER					
5	3	14	LOS TRI-O	ARIOLA 58436/BMG LATIN	NUESTRO AMOR
6	6	33	SHAKIRA	SONY DISCOS 82746	DONDE ESTAN LOS LADRONES?
7	5	12	TITO ROJAS	M.P. 56250/SONY DISCOS	ALEGRÍAS Y PENAS
8	9	33	ENRIQUE IGLESIAS	FONOVISA 08002	COSAS DEL AMOR
9	21	6	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	SONY DISCOS 83177	INOLVIDABLE VOL. 2: ENAMORADO DE TI
10	7	15	MARCO ANTONIO SOLIS	FONOVISA 0516	TROZOS DE MI ALMA
11	8	4	LA MAKINA	J&N 83033/SONY DISCOS	PARA EL BAILADOR
12	12	3	DLG	SONY DISCOS 82924	GOTCHA!
13	11	45	VICENTE FERNANDEZ	SONY DISCOS 82713	ENTRE EL AMOR Y YO
14	41	3	DANNY RIVERA	ARIOLA 66276/BMG LATIN	EN VIVO DESDE EL CARNEGIE HALL
15	13	39	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
16	10	7	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189	AMOR, FAMILIA Y RESPETO
17	25	11	NOELIA	FONOVISA 6080	NOELIA
18	14	4	TONNY TUN TUN	CAIMAN 2986	CAMINANDO
19	39	2	ANA GABRIEL	SONY DISCOS 83122	SOY COMO SOY
20	16	7	JARABE DE PALO	EMI LATIN 47188	DEPENDE
21	22	21	JUAN LUIS GUERRA 440	KAREN 930216	NI ES LO MISMO NI ES IGUAL
22	19	2	YOLANDITA MONGE	ARIOLA 66977/BMG LATIN	SIENTO
23	23	31	CHAYANNE	SONY DISCOS 82869	ATADO A TU AMOR
24	20	5	RABITO	FONOVISA 9776	SINCERIDAD
25	17	27	LOS TEMERARIOS	FONOVISA 6078	15 EXITOS PARA SIEMPRE
26	34	8	EDNITA NAZARIO	EMI LATIN 59935	CORAZON
27	32	83	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
28	31	14	PEPE AGUILAR	MUSART 2017/BALBOA	POR EL AMOR DE SIEMPRE
29	24	85	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/SONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
30	15	5	VARIOUS ARTISTS	VIRGIN 47192	THE BEST LATIN PARTY ALBUM IN THE WORLD...EVER!
31	18	31	CONJUNTO PRIMAVERA	FONOVISA 9663	NECESITO DECIRTE
32	35	3	TITO NIEVES	RMM 84024	CLASE APARTE
33	38	79	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
34	29	21	JUAN GABRIEL CON BANDA EL RECODO	ARIOLA 64321/BMG LATIN	JUAN GABRIEL CON BANDA...EL RECODO!!!
35	33	23	JERRY RIVERA	SONY DISCOS 82862	DE OTRA MANERA
36	RE-ENTRY		PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI
37	RE-ENTRY		OLGA TANON	WEA LATINA 25098	TE ACORDARAS DE MI
38	28	47	OZOMATLI	ALMO SOUNDS 80020/INTERSCOPE	OZOMATLI
39	RE-ENTRY		JULIO IGLESIAS	COLUMBIA 69577	MY LIFE: THE GREATEST HITS
40	30	12	ENRIQUE IGLESIAS	FONOVISA 6076	REMIXES
41	36	23	VICO C	EMI LATIN 98110	AQUEL QUE HABIA MUERTO
42	40	8	VARIOUS ARTISTS	PROTEL 82289/SONY DISCOS	MERENGUE EN LA CALLE 8 '99
43	47	22	GRUPOMANIA	SONY DISCOS 82878	THE DYNASTY
44	RE-ENTRY		ALEJANDRO FERNANDEZ	SONY DISCOS 82446	ME ESTOY ENAMORANDO
45	27	5	LOS ORIGINALES DE SAN JUAN	EMI LATIN 99623	NACI CON SUERTE DE REY
46	RE-ENTRY		CHARLIE ZAA	SONOLUX 82706/SONY DISCOS	UN SEGUNDO SENTIMIENTO
47	26	2	DAVID LEE GARZA Y LOS MUSICALES	SONY DISCOS 83156	NADIE COMO YO
48	45	45	LOS TUCANES DE TIJUANA	EMI LATIN 93618	AMOR PLATONICO
49	43	7	CONJUNTO ALMA NORTEÑA	CDM 1037	ALMA
50	RE-ENTRY		ROCIO DURCAL	ARIOLA 63526/BMG LATIN	PARA TODA LA VIDA

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 RICKY MARTIN SONY DISCOS VUELVE	1 ELVIS CRESPO SONY DISCOS PINTAME	1 SELENA EMI LATIN ALL MY HITS-TODOS MIS EXITOS
2 SHAKIRA SONY DISCOS DONDE ESTAN LOS LADRONES?	2 ELVIS CRESPO SONY DISCOS SUAVEMENTE	2 LOS TRI-O ARIOLA/BMG LATIN NUESTRO AMOR
3 ENRIQUE IGLESIAS FONOVISA COSAS DEL AMOR	3 TITO ROJAS M.P./SONY DISCOS ALEGRÍAS Y PENAS	3 VICENTE FERNANDEZ SONY DISCOS ENTRE EL AMOR Y YO
4 JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS INOLVIDABLE VOL. 2	4 LA MAKINA J&N/SONY DISCOS PARA EL BAILADOR	4 LOS TEMERARIOS FONOVISA 15 EXITOS PARA SIEMPRE
5 MARCO ANTONIO SOLIS FONOVISA TROZOS DE MI ALMA	5 DLG SONY DISCOS GOTCHA!	5 PEPE AGUILAR MUSART/BALBOA POR EL AMOR DE SIEMPRE
6 DANNY RIVERA ARIOLA/BMG LATIN EN VIVO DESDE EL CARNEGIE HALL	6 SOUNDTRACK EPIC/SONY DISCOS DANCE WITH ME	6 CONJUNTO PRIMAVERA FONOVISA NECESITO DECIRTE
7 A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN AMOR, FAMILIA Y RESPETO	7 TONNY TUN TUN CAIMAN CAMINANDO	7 JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN JUAN GABRIEL CON BANDA...EL RECODO!!!
8 NOELIA FONOVISA NOELIA	8 JUAN LUIS GUERRA 440 KAREN NI ES LO MISMO NI ES IGUAL	8 PEPE AGUILAR MUSART/BALBOA CON MARIACHI
9 ANA GABRIEL SONY DISCOS SOY COMO SOY	9 BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/SONESUCH/AG	9 LOS ORIGINALES DE SAN JUAN EMI LATIN NACI CON SUERTE DE REY
10 JARABE DE PALO EMI LATIN DEPENDE	10 TITO NIEVES RMM CLASE APARTE	10 DAVID LEE GARZA Y LOS MUSICALES SONY DISCOS NADIE COMO YO
11 YOLANDITA MONGE ARIOLA/BMG LATIN SIENTO	11 MARC ANTHONY RMM CONTRA LA CORRIENTE	11 LOS TUCANES DE TIJUANA EMI LATIN AMOR PLATONICO
12 CHAYANNE SONY DISCOS ATADO A TU AMOR	12 JERRY RIVERA SONY DISCOS DE OTRA MANERA	12 CONJUNTO ALMA NORTEÑA CDM ALMA
13 RABITO FONOVISA SINCERIDAD	13 VARIOUS ARTISTS PROTEL/SONY DISCOS MERENGUE EN LA CALLE 8 '99	13 RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 20 EXITOS GIGANTES
14 EDNITA NAZARIO EMI LATIN CORAZON	14 GRUPOMANIA SONY DISCOS THE DYNASTY	14 GRUPO EXTERMINADOR FONOVISA CONTRABANDO EN LOS HUEVOS
15 MANA WEA LATINA SUENOS LIQUIDOS	15 CHARLIE ZAA SONOLUX/SONY DISCOS UN SEGUNDO SENTIMIENTO	15 LOS ACOSTA DISAVEMI LATIN VOLANDO EN UNA NAVE TRISTE

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. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1999, Billboard/BPI Communications and SoundScan, Inc.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Bulgaria Stamps Out CD Piracy

Pressings Now Supervised By Specially Trained Police

BY JEFF CLARK-MEADS

LONDON—The world's hottest piracy hot spot has been cooled to freezing in the space of six months.

Bulgaria, once responsible for a flood of unlicensed product across Europe, Russia, and the Americas, has—literally—put a cop on every corner to halt the flow of CDs from the country. Now, every disc pressed

is made under the direct supervision of a police officer trained in copyright matters.

Bulgaria has been the bane of the Western record industry since the collapse of communism in the country at the end of the 1980s. The fledgling democracy that emerged in its wake did not have the resources to make fighting piracy a priority for law enforcement agencies. Because of that, and despite adequate copyright laws, the country became a haven for unlicensed pressers.



The International Federation of the Phonographic Industry (IFPI) estimates that, at its peak, Bulgarian plants had a capacity of 70 million CDs a year and that between 20 million and 30 million were flowing out of the country as illegal pressings.

A number of European Union and record industry delegations visited Bulgaria in the 1990s, and each was given assurances by the government there that action against the pirates would be taken.

However, nothing concrete emerged until the election of a new government two years ago. In the spring of last year, the new authorities took decisive action for the first time.

"They closed down all the plants," says Mike Edwards, IFPI's director of operations. "A condition of them reopening was that they had a license from the government's copyright office."

To ensure that the conditions of that license are adhered to, officers from the Serious Crime Squad were placed in each of the country's four CD plants. The officers are on duty 24 hours a day, which means that each disc pressed is done so with a police representative present in the building.

The officers were trained in how to

identify pirate product and in the workings of CD plants by a team under IFPI director of enforcement Iain Grant. The result of the government's actions, says Edwards, is that "within six months there was no discernible manufacture of pirate CDs. It's amazing, when you think that Bulgaria used to be the biggest problem in the world for us."

Edwards notes that this dramatic result happened because of a fortunate combination of circumstances. "One factor is that the government was elected on a platform of anti-corruption," he says. "They really were determined to take back control of the country from organized crime."

That determination was bolstered by a more robust position from the U.S. The European Union, which shares a long land border with Bul-

(Continued on page 52)

Foreign Product Hit Hardest By Japan's Flat First Qtr.

BY STEVE McCLURE

TOKYO—The Japanese market remained in the doldrums during the first quarter, according to data released by the Recording Industry Assn. of Japan (RIAJ), with foreign repertoire doing especially poorly.

Production of prerecorded audio software by the RIAJ's 26 member companies during the January-March period totaled 119.1 million units, down 1% from the first quarter of 1998, according to the RIAJ, for a wholesale value of 147.2 billion yen (\$1.23 billion), up 3%.

Production of domestic product rose 3% to 100.4 million units, for a value of 119.5 billion yen (\$1 billion),

up 7%, as albums by such Japanese acts as Hikaru Utada (Virgin/Toshiba-EMI), Every Little Thing (Avex), and Ami Suzuki (Sony Music Entertainment Japan Associated Records) enjoyed strong sales. Foreign product, however, fell 16% to 18.6 million units, for a value of 27.7 billion yen (\$232.4 million), down 12%.

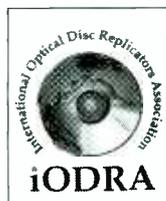
Foreign music thus accounted for just 16% of RIAJ member companies' production on a unit basis during the first quarter and 19% in terms of value—the lowest ratios seen for some time. Domestic CD albums showed the highest growth of any major category, with production

(Continued on next page)



Disc Makers Form Group To Ease DVD Process

LONDON—A new organization representing optical disc manufacturers is aiming to keep DVD free of the licensing problems that dogged CD. The International Optical Disc Replicators Assn. (IODRA) has been established in



Geneva, Switzerland, under chairman Guy Marriott (Billboard-Bulletin, May 7).

Marriott is a former senior VP/general counsel at EMI Music who now works as an industry consultant. One of his consultancies is with presser Disctronics.

Marriott says IODRA arose out of informal discussions between a number of pressers over the DVD issue. "What is motivating them," he states, "is the CD experience." With both CD and DVD, plants need a license to press the discs.

Marriott says a number of manu-

(Continued on page 52)

Singapore Strives To Be IP-Friendly

The competition to create hospitable environments for knowledge-based industries appears to be heating up in Asia, with a Singapore government minister declaring his government's intention to create a "world-class intellectual property office."

Similar recognition of the importance of intellectual property underpins efforts by Malaysia and Hong Kong to attract knowledge-based businesses. At last May's council meeting of the International Federation of the Phonographic Industry (IFPI) in Kuala Lumpur, Malaysia, for instance, the Malaysian minister of energy, telecommunications, and posts, Datuk Leo Moggie, touted the advantages of his country's Multimedia Super Corridor initiative (Billboard, June 6, 1998).

This year, at IFPI's Asia-Pacific regional council meeting, May 7 in Sentosa, Singapore's minister for law, professor S. Jayakumar, said the government there is restructuring its Registry of Trademarks & Patents as the Intellectual Property Office of Singapore. The former, he said, will change from its "traditional role" of processing applications for registrations of patents and trademarks

to "that of a central body to steer the development of the legal and regulatory framework for intellectual property rights in Singapore and provide the much-needed coordination amongst the various governmental agencies in legal,

operational, technical, and regulatory matters" related to those rights.

The registry has worked to build its legal and technical expertise, said Jayakumar, stressing that this is not a "sudden" move, but an evolution. The agency has also studied "changes to our copyright law needed to respond to the advent of digital technology."

Interim amendments to address "the more urgent needs" of copyright owners and copyright users will be introduced later this year, he said.

The IFPI council meeting at which Jayakumar spoke was attended by federation chairman/CEO Jason Berman and COO Nic Garnett, the heads of IFPI's Asia-Pacific national groups, and major-

(Continued on page 86)



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CANADA'S LARGEST-EVER BOOTLEG CD SEIZURE took place April 26 in Montreal. An investigation by the Royal Canadian Mounted Police (RCMP), with the cooperation of Canadian customs and the Canadian Record Industry Assn. (CRIA) and the Canadian Musical Reproduction Rights Agency (CMRRA), led to the Mounties' seizure of "in excess of 28,000 CDs" with an estimated street value of \$1.25 million Canadian (\$862,500). Charges are still pending as the Mounted Police investigate further. The CDs, imported from Europe and Asia, reportedly contained unauthorized recordings by acts like the Rolling Stones, Pearl Jam, and Neil Young. "These records have not been mechanically licensed for Canada," says David Basskin, CMRRA president. Brian Robertson, CRIA president, says, "The most significant element of this investigation was that for the first time, Canada customs was proactive in checking [airport] shipments. They then tipped off the RCMP." **LARRY LeBLANC**

WARNER/CHAPPELL U.K. has appointed Richard Manners, former managing director of PolyGram/Island Publishing, to replace Ed Heine as the publisher's managing director. Heine is stepping back from the day-to-day running of the company to focus on strategic issues and will take the new post of senior VP of European affairs at the publisher. Manners, who was appointed PolyGram/Island Publishing managing director in 1994, was a casualty of the Universal/PolyGram merger last year. Both executives will report to Los Angeles-based Warner/Chappell Music chairman/CEO Les Bider when the appointments become effective in June. **MARK SOLOMONS**

CONTROVERSY OVER DANA INTERNATIONAL, the transsexual Israeli artist who won last year's Eurovision Song Contest, has been revived prior to this year's event, which takes place May 29 in Jerusalem. International is shown pictured at last year's event with Yoav Ginai, right, and Svika Pick, writers of 1998's winning entry "Diva." The vocalist is scheduled to appear at the 1999 event, filmed by national broadcaster Channel One Television, singing a Sabbath hymn, "Dror Yikra," at the religious site David's Tower in the Old City of Jerusalem. The news has outraged the Orthodox Jewish community. Jerusalem's deputy mayor, Chaim Miller, calls it "a deliberate provocation. It's an abomination, and the city will permit protests to disrupt the whole procedure." The far-left Meretz Party has in turn announced that it will counter any protests during the filming. **BARRY CHAMISH**



FIRST-QUARTER U.K. RECORD SALES DROPPED 3.8% in value to 223.3 million pounds (\$361.7 million), compared with January-March 1998, according to labels' body the British Phonographic Industry (BPI). Album shipments slumped 8.7% to 39.7 million units with a value of 193.2 million pounds (\$313 million), reflecting what the BPI calls a "dramatic" fall in cassette shipments—down 55% from the same period last year. CD album shipments dropped 1.5% over the same period, but the market was buoyed by a strong singles performance, up 9.1% to 20.2 million units. The best-selling single in the period was Britney Spears' "... Baby One More Time" (Jive), which has shipped 1.2 million copies. Best-selling albums were the Corrs' "Talk On Corners" (Atlantic), which has now shipped more than 2.7 million units, and Robbie Williams' "I've Been Expecting You" (Chrysalis), with 1.8 million units to date. **TOM FERGUSON**

BERLIN-BASED RECORD PRODUCER JACK WHITE has expanded his BMG-distributed roster of labels by launching dance label Trigger and international pop imprint Seven Days Music. The two new labels join White Records in the industry veteran's company, Jack White Productions GmbH. The A&R policy for both will involve signing a mixture of new and established acts. Under the aegis of label manager Karin Wirthmann and label assistant Susanne Gurth in Munich, Seven Days Music will be the first to unveil its artist roster, according to White. He says it will offer "a musical blend which takes account of current trends, particularly hip-hop. The label's first signing is Howard Jones, whose single "Let The People Have Their Say" will be released at the end of May. **WOLFGANG SPAHR**

A FLURRY OF LINEUP CHANGES at MTV Networks Asia sees 11-year veteran David Flack named senior VP of editorial, replacing Nigel Robbins, who has returned to the U.K. after eight years in that post. Based in Singapore, Flack will report to MTV Networks Asia president Frank Brown. Among the other changes, Charlie Fenn has resigned her post as director of talent and artist relations after four years. Elsewhere within the network's Singapore-based operations, Mishal Varma joins from MTV India as senior director of programming and artist relations and director of on-air promotions. Annabel Beresford is named VP of network creative and editorial development. All changes are effective immediately. **OWEN HUGHES**

Aussie Awards Give Bachelor Girl Boost

BY CHRISTIE ELIEZER

SYDNEY—Australian pop duo Bachelor Girl had a sign of good luck the night before setting off on an international promo trip. The act's "Buses And Trains" won song of the year at the Australasian Performing Right Assn.'s (APRA) music awards, held May 10 here.

The Melbourne-based duo flew out the next day for a three-week promotional tour of Japan, continental Europe, and the U.K., where the "Buses And Trains" single is getting airplay. The act has also cut an Italian version.

From May 24-June 5, the band will hit Japan, followed by continental Europe and the U.K. In the latter territories the act is on RCA. The single is already out in Europe and gaining airplay in the Nordic region. It gets a U.K. release June 15 and goes to radio Monday (17).

Bachelor Girl will leave June 6 for New York, staying until June 18 to do promotion for its late-July album release through Arista there. After U.S. duties, the duo will fly to Asia, covering 15 countries in 19 days.

Released here on BMG, "Buses And Trains" reached No. 4 on the Australian Record Industry Assn. chart and has sold more than 135,000 copies, says the label.

The duo, singer Tania Doko and keyboard player/producer James Roche, will visit the U.S. in June, when their "Waiting For The Day," which sold 65,000 copies here, is released with three extra tracks. Bachelor Girl was signed from a demo by Arista president Clive Davis, who is reportedly certain that "Buses And Trains" could be a smash.

"The best way to describe our mood at the moment," says Roche, "is that we're taking a deep breath. We're aware we're getting an opportunity few Australian bands get, so we are fortunate and privileged. We're going to be doing a lot of traveling and promotion to try and get the record away. We've got our fingers crossed. But it's by no means a certainty that 'Buses' or any of the other tracks will be hits. There's a lot of luck and timing involved. We'll just give it a shot."

For newcomer winners like Roche and the Mavis's' Matt Thomas, the



BACHELOR GIRL

APRA awards are a way of gaining credibility. Says Thomas, "With other [awards], it's hard to judge

where [the votes] are coming from. With this, it's just people who love songs. And that's what it's all about."

Key awards are decided either by the 13,000-strong APRA membership or by the organization's board.

For the 600 composers, songwriters, and publishers at the awards, held at the Grand Harbour Ballroom at Star City Casino, the night was a celebration of composers and writers who are rapidly gaining international kudos. These included triple-Oscar-nominated David Hirschfelder, whose "Elizabeth" *(Continued on page 86)*

Snow Looks For Warmer Reception Canadian Rapper Signs With Japan's JVC Records

BY LARRY LeBLANC

TORONTO—Some six years after his Jamaican dancehall-derived single "Informer" topped charts around the world, Canadian artist Snow is putting the finishing touches on a reggae-based pop/rock album that he hopes will return him to the charts.

Even though the follow-ups to that 1993 breakthrough fizzled, Snow is intent on revitalizing his career and wants to let his detractors know that his much-publicized liquor-soaked, hell-raising days are behind him. "I love [music] and hope I can now have a career at it," says the soft-spoken Snow, married and with a 3-year-old daughter. "I used to have only one foot in the [music] industry. Now, I want to put two feet in. Eleven months ago, I quit drinking. I've realized I have to stay out of trouble and focus on music."

In March, Snow (real name Darrin O'Brien) signed a deal with JVC Records of Japan, which will release an as-yet-untitled 13-song album in that country and the rest of Asia Aug. 4. Snow is looking to license the album elsewhere. Recorded at Snow's home studio, the tracks were produced and written by Snow with longtime New York-based collaborator M.C. Shan and Nashville-based



SNOW

producer/engineer Glenn Rosenstein. Snow's new manager, Paula Danylevich of Hype Music in Toronto, has been shopping the album to U.S. labels with a tape featuring three tracks. "Our intention is to get another deal in the United States," explains Snow. "If I come up with a good album, I think I can get signed again there."

M.C. Shan, who produced and co-wrote "Informer," notes that Snow's early fans could find his new pop direction puzzling. "He's still Snow and [the music] has the reggae touch, but we've gone into other [musical] areas as well," he says.

"Informer," from Snow's 1992 debut album, "12 Inches Of Snow" (EastWest), stayed at No. 1 on The Billboard Hot 100 for seven weeks and peaked at No. 10 on Hot R&B Singles. According to SoundScan, the *(Continued on page 52)*

FOREIGN PRODUCT HIT HARDEST

(Continued from preceding page)

tion rising 24% to 58.7 million units for a value of 92.7 billion yen (\$778.1 million), up 15%.

"It's shocking," says Victor Entertainment international operations staffer Aya Ohi, commenting on foreign repertoire's poor showing during the first quarter. "I guess it's because there are just so many big domestic albums that kids have to get."

"There weren't any strong-selling albums by new foreign artists in the first quarter, and the music of new domestic acts such as Hikaru Utada is very Western stylistically," says an RIAJ spokesman, noting that foreign

music accounted for 20% and 23% of the Japanese market in unit production and value terms in 1998.

Kei Nishimura, executive GM of Toshiba-EMI's president's office, says he expects foreign-music sales to pick up during the remainder of the year as more titles by big-name international acts are released.

"Our international-repertoire staff are frustrated," he says, "but the rest of the year should be better for foreign music."

The exchange rate used in this story is 119.11 yen to the dollar.

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THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	FIRST LOVE (MAXI) HIKARU UTADA TOSHIBA-EMI	1	NEW	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ROUGH TRADE	1	NEW	I WANT IT THAT WAY BACKSTREET BOYS JIVE	1	2	AU NOM DE LA ROSE MOOS MERCURY/UNIVERSAL
2	4	GRATEFUL DAYS DRAGON ASH VICTOR	2	1	FLAT BEAT MR. OIZO F COMMUNICATIONS/CONNECTED	2	1	SWEAR IT AGAIN WESTLIFE RCA	2	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN
3	1	HEAVEN'S DRIVE L'ARC-EN-CIEL KIVON	3	2	SIE SIEHT MICH NICHT XAVIER NAIDOO EPIC	3	NEW	PRIVATE NUMBER 911 VIRGIN	3	3	TU M'OUBLIERAS LARUSSO ODEON/EMI
4	3	LOVE DESTINY AYUMI HAMASAKI AVEV TRAX	4	3	MFG (MIT FREUNDLICHEN GRUSSEN) DIE FANTASTISCHEN VIER FOUR MUSIC/COLUMBIA	4	NEW	PICK A PART THAT'S NEW STEREOPHONICS V2	4	6	BOOM, BOOM, BOOM, BOOM! VENGABOYS SCOR-PIO/UNIVERSAL
5	5	I LOVE HIP-HOP DRAGON ASH VICTOR	5	4	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/ROUGH TRADE	5	3	NO SCRUBS TLC LAFACE/ARISTA	5	4	STRONG ENOUGH CHER WEA
6	8	FIRST LOVE HIKARU UTADA TOSHIBA-EMI	6	5	MARIA BLONDIE BEYOND/RCA	6	7	CLOUD NUMBER 9 BRYAN ADAMS A&M/MERCURY	6	5	LA VIE NE M'APPREND RIEN LIANE FOLY VIRGIN
7	7	BAMBINA TOMOYASU HOTEL TOSHIBA-EMI	7	6	SIMARIK TARKAN MOTOR/UNIVERSAL	7	4	RED ALERT BASEMENT JAXX XL	7	7	FLAT BEAT MR. OIZO F COMMUNICATIONS/PIAS
8	10	TSUKI TO TAIYO TSUKI TO CISCO MOON ZETIMA	8	7	NO SCRUBS TLC ARIOLA	8	6	DAYZ LIKE THAT FIERCE WILDSTAR	8	12	BIG BIG WORLD EMILIA UNIVERSAL
9	14	LET YOURSELF GO, LET MYSELF GO DRAGON ASH VICTOR	9	NEW	MAMBO NO. 5 LOU BEGA ARIOLA	9	NEW	BIG LOVE PETE HELLER ESSENTIAL	9	11	NO SCRUBS TLC ARIOLA
10	9	BELIEVE (MAXI) MISIA BMG	10	10	BOOM, BOOM, BOOM, BOOM! VENGABOYS MOTOR/UNIVERSAL	10	NEW	WHY DON'T YOU GET A JOB? THE OFFSPRING COLUMBIA	10	9	KING OF MY CASTLE WAMDUE PROJECT PRIVATE/SONY
11	6	LAST LETTER PIERROT TOSHIBA-EMI	11	9	A LIFE SO CHANGED BLUE NATURE INTERCORD	11	NEW	PERFECT MOMENT MARTINE MCCUTCHEON INNO-CENT/VIRGIN	11	14	MA BAKER '99 BONEY M ARIOLA
12	12	JYUKAI NO ITO COCCO VICTOR	12	11	NIE WIEDER SARA RCA	12	NEW	SHOWER YOUR LOVE KULA SHAKER COLUMBIA	12	NEW	I NEVER KNEW LOVE LIKE THIS ORGANIZ JAM/SONY
13	11	STILL FOR YOUR LOVE RUMANIA MONTEVIDEO GIZA STUDIO	13	14	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA	13	NEW	IN OUR LIFETIME TEXAS MERCURY	13	10	BISSO NA BISSO BISSO NA BISSO V2/SONY
14	15	BELIEVE YUKO YAMAGUCHI MERCURY	14	8	IT TAKES TWO SPIKE POLYDOR/UNIVERSAL	14	NEW	FEELING FOR YOU CASSIUS VIRGIN	14	13	YOU'RE NOT ALONE MODERN TALKING HANSA/ARIOLA
15	16	BELIEVE YOUR SMILE V6 AVEV TRAX	15	12	CAN I GET A ... JAY-Z FEATURING AMIL & JA RUL MERCURY/UNIVERSAL	15	17	YOU GET WHAT YOU GIVE NEW RADICALS MCA	15	8	REQUIEM POUR UN FOU LARA FABIAN & JOHNNY HALLYDAY POLYDOR/UNIVERSAL
16	NEW	SAITAN KYORIDE MIHO KOMATSU GIZA STUDIO	16	19	GIVE A LITTLE LOVE MR. PRESIDENT WEA	16	NEW	WITCH DOCTOR CARTOONS EMI	16	NEW	T'SE ZINZIN DJ XAM LA TRIBU/SONY
17	NEW	DANGO SAN KYODAI KENTARO HAYAMI ETC. PONY CANYON	17	18	WE CAN LEAVE THE WORLD SASHA WEA	17	NEW	... BABY ONE MORE TIME BRITNEY SPEARS JIVE	17	NEW	CE MATIN AXELLE RED VIRGIN
18	NEW	SAYONARA JYA NAI SOMETHING ELSE TOSHIBA-EMI	18	15	ICH WILL RAUS (SEHNSUCHT '99) KAMI & PURPLE SCHULZ EMI	18	NEW	WHAT'S IT GONNA BE?! BUSTA RHYMES FEATURING JANET ELEKTRA/WEA	18	18	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA
19	17	HIMAWARI TUBE SONY	19	13	CHANGES 2PAC JIVE/ROUGH TRADE	19	NEW	ALBUMS	19	NEW	TOUS LES MAUX D'AMOUR NORMA RAY BRJ/SONY
20	13	BOKU NO BALLADE HIDEAKI TOKUNAGA KING	20	20	WHAT IT'S LIKE EVERLAST EASTWEST	20	15	SUDEU HEAD MUSIC NUDE	20	15	PARISIEN DU NORD CHEB MAMI & K-MEL VIRGIN
		ALBUMS			ALBUMS			ABBA GOLD—GREATEST HITS POLYDOR			ALBUMS
1	1	HIKARU UTADA FIRST LOVE TOSHIBA-EMI	1	1	DIE FANTASTISCHEN VIER 4:99 COLUMBIA	1	4	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT	1	1	FRANCIS CABREL HORS SAISON COLUMBIA
2	2	VARIOUS ARTISTS HIDE TRIBUTE SPIRITS UNLIMITED	2	3	THE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL	2	4	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	2	2	THE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL
3	3	DREAMS COME TRUE THE MONSTER TOSHIBA-EMI	3	NEW	ANDRE RIEU 100 JAHRE STRAUSS POLYDOR/UNIVERSAL	3	5	EQUALLY CURSED AND BLESSED CATATONIA BLANCO Y NEGRO	3	3	MYLENE FARMER INNAMORAMENTO POLYDOR/UNIVERSAL
4	4	EVERY LITTLE THING EVERY BEST SINGLE+3 AVEV TRAX	4	4	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	4	7	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST	4	9	MANAU PANIQUE CELTIQUE POLYDOR/UNIVERSAL
5	6	VARIOUS ARTISTS NOW BEST TOSHIBA-EMI	5	5	FREUNDKREIS ESPERANTO COLUMBIA	5	NEW	TLC FANMAIL LAFACE/ARISTA	5	4	RED AXELLE TOUJOURS MOI VIRGIN
6	7	BACKSTREET BOYS MILLENNIUM AVEV TRAX	6	9	CHER BELIEVE WEA	6	NEW	SOUNDTRACK STAR WARS EPISODE 1—THE PHANTOM MENACE SONY CLASSICAL	6	5	CHER BELIEVE WEA
7	8	GAME MUSIC DANCE DANCE REVOLUTION TM 2ND MIX TOSHIBA-EMI	7	2	ROSENSTOLZ ZUCKER POLYDOR/UNIVERSAL	7	6	THE CORRS FORGIVEN, NOT FORGOTTEN 143/LAVA/ATLANTIC/EASTWEST	7	15	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
8	9	AMI SUZUKI SA SONY	8	6	TOM WAITS MULE VARIATIONS EPITAPH/CMV	8	8	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS/EMI	8	6	ANDREA BOCELLI SOGNO SUGAR/POLYDOR/UNIVERSAL
9	5	CUBIC U PRECIOUS TOSHIBA-EMI	9	11	TLC FANMAIL ARIOLA	9	10	THE CARDIGANS GRAN TURISMO STOCKHOLM/POLYDOR	9	NEW	ROCH VOISINE CHAQUE FEU ... RCA
10	15	RINGO SHIINA MUZAI MORATORIAMU TOSHIBA-EMI	10	NEW	EINS ZWO GEFAHRLICHES HALBWISSEN ROUGH TRADE	10	11	STEPS STEP ONE EBULJIVE	10	12	MANU CHAO CLANDESTINO VIRGIN
11	20	DRAGON ASH BUZZ SONS VICTOR	11	13	MASSIVE TONE UBERFALL EASTWEST	11	12	THE OFFSPRING AMERICANA COLUMBIA	11	7	SUPERTRAMP IT WAS THE BEST OF TIMES EMI
12	11	ULFULS STUPID & HONEST TOSHIBA-EMI	12	17	EVERLAST WHITEY FORD SINGS THE BLUES EASTWEST	12	17	GEORGE MICHAEL LADIES & GENTLEMEN—THE BEST OF GEORGE MICHAEL EPIC	12	14	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
13	10	TLC FANMAIL BMG	13	7	TARKAN TARKAN UNIVERSAL	13	14	NEW RADICALS MAYBE YOU'VE BEEN BRAIN-WASHED TOO MCA	13	8	LARA FABIAN LIVE POLYDOR/UNIVERSAL
14	13	HYSTERIC BLUE BABY BLUE SONY	14	12	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ROUGH TRADE	14	15	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA	14	16	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
15	14	CHARLOTTE CHURCH VOICE OF AN ANGEL SONY	15	15	SASHA DEDICATED TO ... WEA	15	13	REEF RIDES SONY S2	15	10	LIANE FOLY ACOUSTIQUE VIRGIN
16	16	BRITNEY SPEARS ... BABY ONE MORE TIME AVEV TRAX	16	18	ANDREA BOCELLI SOGNO SUGAR/POLYDOR/UNIVERSAL	16	15	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	16	11	MODERN TALKING ALONE HANSA/ARIOLA
17	12	SOPHIA MATERIAL TOY'S FACTORY	17	8	BRUCE SPRINGSTEEN 18 TRACKS COLUMBIA	17	10	ROBBIE WILLIAMS YOU'VE COME A LONG WAY, BABY SKINT	17	13	HELENE SEGARA COEUR DE VERRE ORLANDO/EASTWEST
18	NEW	VARIOUS ARTISTS DANCEMANIA X2 TOSHIBA-EMI	18	16	ALANIS MORISSETTE SUPPOSED FORMER INFANTUATION JUNKIE MAVERICK/WEA	18	RE	MADONNA RAY OF LIGHT MAVERICK/WEA	18	RE	THE OFFSPRING AMERICANA COLUMBIA
19	17	YOKO KANNO COWBOY BEBOP O.S.T. 3 BLUE VICTOR	19	10	CULTURED PEARLS LIQUEFIED DAYS WEA	19	19	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST	19	18	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SMALL/SONY
20	18	TAKAHIRO MATSUMOTO KNOCKIN' "T" AROUND ROOMS	20	10	DEINE LAKAIEN KASMODIAH COLUMBIA	20	18		20	RE	

Hits Of The World is compiled at Billboard/London by Linda Nash and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316. NEW = New Entry RE = Re-Entry

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA	SPAIN		
05/22/99			(AFYVE/ALEF MB) 05/01/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	
1	NEW	I WANT IT THAT WAY BACKSTREET BOYS JIVE	1	NEW	I WANT IT THAT WAY BACKSTREET BOYS JIVE/VIRGIN
2	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE	2	1	SALOME CHAYANNE COLUMBIA
3	2	FLAT BEAT MR. OIZO F COMMUNICATIONS	3	2	FLAT BEAT MR. OIZO VALE
4	3	NO SCRUBS TLC LAFACE/ARISTA	4	3	MARIA BLONDIE BEYONDA/RIOLA
5	4	BOOM, BOOM, BOOM, BOOM! VENGABOYS VIO-LENT/JIVE	5	4	IN OUR LIFETIME TEXAS MERCURY/UNIVERSAL
6	9	SWEAR IT AGAIN WESTLIFE #1CA	6	6	LA ULTIMA CARTA (REMIXES) LOS CUCAS COLUMBIA
7	5	STRONG ENOUGH CHER WEA	7	9	NO SCRUBS TLC ARIOLA
8	NEW	AU NOM DE LA ROSE MOOS MERCURY	8	NEW	A SAN FERNANDO UN RATITO A PIE MANOLO GARCIA ARIOLA
9	7	MARIA BLONDIE BEYONDA/RIOLA	9	5	DESCONOCIDA (REMIXES) MARTA SANCHEZ MERCURY
10	8	MFG (MIT FREUNDLICHEN GRUSSEN) DIE FANTASTISCHEN VIER COLUMBIA	10	7	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON ARIOLA
		ALBUMS	ALBUMS		
1	1	THE CRANBERRIES BURY THE HATCHET ISLAND	1	2	CHAYANNE ATADO A TU AMOR COLUMBIA
2	2	ANDREA BOCELLI SOGNO SUGAR/POLYOR	2	3	HEVIA TIERRA DE NADIE HISPANOX
3	NEW	SUEDE HEAD MUSIC NUDE	3	9	CARLOS CANO LA COPLA: MEMORIA SENTIMENTAL EMI
4	3	CHER BELIEVE WEA	4	1	THE CRANBERRIES BURY THE HATCHET ISLAND/MERCURY/UNIVERSAL
5	5	THE OFFSPRING AMERICANA COLUMBIA	5	NEW	ANDRES CALAMARO HONESTIDAD BRUTAL DRO
6	6	DIE FANTASTISCHEN VIER 4:99 COLUMBIA	6	4	CARLOS NUNEZ OS AMORES LIBRES ARIOLA
7	10	ABBA GOLD—GREATEST HITS POLAR	7	NEW	JUAN PARDO PASION POR LA VIDA HISPANOX
8	4	TOM WAITS MULE VARIATIONS EPITAPH	8	5	LA OREJA DE VAN GOGH DILE AL SOL EPIC
9	7	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE	9	8	ANDREA BOCELLI SUENO POLYDOR/UNIVERSAL
10	9	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT/EPIC	10	7	CHER BELIEVE WEA

MALAYSIA			PORTUGAL		
(RIM) 05/11/99			(Portugal/AFP) 05/11/99		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	
1	1	VARIOUS ARTISTS NOW 5 EMI	1	1	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL
2	3	VENGABOYS THE PARTY ALBUM MUSIC STREET	2	2	SUPERTRAMP IT WAS THE BEST OF TIMES EMI
3	4	MARIAH CAREY #1'S SONY	3	3	ABBA ABBA LOVE STORIES MERCURY/UNIVERSAL
4	2	SCORPIONS EYE TO EYE WARNER	4	5	ALA DOS NAMORADOS SOLTA—SE O BEIJO AO VIVO EMI
5	5	SHEILA MAJID & RUTH SAHANAYA RATUS SELAMANYA EMI	5	NEW	SANTAMARIA SEM LIMITE VIDISCO
6	NEW	VARIOUS ARTISTS ROCK LEGENDS EMI	6	7	THE OFFSPRING AMERICANA SONY
7	RE	AWIE BEST OF AWIE BMG	7	4	CHER BELIEVE WARNER
8	NEW	DEEP PURPLE THE ULTIMATE GOLD COLLECTION EMI	8	6	ALEJANDRO SANZ MAS WARNER
9	10	SITI NURHALIZA & NORANIZA IDRIS SERI BALAS SUWAH	9	8	HANDS ON APPROACH BLOWN MERCURY/UNIVERSAL
10	9	VARIOUS ARTISTS VENGADANCE MUSIC STREET	10	9	VENGABOYS THE PARTY ALBUM! VIOLENT/EMI

SWEDEN			DENMARK		
(GLF) 05/13/99			(IFPI/Nielsen Marketing Research) 05/10/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	
1	1	BOOM, BOOM, BOOM, BOOM! VENGABOYS JIVE/ZOMBA	1	1	SELV EN DRABE DIVERSE UNIVERSAL
2	NEW	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ZOMBA	2	2	DIG & MIG BLA OJNE SPIN/EDEL
3	2	WHY DON'T YOU GET A JOB? THE OFFSPRING COLUMBIA/SONY	3	5	FLAT BEAT MR. OIZO MNW
4	3	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL	4	4	BOOM, BOOM, BOOM, BOOM! VENGABOYS VIRGIN
5	8	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA/SONY	5	3	THE HEART OF THE OCEAN MYTHOS 'N DJ COSMO EDEL
6	6	CHANGES 2PAC JIVE/ZOMBA	6	8	BEST FRIENDS TOY-BOX EDEL/SPIN
7	4	(DU AR SA) YEAH YEAH WOW WOW MARTIN POLAR/UNIVERSAL	7	7	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN
8	9	ELECTRIC ROBYN RICOCHET/BMG	8	6	PROTECT YOUR MIND (BRAVEHEART) DJ SAKIN & FRIENDS FLEX/EMI
9	5	FLAT BEAT MR. OIZO F COMMUNICATIONS/MNW	9	9	9 P.M. (TILL I COME) ATB MOTOR/EDEL
10	NEW	THANK ABBA FOR THE MUSIC VARIOUS ARTISTS EPIC/SONY	10	RE	MANGLER DIG NU BEEPOP CMC
		ALBUMS	ALBUMS		
1	NEW	SUEDE HEAD MUSIC NUDE/SONY	1	NEW	BLA OJNE ROMEO OG JULIE SPIN/EDEL
2	1	DEAN MARTIN THE VERY BEST OF DEAN MARTIN—CAPITOL & REPRISE YEARS CAPITOL/EMI	2	1	THOMAS HELMIG DREAM BMG
3	4	THE OFFSPRING AMERICANA COLUMBIA/SONY	3	NEW	CARPENTERS ONLY YESTERDAY UNIVERSAL
4	6	BRUCE SPRINGSTEEN 18 TRACKS COLUMBIA/SONY	4	3	SMOKIE OUR DANISH COLLECTION CMC
5	10	ABBA ABBA GOLD—GREATEST HITS POLAR/UNIVERSAL	5	2	SOUNDTRACK DEN ENESTE ENE BMG
6	3	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL	6	5	THE OFFSPRING AMERICANA SONY
7	2	BJORN AFZELIUS ELSINORE REBELLE/MNW	7	NEW	SWEETHEARTS SIKKEN EN FEST CMC
8	NEW	LENE MARLIN PLAYING MY GAME VIRGIN	8	NEW	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU EMI
9	8	CHER BELIEVE WEA/WARNER	9	NEW	SUEDE HEAD MUSIC SONY
10	5	THE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL	10	6	CHER BELIEVE WARNER

NORWAY			FINLAND		
(Verdens Gang Norway) 05/11/99			(Radiomafia/IFPI Finland) 05/09/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	
1	NEW	I WANT IT THAT WAY BACKSTREET BOYS JIVE/VIRGIN	1	NEW	IHANAA LEIJONAT, IHANAA A-TYYPPI FEATURING ANTERO MERTARANTA SONY
2	3	BOOM, BOOM, BOOM, BOOM! VENGABOYS JIVE/VIRGIN	2	3	VIIKINKI TONY HALME K-TEL
3	2	CHANGES 2PAC JIVE/VIRGIN	3	2	FLAT BEAT MR. OIZO MNW
4	1	FLAT BEAT MR. OIZO F COMMUNICATIONS/EMI	4	1	HALLAA-EP APULANTA LEVY-YHTIO
5	5	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL	5	NEW	LAULUNI JARI SILLANPAA VEIJARI TUOTANTO/UNIVERSAL
6	4	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN	6	NEW	LIVIN' LA VIDA LOCA RICKY MARTIN SONY
7	7	NARCOTIC LIQUIDO MOTOR/VIRGIN	7	5	ANNA MUN BAILAA AIKAKONE BMG
8	NEW	DON'T STOP ATB MOTOR/SONY	8	10	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/EMI
9	NEW	WHY DON'T YOU GET A JOB? OFFSPRING SONY	9	9	SEKSI VIE JA TAKSI TUO NYLON BEAT MTV-MUSIIKKI
10	NEW	LIVIN' LA VIDA LOCA RICKY MARTIN SONY	10	6	WALKING IN THE AIR NIGHTWISH SPINEFARM
		ALBUMS	ALBUMS		
1	NEW	SUEDE HEAD MUSIC SONY	1	1	ULTRA BRA KALIFORNIA PYRAMID/MEGAMANIA
2	3	BJORN AFZELIUS ELSINORE NORSKEGRAM	2	2	DON HUONOT TAHTI TERRIER/BMG
3	7	SODA SODAPOP NORSKEGRAM	3	NEW	SUEDE HEAD MUSIC SONY
4	2	THE CORRS TALK ON CORNERS 143/LAVA/WARNER	4	10	MODERN TALKING ALONE (THE 8TH ALBUM) HANSABMG
5	4	LENE MARLIN PLAYING MY GAME VIRGIN	5	3	KIRKA, HECTOR, PAVE & PEPE MESTARIT AREE-NALLA EMI/BMG
6	8	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	6	4	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL
7	6	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL	7	5	JANNE TULKKI JANNE TULKKI BLUEBIRD/BMG
8	1	TOM WAITS MULE VARIATIONS EPITAPH/VOICES OF WONDER	8	6	THE OFFSPRING AMERICANA SONY
9	5	BRUCE SPRINGSTEEN 18 TRACKS SONY	9	NEW	YOLINTU TOSITARKOITUKSELLA (PLATINAPAINOS) F-RECORDS/WARNER
10	NEW	POSTGIROBYGGET SUPERTANKER NORSKEGRAM	10		SOUNDTRACK PITKA KUUMA KESA JOHANNA/LOVE-KUSTANNUS

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

ARGENTINA'S BIGGEST sales phenomenon in recent months has been Puerto Rican actor/singer **Chayanne**, whose Sony set "Atado A Tu Amor" (Tied To Your Love) has sold 380,000 units and has been certified platinum six times in a country where platinum discs are awarded for sales exceeding 60,000. Chayanne's April 9 concert at Buenos Aires' 6,000-seat Luna Park Stadium immediately sold out, prompting the promoter to add three more dates (April 10-12). The star is also conquering Spain, where the album returns this issue to its No. 1 spot and the single "Salome" is No. 2.

MARCELO FERNÁNDEZ BITAR

SONY'S WONG LEE-HOM and Wow Music's **Shunza** were two singer/songwriters who dominated Taiwan's national music awards this year. The Golden Melody Awards were held April 30 and broadcast live on local cable station TVBS. Both **Wong** and **Shunza** took two awards:



SHUNZA

Wong for best male Mandarin singer and best producer, which he shared with **Chen Chen-yao**, and **Shunza** for best female Mandarin singer and best composition for her song "Writing A Song." Best album went to **Wu Bai** for "Lonely Bird On A Branch" (Magic Stone), while Friendly Dogs artist **Shino Lin** received the best new artist award. **Wong Chung-hsi**, who wrote and produced many of the most successful Taiwanese songs of the '70s and '80s, received a special achievement award. The winners are chosen by a randomly selected nine-person panel of music industry professionals.

VICTOR WONG

GREEK POP DIVA Anna Vissi will continue working on her first international album in London, after working with producer **Peter Asher** in Los Angeles. The set is due for release before the end of the year. Since late February, **Vissi** has been on the road in Europe, the U.S., and Canada, appearing in London; Stockholm; Brussels; New York; Atlantic City, N.J.; Boston; Toronto; Chicago; and Los Angeles. She also played May 1 at South Africa's Sun City. **Vissi's** Greek album "Andtidoto" (Antidote) is now on sale in international packaging in France, Germany, and South Africa. **Vissi** has an English-language Web site as part of her distribution in the U.S. through Sony's Globetrotter division, which sources albums by artists from outside North America. The page is at sonymusic.com/globetrotter/vissi.html.

COSMAS DEVELEGAS

TEEN HEARTTHROB Peter Corp Dyrandal is enjoying brisk sales in Thailand with his new album, "Magic Peter," released on Grammy Grand, a subsidiary label of Grammy Entertainment, Thailand's largest

entertainment company. Grammy Grand spokesman **Chant Serikuhn** claims sales of 1 million units for the deep-voiced singer's debut album, "Hinpa, Ga, Dap" (Stone, Bird, Sword), released two years ago, but says "Magic Peter" is selling faster. The musician grew up in Denmark, the son of a Danish father and Thai mother, and started off as a fashion model in Bangkok. A contract with Grammy followed after he was spotted playing guitar on a fashion shoot. Getting heavy airplay from the album are the ballad "Tua Palat" (Strange Look) and the uptempo "Toy Noy" (Make Way), both popular with teens and students. **Serikuhn** says the singer isn't planning any English-language releases, and unlike other Grammy stars like **Christina**, "he'll concentrate on the Thai market before he makes any international moves."

JOHN CLEWLEY

PRAGUE-BASED FUNK group **J.A.R.** is making a splash in the Czech market with its new album, "Homo Fonkianz," released April 26. **J.A.R.'s** core members are vocalist **Daniel Barta** and keyboardist **Roman Holy**, who also play with the band's "sister" ensemble, **Sexy Dancers**. The latter's English-language album "Butcher's On The Road" received three Czech Grammy Awards (for discovery, dance project, and singer of the year) March 20 and sold more than



J.A.R.

12,000 copies nationwide, according to its label, Sony Music Bonton. "Homo Fonkianz" features less melodic, easy-listening funk with emphasis on bass notes and lyrics in Czech. The album will be advertised on Radio Evropa 2 and all three nationwide TV channels.

LADKA BAUEROVA

ONE OF Ireland's most influential traditional music groups, **De Dannan**, is being feted this month with the release of "How The West Was Won," a 25-track double-CD retrospective on Hummingbird Records. Since it began in Spideal, County Galway, in 1974, **De Dannan**—led by **Frankie Gavin** and **Alex Finn**—has aided the careers of such singers as **Dolores Keane**, **Maura O'Connell**, **Mary Black**, **Eleanor Shanley**, and **Tommy Fleming**, all of whom have established solo careers. The band's latest vocal discovery is **Andrew Murray** from **Inis Bofin**, who appears on two tracks. The compilation includes such favorites as "My Irish Molly O," "The Arrival Of The Queen Of Sheba," and "Hey Jude," along with seven previously unreleased live performances.

KEN STEWART

Smith Leads A More Polished WMAs

BY MARK DEZZANI

MONTE CARLO, Monaco—An emphasis on improved presentation got a thumbs-up from execs present at the 11th annual World Music Awards (WMAs), held May 5 at the Sporting Club here (*Billboard Bulletin*, May 6).

The event recognizes the best-selling artists from around the world based on figures supplied by the International Federation of the Phonographic Industry. Record industry executives attending the event applauded its growing impact in exposing artists to a global TV audience in more than 130 countries.

Columbia's Will Smith picked up the lion's share with four awards (world's best-selling pop male, R&B male, dance male, and rap male), while Ruffhouse/Columbia's Lauryn Hill was recognized with three awards (world's best-selling R&B female, rap female, and new artist).

Epic's Celine Dion was honored as best-selling pop female, while Cher (WEA U.K.) and Janet Jackson (Virgin) received Legend Awards for, respectively, lifelong contribution to the music industry and outstanding contribution to the pop industry. The Backstreet Boys (Jive) picked up best pop group, and Ricky Martin (Columbia) was named best-selling Latin artist.

Among the national awards for sales in 1998 were Garth Brooks (U.S.), Barenaked Ladies (Canada), Japan's BZ (Asian group), Des'ree (U.K. female), Lara Fabian (Benelux artist), Notre Dame De Paris (French group), Modern Talking (German group), the Corrs (Irish group), 883 (Italian group), Alejandro Sanz (Spanish artist), DJ Bobo (Swiss artist), Tarkan (Turkish artist), and Phillip



SMITH

Kirkorov (Russian artist).

The show was hosted by Pamela Anderson and Damon Wayans.

For several years, Sony Music Entertainment has used the annual event as an informal gathering for executives from around the world, and this year's edition saw 40 senior managers attend.

"Any event that celebrates the world of music is a good event, and the World Music Awards brings together a wide range of artists from all over the world," says Rick Dobbis, executive VP of Sony Music International.

Paul Russell, chairman of Sony Music Europe, says that the WMAs has now earned its place on the major music awards calendar. "The World Music Awards is definitely growing in stature," he says. "Like all awards shows, such as the Brits, they don't

get big overnight. If it has a value and is credible, which the WMAs have as they are based on sales, they evolve over a 15-year arc of time to become a significant event. The set and the presentation improve each year, and we support the event 100%."

The awards show is taped for airing in May and June in more than 130 countries. This year's edition will run Thursday (20) on U.S. network ABC in prime time. Last year's airing in the U.S. was seen by 9 million, with organizers claiming a share of up to 16% in some major metropolitan markets. Among the other broadcasters running the show are Carlton via the ITV network (U.K.), TF1 (France), and Premiere (Germany).

Monaco-based Marcor International produces the event in association with the Gary L. Pudney Co.

John Martinotti, co-director of Marcor, says that a strong emphasis was placed on polishing the presentation of this year's show. "We have worked very hard on improving the set design and the dynamic of the show, and we are very happy with the result," comments Martinotti. The event's patron is Prince Albert of Monaco, and the proceeds of ticket sales to the live event benefit the Monaco Aide e Presence charity, which helps underprivileged children around the world.



Ricky Won't Schmooze That Number. Lago di Como, in Italy, was the venue for the largest-ever gathering of Sony Music international executives—representing 37 countries—who recently attended the launch of Ricky Martin's eponymous English-language album, also his debut on C2/Columbia. Martin is pictured in front, crouching in the middle of the row.

BULGARIA STAMPS OUT CD PIRACY

(Continued from page 48)

garia, has long pushed the Bulgarian government for effective anti-piracy action. The U.S., however, was torn.

While the U.S. trade representative (USTR) placed Bulgaria on her watch lists, the State Department was anxious not to destabilize the emerging democracy and capitalist economy. But once State Department concerns were removed, "Bulgaria realized the U.S. meant business," says Edwards.

The piracy problem has not disappeared entirely, though. A number of the illicit Bulgarian operations have

relocated to Ukraine, to such an extent that Ukraine now appears on the USTR's latest watch list (*Billboard*, May 15).

Edwards says IFPI is now preparing to fight the battle again there. The organization is setting up an office in the country and has been in touch with the authorities—so far without much encouragement.

Another obstacle, he notes, is that foreign recordings are not protected in Ukraine, though foreign authors' rights are.



Going To Another Level. EMI Music Publishing recently signed British R&B/pop quartet Another Level to a worldwide publishing deal (*Billboard Bulletin*, March 30). Shown toasting the event, from left, are the act's Bobak Kianoush; band manager Jo Charrington; the act's Mark Baron; Sally Perryman, creative director of EMI Publishing; the act's Wayne Williams; and Paul Lisberg, EMI Music Publishing's creative manager. Band member Dane Bowers was absent from the signing. Signed to BMG U.K. imprint Northwestside, the group has a release from Arista coming out this quarter in the U.S.

SNOW LOOKS FOR WARMER RECEPTION

(Continued from page 49)

album has sold 1.3 million units in the U.S. According to Kim Cooke, senior VP of Warner Music Canada, Canadian sales of "12 Inches" have reached 295,000 units.

Snow, however, was unable to keep that momentum going. His career came to an unexpected stop when, citing his Canadian criminal record, U.S. border officials denied him entry to tour in 1994. Since then, Snow has been unable to enter the U.S. Partly due to those hassles, Snow's follow-up albums performed dismally, and he was eventually dropped by EastWest. His 1995 set, "Murder Love," sold 57,000 units in the U.S., according to SoundScan, and '97's "Justuss," only 13,000 units there. In Canada, they have sold 25,000 and 6,000 units, respectively, according to Cooke.

A conviction for assault and uttering death threats in an incident in '95 involving two men at a Toronto restaurant did little to make U.S. officials reverse their opposition to Snow crossing the border. His U.S. travel status, however, may change later this month. Snow expects to receive approval of an application for an I-192 waiver, which will allow him to finally enter the U.S.

"Not being able to go to the U.S. led to me to getting off track," says Snow. "I did all this negative stuff in my life, and, despite the positive things happening with my career, [U.S. immigration officials] put a block around me by not letting me go there. My criminal record is only for a couple of bar fights. Not for [possession of] guns or drugs." However, "Informer" was a first-person account of Snow being charged, wrongfully he says, with two counts of attempted murder in 1989. He spent a year in a Toronto detention center before the charges were reduced to aggravated assault.

Eventually, he was acquitted and freed. Snow's entry into music came in 1992 while on vacation in Queens, N.Y. He met M.C. Shan, who pro-

duced a four-song demo and introduced him to Steve Salem and David Eng. The two signed Snow to their management/production company, Motor Jam Records, licensing him to EastWest Records.

Shortly after the sessions took place, however, Snow began serving an eight-month sentence in a Toronto correction facility on another assault charge. He heard "Informer" on the radio for the first time and watched the first broadcast of its video on Canadian music TV channel MuchMusic from the jail's lounge. "The first time we did press with him, we took him out of jail," recalls Steve Waxman, press and publicity manager for Warner Music Canada. "Before his first interview at MuchMusic, he was so nervous that he couldn't eat anything beforehand; six weeks later, after leaving jail, he was joking with Arsenio Hall. When he returned to Toronto, he was cockier, but he was always very cooperative to work with."

Snow's interviews from the "Informer" period, however, played up his bad-boy persona. "After jail, I didn't know how to deal with people," he confesses. "I was drinking and then being stupid in interviews."

Snow grew up in the Allenbury projects in Toronto's Scarborough suburb, and his childhood reflected Toronto's growing cultural diversity (30 years ago, only 3% of Toronto's population was composed of non-whites; today, it's one person in four). "I grew up first listening to Kiss and Ozzy Osbourne," he recalls. "When more blacks moved into the neighborhood, I started getting into reggae at 14. If I [had] lived in New York, I wouldn't have started performing [reggae] music. New York is so segregated that people don't interact. In [Scarborough] there's whites here, a Chinese guy in this corner, and a black guy over here. You [hear] all different musics."

DISC MAKERS

(Continued from page 48)

facturers were unhappy over the licensing arrangements in the early days of CD.

"[Format inventor] Philips was not very active in policing the licensing of plants," says Marriott, "so that companies with a license found themselves at a disadvantage compared with other companies who were pressing as many discs as they were but had no license." He notes that unlicensed pressers failed to pay royalties due to Philips. Marriott adds, "IODRA's aim is that DVD technology should be available to anybody who wants it and that there is consistency and transparency in licensing arrangements."

He says that IODRA's membership will be confined solely to pressers to ensure that their concerns are not distracted by the views of raw-materials suppliers or technology companies. The founding members are the U.K.'s Disctronics, EMI, Canada's Cinram International, France's MPO, the Netherlands' Advanced Optical Disc, and the U.S.-based Nimbus CD International, Allied Digital, and Sanyo-Verbatim. Marriott says staff will be hired as required. JEFF CLARK-MEADS

asia pacific

Q U A R T E R L Y



BY PHILIP CHEAH

SINGAPORE—Is the music industry in this key Asian market missing a digital opportunity?

More than many countries in the Asian region, Singapore is looking toward the online future with an aggressive campaign to build a state-of-the-art digital infrastructure in neighborhoods, libraries and schools. But only one affiliate of the five multinational record companies in Singapore has a Web site. And that site, established by BMG Singapore, is less than a year old, with no immediate plans for music sales online.

SLOW START

"We won't be going into selling on the Internet because it is against our corporate philosophy of doing retail," says BMG general manager Alan Ho. "While BMG in the U.S. has plans to sell music online through a joint venture with Universal, we are still waiting for direction in the Asian region." That joint venture, GetMusic.com, is due to be expanded into international markets, including Asia, within the year.

BMG set up its Web site because it wanted a forum for fans seeking artist news. The site so far has registered a modest 3,000 hits and has garnered 500 subscribers. Updated monthly, it provides information on new releases, artist biographies and links to BMG Music International.

At Warner Music Singapore, only one computer terminal is Internet-linked and one staff member oversees the flow of e-mail. "There seems little reason for many labels to set up their own Web sites, since we don't have local-

artist signings to promote," says a Warner spokesman. "In any case, the parent-company Web site is often well-established, and it's easier to cull information from there. Instead of the Internet, we have an *intranet* where we communicate within the company."

EMI Singapore, on the other hand, was keen to set up its Web site a few years ago but was told to hold back. Says EMI Singapore managing director Peter Lau, "Our head office decided that there had to be a uniform marketing approach before local Web sites could be set up."

Sony Music Singapore managing director Terence Phung notes the limitations of the market's size. "Singapore is just too small to have online shopping," he says. "Most of us are just minutes away from a music store, whereas, if you live in the U.S., you could be hours away." Indeed, Tower Records in the U.S. has a well-developed Web site for mail-order. However, it is still exploring the setup of online shopping in Asia.

"There's still a resistance to operating through the Internet here," says Anil Ramchand, operations manager for Tower Singapore. "For instance, we still rely on fax and phone to work with the local record companies, whereas all our overseas suppliers are online with us. As a kind of statement, all our staff business cards have our e-mail address. We are just waiting to be contacted that way."

Nor will Singapore have computerized point-of-sale information for compiling a national hit chart, at least not in the next few years. Says Gary See, managing director

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Sold For A Song

In Asia, thanks to advertising tie-ins, the commodities closely linked with rock 'n' roll aren't sex and drugs, but soft drinks and consumer electronics.

BY OWEN HUGHES

HONG KONG—Walk through a vegetable market here, buy some fresh bok choy, and, chances are, the seller will wrap them in a newspaper displaying advertisements with the face of a perfectly coifed Cantopop star. Look up at a nearby billboard, and you'll likely see Aaron



"Dance With Me" launched a snack food and La Fantaisie's career.

Kwok cooling his forehead with a bottle of Pepsi—the same product Ricky Martin is pitching on regional TV.

Hong Kong and China TV will feature Andy Lau in the commercials for Ericsson mobile phones and Taiwan's Zhang Hui Mei in a new campaign for Sprite.

In Asia, the commodities closely linked with rock 'n' roll aren't sex and drugs, but soft drinks and consumer electronics.

Thanks to Asia's idol-driven pop culture, a shortage of outlets in the mass media for music-video airplay, a rapid cycle between album releases and an almost complete lack of artistic angst about "selling out," advertising and pop music are integrally linked in the region.

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ARTISTS & MUSIC

News In Review

IS NIC TSE the next Andy Lau or Chow Yun-fat? Whether he emulates those stars of music or movies, this Hong Kong-born, Vancouver-raised teenager with a show-business lineage plans to make it big this year. Just 19, Tse starred in "Gen X Cops," one of the few locally made hits last year for Hong Kong's ailing movie industry. According to Susan Yeung of management company Emperor Entertainment Group, Tse's latest release, scheduled for May, should propel Tse beyond the boundaries set by his first hit album, "My Attitude," with the Hong Kong smash single "Bad Habit." "Nic was born into a show-business family," says Yeung. "He is comfortable with it, so he hasn't got the attitude some singers have. Younger fans looking for new idols recognize this and love it. Nic is smart, and he works hard. I really think this is going to be his year."

"LIVE AT EAST TIMOR," a compilation album of 10 hardcore and metal acts from Singapore, is set for a June release from Straits Records, with proceeds going to the East Timor independence movement. "I recently watched a documentary on East Timor and felt the audience here needed to know more about the issue," says Abdul Khalid, co-owner of Straits Records. "So, for the CD, we are planning a booklet to give a background of the territory's history and the events leading up to the current situation." Planned as a limited edition, the music will be recorded live and features such bands as Point Of View, Rampage FPB and the Jhai Alai. Straits Records first began as an online mail-order company for foreign music titles. It only began signing local artists in 1997 and, thus far, has released albums by four acts.

KOREA'S WONDERBIRD has emerged this spring as a fresh pop/rock alternative to the country's dance and hip-hop-dominated music



scene. The quartet—acclaimed live-circuit guitarist Shin Yoon-Chul, bassist Park Hyun-Joon, drummer Sohn Kyung-Ho from the Berklee College of Music and former PiPi Longstocking vocalist Goguma—released its eponymous

debut album in March on Daeyoung Records. The 11-track album displays a touch of the Beatles influence on songs that stretch beyond standard airplay length, showcasing the group's musical integrity and collaborative sound. "This album may not be a mega-seller, but it will surely be a groundbreaker," says Yoo Jae-Hak, president of Daeyoung Records. "We are talking about serious musicians, not pretty entertainers [seeking] fast bucks. Talented live performers have been out of [fashion on] the music scene for years, but Wonderbird is about to bring a new sound and promote underground music." Speaking of live performances, Wonderbird has been on stage for months, either at its own gigs or supporting fellow musicians. Says Lee Ki-Whan, the album's production coordinator, "This is probably the first band [here] to generate media attention and go on stage without having even one album released."

A TAIWANESE DANCE CRAZE has been started by 21-year-old singer A-Ya and her tongue-in-cheek ode to a frozen dessert. Her hit single, "The Tra-Bien March," named after a local sweet made with shaved ice, has pushed sales of her debut, "Check It Out" (Universal), over the 200,000-unit mark. The CD comes packaged with a videotape that teaches people how to do the dance that goes with the song. "People are really nervous right now about the economy, so they want something lighthearted and fun to take their minds off their problems," says Sam Chen, director of the domestic-repertoire department at Universal Taiwan. "On top of that, it's really easy for people to learn the song and the dance, which has helped it spread more quickly."



THE ROCK TRIO LABANOON has been shaking up the local Thai rock scene with its debut album, "Fresh

Milk," which has reportedly sold more than 1 million copies since its release last year, according to the band's label, Power Treasure. Riding high on the airwaves is the song "Yaam (Security)." "Labanoon is now very popular across the country, playing gigs in many provinces, but they are really famous in the south, where they come from," says Power Treasure press manager Roongtawan Sanguanpong. Singer/guitarist Mathee Arun and drummer Somporn Ushoh are from Narathiwat in southern Thailand, a province with a Muslim majority, and the Muslim connection can be seen not only in the band's name, which means "fresh milk" in Arabic but also in the wailing tones of singer Mathee. Other southern bands, like Marijuana, have been supporting Labanoon's gigs, and there is talk of a southern-rock boom.



DOMESTIC ENGLISH-LANGUAGE albums are still considered to be high-risk in Asian markets hit by the double whammy of economic recession and piracy. But, in April, EMI Malaysia released the third album, "Transcendence," from Butterfingers, an alternative band that sings in English. The group's two previous albums, "1.2 MGs" and "Butterworth, Push Full," have sold some 15,000 units apiece. Loan Cheong, international marketing manager of EMI Malaysia, says this sales strength is due to the old-fashioned A&R strategy of building up artists over the long-term. "Butterfingers is a great live band that wants to cross over from the underground," says Cheong. "The new album, which will be again producing itself, the band is receiving a bigger push to radio. We will also continue to build on its live base."

THE HOTTEST THAI HEARTTHROB among teenage fans at the moment is 20-year-old Dunk Phunkorn Boonyachinda, whose single "Tong Mai Rub (Can't Take It)" has become a radio-airplay hit while garnering frequent music-video exposure as well. The singer's debut album, "Dunk," on RS Promotions, has sold more than 200,000 copies and is expected to

Continued on page APQ-6

SOLD FOR A SONG

Continued from page APQ-1

"It's the nature of the album releases here in Asia," says Dick Lee, VP of A&R for Sony Music Asia's regional office in Singapore. "They are different to those in the West, because they're star-driven. In the traditional Asian-pop system, everything is idol-based and the music is not so much the point of it all."

Artists and their managers are very aware of their images in the media and how they can be sold, says Alvin Kwok, president of Alvin Kwok Productions and a former staff member of Capital Artists, one of the key independent recording and publishing companies in the special administrative region (SAR) of Hong Kong.

"They want to get as much exposure as possible," says Kwok. "In Hong Kong, which is a small market, the definition of fame is not how well you perform. Exposure is everything."

Ruuben van den Heuvel, business-development director with Channel V, says bluntly, "There is no credibility reference for Cantopop. It is more acceptable in Asia for personalities in these economic times to try and make more money every which way they can."

Susanna Ng, regional managing director of EMI Music Publishing (S.E. Asia) Ltd., agrees with the suggestion that it is all about using a commodity to sell another commodity. "We help each other," she says of the relationship between artists and advertisers. About 30% of Ng's business—in an area encompassing Hong Kong, Singapore, Malaysia, the Philippines, Korea, Indonesia and Taiwan—involves dealing with advertisers looking for music. At the moment, she is also exploring the potential for deals in China.

Holly Tan, the general manager of Avex Asia Ltd., outlines the multiple steps involved in tying an act to an advertiser. The Japanese snack manufacturer Glico, for example, was on the lookout for a vehicle to sell a new biscuit product, Tai Yuen Xiao Ping, in China. They sent inquiries out to record companies and publishers in Japan to find an artist they could use in conjunction with the China launch.

Avex suggested La Fantaisie, an unknown Chinese trio of young women ages 18 to 20. The age of the group and its fun, poppy image exactly fit the demographic Glico wanted to reach with Tai Yuen Xiao Ping's launch. Avex suggested La Fantaisie's debut single, "Dance With Me," as the snack's theme song and even offered to rewrite the lyrics to suit the snack more—although Glico said it was happy to keep the song as it was.

The snack's rollout earlier this year exceeded Glico's expectations, and La Fantaisie was an integral part of the product launch in different cities, including personal appearances at shopping malls. Tan says Avex was happy with the results, too; La Fantaisie's debut release sold 75,000 units in its first month, and, by early April, it had reached the 100,000 mark, according to the label—a highly respectable total for China.

Western acts in Asia have traditionally had a limited impact on the music-buying population because of language and cultural differences. In the advertising world, this means their impact is even less than their record sales. A recent exception was the Pepsi-Cola campaign featuring Latin superstar Ricky Martin, coordinated jointly by Sony and Pepsi-Cola Asia.

In Japan, advertising is led by songs, and the artists are secondary. But, as La Fantaisie demonstrated, in continental Asia, the performers are an important driver. Sony's Lee, who is also an artist for the label, says Japanese advertisers won't use performers because of the high costs they're expected to pay. In the rest of Asia, however, the cost is low since commercial tie-ups are considered another form of album promotion and record companies will even subsidize or absorb the advertisers' costs.

Leon Lai—one of the "Four Kings" of Cantopop along with Andy Lau, Jacky Cheung and Aaron Kwok—spent the spring finishing off his latest Sony album, while his management fine-tuned the advertisements he will be completing to accompany the new release. These will include his long-standing relationship with Hong Kong mobile-phone operator Hutchison. Lee points out that a singer like Lai will have a six-month cycle between releasing albums. "We have a reduced attention span, and fans soon get sick of hearing the last release," adds Lee.

The idea is to maximize exposure, and the best way to do this is through a commercial tie-up. Other methods of publicizing a new release are limited because of a shortage of TV programs specifically for pop music on the terrestrial channels. Despite the growth of MTV Asia and Channel V, terrestrial channels still offer the only programming that reaches the bulk of the record-buying population.

"There is not much opportunity for airing music videos, and there are hardly any music programs, so there is very little promotional activity," says Lee, expressing a view echoed by others.

Flora Yip, publishing manager of Sony Music Entertainment Ltd in Hong Kong, describes how the deals come about: "For Leon's case, it is a longtime link between Hutchison and him and his artist-management company for promoting the mobile-phone service."

"We have an A&R person to pitch our songs to record companies and other music users, but not just for advertising agencies," says Yip. "It seems that, with the Asian economic crisis, it has become more difficult to promote our songs to advertising agencies, as their clients will tend to cut costs by avoiding using hit songs for their commercial, unless it's a



Hutchison calls on Leon Lai.

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Retailer Radio, Rapid-Transit Video And Mall Concerts

MERCHANTS & MARKETING

News In Review

FEW FREQUENCIES and a hilly topology mean Hong Kong has a shortage of radio stations for a city of nearly 7 million. No wonder Stuart Fraser, commercial director of retail chain HMV, gets customers asking how they can tune in to its in-house radio station. From 9 a.m. until midnight, seven days a week, the chain's four HMV outlets relay their own full radio service, complete with DJs, jingles and the latest releases. With local stations concentrating on Cantopop, music buyers can hear more Japanese and Western acts. Opened by Cantopop star Leon Lai Dec. 31 last year, HMV Radio is broadcast from the chain's flagship store in Tsimshatsui, but events like record signings happening elsewhere can be opted into by all the outlets, Fraser adds. Later this year, HMV plans to add pictures to the radio transmissions, using video releases and live coverage of in-store events.

CHANNEL V IN THAILAND, carried by local cable company UBC, is expanding its links with retailers and consumers through the launch of a fan club, new internet sites and a magazine. The *Channel V Thailand* magazine, a joint-venture between Channel V and Main Media International, has an editorial focus similar to that of the TV channel, says Channel V marketing manager Supaporn Thienapirak, with music features, reviews, concert previews, star profiles and interviews. Discounts at stores and special offers link with the V Fan Club, which, for a 500-baht (\$13.80) membership fee, offers a card that gives discounts at stores, restaurants and cinemas. In another move to broaden the appeal of Channel V, a new Web-site venture has been set up with Loxinfo, an Internet service provider, to offer live TV programs on the Web for Channel V fans. The new site is at www.intercast@loxinfo.co.th; the channel's existing site, which contains programming details, can still be found at www.channelV@loxinfo.co.th



ROCK RECORDS artist Karen Mok has teamed up with Yamaha to promote the motorcycle company's new scooter, Vino. As part of the joint promotion, Mok released a new EP titled "Live Show," which includes two versions of the title song and a new song, "Practice Makes Perfect." She also performed five concerts around Taiwan



Karen Mok

and is featured on a series of commercials, which also use the song "Live Show." Francis Lee, executive director of the TM label, says, "Yamaha is very keen on Karen. They love Karen's music and wanted to cooperate with her for a long time. It just happened that this promotion coincided with the launch of her new album, 'You Can,' so the timing worked out perfectly for us."

THE "100% GUARANTEED" campaign from Warner Music Malaysia, which helped the Corrs sell 100,000 copies of their "Talk On Corners" album in the market last year, is continuing on behalf of Jewel's new release, "Spirit." The three-month campaign is a tie-in with popular terrestrial radio station Mix FM and promises customers their money back if they return the album within a seven-day period. Warner Malaysia hopes that this campaign will triple the sales for Jewel's current album. "It will be harder to push an artist like Jewel, when compared with the Corrs," says Tony Fernandes, regional managing director of Warner Music ASEAN. "But she is a great artist, singer and songwriter we want to develop."



Jewel

"I WANT MY MRT." That's been the Sony Music Singapore's battle cry since it started showing music-video clips in the country's Mass Rapid Transport (MRT) system in January. "We entered a deal with the MRT to show 10 music clips on heavy rotation daily," says Sony managing director Terence Phung. "The clips are updated on a monthly basis."



Lauryn Hill

Currently, more than 20 stations are showing the clips on TV monitors in the passenger waiting areas. Artists such as Mariah Carey, George Michael and Lauryn Hill have been featured. Phung says that the exposure has worked; Sony acts took five entries in Tower's Top 10 and four entries in HMV's Top 10 in March.

POPS FERNANDEZ, the female Filipino vocalist signed to Star Recording, was set to hold a free concert this month inside the SM Megamall in Mandaluyong City to launch her new album, "Nagmamahal Para Sa Yo (Still Loving You)," thanks to a deal between her label, the mall management and the SM Department Store. Although other artists have previously held free showcases at SM Megamall, the largest in the Philippines, this is the first time the entire mall was decorated in anticipation of a concert, with large posters announcing the concert placed on all mall levels, says Paulo Quiroz, Star marketing-services manager. SM Department Store, inside the mall, also will feature displays of Fernandez's new album in an entire section of the music department, which is rare, along with life-size cardboard displays of Fernandez and vinyl banners and mobiles. ■



Pops Fernandez

SOLD FOR A SONG

Continued from page APQ-2

big brand name. Also, a creative person in an advertising agency will always tend to select the song, rather than a publisher helping them."

Yip has no doubt about the benefits to artists of being part of an advertising campaign, although, like others interviewed, she says the buck stops at taking money from cigarette and alcohol companies. Still, there are exceptions to every rule, and Andy Lau has fronted the sponsorship by the San Miguel brewery of the Chinese National Football League (CNFL).

San Miguel's ad agency devised a campaign based around Lau and created a two-minute mini-epic, in which the singer plays the role of an injured soccer player who continues to support his team from the sidelines. This was backed up with signage at soccer matches, as well as in-store posters, playing cards and outdoor advertising.

Whether the product is beer or soft drinks, mobile phones or personal stereos, the effect should be the same, says Yip. "An artist and a song included in a commercial would definitely help to promote the artist and increase record sales, as the artist is more exposed to the public, mostly on prime-time TV. With the popularity of the artist, it also helps to promote the sales of the advertised product."

Ayex's Tan says that, in Asia, the labels will either charge a low fee for using new releases in an advertising campaign or charge no fee at all. "Most new songs are free," she says. "If they are old, then they are not so keen to let them be free. If it is brand-new, the label gets publicity."

Sony's Lee adds that the choice of which single to release from an album is often left to the advertiser involved with an artist. Once the choice is made, and the commercial shot, the label will then make a separate music video of the single, usually incorporating elements from the advertisement.

Unlike in the West, advertising agencies can "request anything they want," says Ng at EMI. "They are quite powerful."



Ricky Martin pushes Pepsi.

The ties between a label and artist on one hand, and the product they will endorse on the other, can be closely guarded. While Lee is keeping one singer's name out of the spotlight while the details of a contract are negotiated, this Sony artist will soon be endorsing product created by Sony Electronics.

In the personality-driven pop-music business of Asia outside Japan, where the singer is more important than the song, the publisher's role in the relationship between performer and advertiser is not always clear cut.

Lee says that the publishers "do not really get involved" in the process. "It is the record companies who initiate things," he says. "The publishers will negotiate fees, but they will not really pitch."

In Asia, the singer is also less likely to be the composer of the song that is featured in an advertisement.

"There are a lot of sacrifices for composers, because they have to take either a low fee or none at all," says Ng at EMI. "It can be unfair, but sometimes we have no choice at all. As a publisher, we are stuck in the middle, because [the advertiser] could lose the composer and go for someone else. Some advertisers think that the music is not important because they are looking to a certain artist or product to use. It is a situation that is unique to Hong Kong and Taiwan."

Indeed, such is the power of the advertisers in these markets that half the time a new release is used in a commercial, the record company will pay the syndication fee to the publishers on behalf of the advertisers to get the exposure. Ng remembers once fighting a legal battle against a label and an advertiser because both sides said the other was responsible for paying the publisher.

Even when advertisers turn to back-catalog repertoire, the advantage does not shift to the publishers. Advertisers look at the melody and the lyrics and how they can mesh with their product, observes Ng. "They don't care about the artist at all. They can get a band to re-record the song with a different arrangement."

Yet, within this seemingly uneven relationship, publishers see the opportunity to use advertising to develop new talent in new markets. Ng describes a new method of popularizing a performer without their directly endorsing a product.

"We are trying to work with the advertising agencies and production houses to create sponsorship opportunities and theme songs for things like basketball leagues and football teams," she says. "Usually, they will not have a theme in mind, so we can create a song and then get sponsorship for other areas once you have found someone to sing it," Ng says. "These songs are originated by the publisher and the composer, and they are tailor-made."

EMI sees the process as an invaluable way to break artists in territories where they've had little or no impact. Ng regards mainland China as a fertile and largely untapped market for rolling out new talent in this way.

As a composer, performer and record-company executive, Lee represents many sides of the music industry's relationship with advertising. As he prepared for the June release of his own new album, Lee was asked if he was hustling for advertising tie-ups himself. He responded with a sigh. "This is a complicated part of my life," he says. "It is very confusing if I go and get tie-ups for myself. Instead, I just sit back and do what I am told!" ■

CREDITS

Billboard's Asia Pacific Quarterly was reported by Owen Hughes in Hong Kong, Cho Hyun-Jin in South Korea, David Gonzales in the Philippines, Alexandra Nuvich in Malaysia, Phillip Cheah in Singapore, John Clewley and Penchan Phoborisut in Thailand, Victor Wong in Taiwan and Jim Bessman in the U.S.

REINVENTING THE FUTURE

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Winning CDs, Demanding Koreans And Playing Country

HONG KONG'S 104FM SELECT radio station offered listeners 104 reasons to tune in with its "If you buy this record, your life will be better" promotion. Staged jointly with HMV and a number of record labels in April, the contest involved a simulcast with HMV Radio (see Merchants & Marketing) for 15 minutes each afternoon. During that time, three songs were played, and the first customer to buy one of the featured acts won 104 CDs. "It's part of our relationship with the labels and, in this case, HMV too," says Tina Liu, 104 FM Select channel director. As a bilingual Cantonese and English radio service, and part of the three-channel Metro Radio umbrella, 104FM Select "niches the niche," says Liu. "We attract an older, more sophisticated audience with experience of living overseas, who want to hear genres like dance, R&B and ballads because they like the variety."

PROGRAMMING

News In Review

MTV NETWORKS ASIA, which announced its two-year alliance with Korean cable music channel m.net early this year, has since unveiled its new programs for Korean viewers. Targeted at viewers aged 22 to 34, the programs air five hours a day during prime viewing hours, from 7 to 9 a.m. and 8 to 11 p.m. Aiming to distinguish itself from previous local music-video outlets, MTV is concentrating on three specific areas: Koreans' appreciation of music, credible VJs and more music information. Most of the programs will be locally produced in Korean, rather than drawn from MTV's affiliates and archives. For VJs, MTV has turned to some new faces, such as Sally Tung, as well as such pop figures as Yoon Sang. All of the VJs can speak informatively about music. "The response has been great so far," says Annabel Beresford, VP, network, creative and editorial development for MTV Asia. "Viewers are continuously voicing their support, while key endorsements have come from the advertising industry, including such blue chips as Coca-Cola and Apple."

TAIWANESE MUSIC-VIDEO fans also have benefited from MTV Asia's new Korean programming, thanks to a satellite-sharing arrangement launched April 1. "Actually, this arrangement is good for us because of the current popularity of Korean bands in Taiwan," says Dennis Yang, MTV Mandarin's program manager. "The huge success of Korean bands like Clon has created more of a demand for Korean artists

here; this is helping us satisfy that demand." The satellite-sharing agreement will continue until at least the end of 1999.

SOAP OPERAS, OR LAKORN, as dramas are known in Thailand, have long been a staple of nightly entertainment for many of the country's 60 million people. Tele-novellas imported from Mexico and Brazil, for example, have huge followings. But in recent months, the TV biographies of musical superstars have gripped the nation. First came a lakorn from Channel 3 (Bangkok Entertainment Company) on Surapon Sombatchareon, the late king of Thailand's country-music style known as *luk thung*. The role of the singer was played by his son, Surachai. This was followed by the TV bio of *luk thung* singer Pompuang Duangjan, who died at the age of 31 in 1992 and has since become a national icon. The 18-episode drama, "Rachinee Luk Thung Pompuang Duangjan (The Queen Of Luk Thung Pompuang Duangjan)," began airing on Channel 7 in March and concludes this month. "She's so well-known that I had to interview everyone who knew her to get a balanced picture. If I missed anything, everyone would know," says screenwriter Sappachai Cherduthai. An album was released April 1 featuring two new songs and old favorites sung by Daraporn Boonmark, who sounds uncannily like the late Pompuang Duangjan.

MALAYSIA'S PREMIER music Web site, Cyber Music Asia, is gaining popularity. Claiming more than 1 million hits a month, this music-centric company has updates on



the Malaysian music scene and links to other Malaysian music-company sites, such as Warner and EMI Malaysia. Sound bites of popular Malaysian songs are also available. The site has increased

awareness of the Malaysian artists and public alike, by holding weekly online chat sessions with prominent Malaysian artists. "Legendary artists like M. Nasir and Ramli Sarip are taken aback by the power of online chats," says operations director Azhar Borhan. "They can talk to their rural and overseas fans. That is something they can't do on a daily basis." The Web site address is www.xsmusic.com.

COUNTRY MUSIC IN SINGAPORE has long been lamented as an unsaleable genre, but determined fans do exist. Three years ago, FM 90.5, a classic-pop channel owned by the Radio Corporation of Singapore, started "Let's Go Country," a three-hour country program on Sunday afternoons. Last June, the program expanded to a three-hour Saturday-afternoon slot, and



George Strait

now it's broadcast daily, albeit in the wee hours from 2 to 6 a.m. "There is a lot of stigma about country being an 'uncool' style of music," says veteran DJ Brian Richmond, host of the program. "But after the first few months, a lot of country fans started coming out of the closet." What also helped was the station's promotion of the country art of line dancing. Since last year, it has hosted a quarterly country jamboree where fans meet to line dance and listen to country music. At its best-attended jamboree, more than 3,000 fans turned up. Richmond travels to the annual Country Radio Seminar in Nashville, organized by the Country Music Association (CMA). "The CMA now sends us all the latest hits monthly," he says, "and we are normally way ahead of the regular releases. But our main success is that we have plugged the generation gap of old and young fans. While we play Bill Monroe, Roy Acuff or Hank Williams, old fans are also asking for George Strait or Tracy Byrd." ■

SINGAPORE ONLINE

Continued from page APQ-1

of Universal Music, "The cost of setting up such a system is huge. In the current depressed market, retailers will not be keen to share the setup cost with the SPVA [Singapore Phonogram and Videogram Association], as they did for the Malaysian model." Malaysia established its electronic point-of-sale chart in 1996.

THE "IT" CAMPAIGN

Despite the reluctance of Singapore's music companies to embrace the Internet, however, the city/state as a whole has certainly done so.

In 1992, Singapore launched its IT2000 master plan to guide the country's information technology (IT) development into the 21st century. The goal has been to develop Singapore into an Intelligent Island, where IT is pervasive at work, home and play.

The government has invested in setting up 500 computers in community centers, 300 in libraries and 200 in student-service centers. Altogether, Singapore is spending S\$150 million in infrastructure, as well as fiscal and financial programs for IT investors. The National University of Singapore has been identified as a venue for Internet entrepreneurs, both local and foreign, to set up shop and research facilities.

Meanwhile, MTV Asia has opened its Web site at mtvasia.com. To parallel its formula of customizing programs for Asian audiences, it will be setting up a Chinese-language MTV Asia Online site to complement MTV Mandarin.

"Just as MTV approaches each market individually with customized programming on air, so will our Internet presence in Asia be customized for our audience both in content and language," says Frank Brown, president of MTV Asia.

MTV Asia's English-language site will mirror specific national content for its markets in India, the Philippines, Indonesia and Malaysia. The new sites will feature bilingual chat capabilities, software downloads and online shopping.

All of this emphasis on information technology has its effect. If the multinational record labels in Singapore haven't launched themselves in cyberspace, the independents have.

Tay Eng Wah and two friends launched www.amplified.com.sg last June in response to the many Singapore bands who are unsigned. The site now lists more than 40 Singapore acts and includes downloadable music files, several in the MP3 format.

"When we first started Amplified," says Tay, "we approached the record companies but found them unreceptive. It struck me that they were unaware of Net culture, in the sense that they weren't used to surfing sites and seeing what's out there."

Amplified set up its own record label, Smack, to sign and record five new acts. Gerald Stahlmann of Sherene's Closet, says, "We'd probably still be gigging in pubs if we hadn't gone on the Web." ■

ARTISTS & MUSIC

Continued from page APQ-2

double those sales, according to the label. Bearing the family name Boonyachinda, Dunk is the youngest son of the prominent police official Pol. Gen. Poj Boonyachinda and is being educated in the U.S. "I have always wanted to be a singer," he says. "I asked my father to take me to the recording studio when I was young. Luckily, he's been very supportive. I was very excited when the album came out. Frankly speaking, every singer would like to see themselves successful and being accepted. It would be bliss to see people sing along in my concerts." Dunk is now attending Phoenix College in the U.S., but he's taking a break to enjoy the life in the pop-idol spotlight and a tight schedule crammed with concerts, where, of course, huge teenage crowds sing along.

THE FIRST IN-STORE LAUNCH of an album by a major Filipino act took place when acclaimed hard rockers Wolfgang unveiled "Serve In Silence" for Epic/Sony Music Entertainment Philippines at Tower Records Philippines in Makati City on March 20. Wolfgang played an hour-long set, beginning at 11 p.m., for approximately 400 fans. Entry was free with a pass obtained earlier at the Tower outlet. The overflow crowd could watch from across the street in a park, where Tower had set up a giant video and sound system. At midnight, March 21, the album's official release date, Tower re-opened its doors for business, and fans could have their albums signed by the band. The album's release was also announced by Sony via large newspaper advertisements that morning and through a newsletter, *Dwulbsgangsbands Quarterly*, mailed to Wolfgang fan-club members in March. The band also did interviews March 19 with DJs at NU107 Manila and, via the phone, with other NU107 stations nationwide.

INDIA'S RENOWNED VIOLINIST Dr. L. Subramaniam is in the midst of a comprehensive comeback, four years after the death of his wife, Viji. "Global Fusion," an album featuring collaborations with instrumentalists from five continents, has been released on the Erato label in France, with a U.S. release expected through the Warner Music Group. In late April, Subramaniam began a six-city concert tour of the U.S. with Indian slide-guitarist Pt. Vishwa Mohan, sponsored by Viji Global Arts, a charitable organization set up in his wife's honor. He also is completing recording projects that had been suspended, including collaborations with Jean-Pierre Rampal and Yehudi Menuhin and tracks cut with the late Stephane Grappelli. A 75-minute documentary on Subramaniam airs this month on French television. The violinist is preparing his first score for a major film in India and is writing music for a major concert in India Oct. 2 to commemorate Gandhi's birthday. ■



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

BIO

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

LINKS

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

QUOTE

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

Click Here For Next Artist!

TRACKS/NOTES

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

SEE ALSO

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

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Vid Game Consoles Expand Reach

New Machines Will Have Net Access, DVD Video Playback

BY BRETT ATWOOD

LOS ANGELES—The next generation of high-powered video game consoles may bring more than games to home television screens.

New gaming machines from Sony, Sega, and Nintendo have the capacity to serve as expanded set-top entertainment units that enable Internet access, DVD Video playback, and other extras. In addition, a small Mountain View, Calif.-based company, VM Labs, is preparing a stealth interactive set-top entry through next-generation DVD Video players, digital satellite receivers, and digital set-top boxes.

While all-in-one set-top entertainment devices have failed in the past with consumers (remember Philips' CD-i or the 3DO Multiplayer?), growing interest in the Internet and DVD technologies signals that the time may have finally arrived for video game consoles to expand their functionality.

Video game fanatics are drooling over the technical specifications of the recently announced PlayStation 2, which boasts a 128-bit processor that runs about three times as fast as Intel's new Pentium III processor. The company is quick to tout the technology's "Emotion Engine" feature, which promises to evoke an emotional response among game players. However, the company is remaining quiet about its plans to utilize some of the other technology that is built into the hardware, which includes slots for USB, FireWire, and PCMCIA add-on devices.

The unit, due in U.S. stores by late 2000, also has the potential to play back DVD Video and Audio. While Sony is positioning the PlayStation 2 primarily as a gaming machine, many observers say that the company has larger plans for the device. For example, a DVD Video-compatible PlayStation will help the DVD in-

dustry reach a younger audience—which is sorely lacking in the current market.

There is also speculation that Sony will make the PlayStation 2 compatible with the Sony/Philips Super Audio Compact Disc format, which will rival DVD Audio to become the next-generation audio format.

Sony has high hopes that the PlayStation 2 will bring in a large portion of its future revenue. Sony

'We are interested in reaching consumers who might not normally think to buy a game system'

Corp. (Japan) recently reorganized its operations to put more resources into the development of computer and video game entertainment, such as the PlayStation 2 (Billboard, March 20). Sony is partnering with Toshiba to manufacture the new 128-bit processor chips at a new plant, built specifically to handle the anticipated demand for the product. By the time the PlayStation 2 hits the market, Sony is expected to have spent in excess of \$2 billion in development of the game console.

The company, which has not released a price for the machine, is expected to sell it below cost to reach a wide audience as quickly as possible. This is consistent with Sony's business plan for the first-generation PlayStation, which was also sold below cost. Sony makes its money from royalties on the sale of software.

While PlayStation 2 is at least a

year away, Sega is putting the final touches on its own 128-bit machine, the Dreamcast, due Sept. 9 in the U.S., giving the company a head start on the battle to win over consumers. But Sega's \$199 machine is considered by industry watchers to be less powerful than the new Sony machine.

Sega will support the Dreamcast with a \$100 million marketing campaign in North America, which has already started with a series of early-adopter-targeted ads in gaming publications.

In an effort to expand the functionality of the Dreamcast unit, Sega will offer a 56K modem that allows gamers to connect to the Internet. It was uncertain at press time whether this modem would be built in or sold separately. An add-on DVD Video player is also in the works, according to a company spokeswoman.

While Sega is not publicly positioning the Dreamcast as anything but a pure gaming device, the hardware's architecture is compatible with Microsoft's Windows CE operating system. Microsoft's CE logo can be seen prominently on the front of each system, which also reads "Designed for Windows CE."

In Japan, where the Dreamcast has been available with a built-in modem since late 1998, the hardware unit is being used to access Microsoft's proprietary WebTV content. A stronger alliance between the technology giant and Sega for set-top Internet gaming is also likely to emerge in the U.S., according to insiders.

Nintendo is also readying its next-generation game system, developed under the code name "Project: Dolphin." The company is teaming with IBM for use of its PowerPC technology. Matsushita will develop and supply DVD technology, which is expected to include DVD Video compatibility. Some form of DVD

(Continued on next page)

Proper Distribution: An Indie With A Difference

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—There are some music distributors that run their business based solely on the prospects of out-of-the-box successes. But that just wouldn't be Proper.

Now in its fourth year of business, Proper Sales & Distribution has made its mark by doing things a little differently, even in the often unconventional pool of independent record distributors. The payoff for the New

York-based company, which got its start in dance, techno, and electronic music, has been the addition of a strong catalog of metal and alternative rock music. It currently has affiliations with 30-plus labels and is growing through strong word-of-mouth.

Proper now deals directly with 500 stores and offers both traditional and specialized support. "If you are a small to mid-size label looking for additional manpower and a

crack sales team, we can bring a lot to the party," says Proper CEO Mark Beaven. "If all you need is for somebody to take an order and fill it and generally cover retail, we may not be the solution for you. Some people are only concerned about price but don't look at the actual value of the complete picture."

The big picture at Proper is an overriding devotion to developing its acts and a cooperative business atmosphere that more closely resembles an artist community than a record company. It employs seven in-house telemarketers and a team of 30 local street promoters and is staffing up regional offices in Los Angeles and San Francisco, with

more on the way. The company is also installing a new computer system that will better connect its operations around the country.

Proper's label clients represent a broad range of music circles and include Bongload, murderrecords, Inflammable Records, Messenger Records, and C/Z Records. Its cata-

log ranges from Beck to Elliott Smith, Fu Man-chu, and Lords Of Acid, whose "Our Little Secret" is the com-

pany's biggest-selling title to date. The album has shipped more than 300,000 copies since last August, according to Proper, and has sold 140,000 units, according to SoundScan.

Aside from the individual attention it gives its acts and labels, there are other differences in Proper's day-to-day operations. For starters, the company does not run its own warehouse but rather lets its

manufacturer Discronics handle drop shipments and uses a third party for loose picking and packing.

"The cost savings of not having to operate our own warehouse has been really beneficial," says Connie Bambace, senior VP of sales at Proper.

Additionally, unlike many independent distributors, Proper does not operate its own label. "Indie distribution companies all have in-house labels and are always competing with their [distributed] label," Beaven says. "We've always tried to build other people's labels and create a cooperative."

Label support, marketing, and production for many Proper projects flow

(Continued on next page)



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Merchants & Marketing

PROPER DISTRIBUTION: AN INDIE WITH A DIFFERENCE

(Continued from preceding page)

through sister company Never Records, of which Beaven is also CEO. "It's why Never Records is called Never, because there will never be a record label," he explains. "Never supports all the labels we work with."

Aside from working in tandem with Never, select Proper acts and labels also benefit from the talent management and marketing company Advanced Alternative Media (AAM), for which Beaven acts as co-president with his partner Andy Kipness. The two are co-owners of the three operations.

AAM represents a broad range of producers and mixers and is among the top independent college promotion companies. Although AAM operates separately from Never and Proper, Beaven says that the "music often goes both ways."

"Part of what we provide for labels is helping them figure out the right way to develop their artists. If it makes sense to reach out and work with AAM, they do a great job," Beaven adds. "College radio is the extent of what [AAM] covers, but [Proper has] a number of records that relate to that community."

EXPERIENCED EXECS

One thing Proper is sharing with the rest of the independent distributor community is the benefits of having a wide array of executives available for work due to the shake-out on the major side as well as consolidations closer to its own backyard. In February, the company wooed former Geffen executive Dave Garbarino to become GM of Proper and Never.

"It is refreshing to deal with people who look at artists and companies as creative entities rather than financial entities," Garbarino says. "With the majors, when accountants tell you how many records to ship, rather than customers and audiences telling you, something's wrong."

Proper is also taking a close look at the many artists left floating in the aftermath of the consolidation. Proper is currently working Cheap Trick's new album and this summer will release a new Lords Of Acid album, a new solo album from former Tears For Fears front man

Kurt Smith, a new Sloan record, and a new Frankie Bones triple-album retrospective.

The company also has a deal to release the new L7 album through Bongload and L7's label, Wax Tadpole. Also, Creation, which puts out some product through Sony, is funneling its new non-Sony releases to Proper, which also handles the bulk of Creation's catalog titles.

Garbarino says the talent pool is running deep these days. "Cheap Trick is a prime example," he says. "None of the majors wanted them, and they started their own label after a bad experience at Red Ant. There are going to be more like that, and indie labels are in a position to pick up those bands. And as the indie labels strengthen and have more artists and bigger artists to deal with, so will the distribution companies."

In fact, Beaven says, the line is blurring between major and independent distribution camps. "There are things each does well, but the line between them is blurring somewhat, and as the line between retail and online merges, it will mean less and less whether a company is a major or an indie," he says. "The question is, 'Is it a great record? Have they developed the artist well? Can they bring it to people

who ultimately want the record now?'"

Part of Proper's determination to serve its artists' and labels' core audience has meant not giving up on vinyl. Bambaace says the company still ships about 50/50 vinyl to cassette/CD for its dance acts. The company also released the Beck and Smith catalogs on vinyl and is about to release some out-of-print titles from the Fu Manchu catalog on vinyl.

"We do really well with vinyl. In some cases we've outsold the cassettes," Garbarino says. "Bongload has been very good with vinyl, and we sell a lot of 12-inches, a lot of dance. The dance music and really strong alternative rock does well on vinyl."

Looking ahead, Beaven says he hopes Proper will continue to bring in labels where "someone within the organization has a vision, wants to do something a little creative."

How big is too big for a company that prides itself as being one person away from the street? "There's always room for great music and great labels," he says. "But our goal is to keep a modest number of labels. More than 50 labels would be excessive. We want to be more proactive in developing each artist's career. We want people to look at us as a long-term partner."

VID GAME CONSOLES

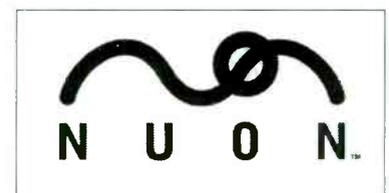
(Continued from preceding page)

Audio playback is also expected on the device, which is due in the fall of next year.

While the established gaming companies ready their set-top gaming plans, little-known technology company VM Labs is hoping to establish itself through a "Trojan horse" strategy that will reach consumers of DVD Video players, digital satellite systems, and digital set-top boxes.

VM Labs' interactive NUON technology, which replaces the MPEG decoder chip found in digital video products, will be integrated into some new DVD movie player models from Toshiba later this year. Motorola also plans to integrate the chip into its forthcoming set-top entertainment device, which is being devel-

oped under the name "Blackbird." Other hardware manufacturers are expected to include the NUON technology, which adds video games and interactivity to NUON-enabled devices.



Among the third-party companies developing games for NUON are Fox Interactive, Adrenaline Interactive, and Paradox Development. In 1998, VM Labs recruited former Sony executive Bill Rehbock to help gain industry support as the new VP of third-party development.

Rather than compete with Sony, Sega, and Nintendo, VM Labs is targeting casual gamers with the technology. "We are interested in reaching consumers who might not normally think to buy a game system," says VM Labs CEO/founder Richard Miller.

VM Labs will make its money from royalties on software, since it is not making money from the hardware, according to Miller. NUON-enhanced DVD movies are in development, says Miller. There will also be an Internet kit that adds Web browsing and E-mail capability to NUON-equipped DVD players.

EXECUTIVE TURNTABLE

HOME VIDEO. Andy Schreiber is promoted to VP of international home video at Playboy Entertainment Group in Beverly Hills, Calif. He was VP of new business and divisional marketing.

BBC Worldwide Americas in New York promotes **Burton Cromer** to VP of home video. He was senior director of video marketing.

Dave Rochlin is promoted to senior VP/CEO of Reel.com in Emeryville, Calif. He was VP of marketing.

Andrew Pollock is named VP of marketing for HMV North America in New York. He previously was with



SCHREIBER



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the Heinz and Campbell companies.

Ann Maxwell is promoted to manager of publicity and promotion at BFS Entertainment and Multimedia Ltd. in Ontario. She was manager of customer service.



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Kid Rhino's 'Phantom' Read-Along Blasts Off With Stellar Sales

WISH UPON A STAR (WARS): The Force seems to be with Kid Rhino. Its just-released "Star Wars Episode I: The Phantom Menace Read Along" is already the label's biggest-selling audio title, beating out the previous record holder, "Teletubbies: The Album." The read-along comes in two formats: a cassette with a 24-page paperback book, priced at \$7.98, and a CD with the book, priced at \$11.98. According to Kid Rhino VP Carol Lee, the recording uses dialogue from the movie, which premiered Wednesday (19). "Children's read-alongs usually feature sound-alike voices," she notes. "Ours has the real voices of

[film stars] Liam Neeson, Ewan McGregor, Samuel L. Jackson, Natalie Portman, and Jake Lloyd." A narrator is used, Lee says, but sparingly and mostly at the beginning. She adds that the page-turning signal, a feature of all read-alongs, is an "unobtrusive light-saber sound."

The read-along was released before the movie, and while Lee acknowledges that "there's definitely a hardcore fan that doesn't want to know what happens before they see they film," there are also plenty of "Star Wars" aficionados "who rushed out right away to buy every product available; they just didn't open this one right away." She adds



by *Moira McCormick*

that she thinks many fans are buying two copies: one to open and read, the other to remain in the package and accrue value as a collector's item.

Lee notes that while the film itself is the most effective advertisement for the read-along, promotional efforts have been mounted. For instance, 350,000 copies of "Star

Wars Episode I: The Phantom Menace Read Along" were packaged with a free limited-edition "Star Wars"-themed MicroMachine toy manufactured by Galoob Toys, with four different designs in all. Plus, Kid Rhino has placed its audio products in a number of "Star Wars" toy boutiques in retail outlets around the country.

Another "Star Wars" audio product is due in August, says Lee. It's a spinoff title called "The Junior Jedi Training Manual Read Along," and Lee says it's a "play-along" as well. "There's a hunt-and-find game that kids can play as they listen," she says, adding that at various points in the recording, "listeners are invited to stop the tape or CD and play

along. Plus, the last pages of the book are made to resemble the dashboard of the movie's 'pod racer': Kids can pretend they're in the race."

Both CD and cassette formats, which carry the same price tags as the movie read-alongs, "will be packaged with an official Junior Jedi badge."

According to Lee, CD-only collector's editions will also be available, in special sliding-drawer plastic packaging, with Junior Jedi badges as well as a certificate. Price is \$19.98. "We're so excited to be part of this," says Lee, adding that becoming part of the "Star Wars" universe "has opened new accounts for us; we've been able to further our

(Continued on page 58)

Billboard®

MAY 22, 1999

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
1	NEW		READ-ALONG STAR WARS EPISODE 1 — THE PHANTOM MENACE KID RHINO 75642/RHINO (7.98/11.98)	
2	1	8	MANNHEIM STEAMROLLER MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 60641/WALT DISNEY (10.98/15.98)	
3	2	29	READ-ALONG WALT DISNEY 60289 (6.98 Cassette)	A BUG'S LIFE
4	3	126	CEDARMONT KIDS CLASSICS ● BENSON 84056 (3.98/5.98)	TODDLER TUNES
5	4	4	VARIOUS ARTISTS RADIO DISNEY KID JAMS WALT DISNEY 60642 (9.98/16.98)	
6	5	57	VEGGIE TUNES VEGGIE TUNES BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	
7	10	175	VARIOUS ARTISTS ▲* DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 60605 (6.98/13.98)	
8	6	143	CEDARMONT KIDS CLASSICS ▲ ACTION BIBLE SONGS BENSON 82217 (3.98/5.98)	
9	8	13	VEGGIE TUNES VEGGIE TUNES LYRICK STUDIOS 9451 (6.98/10.98)	
10	14	194	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)	
11	7	133	CEDARMONT KIDS CLASSICS ● SUNDAY SCHOOL SONGS BENSON 82218 (3.98/5.98)	
12	13	44	VEGGIE TUNES VEGGIE TUNES 2 BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	
13	11	110	CEDARMONT KIDS CLASSICS ● SILLY SONGS BENSON 82220 (3.98/5.98)	
14	9	12	BLUE'S CLUES BLUE'S BIG TREASURE KID RHINO 75626/RHINO (9.98/13.98)	
15	12	28	VARIOUS ARTISTS TODDLER FAVORITES MUSIC FOR LITTLE PEOPLE/KID RHINO 75261/RHINO (3.98/6.98)	
16	NEW		BRENTWOOD KIDS SING ME TO SLEEP MOMMY BRENTWOOD 10445/JIVE (10.98/16.98)	
17	15	19	SING-ALONG A BUG'S LIFE WALT DISNEY 60971 (10.98 Cassette)	
18	17	107	CEDARMONT KIDS CLASSICS ● BIBLE SONGS BENSON 82216 (3.98/5.98)	
19	RE-ENTRY		JOHN LITHGOW SINGIN' IN THE BATHTUB SONY WONDER 63501/EPIC (9.98 EQ/13.98)	
20	16	8	BARNEY I LOVE TO SING WITH BARNEY BARNEY MUSIC 9463/LYRICK STUDIOS (9.98/14.98)	
21	20	9	BEAR BEAR IN THE BIG BLUE HOUSE WALT DISNEY 60640 (9.98 Cassette)	
22	24	181	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98)	
23	19	26	SCOOBY DOO SCOOBY DOO'S SNACK TRACKS KID RHINO 75505/RHINO (6.98/10.98)	
24	22	48	VARIOUS ARTISTS MORE SILLY SONGS WALT DISNEY 60632 (10.98/16.98)	
25	23	140	VARIOUS ARTISTS DISNEY'S PRINCESS COLLECTION WALT DISNEY 60897 (8.98/11.98)	

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1999, Billboard/BPI Communications, and Soundscan, Inc.

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Merchants & Marketing

Valley Media Marks 1999 With Awards, IPO, New Warehouse

DOWN IN THE VALLEY: Valley Media is having quite a year. After winning the large wholesaler of the year award from the National Assn. of Recording Merchandisers in March, later that month it sold 3.5 million shares at \$16 each, in a successful public offering that sees the company's shares now trading at \$21.9375 as of the close of trading May 11. And just one year after it opened a new 330,000-square-foot warehouse in Louisville, Ky., it now needs more space in Woodland, Calif. So, the company will move to a new 260,000-square-foot facility, which can be mezzanined, allowing for double the space. The current warehouse, which measures 220,190 square feet, is to be turned into office space.

According to the company, the move is expected to be completed by the end of June, with final automation enhancements scheduled to be installed later in the year.

In other Valley news, the company says that Amazon.com has extended its wholesale contract, so that the Woodland-based company will serve as the online merchant's primary wholesale supplier of music, video, and DVD product through March 2001. And did I mention that Valley Media won the business of the year award from

the Woodland Chamber of Commerce earlier this year?

THE MUSICLAND GROUP reports a slight decline in comparable-store sales for April. For the four-week period that ended May 1, the chain's comparable-store sales decreased 0.2%, with the superstore division posting an increase of 0.1%, and the mall division coming in with a 0.4% decline.

Musicland has consistently been enjoying positive comparable-store numbers on a monthly basis since last September (August of 1998 saw a 0.9% decline). The company attributes the decline in April to the fact that Easter occurred in March this year. So far this year, comparable-store sales are up 4%.

For the nine-week period that ended May 1, Musicland reports a comparable-store increase of 4.6%. Total sales for the four-week period were \$110.5 million, down 0.9% from the \$111.5 million generated during April 1998, when Easter was included in the total.

GOOD WORK: Dave Mount, chairman/CEO of WEA Inc., has been appointed president of the Southern California/Utah chapter of the Cystic Fibrosis Foundation. Mount, working with his

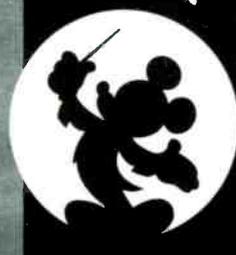
(Continued on page 58)

RETAIL TRACK
 by Ed Christman



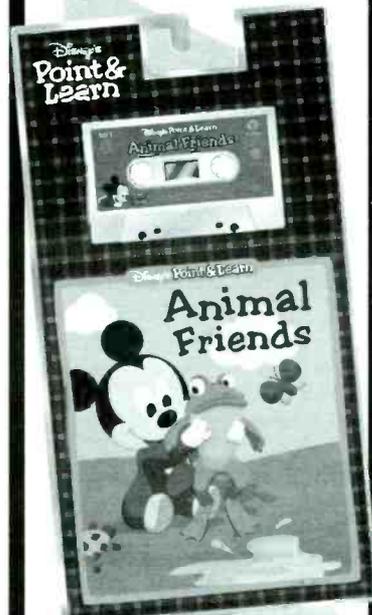
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Eleni Mandell, Sugar Hill Ink New Distribution Deals

MANDELL BY THE BAY(SIDE): The best news we've received recently is that Los Angeles singer/songwriter **Eleni Mandell**, profiled in *Flag Waving* last year (*Declarations of Independents*, Billboard, Oct. 24, 1998), has landed an exclusive distribution deal for her album "Wishbone" with Bayside Entertainment Distribution in West Sacramento, Calif.

As you may recall, Mandell issued her enchanting record on her own label, Mr. Charles Records, and was placing it herself in local retail outlets. According to Bayside marketing director **Mindy Giles**, the distributor was impressed by glowing coverage for the album and decided to pick it up. (Kudos are due on the press front to *Tower Pulse!* editor **Jackson Griffith**, an early Mandell sponsor who hipped us to the album.)

Mandell will be the featured entertainment at Bayside's "Indie Lounge" presentation on the opening night of the Assn. for Independent Music (AFIM) Convention Wednesday (19) in Atlanta.

SUGAR HILL MOSEYS ALONG: Sugar Hill Records, the Chapel Hill, N.C.-based bluegrass and folk label, will be distributed by Bayside and Distribution North America, effective June 1.

Sugar Hill, which was previously distributed exclusively by Koch International in Port Washington, N.Y., was purchased last year by the Santa Monica, Calif.-based Welk Music Group (Billboard, Oct. 10, 1998). Welk, which also owns Vanguard Records, also plans to sell Sugar Hill direct to certain major accounts.

HISTORY LESSONS: We're always happy to see indie labels' key role in the music business spotlighted, so we were cheered when we ran across a new tome about some historic indies that was being hawked at Book Expo '99, the publishing trade show held recently at the L.A. Convention Center.

"Little Labels—Big Sound" (Indiana University Press, \$24.95) is the work of **Rick Kennedy**, who authored a history of the early jazz label Gennett Records for IU Press a few years ago, and Cincinnati Enquirer reporter **Randy McNutt**. In this straightforward and engaging collection of histories and profiles, the authors present a brisk overview of important indies and a look at several distinctive companies and the men who ran them—Gennett, H.C. Speir's Paramount, Ross Russell's Dial, Don Robey's Duke-Peacock, Orrin Keepnews' Riverside, Johnny Vincent's Ace, Sam Phillips' Sun, Fred Foster's Monument, and Bob Koester's Del-

mark. While Kennedy and McNutt perhaps skimp a bit in describing



by Chris Morris

of Del-Fi's strangest records, like **Yo Yo Hashi's** "Yo Yo's Pad" (covered by **Man Or Astroman?**), **Eden Ahbez's** "Full Moon" (the **Wondermints**), and **Larry Bright's** "When I Did The Mashed Potatoes With You" (**Wiskey Biscuit**). As founder **Bob Keane** might put it himself, "Delphonic Sounds Today!" is a gas.

the more (ahem) colorful characteristics of the indie record game and the people who run it, they do offer close-up portraits of risk-taking label owners who often gambled their careers and livelihoods to release music they believed in. As musician/producer **Al Kooper** says in his foreword, "There would be no record business as we know it without the passion of these pioneers."

Del-Fi Records supplies a bit of auto-history on its current "Delphonic Sounds Today!" For this entertaining set, the L.A. firm—which has done an excellent job of mining its own past on boxed sets devoted to **Bobby Fuller** and **Ritchie Valens**—has enlisted a variety of contemporary acts to essay new versions of hits from its catalog.

Fuller's songs elicit some strong performances, including **Davie Allan & the Arrows'** stormy instrumental "Our Favorite Marti-

an," ex-Flag Waver **the Negro Problem's** "The Magic Touch," and **Nan Vernon's** tear-streaked "New Shade Of Blue." The most winning Valens cover is **Elliot Kendall's** reading of "Donna." But the collection's biggest delights come in oddball versions of some

IN THE MARKET: Stan Layton, VP of sales and marketing at Avenue Records, has left the company and is seeking other opportunities. Layton, a 35-year music biz vet, may be contacted at 805-499-1496.

FLAG WAVING: It's been 12 years since L.A.'s **Delgado Brothers** have released a record, so



DELGADO BROTHERS

we're happy to welcome them back. On July 13, Mocombo Records, the new label run by harmonica ace/vocalist **John "Juke" Logan**, will release the Delgados' "Let's Get Back . . ." the first album by the group since its 1987 HighTone Records debut.

"We never really went away," says guitarist **Joe Delgado**, who is

joined in the group by his brothers (drummer/vocalist **Steve** and bassist **Bob**), as well as percussionist **Ray Solis**.

The group—which was started by five of the six Delgado brothers and eventually metamorphosed into a blues group during the '80s—impressed many in L.A. with its gutsy roots-rock. For a

stretch in the late '80s, the band held down a steady gig at the now-defunct club the King King. But by 1994, the grind had begun to get to the group.

"We shopped a demo around, and we got no takers," Joe says. "It got discouraging. We were playing all these little shitholes in

(Continued on next page)

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CHILD'S PLAY

(Continued from page 55)

distribution."

FIGARO, FIGARO, FI-GA-RO: The sixth and newest release in the series "The Classical Child" is not only a quantum leap forward, contentwise, for indie label MetroMusic (distributed by Rounder Kids), it's one of the most outstanding kids' records of the year. "The Classical Child At The Opera" is a superb children's introduction to what can be perceived as a forbiddingly esoteric musical form, especially where kids are concerned.

Where previous "Classical Child" releases featured synthesized-orchestral versions of the great composers' works, "At The Opera" utilizes real orchestral instruments and a phalanx of crack European opera vocalists. According to label head Donna O'Sullivan, it was the steadily increasing sales for the previous releases that enabled producer/arranger/synth player Ernest Mavrides to enlist all those guest vocalists, who were recorded in Stockholm and London. In fact, she says, the immediate predecessor of "Opera," 1997's "The Classical Child At The Ballet," was the first to utilize real orchestral instruments. The budget of "Opera," though, was "much bigger: Classical music's doing very well now, which has been great for us; we're seeing a lot more new classical releases for kids as well. But no one's done opera for children this way."

Mavrides took child-friendly operas like Mozart's "The Magic Flute" and Humperdinck's "Hansel And Gretel," had lyrics translated into English where necessary, and turned his vocalists loose. Elsewhere on the album, Mavrides used the same MO on other operatic pieces with kid appeal, like the stirring "The Children's March"

from Bizet's "Carmen" and the ravishing "Flower Duet" from Delibes' "Lakmé." Liner notes contain all lyrics, as well as easy-to-understand introductions to the stories behind the pieces contained therein. Child's Play suspects this record will not only turn on kids to opera but will hook parents as well.

MetroMusic's O'Sullivan says future CD releases will—like "The Opera"—feature a full orchestral sound.

LEAD INTO GOLD: Another first-rate recent release is Music for Little People's "Lead Belly Sings For Children," more than two dozen songs recorded for kids by the trail-blazing blues legend. Culled from

recordings made between 1941 and 1960 by the man whose given name was **Huddie Ledbetter**, "Lead Belly Sings For Children" is a warehouse of classic American folk, indelibly rendered by the gritty vocalist and acoustic guitarist whose songs are part of the fabric of our culture. "Rock Island Line," "Cotton Fields," "Midnight Special," and more are included here. What's particularly illuminating and delightful is **Lead Belly's** obvious rapport with kids, evident in the spoken introductions that preface most of these tracks. The sound quality is understandably archival, but in truth, it only adds to the album's historical ambience.

DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

town . . . So we just decided to take a break."

Joe went on to perform with a local jump-blues combo. Bob only played sporadically with friends, and Steve concentrated on making pottery. However, in 1997, the brothers regrouped after Logan asked them to play with him at L.A.'s Chicano Music Awards show. When Mocombo was born, the Delgados were the first act Logan brought on board.

"He gave us so much freedom, it was amazing," Joe says of Logan, who co-produced "Let's Get Back . . ." with the Delgados. "We basically wrote the album in the studio."

The set—which features guest appearances by Logan, the **Texacali Horns**, and **Los Lobos'** **David Hidalgo**, an old friend—features the band's familiar assets: Joe's fleet and striking guitar playing, Steve's fine

tenor vocals, and Bob's tough work on the bottom. The all-original material, which melds blues, rock, funk, and even New Orleans R&B elements, is affectingly personal; a favorite is the album-closing number about the family home, "Church Of El Monte."

While the Delgados hail from the same East L.A. turf that spawned **Los Lobos** and the **Blazers**, Joe says the group is wary of being pigeonholed: "We're not just a Latino band . . . We're American, but of course we're influenced by Latin percussion. In the environment we grew up in, we listened to all this different music."

The Delgado Brothers can be seen Saturday (15) at L.A. blues impresario **Bernie Pearl's** new club **Yesteryears** in Pomona, Calif., and they will play the **Topanga Canyon Blues Festival** in June. The band is seeking management and booking representation; contact Joe Delgado at 714-828-7040.

RETAIL TRACK

(Continued from page 56)

wife, Sheri, has been responsible for spearheading campaigns that have raised more than \$3 million for cystic fibrosis re-



MOUNT

search and treatment. On May 4, the organization staged "Sizzlin' Country," which was sponsored by WEA and Stetson Cologne, and raised \$440,000.

MAKING TRACKS: Mike Tully, formerly music buyer at Camelot, is now senior product manager at Musicrama, a wholesaler based in Long Island City, N.Y. . . . Mike McCaffrey, formerly associate director of Columbia singles sales at Sony Music Distribution, has left the label and is seeking opportunities. He can be reached at 201-703-8488 or at mmusicmc@aol.com.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	3	SHANIA TWAIN ♦ ¹¹ MERCURY (NASHVILLE) 522896 (10.98/17.98)	NO. 1 THE WOMAN IN ME 1 weeks at No. 1	219
2	1	METALLICA ♦ ¹¹ ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	404
3	2	BOB MARLEY AND THE WAILERS ♦ ¹⁰ TUFF GONG/ISLAND 846210*/MERCURY (10.98/17.98)	LEGEND	516
4	4	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	237
5	10	BARRY WHITE ● MERCURY 522459 (10.98/17.98)	ALL TIME GREATEST HITS	4
6	9	JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	429
7	16	CELINE DION ♦ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	165
8	6	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	143
9	7	DEF LEPPARD ▲ MERCURY 528718 (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	133
10	5	THIRD EYE BLIND ▲ ⁴ ELEKTRA 62012*/EEG (11.98/17.98) HS	THIRD EYE BLIND	109
11	8	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	113
12	12	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸ MCA 10813 (10.98/17.98)	GREATEST HITS	267
13	11	PINK FLOYD ♦ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1155
14	14	GUNS N' ROSES ♦ ¹⁵ Geffen 24148/INTERSCOPE (6.98/11.98)	APPETITE FOR DESTRUCTION	414
15	13	SAVAGE GARDEN ▲ ⁵ COLUMBIA 67954 (11.98 EQ/17.98)	SAVAGE GARDEN	108
16	19	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	158
17	21	BARRY WHITE ▲ CASABLANCA/ISLAND 822782/MERCURY (7.98/11.98)	GREATEST HITS VOLUME 1	12
18	15	METALLICA ▲ ⁶ ELEKTRA 60812*/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	474
19	17	KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	76
20	20	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	310
21	18	BEASTIE BOYS ▲ ⁸ DEF JAM 527351/MERCURY (7.98/11.98)	LICENSED TO ILL	397
22	27	ELTON JOHN ▲ ² MCA 11481 (10.98/16.98)	LOVE SONGS	93
23	34	JAMES TAYLOR ♦ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	445
24	—	GARTH BROOKS ♦ ¹⁰ CAPITOL (NASHVILLE) 28689 (10.98/15.98)	THE HITS	183
25	25	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	299
26	23	PINK FLOYD ♦ ²³ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	526
27	22	AC/DC ♦ ⁶ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	260
28	29	VAN MORRISON ▲ ³ POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	426
29	32	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	348
30	44	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	177
31	33	SOUNDTRACK ▲ ⁸ POLYDOR 825095/UNIVERSAL (10.98/17.98)	GREASE	311
32	28	ALANIS MORISSETTE ♦ ¹⁵ MAVERICK 45901/WARNER BROS. (10.98/17.98) HS	JAGGED LITTLE PILL	202
33	50	SARAH MCLACHLAN ▲ ³ NETTWERK 18725*/ARISTA (11.98/17.98) HS	FUMBLING TOWARDS ECSTASY	233
34	36	ELTON JOHN ♦ ¹⁵ ROCKET/ISLAND 512532/MERCURY (7.98/11.98)	GREATEST HITS	453
35	31	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	132
36	24	THE OFFSPRING ▲ ⁵ EPITAPH 86432* (9.98/14.98) HS	SMASH	126
37	39	BLONDIE ▲ CHRYSALIS 21337/CAPITOL (7.98/11.98)	THE BEST OF BLONDIE	45
38	30	SPICE GIRLS ▲ ⁷ VIRGIN 42174* (10.98/17.98)	SPICE	118
39	37	AEROSMITH ▲ ⁴ Geffen 24716/INTERSCOPE (12.98/17.98)	BIG ONES	136
40	42	JEWEL ▲ ⁹ ATLANTIC 82700*/AG (10.98/17.98) HS	PIECES OF YOU	169
41	35	METALLICA ▲ ⁵ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	439
42	49	AEROSMITH ▲ ⁹ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	309
43	—	TIM MCGRAW ▲ ⁵ CURB 77659 (7.98/15.98)	NOT A MOMENT TOO SOON	116
44	38	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	415
45	41	MADONNA ▲ ⁵ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	267
46	43	EAGLES ▲ ⁷ Geffen 24725/INTERSCOPE (12.98/17.98)	HELL FREEZES OVER	219
47	—	STEVE MILLER BAND ▲ ⁸ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	387
48	45	JOURNEY ▲ ¹⁰ COLUMBIA 44493 (10.98 EQ/17.98)	JOURNEY'S GREATEST HITS	467
49	—	SUBLIME ▲ GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	103
50	—	BILLY JOEL ♦ ²⁰ COLUMBIA 40121* (15.98 EQ/31.98)	GREATEST HITS VOL. I & II	224

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.

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Indies

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DISTRIBUTION

CAUTIOUS CASTING IN A SMALLER POND

In 1999, the catchphrases for most independent distributors are “lean and mean” and “quality, not quantity.”

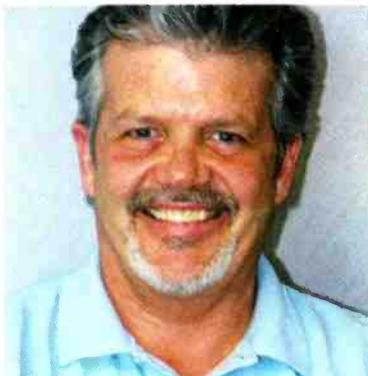
The day when an indie distributor carried hundreds of labels appears to be largely a thing of the past. The majority of distribution companies today seek smaller lists of labels, with an eye toward the recruitment of high-quality imprints capable of doing high-volume business.

It was not always like this. Just a few years ago, before the advent of national independent distribution, regional firms often boasted fat monthly books that sported dozens of (often non-exclusive) titles. At the height of its power in the mid-'90s, a national company like the now-defunct Independent National Distribution Inc. (INDI)—formed from three large regional distributorships—could sport a vendor list running to the hundreds.

The instability and ultimate bankruptcy of INDI's parent, Alliance Entertainment, which negatively impacted dozens of labels in the INDI fold, led many distributors to take a more cautious view of what and how much product to sell.

“The philosophy [of carrying fewer labels] I think comes from taking a look at what happened to Alliance, with 400 labels—they imploded,” says Jim Chiado, VP/GM

of music distribution at New Hope, Minn.-based Navarre Corp. THE ADVENT OF NATIONAL INDIE DISTRIBUTION MEANS MOST DISTRIBUTORS ARE CARRYING LESS LINES AND HOPING TO ENJOY IT MORE. CHRIS MORRIS CHECKS INTO WHAT'S BEHIND THE CHANGED LANDSCAPE AND WHAT LIES AHEAD.



Navarre's Chiado

of music distribution at New Hope, Minn.-based Navarre Corp.

Jim Cuomo, GM of Salem, Mass.-based Ryko Distribution Partners (RDP), says of INDI, “You can't invite every girl to the prom and dance with all of them, and that's

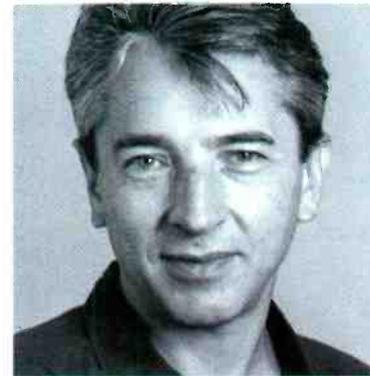
what they were doing. It's still firmly embedded in everybody's psyche right now.”

FEWER LABELS, MORE STRENGTH

With the dust of Alliance's 1997 collapse now settled, most distributors are seeking to take on a smaller number of strong labels.

Chiado says of Navarre's outlook, “We want 40 or 50 very good quality labels in various genres, although we are centering ourselves in the area of urban, in the area of alternative and in the area of pop. But that doesn't mean that we won't have a contemporary-instrumental or new-age label—we will. It doesn't mean we won't have a children's label—we will...But we need 40 or 50 labels. I'm not going to go any more than that.”

RDP's plate is even less full, according to Cuomo, who says



KTD's Hutchison

“Right now, we're carrying about 11 [label groups], and that's probably a record for the independent community...It's very much my choice. It's my responsibility to make sure we don't reach the gag point. There's a lot of terrific salespeople out there

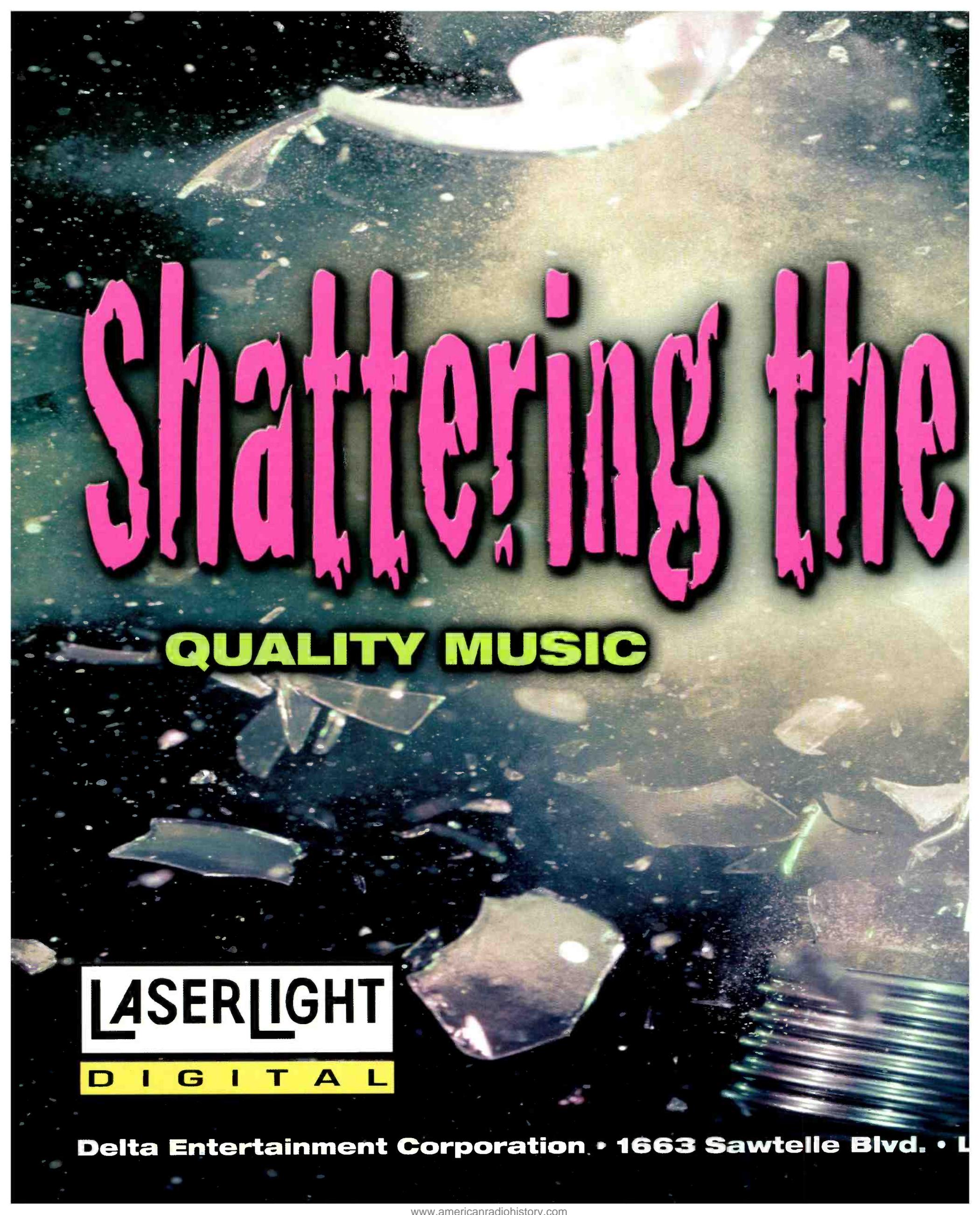
throughout all the distributorships, but even the best salesmen of the batch can't handle more than a certain amount of product and do justice to it.”

He adds, “When a label comes into the fold, they're wined, they're dined, they're romanced, they're seduced to come over for distribution, mainly with the line, ‘You are gonna be our top priority.’ We all know that, beyond a certain workload, that's gonna be a lie and they're not gonna be able to uphold that promise. That's something that we're very conscious of. The temptation to bring on lines is incredible.”

Allegro Corp. in Portland, Ore., has undergone a paring process recently, according to president Joe Micallef: “We've got about 80 labels right now, all told. That's down from about 200—we dropped a lot of smaller labels. As contracts came up for renewal...we generally gave people three to six months' notice that we weren't going to renew, in many cases. We helped to find other distributors for them, smaller distributors who would pick them up. That's been an ongoing process over the last couple of years.”

“It was prompted really by two considerations,” Micallef continues. “Number one, I think the market changed. There's so much clutter in

Continued on page 62



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Indies

DISTRIBUTION

Continued from page 59

the marketplace that it takes a higher level of marketing and promotion and a higher level of quality to be economically viable. Partly, it's driven by the fact that, as our own marketing capabilities have grown, we've tended to devote more time to labels that can benefit from that."

Firms that were once regional distributors and have now extended their national reach have also attempted to take a more exacting approach to what they sell.

John Salstone, who co-owns 54-year-old Hanover Park, Ill.-based M.S. Distributing, says his company now carries only 30 to 40 active labels. "When we were regional distributors, you handled a lot more labels, because you needed to," Salstone says. "As distribution has become a national—or semi-national situation—the number of labels has decreased..."

When we were regional distributors, we had a lot of labels because there were a lot of labels. Now, today, where everybody's national, the majors are our competitors, and there are fewer viable labels to distribute."

Select-O-Hits in Memphis is another longtime regional distributor that has beefed up its sales staff in recent years and moved toward a larger national presence. Sales manager Tiffany Phillips notes, "We have a lot of little one-off labels that we pick up, little rap things that come through. Those are labels that are on the label list...[But] I would say we have about 50 to 75 core labels that we are either on a small-regional or large-national promotion, actively working new releases and selling catalog. Of those 50 to 75, probably the top 20 account for 85% of our business."

She adds, "The philosophy, I will say, has changed. It has not changed a lot in the last three years. That change has happened only because you can only do so many people so much good."

PERSPECTIVES AND GLUE

One relatively new start-up firm is taking much the same philosophy. New York-based K-tel Distribution (KTD), founded only 18 months ago, is presently carrying only about 20 labels, 12 to 15 of which are active, and fewer than 100 line items, according to VP/GM of distributed labels Duncan Hutchison.

He says, "It is the vision here to develop a smaller and more efficiently operated label-management and marketing company, as a complement to a national distribution machine, rather than trying to combine that concept within what's essentially a pure sales company. So my perspective is—assuming I can attract the right labels—that I can keep a small roster of labels whom I can provide a lot of label management services for, and act as the glue,

if you will, that can attach them to a big national sales operation.

"My book is a four-color book," Hutchison adds. "It's designed to attract the buyer's attention. It's designed to be as thin as possible, so that there are a limited number of items that I'm bringing to the buyer, and obviously I'm trying to demonstrate that there's a strong marketing plan behind each one of those pieces...It's a very difficult retail market out there right now, and buyers are far more discriminating and far more likely to play almost an A&R role with the product that is being solicited to them. We've got to cater to that."

There are exceptions to the rule—though even these exceptions are maintaining increasingly critical standards for the labels they take on.

Woodland, Calif.-based Distribution North America (DNA), sister company of mega-one-stop Valley Record Distribution, carries around

150 suppliers, some of which—like massive Berkeley, Calif.-based Fantasy Inc., one of DNA's label mainstays—sport a large number of imprints, according to director/GM Jim Colson.

"We look at opportunities all the time, whether it's something we seek out or something that comes to us," Colson says. However, he continues, "We have a very definite set of criteria that we're looking for

when we're bringing on a supplier, and as we've grown and developed, those criteria have changed. We've gotten a lot more stringent, in terms of what we'll look at. We're looking mainly at very strong organizations. That's very important to us. If a supplier has good people, good financial backing, good product, a good sales history which we can verify—all of these things are important. But, since the opportunities are all different, we have to be somewhat fluid in terms of what we look at. We turn down much, much, much more than we do anything with, obviously. We do a very limited number of label additions, and we're focusing, frankly, on the opportunity for high, consistent volume."

San Rafael, Calif.-based City Hall Records, another company that has moved into the national distribution arena, currently has more than 500 labels on its list, according to president/CEO Robin Cohn. "I'm always hopeful of finding something new and exciting," he says. "Maybe it's not a good idea...Well, what are you going to do? As it stands, I probably turn down 19 out of 20 things that come in here. It's not like I'm saying, 'Come ye, come all, bring me your poor, tired records.' It's just that there's a lot of talent out there, and we try to give it a shot."

However, he adds, "I think I'm trying to qualify people more now. I suppose we're modifying our methods now. We're trying to qualify people, and make sure they're prepared to do all the things that are necessary to create some demand." ■



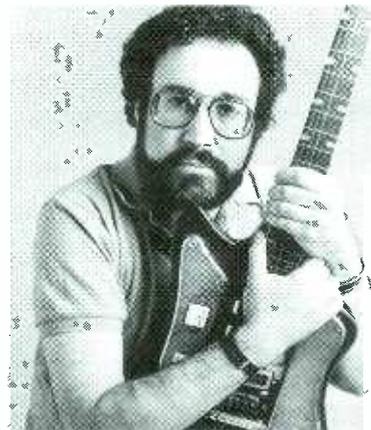
City Hall's Cohn

What's A Label To Do?

All are concerned about retail and distributor consolidation. They may, however, differ in their opinions about what it all means and how best to deal with the situation.

BY DON WALLER

The recent wave of consolidations and closures that's swept the industry means there are fewer independent distributors, who are exercising greater selectivity and demands. Are independent labels finding it harder to get distributed? Are they getting lost in the distribution shuffle? If so, what other avenues are they finding to bring their music to market?



Alligator's Iglauer

To answer these questions, we interviewed five independent label honchos representing a rough cross-section of musical styles. While recognizing that, for many indies, this has been a difficult time, all remain relentlessly upbeat about their own labels' futures. Why?

Alligator president/founder Bruce Iglauer has been releasing blues records from his home base in Chicago for 28 years. With 180 titles in his catalog from an artist roster that includes such current stars as Koko Taylor, Lonnie Brooks and Shemekia Copeland (teenage daughter of late Texas bluesman Johnny Copeland) and U.S. distribution rights to the 120 titles on the Louisiana-based Black Top label, Iglauer has always

used indie distributors and has never signed an exclusive national deal.

"We probably do 80% of our business through four distributors—DNA, M.S., Select-O-Hits and Bay-side—and our relationships with these people have been developed over anywhere from four to 20 years, so we haven't really been affected by consolidation at the distribution level," Iglauer explains. "The consolidation at retail, however—where you've now got three buyers for three chains, covering 2,700 stores—that's definitely made it harder for distributors to make regional sales, based on touring."

"I do think it's a terrible time for start-up labels," Iglauer continues.



Hearts Of Space's Conroy

"If you're not strong already, if you don't have the brand name, the relationships and the catalog that we at Alligator have, you probably will get lost in the shuffle."

"As far as other avenues go, we're a little bit traditional in that our artists do a lot of bandstand sales. They probably sell 30 to 40 CDs at every club date, and they work from 80 to 250 nights a year. We offer them the records at wholesale with the stipulation that they don't under-sell retail."

Compass co-founder Garry West (whose partner and wife, banjo/guitar player Alison Brown, is the "new acoustic" label's top recording artist) has a slightly different view, mostly because the four-year-old Nashville-based label signed an exclusive U.S. distribution deal with Koch International about 17 months back.

"Koch has been great," says West, "but there's no question that all this consolidation has made it harder on

everyone, particularly indie labels that specialize in genres such as roots music, where the records are meant to reach audiences over a long period of time. It's a real challenge for an indie label to come up with a strategic marketing plan that doesn't depend on the usual three-to-four-month window. Making sure your target press coincides with your disc being on a listening post, for example.

"We use our Web site as a promotional tool, tied into our mail-order operation and our 800 line. We also do catalog mailings—we've got about 50 titles now—to our best customers. All our artists sell CDs at gigs, of course, but we've also had good success with concept-oriented projects sold at retail stores that don't report to SoundScan, such as the Nature Company. We sold a lot of copies of the 'Coral Sea Dreaming' video, which combined underwater footage of the Great Barrier Reef with music from our artists, that way."

ALTERNATIVE DISTRIBUTORS

Casey Conroy, director of sales and marketing for the Sausalito, Calif.-based Hearts Of Space family of labels (which just signed an exclusive U.S. distribution agreement with Koch in January), agrees that "consolidation—particularly among retailers—has made it tougher for younger labels, but we've been at it for 12 years and have 150 titles, ranging from new age and world music to Celtic and electronic music in our catalog."

"We also use alternative distributors, such as Music Design, White Swan and New Sound, to get our music into bookstores, candle shops and crystal emporiums. We use the Internet and mail order, too, but I think there's a vast untapped potential for international sales with the kind of music we do. Certainly, public radio has been very good for us, and we've had great success with some of our soundtracks, as well. Probably 50% of our sales aren't SoundScanned."

"We have the true indie mentality, in that we take everything on a per-project basis," Conroy continues. "But I think the biggest problem with most indies is that they're too concerned with what worked in the past and they're not always thinking

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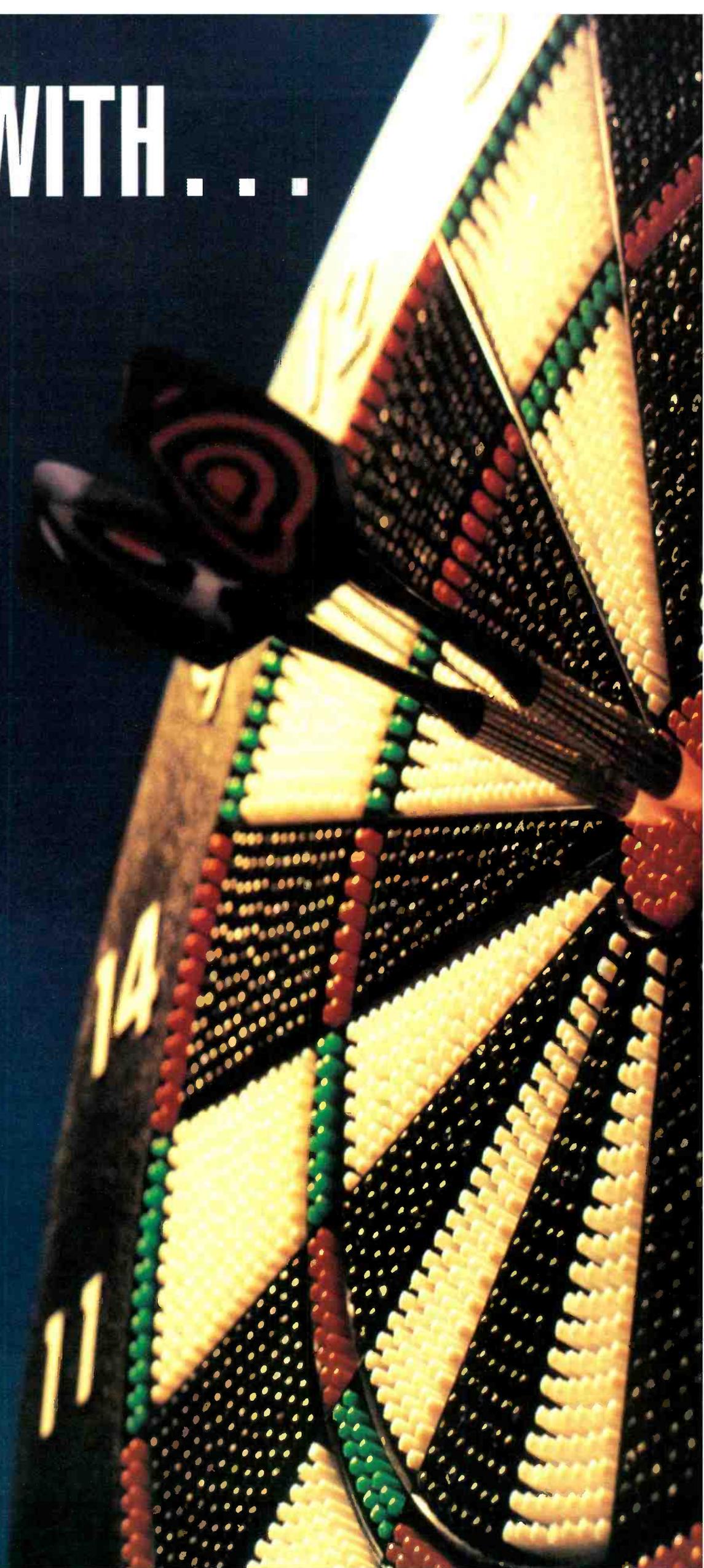
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ACTION:

Indies Wire the World

BRITAIN'S STATE OF INDEPENDENTS

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LONDON—The book of the British indie year tells the story of a sector enjoying an ever-healthier U.K. market share, with chapters on some notable individual successes and some falls from grace. Plus, a happy conclusion brings the establishment of a new trade body to fight the independent fight.

In the U.K. retail year of 1998, independent labels snatched 15% of the album sales market. That itself is cause for quiet celebration, since the 1997 figure was only 11% and since the total was bettered by only two majors: PolyGram (25%) and Sony (18%). Things were even healthier in the singles market, where the indie share of 21% was up from 18% and outdid any individual major.

The best-selling, independently released album of 1998 was "Step One" by Ebul/Jive pop act Steps, distributed by Pinnacle, which has continued to be a major performer this year in Britain (where it's now triple-platinum with sales of 900,000-plus) and parts of Europe, notably Holland and Belgium. In February, the album reached IFPI Platinum Europe certification for sales of 1 million copies. Jive's hot U.K. spell also extended into 1999 with the omnipresent Britney Spears sides and 2Pac's posthumously gold-certified "Greatest Hits" album.

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COCKTAILS AND BLURRED VISION

When Welsh rockers Stereophonics stormed onto the U.K. album chart at No. 1 in March with their second album, "Performance And Cocktails," selling almost 120,000 copies in its first week, some saw it as the coming of age for their label, V2, two years after the company's modest beginnings. Sales of the set had reached double that figure by early April and were strong in France and Greece.

Stereophonics' achievement, coming after the gold-selling success of their 1997 debut album, "Word Gets Around," was given further context when Blur's "13" set also opened at No. 1 the following week but sold some 20,000 fewer copies. While "Performance And Cocktails" represented V2's first album chart-topper, it was only part of the company's season of commercial harvest.

Cutting-edge dance act Underworld's "Beaucoup Fish,"

Continued on page 75



Omnipresent: Britney Spears

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Ryko's Murray

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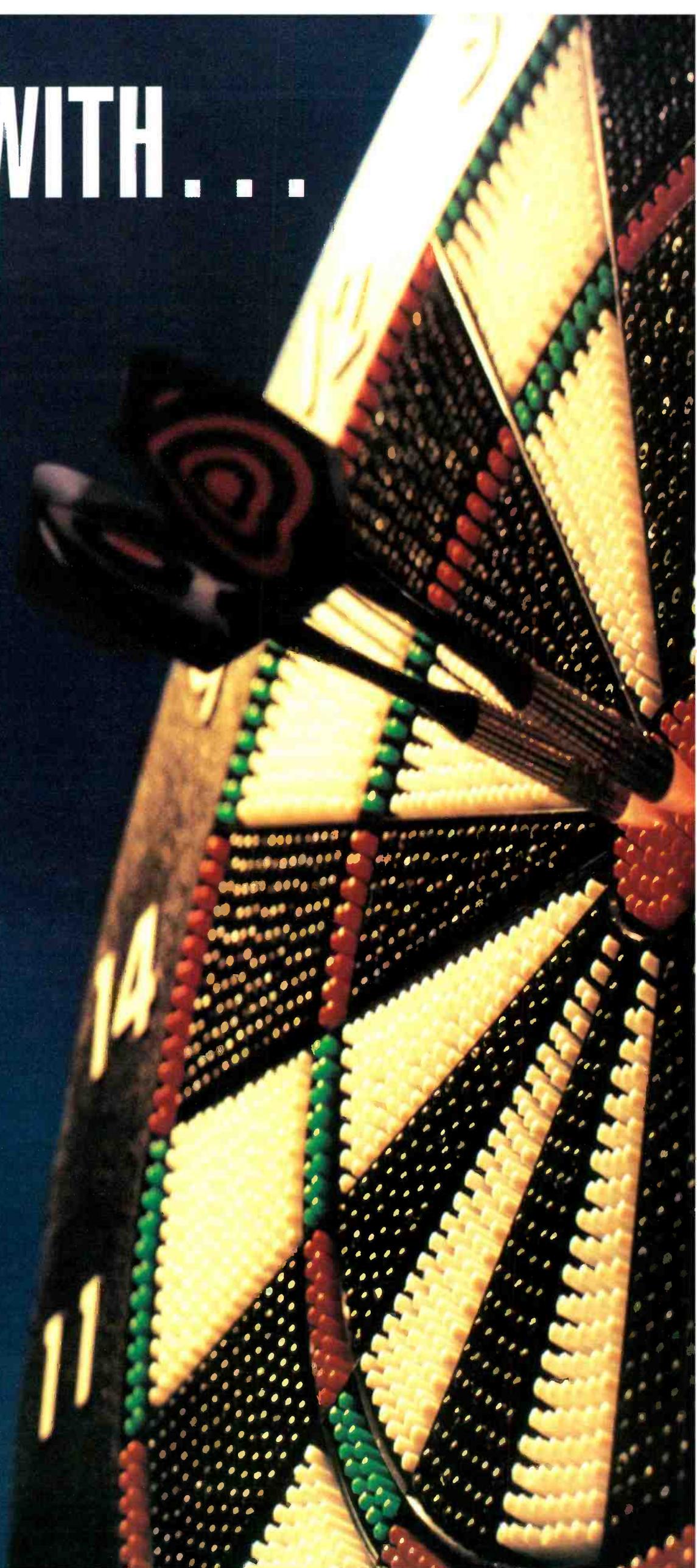
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Indies

INDIES MIDTERM REPORT: Year-to-Date Charts

BY GEOFF MAYFIELD

Since late 1985, when Tommy Boy struck an equity deal with the company then known as Warner Communications, the lines between independent label and major label have blurred. Each of the five major-label conglomerates have at least some involvement with the indie camp, with ties in either ownership, fulfillment, or both.

Hybrid deals, like Tommy Boy's original pact with Warner Bros., where a label may elect to put some product through independent distribution while selling other titles through an affiliated major, have also complicated the picture for the past 15 years.

In March, the independent sector lost a significant player when venerable children's label Walt Disney Records opted for distribution via Universal Music & Video Distribution (UMVD). Prior to that, the Disney label bypassed the majors while sister label Hollywood Records was sold via PolyGram Group Distribution, which has since been absorbed by Universal.

Another label in Disney's Buena Vista Music Group, Mammoth Records, opts for either major or independent distribution on a case-by-case basis. Like Hollywood, Mammoth's major-distributed product has been picked up from PGD by UMVD.

The changing landscape requires that Billboard's charts team do some extra detective work when it calculates our annual Independent Label recaps, which are included in this Spotlight. Through all the changes, however, our criteria has been consistent: If a title is not sold by a major distributor, we consider it to be independent product, even if a major fulfills the label's sales. For that reason, titles from Sony-owned RED Distribution, which are shipped by Sony Music Distribution, are considered to be indie fare. Likewise, although SoundScan counts Priority as a part of EMI Music Distribution's market share, for the purpose of this Midterm Report, we count Priority and its distributed labels as independents.

The recaps reflect performance on our weekly and biweekly charts, during a 12-month period, extending from the May 2, 1998, Billboard through this year's April 24 edition. With the exception of The Billboard Hot 100, Hot R&B Singles & Tracks, these recaps are based on units sold according to SoundScan, for each week a title appeared on a chart (including the unpublished weeks in the cases of our biweekly charts).

Aside from SoundScan sales data, The Hot 100 and Hot R&B Singles recaps also reflect radio activity, including audience impressions calculated by Broadcast Data Systems (BDS) and reports from small-market stations. The Hot Latin Tracks categories are determined by audience impressions, as estimated by BDS, for each week a song appeared on the chart.

For companies like Mammoth, which switch between major and indie distribution, the label standings are confined to titles that were sold on an independent basis. If one configuration of a single or album is sold through a major, that title is removed from consideration.

Other unique stipulations:

- Walt Disney standings do not include the last five weeks of the recap period, as those titles moved to Universal in the March 20 issue.

- Enrique Iglesias' current album went through PGD (and switched to UMVD), and therefore is not eligible for the The Billboard 200 and The Billboard Latin 50 standings. However, his radio tracks are being worked independently by Fonovisa and are therefore eligible for Hot Latin Tracks. The same applies to Juan Luis Guerra 440, because most of that act's sales points were compiled when Karen had an arrangement, which since expired, with PGD.

- Fatboy Slim's album was picked up by EMD even though it is listed as Skint/Astralwerks and therefore is not eligible to chart.

- Word receives independent-label consideration for any titles not picked up by Sony for general market distribution.

- Susan Tedeschi's album shows up on the Blues recap for sales prior to the title being picked up by Mercury and PGD. For those pre-PGD weeks, Tone-Cool gets 100% of the title's Imprint points (Rounder was the distributing label during that time, then joined Tone-Cool in the Imprint field when Mercury became distributing label). ■

Assistance in preparing this article was provided by Anthony Colombo, who prepared these chart recaps. Chart managers Datu Faison, Steve Graybow, Ricardo Companioni, Wade Jessen, Marc Zubatkin, Silvio Pietroluongo and Geoff Mayfield assisted in the preparation of the recaps.

Billboard 200 Albums

1. Master P "MP Da Last Don" No Limit/Priority
2. Snoop Dogg "Da Game Is To Be Sold, Not To Be Told" No Limit/Priority
3. Everlast "Whitey Ford Sings The Blues" Tommy Boy
4. Various Artists "ESPN Presents: Jock Jams Vol. 4" Tommy Boy
5. Silkk The Shocker "Made Man" No Limit/Priority
6. Various Artists "World Wrestling Federation: WWF The Music Volume 3" Koch
7. Ice Cube "War & Peace Vol. I (The War Disc)" Priority
8. Master P "Ghetto D" No Limit/Priority
9. Soundtrack "I Got The Hook-Up!" No Limit/Priority
10. Noreaga "N.O.R.E." Penalty/Tommy Boy
11. Mannheim Steamroller "The Christmas Angel" American Gramophone
12. Silkk The Shocker "Charge It 2 Da Game" No Limit/Priority
13. Bizzy Bone "Heaven'z Movie" Mo Thugs/Ruthless/Relativity
14. Bone Thugs-N-Harmony "The Collection Volume One Ruthless/Relativity
15. Various Artists "No Limit Soldier Compilation—We Can't Be Stopped" No Limit/Priority
16. Mo Thugs Family "Family Scriptures Chapter II: Family Reunion" Mo Thugs/Relativity
17. Fiend "There's One In Every Family" No Limit/Priority
18. Soundtrack "Mulan" Walt Disney
19. Kane & Abel "Am I My Brothers Keeper No Limit/Priority
20. Wu-Tang Killa Bees "The Swarm" Wu-Tang/Priority

Billboard 200 Imprints

1. No Limit 29
2. Tommy Boy 9
3. Priority 4
4. Ruthless 4
5. Koch 2
6. Mo Thugs 3
7. Penalty 2
8. American Gramophone 1
9. Wu-Tang 3
10. Walt Disney 4

Billboard 200 Labels

1. Priority 43
2. Tommy Boy 12
3. Relativity 12
4. Koch 2
5. American Gramophone 1

Hot 100 Singles

1. Mo Thugs Family Feat. Bone Thugs-N-Harmony "Ghetto Cowboy" Mo Thugs/Ruthless/Relativity
2. Everlast "What It's Like" Tommy Boy
3. Master P Featuring Sons Of Funk "I Got The Hook Up" No Limit/Priority
4. Ice Cube Featuring Mr. Short Khop "Pushin' Weight" Priority
5. Master P Feat. Fiend, Silkk The Shocker, Mia X & Mystikal "Make Em' Say Uhh!" No Limit/Priority



Mo Thugs Family

6. Silkk The Shocker Featuring Mystikal "It Ain't My Fault 1 & 2" No Limit/Priority
7. Vengaboys "We Like To Party" Groovilicious/Strictly Rhythm
8. Nate Dogg Featuring Warren G. "Nobody Does It Better" Dogg Foundation/Epic/ Breakaway
9. Link "Whatcha Gonna Do?" Relativity
10. Snoop Dogg "Still A G Thang" No Limit/Priority
11. Snoop Dogg Featuring Mystikal "Woof" No Limit/Priority
12. Beenie Man "Who Am I" 2 Hard/VP
13. Master P Featuring Silkk The Shocker "Goodbye To My Homies" No Limit/Priority
14. Noreaga "SuperThug (What What)" Tommy Boy
15. Trick Daddy Featuring Trina "Nann" Slip-N-Slide/Warlock
16. Stars On 45: Ultra Nate, Amber, Jocelyn Enriquez "If You Could Read My Mind" Tommy Boy
17. Mia X Featuring Charlie Wilson "Whatcha Wanna Do?" No Limit/Priority
18. Déjà vu "My Heart Will Go On" Interhit/Priority
19. Nastyboy Klick "Lost In Love" NastyBoy/Upstairs
20. Silkk The Shocker Featuring Master P, Destiny's Child, O' Dell, Mo B. Dick "Just Be Straight With Me" No Limit/Priority

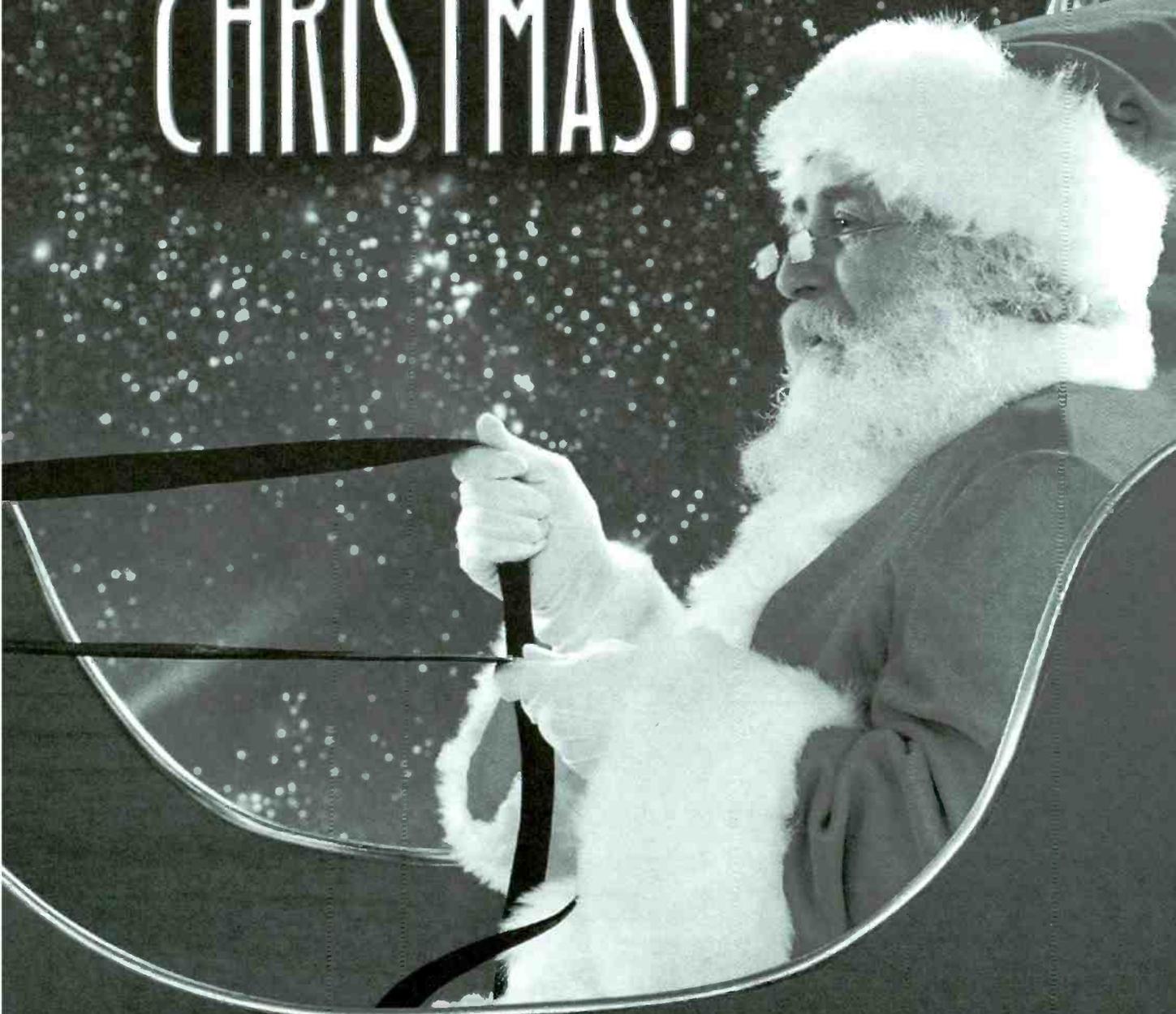


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9. Silkk The Shocker "Charge It 2 Da Game" No Limit/Priority
10. Mia X "Mama Drama" No Limit/Priority
11. Bizzy Bone "Heaven'z Movie" Mo Thugs/Ruthless/Relativity
12. Fiend "There's One In Every Family" No Limit/Priority
13. Tear Da Club Up Thugs Of Three 6 Mafia "Crazyndalazdayz" Hypnotize Minds/Relativity
14. Soundtrack "I Got The Hook-Up!" No Limit/Priority
15. Bone Thugs-N-Harmony "The Collection Volume One" Ruthless/Relativity
16. Master P "Ghetto D" No Limit/Priority
17. Kane & Abel "Am I My Brothers Keeper" No Limit/Priority
18. Mack 10 "The Recipe" Hoo Bangin'/Priority
19. Mr. Servon "Da Next Level" No Limit/Priority
20. Mo Thugs Family "Family Scriptures Chapter II: Family Reunion" Mo Thugs/Relativity

Continued on page 68

WE'RE ON TOP OF CHRISTMAS!



Billboard®		DECEMBER 1997
Top Country Catalog Albums™		
THIS WEEK	ARTIST TITLE	LABEL & NUMBER
1	JOHN DENVER & THE MUPPETS A CHRISTMAS TOGETHER	LASERLIGHT 12 761

Billboard®		THE YEAR 1997
Classical Budget by Artist™		
THIS WEEK	ARTIST TITLE	LABEL & NUMBER
1	PETER WOHLERT LASERLIGHT	LASERLIGHT
2	BERLIN SYMPH. ORCHESTRA LASERLIGHT	LASERLIGHT

Billboard®		DECEMBER 1993
Top Christmas Albums™		
THIS WEEK	ARTIST TITLE	LABEL & NUMBER
☆	CROSBY/SINATRA/ARMSTRONG IT'S CHRISTMAS TIME	LASERLIGHT 15 152
☆	JOHN DENVER & THE MUPPETS A CHRISTMAS TOGETHER	LASERLIGHT 12 761

Billboard®		DECEMBER 1997
Top Classical Budget Albums™		
THIS WEEK	ARTIST TITLE	LABEL & NUMBER
3	PETER WOLHERT THE NUTCRACKER	LASERLIGHT 15 146
5	VARIOUS ARTISTS HANDEL'S MESSIAH	LASERLIGHT 12 346

Billboard®		THROUGH DECEMBER 1998
Top Pop® Catalog Albums™		
THIS WEEK	ARTIST TITLE	LABEL & NUMBER
☆	CROSBY/SINATRA/ARMSTRONG IT'S CHRISTMAS TIME	LASERLIGHT 15 152
☆	BING CROSBY WHITE CHRISTMAS	LASERLIGHT 15 444
☆	JOHN DENVER & THE MUPPETS A CHRISTMAS TOGETHER	LASERLIGHT 12 761

Billboard®		DECEMBER 1996
Top-Off Price Classical Albums™		
THIS WEEK	ARTIST TITLE	LABEL & NUMBER
1	PETER WOHLERT THE NUTCRACKER	LASERLIGHT 15 146
5	HANDEL: MESSIAH VARIOUS ARTISTS	LASERLIGHT 12 346
8	CHRISTMAS PIANO DREAMS DAVE MILLER & L.A. TOM	LASERLIGHT 12 763

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DIGITAL



Indies

MIDTERM REPORT

Continued from page 66

Top R&B Album Imprints

1. No Limit 30
2. Priority 5
3. Ruthless 4
4. Penalty 2
5. Hypnotize Minds 3
6. Wu-Tang 5
7. Mo Thugs 3
8. Slip-N-Slide 1
9. Relativity 9
10. Tommy Boy 6

Top R&B Album Labels

1. Priority 47
2. Relativity 16
3. Tommy Boy 8
4. Warlock 1
5. Fully Loaded 2

Hot R&B Singles

1. Silk The Shocker Featuring Mystikal "It Ain't My Fault 1 & 2" No Limit/Priority
2. Master P Featuring Sons Of Funk "I Got The Hook Up" No Limit/Priority
3. Mo Thugs Family Feat. Bone Thugs-N-Harmony "Ghetto Cowboy" Mo Thugs/Ruthless/Relativity
4. Ice Cube Featuring Mr. Short Khop "Pushin' Weight" Priority

5. Noreaga "SuperThug (What What)" Tommy Boy
6. Beenie Man "Who Am I" 2 Hard/VP
7. Link "Whatcha Gonna Do?" Relativity
8. Snoop Dogg "Still A G Thang" No Limit/Priority
9. Trick Daddy Featuring Trina "Nann" Slip-N-Slide/Warlock
10. Nate Dogg Featuring Warren G. "Nobody Does It Better" Dogg Foundation/Epic/ Breakaway
11. Snoop Dogg Featuring Mystikal "Woof" No Limit/Priority
12. Master P Feat. Fiend, Silk The Shocker, Mia X & Mystikal "Make Em' Say Uhh!" No Limit/Priority
13. Mia X Featuring Charlie Wilson "Whatcha Wanna Do?" No Limit/Priority
14. JT Money Featuring Sole "Who Dat" Tony Mercedes/Freeworld Priority
15. Mack 10 Featuring Gerald Levert "Money's Just A Touch Away" Hoo Bangin'/Priority
16. Mos Def & Kweli Are Black Star "Definition" Rawkus
17. LaTanya Featuring Twista "Whatuon" Blunt/TVT
18. Master P Featuring Silk The Shocker "Goodbye To My Homies" No Limit/Priority
19. Noreaga "N.O.R.E." Penalty/Tommy Boy
20. B.L.H.U.N.T. "Choke" Select

Hot R&B Singles Imprints

1. No Limit 11
2. Penalty 3
3. Relativity 7
4. Priority 1
5. 2 Hard 1
6. Ruthless 3
7. Slip-N-Slide 1
8. Mo Thugs 2
9. Rawkus 4
10. Hoo Bangin' 1

Hot Rap Singles Titles

1. Mo Thugs Family Feat. Bone Thugs-N-Harmony "Ghetto Cowboy" Mo Thugs/Ruthless/Relativity
2. Silk The Shocker Featuring Mystikal "It Ain't My Fault 2" No Limit/Priority
3. Ice Cube Featuring Mr. Short Khop "Pushin' Weight" Priority
4. Master P Featuring Sons Of Funk "I Got The Hook Up" No Limit/Priority
5. Snoop Dogg Featuring Mystikal "Woof" No Limit/Priority
6. Noreaga "SuperThug (What What)" Tommy Boy
7. Beenie Man "Who Am I" 2 Hard/VP
8. Mia X Featuring Charlie Wilson "Whatcha Wanna Do?" No Limit/Priority
9. Snoop Dogg "Still A G Thang" No Limit/Priority
10. Trick Daddy Featuring Trina

- "Nann" Slip-N-Slide/Warlock
11. Mr. Money Loc Featuring Above The Law "Throw Yo Hood Up" Loc-N-Up
 12. The 2 Live Crew Feat. KC Of KC & The Sunshine Band & Freak Nasty "2 Live Party" Lil' Joe
 13. Master P Feat. Fiend, Silk The Shocker, Mia X & Mystikal "Make Em' Say Uhh!" No Limit/Priority
 14. Mack 10 Featuring Gerald Levert "Money's Just A Touch Away" Hoo Bangin'/Priority
 15. Mos Def & Kweli Are Black Star "Definition" Rawkus
 17. The 2 Live Crew Featuring Ice-T "The Real One" Lil' Joe
 16. Master P Featuring Silk The Shocker "Goodbye To My Homies" No Limit/Priority
 18. B.L.H.U.N.T. "Choke" Select
 19. JT Money Featuring Sole "Who Dat" Tony Mercedes/Freeworld Priority
 20. Infamous Syndicate "Here I Go" Relativity

Hot Maxi-Singles Titles

1. Vengaboys "We Like To Party!" Groovilicious/Strictly Rhythm
2. Lords Of Acid "Pussy" Antler Subway/Never
3. Stars On 45: Ultra Nate, Amber, Jocelyn Enriquez "If You Could Read My Mind" Tommy Boy
4. Slick "Miami" Twin Sounds/K-Tel
5. Robbie Tronco "Freight Train" Forbidden
6. Vengaboys "Up & Down" Groovilicious/Strictly Rhythm
7. The Obscure "Pretty Fly (For A White Guy) Twin Sounds/K-Tel
8. Razor N' Guido "Do It Again/Men Beat Their Men Groovilicious/Strictly Rhythm
9. Sokaotic "Closing Time" Under The Cover
10. House Of Pain "Jump Around (2000 Mix)" Tommy Boy
11. Brooklyn Bounce "Get Ready To Bounce" edel America

Hot Rap Singles Imprints

1. No Limit 8
2. Priority 2
3. Ruthless 2
4. Rawkus 5
5. Mo Thugs 1
6. Penalty 3
7. Lil' Joe 2
8. 2 Hard 1
9. Loc-N-Up 2
10. Slip-N-Slide 1

Hot Maxi-Singles Imprints

1. Groovilicious 7
2. Antler Subway 1
3. Tommy Boy 4
4. Under The Cover 10
5. Classified 4
6. Forbidden 1
7. Dominion 3
7. Twin Sounds 3
9. Strictly Rhythm 5
10. edel America 2

Continued on page 70

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#1 TOP REGGAE SINGLE
BEENIE MAN / WHO AM I / VP6160



VARIOUS ARTISTS / PLANET REGGAE / VP1550



VARIOUS ARTISTS / REGGAE GOLD 1999 / VP1559



BEENIE MAN / THE DOCTOR / VP1547



#2 TOP REGGAE ALBUM
BEENIE MAN / MANY MOODS OF MOSES / VP1513



#1 TOP REGGAE ALBUM
VARIOUS ARTISTS / REGGAE GOLD 98 / VP1529



#7 TOP REGGAE ALBUM
VARIOUS ARTISTS / STB 21 / VP1539



#9 TOP REGGAE ALBUM
VARIOUS ARTISTS / REGGAE GOLD 97 / VP1509



#4 TOP REGGAE ALBUM
BUJU BANTON / INNA HEIGHTS / VP2068

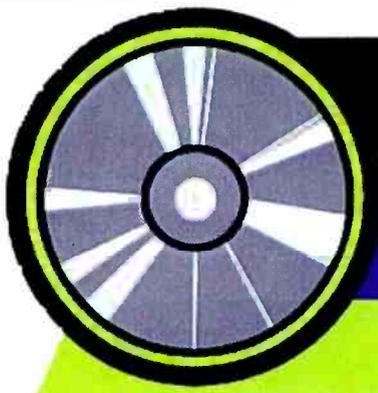


#7 TOP REGGAE ALBUM
VARIOUS ARTISTS / STB 19 / VP1519



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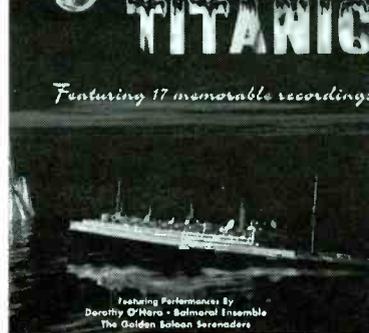
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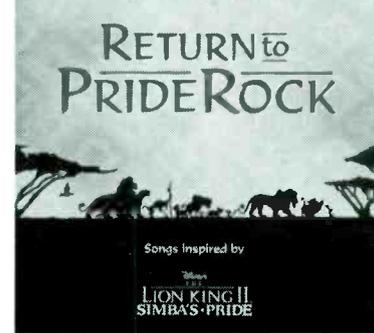
Jazz For A Rainy Afternoon



The Spirit Of The TITANIC



RETURN TO PRIDE ROCK



MIDTERM REPORT

Continued from page 68

Top Jazz Albums Titles

1. Various Artists "Jazz For A Rainy Afternoon" 32 Jazz
2. Various Artists "Jazz For The Quiet Times" 32 Jazz
3. Various Artists "Jazz, An American Original" NARM
4. Various Artists "Jazz For The Open Road" 32 Jazz
5. Michael Feinstein "Michael & George: Feinstein Sings Gershwin" Concord Jazz/Concord
6. Vince Guaraldi Trio "Charlie Brown's Holiday Hits" Fantasy
7. Various Artists "Jazz For When You're Alone" 32 Jazz
8. Gary Burton/Chick Corea/Pat Metheny "Like Minds" Concord Jazz/Concord
9. Arturo Sandoval "Hot House" N2K Encoded
10. Poncho Sanchez "Afro-Cuban Fantasy" Concord Picante/Concord

Top Jazz Album Imprints

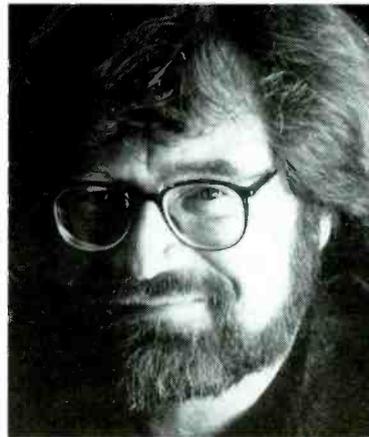
1. 32 Jazz 5
2. Concord Jazz 8
3. NARM 1
4. Fantasy 1
5. N2K Encoded 3

Top Contemporary Jazz Albums

1. Down To The Bone "From Manhattan To Staten" Nu Groove
2. Keiko Matsui "Full Moon And The Shrine" Countdown/ULG
3. Walter Beasley "For Your Pleasure" Shanachie
4. Jonathan Butler "Do You Love Me?" N2K Encoded
5. Jerry Garcia & David Grisman "So What" Acoustic Disc
6. Candy Dulfer "The Best Of Candy Dulfer" N2K Encoded
7. Bobby Caldwell "Timeline—The Anthology Part 1" Sin-Drome
8. Candy Dulfer "For The Love Of You" N2K Encoded
9. Kim Waters "Love's Melody" Shanachie
10. Various Artists "KKSF Sampler For AIDS Relief, Vol. 9" KKSF

Top Contemporary Jazz Imprints

1. Nu Groove 1



Mannheim man: Chip Davis

2. N2K Encoded 4
3. Countdown 2
4. Shanachie 6
5. Acoustic Disc 1

Top Classical Albums

1. Various Artists "The Spirit Of The Titanic" St. Clair
2. Various Artists "The Best Of Mozart" Laserlight
3. Don Campbell "The Mozart Effect: Strengthen The Mind Spring Hill/Allegro
4. The Taliesin Orchestra (Sayre) "Maiden Of Mysteries" Intersound
5. Various Artists "Renaissance Holiday" American Gramophone
6. Sergei Rachmaninoff "A Window In Time" Telarc
7. Various Artists "Baby Need Mozart" Delos
8. Aria "Aria" Astor Place
9. Various Artists "Piano Greatest Hits" Intersound
10. Various Artists "Ten Years Of Success" Naxos

Top Classical Imprints

1. Laserlight 5
2. Intersound 11
3. St. Clair 1
4. Spring Hill 3
5. Telarc 8
6. Delos 2
7. American Gramophone 1
8. Astor Place 1
9. Madacy 2
10. Naxos 1

Top New Age Albums

1. Mannheim Steamroller "The Christmas Angel" American Gramophone

2. Lorie Line "The Heritage Collection II Time Line
3. 2002 "Land Of Forever" Real Music
4. Lorie Line "Open House" Time Line
5. Lorie Line "Music From The Heart" Time Line

Top New Age Imprints

1. American Gramophone 1
2. Time Line 4
3. Real Music 4

Top World Music Albums

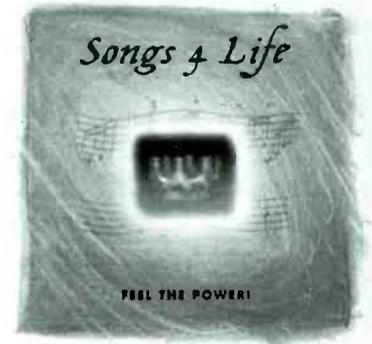
1. Various Artists "Return To Pride Rock — Songs Inspired By Disney's The Lion King II" Walt Disney
2. Mickey Hart/Planet Drum "Supralingua" Rykodisc
3. John McDermott/Anthony Kearns/Ronan Tynan "The Irish Tenors" MasterTone/Point
4. Various Artists "Celtic Love Songs" Madacy
5. Alabina "The Album II" Astor Place
6. Israel Kamakawiwo'Ole "Iz In Concert: The Man And His Music" Big Boy/The Mountain Apple Company
7. Various Artists "Pride Of Punahale" Punahale
8. Various Artists "Soca Gold 1998" VP
9. Ka'au Crater Boys "The Best Of Ka'au Crater Boys" Roy Sakuma Productions
10. Solas "Words That Remain" Shanachie

Top World Music Imprints

1. Walt Disney 1
2. Rykodisc 2
3. Madacy 3
4. MasterTone 1
5. Astor Place 1

Top Reggae Albums

1. Various Artists "Reggae Gold 1998" VP
2. Beenie Man "Many Moods Of Moses" Shocking Vibes/VP
3. Bob Marley "Best Of Bob Marley" Madacy
4. Various Artists "D.J. Reggae Mix" Beast/Simitar
5. Buju Banton "Inna Heights" Germain/VP



6. Bounty Killer "Next Millennium" Blunt/TVT
7. Various Artists "Strictly The Best 21" VP
8. Various Artists "Reggae Gold 1997" VP
9. Bob Marley "The Complete Wailers 1967-1972 Part I" Jad/Koch
10. Hepcat "Right On Time" Hellcat/Epitaph

Top Reggae Album Imprints

1. VP 12
2. Shocking Vibes 1
3. Madacy 3
4. Blunt 3
5. Beast 1

Top Contemporary Christian Albums

1. Various Artists "Songs 4 Life — Feel The Power" Time Life/Madacy
2. Sixpence None The Richer "Sixpence None The Richer" Squint/Word
3. Various Artists "Songs 4 Life — Embrace His Grace" Time Life/Madacy
4. Various Artists "Songs 4 Life — Lift Your Spirit!" Time Life/Madacy
5. Various Artists "Songs 4 Life — Renew Your Heart" Time Life/Madacy
6. Point Of Grace "Life Love & Other Mysteries" Word
7. Crystal Lewis "Gold" Myrrh/Word
8. The Insyderz "The Insyderz Presents Skalleluia" Squint/Word
9. Nikki Leonti "Shelter Me" Pamplin
10. Various Artists "Touching Heaven Changing Earth" Hillsong/Integrity/Word

Top Contemporary Christian Imprints

1. Time Life 4
2. Squint 2
3. Word 1
4. Myrrh 1
5. Pamplin 1

Continued on page 72



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Indies

MIDTERM REPORT

Continued from page 71

Top Gospel Albums

1. Various Artists "Heritage Of Gospel" Malaco
2. Dawkins & Dawkins "Focus" Harmony
3. James Grear & Co. "Don't Give Up" Born Again/Pandisc
4. Kim Burrell "Everlasting Love" Tommy Boy Gospel/Tommy Boy
5. Lois Snead "Somebody (Must Be The Lord)" Born Again/Diamante
6. Rev. Gerald Thompson "Let The Church Say Amen Again!" Atlanta International
7. Juanita Bynum "Morning Glory Volume One: Peace" Shekinah International
8. Lashaun Pace "Just Because God Said It" Savoy Gospel/ Malaco

9. Men Of Standard "Feels Like Rain" Muscle Shoals Sound/Malaco
10. Miami Mass Choir "It's Praying Time" Savoy

Top Gospel Imprints

1. Atlanta International 8
2. Harmony 3
3. Born Again 2
4. Malaco 4
5. Tommy Boy Gospel 1

Top Pop Catalog Albums

1. Creedence Clearwater Revival "Chronicle Vol. 1" Fantasy
2. Various Artists "ESPN Presents: Jock Jams Vol. 1" Tommy Boy
3. Mannheim Steamroller

- "Christmas In The Aire" American Gramophone
4. Various Artists "Disney's Christmas Collection" Walt Disney
5. Mannheim Steamroller "A Fresh Aire Christmas" American Gramophone
6. Mannheim Steamroller "Christmas" American Gramophone
7. Vince Guaraldi "A Charlie Brown Christmas" Fantasy
8. The Offspring "Smash" Epitaph
9. Jay-Z "Reasonable Doubt" Freeze/Roc-A-Fella/Priority
10. Various Artists "Veggie Tunes" Big Idea/Everland/Word
11. Master P "Ice Cream Man" No Limit/Priority
12. Crosby/Sinatra/Armstrong "It's Christmas Time" Laserlight
13. The Netherlands Philharmonic



Creedence Clearwater Revival

- Orchestra "Brahms Symphony No. 4/Tragic Overture" Laserlight
14. Various Artists "Disney Children's Favorites Volume 1" Walt Disney
15. John Denver & The Muppets "A Christmas Together" Laserlight
16. Crosby/Sinatra/Cole "It's Christmas Time" Laserlight
17. Soundtrack "The Little Mermaid" Walt Disney
18. Various Artists "Drew's Famous Halloween Party Music" Turn Up The Music
19. Squirrel Nut Zippers "Hot" Mammoth
20. Bone Thugs-N-Harmony "E. 1999 Eternal" Ruthless/Relativity

- T10. Big Idea 1
- T10. Everland 1

Top Pop Catalog Labels

1. American Gramophone 3
2. Fantasy 2
3. Walt Disney 3
4. Tommy Boy 1
5. Laserlight 4

Top Blues Albums

1. Various Artists "Blues Collection" Madacy
2. Johnnie Taylor "Taylored To Please" Malaco
3. Peggy Scott-Adams "Contagious" Miss Butch/Mardi Gras
4. Susan Tedeschi "Just Won't Burn" Tone-Cool/Rounder
5. R.L. Burnside "Come On In" Fat Possum/Epitaph
6. Mel Waiters "Woman In Need" Waldoxy/Malaco
7. Marcia Ball, Irma Thomas, Tracy Nelson "Sing It!" Rounder
8. Peggy Scott-Adams "Help Yourself" Miss Butch/Mardi Gras

Top Pop Catalog Imprints

1. American Gramophone 3
2. Fantasy 2
3. Walt Disney 3
4. Tommy Boy 1
5. Laserlight 4
6. Epitaph 1
7. No Limit 1
- T8. Roc-A-Fella 1
- T8. Freeze 1

V2

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- V2 Australia
- V2 Belgium
- V2 Canada
- V2 France
- V2 Germany
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- V2 Holland
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- V2 New Zealand
- V2 Norway
- V2 Scandinavia
- V2 US
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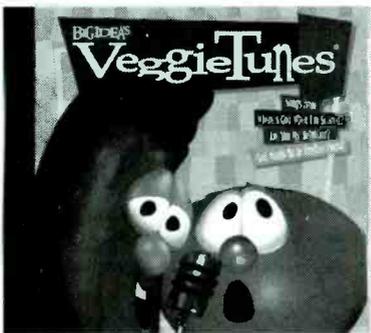
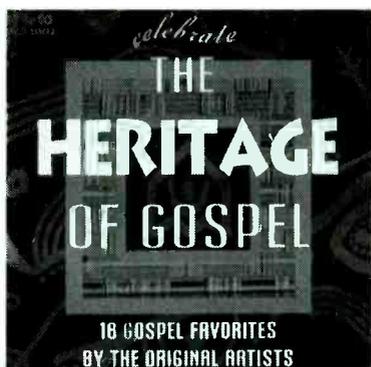
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9. Roomful Of Blues "There Goes The Neighborhood" Bullseye Blues & Jazz/Rounder
10. Shemekia Copeland "Turn The Heat Up" Alligator

Top Blues Imprints

1. Madacy 2
2. Malaco 6
3. Miss Butch 2
4. Tone-Cool 1
5. Fat Possum 1

Top Kid Audio

1. Veggie Tunes "Veggie Tunes" Big Idea/Everland/Word
2. Various Artists "Disney Children's Favorite Songs Vol. 1" Walt Disney
3. Read-Along "Mulan" Walt Disney
4. Various Artists "Disney Christmas Collection" Walt Disney
5. Veggie Tunes "Veggie Tunes 2" Big Idea/Everland/Word
6. Various Artists "Classic Disney Vol. 1 - 60 Years Of Musical Magic" Walt Disney
7. Read-Along "A Bug's Life" Walt Disney
8. Read-Along "The Lion King" Walt Disney
9. Various Artists "More Silly Songs" Walt Disney
10. My First Sing-Along "Winnie The Pooh: Silly Old Bear Songs" Walt Disney

Top Kid Audio Imprints

1. Walt Disney 43
- T2. Big Idea 7
- T2. Everland 7
4. Lyrick Studios 2
5. Putnam Publications 1

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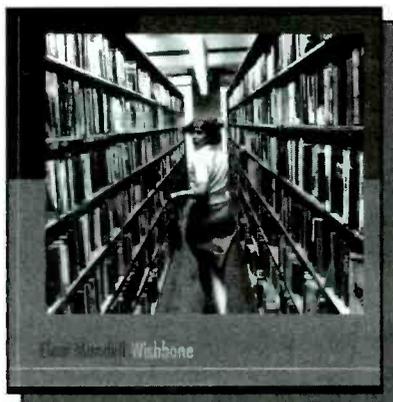


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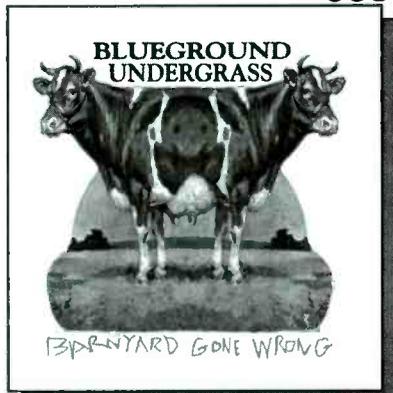


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5901



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Marco Antonio Solís

MIDTERM REPORT Continued from page 73

Hot Latin Tracks

1. Pepe Aguilar "Por Mujeres Como Tu" Musart/Balboa
2. Enrique Iglesias "Esperanza" Fonovisa
3. Los Temerarios "Como Te Recuerdo" Fonovisa
4. Enrique Iglesias "Nunca Te Olvidare" Fonovisa
5. Marco Antonio Solís "Si Te Pudiera Mentir" Fonovisa
6. Pepe Aguilar "Directo Al Corazon" Musart/Balboa
7. Juan Luis Guerra 440 "Mi PC" Karen/Caiman
8. Juan Luis Guerra 440 "Palomita Blanca" Karen/Caiman
9. Los Temerarios "Por Que Te Conoci" Fonovisa
10. Conjunto Primavera "Necesito Decirte" Fonovisa

Hot Latin Tracks Imprints

1. Fonovisa 30
2. Musart 4
3. Karen 2
4. Luna 2
5. Caiman 3

Billboard Latin 50 Albums

1. Marco Antonio Solís "Tronzos De Mi Alma" Fonovisa
2. Los Temerarios "15 Exitos Para Siempre" Fonovisa
3. Pepe Aguilar "Con Mariachi" Musart/Balboa
4. Los Temerarios "Como Te Recuerdo" Fonovisa
5. Conjunto Primavera "Necesito Decirte" Fonovisa
6. Ramon Ayala Y Sus Bravos Del Norte "Casas De Madera" Freddie
7. El Reencuentro "15 Anos Después" Fonovisa
8. Noelia "Noelia" Fonovisa
9. Los Tigres Del Norte "Asi Como Tu" Fonovisa
10. Enrique Iglesias "Remixes" Fonovisa

Billboard Latin 50 Imprints

1. Fonovisa 23
2. Musart 3
3. Freddie 2
4. Luna 2
5. Astor Place 1

Indies

BRITISH STATE

Continued from page 64

licensed to V2 by Junior Boy's Own, quickly went gold at home and has charted throughout Europe, and U.S. rockers Mercury Rev have rebounded remarkably with "Deserters' Songs," which had sold close to 100,000 copies in the U.K. at press time. Also contributing to V2's progress have been such one-off singles as Touch & Go's novelty top-3 British hit "Would You...?"

The label's U.K. marketing director, Richard Engler, says that the association with its founder Richard Branson increased early expectations in some quarters, although V2 has independent U.K. distribution via 3MV/Pinnacle. "The English view was very snide; they thought we had huge budgets, which we didn't," says Engler. "And it's not like he's on the phone all the time to help get our records into Virgin Cinemas or onto [national U.K. rock station] Virgin Radio. We have to do that ourselves."

He believes V2's slow-ish progress was part of the nature of a startup label. "We've had two years of incubation," says Engler, who joined the label last year. "We've worked at majors where there's a catalog, things to get you through the quiet periods. Here, everything was year zero, we had nothing else to rely on."

SINE (Sony Music Independent Network Europe), now two years old, has continued its progress with the international representation of a portfolio of U.K. indies. Of these, Creation, in a "non-Oasis" period, had a more cautious year, enduring some staff and roster cutbacks in 1998; it is now rolling out such new signings as Trashmonk, the alter ego of former Dream Academy member Nick Laird-Clowes, and Caribbean discovery Mishka.

Independente, which lives up to its name in the U.K. but is also hitched to the SINE wagon internationally, generally had better reviews than sales, charting modestly with such veterans as John Martyn and Roddy Frame; its Scottish guitar band, Travis, now shows encouraging signs of reaching beyond its respectable fan base with a newly released second album, "The Man Who."

SINE's most notable new European success has been Skint, the cutting-edge dance label whose star attraction, Fatboy Slim, has made a widespread impression with his album "You've Come A Long Way, Baby" and singles from it. Slim, aka remix guru Norman Cook, is licensed by Skint to Astralwerks for the U.S.

INDEPENDENCE SURRENDERED

This past January saw China Records, home of such British successes as the Levellers and Morcheba, cede its long-held independence when Warner Music acquired the remaining 50% of the much-respected label that it did not already own. But influential dance label Mo Wax joined the indie sector, entering into a new partnership with Beggars Banquet subsidiary XI Recordings last November, after its association with PolyGram came to an end earlier in the year.

Eagle Rock Entertainment saw some new-year expansion with back-

ing from Germany's Edel, helping to consolidate its Eagle label, whose roster includes such veteran U.K. acts as Robert Palmer, Status Quo and Nik Kershaw. But there were contrasting fortunes for Big Life, home of such late-1980s successes as Yazz and De La Soul, which went into receivership in January.

Meanwhile, the spirit of independence in the U.K. has enjoyed an injection of confidence in recent months with the development of the Association of Independent Music (AIM), a trade group formed to

champion the sector's interests and help it realize the full potential of that 20% U.K. market share.

"It's early days for AIM," says committee chairman Goldschmidt, MD of Cooking Vinyl, "but the people we've talked to are very impressed with what we've achieved to date. It's good to have a proper voice in negotiations with MCPS, and we've also had a big impact on the government review of patent law. We do need to get the message to more people, but AIM has already had far more impact than any previous independent body I've known." ■

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THE MUSHROOM GROUP OF COMPANIES

WIRING THE WORLD

Continued from page 64

Real Estate have been offered free of charge. Murphy says the mp3.com deal has resulted in more than 17,000 downloads. In a promotion for an album by the act Gardener, she says, consumers were directed to mp3.com to download a track, after which "pre-orders doubled within a couple of hours."

"They're not commercially available singles," she says. "We'd rather give music directly to the fans." The label does charge, however, for downloading more than one track from an album.

Although Murphy declines to disclose the revenue Sub Pop is getting from its online store, she says, "The amount sold on particular pieces has made a difference."

Another thing the label does online is offer value-added items with pre-orders for new releases. "It's turned out to be quite popular with fans," she says. As an example, she says, for a new Sunny Day Real Estate album last fall, fans were offered items such as posters and drawings with pre-orders.

WHOLE CATALOG ONLINE

Sub Pop, like Allegro, has not entered into expensive alliances or advertising deals to promote its Web site. "I'm not a big proponent of Internet advertising," Murphy says. "It's not a proven way of reaching consumers. I'd rather spend the advertising money on print ads." But, in addition to mp3.com, the label does promotions with Web companies like SonicNet and Launch.

"When setting up a promo, we make sure the link goes back to Sub Pop rather than CDnow," says Murphy.

"Our Web site functions as an information resource for fans and artists and as a catalog," she concludes.

Rykodisc was one of the first labels to make its entire catalog available for sale on the Internet—through the online retailers CDnow and Music Boulevard in 1996, says Lars Murray, director of new media.

Now titles from Rykodisc and three affiliated labels—Hannibal, Palm Pictures and Tradition—are sold from its own site (www.rykodisc.com).

"We sell our own stuff at list," says Murray. "We don't price-compete with retailers on our site."

Ryko's online catalog includes 500 to 700 albums. "We've got very detailed information on them," Murray says. "Every album gets an in-depth baseline treatment, and we're constantly updating."

For downloads, Rykodisc has a licensing deal with GoodNoise that offers some 200 MP3-formatted tracks at 99 cents each. "The idea is that people don't have to take a risk on an entire album," says Murray. It was Rykodisc's biggest online promotion, he says. Murray estimates that 20,000 to 25,000 people on average visit Ryko's Web site each week. "Before the MP3's it was 12,000 to 13,000," he adds.

Ryko also does not have affiliate relationships with big Internet portals. "Most of our site traffic is from referrals off CDs," says Murray. ■



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LABELS

Continued from page 62

ahead. You've got to be proactive and scour the entire palette."

"We've been lucky and haven't had a problem with consolidation," says Flydaddy co-owner Kevin O'Leary, whose Providence, R.I.-based label's six-act roster includes such rococo popsters as Olivia Tremor Control, Bevis Frond and Super Furry Animals. "But that's because we've had long-standing relationships with organizations such as Revolver in San Francisco, Carrot Top in Chicago and Surefire in Boston. And we've been distributed by DNA for the last two years." (Flydaddy recently celebrated its fifth anniversary.)

"It's pretty tough out there," O'Leary admits, "but the basics haven't changed. You need to have strong relationships, based upon sharing accurate information, with your best accounts like, say, Tower Records or Newbury Comics.

"What's different, however, is that the stakes have been raised. It used to be you just mailed college radio the CDs and hoped they'd play 'em. Then the majors and even some of the bigger indies brought in phone banks and promotion companies that targeted college radio and retail. Well, somebody has to pay for all that. That's why bands were selling 80,000 units and couldn't make money for a major.

"The logical response is to use other sales tools, whether it's the Internet, mail order or good old-fashioned touring. Our bands tour and sell records at their gigs."

ONE-DISTRIBUTOR LABEL

"I don't see all this consolidation as being something negative," says Bongload owner Tom Rothrock, whose Los Angeles-based label has issued 40 titles from the likes of Fu Manchu and Dieselhed and, most notably, Beck's first album, "Mellow Gold"—over the past eight years. "As far as indie street-level bands go, there was way too much product flooding the market. And, let's face it, you have to be putting out records that people want to hear. We certainly had to learn that.

"We also learned that it was better to have one exclusive distributor—ours has been Proper, based out of New York, for the last two years—than selling the records to anyone who wanted them. That not only got to be too time-consuming, but when you have one distributor, it makes them feel like they're an integral part of the process—just like the band itself. People who are complaining about getting lost in the shuffle haven't spent enough time building an identity for their label.

"As far as alternative marketing efforts go, we haven't done anything really earth-shattering. We like to concentrate on tour press and have our acts do in-store appearances with retailers who've been supportive. We also prefer to take out unique ads in key magazines, rather than do co-op advertising on a weekly basis. Sure, our acts sell records at their shows, and we do mail-order business as well, but we quit printing catalogs and shifted that whole operation over to our Web site, where we average about 10,000 hits a day.

"Personally, I think it's a good time to be an independent record label with independent distribution. We've got lower overhead, we're more flexible, and we're putting our foot to the floor." ■

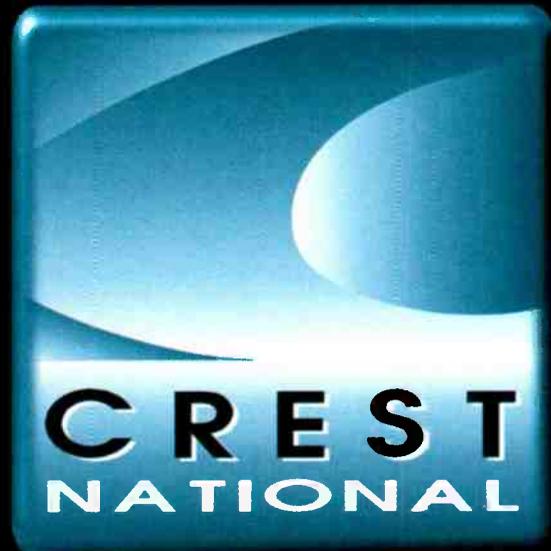


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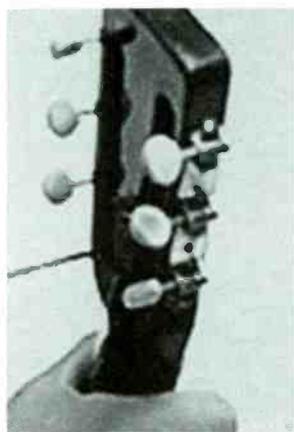
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Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Suggested List Price
			NO. 1		
1	1	2	HOMECOMING-LIVE IN ORLANDO Jive/Zomba Video 41675-3	Backstreet Boys	19.98
2	2	26	'N THE MIX WITH 'N SYNC ▲ BMG Video 65000	'N Sync	19.95
3	4	2	AROUND THE WORLD Columbia Music Video Sony Music Video 50184	Mariah Carey	19.98
4	3	6	FAMILY VALUES TOUR '98 ▲ Epic Music Video Sony Music Video 50188	Various Artists	19.95
5	6	8	KENNEDY CENTER HOMECOMING Spring House Video Chordant Dist. Group 42902	Bill & Gloria Gaither And Their Homecoming Friends	29.98
6	9	49	ALL ACCESS VIDEO ▲ Jive/Zomba Video 41589-3	Backstreet Boys	19.98
7	8	164	HELL FREEZES OVER ▲ Geffen Home Video Universal Music Video Dist. 39548	Eagles	24.98
8	16	73	A NIGHT IN TUSCANY ▲ PolyGram Video 4400553973	Andrea Bocelli	24.95
9	15	10	VH1-BEHIND THE MUSIC ▲ PolyGram Video 44059953	Shania Twain	14.95
10	12	9	THE VELVET ROPE TOUR-LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 5517	Janet Jackson	19.98
11	11	22	CUNNING STUNTS Elektra Entertainment 40202	Metallica	19.98
12	7	9	STAY THE SAME Columbia Music Video Sony Music Video 79138	Joey McIntyre	3.98
13	13	13	SINGING IN MY SOUL Spring House Video Chordant Dist. Group 46440	Various Artists	29.98
14	10	7	LIVE BMG Video 25738	Usher	14.95
15	14	26	NIGHT OUT WITH THE BACKSTREET BOYS ▲ Jive/Zomba Video 41657	Backstreet Boys	19.95
16	17	11	LIVE AT THE FILLMORE EAST MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	14.98
17	20	18	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
18	19	26	ATLANTA HOMECOMING Spring House Video Chordant Dist. Group 44359	Various Artists	29.98
19	21	26	ALL DAY SINGIN' AT THE DOME Spring House Video Chordant Dist. Group 44360	Various Artists	29.98
20	5	2	UNAUTHORIZED BIOGRAPHY OF REIN Epic Music Video Sony Music Video 69808	Ben Folds Five	24.95
21	40	29	THE ROYAL ALBERT HALL CELEBRATION PolyGram Video 44005739	Andrew Lloyd Webber	19.95
22	37	3	LIVE IN DETROIT II Platinum Video 55325	Vickie Winans	21.95
23	35	18	HAVING A GIRL'S NITE OUT Myrrh Video 5351	Chonda Pierce	16.98
24	22	89	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
25	27	31	VH1 DIVAS LIVE ● Epic Music Video Sony Music Video 50175	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey	19.98
26	24	25	BRIDGES TO BABYLON: 1998 LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
27	26	109	WHO THEN NOW? ◇ Epic Music Video Sony Music Video 50153	Korn	19.98
28	RE-ENTRY		HAWAIIAN HOMECOMING Spring Hill Video Chordant Dist. Group 44355	Various Artists	29.99
29	28	24	SECOND COMING ▲ PolyGram Video 80063005917	Kiss	29.98
30	29	74	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	19.98
31	RE-ENTRY		DOWN BY THE TABERNACLE Spring House Video Chordant Dist. Group 104	Bill & Gloria Gaither	19.98
32	32	24	LIVE AT WEMBLEY Virgin Music Video 2439	Spice Girls	19.98
33	30	28	WELCOME TO THE VIDEOS Geffen Home Video MCA Music Video 39557	Guns N' Roses	16.98
34	25	2	VH1-BEHIND THE MUSIC BMG Video	Motley Crue	14.95
35	38	30	LIVE AT THE BEACON THEATRE Columbia Music Video Sony Music Video 50171	James Taylor	19.98
36	RE-ENTRY		SINGIN' WITH THE SAINTS Spring Hill Video Chordant Dist. Group 102	Bill & Gloria Gaither	19.98
37	34	24	THE COLLECTION: VOLUME 1 Epic Music Video Sony Music Video 69715	Bone Thugs-N-Harmony	19.95
38	23	17	MARCHING TO ZION Spring House Video Chordant Dist. Group 44355	Various Artists	29.98
39	RE-ENTRY		LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	24.95
40	RE-ENTRY		THE COMPLETE WOMAN IN ME ● PolyGram Video 4400450893	Shania Twain	9.95

○ 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.

New Media

MERCHANTS & MARKETING

Major Portals Establish Online Radio Services

Yahoo!, Lycos Each Offer Multiple Genre Channels, Eye Future Expansion

YAHOO! AND LYCOS RADIO: Amid all the noise being made about digital downloading over the past month, some very significant developments in the Webcasting space have received less media attention than they deserve. The next global radio powerhouses may very well be the Internet portal sites, following significant Webcast deals by Yahoo! and Lycos.

Yahoo! has announced Yahoo! Radio (radio.yahoo.com), a new project that is produced in conjunction with Webcast pioneer Spinner.com and broadcast.com (see story, page 8). The service, which will be pushed to the leading portal's millions of visitors, will feature 10 music channels in formats ranging from electronica to jazz.

The move, which follows Yahoo!'s recent acquisition of broadcast.com for more than \$5 billion in stock, will soon result in a new Webcast powerhouse that could have a profound impact on music sales in the coming years.

Expect Yahoo! to fully integrate broadcast.com Webcast content into its popular search home page. Sources say that the site is also readying a new high-bandwidth version of the current Yahoo! Web page, which is currently dominated by a mostly text-based design that allows users of slow modems to quickly and efficiently reach its site. The new "fat" Yahoo! site will push broadband content from broadcast.com, including music and special-event programming.

Look for the major labels to team with Yahoo! more frequently in the future for exclusive promotions aimed at both broadband and slow modem connections. In early May, Yahoo! executives visited with new-media executives at several major music companies, including Universal Music Group, in an effort to build stronger cooperation between the company and the music industry.

Another leading Web portal, Lycos, has also entered the Internet radio business. At launch, its global music service features five music channels: adult contemporary, modern rock, country, smooth jazz, and hip-hop. The service, which is produced in cooperation with Westwind Media, will expand to about 20 channels within the coming months. Unlike other Web radio services, Lycos Radio allows users to rewind and replay selections if they join a song in progress.

The top replayed tracks on the April 26 debut of the service were matchbox 20's "The Real World," Sarah McLachlan's "Building A Mystery," Whitney Houston's "When You Believe," and Silverchair's "Anthem For The Year 2000," according to a Lycos spokesman. DJs read daily news headlines and take E-mail song requests; the service says it tries to play requests promptly.

Another feature that is likely to be popular among consumers is the built-in MP3 search engine, which allows users to easily seek and find downloadable songs.



High-bandwidth users can also receive a simultaneous video stream, which Webcasts various video programming to accompany the audio. While some of the video programming consists of music videos, a great deal of video content consists of synchronized animation and paid video ads by sponsors (though most of the ads shown during the first week of the service were from Lycos-owned Web properties, such as HotBot.com).

IT IS ENTIRELY POSSIBLE that the Lycos and Yahoo! sites may quickly exceed the reach of the current pack of Internet broadcasters. Look for new Webcast alliances and product announcements from America Online (AOL), Excite!, and other Web

portals. Many major media outlets are speculating that AOL will make a \$100 million investment in radio giant Chancellor Media. AOL may receive exclusive Webcast rights to Chancellor radio stations in exchange for the investment, according to reports.

Viacom, parent company of MTV Networks, has also taken an interest in the Webcast space. The company recently purchased Imagine Radio, which will be re-branded and re-launched as a new MTV Web radio service in the coming weeks. VH1 Radio-at-Work has already popped up on VH1 Online (www.vh1.com).

As another sign that Webcasting is entering the mainstream, the radio ratings service Arbitron recently launched Infostream, a new Webcast ratings service that measures stations that retransmit their signals on the Web, as well as Internet-specific stations. A recent Arbitron report indicates that 18% of Americans and 27% of all U.S. Internet users have listened to radio via the Web.

Portal Site Webcast Strategies

WEB SITE	WEBCAST STRATEGIES
AltaVista	Expand portal to become leading audio/video search engine (in partnership with Virage).
AOL.com/Netscape.com	Major Webcast alliance or acquisition expected soon. AOL is reportedly in discussions to acquire a stake of Chancellor Media for \$100 million in exchange for exclusive Webcast access to its 469 radio stations.
Excite	Teaming with Microsoft to create customized version of Windows Media Player. Integrating Microsoft streaming technology into its site. Major Webcast alliance or acquisition expected soon.
Lycos	Beta testing ad-supported Lycos Radio, which will be pushed to Lycos visitors.
Microsoft/MSN.com	Integrate Webcast guide into Radio Toolbar feature of Internet Explorer 5.0 browser. Link to Web Events site on MSN.com. Gain set-top portal and technology positioning through broadband investments (AT&T, Comcast, etc.).
RealNetworks/Real.com	Integrate Webcast search engine into player to promote new Webcast portal site RealGuide.
Yahoo!/Broadcast.com	Beta testing Yahoo! Radio, produced in partnership with Spinner.com. Planning integration of leading Webcast aggregation site broadcast.com (following completion of \$5 billion-plus acquisition).

Top Internet Album Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			NO. 1	
1	NEW		STAR WARS EPISODE I — THE PHANTOM MENACE SONY CLASSICAL 61816	SOUNDTRACK
2	1	2	BURY THE HATCHET ISLAND 524611	THE CRANBERRIES
3	NEW		A PLACE IN THE SUN CURB 77942	TIM MCGRAW
4	2	2	MULE VARIATIONS EPITAPH 86547*	TOM WAITS
5	3	2	THE UNAUTHORIZED BIOGRAPHY OF REINHOLD MESSNER 550 MUSIC 69808*/EPIC	BEN FOLDS FIVE
6	4	2	ECHO WARNER BROS. 47294*	TOM PETTY AND THE HEARTBREAKERS
7	7	2	FANMAIL ▲ LAFACE 26055*/ARISTA	TLC
8	9	2	SOGNO ▲ POLYDOR 547222	ANDREA BOCELLI
9	NEW		SONGS FROM DAWSON'S CREEK COLUMBIA 69853	SOUNDTRACK
10	8	2	COME ON OVER ◆ ¹⁰ MERCURY (NASHVILLE) 536003	SHANIA TWAIN

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

Home Video

MERCHANTS & MARKETING

Small Retailers Find Game Rental To Be Tricky Field To Play

BY EARL PAIGE

LOS ANGELES—Video games are back, big time. And now that chains like Musicland, Blockbuster, and Hollywood Video are racking up sales, the smaller chains and independents have become less hesitant about a category that many have abandoned.

Games were dropped for a reason still relevant. Competition remains tough, leaving video retailers only the crumbs of the market. But the crumbs—in the form of a thriving rental trade—can be profitable.

Provided they don't promote sales, there's a payoff for the small fry. Says Peggy Lake of Country Home Video in Clovis, Calif., "I don't sell games.

Why should I bother? I can't compete with the toy stores and discount houses. As long as they keep the prices high, people are going to rent. I don't understand why stores are getting out of rentals."

Nonetheless, game-rental veterans, returnees, and newcomers are seeing a changed landscape. Video games are vastly more sophisticated than they were five years ago. Nintendo and Sony are more dominant than ever. Finally, the field is no longer dominated by console units, notes David Cole, VP of market researcher DFC Intelligence.

Personal computer games have vaulted to a \$1.4 billion a year busi-

ness—little of it accessible to video stores. "Rental has never developed for PC games," Cole notes.

Retailers strong in consoles agree that they've been shut out of the growth side of the sector. Too much follow-up technical support is required, according to Steve Kowalski of Video Headquarters in Keene, N.H.: "With all the [copy-depth] programs video stores have to deal with, PC games are just another complication."

One dealer who did try PC products has tossed in the towel. Rick Viengrad, owner of Video Connection in Pembroke Pines, Fla., says, "PC games for CD-ROM ended for us in

December. We are selling off all the PC games left. We had rented CD-ROM for a number of years without significant results."

But the PC blaze has also reignited interest in console games, which are getting a helping hand from distributors. One major breakthrough has been the "store within a store" concept. "It's like the early rackjobbing days in music, letting a specialist come in and take care of everything," says Dan Crider, VP of Video Bicycling in Dallas. Some majors are adopting the concept.

Musicland, which is putting Video Zone departments in all its Media Play outlets, expected to have 69 stores completed by the end of April. Blockbuster is reportedly experimenting with installations in four Dallas outlets in a deal with Game-scape LLC, which runs seven stores in Irvine, Calif.

Hollywood Video chairman Mark Wattles, who has called games "the single greatest opportunity" for the chain this year, should have 14 "store within a store" sections up and running this spring.

Independents acknowledge the opportunities. But Crider also stresses the complexities, including tight supply. "We even see allocations. There was a nationwide shortage of 'The Legend Of Zelda' at Christmas. This is incredible to me," he says. "I think demand just overwhelmed supply."

Worse, demand can fade quickly. Kowalski says that at one time "I think we had 15-18 copies [of 'Zelda']. It rented great the first three to four weeks, but it died off



Nintendo's "The Legend Of Zelda" has proved to be a best-selling—and, for video stores, best-renting—title in the resurgent games market.

fairly quickly." However, Kowalski, who usually carries 10 copies per title, still believes that copy depth is the only way to compete.

Tom Warren, owner of Video Hut in Fayetteville, N.C., says he too has noticed "a shortening of the legs" for games. "It's been happening in movies for some time." Warren wonders if "game suppliers should consider a depth-of-copy program."

The feast-or-famine environment has made retailers ambivalent about the business. Frank Viziri, owner of a 20/20 Video franchise in Santa Monica, Calif., once devoted the entire front of the store to games. "I was glad to get out because for a couple of years games just died," he recalls. "Now I wish I were back into it, but I can't start all over."

The Internet would give any new-
(Continued on page 83)

Test Case Shows E-Delivery Of Films Isn't Here Yet; DVD Players Fly Off Shelves

FLICK FLACK: Still undecided about DVD? Can't visualize digital VHS? Well then, let's eliminate the baby steps and propose something radical like Web delivery of feature-length movies. It's a concept guaranteed to shake up the length and breadth of theatrical distribution, including how the images are received—and stored—at home.

Or at least that's how the Internet presentation of a movie called "Dead Broke" was offered earlier this month to a few dozen people gathered at New York's Tribeca Film Center.

Rodger Raderman, founder/CEO of iFilm Network in San Francisco, who put "Dead Broke" on the Web, stepped onstage to introduce the whodunit bearing a film can in one hand and a coil of cable in the other. The can is the past, he said; cable, the future. Not the present, though.

Director Edward Vilga was using the Internet and the Tribeca screening to drum up interest in "Dead Broke" among two audiences. His hope: Someone, somewhere would like the movie enough to take a stab at the big screen the old-fashioned way. Raderman and a New York company called Globix figure they gave Vilga ample opportunity. "Dead Broke" was available to PC users around the clock for a week at www.ifilm.net. With \$1 million for production and nothing for promotion, Vilga has no choice except to take the cyberplunge. "I really couldn't afford the time or money to spend the next year on the festival circuit, shopping it around," he says.

The Web did offer the comfort of numbers: iFilm registered more than 1 million hits in the first morning, according to Raderman, and 10,000 people of 200,000 who visited the site from 2 p.m. to 6 p.m. that day downloaded "Dead Broke." At Tribeca, "Dead Broke" sometimes had the look of a bad VHS copy, sometimes a newly minted tape, and sometimes nothing at all—the last when the screen went dark. Raderman blamed the occasional glitches on problems with the power supply, not the laptop in which "Dead Broke" was stored or the Hughes/JVC digital projector.

More pervasive were annoyances like the herky-jerky motion that blighted characters' movements—the result of data compression, Raderman says—and a muddied soundtrack. That aside, "everything went as planned," he avers. Raderman plans to stream another indie flick, "Chalk," on June 2 and "1999," which has already been

seen on Showtime, in July. There's no downloading fee or, in fact, any revenue source at the moment. Eventually, iFilm hopes to charge for Web site advertising while improving the technology. By present standards, E-delivery of movies isn't ready yet for prime time.

As for who did it, the butler didn't. The killer in "Dead Broke" was a 10-year-old girl who protects her mother and herself from an abusive father.

HOT HAND: Neither rain, nor sleet, nor a normally slow first quarter can hamper the sale of DVD players.

Data collected by the Consumer Electronics Manufacturers Assn. (CEMA) suggest retail deliveries of more than 460,000 machines during the first 15 weeks of 1999, a 299% increase over the same period last year. "It's pretty incred-

ible," says an awed Steve Nickerson, Toshiba America marketing VP.

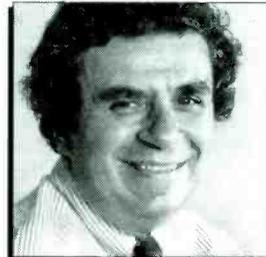
Nickerson, a vocal supporter of DVD from the beginning, had taken a vow of silence, promising to tone down his projections. However, this news was too good to let pass unremarked. As the centerpiece of a recent media conference, Nickerson handed out a set of CEMA-based graphs, including one that compared year-to-year sales to dealers. The 1999 results tracked the ups and downs of 1998—but at much higher levels. For example, about 50,000 units went to stores in week 13, compared with 15,000 for the same period last year.

Nickerson, looking ahead, sees the trend undiminished. Since players are selling almost as fast as they're being delivered, the installed base could grow by 3.3 million machines to 4 million, he predicts. "We're not going out on as much of a limb as it sounds." Six months ago, "the market was thinking" perhaps 3 million. Driving sales are more hardware/software promotions this spring and in the fourth quarter, hot titles like "Titanic," and disc rentals. "Every mom-and-pop video store," not to mention chains like Hollywood Video, seems to be adding the format, Nickerson says. "They're getting it in front of people."

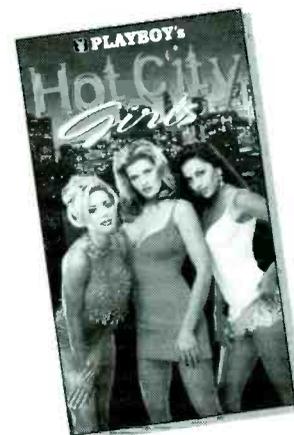
Many of those are consumers who later this year could be staring at player price tags of \$199. Nickerson anticipates their midsummer arrival from new suppliers. Toshiba, Pioneer, Philips, Panasonic, and Sony currently have close to a 90% share of sales. He doubts the dominance will change any time soon.

PICTURE THIS

by Seth Goldstein



HOT STUFF



Get ready for the red-hot ride of your life! It's the boldest beauties from America's greatest cities giving you a tour you'll never forget. *Playboy's Hot City Girls*. Come along for the fun as Playmate Morena Corwin shows you the most scintillating "sights" from New York to Los Angeles!


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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	9	3	A BUG'S LIFE	Walt Disney Home Video Buena Vista Home Entertainment 15653	Dave Foley Kevin Spacey	1998	G	26.99
2	2	6	THE RUGRATS MOVIE	Nickelodeon Video Paramount Home Video 33399	Animated	1998	G	26.95
3	1	17	TAE-BO WORKOUT	Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
4	6	62	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
5	4	10	EVER AFTER: A CINDERELLA STORY	FoxVideo 0392	Drew Barrymore Anjelica Huston	1998	PG-13	19.98
6	5	6	MIGHTY JOE YOUNG	Walt Disney Home Video Buena Vista Home Entertainment 12746	Bill Paxton Charlize Theron	1998	PG	24.99
7	3	14	MULAN	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated	1998	G	26.99
8	10	5	FAMILY VALUES TOUR '98 ▲	Epic Music Video Sony Music Video 50188	Various Artists	1999	NR	19.95
9	7	90	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 15797	Animated	1961	G	26.99
10	8	13	ANTZ	Dreamworks Home Entertainment Universal Studios Home Video 83668	Woody Allen Sharon Stone	1998	PG	26.99
11	13	18	CADDYSHACK: SPECIAL EDITION	Warner Home Video 17215	Chevy Chase Rodney Dangerfield	1980	R	19.98
12	24	3	PLAYBOY'S TALES OF EROTIC FANTASIES	Playboy Home Video Universal Music Video Dist. PBV0841	Various Artists	1999	NR	19.98
13	NEW ▶		BABE: PIG IN THE CITY	Universal Studios Home Video 83607	James Cromwell Magda Szubanski	1998	G	22.98
14	20	7	PLAYBOY'S PLAYMATE PAJAMA PARTY	Playboy Home Video Universal Music Video Dist. PBV0840	Various Artists	1999	NR	19.98
15	17	7	POKEMON: THE MYSTERY OF MOUNT MOON	Viz Video Pioneer Entertainment 0002D	Animated	1999	NR	14.98
16	NEW ▶		YOU'VE GOT MAIL	Warner Home Video 16954	Tom Hanks Meg Ryan	1998	PG	22.96
17	NEW ▶		THE X-FILES: 3-PACK	FoxVideo 0007830	David Duchovny Gillian Anderson	1999	NR	39.98
18	NEW ▶		MARIAH CAREY: AROUND THE WORLD	Columbia Music Video Sony Music Video 50184	Mariah Carey	1999	NR	19.98
19	NEW ▶		THE AVENGERS '65 BOX SET 1	A&E Home Video New Video Group 117249	Patrick Macnee Diana Rigg	1965	NR	29.95
20	16	7	CRUNCH: TAE BOXING WORKOUTS	Anchor Bay Entertainment 10813	Billy Blanks	1998	NR	14.98
21	11	22	THE WEDDING SINGER	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore	1997	PG-13	14.98
22	NEW ▶		PENTHOUSE: SULTRY SENSATIONS	Penthouse Video WarnerVision Entertainment 57037	Various Artists	1999	NR	19.98
23	12	9	JANET JACKSON: THE VELVET ROPE TOUR-LIVE IN CONCERT	Eagle Rock Entertainment Image Entertainment 5517	Janet Jackson	1999	NR	19.98
24	28	3	SCOOBY-DOO'S GREATEST MYSTERIES	Cartoon Network Video Warner Home Video H3867	Animated	1999	NR	14.95
25	RE-ENTRY		METALLICA: CUNNING STUNTS	Elektra Entertainment 40202	Metallica	1998	NR	19.98
26	22	6	THE BIG LEBOWSKI	PolyGram Video 4400565393	Jeff Bridges John Goodman	1997	R	19.95
27	36	20	SOUTH PARK: 3-PACK VOLUME 2	Rhino Home Video Warner Home Video 36562	Animated	1998	NR	39.98
28	21	15	PLAYBOY'S GIRLFRIENDS	Playboy Home Video Universal Music Video Dist. PBV0837	Various Artists	1999	NR	19.98
29	31	28	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
30	18	25	'N THE MIX WITH 'N SYNC ▲	BMG Video 65000	'N Sync	1998	NR	19.95
31	25	8	APHEX TWIN: WINDOWLICHER	Sire Records Warner Home Video 35005	Aphex Twin	1999	NR	3.99
32	15	7	JIMI HENDRIX: LIVE AT THE FILLMORE EAST	MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	1999	NR	14.98
33	NEW ▶		PENTHOUSE: 30 PETS IN 60 MINUTES	Penthouse Video WarnerVision Entertainment 57036	Various Artists	1999	NR	19.98
34	NEW ▶		THE BLACK HOLE: ANNIVERSARY EDITION	Anchor Bay Entertainment SV10703	Maximilian Schell Robert Forster	1979	PG	14.98
35	NEW ▶		BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO	Jive/Zomba Video 41675-3	Backstreet Boys	1999	NR	19.98
36	14	13	CITY OF ANGELS	Warner Home Video 16320	Nicolas Cage Meg Ryan	1998	PG-13	19.98
37	NEW ▶		SOUTH PARK 3 PACK: VOLUME 3	Rhino Home Video Warner Home Video 36685	Animated	1999	NR	39.98
38	34	15	BJORK: VOLUMEN	Elektra Entertainment 40199	Bjork	1998	NR	19.98
39	38	3	PENTHOUSE: PET OF THE YEAR & FRIENDS	Penthouse Video WarnerVision Entertainment 57035	Various Artists	1999	NR	19.98
40	35	16	THE PARENT TRAP	Walt Disney Home Video Buena Vista Home Entertainment 1055	Dennis Quaid Natasha Richardson	1998	PG-13	22.99

● 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

Pioneer, Platinum Go 'Animetronic'

COMBINED FORCES: Pioneer Entertainment (USA) and indie music label/distributor Platinum Entertainment are teaming up to produce a new Japanese animation audio and video series.

The two companies will produce and distribute the first of several titles from the "Animetronic" series for a planned Aug. 24 release. The series is based on characters appearing in the popular Japanese anime title "Armitage III."

Already released in Japan, "Armitage III" has sold about 50,000 units, says Pioneer Entertainment senior producer Yuji Moriya.

The genre is a departure from Pioneer's mainstay of music and movie programming that helped establish the label in laserdisc and now DVD. "We've been creating Japanese animation for about five years," says Moriya, "but we were thinking of matching music with the animation and came up with this idea."

Pioneer has also distributed

"Tenchi Muyo," "Armitage III—Polymatrix," and "Pokemon."

The multi-format "Animetronic" will be released on VHS, DVD, and CD. Platinum is creating an original soundtrack from its roster of electronic and world music acts and from others not on the label.

SHELF TALK



by Eileen Fitzpatrick

"Intersound is our electronic music division, and we've also done work with world music label Hyper Disc," says Platinum VP of specialty music J.W. Sewell. "Together they massaged this idea of combining anime and this music, and the connection was easy."

DVD features include multiple camera angles, artist interviews, and extensive production notes.

Sewell says the venture expects to produce four titles under the deal, and both companies will jointly market each release. For the first, the companies are developing a joint promotion with MTV's "Road Rules" series, which will

(Continued on next page)

Top DVD Sales™

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	NEW ▶		YOU'VE GOT MAIL (PG) (24.98)	Warner Home Video 16954	Tom Hanks Meg Ryan
2	1	3	A BUG'S LIFE (G) (34.99)	Walt Disney Home Video/Buena Vista Home Entertainment 10018	Dave Foley Kevin Spacey
3	NEW ▶		THE X-FILES (PG-13) (34.98)	FoxVideo 21039	David Duchovny Gillian Anderson
4	2	2	STEPMOM (PG-13) (29.99)	Columbia TriStar Home Video 02852	Julia Roberts Susan Sarandon
5	3	3	THE SIEGE (R) (34.98)	FoxVideo 4111053	Denzel Washington Annette Bening
6	NEW ▶		BABE: PIG IN THE CITY (G) (29.98)	Universal Studios Home Video 20527	James Cromwell Magda Szubanski
7	4	2	AT FIRST SIGHT (PG-13) (24.98)	MGM/UA Home Video/Warner Home Video 67447	Val Kilmer Mira Sorvino
8	5	5	MEET JOE BLACK (PG-13) (26.98)	Universal Studios Home Video 20531	Brad Pitt Anthony Hopkins
9	8	10	RUSH HOUR (PG-13) (24.98)	New Line Home Video/Warner Home Video N4717	Jackie Chan Chris Rock
10	7	11	RONIN (R) (24.98)	MGM/UA Home Video/Warner Home Video 67439	Robert De Niro
11	6	8	THE WATERBOY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10016	Adam Sandler
12	NEW ▶		AMISTAD (R) (29.98)	Dreamworks Home Entertainment/Universal Studios Home Video 84162	Anthony Hopkins Morgan Freeman
13	9	3	ARMAGEDDON (COLLECTOR'S EDITION) (PG-13) (49.99)	Touchstone Home Video/Buena Vista Home Entertainment 50100	Bruce Willis Ben Affleck
14	11	5	AMERICAN HISTORY X (R) (24.98)	New Line Home Video/Warner Home Video N4739	Edward Norton Edward Furlong
15	13	7	PLEASANTVILLE (PG-13) (24.98)	New Line Home Video/Warner Home Video N4728	Tobey Maguire Reese Witherspoon
16	10	3	A NIGHT AT THE ROXBURY (PG-13) (29.99)	Paramount Home Video 33594	Will Ferrell Chris Kattan
17	15	20	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
18	12	10	SOLDIER (R) (19.99)	Warner Home Video 16958	Kurt Russell
19	14	7	ANTZ (PG) (34.99)	Dreamworks Home Entertainment/Universal Studios Home Video 84199	Woody Allen Sharon Stone
20	RE-ENTRY		AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley

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SMALL RETAILERS FIND GAME RENTAL TO BE TRICKY FIELD TO PLAY

(Continued from page 81)

comer pause. Games specialist Funcoland reports Web site sales were up a whopping 463% for the fourth quarter that ended Dec. 27, 1998. Not surprisingly, Funcoland is expanding its 4,000-title inventory.

But, as further indication of consumer demand, Funcoland is also

investing heavily in bricks and mortar. The chain opened 40 stores in the third quarter last year and has 310 locations in most major markets.

Taking a page from the video playbook, independents often purchase from mass merchants selling games a notch above wholesale. "I will do

whatever it takes to get games, including visiting my local 'games distributor,' Toys 'R' Us, Wal-Mart, and Kmart," Viengrad says.

Supply is a constant concern. Richard Woodroof of Captain Video in Stamford, Conn., explains, "Many times we have to resort to Toys 'R' Us

for product. Even though we pre-booked 'Zelda' three months in advance, we were unable to get copies until 30 days after street date and then only through the Toys 'R' Us Web site. Due to this and the lack of returnability, we do not stock games for sale, only for rental.

"We stock both Nintendo N64 and PlayStation [PSX]," he adds. "In the past we had Nintendo, Super Nintendo, Sega Genesis, and Sega Saturn games. Our strongest renter is N64. It has never been hotter. In my area, most [consumers] have both systems, and if we don't have PSX they will rent N64. We rent the hardware for both, and N64 is the most popular."

His customers won't have the choice much longer. "Due to the damage rate and the strength of N64, we have recently decided that PSX isn't for us," Woodroof says. He plans to eliminate the 100-game PSX section "toward the end of the summer."

Many video stores find they must rely heavily on suppliers to keep up with the myriad title selection. Says

John Heim, who runs four Video City stores in Denver, "I consider the game business a necessary evil. The kids love it, and hopefully they shop here with their parents, and therefore it increases my total rentals."

But Heim doubts he could function without help. "I have a salesperson [at his distributor] who knows all the games in detail, and I take his word on what to buy, within limits of my budget. I try to buy the most promising games, but sometimes it's not that easy, and I miss one that's good or buy one that's not. It's trial and error."

For many video store operators, it's still a wait-and-see situation. Martin Zbosnik of Home Video in Duluth, Ga., thinks that "kids are getting more interested" in games of every kind. However, Blockbuster and Hollywood, expanding into games, are crowding him out.

"I don't see how it's profitable in my area," Zbosnik says, "particularly with a population that has shifted to singles and couples." Instead, he's focusing his attention on DVD.

SHELF TALK

(Continued from preceding page)

feature characters and music from "AnimeTronic." The program, which follows a group of young, hip tourists, is filming a segment in Japan this month.

Other marketing elements include advertising in underground electronics and world music publications and cross-promoting with music festivals like the Zen Festival, scheduled for August in Florida. "Electronica and world music consumers are fairly aware of Japanese anime," says Sewell, "and we can draw on that audience."

'EROS' SUBSCRIPTION: Playboy Entertainment is setting up a dealer subscription service for its new rental line, "Eros." Retailers can sign up to automatically receive a new "Eros" title every month,

either an "R" rated or unrated version.

The features have a suggested list price of \$39.95 and don't show the famous "bunny" logo, for retailers wary of carrying steamy erotic fare.

"We've had a subscription service for our Playmate videos and thought we'd extend it for the 'Eros' line," says Playboy director of sales and promotions Tony Borg. "We also needed a way to expand our business."

With retailers juggling various copy-depth programs, Borg says the Playboy plan is easy and allows retailers to bring in more product without the hassles associated with studio schemes. "There's so many complicated programs out there now," says Borg. "This one is simple and inexpensive."

And it has that unique brand of Playboy incentives. If retailers sign up before Monday (17), the pre-order date for "Love Blind," they will get two tickets to attend a private party at the Playboy Mansion in Los Angeles during the Video Software Dealers Assn. (VSDA) Convention, July 8-10. In addition, they receive two free "Eros" titles and a Playboy T-shirt.

Each store in a chain gets the free goods, but tickets are only available to individual accounts, which must also be registered VSDA attendees to get into the party.

Billboard

MAY 22, 1999

THIS WEEK				LAST WEEK				WKS. ON CHART				TITLE				Label				Principal Performers																																																																																													
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.																																																																																																																	
No. 1																																																																																																																	
1	18	2	THE SIEGE (R)	FoxVideo 0173	Denzel Washington Annette Bening	2	11	2	A BUG'S LIFE (G)	Walt Disney Home Video Buena Vista Home Entertainment 15653	Dave Foley Kevin Spacey	3	NEW	STEPMOM (PG-13)	Columbia TriStar Home Video 02700	Julia Roberts Susan Sarandon	4	4	4	MEET JOE BLACK (PG-13)	Universal Studios Home Video 83377	Brad Pitt Anthony Hopkins	5	6	6	PLEASANTVILLE (PG-13)	New Line Home Video Warner Home Video N4728	Tobey Maguire Reese Witherspoon	6	5	8	WHAT DREAMS MAY COME (R)	PolyGram Video 4400582753	Robin Williams Cuba Gooding, Jr.	7	7	4	AMERICAN HISTORY X (R)	New Line Home Video Warner Home Video N4739	Edward Norton Edward Furlong	8	3	10	RONIN (R)	MGM/UA Home Video Warner Home Video M907439	Robert De Niro	9	NEW	ELIZABETH (R)	PolyGram Video 440058273	Cate Blanchett Geoffrey Rush	10	2	7	WATERBOY (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 159703	Adam Sandler	11	20	3	APT PUPIL (R)	Columbia TriStar Home Video	Brad Renfro Ian McKellen	12	8	7	BULWORTH (R)	FoxVideo 0511	Warren Beatty Halle Berry	13	NEW	A NIGHT AT THE ROXBURY (PG-13)	Paramount Home Video 335943	Will Ferrell Chris Kattan	14	1	13	THERE'S SOMETHING ABOUT MARY (R)	FoxVideo 0178	Ben Stiller Cameron Diaz	15	NEW	HAPPINESS (NR)	Trimark Home Video 6999	Jane Adams Philip Seymour Hoffman	16	NEW	AT FIRST SIGHT (PG-13)	MGM/UA Home Video Warner Home Video 907181	Val Kilmer Mira Sorvino	17	NEW	SIMON BIRCH (PG)	Hollywood Pictures Home Video Buena Vista Home Entertainment 1596203	Ashley Judd Oliver Platt	18	14	4	BELOVED (R)	Touchstone Home Video Buena Vista Home Entertainment 1596603	Oprah Winfrey Danny Glover	19	10	4	I STILL KNOW WHAT YOU DID LAST SUMMER (R)	Columbia TriStar Home Video 03228	Jennifer Love Hewitt Brandy	20	9	11	SNAKE EYES (R)	Paramount Home Video 335413	Nicolas Cage Gary Sinise

◆ 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

MAY 22, 1999

Top Special Interest Video Sales

THIS WEEK				LAST WEEK				WKS. ON CHART				TITLE				Program Supplier, Catalog Number				Suggested List Price																																																																																																
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1	1	19	BILLY BLANKS: TAE-BO WORKOUT	Ventura Distribution TB2274	39.95	2	2	11	CRUNCH: TAE BOXING WORKOUTS	Anchor Bay Entertainment 10813	14.98	3	3	4	KATHY SMITH'S KICKBOXING WORKOUT	Sony Music Video	14.98	4	4	24	KICKBOXING: KNOCKOUT WORKOUT	Anchor Bay Entertainment 29700	9.99	5	RE-ENTRY	RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2	GoodTimes Home Video 37930-4	19.98	6	12	197	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	19.99	7	RE-ENTRY	RICHARD SIMMONS: SWEAT & SHOUT	GoodTimes Home Video 37935	19.98	8	6	20	PAULA ABDUL: CARDIO DANCE	Anchor Bay Entertainment 8611	14.95	9	5	21	ABS AND BUNS: 2-PACK	UAV Entertainment 60115	9.95	10	RE-ENTRY	RICHARD SIMMONS: SWEATIN' TO THE OLDIES 3	GoodTimes Home Video 37930-7	19.98	11	13	23	YOGA FOR BEGINNERS: ABS	Healing Arts 1188	9.98	12	NEW	KAREN VOIGHT'S STREAMLINE FITNESS	Fast Forward Video 71234	14.95	13	20	5	YOGA: STRESS RELIEF	Healing Arts 60014	9.98	14	11	24	A.M. YOGA FOR BEGINNERS	Healing Arts 1071	9.98	15	8	24	DENISE AUSTIN: SIZZLER	Parade Video 909	12.98	16	16	238	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	Healing Arts 1088	14.98	17	10	10	DENISE AUSTIN: THREE-PACK	Parade Video 33303	24.95	18	17	14	POWER YOGA FOR BEGINNERS	Healing Arts 60017	9.98	19	9	90	PAULA ABDUL'S GET UP AND DANCE!	Artisan Entertainment 60214	9.98	20	7	25	KICK BUTT	Brentwood Home Video 12032	14.98	

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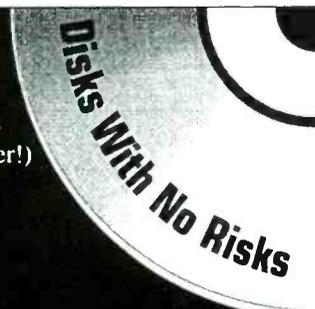
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STUDIO MONITOR

(Continued from page 45)

sic that sounds as if it's being performed live.

At the Sony/Philips demonstration of the SACD—which is based on Direct Stream Digital technology—Philips International B.V. manager of publicity and promotion Paul Reynolds played the Paul Halley Chorus' "Ubi Caritas," from "Duruflé," a multichannel recording made by Jung for DMP. Reynolds also played Jung's DMP recording of the Stockholm Jazz Orchestra's "Nostalgico," from "The Tango Project"—a stereo track that nevertheless revealed a remarkable sense of space.

Kudos to Jung for advancing the art and science of high-resolution and multichannel recording.

SPEAKING OF HIGH RESOLUTION, anyone who knows anything about George Massenburg will tell you that the man doesn't mess around. When the award-winning producer/engineer/equipment designer commits his name to a musical project or piece of recording gear, his uncompromising commitment to sound quality goes with it.

Thus, when Sony Pro Audio and Massenburg jointly announced a George Massenburg Labs (GML) software plug-in for Sony's OXF-R3 "Oxford" digital console, the news was greeted with great enthusiasm by convention attendees.

The GML plug-in—an \$18,000 option in the Oxford's forthcoming Version 2 software—comprises Massenburg's famous 8200 Equalizer and 8900 Dynamic Range Controller. Both will be available on every channel of the Oxford, in addition to the console's on-board EQ and dynamics sections.

The plug-in was developed by Massenburg in close collaboration with Paul Frindle from the Sony Research & Development Center in Oxford, England (hence the console's nickname). Frindle is also credited with developing the Oxford's converters.

The GML announcement accompanied news of the 26th Oxford installation worldwide and the 100th sale of Sony's 3348HR digital multitrack recorder.

While 26 is not a large number considering that the Oxford was publicly introduced more than two years ago, large-scale digital consoles have historically taken a long time to achieve critical mass. After a shaky start, the Oxford seems headed for success.

HABIT-FORMING: The folks at MG Sound in Vienna have picked up a nasty habit. Every other time they attend the European AES Convention, they walk away with whichever Solid State Logic (SSL) console happens to be on display at the company's booth.

In 1995, it was an SSL 4000 G+ from the Paris show. That board kicked the studio into the big leagues of recording and mixing and was the centerpiece of the studio until 1997, when MG acquired the SSL 9000J from the Munich convention show floor—an even bigger investment that catapulted the studio into the world's elite.

This year, the studio's principals—Martin Böhm, Ludwig

"Stevie" Coss, and Eva Böhm—became the proud owners of the SSL Axiom-MT digital console that had been luring visitors to SSL's booth throughout the convention.

Referring to "the MGs," as they are affectionately known in the industry, SSL marketing director John Andrews quipped, "You know, every year we try to fight them off, but they always win!"

The Axiom-MT, incidentally, will not replace MG's SSL 9000J. Rather, it will complement the analog board—which will remain in Control Room A—in a post-production suite.

AUSSIE AWARDS

(Continued from page 49)

(Universal) won best film score, and Savage Garden. That act's "Truly Madly Deeply," written by Darren Hayes and Daniel Johns and published by Roughcut Music/EMI, took honors for most performed Australian work overseas.

The Ted Albert Award for outstanding services to local music, decided by the APRA board, went to Slim Dusty. The veteran country singer, who has just completed his 100th album, told the crowd, "People think I'm going to stop, but I'm going on to my 125th album."

Highly respected Paul Kelly (songwriter of the year), quipped, "If I knew how to write a song, I'd write a lot more." It was his first win in the awards' nine years.

Other winners included the Mavis's "Cry" (written by the Mavis's and published by Mushroom), which was named most performed Australian work, and Lee Kernaghan's "Hat Town," named the most-performed country work. The song was written by Colin Buchanan, Kernaghan, and Garth Porter and is published by Rondor and Warner/Chappell.

Nominated by APRA's 2,000 members, the five contenders for song of the year—Bachelor Girl, You Am I, Powderfinger, the Mavis's, and Josh Abrahams—performed their works.

IP-FRIENDLY

(Continued from page 48)

label regional executives, including Universal's Norman Cheng and Peter Bond, BMG's Michael Smellie, Sony's Richard Denekamp, Warner's Tony Fernandes, and EMI's Hung Tik.

"The knowledge-based industries need strong copyright law," Sony Music Singapore managing director Terence Phung told Billboard (Phung was re-elected chairman of IFPI's Asia-Pacific council at the May 7 conclave). "Our agenda is to raise the profile of these issues with government and to make them more responsive to our needs." He said that one aim is to ensure that what ministers are told by their advisers squares with the market reality. "We need to engage them in dialogue and discussion," stated Phung, adding that updating copyright laws to take into account the new technological landscape is "an uphill task."

Programming

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DVD Audio, Satellite Advances Could Transform Car Listening

BY STEVE TRAIMAN

NEW YORK—With a DVD Audio industry specification in place and the first software and hardware expected to reach homes for the holidays, audio pundits are looking for the technology to become an important part of the car listening experience.

At the same time, new satellite-based digital radio networks are making alliances with major U.S. auto manufacturers to turn the typical car radio into a cable radio network that could provide 100 digital-quality channels of every genre of music.

Both new technology breakthroughs are likely to have impact on commercial radio listening in the car,

much as CB radio did at its height in the mid-'70s.

In the six months prior to one survey conducted by the Consumer Electronics Manufacturers Assn. (CEMA), 76% of respondents said they "listen mostly to the radio" when driving. Of that group, 40% said they listen to music exclusively, and another 40% said they listen to both music and talk shows.

Another recent study of 1,000 U.S. consumers found that an overwhelming 82% would prefer to have surround-sound audio, as opposed to stereo, not only in their home stereo systems but also in their cars, notes Todd Thibodeaux, market research

VP at CEMA.

"For those with DSS [direct satellite systems] in the home, with continuous access to commercial-free digital music, [DSS] significantly replaces over-the-air radio listening for music," he says. "Many would be willing to pay a set fee for such a service in their car."

Two companies, XM Satellite and CD Radio, expect to launch their respective satellite-based radio networks sometime in 2000. General Motors has a 25% interest in XM through its Hughes Electronics subsidiary, which is constructing the XM satellites. As a result, GM is likely to manufacture and sell vehicles capable of receiving XM broadcasts through a miniature satellite disc receiver.

Meanwhile, in the last three years, penetration of car CD players has nearly doubled, to 22% of U.S. households as of this January. This is compared with only 15% penetration as of January 1996, according to CEMA president Gary Shapiro.

"Our research shows that U.S. consumers are very interested in the quality of the listening experience in their cars," he says. "We expect to see DVD Audio 5.1 channel prototype product introductions [in cars for the 2001 model year] at the 2000

'Consumers are very interested in the quality of the listening experience in their cars'

International Consumer Electronics Show." That show, known as CES, will be held Jan. 6-9, 2000, in Las Vegas.

"Most important," he adds, "all will be backward-compatible to play existing CD audio discs."

As Gene Kelsey, VP/GM of Panasonic Audio Group, observes, "The car environment is very appropriate for DVD Audio. We just launched the first mobile DVD Video theater for the car—an in-dash DVD player, signal processor, and rear-seat monitor—to get the concept of DVD into the automobile."

While a growing number of cars have front and rear sets of speakers—as well as a subwoofer in some systems—the DVD Audio center channel is a new concept.

"The introduction of our DVD Video system with Dolby AC3 and DTS playback capability will make consumers much more familiar with center-channel speaker placement," Kelsey says.

Also endorsing the outlook for mobile DVD Audio is Jim Tranchina, engineering VP for Audiovox, a leading after-market supplier of auto-sound, vehicle security, and mobile

(Continued on next page)

newsline...

RADIO ONE MAKES GOOD WALL STREET SHOWING. Timing is everything for an initial public offering, and with Wall Street setting new records this month, it was an ideal time for Radio One to go public. In doing so, a racial boundary was cracked, as Radio One became the first black-owned broadcaster to be traded. Although its stock was initially priced at \$24 a share, it closed its first day of trading May 6 at more than \$34—instantly raising \$604 million for the growing company. Its Nasdaq listing is ROIA.

EX-JACOR EXECS SELL STOCK. With the Jacor and Clear Channel merger complete, former Jacor chairman Sam Zell and former director David Schulte are selling off 15 million shares they own in Clear Channel, representing a 4.7% stake in the company. None of that money will go to the company. Clear Channel has filed to sell 2.5 million shares and plans to use the proceeds to pay down its debt.

BILL CHALLENGES FCC SALE CLEARANCE. A bill that would force the government to review station sales more quickly passed its first legislative hurdle May 6, clearing the Senate Judiciary Subcommittee on Antitrust, Business Rights, and Competition. It requires the Federal Communications Commission and the Department of Justice to take no more than eight months to reject, accept, or modify a proposed sale. For deals valued at less than \$15 million, the maximum time limit would be four months; larger deals would have twice that time. The bill now moves on to the full committee, although no date for a vote has been scheduled.

COX BUYS ATLANTA'S WNGC. Cox Radio is buying country WNGC Athens, Ga., for \$75 million from Clarke Broadcasting.

WXKS Boston Revels In Return To Mainstream Top 40

This story was prepared by Jeff Silbermann, managing editor of Top 40 Airplay Monitor.

Last summer, having duked it out with crosstown WBMX for the modern adult franchise, WXKS-FM (Kiss 108) Boston began moving back toward the center of mainstream top 40, filtering in some of the dance and R&B product it had avoided for several years.

As was the case for Chancellor Media sister WHTZ (Z100) New York upon its return to mainstream top 40, the results weren't readily apparent. But in the recently released winter Arbitron ratings, PD John Ivey and crew roared ahead 5.0-5.8, including a top three finish in 25-54.

"We really worked to make sure we were focused and tight," he says.

"Actually, we've been reviewing everything over the past year to make sure the station was buttoned up. We always do tweaks here and there. This winter, we ran a great contest, the \$1 million birthday game with '\$20 Million Thursdays' [20 chances to win \$1 million]. We also ran TV spots for the first time in a decade; it focused on [morning man] Matty Siegel and was very personality-driven. Add all that to this being our 20th anniversary, and we created a really big buzz."

Despite three down books, Ivey didn't panic. "Like any mature radio station, Kiss has traditionally been cyclical and is prone to having peaks

and valleys," he says. "The other thing is that other stations around us got better. They marketed themselves aggressively and came right at us, which is what we experienced last year. Fortunately, our cume is so strong that the listeners who sampled other stations came back and spent more time with us again."

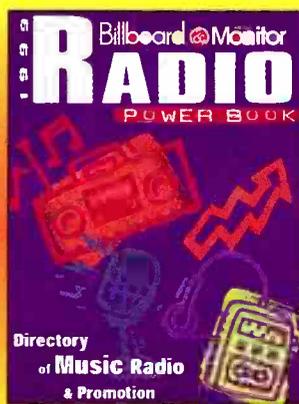
Ivey says that Kiss has benefited from a growing listener interest in a variety of music genres. "For a while, one niche of music—female pop/rock à la Alanis Morissette, Sheryl Crow, Fiona Apple, Sarah McLachlan—got so hot that, coupled with modern pop from matchbox 20 and Third Eye Blind, it was all that was on people's minds," he says. "And we haven't had a whole lot of luck in the past with rhythm product. Now, Britney

(Continued on next page)



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Adult Contemporary

T. WK	Li. WK	2 WKS.	WKS. ON CH.	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	27	ANGEL WARNER SUNSET 1362/LIFE/REPRISE †	SARAH MCLACHLAN 12 weeks at No. 1
2	3	4	5	YOU'LL BE IN MY HEART WALT DISNEY ALBUM CUT/HOLLYWOOD	PHIL COLLINS
3	2	2	21	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA 65685* †	'N SYNC
4	4	3	13	BELIEVE WARNER BROS. 17119 †	CHER
5	5	6	9	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
6	6	5	17	FROM THIS MOMENT ON MERCURY 466450 †	SHANIA TWAIN
7	7	8	17	ANGEL OF MINE ARISTA 13590 †	MONICA
8	9	9	15	ALL I HAVE TO GIVE JIVE 42562 †	BACKSTREET BOYS
9	10	10	71	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
10	8	7	19	WRITTEN IN THE STARS CURB/ROCKET 566918/ISLAND †	ELTON JOHN & LEANN RIMES
11	15	22	6	THAT DON'T IMPRESS ME MUCH MERCURY ALBUM CUT †	SHANIA TWAIN
12	14	12	31	I'M YOUR ANGEL JIVE 42557 †	R. KELLY & CELINE DION
13	11	14	67	YOU'RE STILL THE ONE MERCURY 568452 †	SHANIA TWAIN
14	13	13	17	I STILL BELIEVE COLUMBIA 79093 †	MARIAH CAREY
15	12	16	16	FOREVER MORE (I'LL BE THE ONE) GTSP ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
16	17	11	19	FAITH OF THE HEART UNIVERSAL 56244	ROD STEWART
17	18	18	42	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT †	BACKSTREET BOYS
18	19	20	35	I'LL BE ATLANTIC 84191 †	EDWIN MCCAIN
19	16	15	19	LOVE OF MY LIFE WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. MICHAEL W. SMITH
20	20	21	8	LET ME LET GO WARNER BROS. ALBUM CUT †	FAITH HILL
21	24	—	2	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
22	23	30	3	THE HARDEST THING UNIVERSAL ALBUM CUT †	98 DEGREES
23	21	25	3	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
24	25	26	3	POETRY MAN NLP ALBUM CUT	NA LEO PILIMEHANA
25	22	24	8	LOVING YOU IS ALL I KNOW HOLLYWOOD SOUNDTRACK CUT	PRETENDERS

Adult Top 40

T. WK	Li. WK	2 WKS.	WKS. ON CH.	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	22	EVERY MORNING LAVA 84462/ATLANTIC †	SUGAR RAY 7 weeks at No. 1
2	2	2	29	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
3	3	3	34	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
4	4	4	32	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC †	MATCHBOX 20
5	12	17	5	LIVIN' LA VIDA LOCA C2 79124 †	RICKY MARTIN
6	7	7	43	SAVE TONIGHT WORK ALBUM CUT/ERG †	EAGLE-EYE CHERRY
7	6	6	31	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
8	8	9	13	ANYTHING BUT DOWN A&M ALBUM CUT/INTERSCOPE †	SHERYL CROW
9	5	5	17	BELIEVE WARNER BROS. 17119 †	CHER
10	9	8	25	FLY AWAY VIRGIN ALBUM CUT †	LENNY KRAVITZ
11	11	12	14	WHAT IT'S LIKE TOMMY BOY ALBUM CUT †	EVERLAST
12	10	11	9	DOWN SO LONG ATLANTIC ALBUM CUT †	JEWEL
13	14	14	16	RUN HOLLYWOOD SOUNDTRACK CUT/ATLANTIC †	COLLECTIVE SOUL
14	16	20	8	THAT DON'T IMPRESS ME MUCH MERCURY ALBUM CUT †	SHANIA TWAIN
15	15	10	36	LULLABY SMG ALBUM CUT/COLUMBIA †	SHAWN MULLINS
16	13	13	38	JUMPER ELEKTRA 64058/EEG †	THIRD EYE BLIND
17	17	16	12	SPECIAL ALMO SOUNDS ALBUM CUT/INTERSCOPE †	GARBAGE
18	18	22	7	LIFE IS SWEET ELEKTRA ALBUM CUT/EEG	NATALIE MERCHANT
19	22	23	8	PRaise YOU SKIN/INSTRUMENTALS 56264*/VIRGIN †	FATBOY SLIM
20	19	19	28	YOU GET WHAT YOU GIVE MCA ALBUM CUT †	NEW RADICALS
21	36	—	2	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
22	21	18	17	MARIA BEYOND 78040* †	BLONDIE
23	24	25	7	I'M NOT RUNNING ANYMORE COLUMBIA ALBUM CUT †	JOHN MELLENCAMP
24	25	29	4	MILLENNIUM CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
25	26	26	6	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. †2 adult contemporary stations and †4 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. † Videoclip available. © 1999, Billboard/BPI Communications

WXKS BOSTON REVELS IN RETURN TO MAINSTREAM TOP 40

(Continued from preceding page)

Spears, Cher, and Will Smith have put out very mainstream records, which has worked well for us. They've helped [separate] us [from other stations] and gave this station some depth and tempo.

"Now we're going even further with great songs by TLC, 98°, and Monica," Ivey adds. "And we're also seeing really good product from different types of acts. Ricky Martin and Jennifer Lopez are leading an influx that could take us in a completely different direction over the summer. It'll just add more depth to top 40. The key is to remember that if you're a top 40, you can't be ashamed to play the hits of today."

Here's a sample hour on WXKS-FM: TLC, "No Scrubs"; Sixpence None The Richer, "Kiss Me"; Everlast, "What It's Like"; Natalie Imbruglia, "Torn"; Tonic, "If You Could Only See"; 'N Sync, "I Drive Myself Crazy"; Cranberries, "Dreams"; matchbox 20, "Back 2 Good"; Britney Spears, "... Baby One More Time"; Blues Traveler, "But Anyway"; Sugar Ray, "Every Morning"; and Sheryl Crow, "My Favorite Mistake."

Ivey credits music director "Kid" David Corey for being his ideal counterpart in making music decisions. "We both hear different types of records, which makes it great," he says. "He hears certain kinds of hit records that I don't and vice versa. So we have to convince each other on a record. That's really important, because it can really help the station stay balanced."

"I give him a lot of leeway, while at the same time I help him learn how to be a programmer, which is what he has wanted to do since he first came here over four years ago," Ivey adds. "He's made huge strides on his way to becoming one."

Ivey believes Kiss' six-figure cash

giveaway helped its winter book, even though crosstown rival WBXM was running a similar cash contest and no one actually won \$1 million.

"We still gave away over \$400,000, which made it an awfully big promotion," he says. "It made sense for us to have '\$20 Million Thursdays,' because it tied in to our 20th Kiss concert in June."

As successful as the \$1 million giveaway was, Ivey is reticent on doing another one any time soon. "You run a risk of wringing out anything if you do it too much," he says. "The key is to be fluid, a moving target promotionally. You want to do different things and not become just a one-trick pony."

The contest does lead nicely into the station's huge 20th Kiss concert,

'Kiss has traditionally been cyclical and is prone to having peaks and valleys'

which features major names such as Rod Stewart, Elton John, Melissa Etheridge, and Aerosmith's Steve Tyler and Joe Perry. Which begs the question, for now, of how Kiss will follow such a one-two punch promotionally in the summer.

"We always do great contests in the spring and summer," Ivey says. "Those seasons are usually better for us. My main concern is to keep the station sounding uptempo, fresh, and exciting. We have a built-in, active audience, so we do a lot of outdoor activities and spend a lot of time on the streets. We shake a lot of hands and kiss a lot of babies."

One thing Ivey doesn't concern himself with is the station's air staff. Most staffers have spent at least a good

decade at the station, led by afternoon host Dale Dorman, a 30-year vet. Although air checks with these vets make little sense, that doesn't mean Ivey puts them on automatic pilot.

"I still talk with all the jocks," he says. "We have regular morning-show meetings, I talk with Dale and [mid-day] Ed McMann daily, and I speak with [night host] Artie [the One Man Party] while I'm on my way home. It's not a high-maintenance staff; I don't have to wonder what's going out over the airwaves. I basically inform them what we're doing and how to position things, just to keep the station fresh."

Many of the staffers are taking advantage of "virtual jock" dayparts created for other stations using Capstar's Profit software system. "We've got a few cyberjocks on staff," Ivey says. "Ed McMann, Dale, and [late-night host] Skip Kelly are all doing work for some other Chancellor stations, such as the new Jammin' Oldies stations in Chicago, New York, and Orlando, Fla. Ed also fills in for [syndicated countdown-show host] Casey Kasem when he's out."

Is he worried about the staff burning out? "No, quite the opposite," he says. "This is what they live for. They love this stuff. These guys are pros who give me 1,000%."

Could Ivey see himself following Steve Rivers to a group programming post? "I hope to stay at Kiss for a long time; this is my dream station," he says. "I don't see myself leaving, but I have been used on certain projects in the Chancellor chain. I'm always available to help in any situation; it helps broaden me as a programmer."

"Just as we've tapped on for a start-up station, I have outside PDs come here and give me an outside opinion," he says. "You can get tunnel vision from hearing your station over and over."

DVD AUDIO, SATELLITE ADVANCES COULD TRANSFORM CAR LISTENING

(Continued from preceding page)

video systems on an OEM (original equipment manufacturer) basis for Chrysler, Ford, and GM, among other companies.

"The very high interest our dealers and OEM customers have for DVD Audio has to be tempered with two key concerns," Tranchina cautions. "While CD Audio may have two to four speakers in most cars that run off the standard auto-sound amplifier, with Dolby 5.1 channel audio you need five speakers and a center channel unit that requires more amplifier power and signal processing to support the first DVD Audio 5.1 channel system."

"Equally important is the significantly higher amount of music, video, and other information that can be packed into a two-sided DVD Audio disc—as much as 30 times that of a CD Audio disc. With a lot more 'bits' a lot closer together, it will take a new blue laser to read the information and much more sensitive anti-vibration and temperature-control systems."

As Panasonic's Kelsey notes, "DVD Audio is definitely something we're

looking at and have a desire to bring to the market. We were the first with a portable video player, the first for a car video system, and the first with an audio shelf system with a built-in DVD player."

"We've already promised a DVD Audio player for the home by year end, and once we introduce that unit, we'll expand into other relevant cate-

'The car environment is very appropriate for DVD Audio'

gories like portable and car units. How fast we move is dependent on software availability and consumer interest."

Audiovox's Tranchina also confirms that the company has "some DVD Audio products in development" and expects to have them at the 2000 CES. The company is also looking at both six- and 10-disc changers for multi-

media applications to tie in to the company's mobile DVD Video system, expected to launch sometime in 2000.

What's driving home consumer interest? Notes Panasonic's Kelsey, "Today's listeners have grown up with MTV, the Internet, and video games, all with a lot of stimulation. Listening to stereo doesn't hold the same interest, and DVD Audio—with its track indexing, lyrics, and other multimedia elements—should appeal to a whole new generation. Software companies are also excited about the multichannel capabilities, different 'navigation' menus, and limited full-motion video tracks."

He acknowledges that it will take a major consumer and retailer education program to get the value across.

"Certainly, a DVD Audio Group is a good idea—either a subgroup of the DVD Video Group or a separate entity," he says. "It should emulate the successful Compact Disc Group, which was the first to bring the record labels and hardware companies together to launch a new format in the early '80s."

On an evening train to Paris, Beth Orton realizes that the life she leads is pretty charmed compared with the dramatic and sad ones she sings about.

"The music life isn't such a bad way to go. I mean, here I am, taking the rail to France as the sun goes down," she says over a scratchy connection on her manager's cell phone. "There are a lot of worse jobs than being a musician. People are always saying how depressing my music is, but I think it captures a lot of hope as well."

Although Orton isn't much interested in the standard measures of success, she admits she is glad that people seem to be digging her trippy folk vibe, intimate lyrics, and rustic vocals à la Sandy Denny.

"Stolen Car," the first single from her new album, "Central Reservation," is No. 32 on this issue's Modern Rock Tracks. "My goal in this industry is to keep getting better at what I do. I don't care if



everyone likes me, if my song is on the radio, or if I have sellout stadium shows. I didn't ever think about those things when I was recording. I don't work like that. I just try to write a good song."

"Stolen Car" definitely fits that description, though Orton says that she doesn't like to delineate a song's lyric. "Lyrics are a bit sacred, and I don't like to talk much about them. I like to leave it to interpretation."

She does allow that the mainstream U.S. attention has a few pluses. "Having a record that got some sort of recognition before brought more pressure when I sat down to make this one," she says. "Of course, it means more people are listening, which is why we do this. It helped me attract people I played with who have come to appreciate my music. Maybe Ben Harper on 'Stolen Car' is what's actually causing the radio stir. It's a nice piece of guitar, and Americans love guitar, right?"

Billboard®

MAY 22, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
1	1	1	18	HEAVY DOSAGE No. 1 14 weeks at No. 1	COLLECTIVE SOUL ATLANTIC
2	2	2	11	MAS TEQUILA RED VOODOO	SAMMY HAGAR MCA †
3	3	3	23	ONE MY OWN PRISON	CREED WIND-UP
4	4	5	9	LIT UP BUCKCHERRY	BUCKCHERRY DREAMWORKS †
5	5	4	18	WHISKEY IN THE JAR GARAGE INC.	METALLICA ELEKTRA/EEG †
6	6	6	14	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
7	8	10	9	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
8	7	7	17	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
9	10	9	31	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
10	11	11	14	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
11	12	15	10	FLY LOUDMOUTH	LOUDMOUTH HOLLYWOOD
12	9	8	27	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
13	14	18	7	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
14	13	12	45	FLY AWAY 5	LENNY KRAVITZ VIRGIN †
15	16	21	11	ANTHEM FOR THE YEAR 2000 NEON BALLROOM	SILVERCHAIR EPIC †
16	20	20	14	VINTAGE EYES SECOND COMING	SECOND COMING CAPITOL †
17	17	19	11	HEY HEY THE ORIGINAL BAD COMPANY ANTHOLOGY	BAD COMPANY ELEKTRA/EEG
18	25	22	18	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE †
19	18	13	12	DIZZY DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
20	15	14	15	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA †
21	22	24	9	ALL THAT YOU ARE (X3) THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS †
22	28	30	5	UPSIDE DOWN SAME OLD LIFE	POUND ISLAND/MERCURY
23	23	25	5	ROOM AT THE TOP ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. †
24	21	17	11	FREE GIRL NOW ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
25	27	29	8	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
26	26	27	8	TEMPLE OF YOUR DREAMS POWERTRIP	MONSTER MAGNET A&M/INTERSCOPE
27	29	31	8	JUST GO DYSFUNCTION	STAINED FLIP/ELEKTRA/EEG †
28	24	26	6	I DON'T TRUST NOBODY HALF A BOY/HALF A MAN	GEORGE THOROGOOD AND THE DESTROYERS CMC INTERNATIONAL
29	19	16	13	ONLY A FOOL BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA †
30	33	37	3	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
31	37	—	2	JESUS OR A GUN SUNBURN	FUEL 550 MUSIC/ERG
32	35	36	3	MEET VIRGINIA TRAIN	TRAIN AWARE/COLUMBIA
33	NEW	1	1	AMERICAN WOMAN 5	LENNY KRAVITZ MAVERICK/VIRGIN
34	34	34	6	ABOVE TIP	FINGER ELEVEN WIND-UP †
35	32	32	7	ROCK IS DEAD MECHANICAL ANIMALS	MARILYN MANSON MAVERICK/NOTHING/INTERSCOPE †
36	NEW	1	1	CARS OBSOLETE	FEAR FACTORY ROADRUNNER
37	38	38	3	TIME TO BURN TIME TO BURN	JAKE ANDREWS JERICHO/SIRE
38	NEW	1	1	VALENTINE EYEWITNESS	SHADES APART UNIVERSAL
39	31	28	11	WANDER THIS WORLD WANDER THIS WORLD	JONNY LANG A&M/INTERSCOPE
40	39	—	2	GUARDIAN ANGEL SOULMOTOR	SOULMOTOR CMC INTERNATIONAL

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 111 mainstream rock stations and 69 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. † Videoclip availability. © 1999, Billboard/BPI Communications

Billboard®

MAY 22, 1999

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
1	1	1	15	MY OWN WORST ENEMY No. 1 7 weeks at No. 1	LIT RCA †
2	2	2	17	PRaise YOU YOU'VE COME A LONG WAY, BABY	FATBOY SLIM SKINT/ASTRALWERKS/VIRGIN †
3	4	6	12	BETTER DAYS (AND THE BOTTOM DROPS OUT) MOBILE ESTATES	CITIZEN KING WARNER BROS. †
4	3	3	22	ONE MY OWN PRISON	CREED WIND-UP
5	8	13	5	FALLS APART 14:59	SUGAR RAY LAVA/ATLANTIC
6	5	4	25	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE †
7	10	9	8	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY
8	7	8	11	NEW "GO" SOUNDTRACK	NO DOUBT WORK/ERG †
9	6	7	18	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
10	18	36	3	AIRPOWER ALL STAR ASTRALOUNGE	SMASH MOUTH INTERSCOPE
11	11	11	14	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
12	13	27	3	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA
13	9	5	17	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA †
14	23	31	4	AIRPOWER LAST KISS	PEARL JAM EPIC
15	15	15	33	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
16	16	16	6	AWFUL CELEBRITY SKIN	HOLE DGC/INTERSCOPE
17	14	12	11	ANTHEM FOR THE YEAR 2000 NEON BALLROOM	SILVERCHAIR EPIC †
18	19	22	5	ARMY THE UNAUTHORIZED BIOGRAPHY OF REINHOLD MESSNER	BEN FOLDS FIVE 550 MUSIC/ERG †
19	21	23	6	BATTLE FLAG HOW TO OPERATE WITH A BLOWN MIND	LO FIDELITY ALLSTARS SKINT/SUB POP/COLUMBIA †
20	12	10	12	DIZZY DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
21	25	25	5	BOMBSHELL HELLO VERTIGO	PAPA VEGAS RCA
22	27	28	7	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
23	24	26	7	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
24	17	14	9	PROMISES BURY THE HATCHET	THE CRANBERRIES ISLAND/MERCURY †
25	22	17	24	EVERY MORNING 14:59	SUGAR RAY LAVA/ATLANTIC †
26	26	24	12	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
27	29	33	4	WHEN I GROW UP VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
28	32	37	3	OPEN ROAD SONG EVE 6	EVE 6 RCA
29	36	—	2	JESUS OR A GUN SUNBURN	FUEL 550 MUSIC/ERG
30	35	40	3	DON'T THINK TWICE CHEATING AT SOLITAIRE	MIKE NESS TIME BOMB
31	31	30	6	ROCK IS DEAD MECHANICAL ANIMALS	MARILYN MANSON MAVERICK/NOTHING/INTERSCOPE †
32	33	35	5	STOLEN CAR CENTRAL RESERVATION	BETH ORTON HEAVENLY/DECONSTRUCTION/ARISTA
33	39	—	2	LIT UP BUCKCHERRY	BUCKCHERRY DREAMWORKS †
34	38	39	3	DENISE UTOPIA PARKWAY	FOUNTAINS OF WAYNE SCRATCHIE/ATLANTIC
35	28	20	10	LET'S MAKE A DEAL DANGERMAN	DANGERMAN 550 MUSIC/ERG
36	40	34	26	MY FAVOURITE GAME GRAN TURISMO	THE CARDIGANS STOCKHOLM/MERCURY †
37	30	21	14	SHEEP GO TO HEAVEN PROLONGING THE MAGIC	CAKE CAPRICORN/MERCURY †
38	NEW	1	1	ALL THAT YOU ARE (X3) THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS †
39	37	32	20	FREAK OF THE WEEK HEY! ALBUM	MARVELOUS 3 HIF/ELEKTRA/EEG †
40	NEW	1	1	GET SET IMAGINATE	TAXIRIDE SIRE



HITS! IN TOKIO

Week of May 2, 1999

- ① No Scrubs / TLC
- ② Canned Heat / Jamiroquai
- ③ Movin' On Without You / Hikaru Utada
- ④ Promises / The Cranberries
- ⑤ Who's Been Sleeping / Swing Out Sister
- ⑥ The Animal Song / Savage Garden
- ⑦ Believe / Misa
- ⑧ Nights Over Egypt / Incognito
- ⑨ Georgy Porgy / Eric Benét Featuring Faith Evans
- ⑩ Army / Ben Folds Five
- ⑪ Life / K-Ci & Jojo
- ⑫ Tender / Blur
- ⑬ Believe / Cher
- ⑭ Everybody / Dede
- ⑮ I Really Like It / Harlem World
- ⑯ Girlfriend/Boyfriend / Blackstreet
- ⑰ Sukatonosuna / UA
- ⑱ Push Upstairs / Underworld
- ⑲ I See The Sun / Tommy Henriksen
- ⑳ Get Involved / Raphael Saadiq And Q-Tip
- ㉑ Sunny / Frayz
- ㉒ Back Together Again / Maxi Priest & Elisha LaVerne
- ㉓ New Brighter Day / Keziah Jones
- ㉔ Hate Me Now / Nas Featuring Puff Daddy
- ㉕ Hold On / Tom Waits
- ㉖ Baby One More Time / Britney Spears
- ㉗ Maria / Blondie
- ㉘ Souls / Bird
- ㉙ Let Yourself Go, Let Myself Go / Dragon Ash
- ㉚ As / George Michael With Mary J. Blige
- ㉛ Flying Saucer / United Future Organization
- ㉜ Hanarebanare / Kuramubon
- ㉝ She's So High / Tal Bachman
- ㉞ Electricity / Slede
- ㉟ Party Lick-A-Ble's / Bootsy Collins
- ㊱ Praise You / Fatboy Slim
- ㊲ Hey Boy, Hey Girl / The Chemical Brothers
- ㊳ Ainoshirushi / Spitz
- ㊴ When I Close My Eyes / Shanice
- ㊵ Jyukainito / Cocco
- ㊶ Dans Une Station / Princess Erika
- ㊷ Fortunate / Maxwell
- ㊸ Changes / 2Pac
- ㊹ My First Planet / Toshihiko Mori
- ㊺ Party With Fun Factory / Fun Factory
- ㊻ You Don't Know Me / Armand Van Helden
- ㊼ Crash! / Propellerheads
- ㊽ Little Bit Of Lovin' / Kele Le Roc
- ㊾ Heaven / Glen Scott
- ㊿ Buses And Trains / Bachelor Girl

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Top 40 Tracks™

T. WK	L. WK	2 WKS	WKS ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	4	7	No. 1 LIVIN' LA VIDA LOCA 7 weeks at No. 1	RICKY MARTIN
2	2	2	13	NO SCRUBS LAFACE/ARISTA	TLC
3	3	3	13	KISS ME SQUINT/COLUMBIA	SIXPENCE NONE THE RICHER
4	4	1	18	EVERY MORNING LAVA/ATLANTIC	SUGAR RAY
5	5	5	26	SLIDE WARNER BROS.	GOO GOO DOLLS
6	11	13	5	I WANT IT THAT WAY JIVE	BACKSTREET BOYS
7	8	11	9	THE HARDEST THING UNIVERSAL	98 DEGREES
8	6	8	11	HEARTBREAK HOTEL ARISTA	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
9	10	10	10	WHAT IT'S LIKE TOMMY BOY	EVERLAST
10	14	16	6	THAT DON'T IMPRESS ME MUCH MERCURY	SHANIA TWAIN
11	7	6	20	BELIEVE WARNER BROS.	CHER
12	9	9	15	FLY AWAY VIRGIN	LENNY KRAVITZ
13	12	7	26	...BABY ONE MORE TIME JIVE	BRITNEY SPEARS
14	13	14	23	BACK 2 GOOD LAVA/ATLANTIC	MATCHBOX 20
15	16	15	26	SAVE TONIGHT WORK/ERG	EAGLE-EYE CHERRY
16	NEW	1	1	WILD WILD WEST COLUMBIA	WILL SMITH FEAT. DRU HILL & KOOL MOE DEE
17	15	12	20	ANGEL OF MINE ARISTA	MONICA
18	17	18	23	CAN I GET A... DEF JAM/MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JA
19	19	22	8	ANYTHING BUT DOWN A&M/INTERSCOPE	SHERYL CROW
20	20	21	7	SWEET LADY RCA	TYRESE
21	24	30	3	ALMOST DOESN'T COUNT ATLANTIC	BRANDY
22	18	17	26	ANGEL WARNER SUNSET/REPRISE	SARAH MCLACHLAN
23	22	25	7	SPECIAL ALMO SOUNDS/INTERSCOPE	GARBAGE
24	21	19	26	JUMPER ELEKTRA/EEG	THIRD EYE BLIND
25	26	24	6	I DRIVE MYSELF CRAZY RCA	'N SYNC
26	23	20	7	DOWN SO LONG ATLANTIC	JEWEL
27	25	26	26	HAVE YOU EVER? ATLANTIC	BRANDY
28	38	—	*2	SOMETIMES JIVE	BRITNEY SPEARS
29	32	28	4	WHAT'S IT GONNA BE?! FLIPMODE/ELEKTRA/EEG	BUSTA RHYMES FEAT. JANET
30	29	38	3	ANYWHERE BAD BOY/ARISTA	112 FEATURING LIL'Z
31	30	29	26	IRIS WARNER SUNSET/REPRISE	GOO GOO DOLLS
32	34	39	3	PRaise YOU SKINT/ASTRALWERKS/VIRGIN	FATBOY SLIM
33	NEW	1	1	IF YOU HAD MY LOVE WORK/ERG	JENNIFER LOPEZ
34	33	40	3	WHAT'S SO DIFFERENT 550 MUSIC/ERG	GINUWINE
35	27	23	26	MIAMI COLUMBIA	WILL SMITH
36	28	27	13	WE LIKE TO PARTY! GROOVILICIOUS/STRICTLY RHYTHM	VENGABOYS
37	31	32	26	LULLABY SMG/COLUMBIA	SHAWN MULLINS
38	40	—	2	GIVE IT TO YOU INTERSCOPE	JORDAN KNIGHT
39	RE-ENTRY	24	—	LUV ME, LUV ME FLYTE TYME/MCA	SHAGGY FEATURING JANET
40	37	36	26	INSIDE OUT RCA	EVE 6

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. 220 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

Radio

PROGRAMMING

Ty Herndon Finds That Good Karma Is What Matters Most In Country Career

BIG HOPES: If it's true that nice guys finish last, nobody bothered to tell Ty Herndon.

Take a recent experience in his home base of Dallas. "We had a situation where two volunteer firemen were killed in a district other than their own. As a result, their insurance company refused to pay out life insurance," says Bob McNeill, PD of country KYNG Dallas. "We picked up the phone and called Ty and put together a show with some other artists in about a half an hour. We raised \$35,000 for that fund.

"Ty came in and did a press conference, TV interviews, lots of publicity. We couldn't have asked for more for someone to do. This was his community, but I see in Ty someone who is working extremely hard to demonstrate his commitment to his art and his craft," McNeill adds. "He's a genuine good guy, and I've never seen anyone work so hard in my life."

"He's just the nicest guy," echoes Johnny Gray, music director of WKHX Atlanta. "I think radio really likes him because he's one of the hardest-working guys out there. Ty calls us up and says, 'I'm going to be in town, and I'd like to come by the station.' That's his basic work ethic. He knows who brought him to the dance, so to speak, and he's always willing to do what it takes."

In an era when countless solo male country artists are competing for a slot in the upper half of the singles chart, it's clear that Herndon is rising above the call of duty to earn his stripes. But radio—and a dedicated base of fans—also emphatically believes in his music.

His 1995 debut album on Epic, "What Mattered Most," spawned three hits, including the No. 1 title track, while the 1996 follow-up, "Living In A Moment," also scored a couple of smash tracks, the No. 2 "Loved Too Much" and No. 1 title track, making Herndon the only new country artist to chart with No. 1 singles in both 1995 and 1996. Both albums are certified gold, according to the Recording Industry Assn. of America.

His latest, the aptly titled "Big Hopes," has fostered three top five hits, the No. 1 "It Must Be Love," No. 5 "A Man Holdin' On (To A Woman Lettin' Go)," and his current, "Hands Of A Working Man," which peaked at No. 5 in last issue's Hot Country Singles & Tracks.

Like most country artists, Herndon has toured relentlessly, made sure he knows the right names in the industry, and worked with a number of charities, including his own, the What Really Mattered Foundation. The handsome singer, who turned 37 May 2, has also expanded his reach with guest roles in prudently selected TV shows, including a forthcoming appearance on the CBS series "JAG."

But unlike most artists within the genre, Herndon has experienced per-

sonal adversity via a well-publicized problem with alcohol and drug abuse. It's made victory all the sweeter for the artist.

"The most important thing out there is to maintain who I am as a person. Sanity is most important,"



by Chuck Taylor

Herndon says. "I've definitely become a teacher and an educator on drug abuse from five years of rehab. I'm now getting involved in children's books and talking to a lot of kids at schools. These last couple years, I've felt more together than I ever have been. I feel a greater sense of importance now."

"One of the most consistent and productive things that Ty has done is to understand that there's so much more than being a singer; it's just one variable in the equation," says Rob Dalton, VP of promotion for Epic Nashville. "There's not necessarily a certain event or a list of methodical things he's done other than attention to detail and the smaller things that have added up into longevity."



HERNDON

While radio admits that Herndon has yet to reach superstar status—where his name is as much a draw as the songs themselves—programmers acknowledge that he is consistently dead-on with song selection, accompanied by the savvy, full-bodied production of Doug Johnson and Byron Gallimore.

"Ty and his producer are able to find songs that blend well with the mix of country music today," says Gray at WKHX. "They're straight-down-the-line songs, not real controversial, very well-written, and well-produced. He makes very comfortable records."

"I think he has excellent emotional interpretation. Ty has a great voice

and great style," adds Cary Rolfe, PD of KUPL Portland., Ore. "'Living In A Moment' was really huge with our audience. It gave them something to hang onto where they were able to say, 'That's my life. That's how I live.' That's the difference between a guy who sings a song vs. one who really delivers the message of the song."

"George Strait does not write songs, but he comes up with great ones. It takes a good ear," says Shadow Stevens, music director of WWKA Orlando, Fla. "Because there's such a glut of male artists, sometimes it takes more than a great voice. Ty Herndon has had somewhat of a low-profile career, probably because of some of the healing he's had to do."

Herndon and company are determined to change that course. For one, the singer has recently added a new skill to his résumé: acting. Next fall, he will play a private investigator on "JAG," while he is also hoping for a guest spot or two on, of all things, the daytime soap "The Young And The Restless."

"I've watched that show since I was 16 years old, when I used to sit there with my mom," Herndon says with a laugh. He is also actively looking at scripts for film projects.

"It's really about the whole package," says Gray. "Music is the catalyst, but, hey, if you look good, guess who buys the records—women. If you look at the demographic profiles of the shows that country artists are on, like 'JAG' and 'Walker, Texas Ranger' and 'Touched By An Angel,' the people that watch them are country music fans. I think the acting helps."

Meanwhile, for his next album, expected around October, Epic is working up a more meticulous marketing plan with the goal of taking Herndon to the platinum level.

"I don't think it's bad to be off the radio for four or five months and really concentrate on this project," says Herndon, who intends to add "songwriter" to his credits next time around. "If we're going to reach for the next level, we've got to push the envelope a little bit. I've got 28 songs on hold, and I'm going to go in with an acoustic guitar and see what works for me. We're going to make sure it's a lot more planned out, everything from the marketing and photos and beyond. I want everybody's attention on this one."

"He's going to try to connect in a way he never has in the past," says Epic's Dalton. "There hasn't been much of a break in between albums, so there have been limitations in setting up his projects in great detail. He's just shy of being a platinum artist now; we're strategizing hard to take him to the next level."

"As long as I keep trucking and things are going well, there's a lot of good to come out of all of it," Herndon says. "I'm having the time of my life."

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WINTER '99 ARBITRONS

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Call	Format	'98	Sp '98	Su '98	Fa '98	W '99
ATLANTA—(12)						
WSB-AM	N/T	11.0	10.2	9.9	9.7	8.9
WSTR	top 40	8.3	7.9	7.9	8.4	8.5
WVEE	R&B	8.7	8.9	8.9	10.4	8.5
WNNX	modern	5.9	4.2	5.2	5.2	5.9
WALR-FM	R&B adult	5.5	5.5	6.1	5.7	5.8
WKHX-FM	country	6.6	6.8	6.7	5.4	5.8
WSB-FM	AC	5.7	5.4	4.3	4.6	5.4
WPCH	AC	5.6	5.5	4.6	5.4	5.3
WKLS	album	3.8	5.0	4.3	4.4	4.9
WHTA	R&B	4.7	4.6	4.8	4.5	4.7
WGST-AM-FM	N/T	4.1	3.5	3.9	3.9	4.0
WFOX	oldies	3.6	4.1	4.0	3.7	3.5
WZGC	cls rock	3.5	3.1	3.1	3.1	2.8
WYAY	country	2.9	3.9	3.8	2.9	2.5
WAMJ	R&B oldies	2.2	2.6	2.3	1.8	2.4
WJZF	jazz	2.4	2.4	2.5	2.3	2.4
WAOK	religious	2.1	1.7	1.7	1.6	1.2
SEATTLE—(14)						
KIRO-AM	N/T	5.6	7.5	7.5	4.9	5.6
KUBE	top 40/rhythm	5.9	6.2	6.6	6.0	5.5
KBSG-AM-FM	oldies	5.0	5.8	5.1	4.7	5.0
KMPS-AM-FM	country	4.0	5.2	5.2	5.5	4.6
KNDD	modern	3.9	3.2	4.6	3.6	4.4
KRPM/KBKS	top 40	4.5	3.9	4.8	4.9	4.4
KISW	album	3.8	3.5	3.6	3.5	4.1
KPLZ	AC	4.6	4.2	4.2	3.5	4.1
KIXI	adult std	3.6	3.7	4.0	3.8	4.0
KRWM	AC	3.6	3.2	2.8	3.1	3.8
KVI	N/T	3.9	4.5	3.6	4.3	3.6
KING	classical	4.3	3.8	3.8	3.8	3.5
KJR-AM/KHKO	sports	2.5	2.3	2.0	2.1	3.5
KOMO	N/T	3.2	3.2	3.1	4.1	3.3
KWJZ	jazz	3.8	3.8	3.6	3.8	3.3
KLSY	AC	4.8	4.6	4.8	4.7	3.2
KIRO-FM	N/T	2.9	2.1	2.7	2.6	3.0
KJR-FM	cls rock	3.1	2.7	3.1	3.4	2.9
KZOK	cls rock	3.2	3.5	3.0	3.4	2.9
KMTT	triple-A	3.1	2.3	2.4	3.0	2.8
KYCW	country	2.9	2.1	2.3	2.1	2.5
KNWX	N/T	1.2	1.1	1.4	1.6	1.9
KCMS	religious	1.9	1.6	1.4	1.5	1.8
PHOENIX—(15)						
KNIX	country	5.1	6.4	6.1	5.7	6.0
KFYI	N/T	4.7	5.1	5.3	5.3	5.6
KKFR	top 40/rhythm	5.3	5.4	5.2	5.7	5.5
KESZ	AC	5.2	4.4	4.9	6.7	5.4
KUPD-FM	album	4.7	4.1	4.6	4.4	5.4
KTAR	N/T	5.7	5.6	5.6	4.5	5.2
KMLE	country	6.2	5.4	5.3	5.9	4.7
KOOL-FM	oldies	5.0	4.4	4.0	4.3	4.2
KOY	adult std	5.4	4.5	3.9	3.6	4.2
KZZP	top 40	5.7	5.8	5.7	4.6	4.1
KKLT	AC	3.4	2.9	3.4	3.0	3.9
KYOT	jazz	3.6	3.8	4.3	4.1	3.6
KZON	modern	3.3	3.7	3.8	3.6	3.3
KEDJ/KDDJ	modern	3.2	3.2	3.5	3.9	3.0
KMXP	AC	2.4	2.7	3.2	3.0	2.8
KDKB	album	3.3	3.0	3.0	2.1	2.7
KSLX-AM-FM	cls rock	2.2	2.7	2.7	2.5	2.4
KHOT-FM	R&B oldies	1.5	1.7	1.5	1.7	2.2
KPTY	top 40	2.2	2.1	1.4	2.2	1.9
KLNZ	country	1.9	1.4	1.3	1.2	1.6
KGME	sports	0.7	1.1	0.6	1.0	1.3
SAN DIEGO—(16)						
KYXY	AC	4.8	6.8	6.3	5.6	5.6
KSON-AM-FM	country	6.6	5.2	5.5	6.2	5.5
KOGO	N/T	4.9	4.5	4.2	4.5	5.4
KFMB-FM	AC	6.2	6.3	6.2	4.9	5.1
XHTZ	top 40/rhythm	5.1	4.4	5.3	5.0	5.0
KHTS	top 40	3.9	3.9	4.7	5.2	4.6
XETRA-FM	modern	3.0	3.7	4.0	4.5	4.6
XHRM	R&B oldies	1.4	1.3	3.1	2.7	4.3
KIOZ	album	4.8	3.1	3.9	4.0	4.1
KGB	cls rock	4.2	4.3	3.5	4.4	4.0
KLNV	Spanish	2.3	2.3	1.7	2.5	3.7
KIFM	jazz	3.8	4.0	3.8	3.8	3.6
KPOP	adult std	3.6	3.7	2.8	2.5	3.6
KBZT	oldies	2.3	3.1	3.0	2.6	2.7
KMSX	AC	3.2	3.2	—	1.6	2.7
KJQY	AC	1.8	1.8	2.3	2.8	2.6
KFMB-AM	N/T	2.7	4.6	5.1	4.4	2.5
XETRA-AM	sports	2.1	1.7	2.5	2.6	2.0
KPLN	cls rock	2.6	2.5	2.5	2.6	1.9
KLQV	Spanish	2.2	1.8	0.6	1.4	1.7
KFI	N/T	2.1	2.2	1.9	2.1	1.6
KXST	triple-A	1.1	1.3	1.3	1.3	1.4
KFSD	classical	1.2	1.3	1.7	1.3	1.3
XHKY	Spanish	1.3	1.1	1.2	0.7	1.1
XLTN	Spanish	1.1	0.9	1.1	0.6	1.1
NASSAU-SUFFOLK, N.Y.—(17)						
WXRK	modern	5.3	5.5	5.1	5.4	6.6
WALK-FM	AC	5.7	5.5	5.8	5.8	5.3
WHTZ	top 40	5.6	5.5	5.1	5.4	4.4
WLTV	AC	3.9	4.3	3.7	4.3	4.4
WBLI	top 40	4.5	4.3	5.3	4.2	4.2
WCBS-AM	N/T	3.6	3.3	3.5	4.0	4.2
WCBS-FM	oldies	3.9	4.2	4.0	4.5	3.7
WHLI/WGSM	adult std	3.6	2.5	3.1	2.8	3.6
WBZO	oldies	2.6	2.7	2.5	2.7	3.4

Call	Format	'98	Sp '98	Su '98	Fa '98	W '99
WASP-FM	country	1.7	1.5	1.5	1.5	1.2
KQV	N/T	1.3	1.0	1.3	1.3	1.1
TAMPA, FLA.—(22)						
WDUV	adult std	7.0	6.5	6.8	8.5	8.9
WQYK-FM	country	6.9	7.5	7.4	5.6	6.5
WFLZ	top 40	9.7	9.0	6.4	6.5	6.2
WFLA	N/T	6.5	6.6	6.1	6.6	5.9
WWRM	AC	4.8	4.3	5.3	4.1	5.2
WXTB	album	5.6	4.5	5.0	5.6	5.2
WGUL-AM-FM	adult std	4.2	4.9	3.8	3.9	4.9
WLLD	top 40/rhythm	—	2.1	5.9	5.6	4.9
WRBQ-FM	country	4.6	4.8	4.7	4.2	4.7
WTTB	cls rock	5.8	5.5	6.2	5.2	4.2
WSSR-FM	AC	4.3	4.5	3.5	3.3	3.9
WSJT	jazz	4.6	4.0	4.0	3.0	3.5
WAKS	AC	4.4	3.2	4.3	2.9	3.2
WCOF	cls rock	2.6	3.6	3.1	2.3	3.1
WFOJ	R&B oldies	1.3	0.9	1.6	3.9	2.9
WSUN-FM	oldies	2.0	1.3	2.3	2.6	2.7
WYUU	oldies	2.8	2.9	3.0	2.6	2.3
WHPT	triple-A	2.0	2.0	2.0	2.2	2.0
WRBQ-AM	R&B adult	1.7	1.5	1.2	1.1	1.2
WZTM	sports	0.8	1.1	1.0	1.3	1.0
DENVER—(23)						
KOA	N/T	6.7	8.5	7.4	7.1	7.5
KYGO-FM	country	7.8	8.2	7.9	7.1	7.2
KBCO-FM	triple-A	5.1	4.7	5.0	5.1	7.0
KOSI	AC	6.3	6.1	5.2	5.4	6.7
KQKS	top 40/rhythm	6.1	6.2	5.6	6.5	6.1
KRFX	cls rock	5.9	5.8	5.6	6.9	5.3
KALC	top 40	4.4	4.0	5.1	4.5	4.8
KXKL	oldies	4.5	4.8	4.9	4.8	4.5
KHHI	jazz	5.3	4.2	3.6	3.8	4.2
KHOW	N/T	4.3	3.8	4.4	4.5	3.8
KKHK	cls rock	4.5	4.0	3.6	4.0	3.8
KBPI	album	3.4	5.0	4.6	5.0	3.6
KCKK-AM-FM	country	2.1	2.5	2.3	2.7	3.6
KIMM-FM	AC	3.7	3.2	3.5	3.5	3.1
KEZW	adult std	3.5	3.3	3.0	2.6	2.6
KTCL	modern	2.5	3.0	2.8	2.3	2.5
KXPK	modern	2.9	2.3	2.9	2.4	2.2
KVOD	classical	2.3	2.3	1.7	2.3	2.0
KKFN	sports	1.5	1.1	0.7	1.0	1.7
CLEVELAND—(24)						
WMJI	oldies	8.1	8.5	9.0	7.4	9.0
WGAR	country	6.9	8.0	6.6	7.3	8.5
WZAK	R&B	9.3	9.0	8.7	8.7	8.4
WDOK	AC	7.2	6.3	6.1	7.0	6.1
WRMR	adult std	6.2	5.4	5.8	4.8	5.9
WTAM	N/T	4.9	8.3	8.7	6.9	5.7
WZJM	top 40	4.8	4.9	5.6	5.8	5.7
WNCX	album	5.1	5.3	5.2	5.4	5.0
WMMV	AC	5.7	5.9	5.8	5.4	4.9
WMMS	album	4.6	4.1	4.1	5.4	4.7
WQAL	AC	4.5	4.0	4.5	5.0	4.6
WNVV	jazz	3.9	4.3	4.1	5.4	4.5
WCLV	classical	3.4	2.3	3.1	2.3	3.1
WENZ	modern	2.6	2.5	2.1	2.4	2.7
WJMO	R&B oldies	2.5	2.1	2.2	2.6	2.3
WKNR	sports	2.2	2.0	1.6	2.1	1.8
WABQ	religious	1.7	1.0	1.3	1.0	1.6
PORTLAND, ORE.—(25)						
KKRZ	top 40	10.7	11.1	9.5	9.3	9.7
KKCW	AC	6.7	6.9	6.7	6.0	6.3
KUFQ	album	5.0	4.6	5.1	4.4	5.3
KEX	AC	5.9	5.0	4.7	4.6	5.1
KGON	cls rock	5.1	4.8	5.3	5.1	5.1
KUPL-FM	country	5.4	5.8	5.6	6.4	5.0
KWJJ	country	5.5	4.8	3.8	4.3	4.9
KINK	triple-A	2.8	4.2	3.3	3.5	4.2
KNRK	modern	3.0	3.1	3.8	3.8	4.2
KKSN-FM	oldies	5.3	5.8	6.1	5.8	3.9
KEWS	N/T	3.4	3.3	4.7	4.3	3.8
KXL-AM	N/T	3.8	3.8	3.6	3.7	3.7
KRSK	AC	3.4	2.7	4.4	3.9	3.4
KBBT	AC	2.7	3.1	2.7	2.6	2.8
KKJZ	jazz	3.8	3.2	3.6	3.2	2.7
KKSN-AM	adult std	2.8	3.2	2.8	2.4	2.1
KFXX/KSLM	sports	1.8	1.2	1.4	1.2	1.8
KOTK	N/T	1.1	0.9			

The Box Emphasizes 'Control' In New Ad Push; CTN In NYC

THE BOX'S NEW AD CAMPAIGN: The Box has often been overshadowed by such rival music video networks as MTV, VH1, and BET because of its smaller audience reach. According to A.C. Nielsen Co., the Box reaches more than 24 million U.S. households, compared with MTV's more than 70 million, VH1's more than 60 million, and BET's more than 56 million.

But now the Box is hoping to boost its image with a new advertising campaign that includes print ads and a revamping of the channel's on-air look over the coming months. The Box will also have a new slogan: "Control your music."

The Box senior VP of affiliate sales and marketing Greg Willis says, "We needed to reinforce the key benefits of the [Box] brand. Our viewers are drawn to the network because they themselves control the programming. That is what differentiates the Box from all other networks."



by Carla Hay

CTN ON NY CABLE
TV: College Television Network (CTN), the network shown on closed-circuit TV on college campuses, has ventured into cable TV by launching on Time Warner Cable in Manhattan (*Billboard-Bulletin*, May 6). CTN can now be seen on leased-access channel 35 1:30-2:30 p.m. weekdays. CTN will have R&B/hip-hop programming on Wednesdays and its regular pop/modern rock programming the rest of the week.

Music videos account for more than 60% of CTN's programming; according to the network, CTN is available on more than 900 U.S. college campuses. CTN sources

say that the move into cable TV in New York was done so that CTN could be seen by record company executives and advertising agencies.

THIS & THAT: Downtown Julie Brown, former MTV VJ and ex-host of "The Gossip Show" on E! Entertainment Television, has been tapped to host DirecTV's music show "In Tune." The half-hour program airs Fridays at 7 p.m. ET. According to DirecTV, "In Tune" reaches 4.8 million U.S. households through DirecTV's satellite service.

Robbie Williams will be one of the musical performers at the 1999 MTV Movie Awards, which will take place June 5 in Santa Monica, Calif., with the program airing on MTV June 10. Other musical performers are to be announced.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on modern rock program "Point TV"

TV affiliate: KDNL-TV St. Louis.

Program length: 60 minutes.
Time slot: 11:35 p.m.-12:35 a.m. Saturdays.

Key staffers: **Mike Ousley**, executive producer; **Woody Justik**, producer.

Following are the top five videos for the episode that aired April 24:

1. **Cake**, "Never There" (Capricorn/Mercury).
2. **Third Eye Blind**, "Jumper" (Elektra).
3. **Kid Rock**, "Bawitdaba" (Top Dog/Lava/Atlantic).
4. **Stabbing Westward**, "Save Yourself" (Columbia).
5. **Silverchair**, "Anthem For The Year 2000" (Epic).

PRODUCTION NOTES

LOS ANGELES

Julio Iglesias Jr.'s video for "One More Chance" was directed by **Paul Andresen**.

Second Coming filmed the "Vintage Eyes" clip with director **Len Wiseman**.

Maxwell's "Fortunate" video was directed by **Francis Lawrence**.

Martin Weisz directed **Dru Hill's** "You Are Everything" and **Grenique's** "Should I" clip.

NASHVILLE

The **Patty Loveless** clip "Can't Get Enough" was directed by **Thom Oliphant**.

Jim Shea directed **James Pross-**

er's "Life Goes On." **John Michael Montgomery's** "Hello L.O.V.E.," and **Chalee Tennison's** "Someone Else's Turn To Cry."

Jim Witter's "All My Life" was directed by **David McClister**.

Nikki Leonti teamed up with director **Eric Welch** for her "Shoelaces" video.

OTHER CITIES

Liberty City's "24/7" video was directed by **Terry Heller** in Miami.

Everlast filmed "Ends" in Las Vegas with director **Sam Bayer**.

Brooks & Dunn filmed their "South Of Santa Fe" video, directed by **Michael Merriman**, in Tucson, Ariz.



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 **Busta Rhymes** Feat. **Janet**, What's It Gonna Be?!
- 2 **Brandy**, Almost Doesn't Count
- 3 **Nas** Feat. **Puff Daddy**, Hate Me Now
- 4 **Trina & Tamara**, What'd You Come Here For
- 5 **Maxwell**, Fortunate
- 6 **Case**, Happily Ever After
- 7 **702**, Where My Girls At?
- 8 **Dave Hollister**, My Favorite Girl
- 9 **Blaque**, 808
- 10 **Rahzel**, All I Know
- 11 **Krazzie Bone**, Thug Mentality
- 12 **JT Money**, Who Dat
- 13 **Divine**, One More Try
- 14 **TLC**, No Scrubs
- 15 **Chante Moore**, Chante's Got A Man
- 16 **Mac 10**, Let The Games Begin
- 17 **Eric Benet**, Georgy Porgy
- 18 **Raphael Saadiq & Q-Tip**, Get Involved
- 19 **K-Ci & JoJo**, Life
- 20 **Jay-Z**, Jigga What...
- 21 **Cool Breeze**, Cre-A-Tine
- 22 **Faith Evans**, Never Gonna Let You Go
- 23 **Foxy Brown** Feat. **Total**, I Can't
- 24 **Real Tight**, I Want U
- 25 **The Lox**, DMX, Drag-On & Eve, Ryde Or Die
- 26 **Les Nubians**, Makeda
- 27 **Dru Hill**, You Are Everything
- 28 **Shanice**, When I Close My Eyes
- 29 **Deborah Cox**, It's Over Now
- 30 **Juvenile**, Follow Me Now

NEW ONS

Will Smith, Wild Wild West
Missy "Misdemeanor" Elliott, She's A Bitch
Ruff Ryders/Eve/Nokio, What You Want
Cam'ron, Let Me Know
R. Kelly F/Nas, Did You Ever Think



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 **Patty Loveless**, Can't Get Enough
- 2 **Collin Raye**, Anyone Else
- 3 **Martina McBride**, Whatever You Say
- 4 **Shania Twain**, Man! I Feel Like A Woman!
- 5 **Andy Griggs**, You Won't Ever Be Lonely

NEW ONS

Lonestar, Amazed
Mark Wills, She's In Love
Monte Warden, It's Only Love
Susan Ashton, You're Lucky I Love You



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOX TOPS

- TLC**, No Scrubs
Deborah Cox, It's Over Now
Five, Slam Dunk (Live)
Whitney Houston, It's Not Right But It's Okay
Backstreet Boys, I Want It That Way
Trick Daddy, Nann
Mase, Get Ready
Total, Sittin' Home
112 Feat. **Lil'Z**, Anywhere
'N Sync, I Drive Myself Crazy
Nas F/Puff Daddy, Hate Me Now
Ricky Martin, Livin' La Vida Loca
C-Note, Wait Till I Get Home
Usher, Bedtime (Live)
DJ Quick, You're A Ganxta
Jordan Knight, Give It To You
Korn, Freak On A Leash
J.T. Money, Who Dat
Tear Da Club Up Thug, Why Ya Hatin'
Eminem, My Name Is
Busta Rhymes Feat. **Janet**, What's It Gonna Be?!

NEW

- Silkk & Mya**, Somebody Like Me
Britney Spears, Sometimes
Blessid Union Of Souls, Hey Leonardo
Blink 182, What's My Age Again
Dave Hollister, Babymadrama
DMX, No Love For Me
Jamiroquai, Canned Heat
Jennifer Lopez, If You Had My Love
Kelly Price, It's Gonna Rain
Missy "Misdemeanor" Elliott, She's A Bitch
Mobb Deep, Quiet Storm
Skunk Anansie, Charlie Big Potato
Snoop Dogg, G Bedtime Stories
Sway And Tech, The Anthem
R. Kelly F/Nas, Did You Ever Think
Ruff Ryders, What You Want
Will Smith, Wild Wild West

- 6 **Lila McCann**, With You
- 7 **Montgomery Gentry**, Hillbilly Shoes
- 8 **Brooks & Dunn**, South Of Santa Fe *
- 9 **Ty Herndon**, Hands Of A Working Man
- 10 **Steve Wariner**, Two Teardrops
- 11 **Alabama**, God Must Have Spent A Little More...
- 12 **Terri Clark**, Everytime I Cry
- 13 **Kenny Chesney**, How Forever Feels
- 14 **Sammy Kershaw & Lorrie Morgan**, Maybe Not
- 15 **George Strait**, Write This Down
- 16 **Tim McGraw**, Please Remember Me
- 17 **Faith Hill**, The Secret Of Life *
- 18 **Deana Carter**, Angels Working Overtime
- 19 **Kenny Rogers**, The Greatest *
- 20 **Trisha Yearwood**, I'll Still Love You More *
- 21 **Shedaisya**, Little Good-Byes *
- 22 **John Michael Montgomery**, Hello L.O.V.E. *
- 23 **Trio**, After The Gold Rush *
- 24 **David Ball**, Watching My Baby Not Coming Back *
- 25 **Ricochet**, Seven Bridges Road *
- 26 **Dixie Chicks**, You Were Mine
- 27 **Clay Walker**, She's Always Right *
- 28 **The Wilkinson**, Boy Oh Boy
- 29 **Chely Wright**, Single White Female
- 30 **Joe Diffie**, A Night To Remember
- 31 **Billy Ray Cyrus**, Give My Heart To You
- 32 **Shane Minor**, Slave To The Habit
- 33 **Bill Engvall**, Hollywood Indian Guides
- 34 **Sherrie Austin**, Never Been Kissed *
- 35 **Warren Brothers**, Better Man
- 36 **Jessica Andrews**, I Will Be There For You
- 37 **Linda Davis**, From The Inside Out
- 38 **Brad Paisley**, Who Needs Pictures
- 39 **Jolie Reeves**, It's About Time
- 40 **Sons Of The Desert**, What About You
- 41 **Great Divide**, San Isabella
- 42 **Paul Brandt**, That's The Truth *
- 43 **Chalee Tennison**, Someone Else's Turn To Cry
- 44 **Wade Hayes**, Tore Up From The Floor Up
- 45 **South Sixty Five**, No Easy Goodbye
- 46 **Allison Moore**, A Soft Place To Fall
- 47 **Neal McCoy**, I Was
- 48 **Chad T. Judd**, Did I Shave My Back For This?
- 49 **Cedric Brock**, Ordinary Life
- 50 **T. Graham Brown**, Happy Ever After

NEW ONS

Lonestar, Amazed
Mark Wills, She's In Love
Monte Warden, It's Only Love
Susan Ashton, You're Lucky I Love You

- * Indicates Hot Shots
Madonna, Beautiful Stranger
Jennifer Lopez, If You Had My Love
Gerri Halliwell, Look At Me
Ruff Ryders/Eve/Nokio, What You Want
Blink 182, What's My Age Again?
Jamiroquai, Canned Heat



Continuous programming
1515 Broadway, NY, NY 10036

- 1 **TLC**, No Scrubs
- 2 **Ricky Martin**, Livin' La Vida Loca
- 3 **Busta Rhymes** Feat. **Janet**, What's It Gonna Be?!
- 4 **Kid Rock**, Bawitdaba
- 5 **Robbie Williams**, Millennium
- 6 **'N Sync**, I Drive Myself Crazy
- 7 **Brandy**, Almost Doesn't Count
- 8 **Sugar Ray**, Every Morning
- 9 **The Offspring**, Why Don't You Get A Job?
- 10 **Sixpence None The Richer**, Kiss Me
- 11 **Jay-Z**, Jigga What...
- 12 **Godsmack**, Whatever
- 13 **Monica**, Angel Of Mine
- 14 **Ginuwine**, What's So Different
- 15 **702**, Where My Girls At?
- 16 **Jordan Knight**, Give It To You
- 17 **Fatboy Slim**, Praise You
- 18 **Taxiride**, Get Set
- 19 **Tyrese**, Sweet Lady
- 20 **DMX**, Slippin'
- 21 **Lit**, My Own Worst Enemy
- 22 **Jewel**, Down So Long
- 23 **Whitney Houston**, Heartbreak Hotel
- 24 **R.E.M.**, At My Most Beautiful
- 25 **Jesse Camp**, See You Around
- 26 **Baz Luhrmann**, Everybody's Free
- 27 **2Pac**, Changes
- 28 **Mya**, My First Night With You
- 29 **Garbage**, Special
- 30 **Shania Twain**, That Don't Impress Me Much
- 31 **Silkk The Shocker**, Somebody Like Me
- 32 **Whitney Houston**, It's Not Right But It's Okay
- 33 **Buckcherry**, Lit Up
- 34 **Metallica**, Whiskey In The Jar
- 35 **Rob Zombie**, Living Dead Girl
- 36 **Orgy**, Blue Monday
- 37 **No Doubt**, New
- 38 **Lenny Kravitz**, Fly Away
- 39 **98 Degrees**, The Hardest Thing
- 40 **Britney Spears**, ...Baby One More Time
- 41 **Trick Daddy**, Nann
- 42 **JT Money**, Who Dat
- 43 **Maxwell**, Fortunate
- 44 **Joey McIntyre**, Stay The Same
- 45 **Raphael Saadiq & Q-Tip**, Get Involved
- 46 **Juvenile**, Follow Me Now
- 47 **DMX**, Ruff Ryders' Anthem
- 48 **Jesse Powell**, You
- 49 **Goo Goo Dolls**, Dizzy
- 50 **Everlast**, Ends

NEW ONS

** Indicates MTV Exclusive
Madonna, Beautiful Stranger
Jennifer Lopez, If You Had My Love
Gerri Halliwell, Look At Me
Ruff Ryders/Eve/Nokio, What You Want
Blink 182, What's My Age Again?
Jamiroquai, Canned Heat



Continuous programming
1515 Broadway, NY, NY 10036

- 1 **Sixpence None The Richer**, Kiss Me
- 2 **Sugar Ray**, Every Morning
- 3 **Everlast**, What It's Like
- 4 **Lenny Kravitz**, Fly Away
- 5 **Ricky Martin**, Livin' La Vida Loca
- 6 **Jewel**, Down So Long
- 7 **Cher**, Believe
- 8 **Sheryl Crow**, Anything But Down
- 9 **Cher**, Strong Enough
- 10 **Shania Twain**, That Don't Impress Me Much
- 11 **Brandy**, Almost Doesn't Count
- 12 **Blondie**, Maria
- 13 **Whitney Houston**, Heartbreak Hotel
- 14 **Garbage**, Special
- 15 **R.E.M.**, At My Most Beautiful
- 16 **John Mellencamp**, I'm Not Running Anymore
- 17 **Baz Luhrmann**, Everybody's Free
- 18 **Elton John & LeAnn Rimes**, Written In The
- 19 **Matchbox 20**, Back 2 Good
- 20 **Tom Petty & The Heartbreakers**, Room At The Top
- 21 **Goo Goo Dolls**, Slide
- 22 **Natalie Merchant**, Life Is Sweet
- 23 **Robbie Williams**, Millennium
- 24 **Barenaked Ladies**, One Week
- 25 **TLC**, No Scrubs
- 26 **Shania Twain**, You're Still The One
- 27 **Shawn Mullins**, Lullaby
- 28 **Whitney Houston**, It's Not Right But It's Okay
- 29 **Taxiride**, Get Set
- 30 **Eagle-Eye Cherry**, Falling In Love Again
- 31 **Alanis Morissette**, Uninvited
- 32 **Eagle-Eye Cherry**, Save Tonight
- 33 **Shawn Mullins**, Shimmer
- 34 **Sarah McLachlan**, Angel
- 35 **Chris Isaak**, Wicked Game
- 36 **Alanis Morissette**, Ironic
- 37 **Third Eye Blind**, Jumper
- 38 **Natalie Imbruglia**, Torn
- 39 **Sheryl Crow**, My Favorite Mistake
- 40 **Jewel**, Hands
- 41 **Garbage**, Stupid Girl
- 42 **Sheryl Crow**, Everyday Is A Winding Road
- 43 **Sugar Ray**, Fly
- 44 **Fastball**, The Way
- 45 **Goo Goo Dolls**, Iris
- 46 **Whitney Houston**, I Will Always Love You
- 47 **Tom Petty & The Heartbreakers**, Free Fallin'
- 48 **John Cougar Mellencamp**, Pink Houses
- 49 **Tom Petty & The Heartbreakers**, Don't Come...
- 50 **Madonna**, Vogue

NEW ONS

Madonna, Beautiful Stranger
Jennifer Lopez, If You Had My Love
Blondie, Nothing Is Real But The Girl
Gerri Halliwell, Look At Me
Jamiroquai, Canned Heat
Enrique Iglesias, Bailamos

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 22, 1999.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOX TOPS

- TLC**, No Scrubs
Deborah Cox, It's Over Now
Five, Slam Dunk (Live)
Whitney Houston, It's Not Right But It's Okay
Backstreet Boys, I Want It That Way
Trick Daddy, Nann
Mase, Get Ready
Total, Sittin' Home
112 Feat. **Lil'Z**, Anywhere
'N Sync, I Drive Myself Crazy
Nas F/Puff Daddy, Hate Me Now
Ricky Martin, Livin' La Vida Loca
C-Note, Wait Till I Get Home
Usher, Bedtime (Live)
DJ Quick, You're A Ganxta
Jordan Knight, Give It To You
Korn, Freak On A Leash
J.T. Money, Who Dat
Tear Da Club Up Thug, Why Ya Hatin'
Eminem, My Name Is
Busta Rhymes Feat. **Janet**, What's It Gonna Be?!

NEW

- Silkk & Mya**, Somebody Like Me
Britney Spears, Sometimes
Blessid Union Of Souls, Hey Leonardo
Blink 182, What's My Age Again
Dave Hollister, Babymadrama
DMX, No Love For Me
Jamiroquai, Canned Heat
Jennifer Lopez, If You Had My Love
Kelly Price, It's Gonna Rain
Missy "Misdemeanor" Elliott, She's A Bitch
Mobb Deep, Quiet Storm
Skunk Anansie, Charlie Big Potato
Snoop Dogg, G Bedtime Stories
Sway And Tech, The Anthem
R. Kelly F/Nas, Did You Ever Think
Ruff Ryders, What You Want
Will Smith, Wild Wild West



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Madonna**, Beautiful Stranger
Jennifer Lopez, If You Had My Love
Gerri Halliwell, Look At Me
Ruff Ryders, What You Want
Blink 182, What's My Age Again
Jamiroquai, Canned Heat
Barenaked Ladies, Call And Answer (new)
Jamiroquai, Canned Heat (new)
The Chemical Brothers, Hey Boy Hey Girl (new)
702, Where My Girls At? (new)
JT Money, Who Dat (new)
Sarah McLachlan, I Will Remember You (new)
Bootsie Collins, Do The Freak (new)
Dru Hill F/Ja Rule, You Are Everything (new)
Foxy Brown F/Total, I Can't (new)
Lo Fidelity Allstars F/Pigeonhead, Battle Flag (new)
Backstreet Boys, I Want It That Way
Britney Spears, Sometimes
Korn, Freak On A Leash
The Offspring, Why Don't You Get A Job
Prozack, Sucks To Be You
TLC, No Scrubs
Robbie Williams, Millennium
Sixpence None The Richer, Kiss Me
Eminem, My Name Is
The Cranberries, Promises



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Barenaked Ladies**, Call And Answer (new)
Jamiroquai, Canned Heat (new)
The Chemical Brothers, Hey Boy Hey Girl (new)
702, Where My Girls At? (new)
JT Money, Who Dat (new)
Sarah McLachlan, I Will Remember You (new)
Bootsie Collins, Do The Freak (new)
Dru Hill F/Ja Rule, You Are Everything (new)
Foxy Brown F/Total, I Can't (new)
Lo Fidelity Allstars F/Pigeonhead, Battle Flag (new)
Backstreet Boys, I Want It That Way
Britney Spears, Sometimes
Korn, Freak On A Leash
The Offspring, Why Don't You Get A Job
Prozack, Sucks To Be You
TLC, No Scrubs
Robbie Williams, Millennium
Sixpence None The Richer, Kiss Me
Eminem, My Name Is
The Cranberries, Promises



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Britney Spears**, ...Baby One More Time (Heavy)
El Tri, Todo Me Sale Mal (Heavy)
George Michael & Mary J. Blige, As (Heavy)
Jarabe De Palo, Dependete (Heavy)
Metallica, Whiskey In A Jar (Heavy)
Ricky Martin, Livin' La Vida Loca (Heavy)
Roxette, Wish I Could Fly (Heavy)
Underworld, Push Upstairs (Heavy)
Armand Van Helden, You Don't Know Me (Medium)
Backstreet Boys, I Want It That Way (Medium)
Beastie Boys, Three MC's And One DJ (Medium)
Bersuit Vergarabat, Sr. Cobranza (Medium)
Cafe Tacuba, Reves (Medium)
Gerri Halliwell, Look At Me (Medium)
Jumbo, Montransistor (Medium)
Los Estamboticos, La Cacharita (Medium)
Manu Chao, Bongo Bong (Medium)
Moenia, Volcan (Medium)
No Doubt, New (Medium)
Shakira, Inevitable (Medium)



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Ja Rule, Holla Holla
Whitney Houston, It's Not Right But It's Okay
Nas F/Puff Daddy, Hate Me Now
Brandy, Almost Doesn't Count
JT Money, Who Dat
DMX, No Love For Me
Dru Hill, You Are My Everything
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Redman, Da Goodness
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Texas, In Our Lifetime
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B*witched, C'est La Vie
The Black Crowes, Only A Fool
Bjork, Alarm Call
702, Where My Girls At?
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
Billie, She Wants You
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Art Of Noise, Metaforce



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Tyrese, Sweet Lady
DMX, Slippin'
Total, Sittin' Home
Blackstreet Feat. **Janet**, Girlfriend/Boyfriend
T.W.D.Y., Lovely Day
Trick Daddy, Nann
Brandy, Almost Doesn't Count
Whitney Houston, It's Not Right But It's Okay
Krazzie Bone, Thug Mentality
Silkk & Mya, Somebody Like Me
'N Sync, I Drive Myself Crazy
Ginuwine, What's So Different
Eric Benet, Georgy Porgy

Update

CALENDAR

MAY

May 16, **Faze Music Video Festival**, Cantor Film Center, New York. 212-219-3567, ext. 19.

May 18, **Retailing & The Internet Conference**, sponsored by the Consumer Electronics Manufacturers Assn., Omni Dallas Park West, Dallas. 703-907-7664.

May 19-22, **Emerging Artists & Talent In Music Conference, Showcase & Festival**, Mirage Hotel and Casino, Las Vegas. 702-837-3636.

May 19-23, **Assn. For Independent Music Conference**, Atlanta. 606-633-0946.

May 20-21, **Asian Music Conference**, sponsored by Billboard and MTV, Ritz-Carlton, Millenia Singapore, Singapore. 212-536-5209, www.mtvasia.com.

May 22-23, **L.A. Gospel Festival**, Tennis Center, University of California-Los Angeles, Los Angeles. 770-717-7020.

May 24, **92.3 The Beat Celebrity Golf Tournament**, Braemar Country Club, Tarzana, Calif. 323-931-4519.

May 25, **Contract Basics For Film And Video Workshop**, sponsored by California Lawyers for the Arts, Oakland, Calif. 510-444-6351.

May 26, **New England Video Software Dealers Assn. Educational Forum And Trade Show**, Bentley College, Boston. 800-949-8732.

May 26, **Music Publishing 201: Copyright, Renewals, Extensions, And Terminations**, sponsored by the Assn. of Independent Music Publishers, Dillon's Restaurant, New York. 212-758-6157.

May 27, **AIDS Project Los Angeles Commitment To Life XI**, honoring Janet Jackson, Gucci designer Tom Ford, and Time Warner chairman/CEO Gerald Levin, Universal Amphitheatre, Universal City, Calif. 310-201-5033.

JUNE

June 1, **Music Video Production Assn. Seminar Series: Post 101 & Tricks In Telecine**, Post Perfect, New York. 212-636-9430.

June 4-6, **Words Into Pictures: The Film And Television Writers Forum**, sponsored by the Writers Guild Foundation, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 323-954-5858.

June 6, **Second Celebrity Guest Night For The Muscular Dystrophy Assn.**, Ashes Steakhouse, Red Bank, N.J. 212-777-5678, ext. 103.

June 8, **An E-Commerce Primer: Doing Business On The Web Workshop**, sponsored by California Lawyers for the Arts, Oakland, Calif. 510-444-6351.

June 8-10, **REPLtech North America**, Moscone Convention Center, San Francisco. 914-328-9157.

June 9, **Multimedia Law For Artists Workshop**, sponsored by California Lawyers for the Arts, Fort Mason Center, San Francisco. 415-775-7200.

June 9, **30th Annual Induction Ceremony And Awards Dinner**, presented by the National Academy of Popular Music and the Songwriters' Hall of Fame, Sheraton New York Hotel and Towers, New York. 212-794-2773.

June 9-10, **Independent Video Retailers Conference**, Las Vegas. 503-675-1081.

June 9-12, **Promax '99**, Moscone Convention Center, San Francisco. 310-788-7600.

June 13-16, **Cable '99**, sponsored by the National Cable Television Assn., McCormick Convention Center, Chicago. 202-775-3669.

June 14-15, **StudioPro99: Emerging Technologies And The Future Of Audio Production**, presented by Mix, Universal City Hilton, Universal City, Calif. 510-653-3307.

June 14-19, **28th International Country Music Fan Fair**, sponsored by the Country Music Assn. and the Grand Ole Opry, Tennessee State Fairgrounds, Nashville. 615-244-2840.

June 19, **Run On The Row**, hosted by BlackHawk, sponsored by Arista/Nashville, and benefiting the Frances Williams Preston Laboratories, Nashville. 615-846-9116.

June 19, **Vision Awards 1999**, Beverly Hilton Hotel, Beverly Hills, Calif. 818-992-0500.

June 19, **Your Backstage Pass To The Record Industry**, presented by Silver Lining Entertainment, LAX Marriott, Los Angeles. 888-836-8086.

June 22, **Working With Agents And Managers Workshop**, sponsored by California Lawyers for the Arts, Oakland, Calif. 510-444-6351.

June 22-25, **MIDEM Americas**, Convention Center, Miami. 212-370-7470.

June 24, **Songwriter Showcase**, presented by the Songwriters' Hall Of Fame and the National Academy of Popular Music, Life, New York. 212-957-9230.

June 26, **Sports & Celebrity Awards Dinner**, Hollywood Park Race Track, Los Angeles. 818-528-3270.

GOOD WORKS

EVERYBODY DANCE NOW: Club Benson & Hedges 100 Nights Live!—a 10-city tour of live R&B music from the likes of **Roy Ayers, Regina Belle, Morris Day & the Time, Montell Jordan, Tony Toni Toné, Jeffrey Osborne, and the Tony Rich Project**—will donate \$1 from each ticket sold to a hunger-related organization in the host city. Groups already signed up are Windows of Opportunity, the Capuchin Soup Kitchen, and St. Patrick Center. Contact: **Carolyn McClair** at 212-586-7089.

A SONG IN THEIR HEARTS: **David Cassidy** and his wife, **Sue Shifrin-Cassidy**, are donating the song "Message To The World" to aid the victims of Kosovo through War Child. He will rerecord the song and is looking for other artists interested in joining him on vocals. Other plans for the effort include a partnership with MP3 and a possible traveling bus. The recording event culminates Thursday (20) at a press conference at the Emerging Artists & Talent in Music Conference in Las Vegas. Anyone who makes a donation to the War Child charity will receive a copy of the finished song. Contact: **Shifrin-Cassidy** at 702-792-

9430.

Mary Lee's Corvette will donate the use of its song "Why Don't You Leave Him?" from the new release "True Lovers Of Adventure" to the Nicole Brown Charitable Foundation in order to help educate the public about domestic violence. Contact: **Liz Campanile** at 212-741-1000.

All proceeds from **Pearl Jam's** forthcoming CD single, "Last Kiss," will be donated to CARE, which provides food, shelter, and other necessities to Kosovar refugees. Contact: **Lisa Markowitz** at 212-833-5483.

COOL-DOWN CONCERTS: The Peacemaker tour, which started in March and concludes May 30 in Virginia, features **Bleach, Viva Voce, and Glisten**. It was done in association with Artists Against Violence, which provides crisis counseling through 800-HELP-4-ME. The campaign is targeted at violent teens and victims of violence at home or in their community. Pamphlets are being distributed at all tour stops. Bleach also partnered with Food for the Hungry, which provides relief for Albanian and Macedonian refugees. Contact: **Michael Mazur** at 609-426-1277.

LIFELINES

BIRTHS

Girl, **Jane Ann**, to **Joan and Jeff Grady**, April 23 in Concord, Mass. Father is CFO of Rykodisc.

DEATHS

Georges Meyerstein, 86, of unknown causes, April 30 in Paris. Meyerstein took the helm of Polydor in France after World War II and was chief executive of PolyGram in the territory during the '60s and '70s. He retired in the early '80s and last served as honorary president of French labels' body SNEP.

Howard Lowell, 48, of complications from leukemia, May 4 in Burbank, Calif. Lowell was a manager of contemporary jazz acts **Boney James, Brain Culbertson, Braxton Brox, Richard Elliot, and the Perri Sisters**, among others. He began his career at Cashbox magazine during the '70s as a chart manager before a stint at Image Marketing. Donations can be made in his name to the Leukemia Society of America, Chabad of Burbank, or the Charleen Sweeney Ani-

mal Rescue League.

Shel Silverstein, 68, of unknown causes, May 10 in Key West, Fla. Best known as a Playboy cartoonist and the author of such best-selling children's books as "The Giving Tree," Silverstein was also a recording artist and hit-producing songwriter. He penned such No. 1 country songs as Johnny Cash's "A Boy Named Sue" (which won a 1970 Grammy for best country song) and Loretta Lynn's "One's On The Way" (1971). He wrote the 1972 pop hits "Sylvia's Mother" (No. 5) and "The Cover Of 'Rolling Stone'" (No. 6) for Dr. Hook & the Medicine Show. He recorded more than a dozen albums between 1959 and 1985; his 1973 Columbia album, "Freakin' At The Freakers Ball," was his only chart entry, peaking at No. 155 on The Billboard 200. His "Where The Sidewalk Ends" received a Grammy in 1985 for best recording for children. He is survived by a son, Matthew, and a sister, Peggy Myers (see Nashville Scene, page 36).

June 26-28, **City Of Dreams Seminar**, New York. 212-391-5755.

JULY

July 8-10, **18th Annual Home Entertainment Conference**, sponsored by the Video Software Dealers Assn., Convention Center, Los Angeles. 818-385-1500.

July 10-16, **1999 Management Development Seminar For Television Executives**, Northwestern University, Evanston, Ill. 202-429-5347.

July 12, **Children's Hospital Of Los Angeles Celebrity Golf Classic**, North Ranch Country Club, Westlake Village, Calif. 323-669-5972.

July 14-16, **Billboard Dance Music Summit**, Sheraton Colony Square, Atlanta. 212-536-5002.

AUGUST

Aug. 6-7, **Fourth National Entertainment Industry Conference On The Technology, Art & Business Of Music**, produced by IMMEDIA!, ABC Radio Centre, Sydney. 61-2-9557-7766, www.immedia.com.au/tab.

Aug. 25-29, **Seventh Annual Cutting Edge Music Business Conference And Roots Music Gathering**, Contemporary Arts Center, New Orleans. 504-945-1800.

Aug. 31-Sept. 3, **1999 National Assn. Of Broadcasters**, Orange County Convention Center, Orlando, Fla. 202-775-3511.

SEPTEMBER

Sept. 2-5, **Audio Engineering Society International Conference**, Villa Castelletti, Signa, Italy. 49-9131-776-303.

Sept. 9-13, **Mixshow Power Summit '99**, South Beach, Fla. 212-340-4738.

Sept. 24-26, **Focus On Video '99**, International Centre, Toronto. 416-531-2121, promex@sympatico.ca.

Sept. 24-27, **Audio Engineering Society Conference**, Jacob Javits Center, New York. 212-661-8528.

Sept. 25, **How To Start & Run Your Own Record Label Seminar**, New Yorker Hotel, New York. 212-688-3504, www.outersound.com/revenge.

Sept. 30-Oct. 10, **Mammoth Music Mart For Lou Gehrig's Disease**, Old Orchard Center, Skokie, Ill. 312-751-5520.

OCTOBER

Oct. 7-9, **Billboard/Airplay Monitor Radio Seminar & Awards**, Fontainebleau Hilton Resort and Towers, Miami Beach. 212-536-5002.

Oct. 7-9, **Amsterdam Dance Event '99**, Felix Meritis, Amsterdam. 31-35-621-87-48.

NOVEMBER

Nov. 6, **Music In The Digital Millennium: A Legal And Business Affairs Forum And Technical Expo**, McAllister Auditorium, Tulane University Law School, New Orleans. 504-897-0886.

Nov. 10-12, **Billboard Music Video Conference & Awards**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 212-536-5002.

Nov. 10-12, **REPLtech Asia**, Convention and Exhibition Centre, Hong Kong. 914-328-9157.

Nov. 13, **How To Get A Record Deal Seminar**, New Yorker Hotel, New York. 212-688-3504, www.outersound.com/revenge.

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BROADCAST OF MTV ASIA AWARDS DELAYED

(Continued from page 8)

whose awards ceremony was to be held three days later in Shanghai, MTV announced that the honors would be held Feb. 4. But just days before, the event was quietly postponed, with MTV citing procedural delays (Billboard, Feb. 27).

A brief statement issued by MTV in Hong Kong on May 11 said, "In the light of the recent incident at the Chinese embassy in Belgrade, CCTV has advised that the broadcast of the 1999 CCTV-MTV Music Honors should be postponed until the situation stabilizes. MTV Asia will comply with the recommendation to postpone the broadcast of the show inside and outside of China."

It went on, "As an international broadcaster, MTV Asia will continue to work with our local partners to produce locally relevant programming for our viewers in China. Following the success of the inaugural 1999 CCTV-MTV Music Honors production, we remain committed to our development in the China market."

No date had been set for the other two channels set to take the show: MTV Southeast Asia and CCTV 3. CCTV 3 claims to reach 220 million homes.

An MTV source says the title sponsors, Carlsberg and Siemens AG, had both been informed of the postponement and supported it. "They have a lot of business in China, and they know how things work there," the source says.

The postponement will take off some of the gloss of what was a smoothly run and, for China, surprisingly informal and friendly event.

After the February setback, Harry Hui, senior VP/managing director of MTV Mandarin, secured CCTV as its partner in the enterprise, following scores of visits to Beijing by him and other MTV executives.

Staging the honors at all in May was a coup for MTV, since the Chinese authorities have been tightening security at a time of increased tensions in the run-up to the 10th anniversary of the bloody end of the Tiananmen Square protests June 4.

It was the first time that CCTV had staged an event with a foreign broadcaster like MTV. Despite earlier fears of overly tight security, the ceremony featured an informal fan pit at the foot of the stage, where 100 people cheered on their favorites. Fans were even allowed inside the post-awards reception—unlike the Channel V event, where local security kept them well away from the performers at all times.

MTV production staffers were surprised and delighted at the sophistication of CCTV's equipment and the professionalism of the Beijing staff.

MTV Asia president Frank Brown, who attended the event with MTV International president Bill Roedy, said at the show, "Hopefully tonight is the beginning of a long and successful friendship between MTV and CCTV."

As for the awards themselves, a significant proportion went to overseas artists, and foreign performers were well-represented onstage or via video.

In a pre-recorded video, Elton John presented martial arts film star and sometime singer Jackie

Chan with the title of "Asia's biggest superstar"; Chan himself accepted the award by video.

Ricky Martin was another filmed winner, accepting the title of international breakthrough artist of the year via a video shot in Italy. Attendees at the CCTV studios in Beijing also watched as Celine Dion accepted the award for international song of the year for "My Heart Will Go On" in a video made during her concert visit to Hong Kong in February.

The winner of the award for Asia's biggest international band, Danish quartet Michael Learns To Rock,

appeared in person to accept its award and perform "Strange Foreign Beauty." Earlier, Jennifer Paige appeared onstage to perform "Crush."

Liu Huan and Na Ying were named China's best pop male and best pop female, respectively, while Jackie Cheung and Faye Wong took those awards for Hong Kong.

For Taiwan, Emil Chou and Coco Li picked up the prizes in the same categories. Karen Mok won the Greater China new artist award, and Dadawa took home the progressive music video award.

YOUTH LEGISLATION TARGETS RETAIL

(Continued from page 8)

defeated May 13.

The action in the Senate was only part of a flurry of activity in Washington the week of April 10—in the wake of the school shootings in Littleton, Colo.—that showed that some lawmakers believe that violent music lyrics, video games, and movies are among the many causes of what some see as a national epidemic of teen violence.

The activity began April 10, when President Clinton, Vice President Al Gore, and other administration officials held a White House summit on youth violence. More than 50 top officials and experts from the private sector and government attended the closed meeting, including Hilary Rosen, president/CEO of the Recording Industry Assn. of America (RIAA), and Gloria Estefan.

Rosen called the meeting "productive" and told Clinton and other officials that "we stand ready to lend this expertise to help their efforts to distribute information related to early-warning signs [of violence], youth conflict resolution, and parental involvement that the experts tell us needs to be heard."

On April 11, Sen. John McCain, R-Ariz., along with Lieberman, announced the introduction of another bill, called the National Youth Violence Commission Act, which would create a commission with subpoena power that would be mandated to study at least seven areas of concern, including "depictions of violence in the media."

The commission would include the U.S. attorney general, the surgeon general, the secretary of the Department of Health and Human Services, and the secretary of education, along with religious leaders; law enforcement experts; and experts in school administration, teaching, counseling, parenting and family studies, child and adolescent psychology, and the social sciences. At press time, it had not yet been introduced.

Also on April 11, a group of Republican lawmakers, calling themselves the Youth Violence Task Force and chaired by Sen. Wayne Allard, R-Colo., announced they would shortly offer 15 more amendments to the juvenile justice bill.

Five of the amendments would deal with what Allard's group termed "cultural decline" issues and could include a provision similar to the just-passed Brownback amendment that would "exempt the enter-

tainment industry from certain antitrust provisions in order to develop a viable code of conduct."

The RIAA's Rosen believes a lot of the initiatives emerged so quickly because the giant youth crime bill is being debated on the Senate floor.

Many Hill observers took notice that the subtext of the action on the Hill was a wrestling match between lawmakers who are focusing on inadequate gun control laws as the primary cause of violence and those who want to make the entertainment industry the scapegoat.

Rosen says that, in her view, some of the amendments affecting the entertainment industry stem from "the desire of some people to have distractions from the gun amendments."

The Associated Press reported that Edgar Bronfman Jr., president/CEO of Seagram, commented May 12 during a trip to Orlando, Fla., on the efforts by federal lawmakers to pass youth-violence legislation that targets the entertainment industry.

Violence "is not an entertainment problem," said Bronfman. "It's a societal problem, and I believe the government would be well-served to deal with it as a societal problem rather than create a quick fix that may be popular but ultimately is a disservice to their constituents."

Bronfman could not be reached for further comment.

Rosen admits, however, that the industry can do more. "There are productive things we are doing, and there are things we should do more of in the music industry, to be responsible to the call against violence."

She adds, "I don't mean to sound defiant, but I don't take the blame. But I do claim responsibility, as much as every American, to do what we can to reduce youth violence."

Beck Countersues Geffen

Artist Contests Label's Rights To 'Mutations'

BY CHRIS MORRIS

LOS ANGELES—In a return legal salvo against Geffen Records, Beck has lodged a federal copyright-infringement suit against the label, alleging that Geffen released his 1998 album "Mutations" without his authorization and has paid him nothing for it.

In the action, filed May 10 in U.S. District Court here, the singer/songwriter—whose birth name was Beck Campbell and who has taken the name Beck Hansen—is seeking to enjoin the sale of the disputed album, as well as a recall of all outstanding copies, an accounting, and damages to be determined (Billboard Bulletin, May 11).

On April 26, Geffen and Bong Load Custom Records, the L.A. indie label that originally signed the artist, sued Beck, charging that he had breached his contract with the companies. At that time, Beck's attorney, Jill Berliner, acknowledged that on April 23, the artist had notified the labels that he would no longer render services to them, citing section 2855 of the California Labor Code—the so-called "seven-year statute," which limits the duration of personal-services contracts to that period of time (Billboard, May 8).

In his suit, Beck ties his conflict with Geffen to the prevailing climate at the company during the finalization of the merger of PolyGram and Geffen's parent, Universal, which resulted in deep staff cuts (Billboard, Jan. 30).

The suit states, "Beck achieved stature as a 'signature' artist for Geffen before Geffen was crushed by the newly formed monolith known as 'Unigram' . . . Upon the creation of Unigram, and in the name of 'corporate downsizing,' Unigram forced to the streets the vast majority of the most talented and beloved executives and staff of Geffen. These displaced individuals were critically important to Geffen's relationship with Beck. They have been replaced by persons unknown to Beck, who apparently have decided to place improper exploitation of Beck's work above contractual and copyright obligations."

Though Bong Load is not named as a defendant in the suit, Beck claims that his contract with the company, operated by producers

Tom Rothrock and Rob Schnapf, was "falsely dated 1993" and that Beck "had actually provided services under the . . . agreement for more than a year" before the contract was signed. (This claim clearly underlies Beck's implementation of the seven-year statute in his conflict with Bong Load and Geffen.) He also maintains that the pact was "unfair and one-sided." Beck further asserts that in 1993, "at the insistence of Bong Load," he entered into a third-party deal with Geffen.

According to the suit, in 1997 Geffen agreed to release Beck from his exclusive obligations to record one album, which would be licensed by Beck to Bong Load "in settlement of all contractual claims of Bong Load under the onerous terms of the Bong Load agreement." The suit incorporates as exhibits an exchange of correspondence between attorney Brian McPherson and Geffen's former head of business affairs David Berman, which purportedly memorializes the agreement and mandates the release of the album through independent distribution.

The suit alleges that from March to September 1998, Beck recorded "Mutations," paying for the recording costs himself. Upon its completion, as a courtesy to Geffen, he played the finished album for unnamed Geffen executives.

"Geffen decided it must copy 'Mutations' for release and distribution for the financially critical Christmas season, although Geffen knew it had no right to do so," the suit claims, adding, "Geffen executives felt added pressure from the forthcoming Unigram merger to book sales of the 'Mutations' record album despite its lack of ownership of the sound recording copyright or any other rights in the 'Mutations' album."

Beck alleges that despite a written complaint from his representatives, Geffen released "Mutations."

"Beck has been paid nothing as a result of 'Mutations' worldwide sales of over 1 million copies," the suit says. "That is, Beck has never been paid an advance by either Bong Load or Geffen . . . nor has Beck been paid any artist royalties."

A Geffen spokesman says that as a matter of policy, the company does not comment on pending litigation.

YAHOO! BEGINS WEBCASTING

(Continued from page 8)

been determined, says Schwartz.

The Yahoo! Radio player, which uses RealNetworks' G2 technology, contains an "artist info" button that links to a Yahoo! site offering the listener more information on the artist and music as each song plays. While there's no official E-commerce partner for the project, there are links to CDnow and Yahoo!'s own music commerce site, Yahoo! Music, on the artist information site.

The company is aiming to expand its music industry relationships to

form promotions through the service, according to Schwartz.

As a result, San Francisco-based Spinner.com will benefit from a significant credibility boost in the financial and music industries, since the Yahoo! Radio player contains a logo of Spinner that links to the Spinner.com Web site.

Spinner.com is planning to file for an initial public offering in the coming weeks, according to Spinner.com president Josh Felser. The company, which is meeting with several ven-

ture capital firms and investment banks, expects to go public by September, says Felser.

"Yahoo! is a great teaser for getting the masses interested in Net-delivered music," says Felser. "We hope that it will also help us further build our brand as the leader in Internet radio."

Spinner.com already syndicates its content to other Web sites, such as Snap, which has a customized player offering all of Spinner.com's music channels.

newsline...

SONY AND PHILIPS announced U.S. launch plans for their jointly developed Super Audio CD (SACD) format May 12 at the Hi-Fi '99 show in Chicago. Positioned by the companies as offering "a clear migration path from CD," SACD hardware and software will reach U.S. retail shelves in October; around the same time the other next-gen format, DVD Audio, is expected to bow. The debut Sony SACD player will carry a price tag of about \$5,000; no price has been given for software, of which some 40 titles have been committed initially from Sony labels, as well as Audioquest, Delos, DMP, Mobile Fidelity, Telarc, and Waterlily Acoustics. The first batch of SACD titles, sources say, will include five Miles Davis albums. Philips also announced on May 12 initial pilot production of SACD "hybrid disc" software, which it says allows backward compatibility with CD players. Sony earlier announced a May 21 launch of SACD in Japan.

A 'SNEAK PREVIEW' of the Harry Fox Agency's (HFA) new Web site, songfile.com, has drawn some 600,000 visitors in its first six days of operation, according to Ed Murphy, president/CEO of HFA and its parent, the National Music Publishers' Assn. The site is to offer the lyrics to 116,000 songs, via a partnership by HFA's SongFile with the International Lyrics Server (ILS). The ILS arrangement signals an apparent settlement with the popular Swiss-based site, known as lyrics.ch, which HFA, in court actions, had accused of making unauthorized use of copyrighted lyrics. According to Murphy, a number of publishers have yet to formally agree to the use of their song lyrics, so lyrics cannot be directly accessed yet. In addition to lyrics, the site offers licensing information, top music links on the Web, concert and ticket information, and sheet music resources. Murphy says the site will be making its official debut this summer.



IRV LIGHTMAN

NINTENDO OF AMERICA chairman Howard Lincoln said May 12 that the company's next-generation game system will incorporate DVD technology that allows consumers to also play music and movies. Code-named "Project: Dolphin," the player will be available worldwide for the 2000 holiday season and is expected to be priced competitively. The DVD technology will be supplied by Matsushita through a new co-venture with Nintendo.

EILEEN FITZPATRICK

EPIC RECORDS has announced details of its compilation album to benefit the refugees of Kosovo. The 16-track set, "No Boundaries," due June 15,



MORISSETTE

features rare, live, and previously unreleased tracks by Rage Against The Machine, Alanis Morissette, Neil Young, Oasis, Korn, Black Sabbath, Indigo Girls, Ben Folds Five, Peter Gabriel, the Wallflowers, Sarah McLachlan, Bush, Tori Amos, and Jamiroquai. The first single is Pearl Jam's "Last Kiss," which was issued as a Christmas single to members of the band's fan club last year; it hits stores June 8. Epic is making an initial donation of \$1 million to the aid organizations CARE, OXFAM, and Doctors Without Borders, based on projected sales of the album. Further proceeds from worldwide sales will benefit the same organizations.

JEAN-LOUP TOURNIER, president of SACEM, has rejected allegations by French composer and SACEM member Daniel Bangalter, aka Daniel Vangarde, that the rights body misappropriated royalties owed to its Jewish members during the World War II German occupation. Vangarde has produced a document dated Nov. 7, 1941, in which SACEM informs members that, as per Vichy regime statutes, the society could not pay royalties to Jewish rights owners. The document says all subsequent royalties due to Jewish rights holders would be transferred to frozen accounts at state deposit bank the Caisse des Dépôts. Vangarde claims there is no trace of these funds; he is now demanding that SACEM give a full account of what happened to them. He says he has asked the Mattéoli commission, set up by the French government to look into the treatment of Jewish assets during the war, to investigate the matter.

"Vangarde doesn't provide any proof of these allegations," Tournier tells Billboard. "SACEM continued to distribute authors' rights during the occupation, and, like all the authors' societies at that time, SACEM received instructions from the Commissariat Aux Affaires Juives [the Vichy government department for Jewish affairs] to pay Jewish authors' royalties into their own frozen bank accounts. Thus, SACEM has not kept any money." Tournier adds that in April 1945, a new SACEM board was elected that included Jewish publisher Jacques Enoch, "who was particularly well-placed to see if SACEM was retaining any rights from a Jewish author." He adds that no claim has ever been made by a Jewish rights owner for royalties unpaid during that period.

RÉMI BOUTON

THE LONDON CAST RECORDING of "Saturday Night Fever," due June 1, is the first release from Decca Broadway, a crossover imprint of the recently established Universal Classics Group. The London stage version culls the Bee Gees' songs from the 1977 smash disco movie; the U.S. stage version bows Oct. 21 at Broadway's Minskoff Theatre.

IRV LIGHTMAN

LES NUBIANS BREAK THROUGH

(Continued from page 1)

1998 in Europe through Virgin France/Virgin Worldwide.)

"Princesses Nubiennes" first entered the Heatseekers album chart in the Jan. 30 issue. After several weeks on that chart, the album ascended to its peak position of No. 2 in the May 8 issue. "Princesses Nubiennes" reached Heatseekers Impact status when it climbed to No. 100 on



The Billboard 200 in the May 15 issue; this issue, it stands at No. 106.

Célia, the younger sister at 20, elaborates on why the album has started to find an audience in the U.S.: "Our American audience tells us, 'We don't understand what you're saying in your songs, but we really enjoy the vibe and the groove.'"

Hélène, who is four years older, adds, "I also think people like the different influence in the music: the jazzy moods, the hip-hop moods."

"Makeda," the first single, has proved to be Les Nubians' breakthrough several months after the single's release. The song has cracked the Hot R&B Singles & Tracks chart, where it stands this issue at No. 48. The video for "Makeda" has also been getting steady airplay on BET.

The follow-up single is "Les Portes Du Souvenir." While it has yet to make an impact on Hot R&B Singles & Tracks, the video for the song has received national exposure on such networks as BET, the Box, and MTV2.

Sam Weaver, PD of mainstream R&B station KPRS Kansas City, Mo., explains why he added "Makeda" to his station's playlist: "We first heard about the song because people said they saw the video. The songs sound like Sade. When we found out that the record company was really going to market this album, we put 'Makeda' on the playlist. We started getting a great response to the song, especially from women. The French language brings a mystique to the song."

Weaver continues, "It's hard to say how the follow-up singles will do. Do I think Les Nubians have talent? Absolutely. Since Sade has done so well, I think Les Nubians could become a hit artist like Sade."

The comparison to Sade may be inevitable, considering that one of the tracks on "Princesses Nubiennes" is "Tabou," which is Les Nubians' version of Sade's 1985 hit "The Sweetest Taboo." In fact, "Tabou" will be Les Nubians' next single.

According to Higher Octave product marketing manager Kenny Nemes, "Tabou" will be released sometime in June, and the song "will be remixed by the Roots, with the Roots guest-rapping on it."

Nemes says of the album, "Most companies would've stopped promoting it a long time ago, but we stayed committed to it."

Still, he admits, "At the very beginning, we didn't know what to do with Les Nubians' music. We thought that maybe National Public Radio or world music stations would play it, and they have played it, but

the response from R&B radio has been tremendous. I think [commercial] R&B radio is a little tired of the regular R&B. Les Nubians' melodies and songs are so different, and that's why we're getting this reaction from the industry and the public. We still have a lot more work to do on this project."

"Princesses Nubiennes" has sold 140,000 copies to date, according to SoundScan.

Amy Hawley, music manager for Borders Books & Music's World Trade Center location in Manhattan, says, "The Les Nubians album has been doing very well for us because even though it may be in French, it's a new kind of R&B for many people, and Les Nubians' music is able to cross boundaries. Once we put the album in the listening stations, it started selling for us even more. I also think radio exposure has helped sales, and I know that [Higher Octave/Virgin's distribution company] EMI Music Distribution [EMD] has really been pushing this album. EMD has been good about keeping retailers informed about Les Nubians."

Les Nubians have gone on a limited U.S. promotional tour for the album. The duo has already taped an appearance on "Soul Train" and will appear June 3 at an event sponsored by R&B station KMEL San Francisco.

Célia, who is pregnant (her baby is

due in July), says Les Nubians will take a break for the rest of the summer before heading out for a North American concert tour this fall. Les Nubians are booked by the William Morris Agency and managed by Elpidio Sitti of One Love Management. Les

'Commercial R&B radio is a little tired of regular R&B. Les Nubians' melodies and songs are so different'

Nubians' songs are published by EMI Blackwood Music Inc. (BMI).

Hélène notes the difference between the audiences in the U.S. and Europe: "The music culture is huge in America for pop, R&B, hip-hop. In Europe, Afro-European people listen to R&B, but they also listen to a lot more music from the diaspora, such as Caribbean and African music."

Célia concludes, "Our music is dedicated to all people. We found a good audience in the U.S. because our music is open-minded music."

'PRINCE' TO BOW ON VIDEO/DVD

(Continued from page 8)

The video will offer consumers a free beanie plush camel, which will be packaged with the video. The toy, though, will be packed with only a limited number of cassettes.

Avery says about 50% of the cassettes that are initially shipped to retailers will contain the beanie toy. DreamWorks will promote it as a "one week only" opportunity in order to drive opening-week sales.

For consumers who miss the chance to purchase a tape with the beanie, a coupon will be packed inside each cassette that can be mailed in to receive the camel. Consumers pay only shipping and handling costs. Retailers are not required to pull the tape with the beanie toy off shelves after the first week.

"In talking with consumers, we found that kids liked the movie, but they also wanted to have a toy," says Avery. "And purchase intent increased by 140% when we introduced the idea of the toy."

The camel was decided on because youngsters in focus groups picked it out of one scene in which a sloppy camel drools and spits at Moses while he's buried in the desert sand.

"The focus groups talked about that spitting camel a lot," Avery says.

The camel character has no name in the film, but Avery says the studio is considering a national contest to name it.

"The Prince Of Egypt" will also include a marketing program to the school, library, and religious markets.

'Purchase intent increased by 140% when we introduced the idea of the toy'

But the focus of DreamWorks' "Prince Of Egypt" campaign will be millions of dollars of TV advertising to maintain the sales momentum past the first week.

"We've had several successful releases during the first half of this year," says Avery, "and we've

seen a need for aggressive advertising. Not just out of the gate, but for several weeks afterward."

Avery says the studio will not seek a national tie-in partner, such as a fast-food or packaged-goods company, which is usually a key element in marketing event videos. Instead, DreamWorks will concentrate on local retail promotions.

"At the end of the day, national promotions aren't valuable to consumers or retailers," says Avery. "They don't meet the objective to move volumes of tapes. The approach we're taking is tying in with retail."

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SONY TO BEGIN SELLING DOWNLOADABLE SINGLES BY SUMMER

(Continued from page 1)

establish a stronger sense of control over how their content is distributed and are anxious to immediately counter unprotected MP3 technology with strongly promoted, protected offerings from top-level acts in the short term.

Sony's announcement of its plans to team with Microsoft will result in the sale of downloadable singles by the end of the summer. Sony Music will use Windows Media Technologies 4.0 for both streaming and downloading of full-length video and audio content, according to Fred Ehrlich, senior VP/GM of new technology and business development at Sony Music.

The news shocked many in the industry, since Microsoft's technology faced a rocky reception by the majors when it was launched April 13. Prior to Sony's decision to support Microsoft, the company's latest technology had been shunned by all five majors.

Many music companies have expressed concern over Microsoft's continued support of MP3, as well as the ability of consumers to make unprotected copies of Microsoft's advanced download technology MS Audio 4.0.

"We have Microsoft's assurance that will be compliant with the [SDMI], and we wanted to show support for this," says Ehrlich.

It was unclear what, if any, security and copyright protection changes Microsoft will make to Windows Media Technologies 4.0 prior to its final release in July.

Pricing for Net-delivered singles will be comparable to traditionally distributed CD and cassette singles, according to Ehrlich, who declined to comment further on terms of the nonexclusive deal. The music giant has no plans to offer albums through the agreement, says Ehrlich.

Sony's move to support Microsoft differs from Universal's decision to team with the relatively obscure Sunnyvale, Calif.-based technology company InterTrust to digitally deliver its music to consumers by the end of the year (Billboard, May 8).

The decision by Sony and Universal to move forward with digitally delivered singles may result in new revenue for both Internet and traditional retailers.

"We value our relationship with retail partners, which will be part of this process," says Danny Yarbrough, chairman of Sony Music Distribution. "This should broaden the music business as a whole by offering additional ways to get the public excited about owning music."

For electronic retailers, such as CDnow, the development means that "A-level" downloadable content from the majors will be available for sale much sooner than anticipated.

"They seem to be jumping ahead of the final SDMI specification, which is a sign that the labels are so committed to this," says CDnow president/CEO Jason Olim. "I was in a meeting only a week ago where there was not a lot of confidence that major-label product would be available this year. . . It is so exciting for us that things are moving forward."

Of the three other majors, BMG is also looking at supporting the InterTrust solution, according to sources.

The leanings of Warner Music Group and EMI toward a specific technology partner remain unknown. However, both companies are in an enviable negotiating position, as InterTrust, Microsoft, and other technology companies lobby for their support.

In the case of some major music companies, there may ultimately be moves to support multiple technologies that comply with the SDMI specifications.

"In some cases, the best choice for our label is to make no choice," says one label new-media executive.

Many labels plan to revise their early digital-download efforts to comply with the collective SDMI specifications once they are in place.

Despite ongoing differences between the music and technology companies, the SDMI is making significant progress, according to Cary Sherman, executive VP/general counsel of the Recording Industry Assn. of America.

SDMI participants, which include labels and technology companies, reached an agreement on a proposed framework for digital playback of music on computers and portable music devices at a meeting May 4 in London, but a specific technological solution for the proposal has not been determined, according to Sherman.

"Secure music is coming, and we

will be there for it," says Liz Heller, executive VP of Capitol Records (U.S.), which cautiously experimented with digital downloads as far back as 1997. "To see these things moving forward is not a bad thing. It is critically important that we wrestle down these solutions as fast as we can."

SONY AND MICROSOFT

In addition to downloading, Sony plans to expand its use of the technology to new streaming media offerings, such as the recently launched Columbia Video Channel (www.columbiarecords.com/hearandnow/video_channel.html), which continuously streams full-length clips from that label's acts.

Microsoft will promote Sony's download and streaming music content on its Web Events site, as well as through a link on its Windows Media Player.

While Microsoft-delivered content will be widely available on Sony Music's Web sites, the company will continue to support other technologies, such as IBM's Electronic Music Management System broadband trial, better known as the Madison Project (Billboard, Dec. 26, 1998).

In addition, Sony Corp. is continuing to develop its own music download technology, known as Super-MagicGate.

Microsoft is hoping that other

labels may soon re-evaluate the technology, according to Will Poole, Microsoft's senior director of marketing and business development.

For example, Capitol, which has long supported early versions of Microsoft's streaming technology, is expected to upgrade its online

'We value our relationship with retail partners, which will be part of this process'

streaming offerings to Windows Media Technologies 4.0 in the coming weeks. However, the label has not committed to using Microsoft technology for digital downloading.

"We've been working very hard to win over the majors for some time," says Poole. "Despite some of the judgments in the media, we never anticipated that all of the labels would support us from day one. We're looking forward to working closer with Sony and the rest of the music industry."

Some new-media executives have been eager to work with Microsoft and other technology companies but have been limited because they have

been advised by senior-level executives to avoid pursuing digital-download deals.

"A lot of us have wanted to support Microsoft and, frankly, even MP3," says one frustrated new-media executive at a major label. "But we are not allowed to because of concerns from above. . . There's no reason not to work with Microsoft. We sure can't continue to stick our head in the sand and rely only on MTV and radio to expose our acts. . . These technologies are misunderstood by some of the seasoned decision-makers who just don't 'get' the Internet."

Some observers say that it is not entirely surprising that Sony would be the first major music company to team with Microsoft on digital downloading, since the companies have already worked together on technologies used in the "multi-session" enhanced-CD format.

That technology differed from another proprietary enhanced CD format, supported by Warner Music Group and other labels. However, the Microsoft/Sony-backed format ultimately prevailed, in part because an updated version of Microsoft's Windows operating system was incompatible with a portion of CD-ROM driver software used to run Warner's existing enhanced CDs (Billboard, Aug. 17, 1996).

IS THE INTERNET BOOSTING OVERALL MUSIC SALES?

(Continued from page 1)

pacting brick-and-mortar."

But Silverman, who at the National Assn. of Recording Merchandisers' annual convention proclaimed that brick-and-mortar would play a strong role in selling music, no matter the success of the Internet, says there is no doubt that the Web eventually will grow the business.

'The Internet helps create awareness, and then some people purchase from online sites and some purchase from the traditional store'

"We are still in the sorting-out period, and as the Internet becomes more of a force, some [retailers] will go down and some will go up," he says. "There will be a shifting in market shares."

But traditional merchants who serve the customer well "will do fine," he adds. "For example, I don't think Newbury Comics has anything to worry about."

Last year, according to most estimates, online merchants generated \$150 million in sales, while, according to SoundScan, U.S. album sales were up 9% last year, with the Internet accounting for less than 1% of that total.

So far this year, U.S. album sales are up 5.5%.

One label executive, who did not want to be identified, says sales are up because of hits. "The Internet has nothing to do with it," he says.

And yet so far this year, sales are down 18% for the top 10 of The Billboard 200, for the period that ended May 2, according to SoundScan data. Last year, the "Titanic" soundtrack was a dominant seller during that period.

But Jim Litwak, executive VP of Albany, N.Y.-based Trans World, says that his chain's top 50 sellers are stronger this year than last year, so midlevel hits could be driving sales.

"I don't see us being hurt by [the Internet]," says Litwak. "All I know is our business continues to be good. But is it increasing the pie? It may be, but I don't know how you can judge that."

Among the merchants who doubt that the Internet is driving sales to traditional retail are Ian Duffell, president of New Media Network and former president of the Virgin Megastore chain's North American operations; Bill Teitelbaum, chairman/CEO of Carnegie, Pa.-based National Record Mart; and Steve Strome, president of Troy, Mich.-based Handleman Co.

Duffell says, "I doubt that the Internet is driving sales to stores."

Likewise, Strome says, "I am not comfortable making the direct correlation, saying that because product is available for sampling and because more information is available that is the reason that album sales have increased. There is no evidence. It's a big leap of faith to say that."

Teitelbaum goes further, saying he believes most of the \$150 million in Internet sales is cannibalization

from retail stores. "The Internet hasn't helped retail; it has hurt it, although not significantly," he says.

On the other side are executives who say that they believe the Internet may be helping traditional stores.

These include Marcia Appel, senior VP of marketing at the Musicland Group; Danny Yarbrough, chairman of Sony Music Distribution; and Barney Cohen, chairman of Valley Media.

Yarbrough says, "Everything is positive right now. Look at album sales. The Internet has to be growing the market a little."

He says he believes that customers are using the Internet as an information source.

"[The online environment] can show a lot of components, including song tracks, artist profiles, and reviews, all of which is hard to do in a merchandising environment," Yarbrough adds.

"The Internet helps create awareness, and then some people purchase from online sites and some purchase from the traditional store," he continues.

Yarbrough quotes a survey by Frank N. Magid Associates that shows that 63% of those surveyed used the Web to research books and music. According to the survey, 39% of those who researched online made a Web purchase, while 62% of those who researched and didn't make Web purchases did make offline purchases.

Valley's Cohen says, "I think you can show statistics now that it is expanding the pie. Last year is the first year we had a great year on the Internet—it really popped—and yet brick-and-mortar album sales were

up 9%. I think that will continue, and you will see another great year for brick-and-mortar, and the Internet is fueling that."

Musicland's Appel agrees. "Between the virtual and real-time media, there is so much information out there on our product," she says. "What we know about pop-culture consumers is they love this information, and when they have it, it spurs them to buy."

She says that while the online merchants are getting business, "we seem to be getting some more because of the Internet. And it's not just music. Across many lines of our merchandise, we see good strong sales increases."

Like other merchants, Peter Luckhurst, president of the North American division of HMV, based in Toronto, says that, so far, his chain has not lost any sales to the Internet. "When the Internet is in full swing, there will be a certain amount of cannibalization, but there will be a certain amount of upside as well," he says, which he expects traditional retail to participate in.

But the Internet is definitely having an impact on retailers in other ways. "The good thing is that the Internet makes you check your assumptions, and it challenges us in a way we haven't been challenged in a long time," he states.

While HMV has been trying to figure out its Internet business model, "it clarifies your thinking for brick-and-mortar."

Tommy Boy's Silverman agrees, saying that the growth of the Internet will make "brick-and-mortar rise to the challenge."

U.S. LATIN SALES SOAR IN FIRST QUARTER WITH HELP FROM RICKY MARTIN, SELENA

(Continued from page 1)

pieces during the prior-year period (*Billboard* **Bulletin**, May 11). The 1999 first-quarter sales of Hispanic product were measured from Jan. 4 to April 4. The 1998 first-quarter report was tabulated from Dec. 29, 1997, to March 29, 1998.

According to SoundScan, Martin's 1998 release on Sony Discos, "Vuelve," accounted for 11% of the 1.5 million-unit increase in first-quarter sales this year. Selena's "All My Hits—Todos Mis Éxitos," which shipped in March on EMI Latin, was responsible for 8% of the overall sales jump.

While noting the effect of Martin and Selena on the dramatic uptick in figures, SoundScan COO Mike Shalett also attributes the spike in

sales of Spanish-language product to "a burgeoning Latino population, more general exposure of Hispanic artists, and the greater availability of Spanish records at retail—be they Anglo or Latino stores."

Isabelle Salazar, Latin buyer for the Torrance, Calif.-based Wherehouse chain, agrees with Shalett. She also points out that as Anglo consumers have been buying Martin or Selena, they have been also purchasing music by other Latino artists.

"Latino teenagers, however, are the only consumers which buy in both languages," says Salazar, echoing comments made by buyers at other retailers. "They will buy Maná and also TLC or 'N Sync."

Salazar believes that Martin's eponymous English-language debut, which was released May 11 by C2 and is expected to rack up strong sales, will provide still more spark for the sales of "Vuelve."

"Those people who did not see Martin on the Grammy Awards and have heard a lot of talk about him will buy his English CD and will want to buy his other titles," says Salazar.

Certainly, sales of "Vuelve" received an initial shot in the arm this year after Martin's crowd-pleasing performance Feb. 24 of "La Copa De La Vida" during the Grammy telecast. "La Copa De La Vida" was a theme song to the 1998 World Cup and was featured on "Vuelve," which earned Martin a Grammy statuette.

"Vuelve," whose sales were averaging 3,500 units during the four weeks before the Grammys, averaged 24,000 units per week since the Grammy program until the end of the first quarter. The resurgence helped earn the album a platinum certification in April from the Recording Industry Assn. of America.

What's more, "Vuelve," already a 1-year-old hit title on The Billboard Latin 50 before the Grammys, has logged 33 weeks on The Billboard 200—a record for a full-length Spanish-language disc.

Throughout most of the unexpectedly robust sales run by "Vuelve" during the first quarter, sales of Selena's "All My Hits—Todos Mis Éxitos" matched Martin's weekly average of 24,000 units.

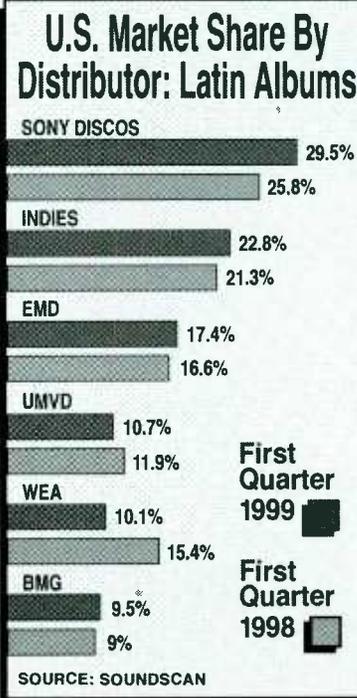
Such lofty weekly sales tallies from individual titles are rarely reached in the Latino sector, much less maintained for an extended period of time.

But Martin's "Livin' La Vida Loca"—a chart-topper on Billboard's English- and Spanish-language singles charts—has boosted the Puerto Rican singer's presence mightily among non-Latino music audiences.

Selena's fan base among non-Latinos has grown as well, particularly

through the aid of VH1 programming spotlighting her short-lived career.

As in SoundScan's previous Latin distributor share reports, Sony Music Distribution remains No. 1 in market share. Sony, in fact, increased its dominance of the domestic Hispanic sector by gaining



Fonovisa from 12.7% to 11.4%. The emergence of regional Mexican indie distributor Balboa Records and Tejano indie Freddie Records offset the decline of Fonovisa, now poised to regain market share with the forthcoming release by *norteno* group Los Tigres Del Norte.

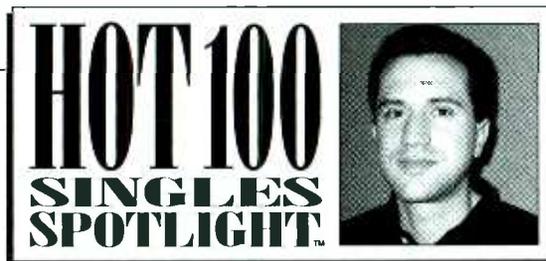
The market share of EMI Music Distribution (EMD) also rose, from 16.6% to 17.4%, due to Selena's continuing sales strength, as well as the healthy sales of artists from its distributed label Disa Records. New product from the deep rosters of regional Mexican acts signed to EMI Latin and Disa should allow EMD to at least maintain its current market share.

Universal Music and Video Distribution (UMVD) showed a 1.2 percentage point decrease in market share—to 10.7%—compared with the combined 1998 numbers of Universal and PolyGram Group Distribution, the distributor of the record company Universal acquired last year, PolyGram.

The sales decline of titles by RMM stars Marc Anthony and India—whose releases are distributed by UMVD—contributed to UMVD's market-share drop. As Universal Latino continues to get organized under new president Carlos Sánchez, UMVD's market share is likely to hold steady.

Bereft of hit product during the first quarter, WEA lost more than a third of its market share—moving from 15.4% to 10.1%—compared with the first quarter of '98. Forthcoming albums by the label's superstars Maná and Luis Miguel should greatly improve that percentage.

The emergence of the post-merger UMVD pushed BMG Distribution into last place, although BMG slightly increased its market share from 9% to 9.5%. BMG is banking on the upcoming disc by Mexican pop star Cristian Castro to further boost its market share.



by Silvio Pietroluongo

HOLDING COURT: Ricky Martin leads the way on The Billboard Hot 100 for a third straight week with "Livin' La Vida Loca" (C2). "Livin's" audience impressions grow another 5.9 million to reach the 93 million mark, while sales decrease for a second week as roughly three-quarters of the 1 million units shipped have been scanned to date.

There are only three bulleted records in the top 10 this issue that show gains in both sales and radio audience. Moving up 8-5 is "Who Dat" by JT Money Featuring Sole (Tony Mercedes/Freeworld/Priority). "Dat" ranks at No. 2 on Hot 100 Singles Sales, scanning 82,000 units, an increase of 18%, and climbs 53-47 on Hot 100 Airplay with a total audience of 26 million. Maxwell's "Fortunate" (Rock Land/Interscope/Columbia) continues its steady advancement on the Hot 100, as it goes 9-6 based on a 29% sales gain and a 12% audience increase. 702 is the only act to join the top 10, jumping 15-9 with "Where My Girls At?" (Motown). "Girls" moves 55,000 units during the week to earn the Greatest Gainer/Sales designation and shows an audience increase of 7 million. "Girls'" ascension in the top 10 knocks "Give It To You" by Jordan Knight (Interscope) back a peg to No. 11, even though it gains enough points to maintain its bullet.

HEATING UP: We must be approaching summer. I can tell not only by the rise in temperature but from sighting Will Smith across ad billboards and now in *Billboard*. If it isn't his sun-tinged songs like "Summertime" and "Miami" or his big summer smash from 1997, "Men In Black," that conjure up images of my favorite season, it's his appearance in a top-grossing summer movie.

For the third time in four years, Smith is starring in a major Fourth of July weekend release; this year it's "Wild Wild West." The title track, which features Dru Hill and Kool Moe Dee (Columbia), is the Hot Shot Debut at No. 32. "West" is the highest-debuting song on the Hot 100 since we revamped the chart to include airplay-only songs in December 1998. The last song to debut this high was Busta Rhymes' "Turn It Up/Fire It Up" (Elektra/EEG), which debuted at No. 10 on May 9, 1998.

"West," from the Overbrook/Interscope soundtrack, appears to be a strong candidate to rise to No. 1. It does have strong bloodlines, as the song it samples, Stevie Wonder's "I Wish" (Tamla), hit the top of the Hot 100 in January 1977. Columbia is scheduled to release a retail single for "West" July 6.

SHE'S GOT A HIT: Chanté Moore now has two things to boast about, a man and a top 20 title on the Hot 100. "Chanté's Got A Man" (Silas/MCA) leaps 65 spots to No. 20, fueled by first-week sales of 40,000 units. "Man's" strong sales week places it at No. 7 on Hot 100 Singles Sales. It's No. 3 on Hot R&B Singles & Tracks and top 10 on both the mainstream R&B (No. 10) and adult R&B (No. 6) charts published in R&B Airplay Monitor, *Billboard's* sister publication. "Man" is the No. 1-ranked song on R&B stations WTLZ Saginaw, Mich., and WEAS Savannah, Ga.

REMEMBRANCE: Sarah McLachlan debuts at No. 87 with a live version of "I Will Remember You" (Arista). The original recording, which appeared on the soundtrack to "The Brothers McMullen" (Arista), never reached the Hot 100 chart but peaked at No. 21 on the Adult Contemporary chart in March 1996. "Remember" appears on McLachlan's forthcoming live album, "Mirrorball."

BMG DISTRIBUTION RAISES PRICES, ADDS DATING

(Continued from page 1)

\$11.41.

For cassettes, BMG increased its \$11.98 series by 6 cents, so that boxlot cost is \$7; the \$10.98 series by 3 cents, so that cost is \$6.43; the \$9.98 series by 2 cents, so that wholesale cost is \$5.84; and the \$7.98 series by 8 cents, so that the cost is \$4.72.

In other moves, it gave an extra 90 days' dating to both its full-line and midline catalog titles, bringing total dating to 150 days, and an extra 60 days' dating for classical full-line and midline titles, bringing total dating to 120 days.

Also, the company tinkered with its incentive/disincentive policy for CDs, cutting in half the credit and the penalty but leaving the break-even at 15%. So under the new scheme, accounts get a 0.75% credit when they buy a unit and a 5% penalty when a unit is returned.

The company also dropped its minimum-order level from 30 units to 10 for album, video, DVD, and CD-ROM configurations, but it also increased its loose handling charge from 2.5% to 3% on new releases.

All changes are effective June 7.

Accounts had a mixed reaction to the changes. While they unanimously agree that they don't like the price increase, they also say that it was not as big a hike as they had feared.

Ron Phillips, senior VP of purchasing at Woodland, Calif.-based Valley Media, says, "I expected the price increase, so that's no surprise. Also, they are lowering the incentive by half, which for us means we are losing since we keep our returns low. But our loss isn't as bad as it is with WEA, which eliminated its incentive/disincentive policy."

On the up side, he said the extra dating is a positive, as is the increased charge for loose pick. "I was glad to see them raise the loose-piece charge, because it more accurately reflects the cost of picking loose pieces," he says.

Valley mainly orders in boxlots and has built a business around supplying deep catalog to retailers, because it can sell for lower prices than those offered in the majors' odd-lot pricing structures.

John Grandoni, VP of purchasing

at Carnegie, Pa.-based National Record Mart, says, "As Stan Goman [executive VP of Tower Records] is fond of saying, 'Any time the majors make a change, it's not good for retailers.' So with the BMG policy letter, there is a price raise, which I don't like."

But he adds that the letter also has positives, including the additional dating and the reduction of the minimum "ship-to" from 30 to 10.

"[BMG] pioneered shipping directly to the store with their partnership program, and I applaud them for that," Grandoni says. "They were the innovators in the industry on that issue, and since that time, other majors have adopted similar policies. Overall, I applaud BMG for innovations and improvements."

The policy letter, which was dated May 5 and signed by Rick Cohen, senior VP for the company, said that its aim was to make enhancements to its "partnership program," which it began three years ago.

BMG executives declined to comment on the changes.

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®**

MAY 22, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				▶ No. 1/Hot Shot Debut ◀		
1	NEW		1	TIM MCGRAW	CURB 77942 (10.98/17.98) 1 week at No. 1	A PLACE IN THE SUN 1
2	2	1	11	TLC ▲	LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL 1
3	NEW		1	SOUNDTRACK	SONY CLASSICAL 61816 (11.98 EQ/18.98) STAR WARS EPISODE I — THE PHANTOM MENACE	3
4	1	—	2	VARIOUS ARTISTS	RUFF RYDERS 90315*/INTERSCOPE (10.98/16.98) RUFF RYDERS: RYDE OR DIE VOL. 1	1
5	4	3	79	SHANIA TWAIN ◆	MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER 2
6	5	5	17	BRITNEY SPEARS ▲	JIVE 41651 (10.98/16.98)	...BABY ONE MORE TIME 1
				▶ GREATEST GAINER ◀		
7	11	12	67	DIXIE CHICKS ▲	MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES 4
8	3	2	5	NAS ▲	COLUMBIA 68773* (11.98 EQ/17.98)	I AM... 1
9	6	4	26	CHER ▲	WARNER BROS. 47121 (10.98/17.98)	BELIEVE 4
10	9	10	6	ANDREA BOCELLI ▲	POLYDOR 547222 (10.98/17.98)	SOGNO 4
11	NEW		1	VARIOUS ARTISTS	DEATH ROW 51161/PRIORITY (12.98/19.98) CHRONIC 2000 SUGE KNIGHT REPRESENTS	11
12	8	7	25	THE OFFSPRING ▲	COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA 2
13	7	—	2	SOUNDTRACK	COLUMBIA 69853 (11.98 EQ/17.98) SONGS FROM DAWSON'S CREEK	7
14	14	16	59	'N SYNC ▲	RCA 67613 (11.98/17.98)	'N SYNC 2
15	20	26	19	KID ROCK ▲	LAVA/ATLANTIC 83119/AG (10.98/16.98) HS	DEVIL WITHOUT A CAUSE 15
16	10	6	11	EMINEM ▲	WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP 2
17	15	14	32	EVERLAST ▲	TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES 9
18	12	8	6	SOUNDTRACK	MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX 7
19	19	18	28	98 DEGREES ▲	MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING 14
20	17	11	8	SOUNDTRACK	ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE 10
21	16	13	8	B*WITCHED ▲	EPIC 69751 (10.98 EQ/16.98)	B*WITCHED 12
22	18	15	37	LAURYN HILL ▲	RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL 1
23	21	23	27	JUVENILE ▲	CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ 16
24	40	34	95	SARAH MCLACHLAN ▲	ARISTA 18970 (10.98/17.98)	SURFACING 2
25	32	29	18	GODSMACK ●	REPUBLIC 53190/UNIVERSAL (8.98/12.98) HS	GODSMACK 25
26	26	19	38	KORN ▲	IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER 1
27	29	28	17	SUGAR RAY ▲	LAVA/ATLANTIC 83151*/AG (10.98/16.98)	14:59 17
28	23	21	32	JAY-Z ▲	ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98/16.98)	VOL. 2... HARD KNOCK LIFE 1
29	13	—	2	THE CRANBERRIES	ISLAND 524611 (10.98/17.98)	BURY THE HATCHET 13
30	28	25	26	112 ▲	BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112 20
31	27	17	6	VARIOUS ARTISTS ●	IMMORTAL 69904*/EPIC (11.98 EQ/16.98)	FAMILY VALUES TOUR '98 7
				▶ PACESETTER ◀		
32	83	86	55	FAITH HILL ▲	WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH 7
33	31	24	20	DMX ▲	RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD 1
34	52	49	10	GEORGE STRAIT ▲	MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME 6
35	NEW		1	STEVE WARINER	CAPITOL (NASHVILLE) 96139 (10.98/16.98)	TWO TEARDROPS 35
36	36	35	17	TRICK DADDY ●	SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM 35
37	24	9	3	B.G.	CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO 9
38	42	40	91	BACKSTREET BOYS ◆	JIVE 41589 (11.98/17.98)	BACKSTREET BOYS 4
39	37	20	4	TOM PETTY AND THE HEARTBREAKERS	WARNER BROS. 47294* (10.98/17.98)	ECHO 10
40	41	36	84	CREED ▲	WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON 22
41	55	44	34	RICKY MARTIN ▲	SONY DISCOS 82653 (9.98 EQ/14.98)	VUELVE 40
42	34	33	3	CASE	SPOILED ROTTEN/DEF JAM 538871*/MERCURY (8.98/12.98)	PERSONAL CONVERSATION 33
43	33	22	5	KRAYZIE BONE ▲	MO THUGS/RUTHLESS 1671/RELATIVITY (19.98/23.98)	THUG MENTALITY 1999 4
44	39	27	9	BAZ LUHRMANN ●	CAPITOL 57636 (16.98 CD) HS	SOMETHING FOR EVERYBODY 24
45	48	46	25	WHITNEY HOUSTON ▲	ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE 13
46	38	30	38	FIVE ▲	ARISTA 19003 (10.98/16.98) HS	FIVE 27
47	68	68	75	ANDREA BOCELLI ▲	PHILIPS 539207 (10.98/17.98) HS	ROMANZA 35
48	51	48	48	BRANDY ▲	ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER 2
49	NEW		1	ELVIS CRESPO	SONY DISCOS 82917 (10.98 EQ/15.98)	PINTAME 49
50	25	—	2	ERIC BENET	WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE 25
51	47	37	24	2PAC ▲	AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS 3
52	46	39	21	FATBOY SLIM	SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY 34
53	56	47	76	WILL SMITH ▲	COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE 8

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
54	22	—	2	NAUGHTY BY NATURE	ARISTA 19047* (10.98/16.98) NINETEEN NAUGHTY NINE NATURE'S FURY	22
55	43	31	8	GINUWINE	550 MUSIC 69598*/EPIC (11.98 EQ/16.98) 100% GINUWINE	5
56	79	78	25	GARTH BROOKS ◆	CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE 1
57	45	32	21	BUSTA RHYMES ▲	FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98) E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
58	50	42	37	ROB ZOMBIE ▲	GEFFEN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE 5
59	44	38	51	DMX ▲	RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98/17.98)	IT'S DARK AND HELL IS HOT 1
60	54	43	21	TYRESE ▲	RCA 66901* (10.98/16.98) HS	TYRESE 17
61	63	53	58	SOUNDTRACK ▲	WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS 1
62	53	41	19	ORGY ●	ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS 32
63	30	—	2	TOM WAITS	EPITAPH 86547* (10.98/17.98)	MULE VARIATIONS 30
64	49	45	7	SILK	ELEKTRA 62234*/EEG (10.98/16.98)	TONIGHT 21
65	58	51	33	GOO GOO DOLLS ▲	WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL 15
66	61	59	25	JEWEL ▲	ATLANTIC 82950*/AG (10.98/17.98)	SPIRIT 3
67	57	52	18	VARIOUS ARTISTS ▲	KOCH 8803 (9.98/16.98) WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	10
68	65	60	114	MATCHBOX 20 ▲	LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU 5
69	62	54	9	VAN MORRISON	POINTBLANK 47148*/VIRGIN (12.98/17.98)	BACK ON TOP 28
70	67	73	11	LIT	RCA 67775 (9.98/13.98) HS	A PLACE IN THE SUN 67
71	133	153	78	MARTINA MCBRIDE ▲	RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION 24
72	73	57	8	CHARLOTTE CHURCH ●	SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL 28
73	60	55	13	COLLECTIVE SOUL ●	ATLANTIC 83162/AG (10.98/16.98)	DOSAGE 21
74	107	132	60	JO DEE MESSINA ▲	CURB 77904 (10.98/16.98)	I'M ALRIGHT 61
75	35	—	2	BEN FOLDS FIVE	550 MUSIC 69808*/EPIC (11.98 EQ/16.98) THE UNAUTHORIZED BIOGRAPHY OF REINHOLD MESSNER	35
76	59	72	43	MONICA ▲	ARISTA 19011* (10.98/16.98)	THE BOY IS MINE 8
77	71	62	52	LENNY KRAVITZ ▲	VIRGIN 45605 (10.98/16.98)	5 36
78	66	56	26	R. KELLY ▲	JIVE 61625* (19.98/24.98)	R. 2
79	78	76	32	SHERYL CROW ▲	A&M 540959/INTERSCOPE (10.98/17.98)	THE GLOBE SESSIONS 5
80	69	58	25	MARIAH CAREY ▲	COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S 4
81	74	64	52	GARBAGE ▲	ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0 13
82	76	66	24	METALLICA ▲	ELEKTRA 62299*/EEG (18.98/24.98)	GARAGE INC. 2
83	81	83	10	KENNY CHESNEY	BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO 51
84	70	65	3	SARAH BRIGHTMAN	NEMO STUDIO 56769/ANGEL (10.98/17.98)	EDEN 65
85	NEW		1	ROBBIE WILLIAMS	CAPITOL 97726 (10.98/16.98)	THE EGO HAS LANDED 85
86	82	69	16	DAVE MATTHEWS/TIM REYNOLDS ▲	BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE 2
87	75	70	28	DRU HILL ▲	UNIVERSITY/ISLAND 524542/MERCURY (10.98/17.98)	ENTER THE DRU 2
88	64	50	7	BLACKSTREET	LIL' MAN 90274*/INTERSCOPE (11.98/17.98)	FINALLY 9
89	72	67	9	SELENA	EMI LATIN 97886 (11.98/17.98)	ALL MY HITS TODOS MIS EXITOS 54
90	77	63	60	LIMP BIZKIT ▲	FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL 22
91	151	165	41	MARK WILLS ●	MERCURY (NASHVILLE) 536317 (10.98/16.98) HS	WISH YOU WERE HERE 74
92	117	134	101	TIM MCGRAW ▲	CURB 77886 (10.98/16.98)	EVERYWHERE 2
93	89	75	9	CHER	GEFFEN 24509/INTERSCOPE (10.98/16.98)	IF I COULD TURN BACK TIME — CHER'S GREATEST HITS 57
94	85	77	7	SAMMY HAGAR AND THE WABORITAS	MCA 11872 (10.98/16.98)	RED VODOO 22
95	90	88	54	DAVE MATTHEWS BAND ▲	RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS 1
96	91	85	32	KIRK FRANKLIN ●	GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT 7
97	110	108	77	CELINE DION ▲	550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE 1
98	88	79	3	VONDA SHEPARD	JACKET 2222 (11.98/16.98)	BY 7:30 79
99	84	91	8	SILVERCHAIR	EPIC 69816 (11.98 EQ/16.98)	NEON BALLROOM 50
100	132	125	4	YANNI	PRIVATE MUSIC 82167/WINDHAM HILL (7.98/11.98)	LOVE SONGS 98
101	98	96	8	VARIOUS ARTISTS	COLUMBIA/EPIC 69879/EPIC (11.98 EQ/18.98)	THE ALL TIME GREATEST MOVIE SONGS 82
102	96	89	12	SIXPENCE NONE THE RICHER	SQUINT 7032* (10.98/15.98) HS	SIXPENCE NONE THE RICHER 89
103	97	80	11	THE ROOTS ●	MCA 11948* (10.98/16.98)	THINGS FALL APART 4
104	86	74	6	SOUNDTRACK	WORK 69851/EPIC (11.98/17.98)	GO 67
105	87	87	16	JESSE POWELL	SILAS 11789/MCA (10.98/16.98)	'BOUT IT 63
106	100	118	9	LES NUBIANS	OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES 100
107	127	137	5	BUCKCHERRY	DREAMWORKS 50044/INTERSCOPE (8.98/12.98) HS	BUCKCHERRY 107
108	93	82	28	VARIOUS ARTISTS ▲	POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98)	NOW 10

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	126	128	56	ANDREA BOCELLI ● PHILIPS 462033 (10.98/17.98)	ARIA — THE OPERA ALBUM	59
110	109	105	5	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) [CS]	THE PARTY ALBUM!	105
111	99	81	9	THE CORRS 143/LAVA 83164/AG (10.98/16.98) [CS]	TALK ON CORNERS: SPECIAL EDITION	72
112	95	84	16	SILKK THE SHOCKER ▲ NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
113	177	174	24	ELVIS CRESPO ● SONY DISCOS 82634 (8.98 EQ/14.98) [CS]	SUAVEMENTE	113
114	NEW ►		1	VARIOUS ARTISTS RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	114
115	103	93	26	NEW RADICALS ● MCA 11858 (10.98/16.98) [CS]	MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
116	101	95	32	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
117	92	71	5	SOUNDTRACK HOLLYWOOD 62216 (17.98 CD)	10 THINGS I HATE ABOUT YOU	52
118	129	131	5	T.D. JAKES ISLAND 524630 (10.98/16.98) [CS]	SACRED LOVE SONGS	118
119	102	92	11	BLONDIE BEYOND 78003 (10.98/16.98)	NO EXIT	18
120	166	178	11	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98) [CS]	NUESTRO AMOR	120
121	104	112	32	DEBORAH COX ● ARISTA 19022 (10.98/16.98) [CS]	ONE WISH	72
122	154	107	4	CAEDMON'S CALL ESSENTIAL 10486/JIVE (10.98/16.98)	40 ACRES	77
123	130	147	29	VARIOUS ARTISTS ▲ SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
124	116	116	15	FOXY BROWN ▲ VIOLATOR/DEF JAM 558933*/MERCURY (10.98/16.98)	CHYNA DOLL	1
125	115	103	62	MADONNA ▲ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
126	RE-ENTRY		12	SOUNDTRACK ● WARNER SUNSET/ATLANTIC 83153/AG (10.98/17.98)	YOU'VE GOT MAIL	44
127	108	98	7	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE EPIC 65873/LEGACY (11.98 EQ/17.98)	THE REAL DEAL: GREATEST HITS VOLUME 2	53
128	125	127	44	BARENAKED LADIES ▲ REPRIS 46963/WARNER BROS. (10.98/16.98)	STUNT	3
129	106	113	4	SAMMY KERSHAW MERCURY (NASHVILLE) 538889 (10.98/16.98)	MAYBE NOT TONIGHT	99
130	141	130	7	AVALON SPARROW 51687 (10.98/16.98)	IN A DIFFERENT LIGHT	81
131	118	115	46	SOUNDTRACK ▲ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
132	173	160	13	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	62
133	131	123	31	CAKE ● CAPRICORN 538092/MERCURY (10.98/16.98)	PROLONGING THE MAGIC	33
134	111	101	21	VARIOUS ARTISTS ● ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98/16.98)	DJ CLUE? THE PROFESSIONAL	26
135	138	141	27	BEE GEES ● POLYDOR 559220/UNIVERSAL (10.98/17.98)	ONE NIGHT ONLY	72
136	80	—	2	LIL SOLDIERS NO LIMIT 50038*/PRIORITY (10.98/16.98)	BOOT CAMP	80
137	113	99	13	VARIOUS ARTISTS ● GRAMMY/ELEKTRA 62381/EEG (11.98/17.98)	1999 GRAMMY NOMINEES	8
138	170	166	15	JIM BRICKMAN WINDHAM HILL 11396 (10.98/16.98)	DESTINY	42
139	145	154	31	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
140	139	156	5	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98) [CS]	TATTOOS & SCARS	131
141	112	90	7	VARIOUS ARTISTS WU-TANG 51143/PRIORITY (10.98/16.98)	WU-TANG RECORDS PRESENTS: WU-CHRONICLES	25
142	94	110	8	VARIOUS ARTISTS ATLANTIC 83158/AG (10.98/17.98)	THE ABSOLUTE HITS	75
143	190	197	27	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	16
144	137	100	4	BRUCE SPRINGSTEEN COLUMBIA 69476* (11.98 EQ/17.98)	18 TRACKS	64
145	136	117	19	SOUNDTRACK WARNER SUNSET/REPRIS 47140/WARNER BROS. (10.98/17.98)	PRACTICAL MAGIC	36
146	147	150	38	THE TEMPTATIONS ● MOTO'N 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	44
147	124	121	24	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	63
148	120	138	9	SHANICE LAFACE 26058*/ARISTA (10.98/16.98)	SHANICE	56
149	135	126	83	EVERCLEAR ▲ CAPITOL 36503* (10.98/16.98)	SO MUCH FOR THE AFTERGLOW	33
150	196	187	46	NATALIE MERCHANT ▲ ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
151	155	124	4	LIL' TROY SHORT STOP 12008/ME & MINE (11.98/15.98) [CS]	SITTIN' FAT DOWN SOUTH	124
152	167	176	52	JOHN MELLENCAMP ▲ MERCURY 536738 (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
153	114	97	9	C-MURDER ● NO LIMIT 50035*/PRIORITY (11.98/17.98)	BOSSALINIE	2
154	153	145	26	U2 ● ISLAND 524613/MERCURY (11.98/17.98)	THE BEST OF 1980-1990	45
155	134	139	27	TOTAL ● BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	39

TOP ALBUMS A-Z (LISTED BY ARTISTS)

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Sarah Brightman 84
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
156	150	158	28	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
157	148	149	7	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	85
158	144	133	35	HOLE ▲ DGC 25164/INTERSCOPE (10.98/16.98)	CELEBRITY SKIN	9
159	RE-ENTRY		49	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
160	156	155	7	PATTY LOVELESS EPIC (NASHVILLE) 69809/SONY (NASHVILLE) (10.98 EQ/16.98)	CLASSICS	99
161	180	169	11	THE CHIEFTAINS RCA VICTOR 68968 (10.98/16.98)	TEARS OF STONE	56
162	172	196	3	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/COLUMBIA (7.98 EQ/13.98) [CS]	HOW TO OPERATE WITH A BLOWN MIND	162
163	RE-ENTRY		2	ANDREA BOCELLI UNIVERSAL LATINO 547224 (10.98/17.98)	SUENOS	163
164	184	183	17	JOHN MELLENCAMP ● COLUMBIA 69602* (11.98 EQ/17.98)	JOHN MELLENCAMP	41
165	121	104	22	REDMAN ▲ DEF JAM 558945*/MERCURY (10.98/16.98)	DOC'S DA NAME 2000	11
166	152	144	4	LORRIE MORGAN BNA 67763/RLG (10.98/16.98)	MY HEART	116
167	119	114	8	JOEY MCINTYRE ● C2 69856/COLUMBIA (11.98 EQ/17.98)	STAY THE SAME	49
168	162	143	43	BEASTIE BOYS ▲ GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
169	183	170	11	VARIOUS ARTISTS EMI CHRISTIANWORD 43125/VERITY (17.98/19.98)	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	94
170	122	109	7	USHER ● LAFACE 26059/ARISTA (11.98/17.98)	LIVE	73
171	188	192	81	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
172	105	61	3	WU-SYNDICATE SLOT TIME/WU-TANG 50056*/PRIORITY (10.98/16.98)	WU-TANG RECORDS PRESENTS... MYALANSKY & JOE MAFIA IN WU-SYNDICATE	61
173	146	102	7	VARIOUS ARTISTS ● ROCKET 524628/ISLAND (11.98/18.98)	ELTON JOHN AND TIM RICE'S AIDA	41
174	160	151	27	ALANIS MORISSETTE ▲ MAVERICK/REPRIS 47094*/WARNER BROS. (10.98/17.98)	SUPPOSED FORMER INFATUATION JUNKIE	1
175	NEW ►		1	DIANA ROSS MOTOWN 549522/UNIVERSAL (10.98/16.98)	EVERY DAY IS A NEW DAY	175
176	165	161	34	SHAWN MULLINS ● SMG 69637/COLUMBIA (10.98 EQ/16.98) [CS]	SOUL'S CORE	54
177	RE-ENTRY		19	SHAKIRA ● SONY DISCOS 82746 (10.98 EQ/15.98) [CS]	DONDE ESTAN LOS LADRONES?	131
178	161	—	9	SOUNDTRACK DREAMWORKS 50033/GEFFEN (17.98 CD)	A NIGHT AT THE ROXBURY	95
179	123	122	6	SOUNDTRACK HOLLYWOOD 62170 (10.98/17.98)	THE PJs	86
180	174	163	4	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98) [CS]	YOU WON'T EVER BE LONELY	142
181	158	181	48	VARIOUS ARTISTS ● RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	112
182	140	111	7	VARIOUS ARTISTS FULLY LOADED 47109/MIRGIN (12.98/16.98)	BET — BEST OF PLANET GROOVE	102
183	159	136	21	MYSTIKAL ▲ NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	5
184	143	120	7	VARIOUS ARTISTS PRIORITY 51111 (12.98/19.98)	THE N.W.A. LEGACY VOLUME 1 1988-1998	77
185	RE-ENTRY		7	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	99
186	RE-ENTRY		29	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4
187	179	179	11	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	91
188	178	152	8	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 60641/WALT DISNEY (10.98/16.98)	MANNHEIM STEAMROLLER MEETS THE MOUSE	89
189	169	167	33	DC TALK ● FOREFRONT 46526/MIRGIN (10.98/16.98)	SUPERNATURAL	4
190	163	129	4	MIKE NESS TIME BOMB 43524/ARBERT (10.98/16.98)	CHEATING AT SOLITAIRE	80
191	142	119	9	MASE PRESENTS HARLEM WORLD ● ALL OUT/50 SO DEF 69503*/COLUMBIA (11.98 EQ/17.98)	THE MOVEMENT	11
192	128	94	7	SOUNDTRACK ● NO LIMIT 50053*/PRIORITY (11.98/17.98)	FOOLISH	32
193	192	195	71	SOUNDTRACK ● SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
194	181	—	2	THE ROBERT CRAY BAND RYKODISC 10479 (11.98/16.98)	TAKE YOUR SHOES OFF	181
195	149	106	4	UNDERWORLD V2 27042* (16.98 CD)	BEAUCOUP FISH	93
196	RE-ENTRY		33	ALABAMA ▲ RCA (NASHVILLE) 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	13
197	199	194	27	POINT OF GRACE ● WORD 69456/EPIC (10.98 EQ/16.98)	STEADY ON	24
198	RE-ENTRY		7	JOHN TESH GTSP 559673 (10.98/17.98)	ONE WORLD	121
199	182	180	24	BONE THUGS-N-HARMONY ● RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	32
200	RE-ENTRY		19	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98) [CS]	NOTHING BUT LOVE	133

ARISTA GROOMS A POP 'ANGEL' IN DIDO

(Continued from page 13)

ue building upon what we've developed so far. We'll examine an international release date in the coming weeks."

As the U.S. release of "No Angel" draws near, Dido will spend much of her time trekking to major U.S. markets on a mini club tour, which opened May 10 in Boston. Most of the dates will include retail and radio stops. Marty Diamond of Little Big Man is booking the shows.

Dido, who is managed by Peter Leak, has also secured five dates on the Lilith Fair tour in July. The album's first single, the stately mid-tempo shuffler "Here With Me," will be featured on this year's cassette sampler.

"Here With Me" goes to modern rock and triple-A radio Monday (17). Top 40 airplay solicitation is tentatively planned for June 28. The track will also be supported by a music video directed by the U.K.-based Big TV.

"This beauty of this record is that it's accessible without being overly derivative," says Zakk Tyler, music director at rock outlet WTPT Greenville, S.C.

Combining accessibility with art has always been a top priority for the classically trained artist. That said, she admits that she's not always able to be creative in a traditional setting. She often meets her creative muse in unorthodox places—like when she's soaking in a bubble bath.

"It was a bit inopportune, as you might imagine," she says, shyly giggling at the memory of when she was inspired to write "Thank You," one of the more cinematic moments on "No Angel." "I was lying there, talking to my boyfriend, and I asked him to tell me about the things that made his day bad. Afterward, he walked

out of the room and I was frantically reaching around for the pen. The entire song came to life on a soggy bit of paper. Needless to say, it was a bit hard to decipher later on."

A lot of her other songs have come while driving down London's Westway Road within the drier confines of her car. "I drive around and see in at people through their windows, and the ideas flow. I suppose I'm a natural storyteller. I look into people's eyes, and the stories just pour out."

Dido's songs are published by Warner/Chappell.

By the time the recording process for "No Angel" was finished, Dido was sorting through more than 25 tunes, most of which she produced with her brother, respected house music producer Rollo. The two first worked together two years ago, when Rollo formed the electronic/dance act Faithless and asked Dido to be one of its vocalists. "She was a natural addition," he says, adding with a snicker, "even though I had to keep a close eye on her stealing all of the attention onstage."

Their natural chemistry made collaborating on "No Angel" easy. "It's all pros and no cons," she says. "I like being in the same room with him, and

we're not afraid to voice our strong opinions to each other. Also, we have very similar tastes in music."

Those tastes have led to a collection of tunes that combine the ethereal texture of ambient pop with sinewy hip-hop rhythms and occasional guitar rock flourishes. The set also features collaborations with Rick Nowels and Youth, who inject ample mainstream pop sweetness into the set—particularly on the string-laden, single-worthy Youth production "Don't Think Of Me."

The project's unifying thread, however, is what Arista president Clive Davis describes as a "unique artist with remarkable songwriting skills. At the core of every cut on this album is a wonderful song that can and will stand the test of time."

Davis says he was initially sold on Dido after attending a Faithless gig in London last year. "She's extraordinary onstage," he says, adding that he's had the singer visit the States twice in advance of the album's release to perform and meet the rest of the Arista staff.

"I wanted them to experience her and truly understand how special she is," Davis says. "This company is now filled with passionate Dido fans."

AMPARO SANDINO

(Continued from page 13)

ophy helped see her through a prickly management dispute; she now manages herself.

Sandino also switched from Elektra Records, which released "Punto De Partida," to DRO EastWest to better take advantage of the success she first established in Spain with "Punto."

Schumacher reckons that Sandino's label change augers better sales for "El Año Del Gato."

"Amparo, whom we are positioning as a tropical artist, is now signed to a Spanish company which understands what it takes to break an artist in Latin America," says Schumacher. "Before, we didn't have control over her destiny. It was difficult to organize and promote her."

In June, Sandino is scheduled to do a promotional trip throughout Spain, where she's booked to perform a tour in September. Sandino will embark on promotional trek in July in Colombia.

Meantime, in the U.S., WEA Latina VP/GM George Zamora is planning to work Sandino at Latin tropical radio in Puerto Rico and at clubs, where, he says, "she has a good chance to break out through a remix we will issue to the dance outlets."

While "Punto De Partida" generally didn't fare well in the U.S., the title did move in South Florida.

Mark Woodard, Latin buyer for Miami-based Trans World Entertainment, says the sales success of "Punto De Partida" in South Florida leaves him "optimistic" about the prospects for "El Año Del Gato," even though he hasn't yet heard the new album.

A former jingles singer in Colombia, Sandino joined the backing band of Carlos Vives in 1992. She was a guitarist/supporting vocalist for the well-known purveyor of Colombia's accordion-powered idiom, *vallenato*.

Though "El Año Del Gato" reveals little vallenato flavor, there are frequent etchings of *cumbia*, a lilting groove that originated in Colombia.

Cumbia also is the name of Sandino's cat, "a normal cat," she says, who, appropriately enough, graces the cover of "El Año Del Gato."

"Cumbia is now a supermodel," says Sandino with a chuckle. "She does not travel with me, though."



by Geoff Mayfield

COWBOYS STORM THE PALACE: Tim McGraw trades in his cowboy hat for a crown on The Billboard 200, while his wife, Faith Hill, wins the big chart's percentage-based Pacesetter award (83-32). So, without even looking at a TV Guide, you can tell that the Academy of Country Music (ACM) Awards ran May 5 on CBS. You might say the husband and wife were the awards show's first couple, as the two walked away from the telecast—on which they each performed—with a wheelbarrow full of trophies.

For McGraw, whose album came out the day before the ACM show, the timing couldn't have been better. Gee, maybe someone at his label, Curb, thought of that detail. Thanks to the exposure from the special—which helped CBS tie NBC for the night's Nielsen ratings—McGraw drew a big first-week number, particularly from mass merchants. The sum of 252,000 is the biggest sales week in McGraw's four-album career. His last set, "Everywhere," opened with 224,000 pieces in 1997.

McGraw's mate, Hill, sees her sales more than double, a zing of 136% (37,500 units for the week).

Dixie Chicks, who won three ACM cups and also played a song, earn The Billboard 200's Greatest Gainer, a 57.5% uptick that boosts them to a weekly sum of 112,500. The rise by the Chicks, who also appeared on "The Tonight Show With Jay Leno" and "The Late, Late Show"—visiting Jay Leno and Craig Kilborn on the same night, no less—wasn't surprising. Earlier this year, their freshman album rose after a performance at the American Music Awards and a winning night at the Grammys.

Shania Twain, who received two diamond awards during the ACM telecast, fetches a 25% gain with her latest (No. 5, 151,000 units) and a 29% gain for her sophomore album, "The Woman In Me" (11,000 units). The latter ascends to No. 1 on Top Pop Catalog Albums, the first time a Twain album has led a non-country chart.

For more ACM beneficiaries, see Country Corner (page 38).

THE START OF SOMETHING BIG: Even competitors of Columbia and Latin sister company Sony Discos are raving about the setup built for Ricky Martin's first English-language album. At least a couple of grizzled music industry vets have told me they can't recall an artist ever capitalizing on a Grammy appearance as much as Martin has. And the follow-through has been simply superb: lots on ink on his Grammy triumph, a consequent creative link with Madonna, a sales spike for the earlier album "Vuelve" (which hikes again this issue, 55-41, with a 19% gain), the fast rise to No. 1 by the catchy hit "Livin' La Vida Loca," and wall-to-wall TV exposure, including release-week stops on "Saturday Night Live," "Rosie O'Donnell," the "Today" show, and MTV.

Leaving nothing to chance, the Sony machine had the Puerto Rican comet make key in-store appearances on behalf of both the single and his new self-titled album. Value-added campaigns for the album were prevalent, with Best Buy, Trans World Entertainment, Virgin Megastore, and Wherehouse Entertainment offering necklaces, calendars, or posters.

Write it down now. The battle between Martin and Snoop Dogg was over before it started. First-day sales at one national chain had "Ricky Martin" outsell Snoop's "Top Dogg" by more than a 3-to-1 margin; at another, Martin led by more than a 2-to-1 gap. Barring unforeseen circumstances, this will mark the first time in Snoop's career that an album of his didn't have at least one week atop The Billboard 200.

Based on early numbers from retailers, Martin is a cinch to top 500,000 units; at least one sharp prognosticator estimates it could open as high as 650,000 copies. The one place you won't find Martin's album: The Billboard Latin 50. To qualify for the Latin list, at least 50% of an album's content must be in Spanish.

MORE WINNERS, MOM, AND 'MENACE': Country stars aren't the only winners on The Billboard 200. Elvis Crespo (177-113, a 74% gain) and Shakira (re-entry at No. 177, a 57% gain) appear to benefit from exposure on Univision's annual Premio Lo Nuestro Awards, which aired May 6. Crespo's new set bows at No. 49. Latin acts, including Crespo and Ricky Martin, stand to prosper again after the Sunday (16) bow on Tele-mundo of the Billboard Latin Awards, taped April 22. . . . Universal Classics says Andrea Bocelli's quartet of bullets (Nos. 10, 47, 109, and 163), all with gains of at least 38%, is a result of Mother's Day gift-buying. I suspect other bulleted adult leaners, like Celine Dion (110-97) and Yanni (132-100), rose on the shoulders of the greeting-card holiday. . . . Latest evidence of the anticipation for the new "Star Wars" movie is the bow, at No. 3, of the soundtrack to "Star Wars Episode 1—The Phantom Menace." That start is impressive not just because these 173,000 units were sold two weeks before the film hits theaters, but also because, contractually, Sony Classical cannot advertise the album until a week after the movie's Wednesday (19) launch. The soundtrack bows at No. 1 on Top Internet Album Sales, with Web sites accounting for less than 1% of its first-week total.

KENDALL PAYNE FINDS VOICE ON 'SISTER'

(Continued from page 13)

took. I told I wanted to sign her on the spot. I was struck at how she could be simultaneously so brave and so vulnerable when she was performing her songs. There were other people in the room during the audition, and you could've literally heard a pin drop in the room because we were all so stunned by her performance."

In advance of the album's release, Payne has been performing dates at U.S. high schools; the shows were arranged by the Burbank, Calif.-based Earth Jam.

"Kendall's been playing high schools by day and coffeehouses at night," says Lombardi.

The first single, "Closer To Myself," will be serviced to triple-A radio June 7.

"After triple-A, we plan to take the song to crossover to AC and modern AC, then into top 40 radio," Lombardi says.

There will also be a video for "Closer To Myself," as well as an electronic press kit on Payne.

Payne isn't currently signed to a publishing deal but is affiliated with ASCAP. She is managed by Peter Leak of the New York End Ltd. and booked by Marty Diamond of Little Big Man Booking.

From late May to early June, Payne will be on an East Coast club

tour as the opening act for Ron Sexsmith. Payne was featured on the second stage of selected Lilith Fair dates last year, and she'll be a return performer at this year's Lilith Fair from July 28 to Aug. 8.

Capitol also plans to have Payne do a promotional tour of radio stations beginning later this month.

"Performing is one of my favorite things to do," says Payne. "I love having something to say and having people relate to it."

Watts-Russell says, "I think Kendall's audience will be primarily female. And I say female instead of just women. She has an appeal that is incredibly broad-based from an age-demographic point of view. At this sociological point in time, female performers seem to be more open to revealing their emotions, and that openness is touching a lot of music fans. I also think guys will find Kendall appealing. I'm a guy, and obviously I love her music."

"What I want my music to be known as," says Payne, "is music with hope. I want my music to say to people, 'It's OK to be who you are.'"

When asked what she sees for herself in the future, Payne states emphatically, "I would like to rock the nation, and I want people to feel the same way about my music [that] I feel about the people I love."

RICKY MARTIN EMBROILED IN SUIT

(Continued from page 6)

the contract, and instead promote a concert video featuring material from Martin's smash album "Vuelve." Cuevas Segarra says his client is baffled by VMC's alleged about-face: "That's why [the lawsuit] is inexplicable to us."

VMC attorney Pedro E. Ortiz says that, indeed, the parties dis-

'Either way you slice it, Ikaro owes my client for breach of contract or damages'

cussed swapping the rights to the two concert videos, but he adds that no formal agreement was ever reached due to discrepancies over "which of the videos would have been the most lucrative."

Regarding the \$50,000 up-front payment to Ikaro, Ortiz says both sides agreed to postpone the payment until resolution was reached as to the extent of Sony's merchandising rights.

"Either way you slice it, Ikaro owes my client for breach of contract if indeed it does control the rights to the video, or, in the case that it doesn't, it owes us for damages because it made a false representation," Ortiz says.

A March 24 pre-trial conference before Judge Julia M. Garriga Trillo was postponed because of difficulties during the discovery phase. Ikaro's attorneys told the court VMC was withholding

important documents, while VMC reported problems taking the depositions of Martin and his promoter, Angelo Medina, owing to the pair's frequent travels outside of Puerto Rico.

"The most important deposition is that of Mr. Ricky Martin, who is the person who can make a statement as to who has authorization to make commitments regarding the distribution of the video," states a motion filed earlier this year by attorneys for VMC.

In addition to Martin and Medina, VMC has requested depositions from Fernández Morales, Martin's mother, Nereida Morales, and "a representative of Sony to be named later." Only Fernández Morales has given a deposition thus far. Garriga Trillo rescheduled the pre-trial conference for Aug. 31.

Assistance in preparing this story was provided by John Lannert.

MAJORS MULL NEXT MOVE IN ITALIAN CARTEL CASE

(Continued from page 8)

the antitrust authority's investigation, the case has been judged on cosmetic issues."

The combined costs of the appeals by BMG Ricordi, EMI Music Italy, PolyGram Italia, Sony Music Entertainment, and Warner Music Italy have so far been estimated at 2.6 million euros (\$2.45 million).

EMI Music Italy president Ric-

Capitol Hill Works On Imposter Groups Bill

BY BILL HOLLAND

WASHINGTON, D.C.—The Truth in Rock Act, H.R. 1125, the pending bill to aid legitimate oldies artists and groups victimized by imposter acts using their names, received a positive response May 1 at a hearing before the House Intellectual Property Subcommittee.

Lawmakers and witnesses at the hearing agreed with subcommittee chairman Howard Coble, R-N.C., that the practice must be corrected. However, at this point none of the parties involved have figured out the best way to address the still-bothersome issue of conflicting rights.

Rep. Zoe Lofgren, D-Calif., called the imposter issue and the current protections "dreadful—we have to do something about it."

Coble asked for outside help on the matter by soliciting advice from Acting Commissioner of

Patents and Trademarks Todd Dickinson, on hand for testimony on another bill.

Dickinson, who faces confirmation hearings soon, told the subcommittee that he is "very interested in finding a solution."

As it turns out, Dickinson told the subcommittee that early on in his legal career, he represented the Platters and other groups in just this area of litigation, and that he has some expertise with the issue. He added that he knows firsthand that "there are no easy fixes."

Coble asked Dickinson if he would study the matter and send him a plan to try to clear up the gray areas in the bill. He also asked other trademark experts present at the hearing to do the same.

Among the complications in a prospective new law is the treatment of the existing rights of legit-

imate owners of trademarked names of oldies groups who nevertheless send fake groups into the marketplace.

The Recording Industry Assn. of America (RIAA) sent a letter of support for the bill to Coble and bill co-sponsor Rep. Howard Berman, D-Calif. In the letter, RIAA president/CEO Hilary Rosen urged the subcommittee to "use its expertise in trademark law to find a suitable solution to this critical issue."

John Bauman, aka "Bowser" of Sha Na Na, and Chuck Blasko, an original member of the Vogues, testified eloquently that not only do lower-cost imposter groups make it difficult for original groups to tour, but also that present law makes it necessary for legitimate original group members to spend huge sums in court over many years in attempts to halt imposter groups.

cardo Clary confirms that he is evaluating whether to continue with a further appeal. "EMI Music Italy is in a different position to the other record companies," says Clary, referring to a deal made by his predecessor, Roberto Citterio, to cooperate with the antitrust authority in return for a reduced fine. "Our lawyers will make a decision in the next two to three weeks."

SIMON BURKE EXITS VIRGIN

(Continued from page 10)

from Simon [Burke]. Secondly, it leaves the way open to potentially appoint a CEO in the future—although that would be likely to be triggered if there was an imminent flotation plan."

Wright adds that flotation is "a possibility, but not in the short term."

All the Megastore and Cinema divisions internationally will report to Wright. "We have a very good team of MDs, all of whom are well capable of running their businesses," he says. "So my main objectives will be to continue the progress Simon [Burke] was making, to structure the group so that we can float if we want to, and to ensure that the performance of all the divisions is maximized."

Wright's 10 years with Virgin have given him hands-on experience with most aspects of the group's activities, he explains.

"With the job I'm [already] doing on a day-to-day basis, I'm directly connected with our largest business; the U.K. and northern Europe businesses represent—if you exclude Our Price, assuming that's sold [VEG is looking to dispose of the 230-store chain through a management buyout]—70% of our worldwide turnover. I also worked in the U.S. for six months, running the business there 18 months ago, and I was finance director of the cinema business for a while, so I have actually got direct experience of all territories other than Japan

and France."

Burke has been with Virgin since 1987, when he joined as corporate finance manager. Wright suggests that Burke's major achievements with the company lie in his reshaping of its U.K. operation and rebuilding the group's entire management structure.

"Virgin Retail in the U.K. wouldn't be where it is today if it hadn't been for his contribution—particularly 10 years ago when he revived it. Also, previously all the businesses had been managed separately, and under Simon's leadership they were brought together. That's made the business more solid and given [the company] a lot more direction. He's going to leave an important legacy behind him in terms of where Virgin Entertainment goes in the future."

Burke describes his move as "a great opportunity for me to move into the quoted sector." (Hamleys obtained a stock exchange listing in 1994.)

He adds, "Hamleys is a premium brand, and I am confident, having come from a background where brand exploitation is key, that I will be able to unearth opportunities to develop the business further."

Burke replaces Chris Ash, who joined Hamleys from retail giant Kingfisher some 18 months ago and has resigned following what Hamleys chairman Robert Dyer describes as a "very disappointing year for the group."

A spokesman from Universal Music Italy's legal office says that the company is also still evaluating how it will react in connection with the ruling against PolyGram, which is now incorporated into Universal. "If we decide to go ahead with a further appeal, we will act before the summer," says the spokesman.

Araldo Albini Colombo, president of Italian retailers' association Vendomusica, whose complaints in 1996 launched the antitrust investigation, says he is satisfied with the latest finding by the regional tribunal. "Our allegations have now been confirmed by the magistrates' tribunal, as well as the economic tribunal of the antitrust authority," he says.

Vendomusica had complained about several practices it claimed were commonly utilized by the Italian labels as evidence of price-fixing. They included the implementation of the so-called "TV ticket" surcharge of 1.03-2.06 euros (\$0.97-\$1.95) on TV-advertised product; the application of a 6% surcharge on dealer prices to cover transportation overheads, and uniform price increases on the dealer prices.

"Although we are happy about the decision, we are not seeking to persecute the major record companies but to get them to change their anti-competitive practices," says Albini Colombo. "As far as pricing practices are concerned, nothing appears to have changed."

In its concluding statement, the

summary of the appeal published by the regional tribunal effectively united the separate appeals by the major labels, rejecting their joint case and ordering the legal costs to be paid by them.

Depending on procedural circumstances, the record companies have up to one year to register a further appeal with the Consiglio di Stato.

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<http://www.billboard.com>

Exclusive Album Reviews

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"Vacancy"
(Undercover/RealWorld)

Boom Boom Satellites
"Out Loud"
(Epic)

Saint Etienne
"Places To Visit"
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Billboard Cuts Ribbon On New Latin Web Sites

Billboard En Español and Billboard Brasil, the new Spanish- and Portuguese-language Web sites created by Billboard Online and StarMedia, are up and running. Both sites represent a significant new way to bring news about popular music in general and Latin artists in specific to millions of Latin music fans around the world.

To access the new sites, go to <http://www.starmedia.com/billboard>. On your first visit, you will be asked to set your preference for Spanish or Portuguese. Thereafter, you will be able to read all the content in the language of your choice.

Billboard En Español and Billboard Brasil feature daily music news from Billboard Online and exclusive daily reports from Billboard's veteran correspondents in all the key Latin music markets.



ROSS

There are also weekly album reviews, a weekly spotlight artist, and a weekly feature on a key Latin musical trend or industry development. In the coming weeks, the sites will also add highlights from the relevant Billboard charts.

The content is overseen by Karl Ross, Billboard Online's new Latin music news editor. Ross, who is based in San Juan, P.R., reports to Billboard Online editorial director Ken Schlager.

Billboard Online provides all of the content for the sites, which are operated by StarMedia, the leading online network across Latin America, with more than 80 million page views per month. The sites are jointly marketed by StarMedia and Billboard; for information on advertising opportunities, contact Gene Smith at 212-536-5001.

Biz Gears Up For Asia Confab

There is still time to register for the second annual Asian Music Conference, which will take place May 20-21 at Singapore's Ritz Carlton Millenia Hotel. The long list of industry participants includes keynote speaker Tom Freston, chairman/CEO of MTV Networks.



Registration details are available at www.mtv.com, or by contacting Lois Teo at MTV Asia/Singapore, 65-420-7249; Connie Khong at MTV Asia/Hong Kong, 852-2313-8018; Amy Heller at Billboard, 212-536-5209; Matt Fendall at Billboard/London, 171-323-6686; and Linda Matich at Billboard/Sydney, 612-9440-7777.

PERSONNEL DIRECTIONS

Kathleen Ervin has been appointed manager of marketing and promotions for BPI Electronic Media, which includes the Billboard, Amusement Business, and Billboard Radio Web sites. Ervin reports to John Lerner, director of BPI Electronic Media.



ERVIN

Ervin comes to her new post following a stint as marketing manager at Musician. Previously, she was the owner/manager of Other Interest, an independent marketing and public relations company. Ervin has also served as an editor at Nashville-based CCM Publications, and as the director of development at the National Kid-

ney Foundation of Massachusetts. Andy Anderson has joined Billboard as an independent sales representative on the West Coast. Anderson's accounts include inde-

pendent R&B labels and black music divisions at the majors. Anderson reports to Jodie Francisco, West Coast advertising director.

Prior to his role at Billboard, Anderson was the co-founder of Peck & Anderson Promotional Services, VP of marketing and sales for Black Radio Exclusive, and VP of marketing and sales for Rap Sheet Magazine.

He received a B.A. from Howard University in political science.



ANDERSON

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Ross, 'Phantom' Are A Force On Chart

TWO ALBUMS THAT DEBUT on this issue's The Billboard 200 should experience upward motion in the coming weeks, as both entered the chart in advance of the media events they are related to. First is the soundtrack to the fourth "Star Wars" movie. "Star Wars Episode I—The Phantom Menace" (Sony Classical) enters at No. 3 without the general public having seen the film. It's not like it's a totally unknown entity, given that the music is by John Williams and that it is a "Star Wars" film, but if the album can reach No. 3 before the film opens, it's a great candidate for the top spot once the movie unspools in theaters—if it can get past the Ricky Martin stampede, which will hit the chart next issue.



by Fred Bronson

If "Phantom Menace" can assume pole position, it will be the first "Star Wars" soundtrack to do so. The first album, from the original "Star Wars," has fared the best to date, spending three weeks at No. 2 in 1977. "The Empire Strikes Back" peaked at No. 4 in 1980, and "Return Of The Jedi" stopped at No. 20 in 1983.

The other media-related debut belongs to Diana Ross. Her latest Motown set, "Every Day Is A New Day," opens at No. 175 before the airing of her ABC-TV movie with Brandy, "Double Platinum." It's Ross' fourth album to chart since she returned to Motown in 1989, after a stint on RCA. Since she went back to the label, none of her albums have reached the top half of The Billboard 200. "The Force Behind The Power" is her highest-charting album of the last 10 years, peaking at No. 102 in 1991. "Take Me Higher" went as high as No. 114 in 1995, and "Workin' Overtime" reached No. 116 in 1989.

"Every Day" contains four songs from the TV soundtrack, although "Love Is All That Matters" appears in solo form, rather than the duet with Brandy. That should help it move up the chart next issue. Whatever the project's fate, Ross' album chart span is now extended to 34 years and eight months, dating back to the debut of the "Where Did Our Love Go" album by the Supremes in September 1964.

Meanwhile, Ross bullets 44-29 on Hot Dance Music/Club Play with "Until We Meet Again." If this song can find a berth on The Billboard Hot 100, it will be the first Ross single to chart since "Chain Reaction" sputtered at No. 66 in 1986.

WHERE THERE'S A WILL: The highest debut on the Hot 100

also arrives in advance of a media event. Will Smith's fourth charting single since his work with DJ Jazzy Jeff, the title tune from his film "Wild Wild West" (Columbia), is new at No. 32. The song is based on Stevie Wonder's "I Wish," a No. 1 hit in 1977.

FOUR FOR FOUR: All four of Tim McGraw's albums have reached the top four on The Billboard 200. His latest, "A Place In The Sun" (Curb), is his first to enter the chart at the top, but it is his second to hit No. 1. "Not A Moment Too Soon" was the first, in 1994. "All I Want" peaked at No. 4 in 1995, and "Everywhere" went to No. 2 in 1997.

BOYS ON TOP: The Backstreet Boys claim their first U.K. No. 1 single with "I Want It That Way" (Jive). They'll have to have a commercially available single in the U.S. if they want to duplicate that feat here.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1998	1999	1998	1999
TOTAL	259,153,000	258,241,000 (DN 0.4%)	CD	171,027,000 189,304,000 (UP 10.7%)
ALBUMS	214,340,000	226,223,000 (UP 5.5%)	CASSETTE	42,804,000 36,374,000 (DN 15%)
SINGLES	44,813,000	32,018,000 (DN 28.6%)	OTHER	509,000 545,000 (UP 7.1%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,908,000	13,198,000	1,710,000
LAST WEEK	LAST WEEK	LAST WEEK
13,777,000	11,972,000	1,805,000
CHANGE	CHANGE	CHANGE
UP 8.2%	UP 10.2%	DOWN 5.3%
THIS WEEK 1998	THIS WEEK 1998	THIS WEEK 1998
14,983,000	12,460,000	2,523,000
CHANGE	CHANGE	CHANGE
DOWN 0.5%	UP 5.9%	DOWN 32.2%

TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE	1998	1999	CHANGE
CHAIN	124,235,000	128,855,000	UP 3.7%
INDEPENDENT	31,648,000	35,170,000	UP 11.1%
MASS MERCHANT	56,732,000	58,758,000	UP 3.6%
NONTRADITIONAL	1,725,000	3,440,000	UP 99.4%

ROUNDED FIGURES

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

The Critics Are Blown Away!

"With Treach's fleet tongued poetry, Vin's straightforward boasts and KayGee's ball-bearing-smooth production, *Nature's Fury* is as charged as an electrical storm."

Rolling Stone 5/13/99

"Treach, Vinnie and KayGee have delivered some of the genre's most memorable anthems. Naughty has lost none of their knack for street-themed jams that can get a party jumping."

USA Today 4/27/99

"NBN flex mad versatility that might make you forget 'O.P.P.'. Lyrical terrorist Treach holds his own and then some. A display of furious styles worth the wait. Grade: A--"

Entertainment Weekly 4/30/99

"The whole Naughty crew's in the house! Treach, Vinnie and KayGee's patented formula - hard-core hip-hop anthems backed by killer hooks - sounds as fresh as ever."

Newsweek 5/10/99

Their Arista debut album. Featuring the new Naughty anthems "Live Or Die" and "Jamboree."

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