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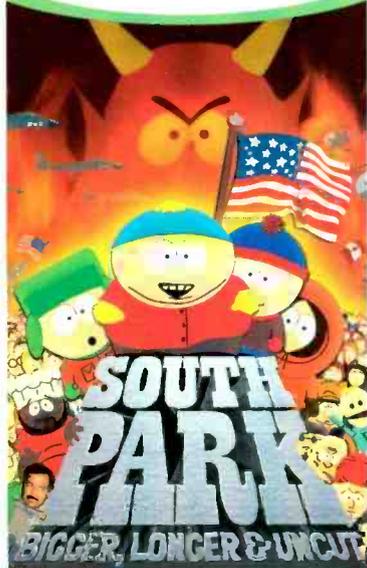
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JUNE 19, 1999



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Web Raises New Contract Issues

This story was prepared by Carla Hay in New York, Brett Atwood in Los Angeles, and Dominic Pride in London.

NEW YORK—Artists and managers who learned in the early '90s that the phrase "new technology" is often followed in label contracts by the word "deduction" are determined not to get burned by the late-'90s wildfire growth of the Internet.

They are also eager to be able to take advantage of the opportunities that the online world offers them to reach out to their fans directly.

For their part, labels want to protect their interests in acts in whom they have made substantial invest-

(Continued on page 75)

Retailers Favor New EMD Policies

BY ED CHRISTMAN
 NEW YORK—Once they get past the price increase, music merchandisers say they are generally pleased with the policy changes just unveiled by EMI Music Distribution (EMD).

In a letter that hit retail June 8-9, EMD said that effective July 1, it would raise the \$16.98 CD list-price equivalent by 7 cents and the \$17.98 list-price equivalent by 8 cents. Classical and Latin CD prices are unaffected by the increase, as are all cassette titles (*Billboard Bulletin*, June 10).

But the distributor offset that increase by providing accounts with

(Continued on page 81)



The WHITE Paper

A New 'Yellow Submarine Songtrack' Due In Sept.

Exclusive: Harrison Unveils Fab Set, Solo Plans

An occasional feature column of analysis and opinion regarding music industry issues by *Billboard's* editor in chief.

BY TIMOTHY WHITE

HENLEY-ON-THAMES, ENGLAND—"As you can see, I've been working in the garden, planting new things and watering what's already there," says George Harrison, dressed in soil-dusted blue jeans, white T-shirt, and brown moccasins as he extends a hand in welcome.

Slim, tanned, and beaming, the 56-year-old former Beatle stands in the epicenter of the sloping sweep of Oxfordshire lawn immortalized on the cover of his famed 1970 "All

Things Must Pass" solo album. Harrison's offhand description of the current stage of his longtime domestic hobby is also an apt rundown of his professional involvements in recent months.

Besides his "never-ending" landscaping of his Friar Park estate, located in the chalk downs



HARRISON

of the Chiltern Hills on the outskirts of Henley, Harrison has been spending the past few months helping ready a boldly revamped edition of the Beatles' 1969 "Yellow Submarine" album for release in September. In his

work with surviving bandmates Paul McCartney and Ringo Starr and the staff of their joint Apple

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THE BEATLES

Sony Takes Digital System To Stores

BY EILEEN FITZPATRICK

LOS ANGELES—Sony Music's latest announcement of a digital distribution initiative has a novel twist: The destination is retail stores, not consumer homes.



The company is licensing more than 4,000 titles for a new retail kiosk system that will make and dispense CDs on the spot.

Available at select U.S. retail locations, including Trans World and Virgin Megastores, as early as July, the kiosk is marketed under the Red Dot Network banner and was developed by Carlsbad, Calif.-based technology company Digital On-Demand. Sony has also taken an undeclared stake in the company

(*Billboard Bulletin*, June 10).

(Continued on page 85)

100 Clapton Axes Up For Auction

BY PAUL SEXTON

LONDON—Eric Clapton is looking for new foster parents for his extended family.

The rock and blues icon has donated 100 guitars—about half of his vast personal collection—for an auction to be held June 24 by Christie's New York at 20 Rockefeller Plaza in Manhattan. Funds will go to Clapton's Crossroads Centre for the treatment of drug and alcohol dependents in Antigua in the Caribbean.

Christie's hopes to realize some

(Continued on page 84)



CLAPTON

R&B
 A BILLBOARD SPOTLIGHT: PAGE 27

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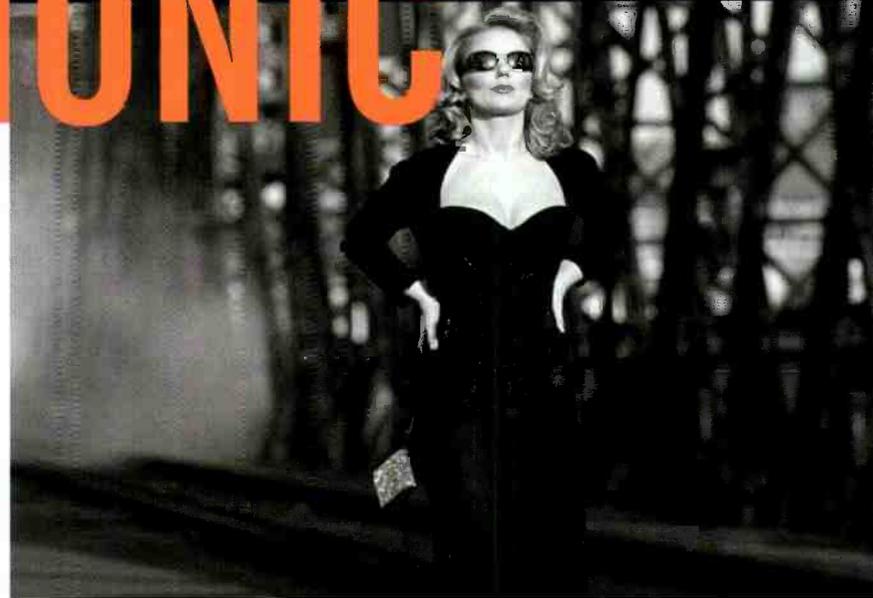
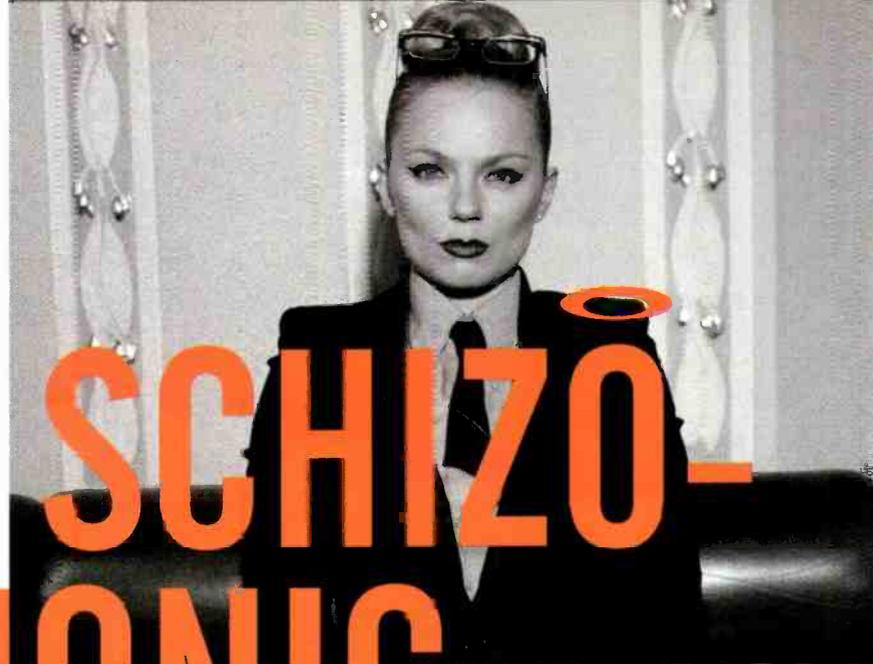
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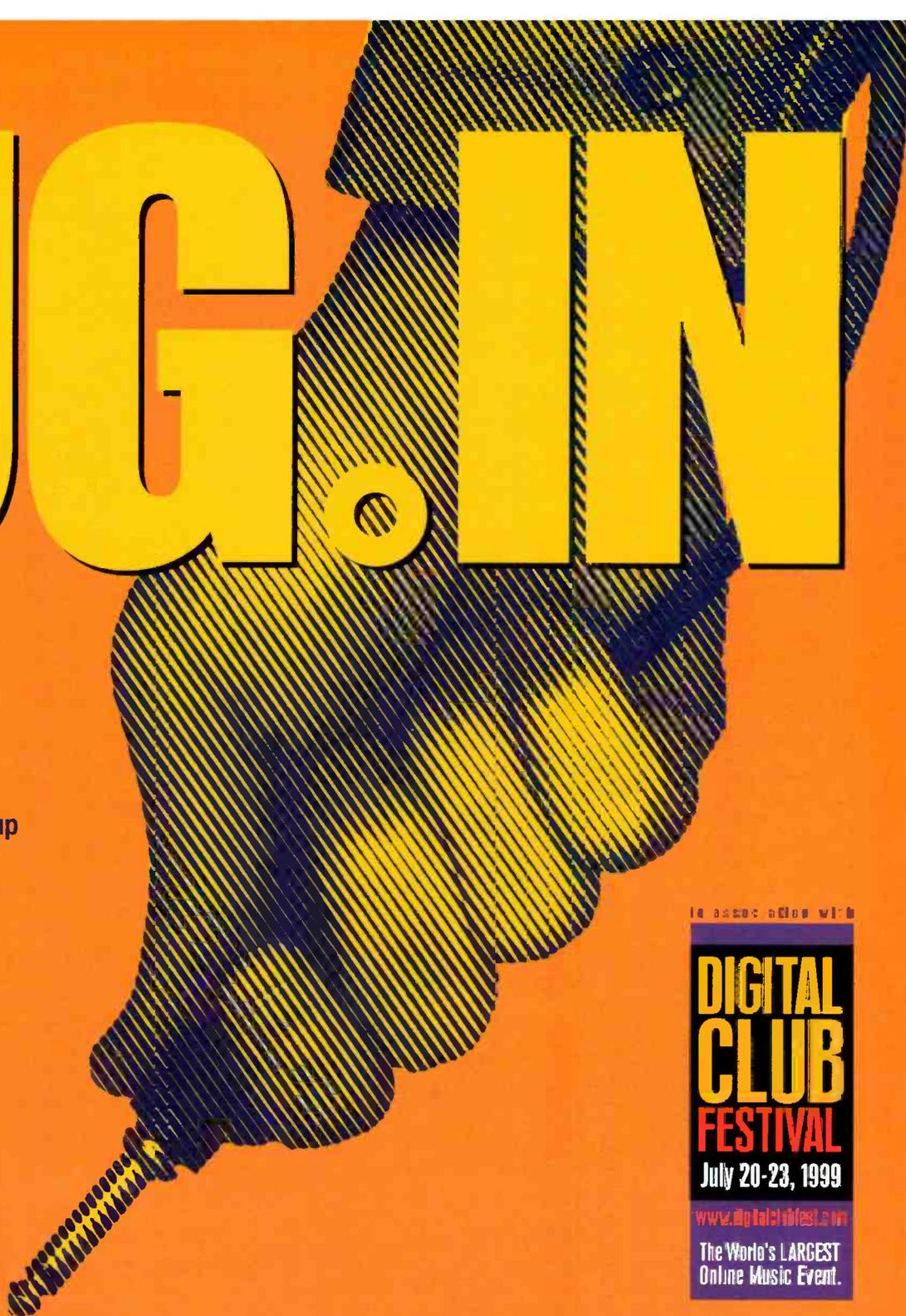
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House Lyrics Legislation Withdrawn

BY BILL HOLLAND

WASHINGTON, D.C.—Just two days after the industry was alarmed to hear of a provision in the pending House juvenile-justice bill that would require record retailers to display lyrics, the amendment's sponsor withdrew the measure June 10 under pressure from a number of Republican lawmakers.

Instead, provision sponsor Henry Hyde, R-Ill., chairman of the Judiciary Committee, agreed to substitute language in the juvenile-justice bill encouraging music retailers to provide lyrics to parents at the point of purchase but not mandating it as a requirement by law.

Instrumental in the change were Rep. James E. Rogan, R-Calif., and other lawmakers, including Reps. Mark Foley, R-Fla., Mary Bono, R-Calif., David Dreier, R-Calif., and Joe Scarborough, R-Calif.

Jeff Solsby, spokesman for Rogan, says, "We're glad we could work to convince the chairman to withdraw the measure. It's not a law that we think the federal government should be handing down to retailers. This wasn't protecting kids; it was punishing retailers."

Hilary Rosen, president/CEO of the Recording Industry Assn. of America (RIAA), says, "We're grateful to Congressman Rogan for his efforts to get this very harmful measure out of this bill. [But] it's one small provision, and the other provisions in the bill are problematic too. Who knows what's going to happen with them."

Among the other congressional issues facing the music industry is a bill introduced in the Senate that would create uniform labeling requirements for music, videos, movies, and video games (*Billboard Bulletin*, June 7). Manufacturers and retailers that violate the labeling system and its attendant age restrictions would be subject to fines. One year after passage of the bill, the U.S. would ban imported products that don't carry the sticker.

GOOD INTENTIONS, BAD CONCEPTS

Pam Horovitz, president of the National Assn. of Recording Merchandisers, says the lyrics bill was "fraught with good intentions and bad concepts."

Even before the provision was withdrawn, several Republican lawmakers had criticized the provision.

Foley, chairman of the Republican Entertainment Industry Caucus—a group formed by the late Rep. Sonny Bono, R-Calif., to forge closer ties between Republicans and the entertainment industry—said in a prepared statement released June 9 that the provisions in the bill were "little more than a hodgepodge of phony solutions which will do nothing to curtail violent activity among America's young people."

Rep. Howard Coble, R-N.C., chairman of the Judiciary Committee's House Intellectual Property Subcommittee, said the measure "might be Draconian—to require [retailers] to actually take the cassette out of the wrapper when [the parental advisory sticker] seems to be reasonable."

The lyrics-review plan required retailers to open, or breach, music packaging so that parents could view lyrics. Horovitz says that retailers could possibly lose money on opened merchandise.

Says Rosen, "The irony here is that parents don't have to crack open a CD to find out about the lyrics. We tell them upfront [by the presence of the RIAA's parental advisory sticker], 'You're probably not

going to like these lyrics.' We're doing our best to fight it."

The House music-store provision was introduced a day after President Clinton announced a "new national policy" for movie theaters that requires photo IDs for young people who are not accompanied by a parent or guardian and are seeking admission to movies rated R and NC-17.

Thomas Freedman, special assistant to the president, tells *Billboard* that Clinton has no plans to call on record retailers to enforce a similar ID policy for sound recordings.

Freedman says, "The President does not believe in finger-pointing but would look forward to anyone in the industry who would want to work on the problem of violence and how to scale it back."

'The provisions will do nothing to curtail violent activity among America's young people'

— REP. MARK FOLEY —

NARM's Horovitz says that the movie theater announcement "certainly changes the landscape on this subject" but adds that "our products are different. Our parental advisory program is different, and the nature of the retail interface is different."

Horovitz plans "to bring all the recent developments on this subject to the attention of the NARM board, which is meeting June 17, and to let them review the situation in the current climate at the White House and on Capitol Hill."

The photo-ID initiative follows Clinton's announcement June 1 that he had directed the Federal Trade Commission (FTC) and the Department of Justice (DOJ) to begin a probe to determine if entertainment industries market violent product to children (*Billboard*, June 12).

Until the announcement of the music store amendment, U.S. entertainment industries had hoped to get a short-term reprieve from the media frenzy when the

House Judiciary Committee canceled its June 9 markup hearing on the juvenile-justice bill, which contains several other amendments that call for greater enforcement of labeling and rating systems, as well as gun-control provisions. Republicans will instead take the bill to the House floor, possibly as early as June 15.

The juvenile-justice bill was approved unanimously by the Senate May 20. That version creates a federal commission to determine "the root causes of violence" in the U.S., including "depictions of violence in the media" (*Billboard*, May 29).

UNIFORM STICKERING

The latest Senate provision would require entertainment companies to place standardized warning labels, approved and enforced by the FTC, on any product that contains violent content, including movies, video games, or sound recordings. The 21st Century Media Responsibility Act, introduced June 4 by Sens. John McCain, chairman of the Commerce Committee, and Joseph Lieberman, D-Conn., would call for fines of up to \$10,000 per day for violators until the product in question is removed from the marketplace. Retailers would be required to enforce age restrictions on such product and would be subject to a \$10,000 fine for each violence-stickered product sold to children.

The FTC would also require written statements on packaging describing the intensity, age-appropriateness, and context of the violence.

A spokesman for Lieberman says that the bill is being introduced because "the intransigence by the entertainment industries to take this idea for a built-in safeguard for our nation's youth upon themselves" left the senators "no choice." He adds that "there is a distinct possibility" that the bill might be debated and included in the House juvenile-justice bill.

The RIAA's Rosen issued a prepared statement in response to the Senate sticking bill: "We have a rating system, and we believe it is effective. The FTC is going to look at the [record industry's current] Parental Advisory, and we're cooperating with that review. This bill is unnecessary, and Congress should let the process move forward."



SFX Joins The NYSE. SFX Entertainment recently began trading on the New York Stock Exchange. Robert F.X. Sillerman, executive chairman of SFX Entertainment, rang the opening bell to start the trading day June 7. He was joined by recording artist Rod Stewart, whose summer tour will be sponsored by SFX. Shown, third from left, are Richard Grasso, chairman of the New York Stock Exchange; Stewart; and Sillerman.

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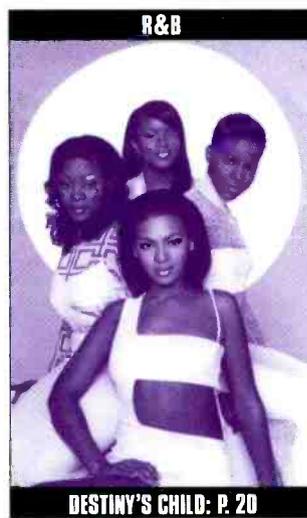


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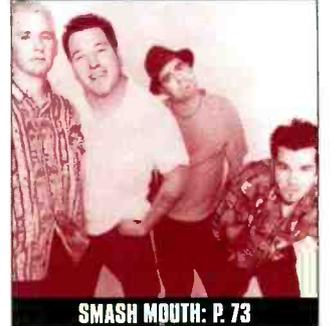
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GUEST COMMENTARY

Music Biz Can Help 3rd-World Debt Campaign

BY MARTIN MILLS

Here are some alarming facts:
• \$200 million was raised by Live Aid/ "We Are The World." That is the amount paid back by Africa in debt repayment each week.

• Africa spends twice as much on debt repayments as it does on health care.

• Each year the developing world spends nine times as much on debt repayments as it receives in aid.

• In Nicaragua, debt servicing absorbs more than two-thirds of government revenue, or \$55 per person annually. By contrast, it can only spend \$10 per person on primary education.

The United Nations estimates that the lives of 7 million children could be saved if the debts were canceled and the money spent on health and education instead of

debt repayments.

This is where Jubilee 2000 comes in. Jubilee 2000 is the campaign to persuade the G7 governments to cancel the unpayable debts of the world's poorest

'Jubilee 2000 approached the U.K. music industry for support because artists and musicians can influence public opinion'

Martin Mills is the founder and chairman of Beggars Banquet.

countries. It is the great moral cause of our time—to the millennium age what the anti-apartheid movement was to a previous generation. Jubilee 2000 deals

with the painful fact that we, the rich, take more from the poor than we give in aid. It aims to break the chains that trap developing nations.

Most unpayable debt was incurred years ago. The developed nations were happy to lend money and charge interest to many dubious recipients. A lot of this money went to fund arms sales; a lot went into the wrong pockets. Much was wasted. Yet the children of the citizens of those countries whose previous governments incurred those debts now have to pay them back with money that they can't afford and that should be going to health and education.

You and I, if we can't pay our debts, can declare bankruptcy and get a fresh start. Zambia, whose debts were

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

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Anti-Piracy Effort Urged

IFPI's Berman Wants More Enforcement

BY MARK SOLOMONS

LONDON—International Federation of the Phonographic Industry (IFPI) chairman/CEO Jason Berman has called for a toughening of public policy on music piracy, which, according to the world labels' body, was worth an estimated \$4.5 billion in 1998.

At an address June 10 here, Berman argued that the key problem is a lack of law enforcement. "Profit margins are so extraordinarily high that key players will return to the business even after they've been caught, unless governments take action," he said. "We need the laws and the will to tackle piracy."

Berman wants tougher penalties for offenders, more cooperation from law-enforcement agencies, and improved judicial procedures to ensure rapid convictions.

Iain Grant, the IFPI's head of enforcement, said organized crime is involved in up to 70%-77% of the pirate market. Arguing that it was unrealistic to think that piracy could be eradicated, Grant said there was a need to "increase awareness of the piracy problem worldwide."

BMG Entertainment International president/CEO Rudi Gassner, further emphasizing the point, said at the IFPI event, "The days of back-office copying are gone. We are talking about theft on a global scale."

The IFPI claims that the volume of pirate music CD sales rose by about 20% to 400 million units in 1998. The value of such sales was approximately in line with 1997, according to the body, due to a decline in prices of illegal product in the recession-hit and high-piracy markets of Asia and Latin America.

In the past year, Estonia, Latvia, Ukraine, Hong Kong, Malaysia, Israel, the Palestine Authority, and Nigeria have joined the IFPI's list of territories where pirate product accounts for more than half of total domestic sales. The IFPI adds that Ukraine has now "displaced Bulgaria as the greatest pirate threat to the legitimate industry in Europe."

In a document issued at the conference, "Music Piracy Report 98," the IFPI notes the global rise in CD manufacturing capacity—which, at about 16 billion units per year, is now about twice the level of total legitimate world demand. The labels' body cites a number of countries, mainly in Asia and Eastern Europe, where production capacity exceeds local demand by several times, notably Hong Kong, Malaysia (where capacity is 14 times higher), Macau, Russia, and the Czech Republic.

The organization also points to growing CD-R piracy in China, France, Germany, Greece, Japan, Mexico, the Netherlands, and the U.S., which it describes as a "new and serious problem." It says that it has received increasing numbers of reports in Europe—in the Netherlands and France, in particular—of

empty jewel boxes being stolen from retail outlets.

Meanwhile, the IFPI's so-called "zero tolerance" policy against pirates bore fruit last year. The body says that 60 million discs in all formats were seized in anti-piracy actions, with a third of these being music CDs. This included 40 million discs seized in 1998 in Hong Kong, of which 22 million were grabbed in a single action in April of that year.

Also, says the IFPI, an undisclosed number of civil suits taken against manufacturing plants in the U.S., Europe, the Middle East, and Asia resulted in total legal settlements of more than \$20 million.

Assistance in preparing this story was provided by Christian Lorenz, music business and talent editor for Music & Media.

'We need the laws and the will to tackle piracy'

- JASON BERMAN -

EMI Gets 50% Of Custom-CD Co.

BY BRETT ATWOOD

LOS ANGELES—EMI has taken a 50% stake in the custom-CD company Musicmaker.com and has also signed an exclusive five-year licensing deal covering approximately 500,000 songs for use in both digital downloading and custom CDs.

Financial details weren't available on the deal, which comes as EMI senior VP of new media Jay Samit joins the board of directors for the Reston, Va.-based Musicmaker.com.

EMI is the first of the five majors to license its tracks to a custom-CD company. The emerging market has been growing on the Internet despite a lack of

major-label content. However, this latest deal may spawn similar single-song licensing deals by the majors to custom-CD companies, according to observers.

"This is one of a number of opportunities for EMI to generate additional income from our extensive back catalog," said Samit in announcing the pact. "This agreement will also benefit consumers, who will be able to enjoy music in a new way by creating the albums they have always dreamed of owning."

Musicmaker.com currently supports the download formats Liquid Audio, Windows Media Technologies 4.0, and a secure version of MP3.

Handleman On Upswing

BY DON JEFFREY

NEW YORK—With the repositioning of its businesses now completed and sales and profits rising, Handleman Co. is banking on the continued increase in music market share among its major customers, the mass merchants.

The independent distributor and rackjobber of music and video says it is also looking at opportunities on the Internet and does not rule out becoming a fulfillment house for online music retailers.

For the fiscal year that ended May 1, the Troy, Mich.-based wholesaler reports that net income, excluding one-time charges for the restructuring, rose 120% to \$25.3 million. Sales from continuing business rose 15% to \$1.10 billion from \$879.9 million the year before.

One year ago, faced with declining margins and profits, the company

announced a sweeping restructuring in which it exited the businesses of video, books, and software and reduced the number of retail accounts to which it supplies product from 162 to eight. At a conference call June 9 with analysts, executives said the repositioning had been completed ahead of time.

In addition, the company's bet on music wholesaling appears to be paying off. Handleman Entertainment Resources, the subsidiary that racks music in discount merchandisers like Wal-Mart and Kmart, reports that music sales increased 15% to \$833.5 million in the year. Handleman attributes the gain to increased market share by its accounts, strong new releases, and lower product returns from improved inventory management systems.

Addressing the concerns of Wall
(Continued on page 85)

Indies Jump Into Web Distrib.

BY CHRIS MORRIS

LOS ANGELES—As major labels pursue a unified resolution to the distribution of music on the Internet with the Secure Digital Music Initiative (SDMI), many independent labels have seen their openings and jumped into the gap with a variety of online music offerings.

While several labels hawking their music on the Web admit that sales still have not reached significant levels, many have found the Internet to be a potent promotional tool—especially during a period in which the majors are standing to the side, embroiled in the secure-delivery debate.

Gene Rossman, president of Redwood City, Calif.-based EMusic.com—an Internet music site that offers album downloads for \$8.99 and boasts exclusive contracts with 60 indie labels—notes candidly, "Revenues from digital [music] distribution aren't that high . . . but it does help [the labels'] off-line sales."

Rossman adds, "What was a nascent market is now building significantly. We see a lot more cus-

tomers every day . . . It's an opportunity to find a lot of cool independent music in one place.

"The independents have a chance to make a name for themselves with the public," he continues. "You may end up seeing people being customer-loyal to independent music. You'll see more mainstream customers interested in the independent marketplace."

One proselytizer for Internet music sales is Jeff Price, president/co-owner of the New York-based indie label spinART. Following frustrating major-label distribution deals with Sony and Giant Records, spinART took its entire catalog to EMusic last August; Price now acts as a paid consultant and label recruiter for the company.

"We were the first record label to put its catalog up for sale in the MP3

platform," says Price.

He notes that there has been a surprising desire for titles that were moribund at conventional retail: "I haven't sold a physical album by [alternative act] the Barnabys in over two years, but I did double-digit sales [at EMusic] within 30 days—on a deleted album."

Price notes that promotional MP3s, like a recent Poster Children track from the album "New World Record," have made an impact. "We got 20,000 downloads in 2½ weeks," he says. "Is it ultimately helping our physical sales? It feels like it."

He adds, "I don't need a warehouse. I don't need to deal with returns or COD or terms . . . [The Internet] totally levels the playing field, because it cuts the majors off at the knees."

(Continued on page 85)

'The more trouble you have getting your message out, the more willing you are to try things'

- LARS MURRAY -

WWII Jewish-Assets Issue Fails To Get SACEM Hearing

BY RÉMI BOUTON

PARIS—A public examination of French music rights society SACEM's treatment of Jewish assets during World War II looks no closer after composer Daniel Vangarde, who is campaigning for an investigation into the matter, walked out of the society's general assembly here on June 8 after a failed attempt to raise the issue.

The composer, who has produced documents that he claims show SACEM sought advice from the Vichy regime in 1941 on how to sequester royalties owed to Jewish members (Billboard, June 5), won an opportunity to interrupt the meeting on a show of hands from the assembly floor. However, SACEM general secretary Claude Lemesle then said that the topic of Jewish assets was not on the agenda (Billboard *Bulletin*, June 9).

"I am not surprised that the board stopped me speaking, arguing that it wasn't the right time," Vangarde tells Billboard. "However, I am shocked by the apathy of the [assembly]."

A publisher at the SACEM meeting, who did not wish to be identified, says, "We agreed that [Vangarde] could speak his mind, and we were ready to listen to him, but he spoke at an inappropriate time and didn't really raise the right points."

SACEM chief executive Jean-Loup Tournier, who did not return calls seeking comment, reportedly told the approximately 300 authors and composers at the meeting, in reference to Vangarde's campaign, "The accusations are slanderous. SACEM has recovered many documents, and the Mattéoli Commission can examine them soon."

The commission, set up by the French government to examine the

wartime treatment of Jewish assets, said on June 9 that it is still not officially investigating SACEM but that it would have an announcement on this soon. It is understood that the French government is not keen to single out SACEM in any investigation but wants the wartime records of writers' bodies SACD and SGLD examined at the same time.

As expected, Tournier confirmed at the meeting that Bernard Miyet, currently United Nations undersecretary for peacekeeping operations, will succeed him in February 2001 as chief executive. SACEM also voted for a new board chairman, veteran publisher Gérard Davoust, president of Éditions Raoul Breton, to replace Jacques Demarny.

Davoust tells Billboard that his election comes "at an interesting period" for SACEM. He says he is looking forward to a Mattéoli Commission investigation, adding, "Once they look at SACEM's archives, we'll have a clearer view of the situation."

The SACEM board won approval at the assembly for a number of controversial changes to the body's constitution. The amendments tighten SACEM's control over the use of members' works, including granting it the sole right to instigate legal action on members' behalf in any dispute involving the use of their work.

Another amendment was to extend voting on the expulsion of any SACEM member from the board to the general assembly, a change required to comply with French law.

In 1998, SACEM collected 3.55 billion francs (\$558 million), a 7.9% increase compared with the previous year. It distributed 2.89 billion francs (\$458 million), up 8.6%. Administration costs fell to 15.9% of revenue, from 17.4% in 1997.

Lightyear Branches Out

Distribution Deals Widen Label's Scope

BY IRV LICHTMAN

NEW YORK—Lightyear Entertainment is moving full speed ahead with releases from several new distribution deals, including a book tie-in with the Black Hand label and Holloway House Publishing, as well as the first title on Big Kid Records, the label launched by Morgan Carey, Mariah's brother.

Meanwhile, the company is also working to promote its own slate of releases on its Lightyear record label via both traditional and new-media avenues.

The multi-artist Black Hand album, which Lightyear president/CEO Arnie Holland describes as a "book soundtrack," is slated for release July 13. The set—named "Black Gangster" after the most popular book by the late novelist Donald Goines—contains performances by a number of rappers,



including three new acts, Kasual, Killa, and Daresyde.

The album represents Lightyear's first release with Black Hand.

Acts from other labels who appear on the album include Jay-Z (Roc-A-Fella/Def Jam), Mac Dre (Romp), Ja Rule (Murder Inc./Def Jam), Ghetto Mafia (RapArtist/Fully Loaded), DMX (Ruff Ryders/Def Jam), Jane Blaze (Jive), Donnell Jones (La Face), Freddie Foxxx and Mac Mall (Sesed-Out/Young Black Brotha), and Mysonne (Violator/Def Jam).

Various producers associated with the album include Tye Fyffe, Beatz Assasinz, Kurupt Music Group, Kasual, and Terrel.

According to Holland, Black Hand president Chaz Williams has mapped out an extensive promotional and marketing blitz for the album, including the release of a radio single, Jay-Z's "This Life Forever!"

(Continued on page 69)

Industry Mourns Mel Tormé

BY BRADLEY BAMBARGER

Although the passing of Mel Tormé is mourned the world over, connoisseurs of classic jazz singing can take comfort in five decades' worth of his mellow tone on disc.

Tormé died June 5 at age 73 in Beverly Hills, Calif., of complications from a stroke that he had suffered three years ago. But in the decade and a half before his health waned, Tormé experienced a real Indian summer, performing regularly in New York clubs and recording extensively for the Concord Jazz label.

On the cusp of the '80s, Tormé found a kindred spirit in veteran pianist George Shearing. They recorded five albums together, including "An Evening With Mel Tormé & George Shearing," a 1982 Grammy winner for best jazz vocal performance. They repeated the trick the next year, with Tormé garnering the award for their Concord set "Top Drawer."

Tormé's tenure at Concord was important not just for the singer but for the label, according to company president Glen Barros. "Mel delivered some of our most memorable performances—he really helped put

us on the map," he says. "He was just amazing to watch in the studio, because he would just nail it every time. He was a powerful guy, in his character and in his talent."

In Tormé's long career, he was far more than just "the Velvet Fog," as he was dubbed early on for his burnished voice. He was a complete musician, as a songwriter/arranger, pianist, and drummer. He was also a film and Emmy-winning TV actor, as well as the author of books on Judy Garland, Buddy Rich, and his own career.

Tormé was born Sept. 13, 1925, in Chicago, and he was singing on the air by age 4 and then acting in radio soaps. He started writing songs in his teenage years, penning the hit "Lament To Love" for Harry James when he was just 16. Not long after, he was touring as a singer and drummer with a band led by Chico Marx of the Marx Brothers. In the '40s, he formed his own band, the Mel-Tones, emulating the smooth stylings of his older contemporary Frank Sinatra.

Tormé became a bobby-soxer sensation in the late '40s, following his roles in such films as "Higher And Higher" (with Sinatra, his first Hol-

lywood effort) and such film musicals as "Good News." But in what was probably the most lucrative effort of his career, he and lyricist Robert Wells wrote "The Christmas Song" ("Chestnuts roasting on an open fire"), which was a 1946 hit for Nat "King" Cole—and went on to receive some 1,500 performances by the world's most popular singers.

Toward the end of the '40s, Tormé was singing with the Artie Shaw Orchestra and making records for Decca and Musicraft. And in 1949, he had a No. 1 solo hit for Capitol with "Careless Hands." Tormé made some of his most finely crafted and best-loved albums for Bethlehem in the mid-'50s, including "Mel Tormé Sings Fred Astaire," "Lulu's Back In Town," and "Mel Tormé With The Marty Paich Dektette." Another highlight of his Bethlehem years was a jazzy version of "Porgy And Bess," with fellow jazz stylist Frances Faye.

With the '60s and the ascendancy of rock'n'roll, Tormé—like most traditional jazz performers—hit upon harder times. Yet he persevered, making standards albums for Verve like "Mel Tormé Swings Shubert" (Continued on page 81)

BMI Issuing Royalty-Account Debit Card

NEW YORK—BMI says it will offer a royalty account debit card to its songwriter affiliates to allow royalty payments to be electronically deposited by the performance right group into an account that can be accessed by the account holders through Cirrus ATMs or Maestro, the debit division of MasterCard (Billboard Bulletin, June 9).

A "welcome kit," including application forms, will be sent to all royalty-earning BMI songwriters in August, while royalty deposits will begin in October.

BMI president/CEO Frances Preston says the "the Card," as it has been dubbed by BMI, "can be used at any time and in any place either for cash withdrawals, purchases, or

even for debiting long-distance phone charges by making a direct deduction from the royalty account."

BMI also says that the debit card will be "particularly attractive to writers who do not already have a bank account; those who travel frequently and need access to their royalty money on the road; and writers who wish to separate their royalty money from other income."

The Card, part of BMI's Horizon Project to provide new services to its writer affiliates, is provided by Comdata Corp., a leading transaction and information service provider, and issued by Nashville-based First American National Bank.

After BMI issues a personal debit

card, royalty payments will then be electronically deposited by BMI into an account and can be accessed by the account holder in two ways: via the ATMs and the debit company point-of-sale debit-card terminals in more than 850,000 locations or via checks issued through BMI and provided by Comdata. The Card will also be accepted in any location that normally accepts bank cards for purchases.

Another benefit of the Card cited by BMI is 24-hour-a-day, seven-day-a-week access to information on accounts—including balance inquiries and transaction recaps—via the Comdata Voice Response System 800 number.

IRV LICHTMAN

Berman Mulls IFPI Structure

BY ADAM WHITE

LONDON—Nic Garnett's decision to leave the International Federation of the Phonographic Industry (IFPI) after 16 years, including the past seven years as its director general, leaves the group's new chairman/CEO, Jason (Jay) Berman, with several options.

One is the appointment of a high-ranking general counsel, rather than a new director general. Indeed, the names of at least two senior music business lawyers are beginning to circulate as potential candidates. One is at a multinational record company and has earlier links with Berman; one

left another multinational label last year but has stayed in music-industry circles.

"It's likely that there will be some kind of reconfiguration," says Berman of IFPI's future top-line management. "Nic's leaving means some rethinking is required." He calls Garnett's contribution to the organization "extraordinary."

Meanwhile, Garnett says, he is departing "on the very best of terms." A lawyer, he aims to remain in the entertainment field, "probably something in private practice, related to the kind of" (Continued on page 81)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Scott Turner is appointed VP/CFO for Walt Disney Records in Burbank, Calif. He was VP of finance at EMI Music Distribution.

Ronnie Johnson is appointed senior VP of urban promotion for Atlantic Records in New York. He was senior VP of R&B promotion for Motown Records.

Gillian Lancaster is promoted to VP of finance for Virgin Records America in Los Angeles. She was senior director of financial planning.

Sony Music International promotes Angel Carrasco to senior VP of A&R for Latin America and Kevin Lawrie to managing director of Sony Music Mexico in Mexico City. Lawrie was VP and deputy managing director. Carrasco retains his responsibilities as president of Sony Music Mexico and will be based in Mexico City and Miami Beach.



TURNER



JOHNSON



LANCASTER



CARRASCO



LAWRIE



GAMBLE



FINE



POSTELLE

Charles "Chuck" Gamble Jr. is named executive VP of Philadelphia International Records. He was president/CEO of Gamble Information Systems.

Jonathan P. Fine is appointed senior director of A&R at Q Records in West Chester, Pa. He was director of A&R at Robbins Entertainment LLC.

Universal Records in New York promotes Katina Bynum to product manager. She was marketing coordinator.

Ty Knox is appointed director of urban A&R at 143 Records in Santa Monica, Calif. He was A&R/creative director for Yab Yum Records/Edmonds Music Publishing.

Jeanne Klafin is appointed national marketing and video promotion manager at Mute Records in New York. She was college radio and video coordinator.

Skip Werner is named to the Midwest regional sales position for V2/Gee Street in Chicago. He was product development coordinator for

alternative music for BMG Distribution in Chicago.

Four Winds Trading Co. in Boulder, Colo., promotes Jason Roberts to manager of marketing and promotions. He was promotions manager.

Word Entertainment in Nashville names Lori Marty VP of sales administration. She was director of customer service and sales administration.

PUBLISHERS. Brian Postelle is pro-

moted to senior director, urban, for Famous Music in Los Angeles. He was creative director.

Arthur Buenahora is promoted to associate director of creative services at Sony/ATV Tree in Nashville. He was staff song plugger.

RELATED FIELDS. Ruth Rappaport is appointed director of marketing at New Park Entertainment in Philadelphia. She was the promotion coordinator for WPXN Champaign/Urbana, Ill.

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Finding Curb/MCA's Lovett 'Live In Texas'

BY MELINDA NEWMAN

LOS ANGELES—Although he's been putting out albums for more than a decade, in many ways Lyle Lovett considers his new album, "Live In Texas," an introduction to his work.

"Even though I've been around for a long time and people think they know about me, I think that my music is largely undiscovered," he says. "So in that way, I wanted to do an album that wasn't just a live performance, but an album that [represented my career]."

While the Curb/MCA album contains many of Lovett's most popular songs, the Texan stops far short of calling the June 29 release a greatest-hits collection.

"That's the thing—it's kind of hard to have a greatest-hits [set] if you haven't had any hits," he says with a self-deprecating laugh.

Indeed, while four of Lovett's albums have gone gold, and in some circles he's a household name, he's never had mainstream radio success to boost sales. His success has come through his strong live shows, airplay on triple-A and public radio, and roles in such films as "The Player" and "The Opposite Of Sex."

When it came time to make the album, Lovett had a few blueprints. "I tried to think of my favorite live albums, and recently it's been James Taylor's album that George Massenburg did. Going back to my formative years, the

live album that I listened to the most was 'Waiting For Columbus' by Little Feat."

Lovett's album, recorded over five nights in Austin, Texas, and San Antonio in 1995, features Lovett playing with his Large Band, a 16-piece group. It's one of the many musical configurations with which Lovett tours.

"Once I decided it needed to be a Large Band album, it made it so much easier to put together and so much fun," he says. "The thing that's gratifying when I'm onstage is—no matter how large or small the band is—at least at one point in the show, I get to feature everybody; everyone's personality comes through."

The album, produced by Lovett and Billy Williams, highlights Francine Reed, Lovett's longtime backup vocalist and a solo artist in her own right, on "Wild Women Don't Get The Blues." Additionally, cellist John Hagen is featured in a rave-up version of "You Can't Resist It."

That track—minus Hagen's two-minute cello solo—is the first single; it goes to roots-music and triple-A radio on Monday (14).

"Lyle is a core artist for us," says Jody Denberg, PD of triple-A KGSR in Austin, one of Lovett's strongest markets. "We're about to sell out three nights at the [3,500-seat] Backyard [concert]

(Continued on page 84)



LOVETT

Missy Elliott's On Top Of Her 'World'

Artist Displays New Outlook On Gold Mind/EastWest Set

BY GAIL MITCHELL

LOS ANGELES—Faced with the prospect of recording a much-anticipated follow-up to a platinum-plus solo debut, some artists might feel a little scared. But Missy "Misdemeanor" Elliott says she was too stressed to be afraid.

"I was trying to make sure it was different—and better—than the last album," she says. "It took longer, so I was pretty stressed at some points. The first album took me a week; this album took a month and some change. But I love this one a lot better than the last."

"This one" is her long-awaited sophomore set, "Da Real World" on Gold Mind/EastWest/Elektra, which sees a simultaneous worldwide release June 22. The 12-inch version of the first single, "She's A Bitch," hit stores April 20, while a maxi cassette single and maxi CD single are due in stores July 6. Elliott's Grammy-nominated debut album, 1997's "Supa Dupa Fly" (featuring the hit single "The Rain [Supa Dupa Fly]"), sold 1.1 million units, according to SoundScan.

Elliott's longtime collaborator Timbaland is back again as producer on "Da Real World," which represents a more mature Elliott in terms of her multiple roles as an artist, songwriter, and producer.

"I've matured in every category," says the soft-spoken but confident Elliott. "Lookwise, I don't wear finger waves in my hair anymore, and I've also dropped a few pounds. Musicwise, when we were in 1997-98, we were making music for the year 2000. Now that we're about to hit 2000, this album takes listeners into the year 3000. I've remained Missy, but I'm still different from anything happening right now."

That case was made with the release of the first single, whose use of the word "bitch" in the title generated some negative feedback.

"Because a lot of females are aggressive and in control of their destiny, they get called that a lot of time," says Elliott. "After hearing the record and how I'm using it, I think people got past the word."

On the new set, Elliott and Timbaland bring back their infectious beats and catchy rhymes—but carry them to the next level, delivering messages and having fun at the same time with



ELLIOTT

such tracks as "Beat Bitters."

"All N My Grill"—one of Elliott's favorites—is a fun but serious take on the dilemmas confronted in relationships. Other notable tracks include "Hot Boyz," "Sticken Chicken" (featuring Aaliyah and Da Brat), and the ballad "Crazy Feelings," which features Destiny's Child member Beyoncé Knowles. The 17-track album also boasts guest appearances by Lil' Kim, Lil' Mo, Juvenile, Lady Saw, and Big Boi of OutKast.

Between albums, Elliott hasn't been a stranger to the music scene. She penned 702's Motown single, "Where My Girls At?," and co-wrote the track "Confessing" on Destiny's Child's forthcoming album on Columbia (see story, page 20). She launched her record label, Gold Mind (Billboard, July 18, 1998). And she will work on Aaliyah's next set.

Calling this project something

that's "going to be big, big, big for us," Elektra Entertainment senior director of marketing Michelle Murray says the label is mounting a full-scale marketing blitz domestically and internationally. On the domestic front, the push began as early as March 14, when the single was "strategically seeded" to key R&B and crossover stations.

Since then, the label has engaged street teams, launched an independent retail campaign targeting R&B accounts, premiered the Hype Williams-directed video for the first single on MTV and BET, and kicked off major consumer and TV advertising campaigns, radio station time buys, and print features.

In association with supermodel Iman, Elliott is bowing a cosmetics line—Misdemeanor Lipstick—on June 22; a portion of proceeds go to Break the Cycle, an organization dedicated to ending domestic violence.

Elektra's director of international marketing, Gary Imhoff, says the album will feature a bonus track outside the U.S.; France's top rap artist, MC Solaar, recorded a rap on "All N My Grill." Both versions of the track will appear on non-U.S. editions of the album. "She's A Bitch" was released June 4 in the Netherlands, June 7 elsewhere in Europe.

No tour dates have been confirmed for Elliott, who is managed by Mona Scott of Violator Management. Cara Lewis of William Morris handles bookings; Elliott's music is published by Warner/Chappell.

"People are looking forward to hearing what else she can do," says Kevin Engler, senior buyer for Best Buy in Minnesota.

Sam Weaver, operations manager for KPRS-FM Kansas City, Mo., agrees. "She's not afraid to be different," he says, "but she seems to know how to do so in a commercial way."

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Russ Taff Returns To His Roots

Christian Pop Veteran's New Release Marks Benson Debut

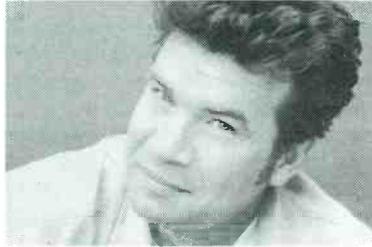
BY DEBORAH EVANS PRICE

NASHVILLE—On his sterling new album, "Right Here, Right Now," venerable Christian pop artist Russ Taff offers an aural feast that combines fervent uptempo cuts with the kind of sweet ballads that have earned him a legion of loyal fans.

The Benson project, due in stores July 27, also shows the artist vividly and emotionally dealing with the death of his father on several cuts. They are among the highlights of what is one of the more anticipated Christian music releases this year.

"I don't know of a more distinctive voice in our industry," says Benson president John Mays. "In the tradition of all of his recordings, it is something completely different than anything you've ever heard Russ record."

A former member of the legendary Imperials, Taff has won five Grammy Awards and nine Gospel Music Assn. Dove Awards, including pop/contemporary album of the year in 1986 for "Medals"; best rock album in 1989 for his self-titled album; and three male vocalist of the year trophies. He's headlined major Christian tours as well as opened for coun-



TAFF

try artists like Randy Travis. Also, he's been prominently featured on Southern gospel veteran Bill Gaither's popular "Homecoming" concerts and videos.

Taff's last studio album created strictly for the Christian marketplace was 1991's "Under Their Influence," a vibrant collection of gospel classics on Word Records. His next project was a jazz-oriented Christmas record for Sparrow. Then he signed with Warner Bros. and released a country album on the Reprise label, "Winds Of Change," which spawned three singles that made modest inroads on the Hot Country Singles & Tracks chart in 1995.

Taff says his detour into the country market was born out of his desire to try different things. "As an artist

you have to keep maturing and experimenting. I went to the three major labels in the gospel marketplace and none of them were interested in the kind of music I was writing and the style I was doing. I had so much success in the mid-'80s with the light pop stuff. I was in a very loving way told if I wanted to be signed, I'd have to move back to those years of light pop, and I couldn't do it."

Taff says Warner Bros. Nashville president Jim Ed Norman allowed him to go into the studio and make

(Continued on page 14)



Feeling Manic. After collecting numerous accolades in their native U.K. for their current disc, "This Is My Truth Tell Me Yours," Manic Street Preachers issued the project June 8 in the States via Virgin Records. The set was first released internationally last November on Epic. Shown, from left, are bandmates Sean Moore, Nicky Wire, and James Dean Bradfield, flanked by well-wishers shortly after winning Brit Awards for best group and best album.

Hannibal's Wainwright Satirizes The Topical On His 'Studies' Set

BY JIM BESSMAN

NEW YORK—Not since Loudon Wainwright III's surprising 1972 pop novelty hit "Dead Skunk" has the contemporary folk icon had a song with such potentially high commercial prospects.

But any success now will be most timely, as the song is "Y2K," and it's being rushed out well ahead of "Social Studies," Wainwright's first album for Hannibal/Rykodisc and his 17th altogether. The album, due July 13, collects 15 satirical, topical songs, crafted over the last decade largely for performance on National Public Radio and ABC-TV's "Nightline."

Among the key "Social Studies" tracks are "Tonya's Twirls," which exposes the sad realities behind young female Olympians like Tonya Harding; "Inaugural Blues" and "Our Boy Bill," about President Clinton; and "O.J.," a cynical recap of the so-called "trial of the century," which Wainwright says NPR deemed unsuitable for early-morning listening.

"We couldn't use one of my favorites, 'Newt Gingrich Is Running The Town,' because the publisher of the melody of 'Santa Claus Is Coming To Town' stopped us," says Wainwright. "Other than that, it's a good look back over the last 10 years—at what's been going on socially and internationally in both current and recurrent events."

"Y2K" is the newest song and the obvious promotional hook. A funky anti-computer, anti-Bill Gates doomsday scenario, the cut features John Scofield on electric guitar, joined by Wainwright's core backup band: banjo and harmonica player Chaim Tannenbaum, guitarist and assorted string player David Mansfield, and drummer Richard Crooks.

"We're releasing it as a promo single as far in advance as possible to all formats," says Kandi Quarterson, product manager at Rykodisc, which shipped "Y2K" to radio in early June.

"There will be all kinds of radio specials and year-end countdown shows," adds Quarterson, who aims to book Wainwright to perform "Y2K" on radio and TV. "We've devised a 'cyber-tchotchke' for our Web site, featuring a countdown clock with soundclips from the record and access to buying it, as well as links to Loudon's site and a list of things to do to survive Y2K. We're going all out because we think it's a hit."

Wainwright, who is managed and booked by Mike Kappus of the Rosebud Agency, performed the "Social Studies" album, with a few choice cuts from earlier albums, at a two-night media showcase last month at the Fez club in New York. In July the event will be reprised in Los Angeles at Largo.



WAINWRIGHT

Shulman Off And Running As Roadrunner Prez; Matthew Sweet Builds Up A New Wall Of Sound

RUN RUN ROADRUNNER: Derek Shulman, who was named president of Roadrunner Records at the end of May, says his mandate from the label's Netherlands-based founder, Cees Wessels, is to "take bands that are on first or second base and turn them into home runs." Whereas the label previously may have been seen as only able to take an act to a certain level before it jumped to a major (Sepultura being a prime example), its goal is to no longer to be seen as a breeding ground.

"We will now be able to take that leap to the next level," says Shulman. "We don't need majors for that. We can hopefully take these bands and do it as well as or better than a major, because we have more time and focus."

Shulman acted as consultant at the RED-distributed label for several months before the presidential appointment was made. "Cees and I danced and courted for almost a year and signed bands and [asked], 'What is it that Roadrunner has been, and what can it be?' And I think we both knew what we wanted. I've done things that Cees had wanted to do, and I saw some things at Roadrunner that I couldn't do at a major."

That's not to say the major-label vet—Shulman, a former artist, had stints at PolyGram, Atco, and Collision Arts/WB—doesn't plan to draw on his experiences at the big record companies. "There are really only two or three things that are obvious in this business. You have to have very good acts make very good records, and you release them with very good promotion and marketing. And then, with a bit of luck, those bands become as big as they can be. I'm mature enough to say now that certain acts that you believe in and want to be platinum won't be, but the key thing is to have a great, great roster and great people working together as a team."

To that end, Shulman has hired former RCA head of promotion Dave Loncaio as senior VP of promotion for Roadrunner. Loncaio has been staffing up the promotion department and is continuing to add field promotion reps.

Shulman, the label's first executive to hold the title of president, adds that he expects senior VP/GM Jonas Nachsin, who had been running the U.S. division, to stay. "He's my right-hand man," says Shulman. "He's a great person to have in the company. I wasn't sure what I would find down here when I came on as a consultant, and what I found, to my surprise, was a really well-run company with a staff of people who are excited and hungry to win."

That staff is in the throes of breaking Fear Factory—Shulman says the group's album "Obsolete" has

already sold 300,000 units—and is also setting up forthcoming releases from Coal Chamber, Type O Negative, and Machinehead.

Shulman says he plans to make no drastic cuts to the 30-artist roster. "We always have meetings about what is right and what is wrong and what's good and what's bad and who's not going to make the grade next year, but we're not going to slash across the board," he says. "A third of our acts are brand-new; they haven't even put out an album."

While Roadrunner has unsuccessfully dabbled with R&B music in the past, Shulman says the label is now content to stick with rock and pop. "I'm not spreading into urban, country and western, R&B, or rap. While the perception that we're just a metal label has changed over the last year or two, what I have to make people understand is we're a rock label and a label that enjoys good hard music—modern rock, hard rock, and bands that have a backbeat to them are part and parcel of

what we're doing. We're going to exponentially expand into areas that we couldn't go before. To have an act plucked off as if we're a farm team will never happen again."

STUFF: Matthew Sweet is in the studio making his first record for Volcano/Jive. Slated for a September release, the album is being produced by Fred Maher and Jim Scott. While there's no word on how the full album is going to sound, we do know that Sweet spent two days bringing in 18 musicians to create a "wall of sound" on five songs. Brian Wilson—a huge fan of Phil Spector, creator of the wall-of-sound concept—even visited the proceedings.

After a five-year lull (with the exception of Splendor), Todd Rundgren has returned to producing. He has three projects on his plate: 12 Rods (V2), Bad Religion (Atlantic), and singer Michael Gallagher, whose set is coming out on a privately financed label. "It's my perception," Rundgren says, "that the market has cyclically swung back to my way; i.e., it's more song- and producer-oriented and less grunge-oriented, where it seemed any budget over \$15,000 was considered wasteful and counterproductive."

Promoter John Scher says plans are still on for a benefit concert for Kosovo refugees in August at New York's Madison Square Garden. However, he adds that while a number of high-level artists have expressed interest in doing the concert, no act wants to be the first to commit. We have to add that makes us very sad. What happened to checking your ego at the door when it comes to charities?



by Melinda Newman

Australia's Human Nature Preps For Global Push

Sony Counts On Regional Success To Propel Vocal Quartet Worldwide

BY CHRISTIE ELIEZER

SYDNEY—A No. 1 Australian debut for its sophomore album has sent the right signals to other territories about the vocal quartet Human Nature.

"Counting Down," the Aussie act's new Columbia collection, made its debut on the Australian Record Industry Assn. chart at No. 1 on the week ending May 29. This week, it stands at No. 6.

After just five days in stores, it sold 55,000 units, according to the label; Sony is hoping for domestic sales of 400,000. The act's debut, "Telling Everybody," has sold 300,000 copies here, according to the label.

In promoting Human Nature internationally, the label is initially looking at the Asian and European markets that responded to "Telling Everybody." Outside of Australia, the act's three strongest markets are Japan, Germany, and Taiwan; "Counting Down" is also released this month in Japan. In late July, the act begins a three-week Asian promo tour, culminating in an ap-



HUMAN NATURE

"We really worked at getting Human Nature a No. 1 debut," he says. "It's this kind of action that attracts overseas affiliates."

Handlin believes that Human Nature stands out from male vocal groups already working in other territories. "These guys are not manufactured by a producer," he points out. "They started singing together in school and through music college."

"They've the talent and charisma," continues Handlin. "They've also got a fantastic work ethic." The act sharpened its skills during European and Asian tour stints with the likes of Celine Dion and Michael Jackson.

Handlin signed the act after it auditioned in his office in June 1995. High-profile dates with Dion and Jackson helped "Telling Everybody" reach global sales of 700,000 units, says the label. In early '99, Dion and Human Nature reconnected for shows in Hong Kong and Japan. Dion invited the group on her subsequent European dates (which were later canceled), but Human Nature declined, planning to work its home market via a high-profile tour with John Farnham; the tour also includes Kate Ceberano, James Reyne, and Ross Wilson. The tour is expected to reach half a million fans.

Later in the year, Human Nature will headline its own tour. The group is also negotiating with organizers of the 2000 Olympics in Sydney to perform at the opening ceremony, which would bring it to a potential global TV audience of a billion people.

At home, the quartet also boasts a fanatical following—predominantly teenage females. An in-store appearance at an HMV outlet in Sydney attracted 3,000 fans; some had camped out the night before. The Nine Network's TV program "A Current Affair" reported on a fan who had "married" band member Andrew Tierney, with her parents and life-sized cutouts of band members as "witnesses." As a follow-up, the show was on hand as the group's members turned up at the fan's school to serenade her.

Such publicity aided a radio/TV/retail blitz around a three-week promotion tour for the new set; it culminated with an album launch in Sydney before 700 retail and media representatives. The act's energetic set ended with a guest appearance by Farnham on their hit duet "Every Time You Cry." The launch

was attended by executives from 20 global affiliates attending a Columbia Records conference in Sydney.

Says Tierney, "The general consensus from retail and media is that we're singing better in the studio. We know what we want, and we've become more adventurous with the harmonies and arrangements. One of the tracks has 100 overdubs."

Human Nature does not have radio support across the board in Australia, but supportive formats rate the group highly. "They work for us," says Steve Fox, assistant PD/music director at Sydney's MIX 106.5 FM, which is aimed at women between 25 and 44. "They research strongly; they have the same appeal that Backstreet Boys have in the U.S." MIX is spinning three album tracks and also plans a competition in which the act guest-hosts the nightly romance program and turns listeners' love poetry into a song.

"One of the reasons for their appeal," says Fox, "is they're accessible. They'll sing at the drop of a hat."

Melbourne's 101.1 TT-FM instantly adds Human Nature each
(Continued on page 15)

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'We really worked at getting Human Nature a No. 1 debut'

- DENIS HANDLIN -

pearance at the MTV Summer Festival in Taiwan. The Asian edition of the album includes a duet with Taiwan-based Cantopop superstar Coco Lee.

The album is due in Europe and the U.K. in the last quarter of this year. The U.S. market is being targeted for early 2000.

Radio programmers believe the act's soft-pop harmonies could do the trick outside of Australia. Kate Economou, music director of Melbourne AC station 101.1 TT-FM, says, "I can see them becoming bigger overseas than in Australia. Tracks like 'Don't Cry' and 'Counting Down' could make them massive in the U.S."

The act was in Los Angeles in early June, cutting an as-yet-unnamed Kenny Loggins song for inclusion in the upcoming Richard Gere-Julia Roberts movie "Runaway Bride." If the act gets the green light for a full U.S. release, the resulting set is expected to be a combination of both of the band's albums.

Human Nature is managed by David Caplice of Caplice Management (Australia), and the act's international agent is Barry Gorber of U.S.-based CDA Productions. The act's songs are published by Rondor Music.

For Sony Music Australia chairman/CEO Denis Handlin, the act's out-of-the-box action in Australia sends a powerful message to other Sony companies.

Red is the boldest of all colors. It stands for charity and martyrdom, hell, love, youth, fervor, boasting, sin, and atonement. It is the first color of the newly born and the last seen on the deathbed. It symbolizes day to the American Indian, East to the Chippewa, the direction West in Tibet, and Mars ruling Aries and Scorpio in the early zodiac. It is, nevertheless, for all its vividness, a color of great ambivalence. Red is the color of the strawberries in room 705.

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Artists & Music

RUSS TAFF RETURNS TO HIS ROOTS

(Continued from page 12)

the kind of record he wanted—and the label aggressively promoted it to the country market, while sister label Warner Alliance took it to the Christian audience.

Taff had started working on a follow-up project when he fell victim to the trimmings at Warner Bros. From there, he began talking to then Benson president Jeff Moseley, who inked him to the label with a promise he could chart his own course.

Co-produced by Taff and longtime collaborator James Hollihan Jr., "Right Here, Right Now" covers a variety of musical and emotional territory. "Shadow Of The Cross" is a 14-minute opus that opens with an original classical piece that flows into

the vocal part of the song. Taff co-wrote that tune and several others on the album with Marcus Hummon (Tim McGraw's "One Of These Days," Alabama's "Cheap Seats," Wynonna's "Only Love"). "Back Into Grace" is another Taff/Hummon composition that is also featured in the play "American Duet," which has received positive reviews in Nashville.

Much of the album was inspired by Taff's late father, a Pentecostal minister. "Daddy died a year and a half ago, and something happened to me," Taff says. "I found myself digging real deep into my roots, into that Pentecostal jumping, running thing I grew up with. There are some songs on here like that. I feel a lot of

abandonment in embracing my roots."

In addition to the uptempo gospel numbers, there are poignant songs

'I found myself digging real deep into my roots'

- RUSS TAFF -

dealing with his turbulent relationship with his father, including "Long Hard Road" and "Cry For Mercy," which feature a compelling, vulnerable vocal.

That emotional intensity is a riveting element of the record. "He is one of the most passionate singers I have ever heard," says Rick Anderson, music buyer for the Cincinnati-based Berean chain. "I think he is extremely important to the Christian music community because he is so real."

Mark Campbell, VP of sales and marketing at Benson, says the first step in the label's campaign has been to reintroduce Taff to the industry. "It started last year in getting Russ together with radio guys again. Then there was an event in January for about 100 industry people, during which Russ sang and hung out with them. He was also at the Gospel Music Assn.'s April convention. He's been telling people where he's been and what's been going on the last few years."

Campbell says the label will start reintroducing Taff to consumers at retail via posters, flats, displays, and

other point-of-purchase materials. A series of in-store appearances is also planned.

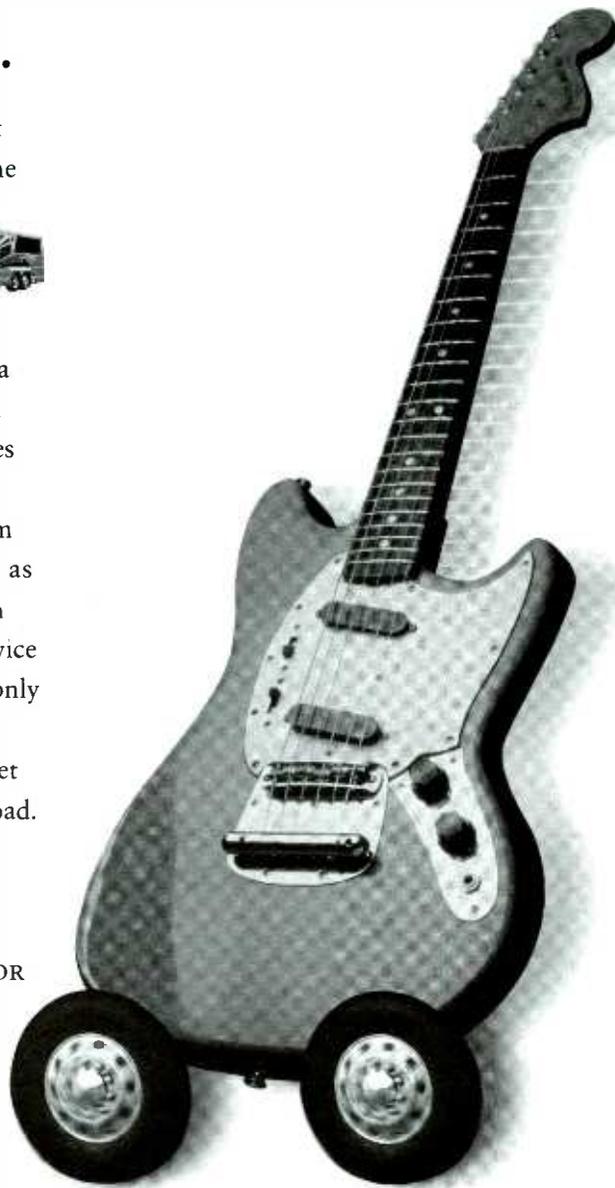
"The key is to let people know that Russ Taff is still around and he's making great music," says Campbell. "Everybody is excited that they are going to get to hear his voice again. There's a huge fan base already out there. Plus, we have a whole new fan base to introduce him to."

Taff is managed by Zack Glickman of Los Angeles-based Glickman Entertainment. Booked by Creative Artists Agency, Taff has been on a 25-city tour with Bob Carlisle and newcomer Natalie Grant. This fall, he'll tour with 4HIM.

"The media is already very interested because he's got a story," says Campbell. "Here's an artist that's been around 20 years and been through a lot of life and had all different kinds of experiences... He's got a lot of perspective."

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BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ROLLING STONES CATATONIA	Gratbaan Stadspark Groningen, Netherlands	June 2	\$3,326,270 (7,058,322 guilders) \$44.35	75,000 sellout	TNA Group Mojo Concerts
THE ROLLING STONES OCEAN COLOUR SCENE	Cannstatter Wasen Stuttgart, Germany	May 29	\$3,241,257 (6,075,412 deutsche marks) \$77.51/\$45.16	65,187 sellout	TNA Group Concert Concepts
THE ROLLING STONES BRYAN ADAMS ZUCCHERO	Festival Gelände Imst, Austria	May 31	\$2,337,341 (30,742,111 schillings) \$113.28/\$45.31	47,447 sellout	TNA Group Artist Marketing
THE ROLLING STONES SHERYL CROW	Murrayfield Stadium Edinburgh	June 4	\$2,108,748 (1,311,220 pounds) \$48.98/\$44.90	44,283 sellout	TNA Group Solo
GEORGE STRAIT, TIM MCGRAW, DIXIE CHICKS, KENNY CHESNEY, JO DEE MESSINA, MARK WILLIS, ASLEEP AT THE WHEEL	Three Rivers Stadium Pittsburgh	June 6	\$2,093,456 \$49.50/\$29.50	51,000 sellout	PACE Touring SFX Touring
GEORGE STRAIT, TIM MCGRAW, DIXIE CHICKS, KENNY CHESNEY, JO DEE MESSINA, MARK WILLIS, ASLEEP AT THE WHEEL	Pontiac Silverdome Pontiac, Mich.	June 5	\$1,897,741 \$49.50/\$29.50	49,784 sellout	PACE Touring SFX Touring
THE ROLLING STONES SHERYL CROW	Don Valley Stadium Sheffield, England	June 6	\$1,491,331 (931,085 pounds) \$48.98/\$44.90	32,425 15,000	TNA Group Solo
JOHN MELLENCAMP SON VOLT	World Music Theatre Tinley Park, Ill.	May 28-30	\$1,129,190 \$50/\$42/\$20	38,126 50,000 two shows	Tinley Park Jam Corp
SHANIA TWAIN LEAHY	Hersheypark Stadium Hershey, Pa.	May 30	\$1,024,710 45.75/\$39.75/ \$29.75	26,606 sellout	Electric Factory Concerts
SHANIA TWAIN LEAHY	First Union Center Philadelphia	May 29	\$935,968 \$65/\$49.50/\$38.50	16,268 sellout	Electric Factory Concerts

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SOUNDTRACKS

AND FILM SCORE NEWS

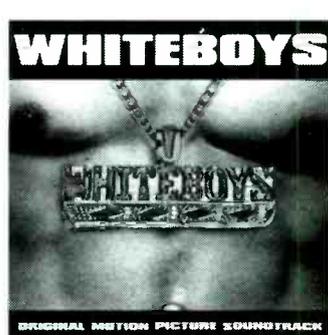
BY CATHERINE APPLEFELD OLSON

'WHITE' NOISE: The hip-hop phenomenon began saturating white suburbia a few years after the style hit the streets. Along with the baggy pants and gangsta fascination came the comedic messages of **Danny Hoch**, whose one-man show features a rainbow of white characters who'd trade their most cherished baseball hat to change the color of their skin.

Hoch has been touring the country and has created personas that have been seen on MTV and HBO. He based his first film—"White Boys," which he wrote and stars in—on his character of Flip Dog, the baddest rapper in rural Iowa.

The "White Boys" soundtrack, which Offline Music/TVT Soundtrax will release July 30, is a tribute to rap music that should find fans both in urban and suburban locales. "What we aimed to do is not exploit this idea but instead find integral artists that represent the hip-hop community to contribute," says TVT Soundtrax VP of marketing **Paul Burgess**. "The movie plays off the pervasive saturation of hip-hop culture to white suburbs to [the] extreme."

The film and album clearly have the support of the hip-hop camp. The soundtrack features music from **Big Pun**, **Snoop Dog**, **Common & Slick Rick**, **Black Child**, **Three 6 Mafia**, **Busta Rhymes' Flipmode Squad**, and **DJ Hurricane**, whose "Come And Get It" is the first single. Several of the contributors wrote songs for the film, in which they wax poetic about the continuing rap phenomenon. Also, the movie contains cameos from a bunch of recording artists, from **Fat Joe**, **Snoop**, **Slick Rick**, and **Mic Geronimo** to **Dr. Dre** and **Doug E. Fresh**.



"Come And Get It" will also appear on Hurricane's solo album, due in August. But given that his music has appeared in "CB4," "Above The Rim," and "Kiss The Girls," he's well aware of the potential for broad exposure a movie affords.

"One thing about films—you can reach out to a different audience than what you do usually," he says. "My dream is to make a whole soundtrack, like **Curtis Mayfield** did for 'Superfly.'"

Burgess notes, "Many of the songs comment on the idea of white America embracing hip-hop."

For example, Snoop Dogg's track, "White Boys," contains the refrain "White boys, white boys/Turn that shit down."

"It's the white culture telling their youth not to listen to that stuff," says Burgess, "but rap has become the rebellion music for young white youth, just like rock and metal and punk have been."

Burgess says the record is "targeted squarely at the hip-hop community" and will seep into the wider rock community from there. "It will have a parental-guidance sticker, but it is not a gangsta album," he says. The soundtrack will also have a chance to sink in well before the Offline Entertainment/Fox Searchlight film's bow in late August. "We will be well-established with the music community before the film hits," he says.

TVT is advertising in hip-hop magazines, such as the Source, Vibe, and the Rap Sheet, as well as on BET, MTV, and the Box. Retail campaigns are aimed across the board as well.

"I think we will do extremely well at the Wiz—where there is a core, New York urban audience—but also at Best Buy, which appeals more to the suburban alternative audience, the rock buyer who buys **Eminem** and **the Beastie Boys**," Burgess says.

Also set to circulate this summer are 60,000 copies of a blend sampler containing parcels of most of the tracks on the album. The sampler was mixed by **the Bakar Boys**, the morning team at KPWR (Power 106) Los Angeles. The TVT promotion team will be handing out samplers at summer beach parties and other events.

music has appeared in "CB4," "Above The Rim," and "Kiss The Girls," he's well aware of the potential for broad exposure a movie affords.

"One thing about films—you can reach out to a different audience than what you do usually," he says. "My dream is to make a whole soundtrack, like **Curtis Mayfield** did for 'Superfly.'"

Burgess notes, "Many of the songs comment on the idea of white America embracing hip-hop."

For example, Snoop Dogg's track, "White Boys," contains the refrain "White boys, white boys/Turn that shit down."

"It's the white culture telling their youth not to listen to that stuff," says Burgess, "but rap has become the rebellion music for young white youth, just like rock and metal and punk have been."

Burgess says the record is "targeted squarely at the hip-hop community" and will seep into the wider rock community from there. "It will have a parental-guidance sticker, but it is not a gangsta album," he says. The soundtrack will also have a chance to sink in well before the Offline Entertainment/Fox Searchlight film's bow in late August. "We will be well-established with the music community before the film hits," he says.

TVT is advertising in hip-hop magazines, such as the Source, Vibe, and the Rap Sheet, as well as on BET, MTV, and the Box. Retail campaigns are aimed across the board as well.

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PRODUCTION NOTES: In what has turned out to be his first posthumous tribute, **Mel Tormé** will get his film-music due in a new boxed set from Turner Classic Movies/Rhino Movies Music. "Mel Tormé At The Movies," out Tuesday (15), features classic songs, outtakes, and previously unreleased material. Included in the latter category is "Minuet In Boogie," from the RKO film "Higher And Higher," in which Tormé made his film debut at the age of 17. Tormé died June 5 of complications from a stroke. He was 73 (see story, page 9).

Guided By Voices, which is putting the finishing touches on its latest studio album, will have a prominent slot on TVT Soundtrax's "Buffy The Vampire Slayer" soundtrack, due out in early fall.

HUMAN NATURE

(Continued from page 13)

time the group has a release.

"They're one of our biggest acts," says Economou. The station has been playing the entire new album in conjunction with a competition in which the act will play a Melbourne high school. "They've been smart enough to come down from Sydney and work the Melbourne market and meet our listeners, and it's paid off."

"Counting Down" is shifting 1,000 copies a week through HMV's 28 stores.

"It's on top of our [HMV] chart and moving well," reports the chain's marketing manager, **Damian Devine**. "Their in-store was a great effort; it was one of the biggest Australian in-stores for us for quite a while."

The Sanity chain, too, sees the release as a high priority, according to **Melissa Russo**, manager of one of the chain's stores in Sydney. "We had heaps of inquiries about the album before it was released, because Human Nature have a loyal set of fans," she says. "It's doing pretty well—about 300 copies a week in this store alone. Why not? They're young, good-looking, and commercial, and they sing about what the fans are concerned about."



Jamie Drives. Folk/pop singer/songwriter **Jamie Anderson** is trekking across the U.S. in support of her current disc, "Drive All Night." Released in April on the Durham, N.C.-based **Tsunami Records**, the album is getting college radio airplay for several cuts, including the tongue-in-cheek ditty "I Wanna Be A Straight Guy."



Feeling The Funk. Famed '70s-era funk band **Mantus** recently stopped by **WKTU New York** to promote a series of East Coast gigs. The shows are a preamble to a new self-made recording that combines the band's signature sound with modern pop elements. Pictured, from left, are Mantus members **John Kaz**, **Frankie Deac**, and **Jimmy Maer**; **WKTU's Joe Causi**; **Billy Amendola** of Mantus; and **WKTU's Valerie Palma**.

ami difranco

with special guest

maceo parker

on tour

6/14/99	vienna, va wolftrap
6/15/99	baltimore, md pier six pavillion
6/17/99	boston, ma fleet center
6/18/99	philadelphia, pa mann music center
6/19/99	wantagh, ny jones beach
6/20/99	buffalo, ny lasalle park
6/22/99	toronto, on molson amplitheatre
6/23/99	cleveland, oh nautica stage
6/25/99	columbus, oh brewery pavillion
6/26/99	rochester hills, mi meadowbrook
6/27/99	chicago, il aragon ballroom
6/29/99	memphis tn mud island amplitheatre
6/30/99	st. louis, mo forest park amplitheatre
7/2/99	omaha, ne ranch bowl
7/3/99	minneapolis, mn midway stadium
7/5/99	morrison, co red rocks
7/7/99	park city, ut deer valley amplitheatre
7/9/99	berkeley, ca greek theatre
7/10/99	los angeles, ca universal amplitheatre
7/11/99	las vegas, nv the joint
7/13/99	eastern california tba
7/14/99	northerr california tba
7/16/99	portland, or showplace
7/17/99	eugene, or cuthbert amplitheatre
7/18/99	seattle, wa snoqualmie winery

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	4	SHEDAISY LYRIC STREET 65002/HOLLYWOOD (8.98/12.98)	No. 1 THE WHOLE SHEBANG
2	1	10	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/COLUMBIA (7.98 EQ/13.98)	HOW TO OPERATE WITH A BLOWN MIND
3	NEW	▶	MOBY V2 27049* (16.98 CD)	PLAY
4	7	7	OLEANDER REPUBLIC 53242/UNIVERSAL (8.98/12.98)	FEBRUARY SON
5	3	3	CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98)	SINGLE WHITE FEMALE
6	4	9	T.D. JAKES ISLAND INSPIRATIONAL 524630/IDJMG (10.98/16.98)	SACRED LOVE SONGS
7	5	8	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
8	12	8	STAIN D FLIP/ELEKTRA 62356/EEG (7.98/11.98)	DYSFUNCTION
9	8	9	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
10	NEW	▶	RICHARD SMALLWOOD WITH VISION VERITY 43119 (10.98/16.98)	HEALING — LIVE IN DETROIT
11	13	37	SHAKIRA ● SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
12	9	39	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/IDJMG (10.98/16.98)	JUST WON'T BURN
13	NEW	▶	CHRISTIAN CASTRO ARIOLA 66275/BMG LATIN (9.98/15.98)	MI VIDA SIN TU AMOR
14	10	13	BETH ORTON HEAVENLY/DECONSTRUCTION 19038*ARISTA (10.98/16.98)	CENTRAL RESERVATION
15	11	4	ALEJANDRO FERNANDEZ SONY DISCOS 83182 (9.98 EQ/14.98)	MI VERDAD
16	15	11	TRAIN AWARE/RED INK 38052/COLUMBIA (10.98 EQ/16.98)	TRAIN
17	NEW	▶	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
18	48	60	BUENA VISTA SOCIAL CLUB WORLD CIRCUI/T/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
19	6	2	C NOTE TRANS CONTINENTAL 69537/EPIC (11.98 EQ/16.98)	DIFFERENT KIND OF LOVE
20	17	17	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98)	NUUESTRO AMOR
21	45	2	LEN WORK 69528/EPIC (7.98 EQ/11.98)	YOU CAN'T STOP THE BUM RUSH
22	19	9	STATIC-X WARNER BROS. 47271 (11.98 CD)	WISCONSIN DEATH TRIP
23	14	4	BEENIE MAN SHOCKING VIBES 1547*VP (9.98/14.98)	THE DOCTOR
24	20	3	BILLIE INNOCENT 47492/VIRGIN (11.98/16.98)	HONEY TO THE B
25	16	3	REEL TIGHT G-FUNK 72966/RESTLESS (10.98/16.98)	BACK TO THE REAL

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

26	21	8	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98)	WE READY DECLARE WAR
27	18	11	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
28	28	32	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
29	23	37	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
30	41	5	MEN OF VIZION MJJ/WORK 68012*/EPIC (11.98 EQ/16.98)	MOV
31	22	3	VIRTUE VERITY 43122 (10.98/16.98)	GET READY
32	36	4	FREESTYLERS FRESKANOVA 980200*/MAMMOTH (8.98/12.98)	WE ROCK HARD
33	26	41	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
34	NEW	▶	TAL BACHMAN COLUMBIA 67956 (7.98 EQ/11.98)	TAL BACHMAN
35	27	5	CITIZEN KING WARNER BROS. 47023 (10.98/16.98)	MOBILE ESTATES
36	34	11	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
37	35	14	SONICFLOOD GOTE E 2802 (15.98 CD)	SONICFLOOD
38	29	43	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
39	44	11	NOELIA FONOVISA 6080 (8.98/12.98)	NOELIA
40	42	6	DLG SONY DISCOS 82924 (9.98 EQ/14.98)	GOTCHA!
41	38	47	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
42	RE-ENTRY	▶	TONNY TUN TUN CAIMAN 2986 (9.98/14.98)	CAMINANDO
43	30	19	ROY D. MERCER VIRGIN (NASHVILLE) 46854 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 5
44	32	11	CASSANDRA WILSON BLUE NOTE 54123/CAPITOL (10.98/16.98)	TRAVELING MILES
45	39	2	S.O.D. NUCLEAR BLAST 6383 (14.98 CD)	BIGGER THAN THE DEVIL
46	25	25	BURLAP TO CASHMERE SQUINT/A&M 541013/INTERSCOPE (8.98/12.98)	ANYBODY OUT THERE?
47	40	3	BEELOW BALLIN/PRIVATE I 417093/IDJMG (10.98/16.98)	BALLIN 4 BILLIONS
48	33	4	X-RAIDED BLACK MARKET 9966 (10.98/15.98)	THE UNFORGIVEN VOL. I
49	24	7	ANOINTED MYRRH/WORD 69616/EPIC (10.98 EQ/16.98)	ANOINTED
50	31	7	VICKIE WINANS CGI 5325/PLATINUM (10.98/16.98)	LIVE IN DETROIT II

POPULAR UPRIISINGS

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

KNIGHT'S 'BLUES': Jack Knight is being touted as an up-and-coming singer/songwriter/producer following in the footsteps of **Teddy Riley** and **R. Kelly**. Knight has already penned songs for



Groove 'Train.' New York-based band Shootyz Groove plays music that blends hip-hop with heavy rock. The band's fourth album, "High Definition" (Kinetic/Reprise), features the single "L Train." The song has been getting airplay on modern rock stations like WMRQ Hartford, Conn.; KMYZ Tulsa, Okla.; and KTEG Albuquerque, N.M. The "L Train" video is getting exposure on the Box and MTV2, and Shootyz Groove is currently on a U.S. tour.

Monifah, BLACKstreet, Chico DeBarge, and Total. Considering that Knight wears many musical hats, it's not surprising that he pro-

duced his debut album, "Gypsy Blues" (Universal Records). "The music on my album isn't something I had to go and concoct," he says. "Best Friend" is the first single from the album, and the video for the song has already gotten exposure on BET.

ALL ABOUT MEJA: Swedish pop singer Meja (pronounced "may-ah") has been getting attention for her song "All 'Bout The Money," which peaked at No. 37 on the Mainstream Top 40 Airplay chart in the May 14 issue of Top 40 Airplay Monitor. The song is still getting notable support at mainstream top 40 stations like KIIS Los Angeles; KMG Colorado Springs, Colo.; and KRQQ Tucson, Ariz. "All 'Bout The Money" can be found on Meja's album "Seven Sisters" (C2/Columbia), which was released June 1. Meja's music has been described by her label as "Robyn meets Jewel."

POP OPEN THE CORK: Former Spin Doctors guitarist Eric Schenkman has



Samite's 'Stars'. African musician Samite champions the *kalimba* on his world beat album "Stars To Share," scheduled for release July 13 on Windham Hill Records. Guest musicians on the set include Will Ackerman, Michael Manring, Jeff Pevar, and Patti Cathcart of Tuck & Patti.

teamed with **Mountain** drummer **Corky Laing** to form **Cork**, a classic-rock inspired act whose debut album, "Speed Of Thought," is due June 22 on Lightyear Entertainment. "Speed Of Thought" also features bass player **Noel Redding**, who's best known for being in the **Jimi Hendrix Experience**.

EASTER SUNDAY: The husband-and-wife gospel team of **Jeff & Sherri Easter** have recorded several albums in a career that spans more than 10 years. The Easters will be touring the U.S. in support of their latest album, "Sittin' On Cloud Nine," due June 29 on Spring Hill Music Group. Tour dates include July 12 in Peoria, Ill.; July 17 in Jackson, Tenn.; Aug. 5 in Springdale, Ariz.; Aug. 19 in Seminole, Okla.; Aug. 22 in Lebanon, Pa.; and Aug. 29 in Hinton, W.V.

THINKING ABOUT CYNTHIA: Dance/freestyle singer **Cynthia** returns to the spotlight with the album "Thinking About You," scheduled for release Tues-

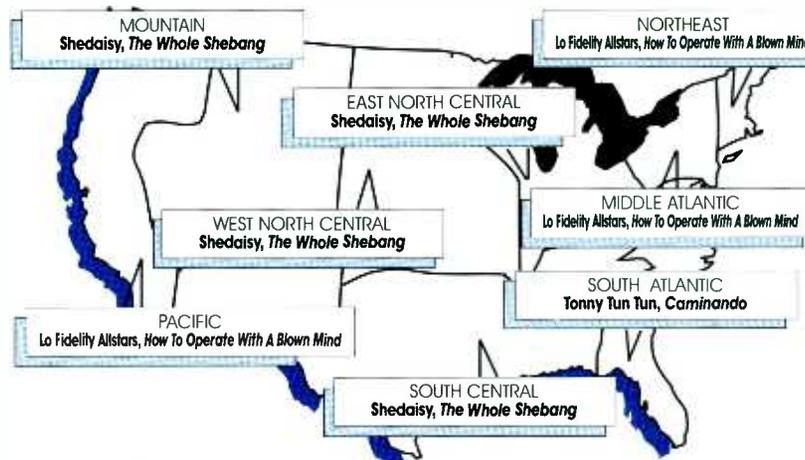
day (15) on Timber!/Robbins Entertainment. The album features the single "If I Had The Chance," which peaked at No. 86 on The Billboard Hot 100 in the Nov. 28, 1998,



Techno Pills. Electronica act Pills could be considered part of the wave of French acts like Air and Cassius that have been finding an international audience. In support of the album "Electrocaine" (Wax Trax!/TVT), Pills will be part of the Mastermix tour, whose lineup also includes DJ Hurricane and Expansion Union. The tour kicks off July 1 in Miami. Other tour dates include July 6 in Atlanta, July 18 in San Francisco, July 25 in St. Louis, July 31 in New York, and Aug. 6 in Philadelphia.

issue and at No. 29 on the Hot Dance Music/Maxi-Singles Sales chart in the Oct. 10, 1998, issue.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
MOUNTAIN	NORTHEAST
1. Shedaisy <i>The Whole Shebang</i>	1. Susan Tedeschi <i>Just Won't Burn</i>
2. Chely Wright <i>Single White Female</i>	2. Tanto Metro & Devonte <i>Everyone Falls In Love</i>
3. Oleander <i>February Son</i>	3. Beenie Man <i>The Doctor</i>
4. Lo Fidelity Allstars <i>How To Operate With A Blown Mind</i>	4. Lo Fidelity Allstars <i>How To Operate With A Blown Mind</i>
5. Moby <i>Play</i>	5. Staind <i>Dysfunction</i>
6. X-Raided <i>The Unforgiven Vol. I</i>	6. Moby <i>Play</i>
7. Susan Tedeschi <i>Just Won't Burn</i>	7. Reel Tight <i>Back To The Real</i>
8. Staind <i>Dysfunction</i>	8. Oleander <i>February Son</i>
9. Static-X <i>Wisconsin Death Trip</i>	9. Beth Orton <i>Central Reservation</i>
10. Andy Griggs <i>You Won't Ever Be Lonely</i>	10. Chely Wright <i>Single White Female</i>

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

▶ RED HOT CHILI PEPPERS

Californication
 PRODUCER: Rick Rubin
 Warner Bros. 47386
 Having cast a giant shadow with their 1991 blockbuster "Blood Sugar Sex Magik," the Red Hot Chili Peppers have since made a valiant effort to stay on the cutting edge, with varying degrees of success. On their latest endeavor, the Peppers mix funk rockers with more melodic pieces and throw in elements of psychedelia and prog rock just to keep things interesting. Highlights include the lead single, "Scar Tissue," which evokes the group's softer, melodic side (à la "Under The Bridge" and "Aeroplane"); "Get On Top," a funky workout in the vein of "Give It Away"; "Californication," the closest the band comes to constructive social commentary; "Easily," a strong tune with many catchy moments; and the adventurous, psychedelic "Savior." An album that may not make the world stop to take notice but will certainly fan the flames of a large and active fan base.

▶ BLINK 182

Enema Of The State

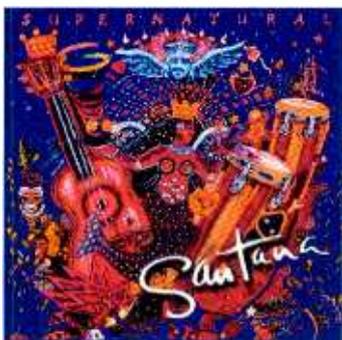
PRODUCER: Jerry Finn
 MCA 11950
 This punk-inspired trio with the pop sensibilities of Green Day and the chops of Sui-cidal Tendencies is poised for a commercial breakthrough after paying its dues on the periphery of the mainstream. Short, to the point, and bristling with attitude, "Enema Of The State" features the hit candidates "Dumpweed," "Aliens Exist," "The Party Song," and the angst anthem "What's My Age Again?" Besides word-of-mouth awareness among its mostly adolescent fan base, Blink 182 is likely to get a shot in the arm from modern rock radio, MTV, and the summer tour circuit. A group with little new to offer the world but enough of a grasp of the moment to enjoy its day in the sun.

RAP

VARIOUS ARTISTS
Rawkus Presents Soundbombing II
 PRODUCERS: various
 Rawkus 250059

A lion's share of stars from hip-hop's intelligent peace movement—beat makers whose tracks go way beyond technological dependent construction work—has flourished under the aegis of this underground New York indie, now stronger than ever due to a recent Priority Records distribution deal. Most of those Rawkus successes have moved to majors, but they give back on the label's second roundup of its roster, as do a host of like-minded rap luminaries. Mos Def shows up to spit science on "A Message From Mos Def & The Beat Junkies," which segues into "Next Universe," a new version of his "Universal Magnetic" debut. Def and Mad Skillz assist new Rawkus duo High & Mighty (Mr. Eon and DJ Mighty Mi) on the rootical "B-Boy Document 1999," and Def helps out again on "Crosstown Beef," Medina Green's '98 hit. The Beat Junkies rock the set's wicked intros, while Def's Black Star partner, Talib Kweli, expands his early track "Chaos" into the meditative master work "Reflection Eternal," featuring legendary female MC Bahamadia. Other participants in this 26-track rush of hip-hop intoxication include new Rawkus act Pharoahe Monch, Marly Marl, Pete Rock, Sir Menelik, Grand Puba, and Prince Paul.

SPOTLIGHT



SANTANA

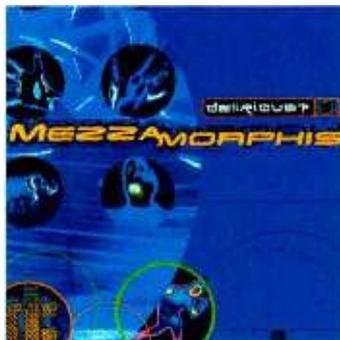
Supernatural
 PRODUCERS: various
 Arista 19080
 From the beginning of a transcendent career that just entered its fourth decade, Billboard Century Award winner Carlos Santana has been a pioneer of many musical cultures, from rock and pop to salsa, jazz, and psychedelia. For the first time, he weaves all of these strands, plus other genres, into a single album—a rainbow of styles and colors and a celebration of a life in music. His Arista debut, "Supernatural," is an all-star affair in which the participants, happily, seem to be there for the right reasons. Highlights include the catchy first hit "Smooth," featuring an engaging appearance by Rob Thomas; the Dave Matthews track "Love Of My Life"; "Put Your Lights On," a catchy cut by Everlast punctuated by Santana's signature guitar licks; "Do You Like The Way," penned and produced by Lauryn Hill and featuring soulful vocals by Cee-Lo; and "Corazón Espinado," a heart-break tale featuring Mexican rockers Maná. Other performers include Eagle-Eye Cherry, Wyclif Jean, and Eric Clapton, who helps Santana close the album with a guitar duet. A new landmark in a career filled with them.

COUNTRY

▶ ALABAMA
Twentieth Century
 PRODUCERS: Don Cook, Alabama
 RCA 67793

After recording more than two dozen albums over the span of its 30-year career—the group formed in 1969 as Wildcountry and first recorded for RCA as Alabama in 1980—Alabama could be expected to experience studio fatigue. Yet "Twentieth Century," its first new studio album in two years, finds the group in fine voice, with some

SPOTLIGHT



DELIRIOUS?

Mezzamorphis
 PRODUCER: Delirious5?
 Sparrow/Virgin 1677
 This English pop/rock outfit gained an enthusiastic following in its native country before breaking into the U.S. with the 1997 Sparrow double-disc set "Cutting Edge." The group's second U.S. release, 1998's "King Of Fools," solidified its stateside success and helped bring Virgin Records to the party. Thus, this act's new album, "Mezzamorphis," will be marketed on both sides of the Atlantic to both general and Christian audiences. It's music deserving of widespread acceptance. Principal songwriters Martin Smith and Stuart Garrard have crafted a solid set of tunes with a more aggressive modern rock edge than their previous efforts, but their work still contains passionate, insightful lyrics. "Mezzanine Floor" is a focal point of an album in which Smith's clear, evocative voice serves as a potent centerpiece for each cut. Other highlights include "Beautiful Sun," "Bliss," "Metamorphis," "Heaven," and "Kiss Your Feet." An album that will appeal to fans of previous Delirious5? hits like "Deeper" while drawing in first-time listeners.

of its best new material written by the group. Jeff Cook's rowdy, sax-driven "Mist Of Desire" reprises the band's beach-song appeal; Randy Owen and Greg Fowler's "Too Much Love" is a splendid, tender ballad; and "I Love You Enough To Let You Go" (co-written by Owen with Music Row vets Gary Baker and Frank Myers) is a grizzled romantic's bittersweet memoir. The group's version of 'N Sync's "God Must Have Spent A Little More Time On You" is a showcase of lead singer Owen's considerable talent and a reminder that he's better than this pastiche of obvious radio hit material.

SPOTLIGHT



CHRISTIAN FALK

Quel Bordel
 PRODUCER: Christian Falk
 Atlantic 83205
 If Sade were to make a dancefloor-infused album, it would probably sound a lot like "Quel Bordel," the debut from Sweden's Christian Falk. Over the course of 10 songs, Falk weaves sophisticated soundscapes that spotlight a variety of rhythms and vocalists. The cinematic opening track, "Remember," which features Swede pop star Robyn, recalls early Massive Attack. For "Leave Me," Falk enlisted the melancholic diva stylings of clubland's Yvahn (of Ruffneck fame) to create a deep-house journey. On "Make It Right," newcomer vocalist Demetreus ably recalls the salad days of now-defunct British collective Electribe 101. The album also features three remakes. "Moody," "Daylight," and "Calling You"—originally recorded by, respectively, ESG, Roy Ayers, and Jevetta Steele—have been wickedly restyled here by Neneh Cherry, Cindy, and Steele herself, who injects new life into the song she originally cut for the "Baghdad Café" soundtrack. With "Quel Bordel," atmosphere never sounded so good.

JAZZ

★ BILL FRISELL
Good Dog, Happy Man
 PRODUCER: Lee Townsend
 Nonesuch 79536
 Bill Frisell makes such consistently great records that it would be easy to take the guitarist for granted. That would be sad, since no one refracts age-old Americana through a cutting-edge prism with the warm-hearted, fleet-minded individuality of Frisell. With "Good Dog, Happy Man," he has crafted one of his earthiest essays yet—a sort of funky follow-up to his sublime "Nashville" album from 1997. Backed by an ultra-hip band—pedal-steel artisan

VITAL REISSUES

EARTHA KITT
Greatest Hits: Purr-Fect
 COMPILATION PRODUCER: Paul Williams
 7N/BMG Special Products 66748-77001
 Born to a black mother and white father in the pre-Depression South, Eartha Kitt was the product of poverty and the victim of vilification for her mixed racial background. However, she rose above adversity to become an educated, worldly, multilingual entertainer who could hold her own in the recording studio, on film and TV sets, and on cabaret stages. In all her creative endeavors, Kitt was in control of her destiny, refusing to be typecast or stereotyped. This single-disc compilation reflects the diversity and sheer enjoyability of Kitt's recorded output, including French-sung staples like "C'est Si Bon," "Je Cherche Un Homme," and "Under

The Bridges Of Paris"; "Uska Dara," a Turkish folk song that became an unlikely hit for Kitt; and signature "bad girl" numbers "I Want To Be Evil," "Monotonous," "Lilac Wine," and "Santa Baby." Also included are Kitt's appropriations of pop standards like Cole Porter's "Let's Do It" and "My Heart Belongs To Daddy," her Caribbean foray "Somebody Bad Stole De Wedding Bell," and her adaptation of Duke Ellington's "The Blues." A tribute to one of America's great total entertainers.

EN VOGUE
Best Of En Vogue
 PRODUCERS: various
 EastWest 62322
 When En Vogue burst on the scene 10 years ago with its breakthrough hit,

"Hold On," the quartet helped usher in the age of the modern R&B girl group—the predecessor to such '90s success stories as TLC and SWV, plus a battery of imitators who came and went. Subsequent En Vogue albums cemented the act's reputation as a vital purveyor of contemporary R&B, with such hits as "My Lovin' (You're Never Gonna Get It)," "Whatta Man," "Free Your Mind," and "Don't Let Go (Love)." The single-disc compilation includes all of the above, plus other hit tracks and bonus remixes of "My Lovin'" and "Don't Let Go (Love)." In addition, the CD version contains another remix of "Hold On" and the Funky Food radio remix of "Let It Flow." A collection that spotlights the talents and charms of this generation's funky divas.

Greg Leisz, bassist Viktor Krauss, organ grinder Wayne Horvitz, and drum legend Jim Keltner—Frisell has forged originals whose folksy melodies and big-sky grooves make them seem like old friends in snazzy new clothes. Tellingly, the outfit channels the traditional "Shenandoah" with Ry Cooder in tow, and its sepia-toned melancholy pairs perfectly with Frisell's dusty ballads, like the gem "Cadillac 1959."

LATIN

GEORGE LAMOND
Entrega
 PRODUCERS: various
 Prestigio/Sony Discos 83209
 The pop/dance belter who scored a top 40 English entry "Bad Of The Heart" in 1990 tries to resurrect his career in the Spanish sector with a likable romantic salsa disc that also serves as the first CD release by New York-based Prestigio Recordings. Fans of Marc Anthony certainly will warm to Lamond's expressive bari-tenor vocal flourishes that glide over spunky arrangements, some of which are flavored with rap, reggae, and Cuban cadences. Though the set's leadoff single, a cover of the Juan Gabriel hit "Qué Te Vas," sports a solid shot at tropical/salsa outlets, better radio success may be found with the more straight-up salsa tracks "No Viviré" and "Me Niego A Perderte." The most interesting cut, however, is "Si No Estás Aquí," a blistering pop/R&B/salsa shaker helmed by salsa super-producer Sergio George.

CLASSICAL

★ BRUCKNER: Symphony In F Minor, Adagio
German Symphony Orchestra-Berlin, Vladimir Ashkenazy
 PRODUCER: Seppo Siirala
 Ondine 920
 Bruckner wrote nine canonical symphonies, with the so-called Symphony No. 0 ("Die Nullte") preceding those. But even before No. 0, he composed a "study" Symphony in F Minor, and as conveyed here with passion by Vladimir Ashkenazy and his Berlin forces, it is far more than just juvenilia from a late-blooming composer. It is often as compelling as Symphony No. 0 (or even No. 1 or 2). True, the F Minor doesn't have the impossibly grand Brucknerian slow movement already evident in No. 0, but it does have the trademark organ-like sonorities, as well as a rich vein of Schubertian lyricism. The accompanying Adagio is a transcription for string orchestra of the gorgeous slow movement from Bruckner's masterful String Quintet—an imaginative bonus. The Finnish Ondine label is distributed in the U.S. by Koch and in the U.K. by Complete.

CONTEMPORARY CHRISTIAN

▶ VIRTUE
Get Ready
 PRODUCERS: Chris Harris, Mark & Joey Kibble, Mitchell Jones
 Verity 43122
 This hot AC/R&B female foursome smoothly bypasses any hint of a sophomore jinx with a set that could well be its major breakout. With the confident hands of producers Chris Harris, Mitchell Jones, and the Kibbles, Virtue hones the sound that saw its 1997 debut land hits in both the gospel and contemporary Christian markets, including the top 10 smash "Greatest Part Of Me." Several standout cuts arrive this time with radio written all over them. "Love Me Like You Do" is a lavish, steady-rocking pop/R&B gem. "Fly Away With You" is silky-smooth balladry that displays the group's tight-and-right vocal interplay, and "My Heart's With You" is pure, passionate contemporary pop. A shimmering showcase of depth, talent, and taste that should establish Virtue as a serious, multi-format mainstay.

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

Reviews & Previews

SINGLES

EDITED BY CHUCK TAYLOR

POP

► SHANIA TWAIN *You've Got A Way* (3:25)

PRODUCER: Robert John "Mutt" Lange
WRITERS: Twain, Lange
PUBLISHERS: PolyGram International/Loon Echo, BMI; Zomba Enterprises, ASCAP
Mercury 243 (CD promo)

With three top 10 pop singles to her credit, Shania Twain works her 11 million-selling album "Come On Over" with a fourth top 40 offering, again gently remixed to perfection (for the soundtrack to Julia Roberts' "Notting Hill") and poised to take her another step forward in her domination of the crossover airwaves. Instrumentally, "You've Got A Way" resembles "From This Moment On," while the melody and sentiment will remind listeners of her pop breakthrough "You're Still The One." While this new one is not as entirely captivating as either of those songs, a couple of spins will bring out the enticing hook, wedding-ready lyric, and recognizable vocals of People cover model Twain, who sounds relaxed and ever-appealing as the song flows like a gentle stream. Her success at top 40 is truly a benchmark for other country artists hearing the crossover call, and this sounds like a can't-miss proposition for an artist who has yet to make a misstep in her global career.

► ENRIQUE IGLESIAS *Bailamos* (3:40)

PRODUCER: The Groove Brothers
WRITERS: P. Barry, M. Taylor
PUBLISHER: Rive Brait Music, Performing Right Society, ASCAP

Overbrook/Interscope 6622 (CD promo)
Equally as seasoned as fellow Latino Ricky Martin is the tantalizing Enrique Iglesias—with 11 No. 1 Latin singles and worldwide sales of 13 million already under his belt. The Grammy winner's first English-language offering has all the makings of a smash, with or without the burgeoning Latin-pop explosion. Sporting a flamenco guitar and other Southwestern influences amid a contemporary shuffling beat, "Bailamos" moves along at a pace that's much more relaxed than Martin's "Livin' La Vida Loca," but it is still lively enough to work up a bit of a froth on the dancefloor circuit, especially after it gets a tasty remix treatment, which is bound to be in the works. The hook here is as satisfying as lemonade on a hot summer day, thanks to songwriters Paul Barry and Mark Taylor, the team behind Cher's worldwide smash "Believe." Iglesias is an enchanting and sensuous presence, and with this exceptional song he certainly seems poised for the greatest breakthrough of his career. Kudos to Will Smith, who personally invited him to contribute to the soundtrack to "Wild Wild West." The videoclip, meanwhile, has already been embraced as an MTV Buzz Clip. (P.S. Marc Anthony, your turn is next.)

★ SHERYL CROW *Sweet Child Of Mine* (3:58)

PRODUCERS: Rick Rubin, Sheryl Crow
WRITERS: I. Stradlin, S. Adler, D. McKagan, Axl Rose, Slash
PUBLISHER: Guns N' Roses Music, BMI

C2 Records 42160 (CD promo)
Sheryl Crow so effectively reinvents Guns N' Roses' 1988 No. 1 "Sweet Child Of Mine" that it's possible many listeners won't even place the original until they've heard it a few times. While mainstream top 40 support has been noticeably—and inexplicably—lacking on Crow's previous couple of singles, this revved-up, instrumentally organic track from the soundtrack to Adam Sandler's "Big Daddy" is so urgent and so beautifully inspired that programmers will have to recognize the potential top 10 hit they've got in their hands this time. Just in case, C2 has provided a toned-down Pop mix that cuts out

some of the guitars. Forget that: Be brave and give listeners all of the wicked passion of her original version. For rock radio, too, what's a better time to give your audience both a throwback and a damn good song with this shrewd forward step in Crow's admirable career?

★ BILLY CRAWFORD *Mary Lopez* (3:55)

PRODUCER: Eve Nelson
WRITERS: B.J. Crawford, E. Nelson, B. O'Reilly
PUBLISHER: not listed
V2 27593 (CD promo)

While Billy Crawford's opening opus, "Urgently In Love," scored in pockets of the U.S., it should have been one of the major hits of the spring. Radio's curious failing, however, can be made up with airplay for this sensational follow-up, a midtempo, Latin-influenced jam with bold hints of Earth, Wind & Fire's "September." Crawford, while only 16, is suave, confident, and shows a precocious talent for songwriting, glorious singing, and moving through some pretty serious dance steps in the fired-up videoclip, which should be rewarded by the nurturing of pop radio. If radio programmers have any interest left in playing the real thing, they've got a hype-free summertime smash here. Anything less than fully realized success would be just plain daft.

LFO *Summer Girls* (4:17)

PRODUCERS: Rich Cronin, Brad Young, Dow Brain
WRITER: R. Cronin
PUBLISHER: not listed
Arista 3686 (CD promo)

With or without radio support, boy-band trio LFO—another act from the Trans Continental stable—is already heroic in the teen mag scene. It also doesn't hurt that they've opened for the Backstreet Boys. Still, it takes that special breakthrough song to cross the line to airplay, and this novel, mature-sounding track quite likely could be the one to click at top 40. It's really about the lyric here, which takes a look back at that special girl from a summer past, with grab-your-ear references to New Kids On The Block and Abercrombie & Fitch and an absolute hook that will have listeners asking for "that Abercrombie" song *en masse*. The rap-lite vocal is garnished with a typical but contemporary hip-hop shuffle beat, adding up to a song that might launch yet one more act that fits neatly into top 40's current love affair with youth acts.

TOY-BOX *Tarzan And Jane* (2:59)

PRODUCER: Golden Child
WRITERS: Golden Child, Toy-Box
PUBLISHER: Spin Off Songs!
Edel America 44792 (CD promo)

You will swear that this ultra-kitschy track marks the return of Aqua, which rang the novelty bell last year with its left-field hit "Barbie Girl." The formula here is identical: a husky, accented male vocal accompanied by a sweet, girly-girl chorus. The story this time is obvious enough, describing the jungle passion between Tarzan and Jane, accented by chimpanzee chuckles and our hero's signature swinging-through-the-trees cry. How you're likely to hear this depends wholly on your appetite for such cheeky zany. It's been done before—and well—and this attempt really adds nothing to the Euro-ditty trend. But if "Barbie" had you slapping your knees until they ached, this clever, well-executed cutie—already a hit in Norway and Denmark—might just be a can't-miss bid. The videoclip, meanwhile, is a complete hoot. Morning shows and night mixes: It's up to you to open the door on this one.

R & B

★ NICOLE RENÉE *How Many Times* (4:08)

PRODUCER: David Foster
WRITERS: N. René, G. Shultz, D. Bottoms
Atlantic 8956 (CD promo)

Amid an endless onslaught of sound-alike Brandys and TLCs, Atlantic is grooming a true standout in singer/songwriter Nicole

Renée, whose vocals conjure up images of classic jazz/blues and timeless soul singers. On "How Many Times," written by Renée with Guy Shultz and Durrell Bottoms and produced by David Foster, this raw talent gently wrings out an emotional call of dedication to an insecure man, twisting and redefining her voice throughout with the kind of genuine emotion that you know is making her shake her hands in a fury at the recording studio. This is real-life R&B: heartfelt, modestly dramatic, and fully deserving of the full treatment from radio. Just glorious.

TOTAL *I Don't Want To Smile* (3:58)

PRODUCER: Khris Kellow
WRITER: Diane Warren
PUBLISHER: RealSongs, ASCAP

Bad Boy Entertainment 9221 (CD promo)
Songwriter/executive producer Diane Warren is becoming an increasing presence on the R&B side of the industry, and this tender song of heartache shows just how effective her ballads can be with those girl

groups whose focus is on tight harmonies and a lyric intended to pull the heartstrings. Kima, Keisha, and Pam sound plenty melancholy here, with an effective vocal that truly evokes the emotion of the lyric, which is about how a smile is of little worth unless a woman gets one back from her man. While this song is not terribly distinctive from those by the many girl-group clones out there, it is pretty, well-written, and in line for a shot at R&B and pop radio.

COUNTRY

► MICHAEL PETERSON *Sure Feels Good* (2:52)

PRODUCER: Robert Ellis Orrall, Josh Leo
WRITERS: M. Peterson, G. Pistilli
PUBLISHERS: Warner-Tamerlane Publishing/Fixed Points, BMI; High Falutin' Music, ASCAP

Reprise 9821 (CD promo)
Michael Peterson sure has a way with uptempo, toe-tapping tunes, and this one certainly fits the bill. Peterson's always-engaging vocals brim with an energy and enthusiasm that make listeners feel like they're at a Saturday night club after a hard week's work, with the singer enticing them to the dancefloor with a little number that makes it too hard to sit still. Producers Robert Ellis Orrall and Josh Leo support Peterson's voice with infectious fiddles that add to the appeal of this winning track. There's a sense of fun on the record that should easily translate to summertime radio airwaves and whet appetites for Peterson's upcoming "Being Human" album.

★ THE OAK RIDGE BOYS *Baby When Your Heart Breaks Down* (1:00)
PRODUCER: Ron Chaney
WRITER: K. Brooks
PUBLISHER: BMG Songs, ASCAP
Platinum Nashville 9355 (CD promo)
Talk about short and sweet! Clocking

in at one minute sharp, this is being touted as the shortest single ever released to radio. It's a clever idea. Everyone knows how difficult it is for veteran artists to get any attention at country radio, so in an effort to catch attention and fit tight playlists, the Oaks are issuing this quick and dirty single. The full version of the song can be heard on their July 27 release, "Voices," but the one-minute single will be the only version released to radio. Penned by Kix Brooks of Brooks & Dunn fame, it sounds like a classic Oaks hit. It's energetic and features the foursome's stellar harmonies. They've reunited with producer Ron Chaney, who steered the group during their heyday, and they've created a strong project deserving of attention. Here's hoping their little play will see some positive results.

BRYAN WHITE *You're Still Beautiful To Me* (3:49)

PRODUCERS: Bryan White, Derek George
WRITERS: R.J. Lange, B. Adams
PUBLISHERS: Zomba Enterprises, Badams Music, ASCAP
Asylum 1340 (CD promo)

The first single from White's forthcoming Asylum album, "How Lucky I Am," is a great ballad written by Mutt Lange and Bryan Adams. It's a strong song indeed, filled with sultry images and passionate emotion, but, unfortunately, it somehow doesn't fit Bryan White. It's not that the talented singer can't do a fine job on a pretty love song, but this one just doesn't work. His pure, polished tenor fails to connect with the lyric in a way that convinces the listener that he really means what he's singing. White has enough support at country radio so that this may be embraced, and there's definitely a loyal female fan base out there probably panting to hear White sing these words, but sadly, it cannot be considered one of his better efforts. Bottom line: It's a mismatch. A great song and a great artist don't always add up to a great record.

DANCE

► MARY GRIFFIN *We Can Get There* (3:59)

PRODUCERS: Brad Gilderman, Harvey Mason Jr., Mike Curb
WRITERS: M. Curb, D. Allen
PUBLISHERS: Mike Curb Music/Posey Publishing, BMI
REMIXER: Thunderpuss 2000, Almighty Associates
Curb 73082 (CD promo)

Mary Griffin, who brought us a cover of Amii Stewart's "Knock On Wood" for last year's "54" soundtrack, pumps up the adrenaline for this potent dance/pop track, which will raise hands to the roof and sing-along voices to the heavens. With seven mixes commanded by Thunderpuss 2000 and Almighty Associates, this could truly be one of the anthems that defines the summer of '99, along the lines of last year's "Things Just Ain't The Same" from Deborah Cox. Griffin proves herself to be a mighty force, throwing her limber vocals up and down the scale with ultimate ease and igniting a maelstrom of guts and glory, while the instrumentation ably pushes it all over the top. So that's one side of the story. Also included on the CD promo is the original glossy ballad version of the track, taken from the upcoming motion picture "Family Tree," which also delivers the goods, from a simple lyric about reaching every dream to a glorious midsection that allows this talented young artist to evoke a series of vocal cartwheels. Granted, the glossy version of "We Can Get There"—right up AC's alley—is a bit formulaic, but it avoids the pitfall of being overly sappy with the able songwriting skills of Deborah Allen and Mike Curb. With either mix, targeted formats have a winner on their hands, a song for all demos and all day-parts.

ROCK TRACKS

★ FOUNTAINS OF WAYNE *Red Dragon Tattoo* (3:32)

PRODUCERS: Adam Schlesinger, Chris Collingwood
WRITERS: A. Schlesinger, C. Collingwood
PUBLISHERS: Monkey Demor/EMI Publishing, BMI; Awkward Paws Music/PolyGram International, ASCAP
Atlantic 8966 (CD promo)

This irresistible ditty from Fountains Of Wayne sounds like it could be fresh from the vaults of the Mentos commercial library or even from the soundtrack to Tom Hanks' '50s-era film "That Thing You Do." This is nothing less than a carefree 3½-minute frolic, gushing with kitsch, thanks to the spirit of youthful vocals, hand-clapping percussion, zippy organic instrumentation, and a zest that just makes you reach for that volume button and sing along without a care in the world. This is fun stuff, and a perfect companion for the beach, the pool, or the bedroom, with hairbrush in hand. From the shimmering album "Utopia Parkway."

SANTANA FEATURING ROB THOMAS

Smooth (3:55)
PRODUCER: Matt Serletic
WRITERS: I. Shur, R. Thomas
PUBLISHERS: Itaal Shur Music/Bidnis Inc./EMI-Blackwood Music, BMI

Arista 3645 (CD promo)
The first single from Santana's "Supernatural" album, "Smooth" showcases the Billboard Century Award winner's patented Latin groove and six-string spirit-catching. And when it comes to Latin-tinged rock, no one does the voodoo like he do. But "Smooth" also features the lyrics and vocals of Rob Thomas, front man for rock/pop act matchbox 20. Thomas' mannered whine and pedestrian grooveman schtick are oppressive, yet Santana's deeply soulful playing does save the day. The CD promo includes both the single edit and a longer album version, which features a greater helping of the transcendent Santana tone.

NEW AMERICAN SHAME *Under It All* (3:41)
PRODUCER: Jimmy Paulson
WRITERS: J. Reidt, J. Paulson, T. Bratsch, K. Wheeler, J. Redding
PUBLISHERS: Kent Vintage Music/Black Diamond Fly, ASCAP

Atlantic 8930 (CD promo)
You'll forget all those tiring arguments that rock is dead with one spin of this anthemic gem. Hearing the first seconds of this track immediately conjures up memories of AC/DC, with its fuzzy guitar riffs, throbbing bass drum, and gritty vocals. As hard as you try to fight it, you'll find yourself shouting "Under it all!" right along with the song's chorus. The band throws in a perfectly timed, grungy classic rock guitar solo, while different guitar leads played after each verse keep this lively track from becoming anywhere near boring. Lyrics cleverly tell of the hidden meaning behind an acquaintance's words. "Under It All" is not particularly groundbreaking, but it hits its mark with its straightforward rock 'n' roll. Given Buck-cherry's recent success at modern rock, it's safe to say that the marketplace is prepared for New American Shame.

RAP

TEE KEE *Every Thing I Want* (3:58)

PRODUCER: Jeru
PUBLISHER: 58 Facet Music Entertainment, ASCAP
White Lion Records 7022 (CD promo)

With breathy, baby-girl vocals, sexy-yet-subtle lyrics, and a dark, brooding bassline, White Lion Records' Tee Kee provides everything a programmer could want on this first single from her ambitious debut set. Tee Kee and her producers make great use of her voice (reminiscent of TLC's Left Eye) by allowing the instrumentation to take a backseat to her deft lyrical ability. Tee Kee is absolutely right when she describes her style as "more contagious than a cold." Let's hope rap programmers nationwide will catch the accompanying fever.

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.)



THE ULTIMATE 'N SYNC PARTY!

MVP Home Entertainment
45 minutes, \$12.99

Tailored from start to finish for the quintet's largely preteen-female fan base, this video is loaded with the kind of trivia trading and infectious giggling you'd expect to find at a good slumber party. The tape is centered on a multiple-choice game that reveals things like which band member was formerly a Mouseketeer, which one wears Tommy Hilfiger boxers, which one hates orange juice, and other infobytes, such as the boys' favorite colors and favorite cars. Fans looking for an injection of 'N Sync music, though, will come away disappointed. This program is a 100% unauthorized biography, and, while it has its share of pinup-type photos, it offers very little in terms of actual music clips. Contact: 800-325-0049.

BUTT-O-WEEN

MTV Home Video/SMV

45 minutes, \$9.98 VHS, \$24.98 DVD

One would think Halloween would be the perfect opportunity for neighborhood outcasts Beavis & Butt-head to sort of fit in. But this collection of eight classic B&B cartoons repackaged for the spooky holiday demonstrates with aplomb how the duo manages to screw up even this most creepy of nights. From striking out in their quest to find suitable costumes that will enable them to nab free candy to screwing up lame neighborhood pranks, the pathetic pals just can't seem to get it right. As with everything "Beavis & Butt-head," this tape appeals to that twisted side in all of us that tends to rear its head a little more freely around Oct. 31. The tape kicks off SMV's repricing of its entire B&B VHS line to \$9.98.

THE TALE OF TILLIE'S DRAGON

Monarch Home Video

50 minutes, \$19.95

Remember those old-fashioned stories that were spun through spellbinding narration and true enchantment? This animated fantasy about a forbidden friendship between the littlest member of a famous dragon-slaying family and a young, misunderstood dragon is just that. A different take on the beauty-and-the-beast theme, it rolls together action, suspense, and a surprise happy ending. Poor little Tillie spends most of her time sequestered in the family castle, where her father awaits the day he can slay a dragon and keep up the family name. When Tillie encounters newly hatched dragon Herman in town one day, the two are destined for fast friendship—and trouble. The story is family entertainment of the most innocuous kind.

SERENE BODY STRETCH

Centering Concepts

45 minutes, \$19.95

Not quite yoga, not quite ballet, this amalgam of stretches and mind-relaxing exercises succeeds at its goal of reducing tension from the inside out. Created by Jacqueline Boomer Adams, a veteran dance and fitness instructor, "Serene Body Stretch" is based on the premise that individuals must stretch regularly to maintain the body's elasticity and avoid serious musculoskeletal problems. Adams demonstrates her program from the floor of her living room, backed by soothing classical music. This regimen won't do a thing to burn fat or build up

individual muscles, but it will likely help practitioners feel better overall. And that's a feat unto itself. Contact: 800-962-1969.

FIVE LITTLE LADY BUGS

Tyndale House Publishers

30 minutes, \$9.99

Children's author and ministry leader Karyn Henley steps out with a collection of audio and video programs for preschoolers, including this half-hour collection of original music videoclips. Henley weaves her Christian-centric philosophies throughout the 11 live-action clips; some contain obvious references, and some are more obscure. The general theme of the tape is a celebration of the natural world, which shines through in songs like "In The Early Morning," "Rainbow Of Colors," and "I Am A Little Cloud." Parents looking to infuse their child's entertainment with a religious message will find "Lady Bugs" a happy medium. Those who would rather keep discussions of God out of their TV sets will want to pass this one by. Contact: 630-668-8300.

Y2K: Practical Solutions For Home Preparedness

Similar Entertainment

67 minutes, \$19.98 DVD, 12.98 VHS

The potential disasters related to the upcoming turn of the century have created their own cottage industry; here's another resource to add to the pile. This program features Paloma O'Riley, co-founder of the Cassandra Project, a nonprofit that was formed to study the Y2K problem. O'Riley, and other disaster experts, explain that nearly every aspect

of our lives could be affected if some computer systems are stung by the Y2K bug; they say it's better to be safe than sorry. The release covers eight topics, including food, power, and even what to do to prepare your pet. Anyone who lives in a disaster-prone area has probably already heard most of these suggestions, such as, 'Store a gallon of water per day for each person in your household' and 'Learn where the shut-off valve for your gas is.' It's common-sense stuff, but it's always worth repeating. O'Riley's best piece of advice, though, is to have a positive attitude if disaster strikes, because those who think they'll be OK will be.

SOME NUDITY REQUIRED

NewVideo

82 minutes, \$59.95

The B-movie industry is undressed slowly and unapologetically in this clever documentary. A contender at last year's Sundance festival, the film unfolds through the first-person account of producer/director Odette Springer, a classically trained musician who took a left turn somewhere in Hollywood and wound up working for sex'n'slasher king Roger Corman. Springer's matter-of-fact attitude sets the pace for the entire production, which includes candid interviews with actors and directors—including Corman himself—and a rainbow of scenes from classic B films like "Naked Obsession" and "Co-Eds." The tape is the first in NewVideo's Docurama line of documentaries; to get things rolling, New is offering a buy-one-get-one-free deal to the trade.

ENTER*ACTIVE BY BRETT ATWOOD

MP3 Impact

www.mp3impact.com

Keeping up with latest developments in MP3 can be a dizzying experience. MP3 Impact tackles the fast-moving developments with in-depth daily news reports on the technical and competitive details of the digital-download format. The site is also home to a more probing weekly report on the MP3 movement; this includes chart rankings and analysis of the most frequently downloaded MP3 tracks on the Internet. For example, a recent report indicates that Eminem's "My Name Is" is the most-pirated MP3 track on the Web, with more than 221,000 downloads through 179 sites in a single week. The chart also estimates the promotional value and potential sales loss from pirated MP3 music. In addition, it contains some unconventional editorials, including the intriguing "Is porn the model for record labels?" MP3 Impact is a must-read for music-industry executives who want to keep up on daily developments of the MP3 phenomena.

Ain't It Cool News

www.aint-it-cool-news.com

Ain't It Cool News is shaking Hollywood to its core with its secret postings of pre-release film screenings. This site is a must for anyone who wants to be "in the know" on how future films are likely to perform. For example, the early rumbles about the less-than-stellar "Star Wars: Episode 1—The Phantom Men-

ace" were posted on this site only hours after the film's first private screenings. The overwhelming audience reaction to "The Matrix" was also apparent early on this site, which contained glowing reports from early screenings of the hit film. Ain't It Cool News has the potential to be among the more pretentious sites on the Internet—but the opposite is true. Written by self-proclaimed movie buff Harry Knowles, the site shines because it's developed entirely without the greasing of the Hollywood machinery. This grass-roots charm (typos and all) is what keeps the site free from too-breezy film reviews and features.

AUDIOBOOKS BY TRUDI MILLER ROSENBLUM

JOURNEY THROUGH PET LOSS

By Deborah Antinori

Read by the author

YokoSpirit Publications (800-BOOK-LOG)

3 hours (audio original), \$24.95

ISBN 0-966-8848-0-9

This Audie Award-winning title from a new publisher would be of great comfort to anyone grieving over the loss of a pet. As professional counselor Antinori notes, many people love their pets as members of the family, yet society at large often considers it strange to mourn their passing. When a pet dies, the owner's acquaintances may dismiss the loss by saying, "Oh, it was only an animal." Yet the grief is real and must be worked through, Antinori says. Interweaving stories of her own beloved Pekingese, Yoko, Antinori offers comfort and reassurance as well as practical suggestions for dealing with grief, such as making a scrapbook, writing in a journal, and sharing memories with others who also loved the pet. Antinori has a wonderfully gentle, soothing voice that is perfect for this type of tape.

PS. LONGER LETTER LATER

By Paula Danziger and Ann M. Martin

Read by the authors

Listening Library

3 hours, 27 minutes (unabridged), \$23.98

ISBN 0-8072-8084-4

Two popular authors in the young adult genre join forces on this novel. Veteran Paula Danziger is the author of classics like "Amber Brown," and Ann M. Martin penned the more recent smash hit series "The Baby-Sitters Club." The result of their collaboration is a marvelous novel whose protagonists are so believable that the listener begins to think of them as friends and is sorry to see them go when the tape ends. Elizabeth is a shy, creative girl who lives with her wealthy family in a mansion. Tara Starr is the outspoken, offbeat daughter of young, immature parents who married as the result of a teen pregnancy. As the story opens, Tara's family has moved far away, and the two best friends continue their friendship by mail. The entire novel consists of their letters, and over the course of one school year, both of the girls' lives change dramatically. Elizabeth's family is devastated when her father loses his job, while Tara's parents finally grow up and become responsible adults. Like all close friends, the two girls share feelings, support each other, fight, and make up. Ann M. Martin is perfect as Elizabeth. Her youthful voice sounds like a teenager's, and her acting perfectly conveys the girl's confusion, anger, and growing emotional maturity. On the other hand, it takes a little time to get used to Danziger's middle-aged voice, which is initially a bit incongruous for the young Tara. But her acting is excellent, and the listener soon accepts her as impulsive, good-hearted Tara Starr. One can only hope there will be a sequel to this highly enjoyable audiobook.



TARZAN

Directed by Kevin Lima and Chris Buck

Produced by Bonnie Arnold

Songs by Phil Collins

Score by Mark Mancina

Screenplay by Tab Murphy, Bob Tzudiker, and Noni White

Voices by Tony Goldwyn, Minnie Driver, Glenn Close, and Rosie O'Donnell

Walt Disney Pictures; in wide release June 18

Set against a lush jungle background, "Tarzan" is a swinging adventure filled with fun, conflict, and plenty of Disney family values.

The story of Tarzan is set up quickly, as a shipwrecked family barely escapes death and sets up a new home in the jungle. Without a Home Depot in sight, the family builds a stunning Swiss Family Robinson-type treehouse. All is well until the parents are killed by a leopard.

Over this setup pounds Phil Collins' opening song, "Two Worlds." When it ends, mama gorilla Kala enters the treehouse to find baby Tarzan, and the real story is set in motion.

In a hilarious exchange of "What is this creature?" looks and expressions, Kala and the baby bond. But her mate, Kerchak, never accepts the baby, fearing the outsider will bring danger to the gorilla tribe.

Of course he's right, but until then, Tarzan tries his best to fit in with the gorillas. He wins over tough gorilla Terk, voiced

by gabfest queen Rosie O'Donnell, by capturing the hair of an elephant in a terrific chase that triggers an elephant stampede. He gets the hair and proves his worthiness to everyone except Kerchak.

Soon Tarzan is swinging through the jungle as an adult, putting his well-toned muscles to good use scaring off predators and rescuing damsels in distress.

In another thrilling scene, the buff Tarzan swings into action to rescue Jane, the spunky English debutante turned explorer. In what could be the latest PlayStation game, Jane and Tarzan slide across tree limbs, fly through the air, and escape certain death by the skin of their teeth. In the process, they fall in love.

Tarzan and Jane's fascination



with each other's worlds leads to trouble when Jane's evil guide, Clayton, tries to capture the gorillas; tragedy ensues. But everything ends happily, with Tarzan taking his place as the leader of the gorillas and Jane taking her place beside the ape-man.

Although the Disney animators always seem to outdo themselves with each new feature, the music here doesn't complement the film's stunning animation.

Collins overwhelms the songs with driving African-style drumbeats that usually drown out his vocals. It's obvious that he was strongly influenced by the music of "The Lion King," but he fails to give the lyrics the dramatic moments that were created by Tim Rice and Elton John.

Many of the songs in "Tarzan" also sound too much alike, and none of the characters are given a theme, a plot device that has become a Disney signature.

But the lack of memorable music is almost beside the point. The visual effects created by the master Disney animators grab the lion's share of attention. Beautiful tropical flowers, realistic waterfalls, vivid colors, and (of course) that detailed Tarzan physique far outweigh the music's shortcomings.

EILEEN FITZPATRICK



Groovin' In The West. Los Angeles-based Groove Addicts scored and sound-designed the story sequence for Will Smith's "Wild Wild West" videoclip, which features cameos by Dru Hill, Kool Moe Dee, Stevie Wonder, Enrique Iglesias, and Babyface, among others. Pausing between takes, from left, are sound designer Jonathan Miller, Smith, director Paul Hunter, and executive creative director Dain Blair.

Destiny's Child Expands Creative Role Columbia Act Does More Songwriting, Producing On 'Wall'

BY GIL GRIFFIN

LOS ANGELES—Armed with beauty, youth, and the ability to sing catchy jams in sweet, four-part harmony, Columbia Records quartet Destiny's Child would seem to have it made. After all, the Houston group's last album—its 1998 self-titled debut (which included the platinum single "No, No, No")—sold 457,000 copies, according to SoundScan.

But Kelendria "Kelly" Rowland, LeToya Luckett, Beyoncé Knowles, and Latavia Roberson (whose aver-

age age is 18) aren't satisfied with their early success. As they anxiously await the July 20 release of their sophomore Columbia album, "The Writing's On The Wall"—and even as their first single, "Bills, Bills, Bills" (released May 12; commercial single available Tuesday [15]), goes to No. 27 this issue on Hot R&B Singles & Tracks—the women of Destiny's Child believe they have a lot more to prove.

"[While] we've always wanted people to appreciate our vocals, we don't want people to say, 'Oh, here's another pretty girl group,'" says Rowland.

Adds Luckett, "We're taking another step up in the writing and producing. On the last album, we wrote and produced three or four songs. This time, we participated a lot more. I'm excited at seeing our names in the writer and producer credits. It's four girls bringing their experi-

ences together."

Knowles believes being more assertive in the creative process adds to the group's credibility. "A lot of artists who inspire us told us we needed to write and produce," she says. "They said, 'You'll feel better about what you're singing and feel better about what you're doing.'"

The quartet also collaborated with several big-name producers on the 16-track album: Missy "Misdemeanor" Elliott (on "Confessing"),



DESTINY'S CHILD

Dwayne Wiggins of Tony Toni Toné ("Temptation"), and Kevin "Shekspere" Briggs ("Bills"). The group even came up with the album concept, integrating love relationship "commandments" between various tracks—for example, "Thou shalt pay bills" and "Thou shalt not leave me wondering."

A different and bold approach, to be sure, but just what Columbia (Continued on next page)

Live And Online Performance Is Just Divine; New Capitol R&B Promo Team To Hit The Field

KEEP AN EAR OUT FOR Divine, who is represented on the Hot R&B Singles & Tracks chart by its version of the George Michael hit "One More Try." Divine performs its first Los Angeles concert Tuesday (15). The show also will be broadcast live over the Internet. Hollywood's Key Club is the setting, with KIIS-FM Los Angeles and new-media development company MediaX co-hosting the online event.

Divine's performance signals the launch of MediaX's E-commerce and entertainment channel, amuZnet.com. Viewers can tune in the concert beginning at 7 p.m. PDT by logging on to www.lalive.com. Prior to that, pre-recorded video chats with the Pendulum Records/Red Ant Entertainment trio will be presented.

If you hear any noise June 22, it's just Montez Cardwell with his first single, "Hail To The Ghetto," on Boston-based Nappy Roots Records. The party song is reminiscent of the vibe given off by the O'Jays hit "Livin' For The Weekend." Singing since the age of 3, Cardwell recently sang background for Patti LaBelle at Boston's Symphony Hall.



by Gail Mitchell



Patricia Edwards, based in Chicago.

Unice Rice serves as VP of R&B promotion, with David Linton heading up the works as senior VP of R&B promotion and marketing. First product out of Capitol's R&B chute is Tracie Spencer's album "Tracie," due June 29 (Billboard, June 12).

A PARTY WITH A PURPOSE: That's the motto of the Coca-Cola Presents the Essence Music Festival July 2-4, which this year welcomes such main-stage performers as Lauryn Hill, R. Kelly, Patti LaBelle, Erykah Badu, Dru Hill, Maze, and Deborah Cox to the New Orleans Superdome. Dressing up the Super-

lounches are Eric Benét, Kenny Lattimore, and the Ohio Players. Hosts for the soiree are comics Mark Curry, A.J. Jamal, and Tommy Davidson.

TAKING CARE OF THE KIDS: Shanice Wilson, 3rd Storee, Ideal, Harlem World, and the Biv 10 Pee-Wee All-Stars will appear in concert on behalf of the sec-

ond Kids' Jam June 24-26. The event, being held in San Diego, features the concert (chaired by Babyface) plus a golf tournament/auction and a basketball contest. Founded by former NBA player Jackie Robinson, the charity uses athletics to motivate kids to stay in school.

Camp Hill, the free summer program developed and sponsored by the Lauryn Hill-founded nonprofit organization the Refugee Project, convenes July 3-17. The program caters to at-risk youth, and the two-week session includes various social and recreational activities. The Refugee Project's board of trustees includes Busta Rhymes, Mariah Carey, and Sean "Puffy" Combs... Natalie Cole is this year's honorary chair for the 100 Black Men of America Inc.'s Miracles of Mentoring campaign, which focuses on helping urban youth. Co-chairs include General Motors chairman/CEO John Smith Jr. and UPS chairman/CEO James Kelly.

IF THE SHOE FITS: No Limit Entertainment CEO Master P—in tandem with Converse—has launched the All Star MP basketball shoe. Master P, who earlier this year tried out for the Charlotte Hornets, helped design the footwear. As part of the shoe hookup, consumers receive a five-track, limited-edition Master P CD.

As Reprise VP And Jive Artist KRS-One, Parker Aims To 'Decriminalize' Hip-Hop

BY GAIL MITCHELL

LOS ANGELES—Kris Parker leads a busy double life. As KRS-One, he's eagerly awaiting the tentative September release of his 10th album for Jive Records. As Kris Parker, VP/A&R for Reprise Records, he's readying the label's full-scale launch into hip-hop and R&B (Billboard, June 12).

Contrary to earlier reports, Parker says his next Jive album will be titled "The Raptizm." He says the originally scheduled "Maximum Strength" has been placed on hold. Parker describes "The Raptizm"—which he says he recorded in 20 days—as "an inspirational album." In 1997, his "I Got Next" set hit No. 2 on Top R&B Albums.

Speaking of his "desk job," Parker upholds the pledge he made when appointed last year: to decriminalize hip-hop.

"Decriminalized in the sense of the integrity of the music that's being put out," he says. "We're not looking to say, 'This is bad rap; this is good rap.' But it's been my lifelong mission to raise hip-hop's identity and self-esteem."

One way he plans to accomplish that is through the establishment of a coalition called the Temple Of Hip-Hop. Members include Parker, Chuck D, Grandmaster Flash, and Afrika Bambaataa.

"We've formed a society of responsible hip-hoppers," says Parker. "This

is hip-hop's first chance at unity within itself, dealing intellectually with how we create what we create and what goes into what we create. We want people to stop looking at youth in general as wasted air breathers."

In addition to a self-titled, 12-song album scheduled for release on Reprise in late August, the Temple Of Hip-Hop plans to finance educational centers across the country that house archives and present lectures devoted to hip-hop culture.

Rap pioneer Kool Moe Dee—currently featured on Will Smith's "Wild Wild West" soundtrack single—re-enters the music arena with a Reprise album expected to drop in 2000. For the benefit of eyebrow-raised naysayers, Parker declares, "For anyone wondering why Kris would sign

Kool Moe Dee—I heard the tape. Plus I want the roster to be balanced in its hip-hop presentation."

He contends that other label A&R executives should follow his lead.

"Just sign at least one or two of what I call architects of our culture, the 'true school' artists; continue the original art of what we're doing. Just because their style is not on Billboard doesn't mean it's not viable."

Upcoming Reprise acts include Thorel (whose upcoming first single will be "Doodiley Do It," with an album in 2000) and I Born (album release Oct. 29), plus Koll Herc & the Herculooids (also due in 2000).



PARKER

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

Table of R&B singles A-Z listing titles, artists, and chart positions. Includes entries like '24-7' by Kiloheem, '808' by R. Kelly, and 'All I Know' by Rahzel.

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 listing titles, artists, and sales data. Includes entries like 'NO SCRUBS' by TLC, 'If You Had My Love' by Jennifer Lopez, and 'Fortunate' by Maxwell.

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. 105 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 listing titles, artists, and airplay data. Includes entries like 'Fortunate' by Maxwell, 'Chante's Got A Man' by Chante Moore, and 'Anywhere' by Kalamina.

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

HOT R&B RECURRENT AIRPLAY

Table of Hot R&B Recurrent Airplay listing titles, artists, and recurrent airplay data. Includes entries like 'When A Woman's Fed Up' by R. Kelly, 'Angel Of Mine' by Monica, and 'Are You That Somebody?' by Aaliyah.

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

JUNE 19, 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/GREATEST GAINER/HEATSEEKER IMPACT ◀						
1	57	—	2	JA RULE MURDER INC./DEF JAM 538920*/DJMG (10.98/16.98) HS 1 week at No. 1	VENNI VETTI VECCI	1
▶ PACESETTER ◀						
2	84	—	2	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	2
3	2	2	7	VARIOUS ARTISTS RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
4	1	—	2	SLICK RICK DEF JAM 558936*/DJMG (10.98/16.98)	THE ART OF STORYTELLING	1
5	4	3	4	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
6	3	1	3	EIGHTBALL & M.J.G. SUAVE HOUSE 53251/UNIVERSAL (10.98/16.98)	IN OUR LIFETIME	1
7	9	8	31	JUVENILE CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	4
▶ HOT SHOT DEBUT ◀						
8	NEW	1	1	JENNIFER LOPEZ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
9	6	4	10	NAS COLUMBIA 68773* (11.98 EQ/17.98)	I AM...	1
10	10	5	7	CASE DEF SOUL 538871*/DJMG (8.98/12.98)	PERSONAL CONVERSATION	5
11	5	—	2	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 50047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	5
12	11	7	15	TLC LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
13	8	—	2	JT MONEY TONY MERCEDES/FREEWORLD 50060*/PRIORITY (10.98/16.98)	PIMPIN ON WAX	8
14	7	—	2	CHANTE MOORE SILAS 11674/MCA (10.98/16.98)	THIS MOMENT IS MINE	7
15	12	9	12	SOUNDTRACK ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	2
16	14	10	37	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM	7
17	18	16	15	EMINEM WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
18	15	12	7	B.G. CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	2
19	19	14	6	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
20	17	13	30	112 BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
21	20	15	11	SILK ELEKTRA 6234/EEG (10.98/16.98)	TONIGHT	8
22	24	17	41	LAURYN HILL RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
23	NEW	1	1	BLAQUE TRACK MASTERS 68987/COLUMBIA (10.98 EQ/16.98)	BLAQUE	23
24	16	6	3	VARIOUS ARTISTS RAWKUS 50069/PRIORITY (10.98/16.98)	RAWKUS PRESENTS SOUNDBOMBING II	6
25	13	—	2	BIG MIKE RAP-A-LOT 50104*/PRIORITY (10.98/16.98)	HARD TO HIT	13
26	23	19	25	DMX RUFF RYDERS 538640*/DJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
27	32	31	12	GINUWINE 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	2
28	21	11	5	VARIOUS ARTISTS DEATH ROW 51161/PRIORITY (12.98/19.98)	CHRONIC 2000 SUGE KNIGHT REPRESENTS	3
29	27	22	29	WHITNEY HOUSTON ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
30	28	25	11	LIL' TROY SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	25
31	25	18	52	BRANDY ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
32	29	21	30	R. KELLY JIVE 41625* (19.98/24.98)	R.	1
33	33	26	32	DRU HILL DEF SOUL 524542*/DJMG (10.98/16.98)	ENTER THE DRU	2
34	30	23	36	TYRESE RCA 66901* (10.98/16.98) HS	TYRESE	6
35	26	20	6	NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98)	NINETEEN NAUGHTY NINE NATURE'S FURY	9
36	31	24	37	JAY-Z ROC-A-FELLA 558902*/DJMG (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
37	35	28	23	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	25
38	22	—	2	VARIOUS ARTISTS NO LIMIT 50106*/PRIORITY (10.98/16.98)	MASTER P PRESENTS: NO LIMIT ALL STARS: WHO U WIT?	22
39	34	27	25	BUSTA RHYMES E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	2
40	40	43	32	FAITH EVANS BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
41	37	33	55	DMX RUFF RYDERS 558227*/DJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
42	36	29	9	KRAYZIE BONE MO THUGS/RUTHLESS 1671/RELATIVITY (19.98/23.98)	THUG MENTALITY 1999	2
43	38	38	42	THE TEMPTATIONS MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	8
44	48	41	7	ANT BANKS PRESENTS T.W.D.Y. THUMP STREET 9986 (10.98/16.98)	DERTY WERK	41
45	46	36	37	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
46	41	37	13	SHANICE LAFACE 26058*/ARISTA (10.98/16.98)	SHANICE	15
47	39	35	28	2PAC AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1

48	43	34	28	JESSE POWELL SILAS 11789/MCA (10.98/16.98) HS	'BOUT IT	15
49	45	39	36	DEBORAH COX ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
50	44	42	15	THE ROOTS MCA 11948* (10.98/16.98)	THINGS FALL APART	2
51	51	50	28	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	13
52	42	32	3	REEL TIGHT G-FUNK 72966/RESTLESS (10.98/16.98) HS	BACK TO THE REAL	32
53	49	44	20	FOXY BROWN VIOLATOR 558933*/DJMG (10.98/16.98)	CHYNA DOLL	1
54	50	52	9	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98) HS	WE READY I DECLARE WAR	45
55	59	61	43	KELLY PRICE T-NECK/DEF SOUL 524516/DJMG (10.98/16.98)	SOUL OF A WOMAN	2
56	52	55	15	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	32
57	68	53	15	TEVIN CAMPBELL QWEST 47008/WARNER BROS. (10.98/16.98)	TEVIN CAMPBELL	31
58	RE-ENTRY	4	4	BY CHANCE PERSONA 1001 (8.98/14.98)	GOTTA GET THAT LOVIN'	58
59	56	45	32	98 DEGREES MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	34
60	62	58	3	BEELOW BALLIN/PRIVATE 1417093/DJMG (10.98/16.98) HS	BALLIN 4 BILLIONS	58
61	53	46	31	TOTAL BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	9
62	67	49	10	BOOTLEG RELATIVITY 1726 (10.98/17.98) HS	DEATH BEFORE DISHONESTY	18
63	70	57	17	GLENN JONES SAR 1001 (11.98/15.98)	IT'S TIME	51
64	54	40	11	BLACKSTREET LIL' MAN 90274*/INTERSCOPE (11.98/17.98)	FINALLY	4
65	64	64	36	OUTKAST LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
66	60	59	49	MAXWELL COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
67	58	65	18	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYNDALAZDAYZ	4
68	47	30	3	JUVENILE WARLOCK 2809 (10.98/16.98)	BEING MYSELF (REMIXED)	30
69	78	56	5	MEN OF VIZION MJJ/WORK 68012*/EPIC (11.98 EQ/16.98) HS	MOV	50
70	66	67	5	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 99567/VG (16.98 CD)	THE SONG LIVES ON	53
71	55	62	4	BEENIE MAN SHOCKING VIBES 1547*/VP (9.98/14.98) HS	THE DOCTOR	55
72	69	68	80	WILL SMITH COLUMBIA 68683* (11.98 EQ/17.98)	BIG WILLIE STYLE	9
73	63	66	26	MYSTIKAL NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	1
74	61	60	25	DJ CLUE ROC-A-FELLA 558891*/DJMG (10.98/16.98)	DJ CLUE? THE PROFESSIONAL	3
75	77	69	47	MONICA ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
76	81	79	8	MARVIN SEASE JIVE 41674 (10.98/16.98)	HOOCHIE MOMMA	75
77	71	63	21	SILKK THE SHOCKER NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
78	74	75	29	MARIAH CAREY COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	6
79	RE-ENTRY	3	3	ORIGINAL P WESTBOUND 1114 (7.98/9.98)	WHAT DAT SHAKIN' (EP)	79
80	87	84	47	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
81	65	48	11	COOL BREEZE ORGANIZED NOIZE/A&M 90159*/INTERSCOPE (10.98/16.98)	EAST POINTS GREATEST HITS	11
82	89	92	29	ICE CUBE PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. I (THE WAR DISC)	2
83	82	76	15	YUKMOUTH RAP-A-LOT 46720/VIRGIN (11.98/19.98)	THUGGED OUT THE ALBUATION	8
84	83	82	34	HOT BOYS CASH MONEY 9614 (10.98/17.98) HS	GET IT HOW U LIVE!!	37
85	76	54	10	SOUNDTRACK HOLLYWOOD 62170 (10.98/17.98)	THE P.J.'S	25
86	72	70	26	REDMAN DEF JAM 558945*/DJMG (10.98/16.98)	DOC'S DA NAME 2000	1
87	75	77	28	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2	17
88	86	72	14	C-MURDER NO LIMIT 50035*/PRIORITY (11.98/17.98)	BOSSALINIE	1
89	91	81	11	VARIOUS ARTISTS WU-TANG 51143/PRIORITY (10.98/16.98)	WU-TANG RECORDS PRESENTS: WU-CHRONICLES	16
90	92	93	93	MASTER P NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
91	90	51	4	SOUNDTRACK C-NOTE/RUTHLESS 69836*/EPIC (11.98 EQ/17.98)	TURF STORIES	44
92	97	71	8	CHERELLE POWER 2000/PLATINUM (10.98/16.98)	THE RIGHT TIME	55
93	88	—	10	VARIOUS ARTISTS FULLY LOADED 47109/VIRGIN (12.98/16.98)	BET — BEST OF PLANET GROOVE	54
94	79	78	11	VARIOUS ARTISTS RHINO 75681 (10.98/16.98)	THE TOM JOYNER MORNING SHOW OLD SCHOOL MIX	64
95	98	80	7	WU-SYNDICATE WU-TANG RECORDS PRESENTS... MYALANSKY & JOE MAFIA IN WU-SYNDICATE SLOT TIME/WU-TANG 50055*/PRIORITY (10.98/16.98)	MYALANSKY & JOE MAFIA IN WU-SYNDICATE	18
96	93	89	6	PEABO BRYSON PRIVATE MUSIC 82169/WINDHAM HILL (10.98/16.98)	UNCONDITIONAL LOVE	75
97	73	47	5	DIANA ROSS MOTOWN 549522/UNIVERSAL (10.98/16.98)	EVERY DAY IS A NEW DAY	47
98	RE-ENTRY	32	32	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98) HS	ON DA GRIND	34
99	RE-ENTRY	10	10	VARIOUS ARTISTS PRIORITY 51111 (12.98/19.98)	THE N.W.A. LEGACY VOLUME 1 1988-1998	42
100	95	86	29	SOUNDTRACK DEF JAM 558925*/DJMG (11.98 EQ/17.98)	BELLY	2

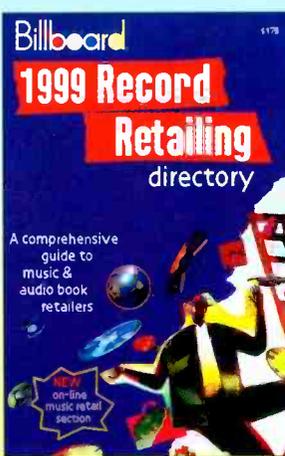
Albms with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals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

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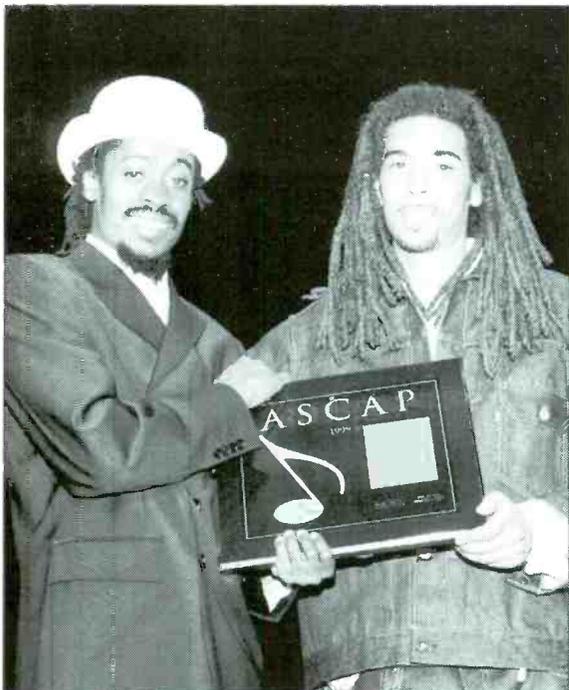
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Dupri, EMI Ascend At ASCAP Awards

ASCAP hosted the 12th annual ASCAP Rhythm & Soul Music Awards on May 26 at New York's Hammerstein Ballroom. The event honored the artists, songwriters, and publishers of the top ASCAP songs in the rap, dance, R&B, and reggae categories for 1998. Jermaine Dupri, who wrote or co-wrote the six most-performed ASCAP R&B songs of 1998, was dubbed songwriter of the year, and EMI Music Publishing was named publisher of the year. A special live performance honored the 60th anniversary of the birth of the late ASCAP member Marvin Gaye.



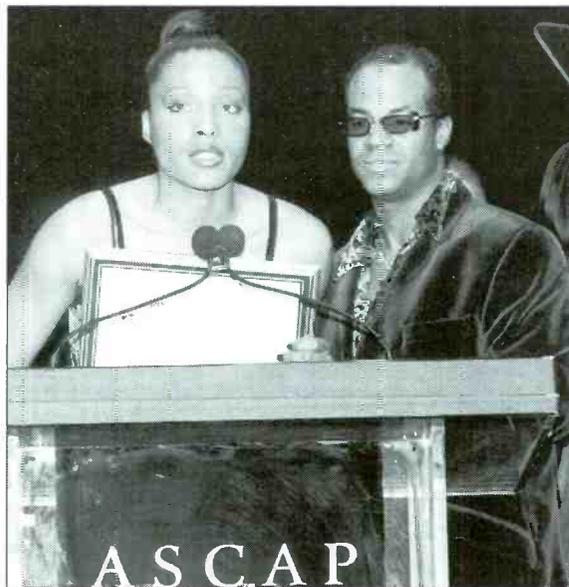
Dupri receives congratulations on his songwriter of the year award from ASCAP president/chairman Marilyn Bergman, EMI's Martin Bandier, and ASCAP's Todd Brabec. Shown, from left, are Bergman, Dupri, Bandier, and Brabec.



ASCAP's Bill Brown honors Beenie Man as top reggae artist of the year. Shown, from left, are Beenie Man and Brown.



ASCAP's Marilyn Bergman and LaFace Records co-founder L.A. Reid present Dupri with the songwriter of the year award. Shown, from left, are Reid, Bergman, and Dupri.



Shown accepting a special proclamation for Gaye's family, from left, are Nona Gaye and Marvin Gaye III.



ASCAP members Jeanie Weems and Stevie J., the musical director for the Gaye tribute, join members of Gaye's family to honor his contributions to ASCAP. Shown, from left, are Nona Gaye, Weems, Stevie J., and Marvin Gaye III.



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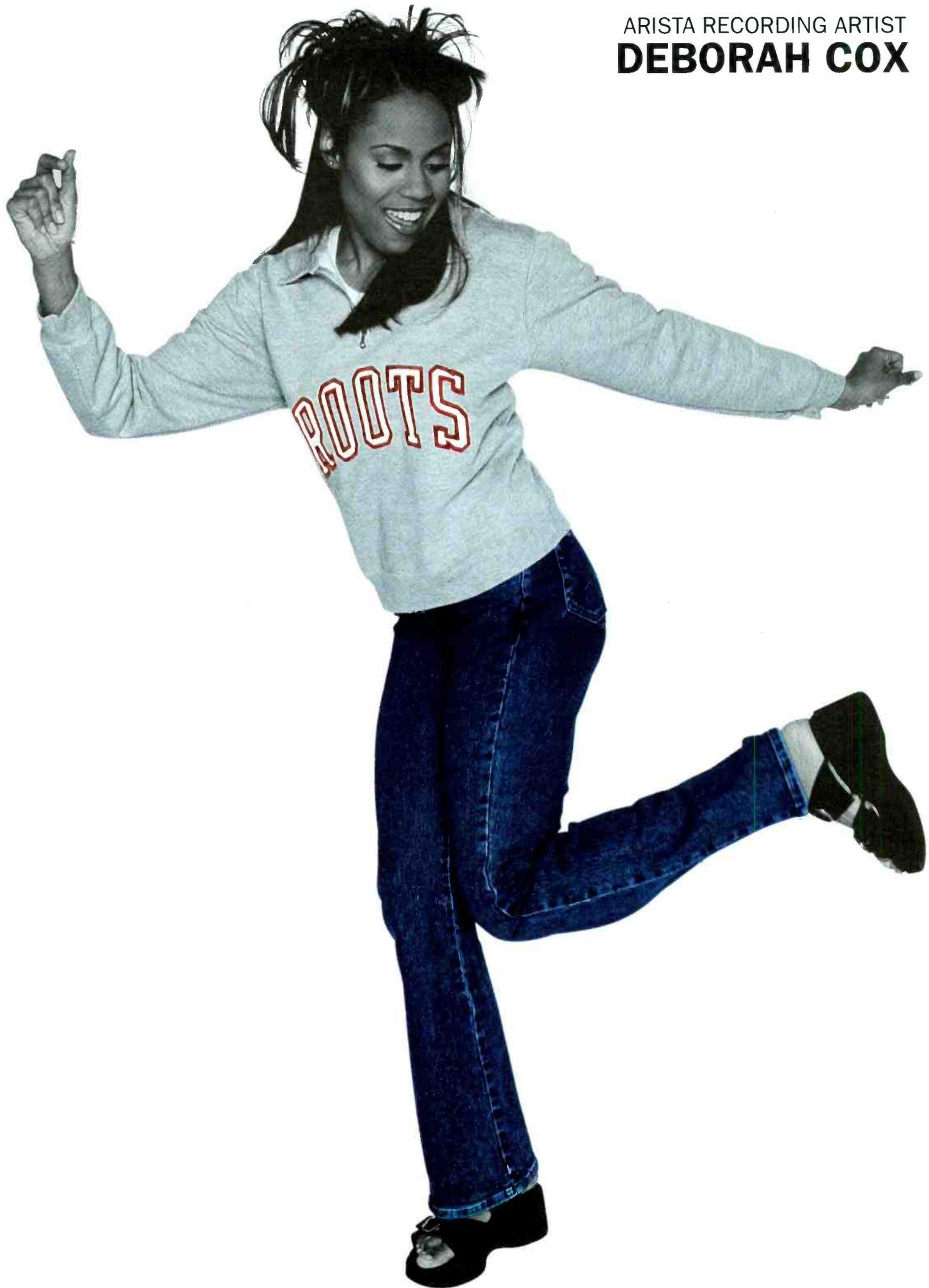
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R&B

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

From the Supremes and En Vogue to TLC and Boyz II Men, one consistent theme in R&B music has always been "the more the merrier." And today's R&B acts are no exception. While Erykah Badu and various divas find their niche as solo acts, the sheer numbers of more-than-one groups today are reminiscent of the Motown and Stax days of old.

But why would a talented vocalist opt to be a part of a group? Why not go the solo route, keep all profits for yourself and not have to deal with anyone else's drama? And, after long hours in the studio and on the road, how do you keep from killing each other?

AURAL ADVANTAGE

Irish, one-third of chart-topping Motown group 702, says, "When you're in your studio, if one person is really tired or having difficulty getting a part, there's someone there to pick up the slack."

Kevonte, from the new teen group 3rd Storee, also thinks groups have a vocal advantage over solo acts, adding, "Being in a group gives you an overall stronger and smoother sound." In addition, groups can capitalize on the popularity of more than one personality to attract fans. "Let's keep it real," says 3rd Storee's B-Smoove with a laugh. "Being part of a group helps sell tickets [and music], because your audience will always have their own favorite members."

Nokio, from the super-group Dru Hill, echoes B-Smoove's sentiments. "It's easier for a group to become successful because we give our audience more to look at. If you're a solo act, you can only attract one audience."

While plural performers take advantage of their harmonies, they also rely on the built-in support system they have with each other. Another 702 member, Meelah, believes that being in a group relieves some of the rigors of the music industry: "In



3rd Storee



Before Dark

a group, there's always someone to lift your spirits, and you know they'll always support you."

FAMILY FUN

RCA recording artist Jenny G. from the group Before Dark couldn't imagine touring the country on promotional tours

by herself. "It's really a benefit to have your sister with you," she says. "It helps break the monotony, and, after you're done with business, you've got people your own age to hang out with."

Jenny G. and Before Dark aren't the only performers who can sing "We Are Family." Former Fugee Wyclef Jean grew up singing and playing instruments with his family, including his younger sister and brother, Melky and Sedeck. Melky Sedeck, as the duo is known professionally, are now preparing for the release of their aptly titled debut disc, "Brother Sister."

"I love being a duo with my brother," says Melky. "We can work on our music all the time, and, when we're on stage, it's very special and unique because our audience can tell we've been together for a long time." Having a sibling at your side definitely makes group life easier—especially if you get along really well. Says Melky, "My brother always tells me I'm a producer's dream, and I tell him I love him every day."

The musical comfort level is also helpful for K-Ci and JoJo Hailey, the brotherly duo from North Carolina who first hit the music scene in 1991 as members of bump'n'grind quartet Jodeci. "We've been together since we were the Hailey Singers singing gospel music," says JoJo. "I was the shy member of Jodeci, but, now that it's just me and my brother, I have to step up to the forefront."

Alas, group dynamics can't always be that sweet, and spending every waking moment with anyone is bound to be trying at times. Irish insists that 702's personality quirks usually balance out. The members of 702 have been around each other long enough to know which buttons to push (or not to). "We all live together, and we're so used to each other now that if we get into arguments, we'll make up five minutes later," says Irish.

Before Dark's Arike notes, "Sure, we argue, but we cool off quickly. With family, you always have to come back."

Continued on page 30

GROUP DYNAMICS

R&B Artists Find Success In Numbers

BY ALIYA S. KING

Mainstreaming Video

R&B Is Taking Over MTV, But Is BET Still The Black-Music Launchpad?

BY CARLA HAY

R&B's mainstream, hit-making status is reflected in the growing presence of R&B/hip-hop music videos on national TV networks. R&B and hip-hop videos are now abundant on MTV, the leading U.S. music-video network in terms of audience reach. (MTV currently reaches more than 70 million U.S. households, according to the network.) R&B and hip-hop videos—once excluded from MTV in the network's early-'80s formative years—now dominate MTV's top-20 playlist, according to Broadcast Data Systems. There are national networks, such as Black Entertainment Television (BET) and the Box, that have traditionally supported R&B/hip-hop videos. Is MTV now stealing their thunder when it comes to promoting R&B/hip-hop acts?



Amani Duncan, Island Def Jam

Island Def Jam Music Group national director, visual promotions, Amani Duncan says, "MTV is just following the trend. Hip-hop and R&B have reached such a broad audience that MTV is just going with the flow. People always seem to compare MTV and BET to each other. Usually, with MTV, you've got to have record sales and radio behind an artist before they'll play the video. A lot of times, with new artists, radio and sales aren't happening

yet. But BET gives early support to R&B artists who may not be charting yet."

MTV executive VP of programming Brian Graden says, "I watch BET, and I like it a lot, but I don't think MTV is trying to be like BET. MTV didn't go to hip-hop; mainstream culture is being flavored by hip-hop."

BET reaches more than 56 million U.S. households, according to the network. BET, like MTV, also includes non-music shows in its programming mix. BET and MTV also both feature longform music programs along with their videoclip programming.

MAKING AND BREAKING R&B

"R&B is a force to be reckoned with now," says Diane Blankumsee, owner of independent company Royal "D" Visual Marketing, which promotes R&B videos from such record labels as Jive, Yab Yum, Epic and Arista. "Now that MTV is playing more R&B and rap, I think video promoters sometimes feel that new [R&B/hip-hop] artists are getting an earlier shot to be on MTV. BET is trying to become more competitive with MTV when it comes to getting a larger audience. BET is tightening its playlist, and I think most people in the R&B industry are happy about that, because a tighter playlist gives more impact to artist exposure. BET has a commitment to



Brian Graden

Continued on page 30

THEY WRITE THE SONGS

Whether Singing It Themselves, Envisioning Another Artist Or Addressing A Universal Sentiment, These Top Song Scribes Blend Words And Music To Capture Emotions

BY GAIL MITCHELL

Words. Music. Each can be powerful in its own right. But when put together by the right hands—look out. Case in point: R&B songs.

The genre's strong suit has always been its originality and creativity: body-moving rhythms matched beat for beat with lyrics that cover life's emotional terrain from love to heartbreak—and everything else in between.

The six hit-making songwriters profiled here are masters of this skillful art of melding often personal experiences with memorable melodies, which together speak a universal language that resonates long after the song has stopped playing.

Kenneth "Babyface" Edmonds

Kenneth "Babyface" Edmonds calls himself a songwriter first, then a producer and a singer. The Grammy-winning architect behind the "Waiting To Exhale" and "Soul Food" soundtracks has written numerous other hits, working with everyone from Whitney Houston to Dru Hill.

For Edmonds, it's always the artist first: "I try to tailor the song to the artist. You can write a particular song, and the artist may not be able to carry it off. Certain people can make a song come alive. And a certain song can make an artist come alive. It's [finding] the right match. That's where the magic comes."

Asked what makes a good R&B song, Edmonds notes, "It's a whole different kind of approach these days. I'm not sure the straight R&B we listened to just a few years ago quite works the same on radio. The makeup has to be different. Too many instruments in a song don't really work with today's format. A lot of times, it's about the beat."

With that in mind, Edmonds has been working with younger people, such as producer Rodney Jerkins. "I do a lot of solo writing, but I've been collaborating with younger people to stay in touch and understand what they're hearing—how they approach things," he says. "It's just a little bit different than, say, core R&B records. You have to stay constantly educated, because it does change."

Missy "Misdemeanor" Elliott

It's quite apparent that Missy "Misdemeanor" Elliott did not miss her calling. She knew it back in the 11th grade, when she wrote a letter to Michael and Janet Jackson saying she wanted to pen songs for them. Among her initial efforts was Raven-Symone's "That's What Little Girls Are Made Of." Since then, a variety of R&B and

rap stars have dipped into her repertoire and come out with hits, giving her "a warm feeling": Whitney Houston, Aaliyah, Ginuwine, Jodeci, SWV, Aaron Hall and 702. Recent projects, in addition to her impending second album for The Gold Mind/EastWest, include Motown's current 702 single "Where My Girls At?"

Elliott isn't choosy when it comes to having a favorite type of song to write. "Ballad or up-tempo—it's pretty much a toss-up," she says. "I can pretty much write to either one. I do think I get more females asking for songs, because they can pretty much relate to the issues. They feel it's their testimony; I'm like the person who can put their real feelings down on wax."

But she never thinks of the artist when she's putting together her life-based testimonies. "I put the situation in mind. So I write about what I see in everyday life or what I've experienced that I think any human being could go through."

Lauryn Hill

The reigning queen of soulful hip-hop, Lauryn Hill is still enjoying the multi-platinum fruits of her writing/producing labor, the record-breaking, multiple-award-winning solo debut, "The Miseducation Of Lauryn Hill." But the young singer/songwriter is just as at home writing for other artists. She wrote and produced "On That Day" for gospel singer CeCe Winans

and the hit title track for Aretha Franklin's "A Rose Is Still A Rose" album. Hill has also penned tunes for Whitney Houston and rapper Common and contributed a track to Carlos Santana's upcoming project (he played guitar on the ode to her son, "To Zion").

Fusing hip-hop, R&B, classic soul, reggae and gospel in her writing, along with intensely moving lyrics that evoke life's lessons, Hill has emerged at the forefront of the evolving neo-soul/hip-hop movement. Currently on tour overseas, she says she wants to change the world with her music. Hill strives for a raw sound, that "human element," harkening back to the old-school days before computers perfected everything. Among the artists she'd like to work with in the future: R&B masters Stevie Wonder and Al Green.

Montell Jordan

Even though he wrote or co-wrote many of the songs on his first three albums, Montell Jordan notes that no one really focused on his songwriting ability until Deborah Cox scored a No. 1 with "Nobody's Supposed To Be Here" (co-written with his godbrother Schappel Crawford). "It's a very

Continued on page 30



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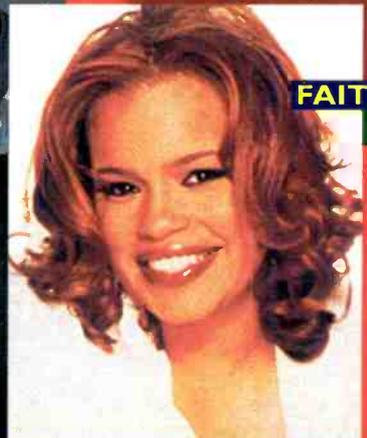
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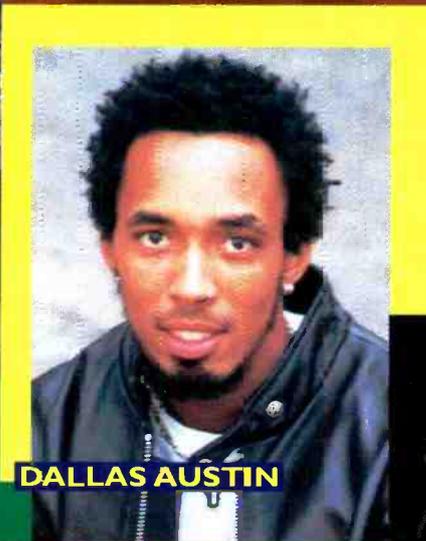
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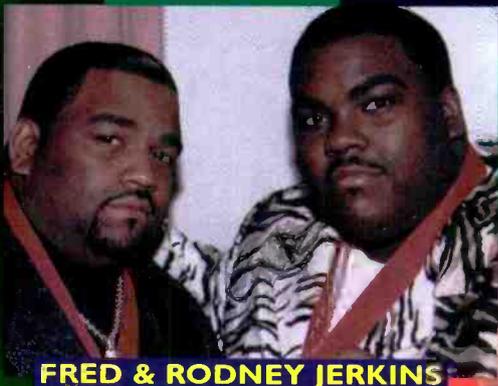
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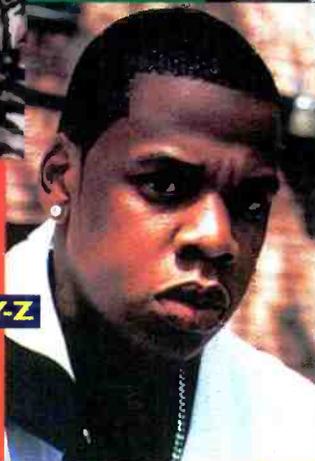
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SONG SCRIBES

Continued from page 28

different experience to have someone else breathe life into a body that you've created," says Jordan. "And she did such a phenomenal job on that song. She made it hers."

Jordan says he always has an artist in mind when he pens a tune. "I like to make songs very personal. The way the harmonies are structured, how the melodies fall and the things I'm speaking of in the song are all relevant to the artist I have in mind," he says. But sometimes fate plays a hand: "Nobody's" was originally written for Patti LaBelle, who didn't get an opportunity to record the song.

A romantic who likes to write for females, the Def Jam performer tries "to be as eloquent as I can but as real as possible—finding different ways to say 'I miss you, I love you, you broke my heart.'" Among Jordan's recent songwriting efforts is a collaboration with Shanice Wilson—"You Need A Man"—on her current LaFace/Arista album.

R. Kelly

Gifted songwriter R. Kelly came into his own with the 1998 Grammy-winning universal anthem "I Believe I Can Fly." But the chart-crossing, multiplatinum performer's passion for words and music is something he also shares with other performers.

In 1995, he wrote and produced Michael Jackson's "You Are Not Alone." His signature touch also can be heard on such chart-climbers as "I'm Your Angel" with Celine Dion; "G.H.E.T.T.O.U.T." by Changing Faces, "Be Careful" by Sparkle (the first artist on his Interscope-distributed Rock Land Records label) and Trin-I-Tee 5:7's gospel track "God's Grace." He also wrote and produced "Home Alone" for Kelly Price, as well as remixing her hit "Friend Of Mine." His collaboration with Price marked the first time he'd ever worked with another songwriter.

The self-taught piano player—whose artistic influences include the late Donny Hathaway—began honing his craft straight out of high school by performing his reality-based tunes on Chicago street corners and even in the downtown subway stations. While he doesn't read music, Kelly writes daily and says songs often come to him complete with video concepts. His latest songwriting efforts include the track "Life" by K-Ci & JoJo from the soundtrack of the Eddie Murphy/Martin Lawrence film of the same name, Maxwell's "Fortunate" and Blaque's "808."

Diane Warren

Hot songwriter Diane Warren—aka the "hit machine"—is unquestionably a major force in contemporary pop music. And, from Aaliyah to Ziggy Marley, Warren has established her own R&B recording hall of fame: Aretha Franklin, Whitney Houston, Patti LaBelle, Toni Braxton, Brandy, Monica, Boyz II Men, Deborah Cox, Mary J. Blige and Brian McKnight. "I've been very lucky, in that a number of R&B artists have recorded my songs," says Warren. "I love that I have been accepted like that; it's an honor."

With no desire to perform, the self-described "obsessed" composer spends 12 hours a day writing. With a host of crossover hits under her belt, Warren says knowing when a song is more suited to R&B than pop is "just a vibe I get. But I don't necessarily look at them as just R&B songs only. I just try to write a great song, and I love soulful songs." Her R&B hit list includes "Unbreak My Heart." She recently wrote the soundtrack songs for the ABC TV movie "Double Platinum," starring Diana Ross and Brandy.

Warren emphasizes that a good R&B song features "what makes any song good: the perfect marriage of words and music. To me, it's always about the song. Something that touches you, makes you feel something." ■



GROUP DYNAMICS

Continued from page 27

COPING WITH CHANGE

Like the American Express advertisement says, group membership has its privileges—but it can be a precarious setup. Once a group has captured its audience and become successful, what happens if one member (or more) opts out? When Bobby Brown left teen group New Edition to pursue a solo career, the addition of well-known crooner Johnny Gill helped make the transition smoother. In time, the group went on to spawn a chart-topping trio (BellBivDevoe, comprised of members Ricky Bell, Michael Bivens and Ronnie DeVoe) and successful solo careers for Brown, Gill and Ralph Tresvant.

K-Ci and JoJo traveled that path when they decided to record an album, "Love Always," without their fellow Jodeci members Dalvin and De'Vante Swing. "Jodeci is the foundation for everything we do, and it has helped with our success. Jodeci did not break up; we just stepped away to do something different. Jodeci was more hip-hop, and we had a bad-boy image. K-Ci and JoJo are straight R&B." The duo's latest offering, "For Real," featuring the hit single "Life," the title song from the movie soundtrack of the same name, cements their desire to be true crooners.

Like K-Ci and JoJo, Dru Hill member Woody decided to follow his true calling and recently announced his departure from the group. "From the very beginning, we knew this would happen eventually," says Nokio. "He wants to sing gospel music, and that's a beautiful thing, so we're all 100% supportive." And will this have an impact on the platinum-selling group? "Actually, our fans have been very supportive, and we've dedicated a part of our show to



Melky Seleck

MAINSTREAMING VIDEO

Continued from page 28

new R&B artists, and the Box is great for artists who start off as regional acts."

BET VP of entertainment development and special projects Cindy Mahmoud says, "BET was the first network to break most R&B acts, but we don't always get the credit for it." Mahmoud cites such artists as Brandy, Maxwell, Erykah Badu, Deborah Cox, Usher and Whitney Houston as some examples of those who received early exposure on BET before they were given exposure on MTV. So why do some people have the impression that MTV is the biggest music-video champion of R&B artists?

Island Def Jam VP of video promotion (U.S.) Emily Wittman observes, "BET could do more to promote itself. BET doesn't have regular meetings with record labels, like MTV does."

Mahmoud admits, "BET hasn't done as good a job as we could have when it comes to tooting our own horn and making people aware of our role in breaking new artists. BET is doing a special called 'It All Began Here,' which will take a look at artists whose careers were launched by BET. MTV has a larger promotional arm, and that gives people the perception that MTV is more effective in breaking new R&B acts. BET is a niche channel that has more room for R&B artists than MTV."

Mahmoud, who was instrumental in tightening BET's video playlist, adds, "For BET, breaking artists means giving them their first national exposure. MTV doesn't give most R&B artists a break until the artists have reached a certain point on the charts. And radio often follows BET when it comes to giving exposure to artists."

Meanwhile, the Box's programming is driven by its "juke-

Woody," says Nokio, who recently ended a national tour with Island/Def Jam labelmate Case and Bad Boy recording artists Faith Evans and Total. Woody is currently in the studio recording a gospel-only album, and his former Dru Hill compatriots are involved in the project. Nokio says they never even considered replacing Woody. "We all agreed that would be disrespectful to Woody, because he was there from the beginning. We weren't just a four-man group; we were like brothers, and you can't replace family."

702 found themselves facing a similar dilemma when member Mischa had to take a leave of absence to prepare for the birth of her child. She will be temporarily replaced by Irish's twin sister, Orish, who was an original member of the group. "Mischa will definitely be back, and since Orish is one of the original members and a member of the family, we knew it would work out well," says Irish.

Bruce Carbone, senior VP of Motown, has signed his share of groups and believes they are a unique challenge for label executives. "The hardest part about breaking the group is the different personalities and work ethics with-

in the group," says Carbone.

Anthony Johnson, director of A&R at RCA, says that making sure all of the members are equally involved is also a challenge that must be met. "In a group, you may have one member who's really good at handling the press. You want to use the different personalities to make everyone fully involved in the project—especially if you have one person usually singing lead."

If the current slate of duos, trios, quartets and quintets is any sign, R&B music will continue its tradition of multiple musicians as long as there are faithful fans who continue to support all of the members. ■



Diane Blankumsee, Royal "D"



Cindy Mahmoud, BET

box" format, in which viewers select the videos shown on the network. The Box estimates that it reaches more than 24 million U.S. households. Although MTV parent MTV Networks will be purchasing the Box (Billboard, May 29), MTV Networks chairman/CEO Tom Freston says that there are "no plans to shut down the Box" and that the Box will continue to operate under its brand name. Like MTV, the Box includes other forms of music, such as rock. However, R&B and hip-hop videos tend to receive the heaviest rotation.

Notes Wittman, "The Box is viable because you can localize your promotions with [the network]. I think it was a big improvement last year when the Box's playlist reports started

to reflect viewer requests in different markets. But the Box isn't in Los Angeles, and it's on for a limited time in New York. Most of the music industry is in New York and L.A., so we're not able to see the Box. It's like, 'out of sight out of mind.'"

The Box music director Justin "Tyme" Prager says, "The Box plays more videos than any other cable network. We have the capability of providing custom mixes according to the market."

Prager cites Eminem, JT Money and Trick Daddy as examples of artists who received early national exposure on the Box. He adds, "Just because the Box isn't in the entire New York or L.A. markets, that doesn't mean we're not effective."

Regardless of the perceptions about MTV, BET and the Box and their roles in promoting R&B artists, Wittman concludes, "I think there's room for all of them. And everybody can't be open to every artist at the same time." ■

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Crooners Come From Japan And Germany, Netherlands And Australia

TOKYO—The biggest trend in the Japanese music market in the past year or so has been female vocalists performing what's being called "J-R&B," or Japanese rhythm & blues. The first J-R&B vocalist to really hit it big was Misia, signed to Arista Japan, whose 1998 album, "Mother Father Brother Sister," has sold some 2.8 million copies, according to the label. Her success has paved the way for the current crop of soulful Japanese chanteuses, such as Sugar Soul, Hikaru Utada, Mariko Ide, Bird and Silver, who are racking up solid sales (Utada's debut album, "First Love," is now Japan's all-time best-selling album, at 6 million copies) and setting a new, funkier template for Japanese pop.

Misia, 20, was born in the city of Fukuoka, in Kyushu, the southernmost of Japan's four main islands. She was first exposed to black music in a serious way when she was taught by an African-American vocal coach at a music school she attended after graduating from high school. Misia's five-octave vocal range, which puts squeaky-voiced Japanese "idol" singers to shame, helped bring her to the attention of



Misia

a BMG Japan talent scout who heard her sing at an audition in Fukuoka in May 1997. "She appeals equally to male and female music fans, generally those between ages 17 and 25," remarks a staffer at Tower Records' flagship store in Tokyo's hip Shibuya district. "Clubgoers really like her music, and she's remained consistently popular since her debut last year."

—STEVE McCLURE

HAMBURG—With her debut single, "So Sweet," on the edel/Black Tool label, R&B singer Brooke Russell has proven it is possible for a newcomer to hit the German airplay charts virtually overnight. The expatriate American, now living in Cologne, shot to No. 2 on the singles chart earlier this year, having gained experience in the German record market by participating in leading rap and reggae productions with such German groups as DCS (Die Coolen Saue) and MOR artists. "There is a breathtaking lineup of producers, guest stars and songwriters who have made my first album so interesting," says Russell.

Originally from San Francisco, the singer secured the services of first-class German hip-hop and R&B producers, such

as DLT Thomilla (Benztown Records) and the Dueseldorf Headrush people. The list of guest artists also reads like a who's who of the German R&B/pop scene: Brixx, Ono, Walkin' Large and KC, as well as Mr. Gentleman, who gave the airplay hit "So Sweet" a reggae flavor. "So Sweet" met with a euphoric response from DJs and the hip-hop press and was an insider's tip before entering the airplay chart. "This is the first official German R&B production—both in terms of quality and the top international response," says Jens Dohelmann, manager of edel's Black Tool label. Says Russell, "I hope I can be a bridge between classic U.S. R&B and the steadily growing scene in Europe." A full-scale promotional effort for her album "The Life I've Been Looking For" was set to roll out in May and will include numerous TV performances. "We gave Brooke Russell's 'So Sweet' top rotation for weeks, meaning that it was played about 20 times a week," says Burghard Linack of Jam FM in Berlin. After 10 weeks of full power, the single is now receiving normal airing. Says Linack, "Brooke Russell is a superstar."

—WOLFGANG SPAHR

AMSTERDAM—The R&B/hip-hop scene in Rotterdam is hitting harder than ever. After the chart success of Postmen (TopNotch/V2) comes the breakthrough of their soul brother, Elvis de Oliveria, a.k.a. E-Life. As it happens, E-Life is one of the originators of the Rotterdam scene. In the '80s, he was one-half of now-defunct rap duo Scope Syndicate. In 1996, he enjoyed an underground hit with his solo debut single, "Stacked With Honors." His first claim to fame as a solo artist was last year's top-10 hit single "More Days To Come," released by Haarlem-based R&B specialist label CMC/Soul Relation. Sales reached 35,000 units. E-Life's potential was soon recognized by Zomba/Rough Trade, which signed a licensing deal for the act for the Benelux territories. Currently, CMC/Soul Relation co-owner Brian Busby is negotiating more international licensing deals.

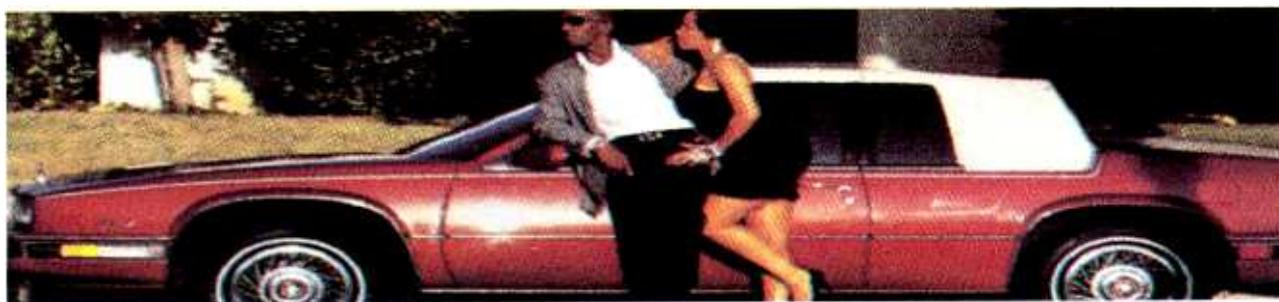
"We're hoping to develop a long-term career," says Zomba/Rough Trade promotions manager Hanneke Bannink. E-Life's single "I Wonder Why," produced by Postmen's The Anonymous Mis and released in March, is not your run-of-the-mill R&B record. "On the contrary," says Basyl de Groot, music director at public Radio 3FM, where it has been heavily playlisted. "Lyrically, E-Life is quite special. Although the track is autobiographical, he stays as far away from the typical hip-hop macho [image] as possible." On Queen's Day, April 30, a public holiday in the Netherlands, E-Life was featured on 3FM's live roadshow. On May 17, E-Life's album "Eleven" was released. The artist himself attributes the current success of domestic R&B acts to "the better musical climate here in general. All Dutch product is going well these days, ranging from Dutch-language pop to dance and R&B; it's all over the place. Compared to the past, the people are far more prepared to listen to local artists. On top of that, R&B is dominant in the European charts. Personally, I've never given up during my career. Now is the moment for R&B."

—ROBERT TILLI

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MELBOURNE—The members of Ilanda knew each other growing up in New Zealand, but they only got together as an act in Melbourne in 1991, after meeting at church. After initially enthraling audiences with R&B vocal harmonies and dance steps as Past To Present, an act signed to Mushroom Records, the group members—Frank Laga'aia, Norman Keller, Lennie Keller and Leighton Hema—parted ways with the label. With Puff Daddy as a role model of retaining control, they and some friends over the past 18 months set up Apo International, which has two recording studios, a production team, a record label, a management company, a modeling agency and a dance school with six studios. Ilanda's debut single, "It's Our Time," released in February, has become a top-20 hit, while Apo (distributed by Shock) had chart-topping double-platinum success with the debut single, "Jackie," from Joanne BZ, a graduate from the dance school.

Ilanda mixes R&B/pop with Pacific overtones. "The name Ilanda is obviously a statement of what we are," says Norman Keller. The Pacific feel is integral to our sound. Our harmonies come from church choirs, and the way we play acoustic guitar reflects the fact that, at any Maori party, there's a tussle to grab the guitar for the inevitable sing-along." It's a fresh mix that could get them U.S. recognition. Rock audiences have tasted the sound. Crowded House's "Woodface" (Capitol) had tracks that paid tribute to Maori heritage, while Robyn Loau's "Suva Pacifica" (Virgin) aroused interest in Europe and went gold in France. Ilanda is currently working on a debut album.

—CHRISTIE ELIEZER

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SELECT-O-HITS

Calderone Opens Club Doors For 'Stranger'

POPSICLE DAYS: It's been nearly two months since we first heard Madonna's "Beautiful Stranger"—culled from the soundtrack to "Austin Powers: The Spy Who Shagged Me"—and in that time we kept wishin' and hopin' for a wildly wonderful club restructuring. No disrespect to the singer and **William Orbit**, who collectively penned and produced this effervescent blast of psychedelic electronica, but we knew that no fierce-ruling club DJ in 1999 would dare play the original jangly rock-etched version of the song.

Diversity on the dancefloor tends to be a losing battle with the approaching new millennium. Perhaps this will change in 2000...

In the meantime, we have remixer/producer **Victor Calderone** to thank for taking "Beautiful Stranger" on a club-by-musical trip that

every fierce-ruling club DJ should gladly embrace. And we've got to hand it to Calderone, who wickedly keeps the integrity of the song while infusing the mix with much tribal drama. Unlike many of his recent remixes—which tended to eliminate the bulk of the songs' lyrics—"Beautiful Stranger" shows his work reflecting an awakening, a redemption, of sorts. It's as if Calderone fully understands the importance of a song—and understands how best to unite deft beats and a dazzling vocal performance.

Unfortunately, Maverick/Warner Bros. has made the (unwise) decision not to release this remix commercially (sigh). Promo-only 12" singles will be mailed to club DJs on Tuesday (15).

With the country salivating over anything remotely related to **Ricky Martin**, along comes another Latin hottie, **Enrique Iglesias**, with his



by Michael Paoletta

first English-language recording. Culled from the "Wild Wild West" soundtrack on Overbrook/Interscope—and penned by **Mark Taylor** and **Paul Berry**, the team responsible for **Cher's** "Strong Enough"—"Bailamos" is a hook-laden pop-splashed houser that receives scorching south-of-the-border treatments courtesy of remixers **Harry "Choo-Choo" Romero**, **Erick Morillo**, **Davidson Ospina**, and **Pablo La Rosa**. Let's watch this one bullet up the Hot Dance Music/Club Play and Maxi-Singles



IGLESIAS

charts when it's released on Tuesday (15).

BACK TO LIFE: In the late '70s and early '80s, West End Records epitomized the sound of New York dancefloors. Tracks like **Raw Silk's** "Do It To The Music," **Karen Young's** "Hot Shot," **Taana Gardner's** "Heartbeat," and **Sparque's** "Let's Go Dancin'" were signatures at clubs like the Fun House, Infinity, and the Paradise Garage. Such revered DJs as **John "Jellybean" Benitez**, **Jim Burgess**, and **Larry Levan** would never consider not playing at least one West End recording during the course of a Saturday night/Sunday morning marathon set. Simply put, it was a given.

Well, after having been dormant for 15 years, the label re-established itself last year. On July 13, the New York-based independent is sched-

uled to issue its first album in more than 20 years. Titled "Larry Levan's Classic West End Remixes," the nine-track set puts the spotlight on Levan's remix and production work, circa 1979-1982. It includes **Gardner's** timeless "Heartbeat," **New York Citi Peech Boys'** often-sampled "Don't Make Me Wait," and **Loose Joints'** underground classic "Is It All Over My Face" (yes, the female version!).

Without question, "Larry Levan's Classic West End Remixes" should be required listening for today's DJs, remixers, producers, and club punters. Always remember: Without the old school, there'd be no new school.

Several months ago, San Francisco-based Ubiquity Recordings asked several cutting-edge producers to concoct tracks that would directly reflect their interest in Afro-Cuban, Brazilian, and Latin jazz. While some created completely new tracks, others utilized samples from the back catalog of Ubiquity's 4-year-old imprint CuBop. The result is the winning "The New Latinaires," which should be in stores Tuesday (15).

Fave moments include "Atabaque" by Berlin-based collective **Jazzanova**; **Carl Craig's** Breakdown mix of "Picadillo" by **Johnny Blas**, which has been receiving major props from clubland's finest, including **Tony Humphries** and **Kruder & Dorfmeister**; and "Zum Zum" by **Japan's Izuri Utsumi**.

Also scheduled for release on Tuesday (15) is **Parisian Kid Loco's** American debut, "Prelude To A Grand Love Story." Having remixed for the likes of **Saint Etienne**, **Talvin Singh**, **Pulp**, **the Pastels**, and **Badmarsh + Shri**, **Loco** has—over the years—been honing a musical landscape that's blissful and beautifully chilled-out.

(Continued on next page)

Astralwerks' μ -Ziq Rolls Out 'Royal'

BY DYLAN SIEGLER

NEW YORK—Mike Paradinas, aka μ -Ziq (pronounced "mu-ziq"), insists that he's not a perfectionist. His new album, "Royal Astronomy," due July 27 from Astralwerks in the U.S., had to be re-cut with a different track sequence when he realized he wasn't happy with the original order, but Paradinas chalks this up to sincere eagerness to please the record company and the public.

"I've got to get something that Virgin [his U.K. label] is happy with and that I'm happy to release under my name, so it's worth spending some time on it," he says.

That said, recording the album—a display of electronic wizardry that ranges from straight-up techno to cinematic strings—took only about six months. "I wrote a lot of the tracks while I was on tour with Björk in America," says Paradinas, who says he completes much of his best writing in hotels.

"I had been recording constantly since [his 1997 full-length] 'Lunatic Harness.' Once I'd reached a place where I started to compile it, I went to Virgin, to my A&R man, and talked to him about how he wanted it to go. He said they wanted something with a wider appeal."

"Lunatic Harness" has sold 11,000 units to date in the U.S., according to SoundScan, but Paradinas holds himself to the rigorous standard set by the Chemical Brothers, whose albums sell hundreds of thousands of copies worldwide.

"My music might be a bit too quirky and personal to reach mass appeal," conjectures the soft-spoken artist, "though it seems to be getting more accessible. Maybe I'm just picking more accessible tracks for albums. I've created a lot of hard, distorted stuff." That material, he says, will be saved for European rave performances and releases on his own independent label, Planet μ . "I want to be poppy and quirky, not turn people off."

In the U.S., Astralwerks followed up μ -Ziq's "Lunatic Harness" with the EP "Brace Yourself," supplying a demand the label noted from Internet-savvy fans. The set's track listing was voted on by fans online, and five voters won autographed copies. The set was not released in the U.K.

The most striking element of "Royal Astronomy" is its flood of lush strings, hollow bells, and scratchy zither-like samples. Created entirely from synthesized samples, the string tracks are dra-

matic and evocative, with eerie overtones that suggest film-score composer **Danny Elfman**.

Paradinas' eclectic genius goes to work on tracks like "The Hwicci," which matches an orchestral theme with a hip-hop beat, scratching, and a rap sample. The resulting music is riveting, albeit disconcerting.

"The string stuff was what I wanted to release, so I built an album up, including the best string tracks I'd done," says Paradinas. Also included are some accessible vocal tracks, like the melodic first single, "The Fear," and a dash of good old-fashioned techno for the dancefloor.

Paradinas says most of his tracks are born from experiments with his equipment.

"I play with my equipment until I come out with some nice melodies. Sometimes I have ideas, and sometimes they work, but better tracks come out when I follow the

natural track of how things are going. It's better that way with electronic music."

Glenn Mendlinger, product manager/A&R manager at Astralwerks, says the label will concentrate on college and specialty radio, while working to place μ -Ziq's tracks in soundtracks and incidental movie music.

μ -Ziq's history as a remixer of indie rockers **Yo La Tengo** and the **Auteurs** has given him "great credibility with the indie kids, but the more electronic side of what he does hasn't been fully exploited," says Mendlinger, who hopes to change that with a bigger push for this album at electronic music retailers.

Crystal Stephens, director of noncommercial radio at Astralwerks, says that μ -Ziq has "given us an accessible single with 'The Fear,' which should help to break him into the commercial specialty realm. Radio should be really pleasantly surprised with this track; it's a catchy, different song."

In the past, μ -Ziq's tracks have done especially well at college stations on the East Coast, in California, and in the Northwest, according to Stephens.

Chris Vanderloo, major label buyer at the New York retailer **Other Music**, says, "We sold close to 300 copies of 'Lunatic Harness' on CD—it did really well. μ -Ziq is definitely one of the forebears of that sound, and he has a high profile because he's been around for such a while."

Perfectionist or not, Paradinas gives his new album a thumbs-up, adding, "I still listen to it quite a bit—and I'd usually get sick of an album by now."



μ -ZIQ



A Spring Affair. Nervous Records' Charlotte is poised to dominate dancefloors, once again, with "Someday," her follow-up to "Skin," which peaked at No. 1 on the Hot Dance Music/Club Play chart earlier this year. Recently, the U.K. singer performed at numerous clubs throughout the U.S., including the Roxy in New York for WKTU's Spring Fling event. Shown backstage, from left, are **Michelle Visage**, radio personality at WKTU; **DJ Scribble**; **Michael Weiss**, president of Nervous; **Charlotte**; **DJ Mike Rizzo**; songwriter **Brinsley Evans**; and **Kevin Williams**, director of A&R at Nervous.

Billboard. **Dance**
HOT Breakouts
JUNE 19, 1999
CLUB PLAY

1. ANGRY INCH HEDWIG & THE ANGRY INCH ATLANTIC
2. PIAMICA FBI BMG IMPORT
3. NO ANGEL SUNSCREEN WHIRLING
4. FEEL IT...DANCE! TRAUMA FEAT. WILLIE NINJA CUTTING
5. LOVE IS THE ANSWER UNDERGROUND NETWORK FEAT. BARBARA TUCKER PRELUDE

MAXI-SINGLES SALES

1. NEVER FORGET (WHEN YOU TOUCH ME) HARDRIVE STRICTLY RHYTHM
2. STAR WARS MAIN THEME YO DA MAN TWIN SOUNDS
3. SOUL ENERGY CHRISTIAN SCOTT JELLYBEAN
4. CHECK THIS OUT JACK VIBE METROPOLITAN UNDERGROUND
5. LAST CHANCE FOR LOVE JOI CARDWELL NO.MAD

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	1	4	6	BIG LOVE SUBLIMINAL 18/STRICTLY RHYTHM †	PETE HELLER
2	6	12	6	UNTIL WE MEET AGAIN MOTOWN 156266/UNIVERSAL	DIANA ROSS
3	2	1	10	SEXUAL (LI DA DI) TOMMY BOY 374	AMBER
4	12	23	4	SING IT BACK ECHO/F-111 44687/WARNER BROS. †	MOLOKO
5	8	10	8	TESTIFY EPIC PROMO †	M PEOPLE
6	3	2	10	LET IT RAIN JELLYBEAN 2550	SOUL SOLUTION FEATURING CAROLYN HARDING
7	11	19	6	SHARE THE LOVE ARISTA PROMO †	ANDREA MARTIN
8	4	6	9	ALL NIGHT LONG BAD BOY 79206/ARISTA †	FAITH EVANS FEATURING PUFF DADDY
9	5	5	10	GOT THE GROOVE GROOVILICIOUS 079/STRICTLY RHYTHM	SM-TRAX
10	19	28	4	LIVIN' LA VIDA LOCA C2 79153/COLUMBIA †	RICKY MARTIN
11	7	7	10	UNSPEAKABLE JOY NERVOUS 20358	KIM ENGLISH
12	13	18	7	LET THE JOY RISE INTERHIT 54035/PRIORITY	ABIGAIL
13	17	21	7	JUST DOIN' WHAT WE LOVE CHAMPION 333	CAROLE SYLVAN
14	9	3	12	GOT TO DANCE DISCO GROOVILICIOUS 076/STRICTLY RHYTHM	H.O.G. PRESENTS GROOVELINES
15	20	24	6	STOP & PANIC MOONSHINE 88458 †	CIRRUS
16	22	26	5	ONE MORE CHANCE H.O.L.A. 341084	ANGEL CLIVILLES
17	15	17	7	SHOW ME LOVE '99 4 PLAY PROMO	ROBIN S.
18	10	14	10	TEARDROPS FRESH IMPORT †	LOVESTATION
19	29	34	4	FEEL GOOD RAW NERVE 1008	SUSSEX HOUSE
20	31	42	3	9PM (TILL I COME) RADIKAL 99004	ATB
21	21	11	10	SHE WANTS YOU VIRGIN 38658 †	BILLIE
22	18	9	9	MARIA LOGIC 78040/BEYOND †	BLONDIE
23	24	16	8	WANNA GIVE IT UP AFTERHOURS 112/UC	RALPHI ROSARIO WITH LINDA CLIFFORD
24	30	37	4	WE ARE IN THE DARK JELLYBEAN 2551	PLASMIC HONEY
25	27	30	5	PEOPLE GET DOWN GROOVILICIOUS 077/STRICTLY RHYTHM	SCAPE
◀ Power Pick ▶					
26	36	47	3	COME LOGIC 65679	MARTHA WASH
27	26	29	6	MY FIRST NIGHT WITH YOU UNIVERSITY 97059/INTERSCOPE †	MYA
28	37	—	2	WHAT YOU NEED STRICTLY RHYTHM 12570 †	POWERHOUSE FEATURING DUANE HARDEN
29	23	15	8	IF YOU BUY THIS RECORD YOUR LIFE WILL BE BETTER JIVE 42594 †	THE TAMPERER FEAT. MAYA DAYS
30	14	8	11	IT'S OVER NOW ARISTA 13656 †	DEBORAH COX
31	16	13	13	WHEN I GROW UP ALMO SOUNDS PROMO/INTERSCOPE	GARBAGE
32	38	45	3	GOOD TO BE ALIVE HIGHER GROUND 79183/COLUMBIA	DJ RAP
33	40	—	2	FEELING FOR YOU ASTRALWERKS 6263/CAROLINE	CASSIUS
34	43	—	2	HOLD ON SUBLIMINAL 013/STRICTLY RHYTHM	JOSE NUNEZ FEATURING OCTAHVIA
35	25	22	8	MY HOUSE CUTTING 436	68 BEATS
36	35	40	4	GIVE IT TO YOU INTERSCOPE 97052 †	JORDAN KNIGHT
37	28	25	8	MOVE MANIA CONTAGIOUS 0001	SASH! FEATURING SHANNON
38	45	—	2	BRING MY FAMILY BACK CHEEKY PROMO/ARISTA †	FAITHLESS
39	46	—	2	BOOM, BOOM, BOOM, BOOM!! GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
40	34	31	7	THE SOUND VINYL SOUL 101/MUSIC PLANT	TERRY HUNTER
41	39	39	5	WORK JELLYBEAN 2548	C&R PROJECT
42	42	44	3	FEEL MY DRUMS TOMMY BOY SILVER LABEL 379/TOMMY BOY	SAL DANO
◀ Hot Shot Debut ▶					
43	NEW ▶	—	1	RED ALERT ASTRALWERKS PROMO/CAROLINE †	BASEMENT JAXX
44	49	—	2	YOU'RE A SUPERSTAR LOGIC 67011 †	LOVE INC.
45	NEW ▶	—	1	SOMEDAY NERVOUS 20361	CHARLOTTE
46	NEW ▶	—	1	I WILL GO WITH YOU (CON TE PARTIRO) EPIC PROMO	DONNA SUMMER
47	NEW ▶	—	1	AFRIKA METROPOLITAN UNDERGROUND 100/METROPOLITAN	PLASMIC HONEY
48	33	27	11	MAMA SWEET LOGIC 3000 65680/LOGIC †	DA HOOL
49	41	33	7	PUT YOUR HANDS UP CLUB TOOLS IMPORT/DEDEL	BLACK + WHITE BROTHERS
50	32	20	13	STRONG ENOUGH WARNER BROS. 44644 †	CHER

○ 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.

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	7	LIVIN' LA VIDA LOCA (M) (T) (X) C2 79153/COLUMBIA †	RICKY MARTIN
2	2	36	3	IT'S NOT RIGHT BUT IT'S OKAY/ I WILL ALWAYS LOVE YOU (T) (X) ARISTA 13680 †	WHITNEY HOUSTON
◀ Hot Shot Debut ▶					
3	NEW ▶	—	1	IF YOU HAD MY LOVE (T) (X) WORK 79164/EPIC †	JENNIFER LOPEZ
4	3	2	30	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
5	4	3	18	BLUE MONDAY (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS. †	ORGY
6	5	5	6	IT'S OVER NOW (T) (X) ARISTA 13656 †	DEBORAH COX
7	6	4	5	STRONG ENOUGH (T) (X) WARNER BROS. 44644 †	CHER
◀ Greatest Gainer ▶					
8	7	6	27	WE LIKE TO PARTY! (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS
9	9	8	15	PRAISE YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
10	10	10	4	SEXUAL (LI DA DI) (T) (X) TOMMY BOY 374	AMBER
11	8	7	4	GEORGY PORGY (X) WARNER BROS. 44612 †	ERIC BENET FEATURING FAITH EVANS
12	NEW ▶	—	1	HEY BOY HEY GIRL (T) (X) FREESTYLE DUST/ASTRALWERKS 66267/VIRGIN	THE CHEMICAL BROTHERS
13	11	11	7	GIVE IT TO YOU (T) (X) INTERSCOPE 97052 †	JORDAN KNIGHT
14	13	13	46	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE †	FATBOY SLIM
15	12	9	12	MARIA (T) (X) LOGIC 78040/BEYOND †	BLONDIE
16	14	12	14	NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
17	NEW ▶	—	1	CANNED HEAT (T) (X) WORK 79162/EPIC †	JAMIROQUAI
18	16	17	37	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
19	15	14	55	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932 †	RICKY MARTIN
20	19	16	24	SKIN (T) (X) NERVOUS 20356 †	CHARLOTTE
21	18	18	18	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104 †	MARIAH CAREY
22	31	24	10	UNSPEAKABLE JOY (T) (X) NERVOUS 20358	KIM ENGLISH
23	17	19	41	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
24	21	25	54	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
25	32	27	16	BODY (T) (X) TWISTED 55528/MCA †	FUNKY GREEN DOGS
26	NEW ▶	—	1	BE YOURSELF (T) (X) TWISTED 55548/MCA	CELEDA
27	22	20	20	ALL I HAVE TO GIVE (T) (X) JIVE 42563 †	BACKSTREET BOYS
28	24	28	28	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM †	VENGABOYS
29	20	15	20	HEARTBREAK HOTEL (T) (X) ARISTA 13613 †	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
30	30	—	2	ROLLERCOASTER (T) (X) EPIC 79180 †	B*WITCHED
31	26	23	8	MY FIRST NIGHT WITH YOU (X) UNIVERSITY 97059/INTERSCOPE †	MYA
32	27	29	8	WINDOWLICKER (X) WARP 35007/SIRE †	APHEX TWIN
33	35	35	20	TAINTED LOVE (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
34	29	26	15	JACKIE'S STRENGTH (T) (X) ATLANTIC 84442/AG †	TORI AMOS
35	23	22	22	C'EST LA VIE (T) (X) EPIC 79085 †	B*WITCHED
36	34	31	6	IF YOU BUY THIS RECORD YOUR LIFE WILL BE BETTER (T) (X) JIVE 42594	THE TAMPERER FEAT. MAYA DAYS
37	25	32	3	STAR WARS THEME (T) (X) BULLETPROOF 38662/VIRGIN	INTERSTELLAR FORCE
38	RE-ENTRY	—	10	BEACHBALL (T) (X) ULTRA 016 †	NALIN & KANE
39	37	33	44	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
40	28	21	3	COME (T) (X) LOGIC 65679	MARTHA WASH
41	33	34	56	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG †	BRANDY & MONICA
42	39	42	59	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 73822 †	MARIAH CAREY
43	RE-ENTRY	—	7	DREAMING (T) (X) TOMMY BOY SILVER LABEL 359/TOMMY BOY †	RUFF DRIVERZ PRESENTS ARROLA
44	43	—	4	ECSTASY (TAKE YOUR SHIRTS OFF)/MOMENTS (T) (X) GROOVILICIOUS 064/STRICTLY RHYTHM	JOHNNY VICIOUS FEAT. LULA
45	41	38	18	WHEN I'M GONE (T) (X) ROBBINS 72034	ROCKELL
46	38	37	12	WHAT'D YOU COME HERE FOR? (T) (X) C2 79091/COLUMBIA †	TRINA & TAMARA
47	48	39	3	NO ANGEL (T) (X) WHIRLING 0015	SUNSCREAM
48	RE-ENTRY	—	3	GOT THE GROOVE (T) (X) GROOVILICIOUS 079/STRICTLY RHYTHM	SM-TRAX
49	36	30	5	GIRLS ON FILM (REMIX) (T) (X) CAPITOL 58771 †	DURAN DURAN
50	42	46	50	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS. †	MADONNA

DANCE TRAX

(Continued from preceding page)

On "Prelude"—an edited version of the artist's "A Grand Love Story," which was issued last year on Yellow Productions/EastWest France—Loco doesn't disappoint. And thankfully, tracks like "Love Me Sweet" and "Relaxin' With Cherry" weren't omitted in the trans-Atlantic translation.

MASTERS OF THE MIX: Wax Trax! Records, in conjunction with its "Wax Trax! MasterMix" DJ series, has put the finishing touches

on the MasterMix tour, a North American tour that will feature a rotating roster of international turntablists and electronica acts. Confirmed, thus far, are **Juan Atkins, DJ Hurricane, Supa DJ Dimitry, Adam X, James Christian, Pills, Expansion Union, and Frontside.**

The greatly anticipated tour kicks off July 5 in Miami and will make stops in Atlanta (July 11); Austin, Texas (July 14); Phoenix (July 19);

Los Angeles (July 21); Seattle (July 25); Cleveland (July 29); Philadelphia (Aug. 4); New York (Aug. 10); and Montreal (Aug. 11), among other cities.

DISCO KNIGHTS: U.K. duo **Faze Action** has signed a multi-album deal with F-111 for the world, excluding Europe and the U.K., where the act remains on Nuphonic, the label to which it's signed.

Featuring brothers **Robin and**

Simon Lee, Faze Action began its rise to fame in 1996 with the single "In The Trees." The pair followed this with the disco-charged house album "Plans And Designs." Today, the brothers are completing their second album.

According to **Andrew Goldstone**, co-director of the Warner Brothers-distributed F-111, the album should be in stores in September; it will be preceded by an as-yet-undecided single.

FOR THE RECORD

In an article titled "The Art Of Noise Reunites For Universal's 'Dubussy'" (Billboard, May 29), the relationship between ZTT U.K. and Universal was incorrectly stated. ZTT's arrangement with Universal covers all ZTT releases for North America.

Billboard dms99

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Kimara Lovelace
Mucho Macho
Soul Dhamma
Candi Staton
Byron Stingily
Oliver Stumm
Superthumba
Judy Torres



love inc.



duane harden

Confirmed Panelists

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Jeff Z., WKTU New York

Rob DiStefano, Twisted America Records

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Wills Is King On 'Ride With Bob'

DreamWorks Multi-Act Set Salutes Master Of Western Swing

BY DEBORAH EVANS PRICE

NASHVILLE—Ask anyone in Texas about musical legends, and they'll proudly proclaim "Bob Wills is still the king." Though he died in 1975, the veteran western swing band leader's legacy remains, and on Aug. 10 interest in his work will be further kindled with the release of "Ride With Bob."

The multi-artist DreamWorks album was initiated and produced by Asleep At The Wheel's Ray Benson and features his famed swing band along with a guest list that includes Steve Wariner, Vince Gill, Dixie Chicks, Lyle Lovett, Shawn Colvin, Dwight Yoakam, and the Squirrel Nut Zippers.

"Asleep At The Wheel has been able to keep a lot of that great music alive and vibrant," says John T. Kunz, owner of Austin, Texas-based Waterloo Records and Video, adding that the group's albums have consistently



ASLEEP AT THE WHEEL

sold well in his store.

Kunz thinks the variety of artists who've joined Asleep At The Wheel in performing Wills' hits on this project should make for brisk sales. "That's the thing that I think was so great about Bob Wills, the diversity of his music," Kunz says. "He did a great job of combining country, swing, jazz, and all that. I think for a Squirrel Nut Zipper fan, they are going to hear this and go, 'Oh, this guy did some really cool stuff.'"

Asleep At The Wheel previously paid homage to Wills on its 1993 Liberty Records album, "A Tribute To The Music Of Bob Wills & The Texas Playboys." Benson says his original idea was to record a four-volume set, but that wasn't in the label's plans.

"The passage of six years' time has been really a blessing because we've got a wider variety of people, a whole other generation of country musicians [participating]," says Benson, "and a broader sampling of what western swing was. This one has more of the styles of western swing that are so varied. We covered a lot on the last one, but this album has three big band numbers, then there's the Dixieland styles, and then there's the classic string band stuff."

(Continued on page 40)



Teed Off. Many country artists turned out for the annual Music Row Ladies Golf Tournament and Tupperware Party, sponsored by ASCAP, Capitol Nashville, and TNN to benefit United Cerebral Palsy. Shown, from left, are Chely Wright, Suzy Bogguss, Deana Carter, Shannon Brown, Paul Brandt, Brad Paisley, Amanda Wilkinson, Trace Adkins, Tyler Wilkinson, and T. Graham Brown. The men were caddies.

Pete Fisher To Run Grand Ole Opry As Its First Full-Time GM

BY CHET FLIPPO

NASHVILLE—For the first time in recent history, the Grand Ole Opry will have a full-time GM, when Pete Fisher assumes that position June 28.

Fisher, who has been managing country artist Paul Brandt and Christian artist Carolyn Arends as a partner in the firm Fisher Raines Entertainment, will report to Gaylord Entertainment Co.'s Grand Ole Opry Group president Steve Buchanan.

"Pete was an ideal candidate for the position," says Buchanan. "His wide experience in management and publishing and his work on Music Row make him uniquely qualified to oversee the great tradition that is the Grand Ole Opry."

Buchanan had been overseeing the Opry since the retirement of Bob Whittaker. The latter had other Gaylord duties, in addition to being Opry GM.

Prior to his Fisher Raines involvement, Fisher was VP of Creative Trust Inc.'s country division and managed Marcus Hummon. He had also worked for Warnersongs Inc., where he managed Warner/Reprise Records' joint-venture music publishing operation with Warner/Chappell Music. He also was A&R coordinator for the group Take 6.

"I'm honored and excited," says Fisher. "Steve and I share a vision and a dream for the Opry. There's something truly magical about the Grand Ole Opry."

Under Buchanan's tutelage, the Opry had begun a concerted effort to bring a greater number of young acts into the Opry mix, both as members and as visiting performers. Fisher and

Buchanan say that effort will continue.

"I think we want the Opry to be a reflection of the various generations that are a part of country music," notes Buchanan. "It's important for us to have a strong cast of members—70 people—to showcase the variety that is and has been part of the Grand Ole Opry for decades. There's no place else you can go and get such a strong sense of the history and tradition of country music and also see its future as well."

"Gaylord recognizes the need," says Fisher, "to weave current music into the Opry blend. I'll stay in close touch with artists' managers and with Music Row and continue to make the Opry accessible to the industry. The music industry wants to support the Opry, and the Opry wants to nurture a close relationship."

One area that both Buchanan and Fisher say will receive study and development is the very brand name of the Opry itself. It is, Buchanan notes, a brand that is known worldwide, and Opry management will closely consider what they can do in that area.

"That will be one of Pete's responsibilities," says Buchanan. "He will oversee various opportunities that can arise for us that involve extensions of the brand."

Fisher says his management experience taught him the importance of a strong brand name. "For an artist," he says, "you want and crave a strong brand. The Opry itself is very much like an artist. It has a tremendous brand, and we want to capitalize on that and build on it."



FISHER

George Jones Celebrates His Recovery; Young Guns Seek Fan Help For New Handle

CHECKING IN WITH: George Jones' new Asylum Records album, "Cold, Hard Truth," is finally finished, just days before its scheduled June 22 release.

Jones' slow recuperation from his near-fatal March 6 car wreck delayed work on the album, but he says that he's happy with the results. And it's vintage Jones, led by the first single, "Choices," and the equally compelling title cut.

"I can still hit the high notes," Jones tells Nashville Scene, "but I still can't get all the low notes." Jones says his doctors say his voice should completely recover soon—his vocal cords were damaged by the presence of a ventilator for several days when he was hospitalized in critical condition. He performed last weekend in Andalusia, Ala., for the first time since the accident and will headline Asylum's show Monday (14) at Fan Fair.

Jones says his wreck was "my final wake-up call. I want to be around to enjoy this record. I never thought I'd still be working at 67, so I want to make the most of it."

ON THE RECORD: The group formerly known as the Young Guns has dropped its name in the wake of recent school shootings. The Woodstock, N.Y.-based quintet will conduct a fan contest to select a new name. Meanwhile, the group has issued a retail single, "Take This Heart," with proceeds going to the Healing Fund, a campaign organized for student victims at Columbine High School in Colorado. "The name was just no longer appropriate," says group member Cory Williams.

The act has its first album finished for Woodstock-based Double R Records and now just needs a name to slap on it.

ON THE ROW: Shania Twain is the first female artist in any genre to sell 11 million copies of two consecutive albums. The Recording Industry Assn. of America has just certified "Come On Over" at that magic mark, which equals sales for "The Woman In Me."



JONES



by Chet Flippo



Tim McGraw had to cut short a concert in Pontiac, Mich., June 4 after getting doused with pepper spray by a member of the audience.

Kix Brooks' solo ride on a personal watercraft from Nashville to New Orleans raised around \$70,000 for St. Jude's Children's Research Hospital.

The Country Music Hall of Fame is now actively recruiting contributions from country artists for the capital campaign for the new Hall of Fame downtown. Several dozen have already contributed and will be honored with their names engraved on a Wall of Honor exhibit at the new hall. A donation in the amount of the gross revenue from one concert is being encouraged as a "fair share" gift. Groundbreaking ceremonies for the hall will be held Thursday (17) with Chet Atkins leading a parade of marching guitar players downtown.

The Country Music Assn. (CMA) has entered an agreement with Pittard Sullivan Licensing and Merchandising Services Group to handle licensing and merchandising for the organization. A number of promotional products and campaigns using the CMA brand are envisioned, among them a CMA Awards yearbook, hotel and airline tie-ins, educational programs, housewares, a makeup line, credit-card programs, and a Fan Fair road show.

PEOPLE: Kenny Chesney, reflecting on his phenomenal run at No. 1 for six weeks on the Billboard Hot Country Singles & Tracks chart with "How Forever Feels," tells Nashville Scene he almost didn't get that song. "Tim McGraw had cut it but decided not to release it," he says. "After it hit No. 1, Tim told me, 'I'm glad you cut it. It just didn't work for me.'" Chesney says the song originally appealed to him because "it's the only love song I know of that has both Jimmy Buffett and Richard Petty in it."

On June 25, Bill Anderson returns to Commerce, Ga., to host his third annual City of Lights festival. Joining him will be his Po' Folks Band, Steve Wariner, Jan Howard, Johnny Counterfit, and the Jordans. The event will benefit the Bill Anderson Center for Performing Arts at Commerce High School.

Billboard TOP COUNTRY ALBUMS

JUNE 19, 1999

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	1	1	83	SHANIA TWAIN ◆ ¹¹ MERCURY 536003 (10.98/17.98) 34 weeks at No. 1	COME ON OVER	1
2	2	3	71	DIXIE CHICKS ▲ ⁹ MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	1
3	3	2	5	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
▶ HOT SHOT DEBUT ◀						
4	NEW	1	1	LONESTAR BNA 67762/RLG (10.98/16.98)	LONELY GRILL	4
5	4	—	2	MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
6	6	5	59	FAITH HILL ▲ ² WARNER BROS. 46790 (10.98/16.98)	FAITH	2
7	5	4	14	GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
8	7	7	64	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
9	8	6	4	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
10	10	9	14	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
11	9	8	29	GARTH BROOKS ◆ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
12	11	10	3	DWIGHT YOAKAM REPRISE 47389/WARNER BROS. LAST CHANCE FOR A THOUSAND YEARS: GRESTEST HITS FROM THE 90'S		10
13	12	11	93	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
▶ GREATEST GAINER ◀						
14	21	21	55	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
▶ PACESETTER ◀						
15	15	14	4	SHEDAISY LYRIC STREET 65002/HOLLYWOOD (8.98/12.98) HS	THE WHOLE SHEBANG	14
16	13	12	5	STEVE WARINER CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
17	17	15	3	CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98) HS	SINGLE WHITE FEMALE	15
18	18	16	57	MARK WILLS ▲ MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE	8
19	16	—	2	JOHN MICHAEL MONTGOMERY ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
20	20	19	11	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
21	23	22	90	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
22	19	17	8	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
23	NEW	1	1	JOE DIFFIE EPIC 69815 (10.98 EQ/16.98)	A NIGHT TO REMEMBER	23
24	22	18	9	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
25	24	20	8	SAMMY KERSHAW MERCURY 538889 (10.98/17.98)	MAYBE NOT TONIGHT	7
26	26	26	41	ALABAMA ▲ ² RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
27	25	24	11	PATTY LOVELESS EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	6
28	28	27	40	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
29	NEW	1	1	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	29
30	27	23	8	LORRIE MORGAN BNA 67763/RLG (10.98/16.98)	MY HEART	8
31	30	28	15	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	5
32	33	38	43	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	32
33	31	32	45	DIAMOND RIO ● ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
34	29	25	17	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	4
35	32	33	53	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
36	35	30	30	SOUNDTRACK ▲ ⁵ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
37	37	34	32	SARA EVANS RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	11
38	34	31	37	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
39	46	42	47	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
40	36	29	14	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	10
41	41	36	93	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
42	40	41	43	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
43	42	39	11	JESSICA ANDREWS DREAMWORKS 50104/INTERSCOPE (8.98/12.98) HS	HEART SHAPED WORLD	31
44	38	35	43	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	16
45	45	40	33	TOBY KEITH ● MERCURY 558962 (10.98/16.98)	GREATEST HITS VOLUME ONE	5
46	39	44	19	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	13
47	48	49	52	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
48	43	47	91	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
49	44	43	55	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
50	47	45	47	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
51	51	56	34	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
52	52	51	33	DEANA CARTER ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
53	55	48	9	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
54	50	46	59	STEVE WARINER ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
55	54	55	86	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
56	49	37	35	AARON TIPPIN LYRIC STREET 65003/HOLLYWOOD (10.98/16.98)	WHAT THIS COUNTRY NEEDS	23
57	56	54	9	ALAN JACKSON ARISTA NASHVILLE 18886 (4.98/9.98)	SUPER HITS	44
58	53	53	10	BROOKS & DUNN ARISTA NASHVILLE 18882 (4.98/9.98)	SUPER HITS	43
59	58	57	80	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	1
60	57	50	17	MARK CHESNUTT DECCA 70035/MCA NASHVILLE (10.98/16.98)	I DON'T WANT TO MISS A THING	6
61	59	59	57	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
62	60	52	59	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
63	68	64	50	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
64	62	60	93	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
65	61	58	53	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
66	66	65	57	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
67	63	62	99	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
68	67	68	59	ROY D. MERCER VIRGIN 94301 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
69	64	71	84	ROY D. MERCER VIRGIN 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
70	65	61	14	KELLY WILLIS RYKODISC 10458 (6.98/11.98) HS	WHAT I DESERVE	30
71	72	—	16	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
72	69	66	31	BILLY RAY CYRUS MERCURY 558347 (10.98/16.98)	SHOT FULL OF LOVE	32
73	75	74	15	MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	69
74	74	72	40	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
75	RE-ENTRY	g	g	VARIOUS ARTISTS	BEST OF COUNTRY: 16 ORIGINAL COUNTRY HITS	50

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 65 weeks at No. 1	THE WOMAN IN ME	226
2	—	TIM MCGRAW ▲ ⁹ CURB 77886 (10.98/16.98)	EVERYWHERE	105
3	3	GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	198
4	2	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	189
5	4	HANK WILLIAMS, JR. ▲ ³ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	261
6	5	TIM MCGRAW ▲ ⁹ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	271
7	6	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	229
8	7	JOHNNY CASH ● COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	105
9	9	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	248
10	8	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	402
11	10	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	637
12	12	SHANIA TWAIN ▲ MERCURY 514422 (7.98/11.98)	SHANIA TWAIN	136
13	16	DEANA CARTER ▲ ¹ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	144

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	14	GEORGE STRAIT ▲ ³ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	346
15	13	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	76
16	11	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	491
17	25	ALISON KRAUSS ▲ ² ROUNDER 610325/MERCURY (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	147
18	18	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	187
19	17	HANK WILLIAMS MERCURY 536029 (7.98/11.98)	20 OF HANK WILLIAMS GREATEST HITS	86
20	20	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	580
21	15	KENNY ROGERS ▲ ⁴ CAPITOL 46106 (9.98/15.98)	TWENTY GREATEST HITS	196
22	21	VINCE GILL ▲ ⁴ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	251
23	22	PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	25
24	23	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	167
25	24	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	123

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

COUNTRY CORNER



by Wade Jessen

LONG NECKS & SHORT STORIES: Opening with Hot Shot Debut honors at No. 4 on Top Country Albums, **Lonestar's** "Lonely Grill" scans 47,000 units and enters The Billboard 200 at No. 28. Apparently the third time really is the charm, since the group's prior two sets, "Lonestar" and "Crazy Nights," logged first-week sales of 2,500 and 6,000, respectively.

Ron Howie, sales VP at the RCA Label Group, says even though the phrase is overused, the debut "is truly a perfect example of the power of one song." That song is "Amazed," a four-minute power ballad that gains 473 detections to rise 9-8 on Hot Country Singles & Tracks. WGRX Baltimore is the week's airplay leader with 74 plays, and WCKT Fort Myers, Fla., logs the most plays to date with 329. Heavy airplay (more than 35 plays) is also heard at KPLX Dallas (52), KMLE Phoenix (48), and WAMZ Louisville, Ky.

So far on the radio chart, Lonestar has three top 10 songs, one top five, and two No. 1's, including "No News," which spent three weeks at the top in early '96.

WRITE HIM UP: Still vibrant in his 18th year on the charts, **George Strait** logs his 34th No. 1 on Hot Country Singles & Tracks as "Write This Down" (MCA Nashville) gains 206 detections to nudge **Tim McGraw's** "Please Remember Me" (Curb) out of No. 1 after five straight weeks there. With an estimated 45 million audience impressions, Strait inks 27 more plays than McGraw, who is pushed back to No. 2 with 44 million in audience. Strait's airplay leaders this issue include Houston signals KKBQ (64) and KIKK (53), KYCW Seattle (47), and WTQR Greensboro, N.C. (46). "Write This Down" is the second single from Strait's "Always Never The Same," which scans more than 18,000 to finish at No. 7 on Top Country Albums.

IN SEARCH OF NORMAN ROCKWELL: With the biggest gain on Hot Country Singles & Tracks, **Alan Jackson** makes some social commentary with "Little Man" (Arista/Nashville), which laments the disappearance of thriving small-town business districts at the hands of corporately owned mass merchants. "Little Man" increases 482 detections to shoot 56-40. Weekly airplay leaders include WWGR Fort Myers (29), WXBQ Johnson City, Tenn. (25), and KUBL Salt Lake City (22).

"Little Man" is the fourth single from Jackson's "High Mileage," which scans approximately 4,500 to hold at No. 28 on Top Country Albums.

CABLE GUY: A Memorial Day weekend HBO premiere of "Hope Floats" spurs the soundtrack up 6,500 units (95%) to swipe Greatest Gainer roses on Top Country Albums. The twice-platinum set jumps 21-14 on the country chart and 174-102 on The Billboard 200. **Shedaisy's** "The Whole Shebang" (Lyric Street) gains 11% to take Pacesetter honors at No. 15 on the country list. It reclaims No. 1 on the Heatseekers albums chart.

WILLS IS KING ON 'RIDE WITH BOB'

(Continued from page 38)

"Then there are a couple of tunes that are out of the mold but are western swing performances, like the Willie Nelson/Manhattan Transfer version of 'Going Away Party' written by Cindy Walker," he adds. "It's one of the most incredible recordings I've ever made."

The project features many of Wills' best-known tunes, such as "Cherokee Maiden," "Faded Love," and "Take Me Back To Tulsa," as well as a new version of "Bob Wills Is Still The King," a tribute written and recorded by Waylon Jennings that gets new treatment here by the Wheel and Clint Black.

Some of the artists came to the project knowing which song they wanted to record. For example, Dixie Chicks had been performing "Roly Poly" in concert for years. "This is a celebration," says Benson. "That's why I called it 'Ride With Bob.'"

He says he feels a responsibility to keep Wills' legacy alive because of the impact he had on so many artists. "If Bob Wills wasn't as important as Hank Williams, Elvis Presley, Duke Ellington, and Jimmie Rodgers, I wouldn't be doing this, but he is. He's as important as all of those people, and has not gotten the mainstream due that I think he deserves."

Awareness of "Ride With Bob" will be greatly enhanced via two upcoming television specials slated to air on TNN. One show is a "making of" spe-

cial that will air close to the album's release. The second will air later this year and includes interviews with the participating artists and other footage.

"We filmed all the sessions, giving us tons of elements to build plenty of things to showcase this to consumers," says Johnny Rose, DreamWorks

will include Internet promotions with country.com and other companies. There are also plans to service the entire album to country radio stations in all markets as well as to other formats that would be interested in the Shawn Colvin/Lyle Lovett or Squirrel Nut Zippers cuts. There will also

Track Listing On 'Ride With Bob'

Cuts on "Ride With Bob" and lead singers on each song:

1. "Bob's Breakdowns," Steve Wariner and Vince Gill.
2. "New San Antonio Rose," Dwight Yoakam.
3. "I Ain't Got Nobody," Don Walser.
4. "Roly Poly," Dixie Chicks.
5. "Heart To Heart Talk," Lee Ann Womack.
6. "Cherokee Maiden," Ray Benson.
7. "Maiden's Prayer," Squirrel Nut Zippers.
8. "You're From Texas," Tracy Byrd.

9. "Right Or Wrong," Reba.
10. "Faded Love," Lyle Lovett and Shawn Colvin.
11. "St. Louis Blues," Merle Haggard.
12. "End Of The Line," Jason Roberts.
13. "Take Me Back To Tulsa," Clay Walker.
14. "Milk Cow Blues," Tim McGraw.
15. "Stay All Night," Mark Chesnutt.
16. "Bob Wills Is Still The King," Clint Black.
17. "Going Away Party," Manhattan Transfer and Willie Nelson.

senior executive for sales and marketing. "We've edited those down into presentation reels, and we've sent this out through several directions. We've worked with GSD&M, a major advertising agency in Austin, Texas."

Rose says the marketing campaign

be a radio special, produced and distributed by Nashville-based Huntsman Entertainment, that will air Labor Day weekend. A video is planned.

"It's an event record because of all the genres it crosses," Rose says. "So we'll obviously pursue tons of press and look for reviews. We're counting on a lot of press to help drive this because of its nature."

Rose says television advertising on a regional basis in 17 markets is planned. "We'll also reinforce the areas Asleep At The Wheel tours in on a regular basis," he says. "They sell a great deal of their product in the Texas, Oklahoma, New Mexico area. At the same time they've got great sales in California, Wisconsin, Minnesota, and in the Northeast as well. They tour constantly and have a strong fan base."

Asleep At The Wheel is booked by Buddy Lee Attractions and has been performing on George Strait's tour. The band is self-managed. Ray Benson has a co-publishing deal with Hamstein Music.



Man In The White Hat. Tennessee state Sen. Douglas Henry received the White Hat Award from the Nashville Songwriters Assn. International (NSAI) for leading the fight to recognize and protect songwriters' copyrights. Shown, from left, are NSAI president Jim McBride, songwriter Paul Williams, NSAI executive director Barton Herbison, Loiette Henry, Sen. Henry, and state Rep. Sherry Jones.

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 39 **ALMOST HOME** (Why Walk, ASCAP/Almo, ASCAP/BNC, ASCAP/Anwa, ASCAP) WBM
 - 8 **AMAZED** (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville, DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
 - 38 **ANGELS WORKING OVERTIME** (Michaelhouse, BMI/Ensign, BMI/WB, ASCAP/Lummusic, ASCAP) HL/WBM
 - 13 **ANYONE ELSE** (PolyGram International, ASCAP/St. Julien, ASCAP) HL
 - 72 **BANG BANG BANG** (Al Andersongs, BMI/Mighty Nice, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
 - 68 **BOY OH BOY** (Golden Phoenix, SOCAN/Mayasongs, SOCAN/Amardongs, SOCAN/Chum-It, ASCAP) WBM
 - 45 **CHOICES** (Music Corp. Of America, BMI/So Bizz, BMI/Hillbilly, BMI/Boondocks, ASCAP/Makin' Friends, ASCAP/Mac Watkins, ASCAP) HL
 - 21 **CRAZY LITTLE THING CALLED LOVE** (Queen, BMI/Beechwood, BMI) HL
 - 37 **EVERYTIME I CRY** (BMG, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI) HL/WBM
 - 36 **FOOL, I'M A WOMAN** (Sony/ATV Tree, BMI/Windswept Pacific, BMI/Wedgewood Avenue, BMI/Hillbilly, BMI) HL/WBM
 - 57 **FROM YOUR KNEES** (EMI April, ASCAP/Sound Island, ASCAP) HL
 - 63 **THE GIRLS OF SUMMER** (Ocean Bound, BMI/Ensign, BMI/Mike Curb, BMI/That's A Smash, BMI) HL
 - 41 **GIVE MY HEART TO YOU** (Rick Hall, ASCAP/Waterdown, ASCAP/Sony/ATV Tree, BMI) HL/WBM
 - 12 **GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU** (Music Corp. Of America, BMI/Bajun Beat, BMI) HL
 - 31 **GONE CRAZY** (WB, ASCAP/Yee Haw, ASCAP) WBM
 - 29 **THE GREATEST** (New Don, ASCAP/New Hayes, ASCAP) WBM
 - 23 **HANDS OF A WORKING MAN** (Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM
 - 15 **HELLO L.O.V.E.** (Windswept Pacific, BMI/My Life's Work, BMI/Irving, BMI) WBM
 - 58 **HER** (Windswept Pacific, BMI/My Life's Work, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
 - 34 **HILLBILLY SHOES** (Sixteen Stars, BMI) HL
 - 18 **HOW FOREVER FEELS** (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
 - 35 **I KNOW HOW THE RIVER FEELS** (Famous, ASCAP/Island Bound, ASCAP/Powers That Be, ASCAP) HL
 - 33 **I'LL STILL LOVE YOU MORE** (Realtongs, ASCAP) WBM
 - 62 **I'M IN LOVE WITH HER** (Wacissa River, BMI/MRBI, BMI/Built On Rock, ASCAP/EMI, ASCAP) HL
 - 30 **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
 - 11 **LESSON IN LEAVIN'** (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL
 - 67 **LET 'ER RIP** (Songs Of PolyGram Int'l, BMI/Squirrelly Shirley, BMI/Suite Two O Five, BMI/Reysong,

- 70 **LIFE IS A HIGHWAY** (BMG-Canada, BMI/Falling Sky, SOCAN/BMG, ASCAP) HL
- 46 **LIGHTNING DOES THE WORK** (McSpadden, BMI/Bluesability, BMI/Sony/ATV Tree, BMI/John Hadley, BMI) HL
- 19 **LITTLE GOOD-BYES** (Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thunder, ASCAP/JCG, ASCAP/Sony/ATV Tree, BMI/Kent Breen, BMI) HL
- 40 **LITTLE MAN** (WB, ASCAP/Yee Haw, ASCAP) WBM
- 56 **LONELY AND GONE** (House Of Integrity, BMI/Little Tornadoes, BMI/Nomad-Norman, BMI/Songs Of PolyGram Int'l, BMI/Warner-Tamerlane, BMI) HL/WBM
- 43 **MAKE UP IN LOVE** (MCA, ASCAP/O-Tex, BMI) HL
- 4 **MAN! I FEEL LIKE A WOMAN!** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
- 28 **MAYBE NOT TONIGHT** (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/If Dreams Had Wings, BMI) WBM
- 42 **MY KIND OF WOMAN/MY KIND OF MAN** (Vinnie Mae, BMI) WBM
- 50 **NEVER BEEN KISSED** (Reysong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Wrensong, BMI/Chrysalis, ASCAP/Audacity, ASCAP) HL/WBM
- 74 **NEVER IN A MILLION TEARS** (EMI Blackwood, BMI/Burg-Isle, BMI) HL
- 14 **A NIGHT TO REMEMBER** (Curb, ASCAP/Kinetic Diamond II, ASCAP/Rob 'N Riley, ASCAP/Song Of Peer, ASCAP/Grammy, ASCAP) HL/WBM
- 47 **(NOW YOU SEE ME) NOW YOU DON'T** (Famous, ASCAP/Twin Creeks, ASCAP/Jess Brown, BMI/Ken-Ten, BMI/Almo, ASCAP) HL
- 10 **ONE HONEST HEART** (Starstruck Angel, BMI/Malloy's Toys, BMI/Dixie Stars, ASCAP/Zomba, ASCAP/Swear By The Music, ASCAP) HL/WBM

- 59 **ONE IN A MILLION** (Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP)
- 2 **PLEASE REMEMBER ME** (Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI) HL/WBM
- 26 **THE SECRET OF LIFE** (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
- 55 **SEVEN BRIDGES ROAD** (Irving, BMI) WBM
- 16 **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
- 65 **SHE'S IN LOVE** (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP) HL
- 49 **SHE WANTS TO ROCK** (Sony/ATV Tree, BMI) HL
- 20 **SINGLE WHITE FEMALE** (Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM
- 24 **SLAVE TO THE HABIT** (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL
- 51 **SOMEONE ELSE'S TURN TO CRY** (Sony/ATV Tree, BMI/WB, ASCAP/Good Apple, ASCAP) HL/WBM
- 71 **SOMETHIN' 'BOUT A SUNDAY** (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM
- 44 **SOUTH OF SANTA FE** (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Ierilee, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 75 **START THE CAR** (EMI Blackwood, BMI/Coleision, BMI) HL
- 22 **STRANGER IN MY MIRROR** (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM
- 73 **SUNDOWN** (Moose, SOCAN) WBM
- 48 **THAT'S THE TRUTH** (Polywog, SOCAN/Windswept Pacific, ASCAP/In The Fairway, ASCAP) WBM
- 32 **THIS HEARTACHE NEVER SLEEPS** (EMI Blackwood, BMI/Burg-Isle, BMI/Tim Johnson, BMI) HL
- 60 **THIS TIME** (PolyGram International, ASCAP/Sondancekid, ASCAP/Mail Train, ASCAP/Fun Attic, ASCAP/Owsley,

- 7 **TONIGHT THE HEARTACHE'S ON ME** (Music City, ASCAP/EMI April, ASCAP/Southern Days, ASCAP) HL
- 66 **TROUBLE IS A WOMAN** (Warner-Tamerlane, BMI/Big Giant, BMI/Starstruck Angel, BMI/Malloy's Toys, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM
- 3 **TWO TEARDROPS** (Mr. Bubba, BMI/Sony/ATV Tree, BMI/Steve Wanner, BMI) HL/WBM
- 52 **UNUSUAL HERO** (Pony Dream Pty., BMI/EMI Blackwood, BMI/Down In Front, SOCAN/Dreaming In Public, SOCAN/EMI April, ASCAP/Into Washin', ASCAP/Nimby, ASCAP) HL
- 53 **WATCHING MY BABY NOT COMING BACK** (EMI Blackwood, BMI/Montcrest, BMI/EMI April, ASCAP) HL
- 5 **WHATEVER YOU SAY** (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM
- 25 **WHO NEEDS PICTURES** (EMI April, ASCAP/Plaid Paisley, ASCAP/Cattle Call, ASCAP/Sea Gayle, ASCAP) HL
- 17 **WISH YOU WERE HERE** (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Belton Uncle, BMI) HL/WBM
- 9 **WITH YOU** (WB, ASCAP/Dreamini 'Upstream, ASCAP/Big Red Tractor, ASCAP) WBM
- 1 **WRITE THIS DOWN** (Neon Sky, ASCAP/Irving, BMI/Colter Bay, BMI) HL/WBM
- 27 **YOU HAD ME FROM HELLO** (Acuff-Rose, BMI) WBM
- 54 **YOU'RE LUCKY I LOVE YOU** (Rio Bravo, BMI/Major Bob, ASCAP) WBM
- 69 **YOU'RE STILL BEAUTIFUL TO ME** (Zomba, ASCAP/Sony/ATV Cross Keys, ASCAP)
- 64 **YOUR OWN LITTLE CORNER OF MY HEART** (EMI April, ASCAP/Waltz Time, ASCAP/Rick Hall, ASCAP) HL/WBM
- 61 **YOU'VE GOT A WAY** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
- 6 **YOU WON'T EVER BE LONELY** (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL

Billboard HOT COUNTRY SINGLES & TRACKS

JUNE 19, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	2	3	15	No. 1 WRITE THIS DOWN T. BROWN, G. STRAIT (D. HUNT, K.M. ROBBINS)	GEORGE STRAIT (V) MCA NASHVILLE 72095 †	1
2	1	1	14	PLEASE REMEMBER ME B. GALLIMORE, J. STROUD, T. MCGRAW (R. CROWELL, W. JENNINGS)	TIM MCGRAW (C) (D) (V) CURB 73080 †	1
3	3	2	18	TWO TEARDROPS S. WARINER (B. ANDERSON, S. WARINER)	STEVE WARINER (V) CAPITOL 58767 †	2
4	4	5	16	MAN! I FEEL LIKE A WOMAN! R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	4
5	6	7	16	WHATEVER YOU SAY P. WORLEY, M. MCBRIDE (T. MARTIN, E. HILL)	MARTINA MCBRIDE (V) RCA 65730 †	5
6	5	4	28	YOU WON'T EVER BE LONELY D. MALLOY, J. G. SMITH (A. GRIGGS, B. JONES)	ANDY GRIGGS (C) (D) RCA 65646 †	2
7	8	9	12	TONIGHT THE HEARTACHE'S ON ME P. WORLEY, B. CHANCEY (M. W. FRANCIS, J. MACRAE, B. MORRISON)	DIXIE CHICKS MONUMENT ALBUM CUT	7
8	9	15	11	AMAZED D. HUFF (M. GREEN, A. MAYO, C. LINDSEY)	LONESTAR (V) BNA 65755 †	8
9	10	10	21	WITH YOU M. SPIRO (M. HENDRIX, R. L. BRUCE)	LILA MCCANN (C) (D) ASYLUM 64052 †	9
10	11	12	14	ONE HONEST HEART D. MALLOY, R. MCENTIRE (D. MALLOY, F. J. MYERS, G. BAKER)	REBA (V) MCA NASHVILLE 72094	10
11	12	18	8	LESSON IN LEAVIN' B. GALLIMORE, T. MCGRAW (R. GOODRUM, B. MAHER)	JO DEE MESSINA CURB ALBUM CUT	11
12	14	14	8	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU D. COOK, ALABAMA (C. STURKEN, E. ROGERS)	ALABAMA (C) (D) (V) RCA 65759 †	12
13	7	6	21	ANYONE ELSE P. WORLEY, B. J. WALKER, JR., C. RAYE (R. FOSTER)	COLLIN RAYE EPIC ALBUM CUT †	4
14	15	19	15	A NIGHT TO REMEMBER D. COOK, L. WILSON (M. T. BARNES, T. W. HALE)	JOE DIFFIE (C) (D) (V) EPIC 79118 †	14
15	17	17	13	HELLO L.O.V.E. G. FUNDIS (J. STEELE, D. WELLS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	15
16	18	23	18	SHE'S ALWAYS RIGHT D. JOHNSON, C. WALKER (P. BARNHART, E. HILL, R. MCDONALD)	CLAY WALKER GIANT ALBUM CUT/REPRISE †	16
17	13	8	22	WISH YOU WERE HERE C. CHAMBERLAIN (S. EWING, B. ANDERSON, D. MOORE)	MARK WILLS (V) MERCURY 566764	1
18	16	11	28	HOW FOREVER FEELS B. CANNON, N. WILSON (W. MOBLEY, T. MULLINS)	KENNY CHESNEY (C) (D) (V) BNA 65666 †	1
19	20	25	17	LITTLE GOOD-BYES D. HUFF (K. OSBORN, J. DEERE, K. GREENBERG)	SHEDAISY (C) (D) (V) LYRIC STREET 64025 †	19
20	24	26	15	SINGLE WHITE FEMALE T. BROWN, B. CANNON, N. WILSON (S. SMITH, C. D. JOHNSON)	CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72092 †	20
21	25	29	8	CRAZY LITTLE THING CALLED LOVE P. ANDERSON (F. MERCURY)	DWIGHT YOAKAM REPRISE ALBUM CUT †	21
22	19	16	16	STRANGER IN MY MIRROR J. STROUD, B. GALLIMORE, R. TRAVIS (S. EWING, K. WILLIAMS)	RANDY TRAVIS DREAMWORKS ALBUM CUT	16
23	22	13	26	HANDS OF A WORKING MAN B. GALLIMORE (D. V. WILLIAMS, JIM COLLINS)	TY HERNDON EPIC ALBUM CUT †	5
24	26	27	15	SLAVE TO THE HABIT D. HUFF (KOSTAS, T. KEITH, C. CANNON)	SHANE MINOR (C) (D) (V) MERCURY 538546 †	24
25	28	30	19	WHO NEEDS PICTURES F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	BRAD PAISLEY (C) (D) (V) ARISTA NASHVILLE 13156 †	25
26	31	33	7	THE SECRET OF LIFE B. GALLIMORE, F. HILL (G. PETERS)	FAITH HILL WARNER BROS. ALBUM CUT †	26
27	30	32	10	YOU HAD ME FROM HELLO B. CANNON, N. WILSON (K. CHESNEY, S. EWING)	KENNY CHESNEY (V) BNA 65745	27
28	21	20	17	MAYBE NOT TONIGHT K. STEGALL (K. STEGALL, D. HILL)	SAMMY KERSHAW & LORRIE MORGAN (V) BNA/MERCURY 65729 †	17
29	32	31	10	THE GREATEST B. MAHER (D. SCHLITZ)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	29
30	29	28	20	I WILL BE THERE FOR YOU B. GALLIMORE (R. BOWLES, J. LEO, T. SHAPIRO)	JESSICA ANDREWS (C) (D) (V) DREAMWORKS 59021 †	28
31	27	21	20	GONE CRAZY K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13155	4
32	33	35	9	THIS HEARTACHE NEVER SLEEPS M. WRIGHT (D. BURGESS, T. JOHNSON)	MARK CHESNUTT (V) MCA NASHVILLE 72090	32
33	36	37	7	I'LL STILL LOVE YOU MORE T. BROWN, T. YEARWOOD (D. WARREN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72089 †	33
34	34	24	19	HILLBILLY SHOES J. SCAIFE (M. GEIGER, W. MULLIS, B. TAYLOR)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79115 †	13
35	40	39	13	I KNOW HOW THE RIVER FEELS M. D. CLUTE, DIAMOND RIO (S. D. JONES, A. POWERS)	DIAMOND RIO (V) ARISTA NASHVILLE 13153	35
36	38	40	12	FOOL, I'M A WOMAN N. WILSON, B. CANNON (S. EVANS, M. BERG)	SARA EVANS (V) RCA 65744 †	36
37	37	34	20	EVERYTIME I CRY K. STEGALL (B. REGAN, K. STALEY)	TERRI CLARK (V) MERCURY 566848 †	12
38	35	36	12	ANGELS WORKING OVERTIME D. CARTER, C. FARRIN (M. DULANEY, M. LUNN)	DEANA CARTER CAPITOL ALBUM CUT †	35
39	39	41	11	ALMOST HOME M. C. CARPENTER, B. CHANCEY (M. C. CARPENTER, B. N. CHAPMAN, A. ROBOFF)	MARY CHAPIN CARPENTER (C) (D) COLUMBIA 79148 †	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
40	56	58	4	LITTLE MAN K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13145 †	40
41	42	43	11	GIVE MY HEART TO YOU J. KELTON, K. STEGALL (W. ALDRIDGE, B. DIPIERO)	BILLY RAY CYRUS (V) MERCURY 870796 †	41
42	47	53	4	MY KIND OF WOMAN/MY KIND OF MAN T. BROWN (V. GILL)	VINCE GILL WITH PATTY LOVELESS (V) MCA NASHVILLE/EPIC 72107 †	42
43	43	44	9	MAKE UP IN LOVE W. WILSON, D. STONE (D. ORTON, T. RAMEY)	DOUG STONE ATLANTIC ALBUM CUT	43
44	41	42	8	SOUTH OF SANTA FE D. COOK, K. BROOKS, R. DUNN (K. BROOKS, P. NELSON, L. BOONE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13164 †	41
45	44	46	7	CHOICES K. STEGALL (B. YATES, M. CURTIS)	GEORGE JONES ASYLUM ALBUM CUT	44
46	50	52	5	LIGHTNING DOES THE WORK N. WILSON, B. CANNON (C. BROCK, J. HADLEY, K. GARRETT)	CHAD BROCK (C) (D) (V) WARNER BROS. 16982 †	46
47	60	61	3	(NOW YOU SEE ME) NOW YOU DON'T M. WRIGHT (T. LANE, D. LEE, J. BROWN)	LEE ANN WOMACK (V) MCA NASHVILLE 72111	47
48	49	50	10	THAT'S THE TRUTH C. FARRIN (P. BRANDT, C. FARRIN)	PAUL BRANDT (C) (D) (V) REPRISE 16985 †	48
49	48	55	4	SHE WANTS TO ROCK C. FARRIN (B. WARREN, B. WARREN, R. STONEY)	THE WARREN BROTHERS BNA ALBUM CUT †	48
50	46	49	5	NEVER BEEN KISSED E. SEAY, W. RAMBEAUX (S. AUSTIN, G. BARNHILL, W. RAMBEAUX)	SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13140 †	46
51	51	51	10	SOMEONE ELSE'S TURN TO CRY J. TAYLOR (C. TENNISON, J. ROBINSON)	CHALEE TENNISON (C) (D) ASYLUM 64044 †	51
52	55	60	4	UNSUNG HERO K. STEGALL (T. ARENA, D. TYSON, D. MCTAGGART)	TERRI CLARK MERCURY ALBUM CUT	52
53	52	47	8	WATCHING MY BABY NOT COMING BACK D. COOK (D. BALL, B. PAISLEY)	DAVID BALL (C) (D) (V) WARNER BROS. 16982 †	47
54	58	54	4	YOU'RE LUCKY I LOVE YOU E. GORDY, JR. (N. BRIDGES, M. CANNON-GOODMAN)	SUSAN ASHTON CAPITOL ALBUM CUT †	54
55	53	48	9	SEVEN BRIDGES ROAD R. CHANCEY (S. YOUNG)	RICOCHE COLUMBIA ALBUM CUT †	48
56	57	59	3	LONELY AND GONE J. SCAIFE (G. CROWE, D. GIBSON, B. MCCORVEY)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT	56
57	59	57	5	FROM YOUR KNEES B. J. WALKER, JR. (L. SATCHER)	MATT KING ATLANTIC ALBUM CUT	57
58	61	69	3	HER P. MCMAKIN, A. TIPPIN (J. STEELE, C. WISEMAN)	AARON TIPPIN LYRIC STREET ALBUM CUT	58
59	65	—	2	ONE IN A MILLION B. J. WALKER, JR. (A. ROBOFF, B. N. CHAPMAN)	MINDY MCCREARY BNA ALBUM CUT	59
60	71	—	2	THIS TIME P. WORLEY (G. KENNEDY, P. MADERIA, W. OWSLEY)	SHANA PETRONE EPIC ALBUM CUT †	60
Hot Shot Debut						
61	NEW	—	1	YOU'VE GOT A WAY R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	61
62	RE-ENTRY	—	3	I'M IN LOVE WITH HER M. A. MILLER, M. MCANALLY (C. CANNON, A. SHAMBLIN)	SAWYER BROWN CURB ALBUM CUT	62
63	—	—	2	THE GIRLS OF SUMMER K. LEHNING (B. CARMICHAEL, R. BOUDREAU)	NEAL MCCOY ATLANTIC ALBUM CUT	62
64	54	45	20	YOUR OWN LITTLE CORNER OF MY HEART M. BRIGHT, T. DUBOIS (W. ALDRIDGE, B. CRISLER)	BLACKHAWK (V) ARISTA NASHVILLE 13158	27
65	NEW	—	1	SHE'S IN LOVE C. CHAMBERLAIN (K. STEGALL, D. HILL)	MARK WILLS MERCURY ALBUM CUT †	65
66	—	—	2	TROUBLE IS A WOMAN S. HENDRICKS (T. JOHNSON, D. MALLOY, K. WILLIAMS)	JULIE REEVES VIRGIN ALBUM CUT †	66
67	68	72	3	LET 'ER RIP P. WORLEY, B. CHANCEY (B. CRAIN, S. RAMOS)	DIXIE CHICKS MONUMENT ALBUM CUT	67
68	70	62	13	BOY OH BOY T. HASELDEN, R. ZAVITSON, D. JOHNSON (S. WILKINSON, A. WILKINSON)	THE WILKINSONS (C) (D) (V) GIANT 16896/REPRISE †	50
69	NEW	—	1	YOU'RE STILL BEAUTIFUL TO ME B. WHITE, D. GEORGE (R. J. LANGE, B. ADAMS)	BRYAN WHITE ASYLUM ALBUM CUT †	69
70	64	67	6	LIFE IS A HIGHWAY T. BRUCE (T. COCHRANE)	CHRIS LEDOUX CAPITOL ALBUM CUT †	64
71	63	56	15	SOMETHIN' 'BOUT A SUNDAY R. E. ORRALL, J. LEO (C. WISEMAN, T. NICHOLS)	MICHAEL PETERSON (C) (D) (V) REPRISE 16995	45
72	NEW	—	1	BANG BANG BANG E. GORDY, JR., S. FISHELL, J. LEO (A. ANDERSON, C. WISEMAN)	THE NITTY GRITTY DIRT BAND DREAMWORKS ALBUM CUT †	52
73	72	71	14	SUNDOWN C. YOUNG, B. CHANCEY (G. LIGHTFOOT)	DERLY DODD COLUMBIA PROMO SINGLE	59
74	73	63	3	NEVER IN A MILLION TEARS G. NICHOLSON, T. GRAHAM BROWN (D. BURGESS, T. TYLER)	T. GRAHAM BROWN INTERSOND ALBUM CUT/PLATINUM	63
75	RE-ENTRY	—	10	START THE CAR B. J. WALKER, JR., T. TRITT (J. COLE)	TRAVIS TRITT WARNER BROS. ALBUM CUT	52

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. 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

JUNE 19, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	3	No. 1 THAT DON'T IMPRESS ME MUCH MERCURY 172118/DJMG	SHANIA TWAIN
2	2	2	11	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
3	3	3	4	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU RCA 65759/RLG	ALABAMA FEAT. 'N SYNC
4	5	4	16	WITH YOU ASYLUM 64052/EEG	LILA MCCANN
5	4	5	10	SINGLE WHITE FEMALE MCA NASHVILLE 72092	CHELY WRIGHT
6	7	7	9	A NIGHT TO REMEMBER EPIC 79118/SONY	JOE DIFFIE
7	6	6	14	HILLBILLY SHOES COLUMBIA 79115/SONY	MONTGOMERY GENTRY
8	8	8	17	I WILL BE THERE FOR YOU DREAMWORKS 59021/INTERSCOPE	JESSICA ANDREWS
9	9	9	12	LITTLE GOOD-BYES LYRIC STREET 64025/HOLLYWOOD	SHEDAISY
10	16	22	12	WHO NEEDS PICTURES ARISTA NASHVILLE 13156	BRAD PAISLEY
11	10	10	33	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
12	11	13	8	ALMOST HOME COLUMBIA 79148/SONY	MARY CHAPIN CARPENTER
13	13	14	105	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	18	19	4	NEVER BEEN KISSED ARISTA NASHVILLE 13140	SHERRIE AUSTIN
15	14	12	18	DRIVE ME WILD CURB 73075	SAWYER BROWN
16	15	15	31	FLY (THE ANGEL SONG) GIANT 17131/WARNER BROS.	THE WILKINSONS
17	17	16	22	MEANWHILE YOU HAVEN'T LEFT ME YET MCA NASHVILLE 72084	GEORGE STRAIT
18	12	11	16	YOU WON'T EVER BE LONELY RCA 65646/RLG	ANDY GRIGGS
19	19	17	27	I DON'T WANT TO MISS A THING DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
20	20	18	20	ORDINARY LIFE WARNER BROS. 17136	CHAD BROCK
21	21	—	2	LIGHTNING DOES THE WORK WARNER BROS. 16984	CHAD BROCK
22	23	25	6	BOY OH BOY GIANT 16896/WARNER BROS.	THE WILKINSONS
23	22	21	38	IF I LOST YOU WARNER BROS. 17152	TRAVIS TRITT
24	24	20	20	HOW FOREVER FEELS BNA 65666/RLG	KENNY CHESNEY
25	NEW	—	1	SLAVE TO THE HABIT MERCURY 538546	SHANE MINOR

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

Rap And Gospel Combine In New Act Gospel Gangstaz

LEADING THE CHARGE: Gospel rap? Gospel gangstaz? How does gospel correlate with gangsters?

That's the question posed by R&B and Christian music retailers alike at the mention of Gospo Centric's new rap group, **Gospel**

Gangstaz. But "once people hear the album and see the video, the connection is made instantly," says **Lucy Diaz-Kurz**, president of development for Gospo Centric/B-Rite Records.

Fact is, with the group's Tuesday

(15) release, "I Can See Clearly Now," the label is boasting a phenomenal 101 adds to gospel radio stations, as well as airplay on the more rhythmic stations in the contemporary Christian music (CCM) marketplace. The video is already scoring airplay on BET and the Box.

It's something of a coup for a gospel rap group, given that rap has not had an easy time in the gospel marketplace. This despite the fact that the Los Angeles-based group, composed of **Mr. Solo, Tik Tokk, Chille' Baby, and Twenty/20**, scored more than 95,000 units in sales with its last release—"Gang Affiliated," which originally came out on the Holy Terror label (distributed by Benson).

"The cross-cultural appeal of these former Los Angeles gang-bangers has been astounding," notes Diaz-Kurz. "They already were the best rap group in gospel, but we believe with this project they will be perceived as the best rap artists in CCM as well and then go on to make their mark at mainstream."

FROM FLOORBOARDS TO



by Lisa Collins

ROOFTOPS: New York's Lincoln Center will revel in the sounds of gospel July 7-17 as Festival '99 presents "House Full O' Praise," a marathon series of concerts devoted to African-American gospel music. The final concert, July 17 in Avery Fisher Hall, will be a tribute to the centennial year of the birth of **Thomas A. Dorsey**, "the father of gospel music," and will feature **Hezekiah Walker, Shirley Caesar, Yolanda Adams, BeBe Winans, and the New York Restoration Choir.**

The eight-day fest will also feature symposiums examining the influence and future of gospel music in the 20th century.

STEPPING OUT FRONT: After having performed with and being mentored by gospel greats the late **Thomas "The Maestro" Whitfield**

and **Mattie Moss Clark**, gifted pianist/organist **Derrick Starks** is stepping out with his solo debut from Crystal Rose Records, "He's On Time." But Starks is hardly alone, as the record, which dropped June 8, also features **Rance Allen, Vanessa Bell Armstrong, and Jimmie "J" Moss.** Starks is backed by his 15-voice choral ensemble, dubbed **Today's Generation.**

BRIEFLY: **Tramaine Hawkins** has been signed to an exclusive recording pact with Gospo Centric Records. She is slated to begin work this summer on her forthcoming project, tentatively scheduled for release early next year.

Harmony Records has inked motivational speaking sensation **Iyanla VanZant** to a recording contract. The buzz is already heating up for an Aug. 24 release, "In The Meantime . . . The Music That Tells The Story," which will feature the vocal talents of **Donnie McClurkin, Nancey Jackson, Yolanda Adams, Howard Hewett, Kelly Price, Faith Evans, Montell Jordan, and Monifah**, with inspirational spoken-word interludes from VanZant.

Billboard.

JUNE 19, 1999

Top Gospel Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	36	KIRK FRANKLIN GOSPO CENTRIC 9017/INTERSCOPE	NO. 1 THE NU NATION PROJECT
2	2	9	T.D. JAKES ISLAND 524630/DJMG	SACRED LOVE SONGS
3	29	2	RICHARD SMALLWOOD WITH VISION VERITY 43119	HEALING—LIVE IN DETROIT
4	3	15	VARIOUS ARTISTS WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
5	6	59	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
6	4	3	VIRTUE VERITY 43122	GET READY
7	8	47	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE	TRIN-I-TEE 5:7
8	5	7	ANOINTED MYRRH/WORD 69616/EPIC	ANOINTED
9	7	7	VICKIE WINANS CGI 5325/PLATINUM	LIVE IN DETROIT II
10	9	20	VARIOUS ARTISTS MALACO 1002	HERITAGE OF GOSPEL
11	10	30	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC	LIVE FROM THE POTTER'S HOUSE
12	13	11	DOTTIE PEOPLES ATLANTA INT'L 10250	GOD CAN & GOD WILL
13	11	63	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
14	14	71	VARIOUS ARTISTS WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
15	15	18	VARIOUS ARTISTS INTERSOUND 5315/PLATINUM	RAISIN' THE ROOF
16	16	29	SOUNDTRACK DREAMWORKS 50050/INTERSCOPE	THE PRINCE OF EGYPT—INSPIRATIONAL
17	12	11	HELEN BAYLOR VERITY 43124	HELEN BAYLOR...LIVE
18	22	17	REV. JACKIE MCCULLOUGH GOSPO CENTRIC 90174/INTERSCOPE	THIS IS FOR YOU LORD
19	17	5	THE FLINT CAVALIERS FIRST LITE 4018	THE FLINT CAVALIERS LIVE IN CONCERT
20	18	15	VARIOUS ARTISTS EMI GOSPEL 20209	GREAT WOMAN OF GOSPEL VOLUME II
21	19	25	JUANITA BYNUM SHEKINAH INTERNATIONAL 11659	MORNING GLORY VOLUME ONE: PEACE
22	21	19	MEN OF STANDARD MUSCLE SHOALS SOUND 8015/MALACO	FEELS LIKE RAIN
23	NEW		GOD SQUAD AMEN 1501	GOOD MORNING NEIGHBOR
24	24	38	YOLANDA ADAMS VERITY 43123	SONGS FROM THE HEART
25	25	16	LEE WILLIAMS & THE SPIRITUAL QC'S MAJESTIC 7004	LOVE WILL GO ALL THE WAY
26	23	13	NEW DIRECTION MYRRH/WORD 69310/EPIC	NEW DIRECTION
27	27	41	DAWKINS & DAWKINS HARMONY 1696	FOCUS
28	26	83	KAREN CLARK-SHEARD ISLAND 524397/DJMG	FINALLY KAREN
29	20	6	KEITH STATEN WORD 69845/EPIC	GLORY IN THE HOUSE
30	38	29	KIRK WHALUM FEATURING GEORGE DUKE & PAUL JACKSON, JR. WARNER GOSPEL 47113/WARNER BROS.	THE GOSPEL ACCORDING TO JAZZ
31	NEW		GEORGIA MASS CHOIR SAVOY 7125/MALACO	THEY THAT WAIT
32	28	33	KIM BURRELL TOMMY BOY GOSPEL 1249/TOMMY BOY	EVERLASTING LIFE
33	31	41	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 90176/INTERSCOPE	BOW DOWN AND WORSHIP HIM
34	RE-ENTRY		WANDA NERO BUTLER NINE 227/SOUND OF GOSPEL	FAMILY PRAYER
35	30	7	SOUL HENDRIX/DIAMANTE 4000/TRINITY	SOUL
36	34	49	WALTER HAWKINS AND THE LOVE CENTER CHOIR GOSPO CENTRIC 90172/INTERSCOPE	LOVE ALIVE V: 25TH ANNIVERSARY REUNION
37	32	102	VICKIE WINANS CGI 161279	LIVE IN DETROIT
38	RE-ENTRY		ANGELLA CHRISTIE ATLANTA INT'L 10242	HYMN & I
39	36	83	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY	STRENGTH
40	35	33	VICTORY IN PRAISE MUSIC AND ARTS SEMINAR MASS CHOIR TYSOT/NEW LIFE 43117/VERITY	ANY DAY

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



by Deborah Evans Price

HONORING BRINER: OK, so it may be too early to start forecasting winners for next year's Dove Awards, but I heard a song recently that is definitely a strong contender in the song of the year category. Benson group **NewSong** has been in the studio working on three new songs to be included in its upcoming greatest-hits package. Among the new material is a song called "Jesus To The World." Written by band members **Eddie Carswell, Russ Lee, and Leonard Ahlstrom**, the song was inspired by noted author/speaker **Bob Briner**, whose book "Roaring Lambs" has inspired countless Christians seeking to make a difference in the world.

It's a powerful song with a chorus that says, "We need to be lambs that roar/We need to be eagles that soar/We need to be salt/We need to be light/We need to be Jesus to the world." The members of NewSong became friends with Briner when they traveled on the same bus with him on the 1997 Young Messiah tour. As a tribute to Briner, Carswell and his bandmates invited other artists and industry personnel who are friends of Briner's or had been affected by him (and who hasn't?) to sing on "Jesus To The World."

The result was one of the most wonderful recording sessions I've ever been privileged to attend. **Russ Taff; Natalie Grant; Greg Long; Aaron Benward; Whiteheart's Rick Florian; Selah's Todd and Nicol Smith and Allan Hall; Squint P.R. guru Jay Swartzendruber; Sierra's Wendy Foy Green, Jennifer Hendrix, and Vanessa Whitwell; LaRue's Natalie and Phillip LaRue; Time-Life Music's Bonnie Pritchard; and Michael O'Brien** were among the many people who turned out to participate.

Carswell says as soon as the session is mixed, a

copy will be sent to Briner, who at press time is battling cancer. (Out heartfelt prayers go out to Bob and his family.)

NewSong fans will have the opportunity to hear the song on the band's greatest-hits set, which will be released in August. The project also includes previous NewSong hits such as "When I'm With You," "This One's With Me," "We Wear His Name," "Rhythm Of The World," "Love Revolution," "Won't Stop Love," and "Miracles."

DOVES SOAR: The decision to air the Gospel Music Assn. (GMA) Dove Awards in syndication this year seems to have been a good move. Though there was some grumbling by some who had trouble finding the show, the Nielsen figures indicate a 49% increase in the number of households that viewed it. Held March 24 at the Nashville Arena, the show aired in syndication March 24-April 14 in 106 markets. According to a statement issued by the GMA, the show earned a general market rating of .70, representing 670,000 households nationwide. Last year's show had a .55 Nielsen rating, signifying 451,000 households. In the previous six years, the show broke the 500,000-household mark only once before. The top markets for this year's show were New York, Chicago, Los Angeles, Dallas, and Baltimore.

According to the GMA, the viewership was 60% female, and the average age was 25.

NEW LABEL BOWS: Maranatha! Music is launching a new label, Worship Underground. Three projects will be forthcoming from the new venture in July, and Maranatha! is so sure praise and worship music aficionados are going to enjoy the new music that they are backing it with a "Love It Mean It" guarantee. Anyone not happy with the music has 30 days to take it back and exchange it for any other Worship Underground product.

Product from the new label will be marketed via consumer and trade advertising, placement on retail Telescan units, catalog placement, and Internet promotions. Look for upcoming label events to be held at the Hollywood Bowl in Los Angeles and the Arco Arena in Fresno, Calif.

Chopin Anniversary Demands Creative Approach

POLISH POET: Celebrating the anniversary of a composer's birth or death is the ideal way to get the public excited about the music—and, of course, to move records that might otherwise be a slow sell. With **Chopin**, though, his work is already so popular and well-disseminated



(uniquely, all of his compositions are in the general repertory) that collecting all that piano music into one big box just isn't much of a draw. Plus, barring a few exceptions, there aren't many Chopin interpreters around who consistently trump the performances of the golden-age greats. So, to mark the 150th anniversary of Chopin's death (which falls Oct. 17) in any meaningful way takes imagination.

The Paris-based Opus 111 label seems to have taken this to heart, since it is producing a commemorative edition of real promise. Its nine-volume "Chopin Expedition" eschews the complete-works approach for a more exploratory tack; to be released individually starting in September (via Harmonia Mundi in the U.S. and Select in the U.K.), the edition comprises various thematic sets, including painstakingly researched re-creations of two of the composer's most important concerts: a star-making recital he gave as a youth in 1830 in Warsaw (showcasing the Piano Concerto No. 2) and the 1848 Paris farewell performance (with the Cello Sonata and apposite *bel canto* songs). Intriguingly, the "Chopin Expedition" also examines the roots of the composer's music with a disc of traditional Polish folk dances performed by the ensemble **Zespol Polski**, juxtaposing that with a two-disc set of Chopin's own versions of the polonaise and mazurka played by **Janus Olejniczak**.

In addition to performing the dance numbers and soloing in the Warsaw and Paris concert sets, Olejniczak plays an 1831 Pleyel fortepiano for a recital of the composer's "intimate" works (with the **Ensemble Mosaïques** under **Christoph Coin**). Opus 111's grand-style virtuoso, **Grigory Sokolov**, is the soloist for a two-disc volume that surveys music Chopin played while living in France: the Sonata No. 2, *Études* Op. 25, and 24 Preludes. The remaining volumes are a real departure—and bound to draw the most comment, pro and con. One features the **Andrzej Jagodinski Trio** giving Chopin pieces the jazz-improv treatment (à la **Jacques Loussier**), while another, more radical reinterpretation sees pianist **Leszek Mozdzier** "re-composing" Chopin in a contemporary fashion. Finally, there is a volume that has readings (in French, with musical extracts) of the letters be-

tween Chopin and his longtime paramour, writer **Georges Sand**.

Opus 111's "Chopin Expedition" mirrors the label's overall A&R direction in that it seeks to link the old with the new in both content and presentation. Opus 111 principal **Yolanta Skura** says the label responded to the talents of the individual artists, "who are taking a different approach to Chopin. So we are able to present the music authentically, as it was played in the period. But we can also try to discover new things, to bring the music out of the museum. Taking a dynamic view is the best way to invite people into this beautiful music."

Verifying that such a collection should prove more inviting than the more run-of-the-mill Chopin compilations is Tower classical chief **Ray Edwards**. "Opus 111 has some novel concepts," he says, "which is better than just a reissue with a sticker pointing out that Chopin has been dead for 150

years." Pianists Of The 20th Century" series boasts much Chopin, including her 1978 traversal of the Preludes. Argerich will also be in Deutsche Grammophon's 17-disc "Chopin Edition," a midprice boxed set surveying the label's Chopin holdings (excepting such front-line items as **Maria João Pires'** complete Nocturnes set, a popsize international hit). To be released in October, the edition includes **Daniel Barenboim's** Nocturnes, as well as contributions from past Chopin Competition winners **Maurizio Pollini** (1960) and **Krystian Zimerman** (1975), among others. **Garrick Ohlsson**—the first American to win the competition, in 1970—finished a fine complete Chopin survey for Arabesque last year.

Decca whiz **Jean-Yves Thibaudet** will have a new Chopin recital disc out in October in the U.K., coinciding with his appearance in a documentary on the composer that airs on the BBC this fall. (The set isn't due in the U.S. until next January.) Super-virtuoso **Evgeny Kissin** has returned to Chopin for a coruscating but controversial reading of the Ballades just out on RCA Red Seal. Also debatable is the allure of period-instrument treatments of Chopin. **Janus Olejniczak** contributes several period renderings for Opus 111, and recording on a fortepiano for the first time, **Emanuel Ax** has essayed the *concertante* works with **Sir Charles Mackerras** for Sony. Also, **Michèle Boegner** has recorded the Nocturnes on an old Pleyel for the French Calliope label (distributed in the U.S. and U.K. by Harmonia Mundi).

Finally, the most famous Chopin interpreter ever, **Artur Schnabel**, has his way with the composer spotlighted in the first volume dedicated to him in the Philips "Great Pianists" edition. But Oct. 12 brings something special: RCA Red Seal's 94-CD "Artur Schnabel Collection: A Life In Music." Coming in hyper-deluxe packaging and including a 380-page, hard-bound book, the boxed set will contain 106 hours of music—and retail for about \$1,500. It features three Chopin cycles, recorded across nearly five decades. RCA has set up a dedicated, highly detailed Web site for this ultimate connoisseur's item at bmgclassics.com/classics/rubinstein.

For more things Chopin, visit the site of the Chopin Foundation of the United States at chopin.org; it has listings for concerts and symposia, as well as cogent articles from *Polonaise*, the foundation's magazine. There are also several Chopin books of recent vintage, including the generally excellent "Cambridge Companion To Chopin" (341 pages, \$19.95). Edited by leading Chopin scholar **Jim Samson**, the text surveys the evolution of the composer's style, profiles the major works, and examines the reception of the music in his time and beyond. (The book's only real weakness is a pitifully archaic discography, a strange problem with academic presses.)

years. The concert re-creations seem especially interesting. You can tell that they put some thought into this." As for radio, Loussier's Telarc discs have garnered airplay, so if Opus 111's jazzical Chopin has the same sort of panache, perhaps it can do the same.

OF THE ANNIVERSARY tributes already out, the most exciting have come from the hands of that most compelling of current Chopin-ists, **Martha Argerich**. EMI Classics has brought out her long-coveted "Leg-

endary 1965 Recording," a thrilling and beautifully captured Chopin recital she waxed shortly after winning the Warsaw Chopin Competition that year. (It didn't see release at the time due to a contractual overlap with Deutsche Grammophon.) EMI has also issued a fantastic new recording of Chopin's two piano concertos that pairs the Argentine pianist with **Charles Dutoit** and his **Montreal Symphony Orchestra**.

Due in July, the second volume devoted to Argerich in Philips' "Great

Classical
**KEEPING
SCORE**



by Bradley Bambarger



Among his many other Chopin studies, Samson has surveyed the composer's four Ballades in the invaluable line of "Cambridge Music Handbooks," as well as penned a biography in Schirmer's sadly demised "Master Musicians" series. Another

acclaimed Chopin title has come from a contributor to Samson's "Cambridge Companion," **Jeffrey Kallberg**. His "Chopin At The Boundaries: Sex, History, And Musical Genre" (320 pages, \$19.95) is published by Harvard University Press.

Billboard

JUNE 19, 1999

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NO. 1	
1	2	36	KIRK FRANKLIN ● GOSPEL CENTRIC/INTERSECTIVE 80241/WORND	THE NU NATION PROJECT
2	1	25	SIXPENCE NONE THE RICHER SQUINT 7032/WORD	SIXPENCE NONE THE RICHER
3	3	33	VARIOUS ARTISTS ▲ SPARROW 1686/CHORDANT	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
4	NEW		VARIOUS ARTISTS	WORD 5782
5	4	8	CAEDMON'S CALL	ESSENTIAL 10486/PROVIDENT
6	6	3	GAITHER VOCAL BAND	SPRING HILL 5475/CHORDANT
7	5	11	AVALON	SPARROW 1687/CHORDANT
8	7	37	DC TALK ●	VIRGIN/FOREFRONT 5195/CHORDANT
9	18	11	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2213/CHORDANT	KENNEDY CENTER HOMECOMING: A CELEBRATION OF OUR FAITH AND HERITAGE
10	9	3	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2215/CHORDANT	SO GLAD!
11	8	3	VARIOUS ARTISTS	WORD 6622
12	17	44	POINT OF GRACE ●	WORD 5444
13	13	15	THE SUPERTONES	BEC 7415/CHORDANT
14	19	23	VARIOUS ARTISTS	HOSANNA/INTEGRITY 1424/WORD
15	12	31	SOUNDTRACK ▲	550 MUSIC/MYRRH 5772/WORD
16	16	49	NEWSBOYS	STAR SONG 0169/CHORDANT
17	10	3	VIRTUE	VERITY 43122/PROVIDENT
18	15	11	CARMAN	SPARROW 1704/CHORDANT
19	20	15	SONICFLOOD	GOTEE 2802/CHORDANT
20	NEW		MEL HOLDER	FRIENDS IN FELLOWSHIP 0007/DIAMANTE
21	21	47	TRIN-I-TEE 5:7	B-RITE 0072/WORD
22	34	11	4 HIM	BENSON 82395/PROVIDENT
23	14	33	BURLAP TO CASHMERE	SQUINT/A&M 5562/WORD
24	RE-ENTRY		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 0828/CHORDANT	ALL DAY SINGIN' AT THE DOME
25	11	7	ANOINTED	MYRRH 5952/WORD
26	23	75	AVALON	SPARROW 1639/CHORDANT
27	22	91	LEANN RIMES ▲ CURB 77885/CHORDANT	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
28	24	53	JACI VELASQUEZ ●	MYRRH 7026/WORD
29	RE-ENTRY		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 0827/CHORDANT	ATLANTA HOMECOMING
30	26	66	JENNIFER KNAPP	GOTEE 3832/WORD
31	29	7	VARIOUS ARTISTS	STAR SONG/SPARROW 0230/CHORDANT
32	25	33	VARIOUS ARTISTS TIME LIFE 80401/MADACY	SONGS 4 LIFE — FEEL THE POWER!
33	27	28	FFH	ESSENTIAL 10498/PROVIDENT
34	31	29	SOUNDTRACK ▲	DREAMWORKS 50041/PROVIDENT
35	33	84	STEVEN CURTIS CHAPMAN ●	SPARROW 1630/CHORDANT
36	38	58	MICHAEL W. SMITH ●	REUNION 10007/PROVIDENT
37	28	7	THE BROOKLYN TABERNACLE CHOIR	ATLANTIC 83182/CHORDANT
38	36	27	MXPX	TOOTH & NAIL 1122/CHORDANT
39	35	29	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY 1319/WORD	LIVE FROM THE POTTER'S HOUSE
40	RE-ENTRY		VARIOUS ARTISTS TIME LIFE 80404/MADACY	SONGS 4 LIFE — RENEW YOUR HEART!

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

Windham Hill Jazz Campaign In The Groove

LAST YEAR, THE WINDHAM HILL label group launched its own contemporary jazz imprint, Windham Hill Jazz. "We already had a base in the new age area and a bit in the singer/songwriter and blues genres, and wanted to expand into jazz since it was the same demographic," explains Windham Hill VP of field marketing Grace Newman. "Our target demographic is 30 to 45 years old, 55% male, 45% female. They might buy one or two CDs a month, hopefully more, but many are passive. They know the music is out there, but it's our job to make them want to buy it."

With that goal in mind, Windham Hill has created the Summer Groove 99 marketing campaign, based



by Steve Graybow

keyboardist **Ricky Peterson** (Tuesday [15]), an all-star collection of new music produced by **Doc Powell** titled "Double Scale" (June 29), the label debut by guitarist **Earl Klugh** (July 27), and a new one by contemporary jazz group **Hiroshima** (Aug. 10).

To extend its reach to consumers, the label has partnered with instant-coffee maker Taster's Choice, which will sponsor tours and collaborate on cooperative advertising that promotes both Windham Hill Jazz artists and Taster's Choice coffee. "They are looking to hit the same audience as we are," says Newman. "By combining funds, our ads can be bigger and target more people." Newman describes the partnership as "a long-term relationship" and notes that Windham Hill will be including a Taster's Choice coupon in a mailer that will reach approximately 100,000 consumers.



around nine releases spread out over a three-month period. New albums by the **Braxton Brothers**, **Tom Scott & the L.A. Express**, the **Rippingtons** featuring **Russ Freeman**, **Spyro Gyra**, and **Michael Franks** are already in stores. Upcoming releases under the Groove umbrella include



Sarah Brightens Up New York. Sarah Brightman visits New York's Carlyle Hotel as she prepares for the release of her new Capitol Records album, "Eden." Congratulating her are Terrel Cass, GM of WLIW21 public television; Brightman; Gilbert Hetherwick, senior VP/GM of Angel Records; and Bruce Lundvall, Capitol's president of jazz and classics.

REGGAE GOLD 1999
RC

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The Doctor

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TEL: (954) 965-7744 FAX: (954) 965-3146
www.vprrecords.com

"We created a Summer Grooves logo and an intro and outro for radio ads that will remain consistent for the entire campaign," says Newman. "All of the artists are on tour, with probably 200 dates between them. We go to retail and purchase endcaps and signage for the entire summer and rotate the artists in those spots, tying them in with local tour dates."

Retailers will be serviced with summer-themed promotional items such as coolers, beach blankets, and a barbecue grill bearing the Grooves logo, along with a sampler that will cross-promote the label's artists.

In addition to the already established Windham Hill Web site (www.windham.com), the label is setting up a dedicated site at www.summer-groove.com, which will be updated with fresh information and new contests every week or so. The label will offer retailers the opportunity to sponsor the site for a month. Those that do so will be able to link their own site to the Summer Groove site.

In a similar display of cross-marketing, Swiss watchmaker Oris is the sponsor of a series of free lunchtime jazz concerts for New Yorkers, in conjunction with Tourneau watch stores and WBGO New York. "Oris is known for creating watches which are sophisticated in terms of watchmaking, and the typical jazz listener tends to be more sophisticated, so there is a natural affiliation between Oris and jazz," explains **Mark Wasserman**, president of Oris, USA.

A longtime jazz fan, he feels that the series "represents a fun and enjoyable way to build awareness for the watch brand with our desired consumer."

ORIS

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Upcoming Oris "Spirit Of Jazz" performances, held at the Atrium at 57th Street and Madison Avenue, include the **Steve Turre Sextet** (June 22) and the **Milt Jackson Quintet** (June 29).

At the performances, Blue Note Records will present a display of the label's classic album covers, interspersed with Oris timepieces, and a continually running "History Of Blue Note" video display. "It comes down to reaching as many people as possible," says Blue Note director of marketing **Andy Sarnow**. "By tagging with a quality brand like Oris, we are looking to reach an upscale audience. They might buy only two CDs a year, and they might only know a little about jazz. So we are creating brand awareness for the Blue Note label with them."

"Just so many people buy jazz records," adds Sarnow. "You can't just rely on traditional in-store marketing. To be successful, you need to reach beyond the established jazz community, to reach as many consumers as possible."

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	REGGAE GOLD 1999 VP 1559*	VARIOUS ARTISTS
			◀ No. 1 ▶ 3 weeks at No. 1	
2	2	4	THE DOCTOR SHOCKING VIBES 1547/VP HS	BEENIE MAN
3	4	30	STRICTLY THE BEST 21 VP 1539*	VARIOUS ARTISTS
4	5	8	EVERYONE FALLS IN LOVE PENTHOUSE 1543/VP	TANTO METRO & DEVONTE
5	6	11	LABOUR OF LOVE III VIRGIN 46469	UB40
6	3	49	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
7	9	5	DANCE HALL XPLOSION '99 JAMDOWN 40013	VARIOUS ARTISTS
8	11	55	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
9	8	47	PURE REGGAE POLYGRAM TV 565122/IDJMG	VARIOUS ARTISTS
10	7	5	GENERATION COMING GATOR/I-MAN 1014/PLATINUM	THIRD WORLD
11	NEW		ROOTS MUSIC — REGGAE HITS FROM HAWAII AND THE WORLD QUIET STORM 1006	VARIOUS ARTISTS
12	10	77	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
13	13	4	REGGAE XPLOSION '99 JAMDOWN 40014	VARIOUS ARTISTS
14	12	4	PLATINUM REGGAE VOLUME 2 ARTISTS ONLY 21*	VARIOUS ARTISTS
15	NEW		FACE OFF VOLUME 2 PLATINUM GROOVE 502	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	10	SOGNO ▲ POLYDOR 547222	ANDREA BOCELLI
			◀ No. 1 ▶ 10 weeks at No. 1	
2	2	89	ROMANZA ▲ PHILIPS 539207 HS	ANDREA BOCELLI
3	6	90	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG HS	BUENA VISTA SOCIAL CLUB
4	3	15	TEARS OF STONE RCA VICTOR 68968	THE CHIEFTAINS
5	4	8	SUENOS (WITH SPANISH TRACKS) UNIVERSAL LATINO 547224	ANDREA BOCELLI
6	5	88	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
7	7	19	ROMANZA (WITH SPANISH TRACKS) UNIVERSAL LATINO 539638	ANDREA BOCELLI
8	8	13	THE IRISH TENORS JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT	
9	10	3	VOLUME 2 RELEASE REAL WORLD 47324	AFRO CELT SOUND SYSTEM
10	14	2	BRASILEIRO PUTUMAYO 150	VARIOUS ARTISTS
11	NEW		CUBA PUTUMAYO 149	VARIOUS ARTISTS
12	9	3	PURE HEART II HAWAIIAN RACK SERVICES 57487	PURE HEART
13	11	44	LEAHY NARADA 42955/VIRGIN HS	LEAHY
14	13	11	OBSESSION NARADA 47125/VIRGIN	VARIOUS ARTISTS
15	RE-ENTRY		A TODA CUBA LE GUSTA WORLD CIRCUIT/NONESUCH 79476/AG	AFRO-CUBAN ALL STARS

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	11	THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
			◀ No. 1 ▶ 11 weeks at No. 1	
2	2	57	JUST WON'T BURN TONE-COOL/ROUNDER 471164/IDJMG HS	SUSAN TEDESCHI
3	3	33	WANDER THIS WORLD ● A&M 540984/INTERSCOPE	JONNY LANG
4	4	6	TAKE YOUR SHOES OFF RYKODISC 10479	THE ROBERT CRAY BAND
5	5	87	TROUBLE IS... ▲ REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
6	7	33	BLUES ON THE BAYOU MCA 11879	B.B. KING
7	8	3	CALL TYRONE MALACO 7496	TYRONE DAVIS
8	6	70	BLUES BROTHERS 2000 ● UNIVERSAL 53116	SOUNDTRACK
9	9	22	BLUES BLUES BLUES ATLANTIC 83148/AG	THE JIMMY ROGERS ALL-STARS
10	12	41	SLOW DOWN OKEH/550 MUSIC 69376/EPIC HS	KEB' MO'
11	10	33	BEST OF FRIENDS VIRGIN 46424	JOHN LEE HOOKER
12	11	83	DEUCES WILD ● MCA 11711	B.B. KING
13	15	4	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 11939	B.B. KING
14	13	41	GREATEST HITS MCA 11746	B.B. KING
15	14	4	BEST OF ETTA JAMES MCA 11953	ETTA JAMES

● 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. **HS** indicates past and present Heatseekers titles. © 1999, Billboard/RIAA Communications and SoundScan, Inc.

Songwriters & Publishers

ARTISTS & MUSIC

Producer Nears 100 Albums

Varèse Sarabande's Kimmel Focuses On Show Music

BY IRV LICHTMAN

NEW YORK—Bruce Kimmel hopes to achieve a milestone by this summer: having produced 100 albums for Los Angeles-based Varèse Sarabande Records, a feat achieved after only six years as a VP at the label.

Known primarily as a soundtrack label before Kimmel formally came aboard in 1993, Varèse Sarabande, which celebrated its 20th anniversary last year, now has a vast array of Broadway and off-Broadway cast albums, cabaret albums that largely focus on Broadway songs, and Broadway songwriter salutes.

The albums often program lesser-known or "unsung" repertoire by the likes of Irving Berlin and Stephen Sondheim.

A lifelong lover of the musical theater, Kimmel says label co-founder Chris Fuchler gave him "carte blanche to start the [Spotlight Series] with certain budgetary constraints and do whatever I want." Kimmel says he "sort of helped out" when Fuchler and Tom Null formed the label in 1978. Null is no longer involved in the company.

Kimmel, a former actor, writer, and director in Hollywood, where he was born and raised, has recorded several Broadway cast albums, among the more recent being the successful revivals of Jerry Herman's "Hello, Dolly!," starring Carol Channing, the original Dolly; Rodgers and Hammerstein's "The King And I," starring Lou Diamond Phillips; and Cy Coleman and Carolyn Leigh's "Little Me," starring Martin Short, whose performance just won him a Tony for best actor in a musical.

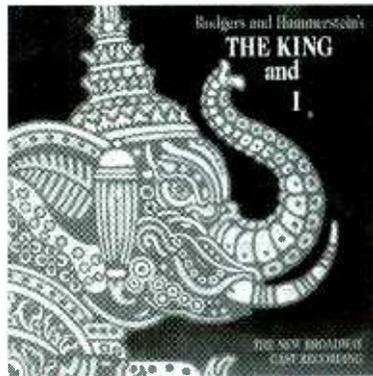
Then there are almost 20 off-Broadway productions recorded by Kimmel, including "Radio Gals," "John and Jen," and "Heartbeats." Show writers also get big play in Kimmel recordings by the leading lights of cabaret and musical theater, including Liz Calloway, Judy Kuhn, Michelle Nicastro, Rebecca Luker, Judy Kaye, Paige O'Hara, Jason Graae, and Debbie Gravitte.

Kimmel says that one of his big

disappointments was a varied-artists, two-CD set containing many rare songs by Irving Berlin. "I thought that putting out a two-CD set hurt sales, but a highlights album came out later and didn't do much better."

Kimmel has even turned to recordings of musicals that did not originally meet with success but developed something of a cult status, including Milton Shafer and Ira Levin's 1965 "Drat! The Cat!"; the late Bob Merrill's 1967 "Henry, Sweet Henry"; and Merrill and Jule Styne's 1971 "Prettybelle," which never reached Broadway.

In this era of show albums that sometimes get a big financial infusion from the producers or others, Kimmel says, all costs of production are undertaken by the label itself. Kimmel claims that all his musical theater efforts have made money, including "The King And I," which, at \$250,000 in recording costs, is the most expensive project he's under-



taken so far. Sales, he reports, are at 60,000.

Kimmel acknowledges that the label's success in soundtrack albums is a key to the funding of cast-album projects.

He records his show albums in New York and edits them back home in Los Angeles. He says he's got "the quickest turnaround in the business," harking back to the days when cast albums were recorded and then released within a week or two. "If we get the rights, then we

move ahead with album covers and notes, and we're ready to go."

In the recording studio, Kimmel says, he prefers the control and flexibility of using isolation booths for vocalists rather than recording them with the orchestra, a current practice.

He is aware that his works reach a devoted yet small minority of record buyers. Part of this reality comes from Kimmel's experience at his own label, Bay Cities, which he closed in 1989. It offered several licensed reissues from other labels, among them the original-cast albums of Charles Strouse and Lee Adams' "The Golden Boy" and Stephen Sondheim's "A Funny Thing Happened On The Way To The Forum." Both albums, originally marketed by Capitol Records, were rereleased in the early '90s as part of a broad reissue program by Capitol sister label Broadway Angel.

Partially blaming the marketing limitations of independent distribution, Kimmel says that "despite 19 releases, I knew that the label wasn't going to grow much further." In this regard, he cheers Varèse Sarabande's current distribution ties with giant Universal Music and Video Distribution.

Kimmel says he has another way of dealing with cast-album product. And that is to market some kinds of Broadway albums—especially recordings of musicals that never had a cast album—through a "Broadway Club" via, of course, Varèse Sarabande's good offices.

Keeping an eye on the Internet as a vital, narrow-cast retail outlet, Kimmel says his approach would be to offer a limit of 3,000 copies or so of a particular album and charge show collectors a premium price for such a short run. "We could make money on that," he says.

Among the projects he'd strive to put out under these circumstances is "The Yearling," a 1965 musical with a score by Michael Leonard and Herbert Martin that had only three performances on Broadway. Two of its songs, "I'm All Smiles" and "Why Did I Choose You?," are still favorites in live and recorded cabaret.

Asked what shows his label did not get rights to but wished it had, Kimmel points to Cy Coleman's "The Life," released by Columbia Records, and the current revival of "The Sound Of Music," released on RCA Victor. A show he hopes to land is a contemplated revival of another Rodgers and Hammerstein musical, 1958's "Flower Drum Song," whose score he is particularly fond of.

As for Kimmel's 100th album project for Varèse Sarabande, it could be from Emily Skinner and Alice Ripley, the stars of Broadway's "Side Show," in their follow-up to "Duets," their first album for the label.



Bruce Kimmel, left, and Cy Coleman during recording sessions for "Little Me."

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
IF YOU HAD MY LOVE	Rodney Jerkins, LaShawn Daniels, Cory Rooney, Fred Jerkins III	EMI Blackwood/BMI, Rodney Jerkins/BMI, EMI April/ASCAP, LaShawn Daniels/ASCAP, Cori Tiffani/BMI, Sony/ATV Songs/BMI, Fred Jerkins III/BMI, Ensign/BMI
HOT COUNTRY SINGLES & TRACKS		
WRITE THIS DOWN	Dana Hunt, Kent M. Robbins	Neon Sky/ASCAP, Irving/BMI, Colter Bay/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

Emerald Forest Marks 10 Years; Shawnee Makes 2 Distrib. Deals

TEN & STILL COUNTING SUCCESS: Los Angeles-based Emerald Forest Entertainment celebrates its 10th anniversary this July, founded as a partnership between Linda Blum and Maria McNally-Phillips.

Both the charts and hit movies tell of their success with such writer/artists as Marilyn Manson, Sophie B. Hawkins, and Brownstone, the songs of whom are co-published and administered by Emerald Forest Entertainment.

On the movie end, Manson's "Rock Is Dead" is heard on the soundtrack to "The Matrix," Hawkins' "Lose Your Way" appears in "Dawson's Creek," and Holly Palmer's "A Rose With Any Other Name" is in the movie "Forces Of Nature."

After working in their living rooms, then an office on Maple Drive, Blum and McNally-Phillips are now working out of a landmark cottage in west Los Angeles.

HANGING IN: Words & Music has received the following missive from songwriter Molly-Ann Leikin:

"In 1971, at the suggestion of Doris Elliot, who had a small ad agency in New York, Andy Marsala and I wrote a spec song called "Oh Boy, You've Really Changed" for a jingle that was turned down twice by every car manufacturer in the world... Then in 1973, Buick Opel finally bought it. That was the first money I ever made as a songwriter, and [I] used it to purchase a sofa.

"Twenty-six years later, I got my second job as a jingle writer. This time, I wrote the words and music for Ivan Mackenzie's 'International Solutions' money fund campaign. It will debut July 1. No agent was involved; the client found me on the Internet; and since I already have a

sofa, this time I bought a house. Pays to hang in there."

Leikin resides in Santa Barbara, Calif., along with her company, Songwriting Consultants Ltd.

TWO DEALS FOR SHAWNEE: Shawnee Press, the Delaware Water Gap, Pa.-based music print firm, has acquired the distribution of the Ron Harris Publications and Woodland Music Press catalogs, both owned by Ron Harris. They produce a wide range of choral, vocal, piano, and instrumental ensemble music written by a number of arrangers and composers.

In another distribution agreement, Shawnee Press will handle the Rainwater Music catalog of musicals, which are geared to children and offer an evangelical Christian message.

SIGNS OF FALL: Asked if the big-band era would ever return, Woody Herman replied that "big bands come back every fall."

And so it is, in a way, with choral arrangements. Hal Leonard Corp. is preparing the way with its 1999 Hal Leonard Choral Spectrum promotion.

This includes a mailing to more than 30,000 choral directors of 150 new choral arrangements of pop and standard repertoire, along with a sampler CD.

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

1. Tom Waits, "Mule Variations."
2. Tom Waits, "Beautiful Maladies."
3. "Riverdance: The Music."
4. Tori Amos, "Anthology."
5. Pink Floyd, "The Wall" (guitar tab).

With A Neve 8068, The Place Upgrades To The Stratosphere

LIKE MANY MUSICIANS, producers, and studio owners before him, New York-based **Andy Chase** found himself at a crossroads.

He had established some notoriety as a member of the 550 Music/Sony act **Ivy**, which also features **Adam Schlesinger** of **Fountains Of Wayne**. Chase had also been exploring new horizons as a producer after more than a decade of experimenting with recording. And as a studio owner, he was ready to move beyond the Place—an informal rehearsal/recording facility he operated out of a loft in Manhattan's meatpacking district.

By most measures, the Place was a successful studio, having been used to record "in-house" projects by **Fountains Of Wayne** and **Ivy**, as well as tracks by **Smashing Pumpkins**, **Luna**, **Cornershop**, the U.K.'s **Divine Comedy**, and **American Music Club's Mark Eitzel**.

However, the Place had run its course. Its Allen & Heath board had worked fine for demos and for album projects up until that point, but it could not be used to mix, nor could it be relied on any longer for major work.

After entertaining notions of clo-



by Paul Verna

sing the Place, Chase got together with Schlesinger and **Smashing Pumpkins** member **James Iha**—who had also used the studio for solo work—and the three of them decided to upgrade the facility and run it as a combination private/commercial studio.

They renamed it **Stratosphere** and replaced the console with a GML-automated **Neve 8068** board that they purchased from **Argyle**, N.Y., facility **Sweetfish Recording**, which recently converted from a commercial studio to a private enterprise (*Billboard*, Feb. 13).

Chase says, "As a member of **Ivy**, Adam was spending as much time here as I was. We wanted to make all of our records here, but it was becoming hard to say to a label, 'We want to make our next album at our

studio' without having good gear."

Schlesinger adds, "We made the first **Fountains Of Wayne** and **Ivy** records here, but then we always went somewhere else to mix just so we could work on a **Neve**. It got to the point where we said, 'Why are we always funneling all this money into someone else's studio when we're doing this much work?'"

Two Boston connections gave Chase and Schlesinger a glimpse of the 8068: an **Ivy** project mixed by Boston alternative rock stalwarts **Paul Q. Kolderie** and **Sean Slade**—both die-hard **Neve** fans—and **Fountains Of Wayne's** debut, which was mixed by **Mike Deneen** at **Q Division**. In fact, **Deneen**, who also upgraded from an **Allen & Heath** to an 8068, was instrumental in convincing Schlesinger to do the same.

"I really loved the board when I worked up there," recalls Schlesinger. "That was part of the reason I started saying, 'We should look for an 8068.'"

Another reason for installing a mix-ready console at **Stratosphere** was to eliminate the barrier that

(Continued on next page)



Shown at **Stratosphere** studio wearing **Abbey Road-style** white lab coats, from left, are **Andy Chase**, **James Iha**, and **Adam Schlesinger**.

New York Studio Complex Back Pocket Takes A Mothership Approach

BY DAN DALEY

NEW YORK—If you're **Deborah Harry**, the **Talking Heads**, the **B-52's**, **Ashford & Simpson**, **Rubén Blades** or any of a number of other major recording acts, you know it as **Back Pocket Studios**.

If, on the other hand, you are **DDB Needham**, **Saatchi & Saatchi**, **Footnote Belding**, **Leo Burnett Co.**, or one of the other major advertising agencies in New York, it is **Russo/Grantham Productions**.

Ten studios, covering three floors on West 20th Street in Manhattan, reflect the evolution of both the studio industry in New York and one of its anchor revenue sources, the advertising industry.

Approaching its 10th year of operation as **Back Pocket**, the 15,000-square-foot studio complex grew on the site of **Blank Tapes**, founded by New York studio pioneer **Bob Blank**, who in turn sold the studio to **Bob Merrill** in 1988, who renamed it **Hip Pocket**.

At the time, **John Russo** was a VP with **Elias Associates**, a commercial music firm in Manhattan, and **Marshall Grantham** was a newly successful jingle composer. The two teamed up, working out of an office

in **Russo's Irving Place** apartment and from a small, 16-track studio they cobbled together across the **East River** in **Queens**.

"We were constantly running back and forth between Manhattan and Queens, doing revisions to the demos at 2 in the morning, with an old lady banging a mop handle on

the floor above us and a biker gang living downstairs," recalls **Russo**. But the approach paid off, garnering the fledgling company several national spot finals.

At the time, the ad hoc studio in Queens re-

flected larger changes in the jingle industry, one of which was the first round of **MIDI** equipment, which was radically changing how the business functioned.

The partners' reaction, in late 1989, was to cut a deal with **Merrill** at **Hip Pocket** to become a tenant in one of his five studios for composing and demos under the name **Back Pocket**, renting his main room for finals. This arrangement proved so successful that within three years they occupied three studios there, as their volume approach to demos required more and more space.

In 1992, they bought **Merrill** out

and changed the name of the entire facility to **Back Pocket**. **Russo** says the studio and the production company retain two separate identities because a portion of revenue still comes from other small jingle and underscoring companies renting studio time there.

"There are tons of companies in New York now that were like we were," he says. "They can do their own demos and even parts of finals, but they sometimes need larger studios for live musicians. So we don't want them to feel like they're coming to a competing production house to do that."

Approximately 20% of the company's revenue comes from studio rentals, up about 5% from two years ago, though **Russo/Grantham's** stable of 13 staff and associated composers use most of the time in the 10 studios now on line at the facility. In some cases, there are synergistic arrangements in which the studio provides space while composers provide talent and equipment.

"MIDI blew everything apart in the 1980s, and you could see it in studios going out of business and musicians running for Broadway and television gigs," **Russo** recalls. "It was then that everyone truly realized how important commercial music was to the studio industry here. A place like **Power Station** had the sizzle from big music acts, but it was getting bigger revenues from commercials on a day-to-day basis."

If **Back Pocket's** mothership approach worked well during the transition up to this point, **Russo** and **Grantham** understand that it continues to change. Personal studios are now a fixture in both the recording and advertising industries, which affects rates and increases competition. And while the number of media outlets running advertising has swelled in recent years, with cable systems up over 100 channels each, budgets have not increased commensurately.

However, **Back Pocket's** owners have had an uncanny knack for taking industry convolutions and turning them to their advantage. The surfeit of composers has allowed them to build up a massive library of underscores and themes, nearly 200 of which are now in CD form under the title "Piercing The Veil," which the production company uses as a calling card, a focus aid in pitching work, and as an income generator licensing pieces of the music.

All of this, says **Russo**, is necessary to keeping the studio running. "It was one thing when **MIDI** came in and changed the studio business," he observes. "But lately [equipment] which used to cost \$70,000 to do a specific job now costs \$40,000, and that's taking even more of the stuffing out of studios. And with

hard-disc recording, people are less reliant on expensive multitrack machines, which further changes the issue as to who needs a studio."

Back Pocket, which has two **SSL 4000 E Series** consoles and four **NED Synclavier** systems, as well as a plethora of other pro audio equipment, does not sell itself on cutting-

edge technology. But **Russo** says a capital technology upgrade is inevitable in the near future to keep pace with how New York's audio base is shifting.

Commenting on proposed film production and post-production facilities in New York—including one on the site of the former **Brooklyn Navy Yard**—**Russo** says, "The commercial music business has been migrating to California, because people like to post where they shoot," he says. "But with these new facilities, New York could get back on a more equal footing with California, at least for indoor shooting, and that means they'll do more of their audio post here."

"And commercial music is going to follow film trends like surround sound because that's where broadcasting is going, too. A recording studio is viable, as long as you can anticipate where the business will be coming from. You have to refocus yourself periodically."

Ten studios reflect the evolution of the studio industry in New York

STUDIO MONITOR

(Continued from preceding page)

typically exists between the tracking and mixing stages of recording projects.

Schlesinger says, "There's this weird psychological distance between the tracking and the mixing that plays these mind games with you, because you track and you look for somebody to work with, and you end up sitting around with these rough mixes for six months. And by the time you get to the mix, you're just a wreck. You can't hear the stuff anymore, and you're in this

unfamiliar place. It's so much more organic to be tracking, and when you're done, you just print it. Now we can do that and not feel that it doesn't count."

Chase adds, "We've always been frustrated with being comfortable here making recordings and then having to go somewhere else to this alien environment where you don't know what the room sounds like or anything."

Besides the console—which was refurbished by Neve authority

John Klett—Stratosphere features a large control room with plenty of "couch space" and ambient light, a tracking room with a grand piano, a comfortable isolation booth, and a 24-bit Pro Tools rig.

Since the upgrade and name change, the studio has hosted alternative rock act **Fulflej**, which records for the Scratchie label, run by Iha and Schlesinger. Other projects on the horizon include an Ivy record scheduled to be worked on later this year, after Schlesinger returns from touring with Fountains Of Wayne, which is supporting its recent Scratchie/Atlantic album "Utopia Parkway."

"Part of the whole idea of this studio is there's this whole group of people that have already been involved in one way or another with each other's music," says Schlesinger. "Just having people coming in and out creates a lot of opportunities that might not exist otherwise. Andy and I are both starting to produce more outside stuff and are more interested in doing as much of that as time allows."

Schlesinger's outside productions include **Meg Hentges'** recent album "Brompton's Cocktail," while Chase just finished producing the French act **Tahiti 80**.

Chase says, "The best that I could hope for is to see the studio

operating almost entirely on people who are friends, and it's possible. It would have been one thing to start this up after we're older and out of our pop bands, but I like the idea of doing it now, while we're currently needing it for ourselves and have friends who are making records as well."

Schlesinger, who received Oscar and Golden Globe nominations for writing the title song to **Tom Hanks'** directorial debut, "That Thing You Do!," adds, "As a producer, too, it helps you get better to work in a place that you're familiar with."

For prospective clients who are not sold on the studio's informal ambience, convenient location, top-of-the-line gear, ample outdoor selection, extensive microphone collection, or affable staff, Chase and Schlesinger offer the ultimate lure, at least to some musicians: a possible sighting of a naked female neighbor who walks around her apartment wrapped in a boa constrictor.

The first—and only—time Chase and Schlesinger saw her, they stopped working, turned off the lights, and pressed their faces to the glass for two hours until she left.

"She never saw us, and I don't

think she's ever come back," says Schlesinger. "But there's always that chance if you come and work here that you'll get to see the naked snake woman."

Time to block-book in time for molting season!

BUZZ ON THE LINE: **Buzz Goodwin**, familiar to industry members for years as a member of the Audio Technica and CAD sales teams, has resurfaced at Bedford, Mass.-based Lexicon Inc., according to a press release from the company.



GOODWIN

Goodwin will serve as VP of sales, responsible for the musical-instrument market, as well as professional and consumer audio products. Goodwin will also assist Lexicon president **Wayne Morris** in implementing the company's intensified product-development program, which will emphasize high-end areas.

Goodwin's titles at CAD and Audio Technica were, respectively, VP of sales and VP of sales and marketing.



On The Air. Airshow Mastering, with facilities in Springfield, Va., and Boulder, Colo., has added recording and mixing veteran James Tuttle to its Boulder staff. Shown, from left, are assistant engineer Matt Sandoski; Tuttle; Springfield engineer/owner Charlie Pilzer; owner/studio manager Ann Blonston; founder/chief engineer David Glasser; and Boulder engineer Paul Blakemore. (Photo: Tim Murphy)

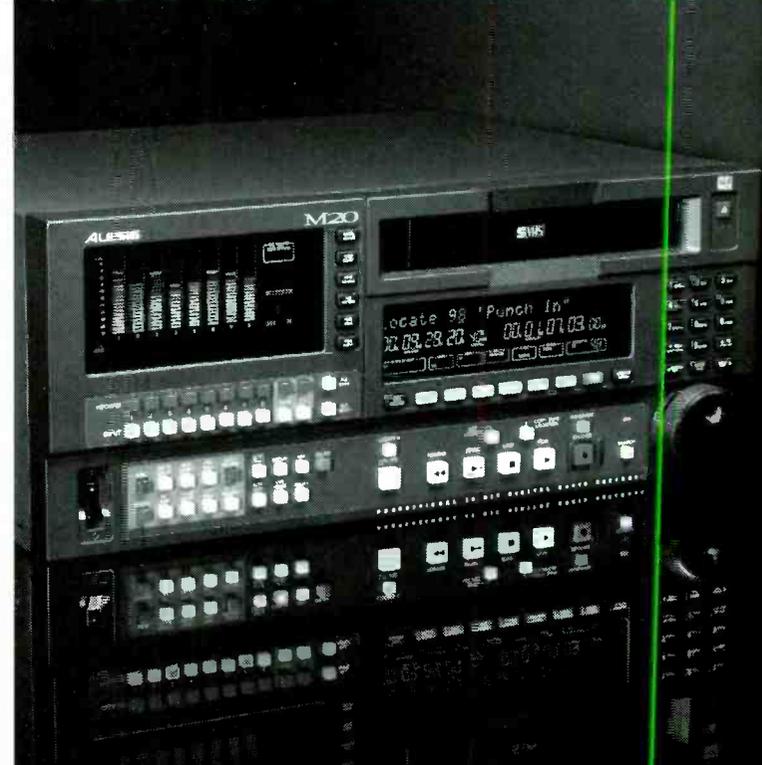
PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 12 1999)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	RAP
TITLE Artist/ Producer (Label)	IF YOU HAD MY LOVE Jennifer Lopez/ Rodney Jerkins (WORK)	FORTUNATE Maxwell/ R. Kelly (Rockland/Interscope)	PLEASE REMEMBER ME Tim McGraw/ B. Gallimore, J. Stroud T. McGraw (Curb)	LIT UP Buckcherry/ Terry Date Steve Jones (Dreamworks)	WHO DAT JT Feat. Sole/ Chris Stewart (Freeworld/ Tony Mercedes)
RECORDING STUDIO(S) Engineer(s)	SONY MUSIC (New York) Franklyn Grant	CHICAGO TRAX (Chicago) Joey Donatello, Stan Wood Anthony Kilhoffer	OCEANWAY (Nashville) Julian King	NRG (Los Angeles) Terry Date	TRIANGLE SOUND (Atlanta) Chris Stewart Rob Hunter
RECORDING CONSOLE(S)	SSL 9000	SSL E series w/ G computer	Neve 8078 80 channel	Neve 8068	O2R
RECORDER(S)	Sony 3348	Studer A800	Sony 3348 HR	Studer A827	Tascam DA-88
MASTER TAPE	Quantegy 467	Quantegy 499	Quantegy 467	Quantegy 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	THE ENTERPRISE (Burbank, CA) Tony Maserati	HIT FACTORY (New York) Tony Maserati	IMAGE (Los Angeles) Chris Lord-Alge	LARRABEE WEST (Los Angeles) Terry Date	DARP (Atlanta) Leslie Brathwaite
CONSOLE(S)	SSL 9000J	SSL 9080J	SSL 4056 G	SSL 9000J	SSL 6000E
RECORDER(S)	Sony PCM 3348	Sony 3348 HR	Sony 3348	Sony 3348 HR	Studer A827
MASTER TAPE	BASF 900	Quantegy 467	Quantegy GP9	Sony 3348 HR	BASF 900
MASTERING Engineer	GATEWAY Bob Ludwig	BERNIE GRUNDMAN Brian Gardner	MASTERING LAB Doug Sax	STERLING SOUND Ted Jensen	BERNIE GRUNDMAN Brian Gardner
CD/CASSETTE MANUFACTURER	Sony	UNI	UNI/BMG	UNI	BMG

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Salsa, Merengue Grammys Added

NARAS EXPANDS CATEGORIES: As part of its ongoing effort to beef up its presence in the U.S. Latino record community, the National Academy of Recording Arts and Sciences (NARAS), organizer of the Grammy Awards, has added two new categories: best salsa performance and best merengue performance.

The erstwhile best tropical performance category has been changed to best traditional tropical performance.

NARAS president/CEO **Michael Greene** says the addition of the new categories is an attempt to establish a fair competition among artists performing similar musical styles.

"We had forms of music competing against each other akin to something like **Barbra Streisand** going against **Metallica**," Greene says.

He may have been overstating his point, as salsa and merengue are certainly closer musically than pop and metal. Still salsa and merengue deserve separate categories.

So, too, do Mexican-rooted genres such as *banda* and *norteña*, two idioms that Greene hinted could have their own categories in the near future.

The category expansion took place during NARAS' annual trustees meeting in May, where it was also decided that a substantial, but undisclosed, budget would be approved for NARAS' Latino arm, the Latin Academy of Recording Arts and Sciences (LARAS).

Moreover, NARAS also ratified the continued evolution of the Latin Grammy Awards process. A major announcement regarding the Latin Grammys is expected in June.

BIENVENIDOS SERGIO! Sergio Fortuño is joining Billboard as a contributor who will cover Chile. Fortuño, who is based in Santiago, has had extensive experience as a print and broadcast journalist. He currently works as an entertainment editor for Santiago television station Canal 2. Fortuño replaces **Pablo Márquez**, who has been named promotion manager of BMG Chile.

RIAA CERTS: **Selena's** "All My Hits—Todos Mis Exitos" (EMI Latin) was certified gold in May by the Recording Industry Assn. of America. It was her sixth gold record.

Also certified gold was "Inolvidables" by **José Luis Rodríguez With Los Panchos**. It was the first certification for Rodríguez and Los Panchos.

Incidentally, **Ricky Martin** earned his first gold single in May. His English smash "Livin' La Vida Loca" (C2/Columbia) was certified for selling 500,000 copies.

STATESIDE BRIEFS: Because of a format switch from tropical/salsa to English, WZAR-FM Ponce, Puerto Rico, has been dropped as a reporter to Hot Latin Tracks. The total number of stations reporting to Hot Latin Tracks now stands at 96. The total number of tropical/salsa



by John Lannert

reporters is 17.

Renowned flamenco troupe **Noche Flamenca** returns to New York for a two-week engagement that starts July 14 at the Public Theater, which is co-hosting the series with New York Shakespeare Festival.

Amazon.com has named "The Brazilian Sound: Samba, Bossa Nova And The Popular Music Of Brazil," written by former Billboard contributor **Chris McGowan** and **Ricardo Pessanha**, its best-selling world music title of 1998.

After teaming for joint showcases in the past year, indie imprints Aztlan and Grita! have formally cemented ties to jointly promote and market their respective priority acts. In addition, in July the two labels are slated to jointly bow LatinoVisión.com, which will be dedicated to the promotion and sale of Latin alternative music.

Universal Music Latino's rising pop balladeer **Luis Fonsi** is booked to appear Saturday (12) at the finals of the Miss World Colombia contest in Bogotá.

The annual "Central Park Summerstage" concert series that takes place in New York's Central Park features another strong bill of Latin American talent for this year's edition. Included are **Adalberto Alvarez Y Su Son** (Wednesday-Friday [16-18]); **Os Paralamas Do Sucesso** (July 3); **India** and **Frankie Negrón** (July 11); **Aterciopelados** (July 25); **Susan Baca** and **Waldemar Bastos** (Aug. 5); and **Los Muñequitos De Matanzas** (Aug. 7).

Miami Beach-based ACT Productions has been tapped by the Reed Midem Organisation to produce and stage the musical events scheduled during MIDEAM Americas June 22-25 in Miami Beach.

Among the Latino artists booked to perform at New York's Lincoln Center for the Performing Arts' Midsummer Night Swing 1999 are **Viento De Agua** and **Guaco** (June 26); **Orquesta Aragón** and **Ricardo Lemvo** (July 3); **Henry Fiol** and **La Familia Valera Miranda** (July 16); and **Joe Arroyo Y La Verdad** (July 20).

Brazil's heralded singer/songwriter/producer **Caetano Veloso** is set to launch his first North American tour June 27 at the Beacon Theatre in New York. Nonesuch just dropped his latest album, "Livro."

"Quién Mató A Héctor Lavoe?," a musical production based on the life of the famed salsa singer, is scheduled to debut July 25 at the 47th Street Theatre in New York. RMM *salsero* **Domingo Quiñones** stars, and the musical director is **Johnny Pacheco**. **Pablo Cabrera** wrote and will direct the play, which is based on

a story by **David Maldonado**. Cárdenas/Fernández & Associates are executive-producing the production; **John "Gungie" Rivera** is doing marketing and promotion.

Invading the stateside general market with Latino flavor is the Miller Lite commercial featuring beauty pageant veterans **Alicia Machado** and **Dayanara Torres**, the latter of whom records for Tropix/Sony. Yeah!... or is it Yeah!?

ROCHA DEPARTS: After spending 27 years as one of the most important radio news journalists, the last five as president of the Televisa-owned Radiópolis radio group, **Ricardo Rocha** resigned May 31. Replacing Rocha is **Eugenio Bernal Macouzet**, who was appointed general director.

Rocha, creator of such well-known programs as "Para Gente Grande," "En Vivo," and most recently "Detrás De La Noticia," says he has other media projects in the works that will be revealed in the coming months.

MEXICO NOTAS: All of Mexico is mourning the death of immensely popular radio and TV personality **Paco Stanley**, who was brutally gunned down June 7 at a Mexico (Continued on next page)

LATIN TRACKS A-Z

- 22 TITLE (Publisher - Licensing Org.) Sheet Music Dist. AMOR PLATONICO (Flamingo, BMI)
- 4 BAILAMOS (Rive Droite, ASCAP/PRS, ASCAP)
- 25 CUANDO ACABA EL PLACER (EMI Blackwood, BMI)
- 11 DAME UN POCO MAS (Ventura, ASCAP)
- 33 DE HOY EN ADELANTE (Rubet, ASCAP/MCA, ASCAP)
- 15 DIME (Milenio, ASCAP)
- 35 EL DISGUSTO (Reyna Musical)
- 5 EL NIAGARA EN BICICLETA (Karen, ASCAP/Redomi, BMI)
- 26 EL PEOR DE MIS FRACASOS (Crisma, SESAC)
- 34 ENTRE LA ESPADA Y LA PARED (Unimusic, ASCAP)
- 28 ENTREGA TOTAL (EMI Blackwood, BMI)
- 27 ESTABA SOLO (ADG, SESAC)
- 31 HIELO Y FUEGO (F.I.P.P., BMI)
- 32 INEVITABLE (F.I.P.P., BMI/Sony/ATV Latin, BMI)
- 10 LAGRIMAS (TN Ediciones, BMI/Fonomusic, BMI)
- 1 LIVIN' LA VIDA LOCA (A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/PolyGram, ASCAP)
- 7 LOCO (Not Listed)
- 9 ME ESTOY ACOSTUMBRANDO A TI (intersong, ASCAP/Rightsong, BMI)
- 17 ME HACES MUCHA FALTA (Flamingo, BMI)
- 24 ME VAS HA LLORAR (Edimosa, ASCAP)
- 14 ME VOY A QUITAR DE EN MEDIO (Warner-Tamerlane, BMI)
- 36 MI SUERTE (Not Listed)
- 3 MI VIDA SIN TU AMOR (F.I.P.P., BMI)
- 2 NECESITO DECIRTE (Seg Son, BMI)
- 8 NO ME AMES (BMG Songs, ASCAP/Warner-Tamerlane, BMI)
- 40 PERDEDOR (Ser-Ca, BMI)
- 6 PINTAME (Sony/ATV Latin, BM/Elvis, BMI)
- 23 POR MUJERES COMO TU (Vander, ASCAP)
- 37 PURA SANGRE (Not Listed)
- 30 QUE CANTE EL AMOR (Not Listed)
- 21 SALOME (World Deep Music, BMI)
- 18 SE ME OLVIDO OTRA VEZ (Not Listed)
- 38 SI ME FALTARAS (F.I.P.P., BMI)
- 16 SI TE PUDIERA MENTIR (Crisma, SESAC)
- 12 SI TU QUISIERAS (Warner/Chappell, ASCAP)
- 20 SUBLIME MUJER (Peermusic, BMI/Promociones Musicales HR, S.A., BMI)
- 39 TE REGALO LA LUNA (EMI, ASCAP)
- 19 TU (World Deep Music, BMI)
- 29 TU SABES BIEN (Don Cat, ASCAP)
- 13 VOLVERE (SGAE)

Hot Latin Tracks



THIS WEEK	LAST WEEK	WEEKS ON CHART	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
1	1	10	10	RICKY MARTIN C2/SONY DISCOS †	LIVIN' LA VIDA LOCA R.ROSA, D.CHILD (R.ROSA, D.CHILD)
2	2	5	6	JENNIFER LOPEZ WITH MARC ANTHONY WORK/SONY DISCOS	NO ME AMES J.V.ZAMBRANO (G.BIGAZZI, A.CIVAI, BALDI, M.FALAGIANI)
3	6	9	4	CHRISTIAN CASTRO RCA/BMG LATIN †	MI VIDA SIN TU AMOR K.SANTANDER (K.SANTANDER)
4	NEW	1	1	ENRIQUE IGLESIAS OVERBROOK/INTERSCOPE/UNIVERSAL LATIN †	BAILAMOS THE GROOVE BROTHERS (P.BARRY, M.TAYLOR)
5	5	3	8	JUAN LUIS GUERRA 440 KAREN/CAIMAN	EL NIAGARA EN BICICLETA J.L.GUERRA (J.L.GUERRA)
6	3	2	8	ELVIS CRESPO SONY DISCOS	PINTAME R.CORA, E.CRESPO (E.CRESPO)
7	4	4	7	ALEJANDRO FERNANDEZ SONY DISCOS †	LOCO PRAMIREZ (MASSIAS)
8	8	8	22	CONJUNTO PRIMAVERA FONOVISIA	NECESITO DECIRTE J.GUILLEN (R.GONZALEZ MORA)
9	7	6	18	PEPE AGUILAR MUSART/BALBOA †	ME ESTOY ACOSTUMBRANDO A TI PAGUIAR (R.CERATTO)
10	NEW	1	1	LOS TIGRES DEL NORTE FONOVISIA †	LAGRIMAS LOS TIGRES DEL NORTE (R.RUBIO)
11	11	17	4	MDO SONY DISCOS †	DAME UN POCO MAS A.JAEN (A.TALAMANTEZ, A.GRULLON, I.TORRES)
12	10	10	6	LUIS FONSI UNIVERSAL LATINO †	SI TU QUISIERAS A.ZEPEDA (A.MATHEUS)
13	13	11	8	DLG SONY DISCOS †	VOLVERE S.GONZALEZ (P.CEPELO, J.ROMAN)
14	9	12	4	VICENTE FERNANDEZ SONY DISCOS †	ME VOY A QUITAR DE EN MEDIO PRAMIREZ (M.MONTERROSAS)
15	14	16	5	YOLANDITA MONGE ARIOLA/BMG LATIN	DIME R.EDDY MARTINEZ (G.GARCIA, L.REYES)
16	17	13	21	MARCO ANTONIO SOLIS FONOVISIA †	SI TE PUDIERA MENTIR B.SILVETTI (M.A.SOLIS)
17	21	33	3	LOS TUCANES DE TIJUANA EMI LATIN	ME HACES MUCHA FALTA G.FELIX (M.QUINTERO LARA)
18	NEW	1	1	MANA WEA LATINA †	SE ME OLVIDO OTRA VEZ FHER & ALEX (J.GABRIEL)
19	18	20	16	NOELIA FONOVISIA †	TU M.AZEVEDO (ESTEFANO)
20	16	21	9	VICENTE FERNANDEZ SONY DISCOS	SUBLIME MUJER PRAMIREZ (M.E.TOSCANO)
21	19	23	4	CHAYANNE SONY DISCOS †	SALOME ESTEFANO (ESTEFANO)
22	24	19	13	LOS TUCANES DE TIJUANA EMI LATIN †	AMOR PLATONICO G.FELIX (M.QUINTERO LARA)
23	23	15	10	TITO ROJAS M.P./SONY DISCOS	POR MUJERES COMO TU J.GUNDA MERCED (FATO)
24	36	—	3	LA MAKINA J&N/SONY DISCOS	ME VAS HA LLORAR O.SANTANA (A.A.ALBRA)
25	25	26	5	TONNY TUN TUN CAIMAN †	CUANDO ACABA EL PLACER T.TUN TUN (C.ROQUE, S.CAETANO)
26	22	39	3	MARCO ANTONIO SOLIS FONOVISIA	EL PEOR DE MIS FRACASOS M.A.SOLIS (M.A.SOLIS)
27	29	—	2	LOS TEMERARIOS FONOVISIA	ESTABA SOLO A.A.ALBRA (A.A.ALBRA)
28	20	18	16	TIRANOS DEL NORTE SONY DISCOS †	ENTREGA TOTAL J.MARTINEZ (A.PULIDO)
29	31	—	2	EDNITA NAZARIO EMI LATIN †	TU SABES BIEN D.DEL INFANTE, E.NAZARIO (L.A.MARQUEZ)
30	26	29	3	RAYITO COLOMBIANO DIS/EMI LATIN	QUE CANTE EL AMOR NOT LISTED (NOT LISTED)
31	39	—	2	OLGA TANON WEA LATINA	HIELO Y FUEGO R.PEREZ (K.SANTANDER)
32	12	7	12	SHAKIRA SONY DISCOS †	INEVITABLE S.MEBARAK R. L.F.OCHOA (S.MEBARAK R. L.F.OCHOA)
33	RE-ENTRY	2	2	MILLIE EMI LATIN	DE HOY EN ADELANTE R.PEREZ (R.PEREZ)
34	RE-ENTRY	2	2	PIMPINELA UNIVERSAL LATINO †	ENTRE LA ESPADA Y LA PARED J.GALAN (J.GALAN, F.GALAN, L.GALAN)
35	RE-ENTRY	2	2	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN	EL DISGUSTO M.A.SANCHEZ (C.REYNA)
36	NEW	1	1	BANDA EL LIMON FONOVISIA	MI SUERTE NOT LISTED (NOT LISTED)
37	NEW	1	1	JARABE DE PALO EMI LATIN	PURA SANGRE JARABE DE PALO (JARABE DE PALO)
38	RE-ENTRY	3	3	ANA GABRIEL SONY DISCOS	SI ME FALTARAS A.GABRIEL, K.SANTANDER
39	30	—	2	SERVANDO Y FLORENTINO WEA LATINA	TE REGALO LA LUNA R.SANCHEZ (R.MONTANER)
40	34	32	11	INTOCABLE EMI LATIN †	PERDEDOR NOT LISTED (M.A.PEREZ)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
21 STATIONS	17 STATIONS	64 STATIONS
1 RICKY MARTIN C2/SONY DISCOS LIVIN' LA VIDA LOCA	1 ELVIS CRESPO SONY DISCOS PINTAME	1 LOS TIGRES DEL NORTE FONOVISIA LAGRIMAS
2 CHRISTIAN CASTRO ARIOLA/BMG LATIN MI VIDA SIN	2 JENNIFER LOPEZ WITH MARC ANTHONY WORK/SONY DISCOS NO ME AMES	2 CONJUNTO PRIMAVERA FONOVISIA NECESITO DECIRTE
3 JENNIFER LOPEZ WITH MARC ANTHONY WORK/SONY DISCOS NO ME AMES	3 JUAN LUIS GUERRA 440 KAREN/CAIMAN EL NIAGARA	3 LOS TUCANES DE TIJUANA EMI LATIN ME HACES MUCHA FALTA
4 ENRIQUE IGLESIAS OVERBROOK/INTERSCOPE/UNIVERSAL LATINO BAILAMOS	4 RICKY MARTIN C2/SONY DISCOS LIVIN' LA VIDA LOCA	4 VICENTE FERNANDEZ SONY DISCOS SUBLIME MUJER
5 LUIS FONSI UNIVERSAL LATINO SI TU QUISIERAS	5 DLG SONY DISCOS VOLVERE	5 ALEJANDRO FERNANDEZ SONY DISCOS LOCO
6 MDO SONY DISCOS DAME UN POCO MAS	6 ENRIQUE IGLESIAS OVERBROOK/INTERSCOPE/UNIVERSAL LATINO BAILAMOS	6 LOS TUCANES DE TIJUANA EMI LATIN AMOR PLATONICO
7 YOLANDITA MONGE ARIOLA/BMG LATIN DIME	7 TITO ROJAS M.P./SONY DISCOS POR MUJERES COMO TU	7 PEPE AGUILAR MUSART/BALBOA ME ESTOY ACOSTUMBRANDO A TI
8 JUAN LUIS GUERRA 440 KAREN/CAIMAN EL NIAGARA	8 LA MAKINA J&N/SONY DISCOS ME VAS HA LLORAR	8 LOS TEMERARIOS FONOVISIA ESTABA SOLO
9 ALEJANDRO FERNANDEZ SONY DISCOS LOCO	9 LUIS FONSI UNIVERSAL LATINO SI TU QUISIERAS	9 RAYITO COLOMBIANO DIS/EMI LATIN QUE CANTE
10 ELVIS CRESPO SONY DISCOS PINTAME	10 TONNY TUN TUN CAIMAN CUANDO ACABA EL PLACER	10 MARCO ANTONIO SOLIS FONOVISIA EL PEOR DE MIS FRACASOS
11 PEPE AGUILAR MUSART/BALBOA ME ESTOY ACOSTUMBRANDO A TI	11 CHRISTIAN CASTRO ARIOLA/BMG LATIN MI VIDA SIN	11 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN EL DISGUSTO
12 CHAYANNE SONY DISCOS SALOME	12 CHAYANNE SONY DISCOS SALOME	12 BANDA EL LIMON FONOVISIA MI SUERTE
13 NOELIA FONOVISIA TU	13 YOLANDITA MONGE ARIOLA/BMG LATIN DIME	13 INTOCABLE EMI LATIN PERDEDOR
14 VICENTE FERNANDEZ SONY DISCOS ME VOY A QUITAR	14 MDO SONY DISCOS DAME UN POCO MAS	14 VICENTE FERNANDEZ SONY DISCOS ME VOY A QUITAR
15 EDNITA NAZARIO EMI LATIN TU SABES BIEN	15 TITO NIEVES RMM LE GUSTA QUE LA VEAN	15 LIMITE RODVEN/POLYGRAM LATINO PASION

Records showing an increase in audience over the previous week, regardless of chart move ment. 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. † Discip availability. © 1999 Billboard/BPI Communications, Inc.

Artists & Music

NOTAS

(Continued from preceding page)

City restaurant. He was 47.

José G. Cruz Ayala has been named president of Mexican authors' rights group Editores Mexicanos De Música, A.C., better known as EMMAC. On the new board of directors are **Edmundo Monroy Ortiz** (first VP), **Jesús Pérez Martín Cerda** (second VP), **Simón Medina Gómez Girón** (treasurer), **Cristina Quiñones Mason** (secretary), **Juan Manuel García García** (board member), **Juan Alarcón Franco** (board member), and **Raymundo Flores Elizondo** (board member).

EMI Mexico's respected singer/songwriter/producer **Aleks Syntek** is producing the soundtrack to "Sexo, Pudor, Y Lágrimas," a 20th Century Fox Mexico picture due for release in July. The film stars **Susana Zabaleta** and **Demian Bichir**.

While he says it was tough starting a solo career after leaving his brothers, who make up the legendary norteño outfit **Los Tigres Del Norte**, Fonovisa's **Raúl Hernández** adds that he is pleased he is going it alone, even though he still maintains close ties with the group. For instance, Hernández's just-released banda disc, "De Sinaloa Para El Mundo," was produced by his brother **Eduardo Hernández**. Moreover, Raúl is slated to open for Tigres on their U.S. trek in July.

You might think EMI Mexico's best-selling international artist of all time would be the Beatles, but it is actually **Creedence Clearwater Revival**. CCR has become EMI's biggest seller, thanks in part to Mexico City's XEM-AM, which for the past 15 years has broadcast "El Club De Creedence Clearwater Revival," hosted by **César Alexandre**. Because of his enduring support of CCR, Alexandre was invited by EMI to head up a press conference for the release of "Creedence Clearwater Revival, Anthology," a two-disc EMI set containing 30 remastered tracks.

In 1995, EMI shipped "Anniversary," a collection of unmastered greatest hits that was issued to celebrate the 25th anniversary of CCR in Mexico. "Anniversary" wound up selling 250,000 units in Mexico and was released to the U.S., Europe, and Latin America.

BORDNER TO TOWER: **Katie Bordner** has been named director of operations of Tower Records of Argentina. Bordner held the same position at Tower Mexico.

Tower is expected to open its third store next month in Buenos Aires. Tower's newest store is a 2,000-square-meter outlet housed in a four-story building in the bustling Belgrano neighborhood. Tower is scheduled to open a fourth store before December in Buenos Aires. Showcases and in-store appearances are expected to become a regular feature in the next few months at the Buenos Aires Tower outlets.

CHILE NOTAS: On May 28, Warner Music Chile hosted a release party for "Marinero En Tierra: Tributo A Neruda," a spoken-word album of



Society's Gold. BMG Chile recording act La Sociedad recently was awarded a gold disc for its album "Corazón Latino" for sales exceeding 15,000 units. "Corazón Latino" has been released in the U.S. by BMG U.S. Latin. Shown, from left, are Marta González, marketing manager of Feria Del Disco; La Sociedad's Daniel Guerrero and Pablo Castro; and José Antonio Díaz, sales manager of BMG Chile.

poetry authored by famed Chilean poet **Pablo Neruda** that was recorded by an all-star ensemble of acts from Spain and Latin America. They included **Alejandro Sanz**, **Milton Nascimento**, **Los Fabulosos Cadillacs**, **Miguel Bosè**, and **Presuntos Implicados**.

The participating Chilean acts on hand for the release ceremony, presented in conjunction with the Pablo Neruda Foundation and Chile's Ministry of Education, were **Javiera Parra** of **Javiera Parra Y Los Imposibles**, **Beto Cuevas** of **La Ley**, **Pedro Foncea**, **Los Miserables**, **Santo Barrio**, and **Canal Magdalena**. The album is scheduled to be issued in June in Spain, the U.S., and most of Latin America.

Chilean folklore composer **Tito Fernández**, known artistically as **El Temucano**, has settled a copyright infringement dispute with **Ana Gabriel** and her label, Sony Mexico. Financial terms were not disclosed. In 1998, Fernández sued Gabriel and Sony for a song included on Gabriel's set "Con Un Mismo Corazón" that was not credited to him. The album containing the incorrect credit was later pulled from retail shelves in Mexico.

CHECK THAT: Contrary to a reported item in the June 5 Latin Notas, **Jennifer Lopez** is signed to BMI.

CHART NOTES, RETAIL: **Elvis Crespo's** "Píntame" (Sony Discos) regains the throne of The Billboard Latin 50 this issue even though the title dropped 16% in sales to 10,500 units. The highest-ranking of five Spanish albums on The Billboard 200 at No. 121, "Píntame" stays atop the tropical/salsa genre chart for the fifth week running.

Ricky Martin's "Vuelve" (Sony Discos), which edges out **Selena's** "All My Hits—Todos Mis Éxitos" (EMI Latin) for the No. 2 spot with 10,000 units, rules the pop genre chart for the 15th straight week.

Selena's greatest-hits set, meanwhile, retains the top rung of the regional Mexican genre chart for the 13th consecutive week.

In an issue in which sales of seven of the top 10 titles on The Billboard Latin 50 were in decline, **Enrique**

Iglesias' No. 5 set, "Bailamos" (Fonovisa), kited 88% to 7,500 units, **Christian Castro's** "Mi Vida Sin Tu Amor" (Ariola/BMG Latin) made a solid bow on the chart at No. 7 with 5,000 units, and **Buena Vista Social Club's** eponymous, 89-week-old album on World Circuit/Nonesuch/AG jumped 15-9 on an 80% sales hike from 2,500 pieces to 4,500 pieces, thanks to a just-released film documentary on the ensemble.

CHART NOTES, RADIO: Just when **Ricky Martin's** "Livin' La Vida Loca" (Sony Discos) seemed to be losing steam, his chart-topping smash on Hot Latin Tracks picked up seven stations and increased its audience-impressions count this issue to 20 million overall. "Loca" remains No. 1 on the pop genre chart for the 10th successive week, with 14.3 million audience impressions.

Elvis Crespo's "Píntame" (Sony Discos) continues to reign over the tropical/salsa genre chart for the seventh week in a row, with 13 million audience impressions.

Bowing at the top of the regional Mexican genre chart this issue is **Los Tigres Del Norte's** "Lágrimas" (Fonovisa), which scored 10.1 million audience impressions.

Chayanne exits Hot Latin Tracks this issue after his hit "Dejaría Todo" (Sony Discos) spent 31 weeks on the chart, his longest-running single to date.

SALES STATFILE: The Billboard Latin 50: this issue: 144,000 units; last issue: 147,000 units; similar issue last year: 100,500 units.

Pop genre chart: this issue: 54,000 units; last issue: 52,000 units; similar issue last year: 42,500 units.

Tropical/salsa genre chart: this issue: 46,000 units; last issue: 46,000 units; similar issue last year: 31,000 units.

Regional Mexican genre chart: this issue: 38,000 units; last issue: 42,500 units; similar issue last year: 26,500 units.

Assistance in preparing this column was provided by **Teresa Aguilera** in Mexico City, **Marcelo Fernández Bitar** in Buenos Aires, and **Sergio Fortuño** in Santiago, Chile.

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
▶ No. 1 ◀					
1	2	5	ELVIS CRESPO	SONY DISCOS 87917	PÍNTAME
2	1	69	RICKY MARTIN	SONY DISCOS 82653	VUELVE
3	4	14	SELENA	EMI LATIN 97886	ALL MY HITS TODOS MIS ÉXITOS
4	3	60	ELVIS CRESPO	SONY DISCOS 82634	SUAVEMENTE
▶ GREATEST GAINER ◀					
5	9	2	ENRIQUE IGLESIAS	FONOVISA 0517	BAILAMOS
6	6	37	SHAKIRA	SONY DISCOS 82746	DONDE ESTAN LOS LADRONES?
▶ HOT SHOT DEBUT ◀					
7	NEW		CHRISTIAN CASTRO	ARIOLA 66775/BMG LATIN	MI VIDA SIN TU AMOR
8	5	4	ALEJANDRO FERNANDEZ	SONY DISCOS 83182	MI VERDAD
9	15	89	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
10	7	18	LOS TRI-O	ARIOLA 58436/BMG LATIN	NUESTRO AMOR
11	11	3	VARIOUS ARTISTS	SONY DISCOS 83231	BILLBOARD LATIN MUSIC AWARDS
12	8	11	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189	AMOR, FAMILIA Y RESPETO
13	12	15	NOELIA	FONOVISA 6080	NOELIA
14	10	7	DLG	SONY DISCOS 82924	GOTCHA!
15	39	8	TONNY TUN TUN	CAIMAN 2986	CAMINANDO
16	16	9	VARIOUS ARTISTS	VIRGIN 47192	THE BEST LATIN PARTY ALBUM IN THE WORLD...EVER!
17	14	37	ENRIQUE IGLESIAS	FONOVISA 08002	COSAS DEL AMOR
18	13	49	VICENTE FERNANDEZ	SONY DISCOS 82713	ENTRE EL AMOR Y YO
19	22	25	JUAN LUIS GUERRA 440	KAREN 930216/UNIVERSAL LATINO	NI ES LO MISMO NI ES IGUAL
20	18	19	MARCO ANTONIO SOLIS	FONOVISA 0516	TROZOS DE MI ALMA
21	20	43	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
22	33	8	LA MAKINA	J&N 83033/SONY DISCOS	PARA EL BAILADOR
23	24	16	TITO ROJAS	M.P. 56250/SONY DISCOS	ALEGRÍAS Y PENAS
24	17	4	INDUSTRIA DEL AMOR	FONOVISA 9777	RECUERDOS DEL AMOR
25	30	55	PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI
26	19	35	CHAYANNE	SONY DISCOS 82869	ATADO A TU AMOR
27	21	31	LOS TEMERARIOS	FONOVISA 6078	15 ÉXITOS PARA SIEMPRE
28	25	87	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
29	26	10	JOSE LUIS RODRIGUEZ CON LOS PANCHOS	SONY DISCOS 83177	INVOLVIDABLE II-ENAMORADO DE TI
30	NEW		LUIS FONSI	UNIVERSAL LATINO 40119	COMENZARE
31	28	83	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
32	23	35	CONJUNTO PRIMAVERA	FONOVISA 9663	NECESITO DECIRTE
33	32	51	OZOMATLI	ALMO SOUNDS 80020/INTERSCOPE	OZOMATLI
34	45	12	EDNITA NAZARIO	EMI LATIN 59935	CORAZON
35	35	18	PEPE AGUILAR	MUSART 2017/BALBOA	POR EL AMOR DE SIEMPRE
36	27	6	ANA GABRIEL	SONY DISCOS 83122	SOY COMO SOY
37	NEW		PRISCILA Y SUS BALAS DE PLATA	FONOVISA 9688	TODO POR TI
38	31	11	CONJUNTO ALMA NORTENA	CDM 1037	ALMA
39	29	3	CHRIS PEREZ BAND	HOLLYWOOD 62149	RESURRECTION
40	NEW		VARIOUS ARTISTS	PUTUMAYO 149	CUBA
41	35	9	LOS ORIGINALES DE SAN JUAN	EMI LATIN 99623	NACI CON SUERTE DE REY
42	34	3	CONJUNTO PRIMAVERA	FONOVISA 0760	EN VIVO
43	42	16	ENRIQUE IGLESIAS	FONOVISA 6076	REMIXES
44	44	7	TITO NIEVES	RMM 84024	CLASE APARTE
45	41	25	JUAN GABRIEL CON BANDA EL RECODO	ARIOLA 64321/BMG LATIN	JUAN GABRIEL CON BANDA...EL RECODO!!!
46	40	49	LOS TUCANES DE TIJUANA	EMI LATIN 93618	AMOR PLATONICO
47	43	12	VARIOUS ARTISTS	PROTEL 82289/SONY DISCOS	MERENGUE EN LA CALLE 8 '99
48	38	23	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1770	20 ÉXITOS GIGANTES
49	RE-ENTRY		CHARLIE ZAA	SONOLUX 82706/SONY DISCOS	UN SEGUNDO SENTIMIENTO
50	50	2	TONO ROSARIO	WEACARIBE 27620/WEA LATINA	ALEGRÍA DEL MERENGUE

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

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Norway Ends Rights Society's Monopoly

Ruling Affects TONO's Fees, Board, Exclusive Administration

BY KAI R. LOFTHUS

OSLO—In a move that could have far-reaching consequences, the Norwegian government has effectively ended the national monopoly enjoyed for nearly 40 years by the performing rights society TONO. The French authors' rights society

TONO

SACEM and its Italian equivalent, SIAE—both under pressure to make similar changes (Billboard, June 12)—are likely to pay close attention to the move, which adds to pressure for a free market in rights collection in Europe.

After an eight-month investigation into TONO's practices, Norway's competition authority, Konkurransetilsynet, ruled on June 3 that the body's exemptions from anti-cartel price legislation, dating

from 1961, must end and that the body could no longer demand exclusive administration rights to all works composed by its 8,200 members (Billboard Bulletin, June 7). It has also demanded fuller representation of TONO's membership on ruling committees and the society's board, a step that is expected to reduce the traditional influence of classical composers at the body. The changes must be implemented by Sept. 1.

The authority says that current practice at TONO "may limit the rights owners' possibility of finding alternative ways of administering their works" and that the changes are needed to bring TONO in line with international practice at societies elsewhere in Europe, such as GEMA (Germany), Performing Rights Society



STRØM

(U.K.), and various U.S. bodies.

Describing Konkurransetilsynet's demands as "unproblematic," TONO managing director Cato Strøm says that the body is "quite pleased with what [the authority] has found. We actually were in favor of removing the exemption from the price legislation, and we were happy that they agreed that the agreements we have with broadcasters are designed according to uniform principles."

Konkurransetilsynet's probe into TONO followed complaints from Warner/Chappell Music Norway, which had argued that the society's regulations and business conduct were "inefficient" and led to "discrimination against pop and rock songwriters in favor of classical composers." Under current practice, Norwegian composers of classical music earn a higher rate of royalties than pop or rock writers. TONO has used a multi-tiered grading system, adjudicated by a handful of members, to allocate different royalty rates for different types of music.

TONO, currently governed by around 200 members, must now allow at least 25% of its 8,200 rights owners access to positions on committees and the society's board, says Konkurransetilsynet, "in order to ensure that more rights owners can evaluate the efficiency of TONO's practices."

Observers believe that Konkurransetilsynet, while unwilling to embroil itself in the internal workings of TONO's committees, is hoping to stimulate reform from within by empowering a more representative sample of the body's membership.

(Continued on page 54)

Kikuno Latest Sony Exec To Join Warner Music Japan

BY STEVE McCLURE

TOKYO—Warner Music Japan (WMJ) continues to lure away top Sony executives, as Toshikazu Kikuno, who had worked at Sony Music Entertainment (Japan) (SMEJ) and its predecessor, CBS/Sony, for 26 years, joins the WMJ group as senior executive VP.

Kikuno, 49, was also named managing director of Warner Artists and will head the foreign music departments of the group's WMJ K.K. and EastWest Japan K.K. companies. He was most recently in charge of finding and developing new artists at SMEJ, where he was manager of the SD (sound development) production division, as well as heading the SD Music Network.

"Mr. Kikuno's experience includes the publication of books on foreign music, music production, sales promotion, marketing, and developing new artists," says WMJ chairman Hiroshi Inagaki, to whom Kikuno will report. "We expect his broad business experience will be of great benefit to the WMJ group."

Kikuno is the latest in a series of Sony executives to be hired by Inagaki, himself a former SMEJ executive VP. In January, former SMEJ domestic marketing GM Kazuma Toumoto was named WMJ executive VP, and

last November two key SMEJ marketing executives, Akira Tanabe and Masaki Kikukawa, left Sony for senior marketing positions at WMJ.

Meanwhile, WMJ says it has sold some 170,000 albums through its 3-for-1 Famous Foreign Music campaign, which it launched in April to jump-start flagging sales of international product. Customers who buy three out of 200 selected catalog albums are entitled to receive another album from the 200 titles free with proof of purchase.

Joining WMJ in the campaign, which is targeting male consumers between the ages of 25 and 40, are some 4,000 music stores throughout Japan.

"The music industry is suffering from poor sales of foreign CDs," says Tanabe, who as managing director responsible for WMJ's sales division oversees all of WMJ's marketing activities. "We expect this campaign will stimulate new demand. We will work hard with dealers to make the campaign successful."

So far, the most popular titles in the campaign, which runs until July 31, have been (in order) Donald Fagen's "The Nightfly," the Eagles' "Hotel California," and "Led Zeppelin IV." The most popular bonus albums have been "Woodstock" and the Band's "The Last Waltz," both two-CD sets.



Instant Team. Former Warner Music U.K. chairman Rob Dickins, center, has begun assembling the A&R staffers for Instant Karma Records, his new joint-venture label with Sony Music. Pictured with him, from left, are Carrie Booth, Paul Toogood, Giles Martin, and Amy Crowley. "The quartet has credentials as musicians or in production and A&R. They all have experience in different things," says Dickins. "I want us all to go off in different directions." Instant Karma expects to move into its central London headquarters shortly.

Robyn's Second Album Displays Matured Sound

BY KAI R. LOFTHUS

STOCKHOLM—Five years' experience has helped Robyn Miriam Carlsson cut her way through the music business on her second album, "My Truth" (Ricochet/RCA), released May 17 in Scandinavia.

Robyn, who turned 20 on Saturday (12), has abandoned the tongue-in-cheek dance/pop of her first album "Robyn Is Here" from four years ago and ventured into new musical landscapes.

"She used to be a young girl, and now she's a young woman," says Robyn's mentor and local A&R manager at BMG Sweden, Peter Swartling. The first single off the new set is the reggae-tinged "Electric," which is already certified gold in Sweden (15,000 copies sold) and peaked at No. 6 there.

In the four weeks since release, "My Truth" has sold 50,000 units, according to the label. Her debut album has sold 100,000 there since 1995.

The new album stands at No. 2 on the Swedish album chart this issue and has gone gold (40,000 copies). A second single, "Play," will be released, but the date has not been scheduled yet.

Robyn has scheduled some much-needed free time in her personal agenda this time around. After "Robyn Is Here" was released in 1997 in North America, she spent nearly 12 months on tour there. "I returned [to Stockholm] from my year in the U.S., [and] I was so extremely tired of everything, including myself and my music," she says.

"By the age of 19 she was still promoting the first record and performed material which was 3 years old," says

Swartling. "But she was proud of the record, so she kept going even though she didn't like the songs personally."

Since she lost a lot of momentum at home by staying for so long in the U.S., Scandinavia now is her primary market. Conversely, she has already done a major portion of groundwork in the U.S. and Canada.



ROBYN

"Embarking upon a promotion trip becomes very hard," says Benke Berg, international exploitation manager for BMG's Nordic region. "Geri Halliwell collapsed after trying to do three continents in just a few weeks. That's ludicrous."

Between July 2 and Aug. 7, Robyn will perform in various Swedish cities and in Oslo and Copenhagen. By mid-August, "Electric" will be released in the rest of Europe.

U.S. marketing plans are being formulated by RCA. It's likely that a single will be serviced to U.S. radio in September and that the album will be released in January.

At home, BMG Sweden has focused on co-op ads and traditional radio and press promotion. BMG believes the long-term approach will broaden the commercial scope of her album, which is likely to show chart activity throughout the rest of 1999 and well into next year.

Robyn's debut album was released in 1995, and a slate of hit singles, including "Do You Know (What It Takes)" and "Show Me Love," kept it going until last year in several markets, including the U.S. and Canada, where it sold 1.2 million units out of the worldwide total of 1.5 million, according to BMG Sweden. It peaked at No. 54 on The Billboard 200.

A newfound playfulness and maturity has earned Robyn acceptance among a slightly more adult audience.

"I feel more safe about myself and my music now, and I've become more focused on maintaining a positive whole on the record, even though certain songs that I write are rather sad," she says, referring to songs like "Giving You Back," which she wrote after a miscarriage. Associate producers and songwriters include Christian Falk (Atlantic/Warner), Ulf Lindström, Johan Ekhè, and Masters At Work.

Robyn is managed in Sweden and internationally by Stockholm-based Lifeline Management. Her songs are published by BMG Music Publishing Scandinavia, also based in Stockholm.

Assistance in preparing this story was provided by Anders Lundquist in Stockholm.

Warner Preps German Sensation Sasha

BY WOLFGANG SPAHR

HAMBURG—After a million domestic singles sold and a growing pile of European gold and platinum discs, German pop star Sasha is taking steps into the international market.

Since his debut last year, the 25-year-old singer from Dortmund has become one of the fastest-established new acts in the German record market.

Sasha has one platinum and four gold discs from European territories for his single "If You Believe" and three gold awards for his album "Dedicated To . . ." which his label, WEA Germany, says has sold more than 400,000 albums in his home country.

As Warner Music International has already assigned Sasha global-priority status, a recent event for the star in Hamburg was also attended by international execs including Howie Klein, president of Reprise Records; Gerd Gebhardt, president of Warner Music Central and Northern Europe; Nick Phillips, chairman of Warner Music U.K.; Mark Foster, VP of marketing, Warner Music Europe; and Rainer Focke, director of the marketing group and affiliate repertoire, Warner Music Europe.

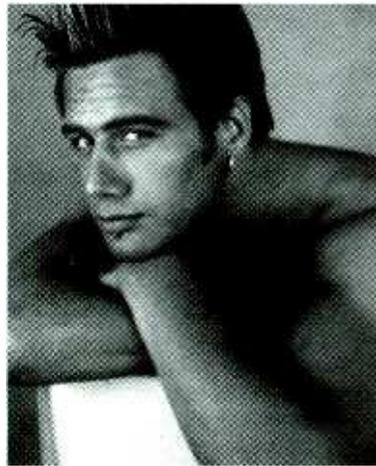
Says WEA Germany managing director Bernd Dopp: "A year ago, no one—and that includes us as the greatest optimists—could have guessed that Sasha would enjoy such overwhelming success. Since then, he has become Germany's hottest pop export item and is already tirelessly traveling across Europe, with Asia, South America, and the U.S. soon to follow."

Sasha's success is also due to producers/songwriters Michael Kersting (aka Grant Michael B.) and Stephan Baader (aka Pomez DiLorenzo) at Dortmund's Click Studios. The team wrote and produced Sasha's first hit, "I'm Still Waiting," last year. It shot into the top 20, with the follow-up single, "If You Believe," reaching No. 3 on the charts, achieving platinum status (500,000 copies sold). Sales of this single have hit 750,000 units to date, says the label. It was no surprise to retailers that Sasha's debut album, "Dedicated To . . .," immediately entered the top 10 and quickly went gold (selling 250,000 copies).

Sasha's success in Germany spread to other European countries, with "I'm Still Waiting" entering the Top 20 in Austria and Switzerland. "If You Believe" hit No. 2 and went gold (selling 25,000 copies) in Austria; it went to No. 4 in Switzerland. The album "Dedicated To . . ." was also strong in the Germany/Switzerland/Austria region, hitting No. 2 in Austria and No. 14 in Switzerland. Sasha has also seen sales in the Netherlands, where "If You Believe" reached No. 2 and the album went top 20.

"Dedicated To . . ." is a blend of romantic ballads and quicker funk-and-reggae-inspired tracks that appeal to many age groups, according to Dopp. This was also shown by

his appearance on the TV show "Wetten Dass . . ." on terrestrial broadcaster ZDF, which regularly attracts



SASHA

more than 15 million viewers.

Marcel Becker, head of music at Radio Hamburg, says that Sasha performed well in listener tests not just with women but also with men. "He has international flair," says Becker. "His songs do not sound as if a German is singing English. He looks good and sings well. What's more, in a campaign that Radio Hamburg organized with Sasha, I discovered that he is a really nice guy."

Bodo Bochnig of Schallplattencenter in Wuppertal says that "If You Believe" has been one of the year's top-selling singles. "If Sasha goes on

like this, he has a good chance of making it big," says Bochnig.

The album was produced by Kersting and Baader, supported by double Grammy winner Pete Smith, who has worked with Sting, Joe Cocker, and Chris DeBurgh. According to Dopp, Smith's contribution as engineer, arranger, and co-producer of some tracks gave the album extra international flair.

Along with Click, Hartwig Masuch, head of publisher BMG-UFA-Musikverlage, discovered Sasha and supported him from the beginning. Masuch says the singer has the personality and charisma to achieve international success. Masuch is confident that Sasha's story as a musician and singer "has only just begun."

Sasha's breakthrough came as a background singer for Mercury acts Der Wolf and Sir Prize. He also dueted with female singer Young Deenay, who caused a sensation last year with her debut, "Walk On By."

After nearly two years spent recording and promoting, Sasha goes on a tour of Germany and Switzerland Sept. 17-Oct. 10.

"It's a great feeling to be able to perform live again after more than two years," says Sasha, "as I will be able to 'feel' my fans again. It is important to create a mood and open up to the audience. You can only expect to receive as much as you are willing to give."

Asia's Channel V Restructured

4 Divisions Implemented; India Sees Major Changes

BY OWEN HUGHES

HONG KONG—Pan-Asian music TV service Channel V has launched a major restructuring of its operations into four divisions: India, Greater China, International, and a central support operation.

The biggest change will come with the broadcaster's Indian operation, where the programming focus will shift fundamentally. The new division is also to be given a high degree of autonomy. The channel is being offered "full operational independence," according to Channel V GM Steve Smith.

This will include moving the responsibility for program scheduling on the Indian service from Hong Kong to India and the setting up of four new production centers in Bangalore, Delhi, Calcutta, and Chennai. A dozen new VJs are being hired, and 25 new shows will be created.

Smith says the Indian service will be relaunched as a youth channel. Although music will remain the primary focus, it will also include a high percentage of lifestyle programs. "It will look and feel very different," he claims. Mahesh Murthy, acting GM of

Channel V India, says, "We are gearing up for a major push this year which will set us apart from other music channels."

The priority for the channel is to build a lead in attracting viewers in the A/B social classes, ages 15-34.

Channel V International is set for launch in July, when it will become the only music service in Asia with 100% Western music content. The channel will be broadcast in an area covering Japan to India, rather than its current Southeast Asian focus.

Headed by former deputy GM Simon Dewhurst, the central support operation will be known as Channel V Networks and will include programming, scheduling, sales, finance, personnel, technical, and marketing staff.

The changes will be funded by a \$35 million cash infusion. The extra funding will give all three Channel V feeds a 15% annual programming budget increase, following a two-year freeze.

Channel V Music Networks Ltd. Partnership is a joint venture of Star TV, BMG, Sony Pictures Entertainment, and Turner Broadcasting.



newsletter...

EMI'S GERMAN AFFILIATE, INTERCORD, is moving from Stuttgart to Berlin. The company will relocate around 30 staffers to the new German capital next spring after more than 20 years in the southern city. Managing director Mike Heisel believes that the move will improve the company's ability to exploit and develop artists from the eastern German states. Intercord's roster includes the rock band Pur, the MOR act Fools Garden, and singer/songwriter Reinhard Mey. It also licenses repertoire from the U.K. indie Mute. Sony Music plans to move to Berlin at the end of this year; BMG and V2 already have operations in the city. According to Heisel, it was "the creative and trendsetting impetus of Berlin that tipped the scales."

WOLFGANG SPAHR

AUSTRALIAN RETAILERS need to find new strategic partners if they are to survive the technological revolution, said Jeff Harrison, chairman of the Australian Music Retailers Assn., in a June 4 keynote address that opened the organization's annual three-day conference in Sydney. "We are at the Neanderthal age of digital downloading of music," said Harrison. "Everything is moving so quickly, no one knows everything that's happening, and all the traditional alliances and agreements may be up for grabs." According to Harrison, retailers need to forge new relationships with labels, publishers, and artists, with a priority on working together to collect data that "could show us how to go forward" and campaigning to change current consumer perceptions that a full-priced CD is not worth Australian \$31 (more than \$20). He argued that Australian retail also faces competition from Asian imports, nontraditional retailers, growing piracy, and a lack of exposure for new music on radio and TV.

CHRISTIE ELIEZER

UNIVERSAL MUSIC GROUP has named Stef Collignon managing director of Polydor Holland, replacing Niel van Hoff, who announced his departure last month (Billboard, June 5). Collignon takes up the post July 1, reporting to Universal Music Holland president/CEO Theo Roos. He will keep his existing role as VP of international marketing at Amsterdam-based classical Philips Music Group until a successor is found. "Polydor looks like an exciting challenge for me," Collignon tells Billboard. "I wish to use the international expertise I have built up in the classical market in the pop field as well. Also, I'm looking forward to my renewed collaboration with Theo Roos."

ROBERT TILLI



CDNOW PLANS TO LAUNCH in the Australian market in September. The online company's VP of international, Clive Mayhew-Begg, is currently in Sydney talking to potential partners in the music, Internet, and retail industries. "We intend to have a physical presence with local distribution, Australian titles, a local customer-service department, and local merchandising, dealing in Australian currency," he tells Billboard. Statistics provided by CDnow show that Australia is the retailer's third-biggest foreign market, after the U.K. and Canada. Mayhew-Begg denies published speculation that CDnow intends to acquire local online retailer Chaos-Music. "They aim for the alternative market, and we're more mainstream," he says.

CHRISTIE ELIEZER

THE BRITISH PHONOGRAPHIC INDUSTRY (BPI) says that it has no plans to change its policy on hospitality for politicians or their families following a published report in the U.K. on June 6 claiming that Janet Anderson, a government culture minister with responsibility for music, had accepted tickets to a London nightclub from the BPI for her daughter. "We've helped out lots of politicians before," a BPI spokesman tells Billboard. "People bring their children to gigs and so on, and we absolutely don't believe there's anything wrong with it."

MARK SOLOMONS

KYLIE MINOGUE has signed to Parlophone in the U.K. for the world outside of Australasia (where she remains with Mushroom) and the U.S. Minogue split with U.K. indie Deconstruction last December after poor sales in Europe for her indie-flavored "Impossible Princess" album. Parlophone A&R director Miles Leonard says Minogue's next project will be a pop record.

CHRISTIE ELIEZER



MINOGUE

IN GERMANY the International Federation of the Phonographic Industry (IFPI) has shut down more than 100 illegal MP3 Internet music sites in the past few months, the body has revealed. According to the organization's legal adviser, Clemens Rasch, the offending sites have received cease-and-desist letters from the IFPI's lawyers, and now each faces legal costs of between 1,000 and 3,000 deutsche marks (\$530-\$1,600). IFPI Germany says that such activity cost the territory's industry about 20 million deutsche marks (\$10.5 million) last year, more than double its estimate for 1997.

WOLFGANG SPAHR

HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 06/07/99			GERMANY (Media Control) 06/08/99			U.K. (Copyright CIN) 06/05/99			FRANCE (SNEP/FOP/Tite-Live) 06/05/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	FLOWER KINKI KIDS JOHNNY'S ENTERTAINMENT	1	1	MAMBO NO. 5 LOU BEGA ARIOLA	1	NEW	EVERYBODY'S FREE (TO WEAR SUNSCREEN) BAZ LUHRMANN EMI	1	1	AU NOM DE LA ROSE MOOS MERCURY/UNIVERSAL
2	NEW	BYE-BYE BLACK BISCUITS BMG	2	2	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ROUGH TRADE	2	1	SWEET LIKE CHOCOLATE SHANKS & BIGFOOT PEPPER/ZOMBA	2	2	VIVRE POUR LE MEILLEUR JOHNNY HALLYDAY MERCURY/UNIVERSAL
3	3	GRATEFUL DAYS DRAGON ASH VICTOR	3	3	ALL OUT OF LOVE ANDRU DONALDS VIRGIN	3	NEW	HEY BOY, HEY GIRL THE CHEMICAL BROTHERS VIRGIN	3	3	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN
4	1	BREAKIN' OUT THE MORNING SPEED TOY'S FACTORY	4	5	SIE SIEHT MICH NICHT XAVIER NAIDOO EPIC	4	3	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY	4	4	TU M'OUBLIERAS LARUSSO ODEON/EMI
5	NEW	CAGE DIR EN GREY EASTWEST	5	4	NO SCRUBS TLC ARIOLA	5	2	OOH LA LA WISEGUY'S WALL OF SOUND	5	6	NO SCRUBS TLC ARISTA
6	2	SABAIBAL GLAY UNLIMITED	6	6	BYE BYE BABY TQ EPIC	6	NEW	FROM THE HEART ANOTHER LEVEL NORTHWESTSIDE	6	8	I NEVER KNEW LOVE LIKE THIS ORGANIZ JAM/SONY
7	NEW	URA BTB RYUICHI SAKAMOTO WARNER	7	13	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA	7	9	I WANT IT THAT WAY BACKSTREET BOYS JIVE	7	5	BOOM, BOOM, BOOM, BOOM! VENGABOYS SCOR-PIO/UNIVERSAL
8	NEW	ANO NATSUETO MAX AVEX TRAX	8	NEW	O LA PALOMA O LA PALOMA BOYS EDEL	8	5	KISS ME SIXPENCE NONE THE RICHER SQUINT/ELEK-TRA/WEA	8	NEW	TU NE M'AS PAS LAISSE LE TEMPS DAVID HALLY-DAY MERCURY/UNIVERSAL
9	NEW	WITHOUT YOU L'ACRYMA CHRISTI POLYDOR	9	10	FLAT BEAT MR. OIZO F COMMUNICATIONS/CONNECTED	9	6	SALTWATER CHICANE FEATURING MAIRE BRENNAN OF CLANNAD XTRAVAGANZA	9	NEW	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA
10	7	I LOVE HIP-HOP DRAGON ASH VICTOR	10	10	SIMARIK TARKAN MOTOR/UNIVERSAL	10	4	CANNED HEAT JAMIROQUAI SONY	10	10	THE HEART OF THE OCEAN MYTHOS & DJ COSMO EDEL/SONY
11	6	LOVE DESTINY AYUMI HAMASAKI AVEX TRAX	11	8	MARIA BLONDIE BEYOND/RCA	11	10	LOOK AT ME GERI HALLIWELL EMI	11	13	T'ES ZINZIN DJ XAM LA TRIBU/SONY
12	12	FRIENDS (REMIX) REBECCA SONY	12	12	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/ROUGH TRADE	12	8	NO SCRUBS TLC LAFACE/ARISTA	12	9	LA VIE NE M'APPREND RIEN LIANE FOLY VIRGIN
13	5	I'LL BE MR. CHILDREN TOY'S FACTORY	13	9	MFG (MIT FREUNDLICHEN GRUSSEN) DIE FANTASTISCHEN 4 FOUR MUSIC/COLUMBIA	13	8	SAY IT AGAIN PRECIOUS EMI	13	7	STRONG ENOUGH CHER WEA
14	8	GOING TO THE MOON TRICERATOPS EPIC	14	11	IT TAKES TWO SPIKE POLYDOR/UNIVERSAL	14	7	YOU NEEDED ME BOYZONE POLYDOR	14	11	PIERPOLJAK PIERPOLJAK BARCLAY/UNIVERSAL
15	13	TO BE AYUMI HAMASAKI AVEX TRAX	15	16	THE LAST UNICORN IN-MOOD FEATURING JULIETTE EPIC	15	NEW	SCAR TISSUE RED HOT CHILI PEPPERS WARNER BROS./WEA	15	16	TURN AROUND PHATS & SMALL SCORPIO/UNIVERSAL
16	NEW	SHOOTING STAR AMIKA HAMASAKI PONY CANYON	16	NEW	BEAUTIFUL STRANGER MADONNA WEA	16	NEW	21ST CENTURY GIRLS 21ST CENTURY GIRLS EMI	16	14	TOUS LES CRIS LES SOS LENA KANN AVANT GARDE/SONY
17	10	MANATSU NO KOSEN MORNING MUSUME ZETIMA	17	14	GIVE A LITTLE LOVE MR. PRESIDENT WEA	17	15	I QUIT HEPBURN COLUMBIA	17	15	MA BAKER '99 BONEY M ARIOLA
18	11	FIRST LOVE (MAXI) HIKARU UTADA TOSHIBA-EMI	18	18	THE SPARROWS AND THE NIGHTINGALE MARK OH VS. JOHN DAVIES VIRGIN	18	18	EVERY MORNING SUGAR RAY ATLANTIC/EASTWEST	18	12	FLAT BEAT MR. OIZO F COMMUNICATIONS/PIAS
19	14	GIRLS, BE AMBITIOUS! TRUE KISS DESTINATION SONY	19	RE	SEXY SEXY LOVER MODERN TALKING HANSA/BMG	19	17	TURN AROUND PHATS & SMALL MULTIPLY	19	NEW	2 TIMES ANN LEE PANIC/UNIVERSAL
20	9	JYU DE ARU TAMENI V6 AVEX TRAX	20	NEW	MYSTERY IN SPACE MELLOW TRAX POLYDOR/UNIVERSAL	20	11	PUMPING ON YOUR STEREO SUPERGRASS PARLOPHONE	20	NEW	JE REVE D'UN MONDE MICHEL POLNAREFF COLUMBIA
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	ZARD ZARD BEST—THE SINGLE COLLECTION: KISEKI B-GRAM	1	1	BACKSTREET BOYS MILLENNIUM JIVE/ROUGH TRADE	1	NEW	BOYZONE BY REQUEST POLYDOR	1	1	FRANCIS CABREL HORS SAISON COLUMBIA
2	1	HIKARU UTADA FIRST LOVE TOSHIBA-EMI	2	8	RICKY MARTIN RICKY MARTIN COLUMBIA	2	1	ABBA GOLD—GREATEST HITS POLYDOR	2	2	PATRICIA KAAS LE MOT DE PASSE COLUMBIA
3	2	NANASE AIKAWA ID (ORDINARY EDITION) CUTTING EDGE	3	2	DIE FANTASTISCHEN 4 4:99 COLUMBIA	3	3	SHANIA TWAIN COME ON OVER MERCURY	3	3	TEXAS THE HUSH MERCURY
4	NEW	THE YELLOW MONKEY SO ALIVE FUN HOUSE	4	NEW	BOYZONE BY REQUEST POLYDOR/UNIVERSAL	4	2	TEXAS THE HUSH MERCURY	4	12	SOUNDTRACK BRETAGNES A BERCY SAINT GERMAIN/SONY
5	NEW	LUNA SEA NEVER SOLD OUT UNIVERSAL VICTOR	5	3	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	5	4	STEREOPHONICS PERFORMANCE AND COCKTAILS v2	5	6	MANAU PANIQUE CELTICUE POLYDOR/UNIVERSAL
6	NEW	BLACK BISCUITS LIFE BMG	6	NEW	DIE SCHLUMPFER SUPER SOMMER VOL. 9 EMI	6	5	TRAVIS THE MAN WHO INDEPENDIENTE	6	NEW	STEPHAN EICHER LOUANGES VIRGIN
7	4	EVERY LITTLE THING EVERY BEST SINGLE + 3 AVEX TRAX	7	5	MR. PRESIDENT SPACE GATE WEA	7	NEW	SHED SEVEN GOING FOR GOLD—THE GREATEST HITS POLYDOR	7	13	THE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL
8	NEW	RYOKO HIROUSE RYOKO HIROUSE FIRST LIVE—RH DEBUT TOUR 1999 WARNER	8	6	SPIKE THE ALBUM POLYDOR/UNIVERSAL	8	6	BACKSTREET BOYS MILLENNIUM JIVE	8	4	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
9	5	DREAMS COME TRUE THE MONSTER TOSHIBA-EMI	9	14	FREUNDSEKREIS ESPERANTO COLUMBIA	9	7	DEAN MARTIN THE VERY BEST OF—CAPITOL/REPRISE YEARS EMI	9	17	ZEBDA ESSENCE ORDINAIRE BARCLAY/UNIVERSAL
10	3	GRAPEVINE LIFETIME PONY CANYON	10	11	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ROUGH TRADE	10	18	STEPS STEP ONE EBU/JIVE	10	RE	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
11	7	DRAGON ASH BUZZ SOXS VICTOR	11	11	TLC FANMAIL ARIOLA	11	8	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT	11	NEW	MOOS LE CRABE EST EROTIQUE MERCURY/UNIVERSAL
12	6	VARIOUS ARTISTS HIDE TRIBUTE SPIRITS UNLIMITED	12	NEW	IBRAHIM FERRER IBRAHIM FERRER WORLD CIRCUI/T EASTWEST	12	9	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST	12	8	MYLENE FARMER INNAMORAMENTO POLYDOR/UNIVERSAL
13	14	VARIOUS ARTISTS DANCEMANIA DELUX 3 TOSHIBA-EMI	13	9	MIKE & THE MECHANICS MIKE & THE MECHANICS VIRGIN	13	10	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA	13	NEW	LAAM PERSEVERANCE ODEON/EMI
14	13	BACKSTREET BOYS MILLENNIUM JIVE/AVEX TRAX	14	12	ANDRE RIEU 100 JAHRE STRAUSS POLYDOR/UNIVERSAL	14	NEW	MIKE & THE MECHANICS MIKE & THE MECHANICS VIRGIN	14	10	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
15	16	SEIKIMA II 1999 BLACK LIST BMG	15	NEW	EINS ZWO GEFAHRLICHES HALBWISSSEN ROUGH TRADE	15	16	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE	15	16	MANU CHAO CLANDESTINO VIRGIN
16	9	GACKT MIZERABLE NIPPON CROWN	16	4	PARADISE LOST HOST EMI	16	14	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	16	15	BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN
17	10	GAME MUSIC DANCE DANCE REVOLUTION TM 2ND MIX TOSHIBA-EMI	17	13	THE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL	17	12	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS/EMI	17	11	CHER BELIEVE WEA
18	11	TRF LOOP 1999 AVEX TRAX	18	17	CHER BELIEVE WEA	18	15	EQUALLY CURSED AND BLESSED CATATONIA BLANCO Y NEGRO	18	7	AXELLE RED TOUJOURS MOI VIRGIN
19	NEW	FAYRAY CRAVING ANTINOS	19	19	AMANDA MARSHALL TUESDAY'S CHILD EPIC	19	17	THE CORRS FORGIVEN, NOT FORGOTTEN 143/LAVA/ATLANTIC/EASTWEST	19	9	HELENE SEGARA COEUR DE VERRE ORLANDO/EASTWEST
20	15	VARIOUS ARTISTS NOW BEST TOSHIBA-EMI	20	15	ROSENSTOLZ ZUCKER POLYDOR/UNIVERSAL	20	13	TLC FANMAIL LAFACE/ARISTA	20	NEW	HELMUT LOTTI HELMUT LOTTI CHANTE LES CLAS-SIQUES POLYDOR/UNIVERSAL
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13	14	VARIOUS ARTISTS DANCEMANIA DELUX 3 TOSHIBA-EMI	13	9	MIKE & THE MECHANICS MIKE & THE MECHANICS VIRGIN	13	10	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA	13	NEW	LAAM PERSEVERANCE ODEON/EMI
14	13	BACKSTREET BOYS MILLENNIUM JIVE/AVEX TRAX	14	12	ANDRE RIEU 100 JAHRE STRAUSS POLYDOR/UNIVERSAL	14	NEW	MIKE & THE MECHANICS MIKE & THE MECHANICS VIRGIN	14	10	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
15	16	SEIKIMA II 1999 BLACK LIST BMG	15	NEW	EINS ZWO GEFAHRLICHES HALBWISSSEN ROUGH TRADE	15	16	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE	15	16	MANU CHAO CLANDESTINO VIRGIN
16	9	GACKT MIZERABLE NIPPON CROWN	16	4	PARADISE LOST HOST EMI	16	14	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	16	15	BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN
17	10	GAME MUSIC DANCE DANCE REVOLUTION TM 2ND MIX TOSHIBA-EMI	17	13	THE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL	17	12	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS/EMI	17	11	CHER BELIEVE WEA
18	11	TRF LOOP 1999 AVEX TRAX	18	17	CHER BELIEVE WEA	18	15	EQUALLY CURSED AND BLESSED CATATONIA BLANCO Y NEGRO	18	7	AXELLE RED TOUJOURS MOI VIRGIN
19	NEW	FAYRAY CRAVING ANTINOS	19	19	AMANDA MARSHALL TUESDAY'S CHILD EPIC	19	17	THE CORRS FORGIVEN, NOT FORGOTTEN 143/LAVA/ATLANTIC/EASTWEST	19	9	HELENE SEGARA COEUR DE VERRE ORLANDO/EASTWEST
20	15	VARIOUS ARTISTS NOW BEST TOSHIBA-EMI	20	15	ROSENSTOLZ ZUCKER POLYDOR/UNIVERSAL	20	13	TLC FANMAIL LAFACE/ARISTA	20	NEW	HELMUT LOTTI HELMUT LOTTI CHANTE LES CLAS-SIQUES POLYDOR/UNIVERSAL
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	ZARD ZARD BEST—THE SINGLE COLLECTION: KISEKI B-GRAM	1	1	BACKSTREET BOYS MILLENNIUM JIVE/ROUGH TRADE	1	NEW	BOYZONE BY REQUEST POLYDOR	1	1	FRANCIS CABREL HORS SAISON COLUMBIA
2	1	HIKARU UTADA FIRST LOVE TOSHIBA-EMI	2	8	RICKY MARTIN RICKY MARTIN COLUMBIA	2	1	ABBA GOLD—GREATEST HITS POLYDOR	2	2	PATRICIA KAAS LE MOT DE PASSE COLUMBIA
3	2	NANASE AIKAWA ID (ORDINARY EDITION) CUTTING EDGE	3	2	DIE FANTASTISCHEN 4 4:99 COLUMBIA	3	3	SHANIA TWAIN COME ON OVER MERCURY	3	3	TEXAS THE HUSH MERCURY
4	NEW	THE YELLOW MONKEY SO ALIVE FUN HOUSE	4	NEW	BOYZONE BY REQUEST POLYDOR/UNIVERSAL	4	2	TEXAS THE HUSH MERCURY	4	12	SOUNDTRACK BRETAGNES A BERCY SAINT GERMAIN/SONY
5	NEW	LUNA SEA NEVER SOLD OUT UNIVERSAL VICTOR	5	3	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	5	4	STEREOPHONICS PERFORMANCE AND COCKTAILS v2	5	6	MANAU PANIQUE CELTICUE POLYDOR/UNIVERSAL
6	NEW	BLACK BISCUITS LIFE BMG	6	NEW	DIE SCHLUMPFER SUPER SOMMER VOL. 9 EMI	6	5	TRAVIS THE MAN WHO INDEPENDIENTE	6	NEW	STEPHAN EICHER LOUANGES VIRGIN
7	4	EVERY LITTLE THING EVERY BEST SINGLE + 3 AVEX TRAX	7	5	MR. PRESIDENT SPACE GATE WEA	7	NEW	SHED SEVEN GOING FOR GOLD—THE GREATEST HITS POLYDOR	7	13	THE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL
8	NEW	RYOKO HIROUSE RYOKO HIROUSE FIRST LIVE—RH DEBUT TOUR 1999 WARNER	8	6	SPIKE THE ALBUM POLYDOR/UNIVERSAL	8	6	BACKSTREET BOYS MILLENNIUM JIVE	8	4	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
9	5	DREAMS COME TRUE THE MONSTER TOSHIBA-EMI	9	14	FREUNDSEKREIS ESPERANTO COLUMBIA	9	7	DEAN MARTIN THE VERY BEST OF—CAPITOL/REPRISE YEARS EMI	9	17	ZEBDA ESSENCE ORDINAIRE BARCLAY/UNIVERSAL
10	3	GRAPEVINE LIFETIME PONY CANYON	10	11	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ROUGH TRADE	10	18	STEPS STEP ONE EBU/JIVE	10	RE	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
11	7	DRAGON ASH BUZZ SOXS VICTOR	11	11	TLC FANMAIL ARIOLA	11	8	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT	11	NEW	MOOS LE CRABE EST EROTIQUE MERCURY/UNIVERSAL
12	6	VARIOUS ARTISTS HIDE TRIBUTE SPIRITS UNLIMITED	12	NEW	IBRAHIM FERRER IBRAHIM FERRER WORLD CIRCUI/T EASTWEST	12	9	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST	12	8	MYLENE FARMER INNAMORAMENTO POLYDOR/UNIVERSAL
13	14	VARIOUS ARTISTS DANCEMANIA DELUX 3 TOSHIBA-EMI	13	9	MIKE & THE MECHANICS MIKE & THE MECHANICS VIRGIN	13	10	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA	13	NEW	LAAM PERSEVERANCE ODEON/EMI
14	13	BACKSTREET BOYS MILLENNIUM JIVE/AVEX TRAX	14	12	ANDRE RIEU 100 JAHRE STRAUSS POLYDOR/UNIVERSAL	14	NEW	MIKE & THE MECHANICS MIKE & THE MECHANICS VIRGIN	14	10	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
15	16	SEIKIMA II 1999 BLACK LIST BMG	15	NEW	EINS ZWO GEFAHRLICHES HALBWISSSEN ROUGH TRADE	15	16	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE	15	16	MANU CHAO CLANDESTINO VIRGIN
16	9	GACKT MIZERABLE NIPPON CROWN	16	4	PARADISE LOST HOST EMI	16	14	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	16	15	BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN
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18	11	TRF LOOP 1999 AVEX TRAX	18	17	CHER BELIEVE WEA	18	15	EQUALLY CURSED AND BLESSED CATATONIA BLANCO Y NEGRO	18	7	AXELLE RED TOUJOURS MOI VIRGIN
19	NEW	FAYRAY CRAVING ANTINOS	19	19	AMANDA MARSHALL TUESDAY'S CHILD EPIC	19	17	THE CORRS FORGIVEN, NOT FORGOTTEN 143/LAVA/ATLANTIC/EASTWEST	19	9	HELENE SEGARA COEUR DE VERRE ORLANDO/EASTWEST
20	15	VARIOUS ARTISTS NOW BEST TOSHIBA-EMI	20	15	ROSENSTOLZ Z						

HITS OF THE WORLD

C O N T I N U E D

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EUROCHART (MUSIC & MEDIA) 06/19/99

THIS WEEK	LAST WEEK	SINGLES
1	1	I WANT IT THAT WAY BACKSTREET BOYS JIVE
2	3	NO SCRUBS TLC AFACE/ARISTA
3	2	... BABY ONE MORE TIME BRITNEY SPEARS JIVE
4	NEW	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA
5	4	FLAT BEAT MR. OIZO F COMMUNICATIONS
6	8	MAMBO NO. 5 LOU BEGA LAUTSTARK/BMG
7	5	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY
8	6	AU NOM DE LA ROSE MOOS MERCURY
9	NEW	EVERYBODY'S FREE (TO WEAR SUNSCREEN) BAZ LUHRMANN EMI
10	9	CANNED HEAT JAMIROQUAI SONY S2
ALBUMS		
1	1	BACKSTREET BOYS MILLENNIUM JIVE
2	4	RICKY MARTIN RICKY MARTIN COLUMBIA
3	NEW	BOYZONE BY REQUEST POLYDOR
4	3	ABBA GOLD—GREATEST HITS POLAR
5	2	TEXAS THE HUSH MERCURY
6	6	SHANIA TWAIN COME ON OVER MERCURY
7	8	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE
8	7	THE OFFSPRING AMERICANA COLUMBIA
9	9	THE CRANBERRIES BURY THE HATCHET ISLAND
10	10	CHER BELIEVE WEA

SPAIN (AFVVE/ALEF MB) 05/29/99

THIS WEEK	LAST WEEK	SINGLES
1	1	BAILAMOS (REMIX) ENRIQUE IGLESIAS POLYDOR/ UNIVERSAL
2	NEW	CANNED HEAT JAMIROQUAI EPIC
3	3	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA
4	2	I WANT IT THAT WAY BACKSTREET BOYS JIVE/VIRGIN
5	4	FLAT BEAT MR. OIZO VALE
6	6	LOOK AT ME GERI HALLIWELL EMI
7	8	BLUE EIFFEL 65 BLANCO Y NEGRO
8	7	MARIA BLONDIE BEYOND/ARIELA
9	NEW	WOULD YOU ... ? TOUCH & GO VIRGIN
10	5	SALOME CHAYANNE COLUMBIA
ALBUMS		
1	1	BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN
2	2	RICKY MARTIN RICKY MARTIN COLUMBIA
3	NEW	MIKE OLFIELD GUITARS WEA
4	4	ABBA GOLD—GREATEST HITS UNIVERSAL
5	3	CHAYANNE ATADO A TU AMOR COLUMBIA
6	6	VONDA SHEPARD ALLY MCBEAL (TV SOUNDTRACK) EPIC
7	5	HEVIA TIERRA DE NADIE HISPAVOX
8	9	MANA TODO MANA—GRANDES EXITOS WEA
9	7	LA OREJA DE VAN GOGH DILE AL SOL EPIC
10	8	TEXAS THE HUSH MERCURY/UNIVERSAL

MALAYSIA (RIM) 06/08/99

THIS WEEK	LAST WEEK	ALBUMS
1	1	BACKSTREET BOYS MILLENNIUM JIVE/FORM
2	2	VARIOUS ARTISTS NOW 5 EMI
3	4	DR. BOMBAY RICE & CURRY WARNER
4	NEW	RAIHAN SENYUM WARNER
5	3	VARIOUS ARTISTS ALL TIME LOVE BMG
6	8	AWIE BEST OF AWIE BMG
7	6	MARIAH CAREY #1'S SONY
8	5	VENGABOYS THE PARTY ALBUM! MUSIC STREET
9	NEW	LEO KU JU JI LIKE (XIN KUAN) FORWARD
10	NEW	VARIOUS ARTISTS WITH LOVE SHAH RUKH EMI

PORTUGAL (Portugal/AFP) 06/08/99

THIS WEEK	LAST WEEK	ALBUMS
1	2	BACKSTREET BOYS MILLENNIUM JIVE/EMI
2	1	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL
3	5	VENGABOYS THE PARTY ALBUM! VIOLENT/EMI
4	4	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/EMI
5	3	PADRE MARCELO ROSSI MUSICAS PARA LOUVAR U SENHOR MERCURY/UNIVERSAL
6	7	SANTAMARIA SEM LIMITE VIDISCO
7	6	SUPERTRAMP IT WAS THE BEST OF TIMES EMI
8	9	HEVIA TIERRA DE NADIE HISPAVOX/EMI
9	8	THE OFFSPRING AMERICANA SONY
10	10	RICKY MARTIN RICKY MARTIN SONY

SWEDEN (GLF) 06/10/99

THIS WEEK	LAST WEEK	SINGLES
1	1	MAMMA MIA ABBA TEENS STOCKHOLM
2	2	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ZOMBA
3	4	BOOM, BOOM, BOOM, BOOM! VENGABOYS JIVE/ZOMBA
4	6	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA/SONY
5	NEW	CHARLOTTE TAKE ME TO YOUR HEAVEN MARIANN
6	3	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL
7	5	WHY DON'T YOU GET A JOB? THE OFFSPRING COLUMBIA/SONY
8	7	BAILAMOS ENRIQUE IGLESIAS UNIVERSAL
9	9	ELD OCH DJUPA VATTEN KEN EMI
10	8	HELLO HEY VICTORIA SILVSTEDT EMI
ALBUMS		
1	1	ABBA GOLD—GREATEST HITS POLAR/UNIVERSAL
2	NEW	REB HOT CHILI PEPPERS CALIFORNICATION WARNER
3	10	DI LEVA FOR SVERIGE I RYMDEN—DI LEVAS BASTA METRONOME/WEA
4	3	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA
5	2	ROBYN MY TRUTH RICOCHET/BMG
6	9	RICKY MARTIN RICKY MARTIN COLUMBIA/SONY
7	NEW	BOYZONE BY REQUEST POLYDOR/UNIVERSAL
8	4	DEAN MARTIN THE VERY BEST OF DEAN MARTIN—CAPITOL & REPRIS YEARS CAPITOL/EMI
9	5	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
10	7	THE OFFSPRING AMERICANA COLUMBIA/SONY

DENMARK (IFPI/Nielsen Marketing Research) 06/07/99

THIS WEEK	LAST WEEK	SINGLES
1	1	SELV EN DRABE VARIOUS ARTISTS UNIVERSAL
2	2	I WANT IT THAT WAY BACKSTREET BOYS JIVE/VIRGIN
3	3	FLAT BEAT MR. OIZO MNW
4	5	NO SCRUBS TLC BMG
5	4	BOOM, BOOM, BOOM, BOOM! VENGABOYS VIRGIN
6	7	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN UNIVERSAL
7	10	BEST FRIENDS TOY-BOX SPIN/EDEL
8	NEW	DON'T STOP ATB MOTOR/EDEL
9	RE	9 P.M. (TILL I COME) ATB MOTOR/EDEL
10	NEW	CANDA BROOKLYN BOUNCE EDEL
ALBUMS		
1	1	BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN
2	2	MICHAEL LEARNS TO ROCK MLTR—GREATEST HITS EMI
3	4	TV-2 VERDENS LYKKELIGSTE BAND—LIV PLADESEL SKABET/EMI
4	6	SOUNDTRACK DEN ENESTE ENE BMG
5	NEW	SHANIA TWAIN COME ON OVER UNIVERSAL
6	RE	CHER BELIEVE WARNER
7	3	BLA OJNE ROMEO OG JULIE SPIN/EDEL
8	NEW	DEAN MARTIN GREATEST HITS EMI
9	5	SMOKIE OUR DANISH COLLECTION CMC
10	NEW	ABBA GOLD—GREATEST HITS UNIVERSAL

NORWAY (Verdens Gang Norway) 06/08/99

THIS WEEK	LAST WEEK	SINGLES
1	4	NOT FOR THE DOUGH MULTICYDE WARNER
2	1	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL
3	5	LIVIN' LA VIDA LOCA RICKY MARTIN SONY
4	2	BOOM, BOOM, BOOM, BOOM! VENGABOYS JIVE/VIRGIN
5	3	I WANT IT THAT WAY BACKSTREET BOYS JIVE/VIRGIN
6	6	MAMMA MIA ABBA TEENS STOCKHOLM/UNIVERSAL
7	RE	NO SCRUBS TLC BMG
8	RE	LIVING MY LIFE WITHOUT YOU VAN EIJK SONY
9	NEW	HEY BOY, HEY GIRL CHEMICAL BROTHERS VIRGIN
10	NEW	BEAUTIFUL STRANGER MADONNA MAVERICK/WARNER
ALBUMS		
1	NEW	BOYZONE BY REQUEST POLYDOR/UNIVERSAL
2	3	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
3	2	RICKY MARTIN RICKY MARTIN SONY
4	1	BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN
5	4	AYLA NIRWANA EMI
6	10	VAN EIJK WHERE I BELONG SONY
7	5	LENE MARLIN PLAYING MY GAME VIRGIN
8	7	IBRAHIM FERRER IBRAHIM FERRER WORLD CIRCUIT/ MNW
9	6	BASEMENT JAXX REMEDY XL/MNW
10	NEW	ABBA GOLD—GREATEST HITS POLAR/UNIVERSAL

FINLAND (Radiomafia/IFPI Finland) 06/07/99

THIS WEEK	LAST WEEK	SINGLES
1	1	FLAT BEAT MR. OIZO MNW
2	2	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/EMI
3	NEW	CANNED HEAT JAMIROQUAI SONY
4	7	VIKINKI TONY HALME K-TEL
5	5	I WANT IT THAT WAY BACKSTREET BOYS JIVE/EMI
6	4	HALLAA-EP APULANTA LEVY-YHTIO
7	6	LIVIN' LA VIDA LOCA RICKY MARTIN SONY
8	NEW	HEY BOY, HEY GIRL THE CHEMICAL BROTHERS VIRGIN
9	RE	SATUMAA-TANGO MAIJA VILKKUMAA EVIDENCE/WARNER
10	RE	SEKSI VIE JA TAKSI TUO NYLON BEAT MTV-MUSIIKKI
ALBUMS		
1	3	RICKY MARTIN RICKY MARTIN SONY
2	1	BACKSTREET BOYS MILLENNIUM JIVE/EMI
3	2	ABBA GOLD—GREATEST HITS POLAR/UNIVERSAL
4	4	ULTRA BRA KALIFORNIA PYRAMID/MEGAMANIA
5	6	THE OFFSPRING AMERICANA SONY
6	5	KIRKA, HECTOR, PAVE & PEPE MESTARIT AREENALLA EMI/BMG
7	NEW	A-TYYPPI A-STUDIO, LIVE! SONY
8	8	MODERN TALKING ALONE (THE 8TH ALBUM) HANSA/BMG
9	9	VENGABOYS THE PARTY ALBUM! JIVE/EMI
10	7	PARADISE LOST HOST EMI

EDITED BY DOMINIC PRIDE

PAVAROTTI & FRIENDS, the annual live concert in which the Italian duets with pop stars from around the world to raise money for disadvantaged children, raised 3.1 million euros (\$3 million) in this year's event, held June 1 in the tenor's hometown of Modena. The money will go toward the establishment of three youth cultural centers in Guatemala and toward a refugee camp for Kosovar refugees in Albania, say organizers. The event featured international guest stars **Ricky Martin**, **Joe Cocker**, **B.B. King**, **Mariah Carey**, and Italian stars **Renato Zero**, **Zucchero**, **Laura Pausini**, and **Gianni Morandi**. **Michael Jackson** canceled his appearance at the last minute following the hospitalization of his son, **Prince**; however, **Pavarotti** and his guests rounded off the concert—televised live on the public-service national TV network **RAIUNO**—with a version of the **USA For Africa** hit "We Are The World." **MARK DEZZANI**

IRISH SUPERSTAR GROUP Boyzone is straddling both sides of the Irish Channel this week with its new album, "By Request." In the U.K., it sold more than the rest of the top 20 combined. The set shipped double-platinum (600,000 copies) for the week ending June 12. Sales figures from chart compiler **CIN** show sales through chart stores of more than 380,000 units, more than five times the No. 2 record, **Abba's** "Abba Gold." The band, signed to **Polydor U.K.**, has also hit No. 1 in its native Ireland and No. 9 in the Netherlands. **DOMINIC PRIDE**

ATLANTIC RECORDS is due to record the debut album by the Norwegian act **M&M**—short for **Marit & Marion**. The duo of 16-year-old **Marit Larsen** and 15-year-old **Marion Ravn** was last summer signed directly to a U.S. recording deal with New York-based **Atlantic VP of A&R Jim Welch**. According to the duo's manager, **Thomas Erdtman**, the act will work in the U.S. this summer, with, among others, producer/songwriter **Max Martin**, whose recent credits include **Britney Spears** and the **Backstreet Boys**. While a stateside shopping-mall tour is scheduled for the fall in the U.S., no album release has yet been set. **KAI R. LOFTHUS**

POLISH SINGER Kayah is working on songs for her new album, which have been inspired by her recent collaboration with Sarajevo musician **Goran Bregovic**. The duo's album "Kayah And Bregovic" has gone into the record books as the fastest-selling Polish album ever, going gold (50,000 units) on the day of its April 12 release and platinum (100,000 units) the following day, according to the Assn. of Audio and Video Producers. For the week ending June 6, sales stood at 315,000 units. Kayah says, "Every song has influences from every part of the

world." Bregovic recently toured Poland to support the album, although Kayah only appeared on one date. **BARNABY HARWARD**

"OUR GOAL IS TO MAKE the folk rhythms and light classical melodies of India a part of mainstream American pop music," says **Chris Rael**, the sitar-playing mastermind behind **Church Of Betty**. An established figure in New York's downtown music scene, Rael studied Indian classical music in the holy city of Varanasi. The quartet also features **Jon Feinberg** (drums, percussion), **Joe Quigley** (bass), and London-born tabla player **Deep Singh**. The band has released several sets; its upcoming album is "Fruit On The Vine." Rael also established **Fang Records**, "an independent co-op" imprint on which most of the band's albums have been released. Rael was also instrumental on noted U.K.-Asian vocalist **Najma's** 1994 album "Forbidden Kiss" (Shanachie), a remake of classic Hindi film songs. The band is talking to bigger labels for "Fruit" which, according to Rael, offers "much stronger mainstream pop" than the band's previous "art record," Fang's "Comedy Of Animals." **NYAY BHUSHAN**



CHURCH OF BETTY

THE GIFT, Portugal's alternative sensation, is coming close to the final dates of the tour supporting its album "Vinyl" (BMG). The set has garnered unexpected critical and public acclaim, with sales of more than 7,000, according to the label. The band, which evokes the style of modern pop acts such as **Lamb**, **Portishead**, or **Moloko**, is doing a soundtrack for a major TV series due on screens later this year. "Vinyl" was chosen as the record of the year in '98 by **Diario De Noticias**, Portugal's daily paper of record. For late summer, an international campaign is expected, with a European tour being considered. **NUNO GALOPIM**

STOLEN SCORES THREATENED to scupper a June 4 concert in Tel Aviv of **Beatles** music presented by the **Israel Philharmonic Orchestra** with guest conductor **Sir George Martin**. Seven of Martin's invaluable original scores went missing at the Jerusalem concert two days before, and Martin threatened to call off the Tel Aviv concert unless his originals were returned. The show's producer, **Zev Eizik**, paid for radio ads appealing for the return of Martin's scores, and all, bar one, were returned. Some of Israel's top singers—such as **Shlomo Artzi**, **Yehudit Ravitz**, and **David Daor**—sang Beatles songs with Martin's original orchestral scores, as conducted by him. Notes Eizik, "It's as if the Beatles were Israeli. The music was as authentic as possible with Sir George conducting, but the lyrics were sung with a Hebrew inflection." **BARRY CHAMISH**



BREGOVIC & KAYAH

Rodeo Kings Make 2nd Set A Twofer

BY LARRY LeBLANC

TORONTO—True North Records president Bernie Finkelstein admits to having had initial reservations about the idea of releasing the double-album "Kings Of Love" by Blackie & the Rodeo Kings.

The sparse, roots-styled, 23-track album by the trio—Canadian guitarist/producer Colin Linden, singer/songwriter Stephen Fearing, and ex-Junkhouse front man Tom Wilson—will be released Tuesday (15) in Canada by True North (distributed by Universal Music Canada).

"It will be intimidating to some people," says Finkelstein. "However, recording went down so wonderfully that we all loved [the concept of] two 45-minute CDs. We're pricing it as one album. It's a great record."

"It's a real strong album," agrees Stewart Duncan, director of music for the Indigo Books Music & Cafe retail chain, which operates seven stores in Ontario. "We've really stepped out with our order. We're going to feature it on our listening-station program."

In an unusual strategy to launch the album, True North is issuing two singles to Canadian radio June 7: "Lean On Your Peers" to rock outlets and "The Lucky Ones" to country stations. However, Wilson, for one, is not about to court commercial airplay. "The album is a labor of lust," he jokes. "The joy of writing the music and playing it is job one. Worrying about getting on the radio is secondary."

In 1996, the Rodeo Kings released their critically acclaimed debut on True North, "High On Hurtin'," a collection of songs penned by Willie P. Bennett, one of Canada's most revered folk songwriters. That album, which included guest spots by Bennett himself and Bruce Cock-

burn, received substantial airplay for several of its tracks on Canadian country and rock radio, as well as on country video channel CMT Canada.

"Those were Willie P. Bennett songs we all had been dying to record our entire lives," says Wilson.

According to Finkelstein, "High On Hurtin'"—released only in Canada and in Italy by International Record Distribution—has enjoyed worldwide sales of 10,000 units. "I'm hoping for much bigger things on this new album," he says. "I'm just starting to shop it internationally. I



BLACKIE & THE RODEO KINGS

didn't shop 'High On Hurtin'' outside Canada because it was a tribute record, and we didn't know if the three would make another album together."

Finkelstein's fears were due to the fact that the Rodeo Kings had been put together specifically for the Bennett album by artists with busy solo careers of their own. Both Linden and Wilson record for Sony Music Entertainment (Canada), and Fearing has been with Toronto-based True North for a decade.

"We didn't have any idea we would turn into a band," says Linden. "When we finished 'High On Hurtin'', we thought it'd be great to do one gig. Bernie was so enthusiastic about the idea that he booked us throughout the summer of '96. We did about 40 shows, and we became close friends while touring the record and began to feel comfortable with each other musically. We became a band without trying."

The three not only became close friends but also influenced one another's music. Linden produced Fearing's fourth album, "Industrial Lullaby," released by True North in 1996, and Wilson co-wrote two songs and played on it. Also, Linden's 1998 album "Raised By Wolves" (Columbia) featured performances by Wilson and Fearing and a song co-written with Wilson.

While touring, the three had discussed the possibility of doing another album. "We knew from performing live that we wanted to record again," says Linden.

The album's sound is clearly influenced by the Band, and there are covers by British singer/songwriter John Martyn and Americans Jules Shear and Mark Johnson, as well as songs co-written with U.S.-based Gary Scruggs, Jim Weider, and George Ducas. But "Kings Of Love" mostly pays homage to Canadian folk music. There are covers of songs popularized by Bennett, Cockburn,

Murray McLauchlan, and David Wiffen in the '70s alongside new songs by Fred Eaglesmith and Linden's wife, keyboardist Janice Powers.

All three Rodeo King members had their first exposure to music in the 1970s from recordings and coffeehouse performances by such folk-based Canadian acts as Bennett, Cockburn, McLauchlan, Kate & Anna McGarrigle, Stan Rogers, David Essig, and Ian Tamblyn.

"Those early Bruce Cockburn and Murray McLauchlan albums on True North, as well as David Wiffen's 'Coast To Coast Fever' album [on United Artists], are brilliant," says Linden. "They have a character that predates the idea of [the artists] competing with America."

"I'm so pleased we did Wiffen's 'Skybound Station,'" says Wilson. "I can't believe how close it is to the original. Our interpretation is real honest. You can't make it better than it was."

"We had two ways of recording," he adds. "One was from the floor. The other was late at night. After eating and drinking enough, we'd set up in the control room around a coffee table and a couch with microphones and guitar. It was like sitting around a living room. 'Skybound Station' was recorded like that."

Finkelstein, who is also Cockburn's longtime manager, is ecstatic that "Kings Of Love" has a True North imprint. Since debuting with Cockburn's self-titled first album in 1969, the indie label has released more than 80 albums by such key Canadian acts as McLauchlan, Rough Trade, Syrinx, and Luke Gibson.

"This is a great True North album," Finkelstein says. "It makes me proud."

Griffiths To Continue Changes At BMG U.K. & Ireland As COO Departs

LONDON—BMG U.K. & Ireland chairman Richard Griffiths is expected to add several reporting lines to his portfolio in July when COO Ratnam Bala leaves the company after 11 years (*Billboard-Bulletin*, June 9).

Among those reporting to Bala who will likely become accountable to Griffiths are Freddie Middleton, managing director of BMG's Irish company; Mark Rosenfield, managing director of marketing subsidiary Global Television; and Ray Jenks, director of the commercial division. John Henderson, managing director of BMG Distribution, is expected to report to Stephen Navin, operations VP for the Central European region.

Bala is the last senior member of the management team that ran BMG U.K. & Ireland under previous chairman John Preston. Griffiths succeeded Preston in February 1998, and he has made a number of top-level appointments since then. They include Harry Magee, managing director of RCA Records; Ged Doherty, managing director of Arista Records; and Ian Dickson, VP of international.

In April, BMG U.K. music division president Jeremy Marsh left the firm after seven years (*Billboard*, April 24), and Griffiths scrapped his post. He said that was a consequence of recruiting strong executives at the labels. Now, sources suggest, Griffiths is applying the same logic to the COO's position and will not fill it. It is thought that an early settlement of Bala's contract has been arranged.

After 14 years at PolyGram,

Bala joined BMG U.K. as finance director in 1988, recruited by then chairman Peter Jamieson. He advanced to managing director of commercial operations in 1994, reflecting the formation of new business units. Preston named him COO in 1988.

Bala has told associates that he is leaving the company on a high note, fueled by the ongoing success of the budget/midprice Camden line, the profitability of Global TV, and system and service improve-

Ratnam Bala's exit follows that of music head Jeremy Marsh in April

ments at BMG's distribution operations.

Camden, a brand that BMG (and RCA before it) has owned for years, was relaunched in the U.K. under Bala three years ago. It is thought to have achieved worldwide sales of 6 million units, and BMG affiliates in many markets have released the U.K.-directed line. The single largest seller is a Boney M compilation, at more than 500,000 units. Other top-performing releases feature Dolly Parton, the Sweet, Jim Reeves, and Elvis Presley.

An official announcement by Griffiths of Bala's exit was expected at press time. The COO is believed to be planning a break before making further career plans.

ADAM WHITE



Trans-Atlantic Jewel. Atlantic artist Jewel takes time to relax at a London reception in honor of her sold-out eight-date U.K. tour. Her schedule included a night at London's Royal Albert Hall. Shown, from left, are Mark Foster, VP of marketing at Warner Music Europe; Warner Music U.K. chairman Nick Phillips; and Jewel. EastWest U.K. will release Jewel's single "Down So Long" on June 14.

NORWAY ENDS RIGHTS SOCIETY'S MONOPOLY

(Continued from page 50)

Warner/Chappell Music Norway professional manager Jon Johannessen says that his company has suffered "substantial losses" due to TONO's rules. "Our arguments when we filed our complaint were mainly [about] their procedures, routines, and lack of feedback—and a basic request that their procedures for distribution revenues became clearer and that the transparency of their business practices would increase," says Johannessen. "The document from the authority reflects many of our arguments."

TONO had also been accused of applying different methods in calculating the annual fees that broadcasters and local radio stations have to pay for their use of music. In its ruling, Konkurransetilsynet rejected that complaint and upheld TONO's existing system.

Konkurransetilsynet also said that songwriters should be able to "pull categories of their works out of TONO." Arve Kvåle, a senior execu-

tive at the authority, says that it has no preferences in terms of how these categories should be defined. "We have asked TONO to come up with reasonable solutions, and we will have to see if they are appropriate," he says.

Johannessen says that synchronization rights (for works used in film and TV) are the most likely category to emerge from these requirements.

"In other territories, publishers can negotiate and collect these revenues separately, but TONO hasn't been willing to accept that," he says. "They could also be thinking about defining categories for ways of using music that aren't necessarily linked to performing or mechanical rights—for instance, future means of distributing music."

Konkurransetilsynet rejected another of Warner/Chappell's complaints—that TONO excluded publishers with major-label affiliations from central board positions—agreeing with TONO that it presented a potential conflict of

interest.

"If there's anything in the documents that isn't optimal, it's just that," says Johannessen. "But that's something that has been rooted in their regulations for a long time and which is difficult to do anything about. It's good that Cato Strøm has expressed his positivity about this, so we only have to hope that it's going to work out."

He says that while the society opposed the authority's requirement for non-exclusivity, it has no plans to appeal the ruling.

Currently only Norwegian nationals are allowed to join TONO, excluding, for example, songwriters born elsewhere now residing and working in Norway. Konkurransetilsynet argues that TONO should open up membership to songwriters from European Union member states—Norway is not an EU member—but concedes that only the European Surveillance Authority (ESA) or the national court in Norway has the required jurisdiction to rule on this issue.

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Smithsonian Folkways Gains Two Imprints

Donations Of Fast Folk, Monitor Lines Widen Historical Label's Scope

BY JIM BESSMAN

NEW YORK—Smithsonian Folkways Recordings, the Koch-distributed label that was founded in 1988 to continue the legendary Folkways label, has acquired through donation the Monitor and Fast Folk Musical Magazine lines.

Monitor was launched in 1956 and has more than 250 folk and classical music titles, many originating from former Soviet Bloc and Eastern European countries. Fast Folk Musical Magazine put out 105 compilations of singer/songwriters active in New York clubs during the '80s and '90s. Among the many artists whose earliest recordings appeared on the label are Lyle Lovett, Suzanne Vega, Shawn Colvin, Michelle Shocked, Tracy Chapman, Christine Lavin, John Gorka, and Julie Gold.

The acquisition, according to Smithsonian Folkways Recordings director and Folkways collection curator Tony Seeger, provides an additional collection of recordings for the label, which is operated by the Smithsonian Institution and maintains the catalogs of the Cook, Paredon, and Dyer-Bennet labels.

"It adds considerably to some world music areas that Folkways is strong in already and to others that are hardly represented at all," says Seeger, particularly noting Monitor's strength in belly-dance music, heretofore a gap in Folkways' world music coverage. The Fast Folk collection, he adds, supplements Folkways' singer/songwriter holdings.

"We have such wonderful singer/songwriters from the '40s as Woody Guthrie and Pete Seeger; and from the '50s and '60s there's Broadside Records [a Folkways label of topical folk singer/songwriters, including Phil

Ochs and Bob Dylan] and the Greenwich Village scene," says Seeger, who's also Pete Seeger's nephew.

"But by the '80s, Folkways began to taper off in singer/songwriter recordings—about the same time Fast Folk was doing anthologies. So this brings our topical songs and singer/songwriters right up to the present with a tremendously valuable resource for the future, for those who want to find out what songs were written at this time in American history."

Monitor, a New York label owned by foreign-music experts Michael Stillman and Rose Rubin, originally specialized in Russian and East European folk music recordings obtained

through Mezkhiniga, a Soviet company that traded in cultural artifacts. The label also housed major Soviet classical artists, including cellist/conductor Mstislav Rostropovich, and later recorded such domestic artists as the late bluesman Brother John Sellers.

Fast Folk came out of the Greenwich Village folk scene based at Speakeasy, an '80s club operated by Jack Hardy and other singer/songwriters out of a falafel joint on New York's MacDougal Street; the venue later gave way to Fast Folk Cafe, which was recently shuttered.

"It was Jack's idea to record an album compilation every month so the audience could buy a cheap record of somebody they saw that night," says singer/songwriter Richard Meyer; also the editor/producer of the label. "Each record had 12 new songs by those of us in the group or others like Bill Morrissey who were just passing through."

The albums were also available by subscription and were packaged with a magazine containing articles and artist bios. They were briefly carried

by Rounder but tapered off a year ago when members of the loose group became too busy with their own careers.

"Jack and I felt that every club and radio station and performer were putting out their own CDs, so it seemed to have run its natural cycle," adds Meyer. The donation of the masters to Smithsonian Folkways, he says, "gives permanence" to the material and allows for paying the artists royalties, which had been previously waived to allow funding of future albums.

"Part of Smithsonian's deal with [Folkways founder] Moses Asch was that all the albums remain in print—

and we wanted that, too," says Meyer.

Seeger says that since Fast Folk product was originally sold through subscription, it will now be available via Smithsonian Folkways' mail-order operation, which specializes in small runs of five copies of requested titles at a time, either in cassette or in CD-R format. Anthologies of the compilations will also be created for wider distribution.

Monitor product is already available and continues to be distributed to regular music retail.

"What's significant about these recordings is not how popular they were, but their influence on people who themselves changed the music of the century," says Seeger of the Smithsonian Folkways acquisitions.

"Woody Guthrie, for instance, was never in the Billboard Top 100, but he was heard by Bob Dylan, who was transformed by the experience. So keeping these recordings available in even small quantities may have an impact on and inspire generations of artists in the future."



Kicking Up Some Interest. Remo Capra and the U.S. tae kwon do championship team promoted Capra's album "Sword Of Fire," on Sony Music Special Products, at the HMV Records store in New York. In front, from left, are Capra and Paddy King, store manager. In rear, from left, are Peter Bardatsos, national champion and member of the U.S. team, and gold medalists Gary Zee, Jennifer Mohammed, Chrissy Adamo, Jonathan Reff, John Rodriguez, Liz Mohammed, Michael Bardis, and Victor Solis.

Shakespeare's The Thing On Rhino Set

NEW YORK—With the success of last year's "Shakespeare In Love," along with other recent movie fare like Baz Luhrmann's

three years," says Michael Johnson, who co-produced the set with fellow Rhino A&R producer Elizabeth Pavone and Brenda Johnson-

"William Shakespeare's Romeo + Juliet" and the current "A Midsummer Night's Dream," a Shakespeare-related spoken-word album or two would seem poetically just.

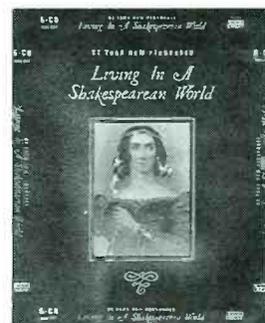
But Rhino Records' six-disc spoken-word set, "Be Thou Now Persuaded: Living In A Shakespearean World," which comes out July 20, was in the planning stages before the Bard's cinematic resurgence.

"It's been in the works here for

Grau, book editor at UCLA's Department of Archaeology and a Shakespeare expert. "But Brenda's been working on it conceptually for 10 years, getting together old 78s and LPs [of Shakespeare plays]. So these movies were influenced by us."

Whoever came first, Shakespeare is surely "back in vogue in a big way as a cultural icon," notes Rhino product manager

(Continued on next page)



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NAVARRÉ, an independent distributor of music, reports a net loss of \$27.6 million for the fiscal year that ended March 31, compared with a loss of \$974,000 the year before. The company attributes the loss to a fourth-quarter reduction in net sales, an increase in reserves for bad debts and product returns, and a write-off on inventory and debit balances for financially distressed vendors. Net sales rose 7% to \$210.4 million for the year from \$196.6 million the year before.

In the fourth quarter, the company posted a net loss of \$22.3 million on a 29% decline in net sales to \$27.7 million. Navarre says net sales were lower because of "our new returns-processing capability."

Navarre also announces that it will supply Amazon.com with exclusively distributed music releases.

BARNES & NOBLE says it will take a \$5 million pre-tax charge against profits in the current quarter on its terminated bid to buy book wholesaler Ingram Book Group for \$600 million. The bid was dropped because it appeared likely that the Federal Trade Commission would oppose the acquisition on the grounds that Barnes & Noble would have too much power in book-selling since Ingram supplies many of its competitors. Barnes & Noble now plans to build two new distribution centers, in Reno, Nev., and Memphis. The company also reports that it will book pretax gains totaling \$35 million in the quarter related to the initial public offering of its 41%-owned E-commerce company, barnesandnoble.com.

RENTRAK, the revenue-sharing home video distributor, reports that net earnings fell 57.4% to \$2 million in the fiscal year that ended March 31 from \$4.7 million the previous year. Revenue rose 0.8% to \$123.8 million from \$122.8 million. The company says that revenue increased only slightly and that profit fell because of an increased number of video titles priced for sale to the consumer, video chains' direct revenue-sharing deals



with studios, and continued industry consolidation. In the fourth quarter, Rentrak reports net income of \$1 million on \$31 million in revenue, down from \$1.3 million in net profit on \$35 million in revenue in the corresponding period a year earlier. The company also reports that Internet revenue increased to 6% of total revenue in the fourth quarter, from 1.4% in the year-earlier period.

RECOTON, the manufacturer of consumer electronics accessories, has launched a Web site, RecotonDirect.com, from which consumers will be able to buy accessories such as wireless speakers and video game products.

In other news, the company reports that net sales fell to \$143.9 million in the first quarter from \$144.7 million in the same quarter a year ago because of lower sales of video and PC game accessories and home audio speakers. Recoton reports a net loss of \$1.46 million in the quarter, compared with income of \$3.6 million in the year-earlier quarter.

UNIVERSAL MUSIC GROUP says that its Island, Def Jam, and Mercury labels have been officially consolidated under one name, the Island Def Jam Music Group, also known as IDJMG. Jim Caparro is chairman of the group.

SFX ENTERTAINMENT, the operator of concert venues, has its stock trading on the New York Stock Exchange under the symbol SFX. Previously, shares traded on Nasdaq.

PARADISE MUSIC AND ENTERTAINMENT reports that revenue fell slightly to \$1.96 million in the third fiscal quarter because declines in sales from its label, Push Records, were greater than sales increases from other units, such as video production division Picture Vision, commercial production unit Rave, and music artist management group All Access. The company says its net loss narrowed to \$874,008 from \$1.47 million because of cost-cutting measures. During the quarter, board member Jesse Dylan was named chairman/CEO. Former chairman/CEO John Loeffler was named chairman emeritus. Jay Moloney was named president.

PROVIDENT MUSIC DISTRIBUTION, a distributor of Christian music, has formed an exclusive long-term distribution deal with the Windham Hill Group in which Provident will distribute Windham releases to the gift market. The first releases under the deal will be custom compilations from such artists as George Winston, Jim Brickman, and Yanni.



GF ENTERTAINMENT is producing the second "A Day In The Garden At Yasgur's Farm" concert series at the site of the original Woodstock festival. Britney Spears will kick off the series with a performance July 4. The concert will be part of AtlanticPacific Music's Big Bang concert series.

SHAKESPEARE'S THE THING ON RHINO SET

(Continued from preceding page)

Jim Hughes, whose work project contains more than 200 famous passages from 37 Shakespeare plays and two poems, some as short as 30 seconds, others as long as four minutes. "There are some death scenes in Macbeth

"It's a good time for this to come out, because of all the press on Shakespeare over the last year"

- JOHN BRONICKI -

that have to play all-out to get their full flavor," says Johnson.

These excerpts take up the first four discs and are programmed thematically. The first disc, titled "To Be . . .," involves existential musings. Disc two deals with the many aspects of romance, under the heading "Love's Labors." Disc three takes a violent turn, as suggested by the title "Hot Blood," while the fourth disc, ". . . Or Not To Be," considers mortality.

As a bonus, the fifth and sixth discs offer an unabridged version of "Romeo And Juliet," produced in 1961 in England for LP and starring Albert Finney, Claire Bloom, and Dame Edith Evans.

Among the other great actors and portrayals included in "Be Thou Now Persuaded: Living In A Shakespearean World" are John Barrymore ("Hamlet"), Sir Laurence Olivier ("Henry V"), Paul Robeson ("Othello"), Orson Welles ("Macbeth"), Sir John Gielgud ("Richard II"), and Richard Burton and Elizabeth Taylor ("The Taming Of The Shrew").

The title lifts the common Shakespeare phrase "Be thou persuaded" and places it in the here and now, as befits the author's present pervasiveness—which is further signified by the second half of the title.

The set comes in a book-like package, full of scholarly essays, complete transcripts, capsule descriptions of the plays, and photos of the actors and assorted Shakespeare memorabilia. Hughes says the \$59.98 CD (\$39.98 cassette) package will be priced and positioned at Shakespeare-heavy music/book accounts and promoted via extensive consumer ads in literary magazines as well as consumer music publications. Catalog sales, which are often impressive with spoken-word product, will also be pursued aggressively.

Additionally, Delta Airlines will feature the set on the AEI in-flight channel for two months surrounding the release date.

Program ads and street-level promotions will tie in with summer Shakespeare festivals across the country, and home video links will be sought with the recent Shakespeare movie titles.

"It's a good time for this to come out, because of all the press on Shakespeare over the last year," says John Bronicki, music buyer for the Borders Books & Music chain. "Accounts like us will do well because of the interest in the movies, and the [Shakespeare] book pieces never die anyway. There's always interest in Shakespeare. I'm kind of surprised it's taken so long for something like this to come out."

Bronicki is impressed by the set's packaging and feels that the pricing is reasonable.

"We'll do some ads with Rhino, and I'll try to get with our book buyer on some cross-merchandising possibilities," he says. "I'll definitely tell people to feature the set in any kind of Shakespeare endcap they might have, especially with all the summer Shakespeare festivals in big cities. Hopefully, we'll get some people who read Shakespeare

willing to pick up this pretty interesting-looking set with some big-name people in it, which I'm sure will attract a lot of attention."

Rhino staffers predict that "Be Thou Now Persuaded: Liv-



HUGHES

ing In A Shakespearean World" may even garner notice from today's poets.

"Our owner Richard Foos said, 'Just wait till the rappers get hold of this package,'" says Johnson. "We assume a lot of them will be sampling from it and that bits of it will be on some 12-inch rap single next week."

JIM BESSMAN

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Suggested List Price
1	1	6	NO. 1 HOMECOMING-LIVE IN ORLANDO Jive/Zomba Video 41675-3	Backstreet Boys	19.98
2	2	4	LIVE PolyGram Video 45059955	Shania Twain	19.95
3	3	30	'N THE MIX WITH 'N SYNC ▲ BMG Video 65000	'N Sync	19.95
4	4	3	SO GLAD Spring House Video Chordant Dist. Group 44369	Bill & Gloria Gaither And Their Homecoming Friends	29.98
5	8	12	KENNEDY CENTER HOMECOMING Spring House Video Chordant Dist. Group 42902	Bill & Gloria Gaither And Their Homecoming Friends	29.98
6	7	6	AROUND THE WORLD Columbia Music Video Sony Music Video 50184	Mariah Carey	19.98
7	15	30	ATLANTA HOMECOMING ● Spring House Video Chordant Dist. Group 44359	Various Artists	29.98
8	5	10	FAMILY VALUES TOUR '98 ▲ Epic Music Video Sony Music Video 50188	Various Artists	19.95
9	14	30	ALL DAY SINGIN' AT THE DOME ● Spring House Video Chordant Dist. Group 44360	Various Artists	29.98
10	9	53	ALL ACCESS VIDEO ▲ Jive/Zomba Video 41589-3	Backstreet Boys	19.98
11	6	3	MEETING PEOPLE IS EASY Capitol Video 77860	Radiohead	19.95
12	10	3	THUG TV Relativity Video 11735	Mo Thugs	15.98
13	12	30	NIGHT OUT WITH THE BACKSTREET BOYS ▲ Jive/Zomba Video 41657	Backstreet Boys	19.95
14	13	26	CUNNING STUNTS ▲ Elektra Entertainment 40202	Metallica	19.98
15	11	168	HELL FREEZES OVER ▲ Geffen Home Video Universal Music Video Dist. 39548	Eagles	24.98
16	19	17	SINGING IN MY SOUL Spring House Video Chordant Dist. Group 46440	Various Artists	29.98
17	16	13	THE VELVET ROPE TOUR-LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 5517	Janet Jackson	19.98
18	20	14	VH1-BEHIND THE MUSIC ▲ PolyGram Video 44059953	Shania Twain	14.95
19	18	15	LIVE AT THE FILLMORE EAST MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	14.98
20	23	77	A NIGHT IN TUSCANY ▲ PolyGram Video 4400553973	Andrea Bocelli	24.95
21	22	4	LADIES & GENTLEMEN-THE BEST OF GEORGE MICHAEL Columbia Music Video Sony Music Video 50183	George Michael	19.98
22	21	13	STAY THE SAME Columbia Music Video Sony Music Video 79138	Joey McIntyre	3.98
23	17	3	LIVE: ONE NIGHT IN PENNSYLVANIA Star Song Video Chordant Dist. Group	Newsboys	14.98
24	24	22	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
25	25	11	LIVE BMG Video 25738	Usher	14.95
26	29	78	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	19.98
27	26	93	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
28	27	36	SHOCKUMENTARY ● PolyGram Video 57595	Insane Clown Posse	19.98
29	28	35	VH1 DIVAS LIVE ● Epic Music Video Sony Music Video 50175	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey	19.98
30	30	29	BRIDGES TO BABYLON: 1998 LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
31	35	28	THE COLLECTION: VOLUME 1 Epic Music Video Sony Music Video 69715	Bone Thugs-N-Harmony	19.95
32	36	178	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	19.98
33	34	28	SECOND COMING ▲ PolyGram Video 80063005917	Kiss	29.98
34	33	32	WELCOME TO THE VIDEOS Geffen Home Video MCA Music Video 39557	Guns N' Roses	16.98
35	31	113	WHO THEN NOW? ◇ Epic Music Video Sony Music Video 50153	Korn	19.98
36	RE-ENTRY		THE COMPLETE VIDEOS: 1991-1998 ● Atlantic Video 83154	Tori Amos	19.98
37	RE-ENTRY		THE ROYAL ALBERT HALL CELEBRATION PolyGram Video 44005739	Andrew Lloyd Webber	19.95
38	NEW ▶		VOICE OF AN ANGEL-IN CONCERT Sony Classical Video Sony Music Video 61770	Charlotte Church	19.95
39	37	33	LIVE AT THE BEACON THEATRE Columbia Music Video Sony Music Video 50171	James Taylor	19.98
40	RE-ENTRY		HAVING A GIRL'S NITE OUT Myrrh Video 5351	Chonda Pierce	16.98

Rabbit Ears Only Part Of Madacy's Ambitious Plans

MADACY ABOUT YOU: In the May 15 installment of Child's Play we told you about the rebirth of the venerable Rabbit Ears franchise, which had signed a distribution deal with Canadian company Madacy Entertainment Inc. What we didn't go into was how the Rabbit Ears acquisition is the jewel in the crown of a whole new children's division of Madacy, headed by VP of sales and marketing Sandy Gardner.

The company has been in business for more than 20 years, and its specialty is "budget audio and video and international distribution and marketing," according to Gardner. Its most prominent audio product is 10 Time-Life Music titles, distributed to retail.



by *Moira McCormick*

Last fall, Madacy launched the family audio series "Mommy And Me," "a four-title [musical] parenting program for time-challenged parents," as Gardner describes it, based on the work of child development specialist and family therapist **Dr. Cindy Nurik**, TV talk-show host **Leeza Gibbons** is the series' spokeswoman.

Another series, "Wonder Kids," encompasses 10 audio titles, with five more scheduled for fall release. Gardner says that "Wonder Kids," performed by the Nashville-based **Wonder Kids Choir**, is a preschool-targeted Christian line that "competes with 'Cedarmont Kids' [Benson Music's consistently charting audio series]." Cassettes are priced at \$3.99; CDs at \$5.99.

Gardner was hired in mid-May "to manage the existing catalog and to relaunch Rabbit Ears." Eight audio and video titles make up the inaugural release: "Pecos Bill" (narrated by **Robin Williams**, music by **Ry Cooder**), "The Night Before Christmas" (**Meryl Streep**, **Edwin Hawkins**), "John Henry" (**Denzel Washington**, **B.B. King**), "How The Leopard Got His Spots" (**Danny Glover**, **Ladysmith Black Mambazo**), "Koi And The Kola Nuts" (**Whoopi Goldberg**, **Herbie Hancock**), "The Emperor And The Nightingale" (**Glenn Close**, **Mark Isham**), "Jack And The Beanstalk" (**Michael Palin**, **David A. Stewart**), and "The Gingham Dog And The Calico Cat" (**Amy Grant**, **Chet Atkins**).

"We'll probably have eight more releases in the fall," says Gardner.

Noting that Madacy is "redoing the graphics and logo, retaining a lot of the original Rabbit Ears design," Gardner says a more
(Continued on page 60)

ANNOUNCEMENT

Loreena McKennitt
Live in Paris and Toronto

On May 17, 1999, Quinlan Road released the double CD set "Live In Paris And Toronto" by Loreena McKennitt.

Drawn from performances at Paris' Salle Pleyel and Toronto's Massey Hall during McKennitt's 1998 world tour in support of her three million-selling album "The Book Of Secrets", this 17-track recording is presently available exclusively via mail order from the artist's own Quinlan Road label.

"Live In Paris And Toronto" has been dedicated by Loreena to the memory of three close friends who died in a tragic boating accident in the summer of 1998. All profits from the sales of this recording will be donated to a Stratford-based charity of which McKennitt is a co-founder. The Cook-Rees Memorial Fund For Water Search And Safety was established to fund research, education and programmes to promote water safety, and monies from the sale of this new recording have been earmarked for the purchase of essential search and rescue equipment.

In order to maximize the charitable revenues achieved from sales of this recording, "Live In Paris And Toronto" is not currently scheduled for a retail release either within Canada, the US, or elsewhere.

Quinlan Road would be grateful if retailers could direct any customer inquiries regarding this title toward Quinlan Road directly, either via our website or by phone, post or fax.

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Charlotte, N.C.'s New Manifest Store Aims For Size, Service

MANIFEST Discs & Tapes opened a 19,000-square-foot superstore May 1 in Charlotte, N.C., with the grand-opening celebration planned for Saturday (12), after press time. In addition to carrying an assortment of music-related lifestyle merchandise, the store offers a full line of music inventory with a wide breadth of selection in all genres, according to **Carl Singmaster**, president of the Columbia, S.C.-based chain.

The store represents the seventh unit for the chain and also a change in direction regarding size, as the other stores are all in the 3,000- to 8,000-square-foot range. The store carries 60,000 CD titles and 11,000 cassette titles. Also, it has a 16-by-12 foot stage for in-store appearances.

Singmaster acknowledges that the Charlotte market already has a good representation of music merchandisers, but he thinks Manifest can carve out a piece of the market for itself. "All the big boxes are there—several Media Plays, seven or eight Best Buys, Borders—and all the mall guys are there as well," he says. "There are a lot of independents that are good stores but are concentrated on a narrow niche. We thought we would fill the gap and be the cool indie store with the depth of selection in all genres and still sell cool stuff."

Singmaster acknowledges that all the industry talk seems to revolve

around the Internet. "But how can we compete with all the players that have established themselves online already?" he asks. "I would not want to pour my funds down that money pit. We still want to make stores exciting, and we think that will get the customers in the store."

Singmaster says that Manifest can compete against the other big boxes in the market, in addition to the online merchants. "We are the indie store with full

service. We still have people that go into the bins and help you find things."

By contrast, the chains are afraid to pay a few more clerks \$6 an hour to help customers, he says. "The single worst thing about shopping retail at a chain store is after you have made your selections, you have to stand in a long line just to pay them money."

AROUND THE TRACK: The Coalition of Independent Music Stores (CIMS) has added Easy Street of Seattle, New World Record of Buffalo, N.Y., and Park Avenue of Winter Park, Fla., to its store roster. That brings the CIMS store count to 65.

MAKING TRACKS: Alan Wolsky, divisional credit manager for Universal Music and Video Distribution, is leaving his job and seeking opportunities. He can be reached at 516-579-5855; E-mail alanrobin7@aol.com.

RETAIL TRACK

by Ed Christman

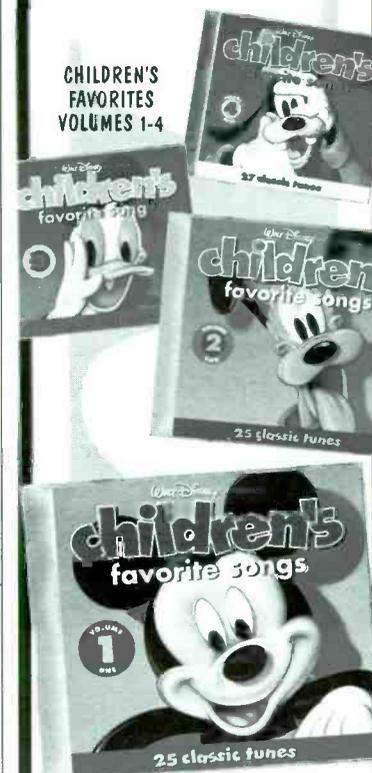


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Old Hat Unearths Vintage Black Violin Music On 'Sing The Blues'

FUNKY FIDDLERS: Fresh from our annual trip to Memphis, the seat of Southern blues, we returned to the office to find a choice new collection of delightful vintage music rescued from the mists of time by a resourceful indie label.

"Violin, Sing The Blues For Me: African-American Fiddlers 1926-1949," due Tuesday (15), is the handiwork of Old Hat Enterprises (wonderful name!), a Raleigh, N.C.-based imprint operated by collector **Marshall Wyatt**. It's one of those revelatory, lovingly produced compila-



WILL BATT'S NOVELTY BAND

tions that makes one ask, "Why didn't somebody think of this before?" and then exclaim, "Damn, this is great stuff!"

"I get a lot of the reissues that come out, and there'd never been an album that focused specifically on black fiddle music," says Wyatt, who previously released "Music From The Lost Provinces," a set of North Carolina hillbilly string-band music.

Drawn from Wyatt's own collection and those of such 78 hounds as **Joe Bussard**, **Pete Whelan**, and **Richard Nevins**, the Old Hat album takes a deep look at the role of the violin in the blues, growing out of 19th-century string-band traditions. Here, one listens to a panoply of antique black fiddle styles, from straight blues to waltzes and ballads.

Some well-known names in blues history are here: **Lonnie Johnson**, better known as a guitarist but a formidable fiddler as well, whose exclamatory aside on "Violin Blues" lends the album its title; **Big Joe Williams**, whose classic "Baby, Please Don't Go," with one-string violin accompaniment by "Dad" Tracy, is included here; and such noted string bands as the **Memphis Jug Band** and the **Mississippi Sheiks**.

One also encounters such lesser-known figures as **Will Batts**, "Blue Coat" **Tom Nelson**, and **Henry "Son" Sims** (who famously recorded with both **Charlie Patton**, heard here, and young **Muddy Waters**). The wonderful **Howard "Louie Bluié" Armstrong**, who survives today as one of the only bluesmen schooled in pre-blues styles, can be heard stroking the gut on a



by Chris Morris

couple of cuts recorded nearly 70 years ago. (Armstrong's presence on the collection is unsurprising: Wyatt says that years ago, he lived in San Francisco, where he hung out with such collectors as cartoonist **Robert Crumb** and filmmaker **Terry Zwigoff**, who shot documentaries about both Crumb and Armstrong.)

Superbly transferred by audio magician **Jack Towers**, the music on "Violin, Sing The Blues For Me" is clean and vital. The accompanying 32-page booklet, with detailed notes by Wyatt and some handsome, rare illustrations, is a model of informative scholarship. In short, this is a well-nigh-essential collection that will reward both blues historians and neophytes. We rate it with the best recent work from such reissue leaders as Yazoo and Revenant.

Wyatt is currently working with folklorist **Steve Green** on a collection devoted to Kentucky fiddler **Jillson Setters**, who was memorably heard on **Harry Smith's** "Anthology Of American Folk Music." He isn't sure if this set will come out this year: "Because I'm such a small oper-

ation, it takes a good bit of time to put a collection together."

"Violin, Sing The Blues For Me" is principally distributed by Redeye Distribution in Chapel Hill, N.C., as well as by the roots specialists Record Depot in Roanoke, Va., and Sidestreet Distributing in Lansing, Mich.

A PAIR OF JACKSONS: As long as we're talking about blues, it's worth mentioning that the estimable Virginia-born singer/guitarist **John Jackson** is represented by two current albums—recorded 30 years apart—on Arhoolie and Alligator.

Jackson was first recorded by Arhoolie's **Chris Strachwitz** in the '60s, after he was discovered playing in the Washington, D.C., area. His versatile way with a variety of styles—ranging from the acoustic blues of **Blind Blake**, **Blind Boy Fuller**, and **Blind Lemon Jefferson** to the hillbilly and country music of **Jimmie Rodgers** and **Ernest Tubb**—is heard to good advantage on Arhoolie's second Jackson album, "Country Blues & Ditties," which is drawn from several '60s sessions for the label.

Now 75 years old and still a facile and warm guitar picker, Jackson was recently brought back into the studio by producer **Joe Wilson**. The Alligator set "Front Porch Blues" is a sweet recital drawn from the musician's apparently vast repertoire of country blues. Even as country styles have drawn interest from young fans, Jackson has been unjustly overlooked; we hope

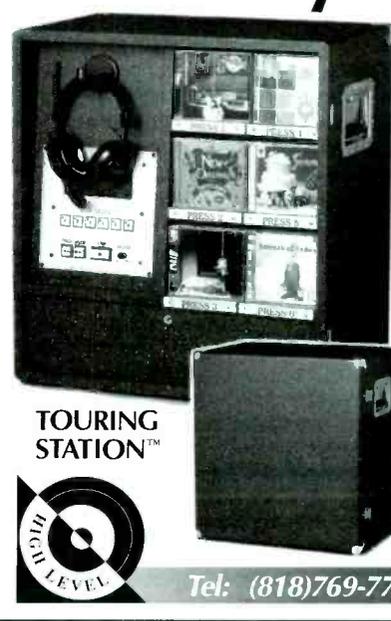
these two fine records will rectify the situation.

FLAG WAVING: Blues singer/guitarist **Deborah Coleman** very effectively stole the scene at the W.C. Handy Awards and the Handy Blues Festival in Memphis last month: The Blind Pig artist turned in a burning

duet with **Bernard Allison** at the awards show and roused crowds during sets at Mr. Handy's Blues Hall and B.B. King's on Beale Street.

It was a surprising triumph for this late bloomer in the blues. Coleman's current release, "Where Blues Begins," is only (Continued on page 61)

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CHILD'S PLAY

(Continued from page 57)

significant change is the pricing. Originally sporting price points similar to pop CDs and cassettes, Rabbit Ears is now in the mid-price range—\$7.98 for cassette and blister-packaged cassette, \$9.98 for CD and blister-packaged CD (and \$9.98 for video, which in its original incarnation was \$19.98).

"There are 64 Rabbit Ears titles in all," says Gardner, "and in two years, we plan to release 24-32 of them. We'll make sure there's a good mix of the different series: "Holiday Classics," "American Heroes & Legends," "Storybook Classics," "International Folktales," and "Bible Stories." We'll be coming out with new titles as well."

The new pricing allows Madacy to take Rabbit Ears into mass merchants and music retailers, "where the line had never been a major player, probably because of the price," says Gardner, who notes that Madacy is "just starting to work with a New York publicist" on Rabbit Ears. "We'll be participating in retailers' programs as well," she adds. "Right now, we're concentrating on refilling the pipeline, which is empty. Some of this product hadn't been available for a year."

In addition to the aforementioned five new titles for the "Wonder Kids" series—"Rappin' Up The Hymns," "Elementary Bible Blast," "Kindergarten Songs 3," "Toddler Songs," and "Wonder Kids Christmas"—Madacy will issue four new "Mommy And Me" audio products, "and there's a possibility of

a "Daddy And Me" series too," says Gardner.

Another budget series, "Baby Symphony," will capitalize on the trend in packaging classical music for tots. "Sweet Dreams," "Sweet Fantasies," and "Tender Moods" (\$3.99 cassette, \$5.99 CD) are scheduled for release.

Gardner says Madacy is "looking to license or purchase rights to [already existing] children's series, both audio and video, to take to the mass market. Typically, a one-cassette product is not what we're looking for," she says. Acknowledging that "live performing artists are difficult [to sell]," Gardner adds that Madacy is in the market for "interesting, concept-based kids' product."

If you've got what Madacy wants, Gardner can be contacted by E-mail: sgardner@madacy.com.

MORE BARNEY: "Barney's A Great Day For Learning" is the latest audio release from Lyrick Studios. The purple dinosaur, joined by paleontological pals Baby Bop and BJ, covers the basics—colors, shapes, numbers, letters, etc.—through 22 songs. All of the tracks, save for Barney's theme song "I Love You," are first-time audio releases, including eight new original tunes. Street date is July 27 (pre-order date is June 29). Suggested retail price is \$9.98 for cassette and \$14.98 for CD.

A Barney read-along is the next Lyrick audio release, due Aug. 31 (pre-order date Aug. 3).

"Barney's Count To 10 Read Along" is \$6.95 for book and tape. When consumers purchase "Barney's A Great Day For Learning" and any one of five other Barney educational products, they can send in for a free Barney school bag (\$10 retail value) by mail.

IN MEMORIAM: The world of children's music lost one of its wittiest and most original practitioners when singer/songwriter **Ed Kohn** succumbed to cancer June 2. Kohn's standout kids' album, "The Greens," was warm, wise, and falling-down funny, one of Child's Play's favorite kids' records ever. Its cleverest cut, "Six," was later covered by **Trout Fishing In America**. Kohn, who was an editor at Family Fun magazine, remained unfailingly modest about his own considerable talents, and his courage and good spirits in the face of his illness is something we will never forget. Godspeed, Ed.

CORRECTION: In the May 22 installment of Child's Play, the label listed for **Lead Belly's** "Lead Belly Sings For Children" should have been Smithsonian/Folkways.

EXECUTIVE TURNTABLE

HOME VIDEO. Anne Aufderheide is promoted to VP of operations for Narada Productions Inc. and Music Design Inc. in Milwaukee. She was director of special projects and international sales.

Rob Hummel is appointed executive VP of digital technologies development for Technicolor in Los Angeles. He was head of production operations for Dream Works SKG.

Tracy Clark is promoted to VP of accounting and chief accounting officer for Recoton Corp. in Lake Mary, Fla. She was assistant VP for corporate accounting.

RETAIL. Jim Reimann is named VP of retail development for the Family Christian Stores in Grand Rapids, Mich. He was executive VP/COO.



AUFDERHEIDE

FOR THE RECORD

An item on Valley Media in the Newsline column in the June 5 issue erroneously stated the time period for the company's new-media sales increase. The figures cited were for the fourth quarter only.



Rock The House. Lava/Atlantic act Kid Rock appeared at the House of Guitars in Rochester, N.Y., to promote his new release, "Devil Without A Cause." More than 200 fans attended. Shown, from left, are Kid Rock, House of Guitars owner Armand Schaubroeck, and Atlantic regional promotion rep Lou Rizzo.

Billboard®

JUNE 19, 1999

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES. REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
◀ No. 1 ▶				
1	1	5	READ-ALONG KID RHINO 75642/RHINO (7.98/11.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
2	2	12	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 60641/WALT DISNEY (10.98/15.98)	MANNHEIM STEAMROLLER MEETS THE MOUSE
3	5	3	READ-ALONG WALT DISNEY 60427 (6.98 Cassette)	TARZAN
4	4	8	VARIOUS ARTISTS WALT DISNEY 60642 (9.98/16.98)	RADIO DISNEY KID JAMS
5	3	130	CEDARMONT KIDS CLASSICS ● BENSON 84056 (3.98/5.98)	TODDLER TUNES
6	6	61	VEGGIE TUNES BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES
7	10	3	READ & SING ALONG WALT DISNEY 60991 (10.98 Cassette)	TARZAN
8	7	179	VARIOUS ARTISTS ▲ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
9	8	33	READ-ALONG WALT DISNEY 60289 (6.98 Cassette)	A BUG'S LIFE
10	9	32	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75261/RHINO (3.98/6.98)	TODDLER FAVORITES
11	11	17	VEGGIE TUNES LYRICK STUDIOS 9451 (6.98/10.98)	VEGGIE TUNES
12	12	147	CEDARMONT KIDS CLASSICS ▲ BENSON 82217 (3.98/5.98)	ACTION BIBLE SONGS
13	14	198	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
14	13	137	CEDARMONT KIDS CLASSICS ● BENSON 82218 (3.98/5.98)	SUNDAY SCHOOL SONGS
15	15	114	CEDARMONT KIDS CLASSICS ● BENSON 82220 (3.98/5.98)	SILLY SONGS
16	17	16	BLUE'S CLUES KID RHINO 75626/RHINO (9.98/13.98)	BLUE'S BIG TREASURE
17	16	48	VEGGIE TUNES BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	VEGGIE TUNES 2
18	18	12	BARNEY BARNEY MUSIC 9463/LYRICK STUDIOS (9.98/14.98)	I LOVE TO SING WITH BARNEY
19	20	111	CEDARMONT KIDS CLASSICS ● BENSON 82216 (3.98/5.98)	BIBLE SONGS
20	23	144	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
21	19	188	BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
22	24	150	READ-ALONG ▲ WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
23	21	52	VARIOUS ARTISTS WALT DISNEY 60632 (10.98/16.98)	MORE SILLY SONGS
24	22	13	BEAR WALT DISNEY 60640 (9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE
25	RE-ENTRY		VARIOUS ARTISTS ▲ WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC

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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Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
		NO. 1		
1	1	JIMMY BUFFETT ▲ ⁵ MCA 5633* (6.98/11.98)	SONGS YOU KNOW BY HEART 3 weeks at No. 1	433
2	2	METALLICA ◆ ¹¹ ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	408
3	3	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG 846210/DJMG (10.98/17.98)	LEGEND	520
4	4	SHANIA TWAIN ◆ ¹¹ MERCURY (NASHVILLE) 522886 (10.98/17.98)	THE WOMAN IN ME	223
5	—	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	105
6	10	GUNS N' ROSES ◆ ¹⁰ Geffen 24148/Interscope (6.98/11.98)	APPETITE FOR DESTRUCTION	418
7	6	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ Capitol 30334* (10.98/15.98)	GREATEST HITS	241
8	5	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸ MCA 10813 (10.98/17.98)	GREATEST HITS	271
9	11	DAVE MATTHEWS BAND ▲ ² RCA 66904 (10.98/16.98)	CRASH	162
10	8	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	147
11	9	DEF LEPPARD ▲ MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	137
12	13	THE OFFSPRING ▲ ⁹ EPIGRAPH 86432* (10.98/14.98) HS	SMASH	130
13	12	PINK FLOYD ◆ ¹⁵ Capitol 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1159
14	7	BARRY WHITE ● MERCURY 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	8
15	16	METALLICA ▲ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	478
16	14	THIRD EYE BLIND ▲ ⁴ ELEKTRA 62012*/EEG (11.98/17.98) HS	THIRD EYE BLIND	113
17	19	BEASTIE BOYS ▲ ⁶ DEF JAM 527351/DJMG (10.98/16.98)	LICENSED TO ILL	401
18	21	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	314
19	17	SAVAGE GARDEN ▲ ⁹ COLUMBIA 67954 (11.98 EQ/17.98)	SAVAGE GARDEN	112
20	22	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	117
21	20	DAVE MATTHEWS BAND ▲ ⁹ RCA 66449 (10.98/16.98)	UNDER THE TABLE AND DREAMING	189
22	18	AL GREEN ▲ Hi/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	52
23	25	PINK FLOYD ◆ ²³ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	530
24	24	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	303
25	28	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	449
26	26	KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	80
27	29	VAN MORRISON ▲ ³ POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	430
28	23	AC/DC ◆ ¹⁶ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	264
29	27	CELINE DION ◆ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	169
30	15	BARRY WHITE ▲ CASABLANCA 822782/DJMG (5.98/11.98)	GREATEST HITS VOLUME 1	16
31	32	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	136
32	31	SARAH MCLACHLAN ▲ NETTWERK 18725*/ARISTA (11.98/17.98) HS	FUMBLING TOWARDS ECSTASY	237
33	36	METALLICA ▲ ⁵ ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	443
34	30	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	352
35	41	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)	RIDE THE LIGHTNING	419
36	49	POISON ● Capitol 53375 (7.98/11.98)	GREATEST HITS 1986-1996	13
37	47	SUBLIME ▲ GASOLINE ALLEY 11474/MCA (10.98/16.98) HS	40 OZ. TO FREEDOM	107
38	33	AC/DC ▲ ² EASTWEST 92215/EEG (11.98/17.98)	LIVE	80
39	35	MADONNA ▲ ⁶ SIRE 26340*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	271
40	45	FUGEES ▲ ⁶ RuffHouse 67147*/COLUMBIA (7.98 EQ/11.98)	THE SCORE	67
41	44	GARTH BROOKS ◆ ¹⁰ Capitol (Nashville) 29689 (10.98/15.98)	THE HITS	187
42	34	AEROSMITH ▲ ⁴ Geffen 24716/Interscope (12.98/17.98)	BIG ONES	140
43	—	SOUNDTRACK AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY HOLLYWOOD 62112 (10.98/16.98)		5
44	46	AEROSMITH ▲ ⁹ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	313
45	—	MILES DAVIS ▲ COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	36
46	39	EAGLES ▲ ⁷ Geffen 24725/Interscope (12.98/17.98)	HELL FREEZES OVER	223
47	38	JOURNEY ◆ ¹⁰ COLUMBIA 44493 (10.98 EQ/17.98)	JOURNEY'S GREATEST HITS	470
48	40	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	181
49	—	MARVIN GAYE ▲ MOTOWN 636058/UNIVERSAL (7.98/11.98)	EVERY GREAT MOTOWN HIT	75
50	42	RAGE AGAINST THE MACHINE ▲ ⁷ EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	188

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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates 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.

INDEPENDENTS

(Continued from page 59)

her third album; she only began playing professionally six years ago.

"I got pregnant and decided to raise my daughter," explains Coleman, who has been playing guitar since she was 15. "I told myself, 'When my daughter gets older, I'll be able to go back and do this.'"

The Chesapeake, Va.-based musician describes herself as "a rock-head" who turned to the blues after seeing a triple bill of John Lee Hooker, Muddy Waters, and Howlin' Wolf at the age of 19. "To hear these different styles of blues from these guys was the first thing that turned my head," she says.

Encouraged by such bluesmen as Kenny Neal, Coleman formulated a tasty, unmannered style of her own, which melds the rocking force of an early inspiration, Jimi Hendrix, with more conservative blues



COLEMAN

approaches.

As a black woman playing blues, she remains a curious anomaly in her field. Asked why her situation is unique, she says, "I have absolutely no idea. A lot of African-American people have gone over to rhythm & blues. Rap and R&B is more their thing... I wasn't encouraged to play by my brothers and sisters, and I don't mean my immediate family."

She observes that sexism also rears its head in blues circles. "One musician—I won't say his name—told me, 'Put a miniskirt on,'" she recalls. "Change is slow to happen."

However, she believes others may soon join her. "I guess I am somewhat of a role model," she says, "and on the road, I have seen more black women with guitars."

Coleman, who is a live performer to be reckoned with, will tour extensively this summer with her working band: bassist B.T. Richardson, guitarist Billy Crawford, and drummer Marty Bender. Upcoming dates include the River Bend Festival in Chattanooga, Tenn., on Sunday (13); the Bessie Smith Strut in Chattanooga on Monday (14); Bourbon Street in Nashville on Tuesday (15); the W.C. Handy Blues Festival in Henderson, Tenn., on Friday (18); and Birmingham (Ala.) City Stages on June 20.



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New Media

MERCHANTS & MARKETING

AOL's Got Music Webcasting In Its Sights

DVD Audio Watermarking Standard Due; Label Execs Leap Into Cyberspace

YOU'VE GOT . . . MUSIC! What are the three most powerful letters in the music industry on the Internet? MTV? Think AOL. The online giant, which ironically is run by former MTV head **Bob Pittman**, is making some serious moves that will soon establish the company as a major music promotion force. The \$400 million acquisition of Spinner.com and Nullsoft (Billboard, June 12) is likely to result in a one-two promotional punch for the streaming and downloading of music content online.

AOL is expected to bring Spinner.com's Webcasting service of 120 niche music formats to its 17 million-plus customers. The company will also bring MP3 technology to the masses through Nullsoft's Winamp.

A very cool consequence of this deal is the mainstreaming of Nullsoft's SHOUTcast Webcast technology, which should enable a true boom in desktop broadcasting. For the uninitiated, SHOUTcast allows average computer users to easily Webcast to a global audience from their home PC. Content varies from aspiring DJs with ambitious CD collections to steamy sex chatter. SHOUTcast listeners can easily navigate to any underground Webcast through a live Webcast menu, which is updated as new programmers begin to Webcast their programming.

If AOL chooses to combine this technology with its independently operated subsidiary Mirabilis, which operates the Web pager service ICQ, the results could be revolutionary to the radio industry. It may be that future versions of ICQ will include private Webcast paging services that allow voice-to-voice communication and music Webcast communities.

For example, I might be able to share with my "buddy list" a streamed micro-Webcast of my favorite music. The same technology might be used to bring together users who share the same niche music interests. While word-of-mouth has always been a strong factor in the sales of new music, the same concept may be captured in the community-driven commerce to be found in AOL-owned technologies.

AOL now owns the leading brands in personal Web paging, Internet music Webcasting, and MP3 playback. My advice to music industry executives: Update your Rolodex to include a contact at AOL. You'll need it.

WATERMARK SOLUTION FINALISTS: A final digital watermarking standard for DVD Audio was expected to be chosen June 11 by the technology collective 4C, which consists of IBM, Intel, Matsushita, and Toshiba. The collective, which is working with the major record labels on standards for both DVD Audio and digital music downloading, is expected to endorse watermarking solutions from either Cambridge, Mass.-based Aris Technologies or Miami-based Blue Spike,



a source says. While the 4C meeting will focus specifically on choosing a watermarking solution for DVD Audio, a source says that the winning technology is also likely to be adopted by music labels participating in the Secure Digital Music Initiative (SDMI).

SDMI UPDATE: Consumer electronics and music companies are collaborating to develop marketing and awareness programs that will sup-

Recent AOL moves should enable a true boom in desktop broadcasting

port portable music devices that comply with the SDMI. The new marketing group was formed at the most recent SDMI gathering, held in Tokyo.

Progress was also made on the technological development of the SDMI's proposed "trigger" technology, which aims to screen out and disable unprotected music content on SDMI-compliant devices. Attendees heard 10 presentations addressing possible ways to implement the technology. Testing of most of the proposed solutions will begin immediately, according to a source.

EXECUTIVE SHUFFLE: In the past few weeks, several pioneering

new-media executives at major music companies have left their long-term label gigs to explore new opportunities at fast-growing Internet companies. The mass exodus has left open some prime new-media opportunities at the major music companies.

Todd Steinman exited Friday as Warner Bros. Records' VP of new media and marketing. He is to join Internet strategy and Web development company iXL as VP of media and entertainment, effective Monday (14). No replacement has been named at Warner Bros.

Virgin Records lost three key new-media executives within a couple of weeks.

Ted Mico, who was executive producer for multimedia at Virgin Records, left the company June 3 to join Internet company Launch Media as VP of marketing and promotion. No replacement has been named at Virgin.

Tom Dolan has exited as senior director of multimedia at Virgin Records to join Los Angeles-based multimedia firm Fullerence Productions as creative director.

Also exiting is **Melissa Westfall**, who was Virgin Records' online marketing manager. Westfall says she is looking at several Internet job opportunities but had not yet made a decision at press time.

Last, but certainly not least, industry veteran **Liz Heller** is exiting as executive VP of Capitol Records, where she played a key role in developing the label's new-media department. Heller declined to comment on her departure, but a source says the executive exits June 30. No replacement has been named for Heller, who is mulling over new job opportunities in new media, according to a source.

Will the last new-media music executive please turn out the lights before you leave?

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Billboard

JUNE 19, 1999

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	MILLENNIUM JIVE 41672	BACKSTREET BOYS
			◀ NO. 1 ▶ 2 weeks at No. 1	
2	2	4	RICKY MARTIN ▲ C2 69891*/COLUMBIA	RICKY MARTIN
3	NEW ▶		ENEMA OF THE STATE MCA 11950	BLINK 182
4	4	5	STAR WARS EPISODE I: THE PHANTOM MENACE ▲ SONY CLASSICAL 61816	SOUNDTRACK
5	3	3	BEACH HOUSE ON THE MOON MARGARITAVILLE 524660/DJMG	JIMMY BUFFETT
6	8	2	JORDAN KNIGHT INTERSCOPE 90322	JORDAN KNIGHT
7	NEW ▶		PARTY DOLL AND OTHER FAVORITES COLUMBIA (NASHVILLE) 68751/SONY (NASHVILLE)	MARY CHAPIN CARPENTER
8	5	2	THE AMAZING JECKEL BROTHERS ISLAND 524661/DJMG	INSANE CLOWN POSSE
9	RE-ENTRY		MULE VARIATIONS EPITAPH 86547*	TOM WAITS
10	NEW ▶		ON THE 6 WORK 69351/EPIC	JENNIFER LOPEZ

● 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.

'Aliens' Among Us With Releases On VHS And DVD

BY MOIRA McCORMICK

CHICAGO—Twenty years ago this spring, the memorable tag line "In Space No One Can Hear You Scream" ushered in what would become one of the sci-fi/horror genre's most durable franchises: "Alien."

Video has been a big beneficiary: For a while, "Alien" was the industry's best-selling title. The Ridley Scott-directed movie, which featured a career-making performance from a then unknown Sigourney Weaver, spawned three sequels. "Alien Resurrection," the most recent, was released to sell-through June 1.

Concurrently, 20th Century Fox Home Entertainment is making all

four "Alien" features available on DVD for the first time. It's further marking the 20th anniversary by releasing "Alien Legacy," a gift pack featuring all four movies—VHS and DVD—along with assorted bonus features, including footage added to the first sequel, "Aliens," which was directed by "Titanic's" James Cameron.

Marketing plans include a promotional tie-in with Squirt soft drinks.

"The 20th anniversary of the original film, and the fourth film's being finally available at sell-through, offered the perfect opportunity to put the whole saga together," says Deborah Mitchell, Fox Home Entertainment marketing VP. "The VHS ver-

sions are being released in both pan-and-scan and widescreen formats and, along with the DVDs, are available individually as well as in the gift pack. The 'Alien' fan has a lot of consumer options."

Individual pan-and-scan titles are \$14.98; widescreen VHS, \$19.98. Gift packs are \$54.98 and \$59.98, respectively. DVD titles are \$29.98 each, with the gift pack at \$109.98.

The original "Alien," director Scott's harrowing tale of a horrific extraterrestrial life form picking off members of the crew of the spaceship Nostromo one by one, was a groundbreaking movie. Weaver's portrayal of gutsy, resourceful Ellen Ripley, the Nostro-



Fox Home Entertainment is taking advantage of the 20th anniversary of the theatrical release of "Alien" to dress up the four movies for VHS and DVD.

mo's sole survivor, gave the male-dominated science fiction film universe its first major female-action hero.

Scott's depiction of the Nostromo's crew as blue-collar workers, rather than the elite, square-jawed superhumans who'd previously populated cinematic spaceships, was another innovation. And the alien itself, a primally terrifying biomechanical beast designed by Swiss surrealist H.R. Giger, inspired a host of similar eyeless, chrome-domed critters in subsequent sci-fi monster movies too numerous to mention.

Interviews with Scott, Giger, and other shapers of the "Alien" universe are part of a new 66-minute documentary detailing "Alien's" creation that's included in the gift pack. The DVD set will contain a mail-in offer for a free copy of the documentary, says Mitchell. "We were running into time issues. It would have slowed down the release process to have added a fifth DVD at that point."

The DVD "Alien" was mastered from a high-definition transfer supervised by Scott; features Scott's commentary; showcases 11 deleted scenes and more than 500 still photos;

and has separate dialogue and music tracks. There's also an eight-page booklet with cast and crew bios. Fox has taken a similar approach with each of the movies.

While Mitchell declines to cite sales figures, she says that the "Alien" titles have been "consistent sellers in our catalog. It's a huge franchise, and we've been very aggressive in marketing it. Whenever a new 'Alien' movie would open, we'd use the opportunity to promote the other titles."

Promotional partner Squirt is offering a \$4 mail-in rebate, as well as an instant-win sweepstakes. Consumers receive the rebate when they purchase "Alien Resurrection" along with two two-liter bottles of Squirt or Ruby-Red Squirt, or one 12-pack of either soda.

"Alien Resurrection" is featured on the soft drinks' packaging. The sweepstakes offers an array of instant-win items, with the grand prize being a home theater package (Sony projection TV and hi-fi VHS). Other winners receive the "Alien Resurrection" video.

"Squirt's the perfect promotional partner, because its demos match those of the [typical] 'Alien' consumer," says Mitchell.

DBS Is Teaching Old Dog Cable Some New Tricks; Fewer Outlets For Divx

STUPID TURNS SMART: Return with us now to the exciting days of yesteryear when home video entrepreneurs were smart and aggressive and cable operators were mostly dumb.

In the early '80s, the two were natural enemies in the fight for TV time. But cable had a problem: a two-decade head start. Fat and happy operators had learned to ignore lousy service and low consumer satisfaction to focus on the pleasures of a lucrative local monopoly. Cable couldn't help making money, lots of it.

Home video, though, overnight grew into a formidable competitor. The studios quickly understood that the window of opportunity was cassette release before cable availability and that pay-per-view, no matter how loudly ballyhooed, would never be more than a distant also-ran.

In the nearly 20 years since, home video has had plenty of time to get complacent. Cable is dead, long live cassettes—on to other things like DVD. Well, maybe it's time home video revisited the issue. The Video Software Dealers Assn. (VSDA) will find cable being slapped awake by the tough-love lessons from direct broadcast satellite (DBS).

Oddly enough, DBS' relationship to cable is exactly that of DVD's to prerecorded cassettes. It's digital, it's growing fast, it's a headache for traditional video retailers—and it's largely ignored by the VSDA. The summary of the VSDA-commissioned Mars report on the status of indie outlets that was released to the trade press never mentioned DVD; the association's July 8-10 convention program lists one DVD session, "The Exciting Profit Builder For Rental Stores," and zilch for DBS.

In fact, the two deserve a compare-and-contrast morning. Advocates consider each the most explosive home entertainment advance in this decade, a point noted during a Showtime Networks' presentation we attended earlier this month. Consumer acceptance is startlingly similar. Showtime direct-to-home senior VP/GM Gene Falk said the number of DBS households is 15% ahead of the pace of 1998. The sales curves he described brought to mind Toshiba's recent DVD analysis (Picture This, Billboard, May 22).

DBS and DVD cross paths at another key intersection, personal computers. Showtime surveys indicate that 27% of PC owners who subscribe to DBS services use their monitors to compute and watch TV simultaneously. "They're a picture of the future," said Falk—

the same picture attracting DVD-ROM programming. The DBS crowd is eager to try things most cable subscribers ignore. Premium services, including pay-per-view, are a lot more popular via satellite, Falk noted. So it's no surprise that tape rentals have sagged significantly, said Showtime staffer Kim Lemon.

Home video partisans can argue that the 10 million DBS households are barely 10% of VCR penetration and that DVD is just one technological trump card. After all, digital VHS is in the wings. But what if cable

finally adjusts to the digital world? Falk said DBS is teaching the old dog new tricks, in services and marketing, and Showtime predicts "a behavioral shift" unlike anything the industry has ever seen. High-definition TV, arriving independently of DBS and cable, is also a mighty spur.

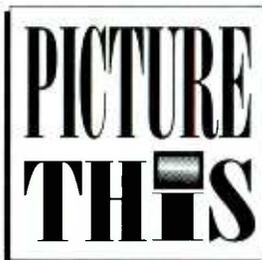
By the end of the year, Falk predicts there will be as many as 3 million cable homes receiving digital signals. More will follow, perhaps at a pace that rivals DVD expansion. It's something for VSDA to ponder.

BOUNCED: Nearly a year after its commercial debut, Divx, the limited-play cousin of "open" DVD, still hasn't expanded its retail reach. Indeed, the number of outlets carrying the format has shrunk a little.

California-based Dow Stereo is pulling Divx from about a dozen locations following the chain's acquisition by Tweeter, which operates five stores in the Boston area. Sources indicate Divx removal was among the first orders of post-deal business. Dow prided itself as being a leading-edge consumer electronics retailer, willing to try almost anything new. (Chief spokesman Tom Campbell remains with Dow/Tweeter, at least for the time being.)

Nobody Beats the Wiz is a bigger loss. The Northeast chain reportedly dropped Divx just days before it received its first shipment of limited-play units. One trade source attributes the decision to pressure from cable giant and "open" DVD advocate Time Warner on Wiz parent Cablevision.

Despite the setbacks, Divx is still found in 700-800 stores and machine sales remain strong, says chief supplier Thomson Consumer Electronics. As of January, about 80,000 units had sold through, compared with more than 1 million "open" players. Divx discs are also said to be moving briskly.



by Seth Goldstein

SUMMER'S GREAT ESCAPE



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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	1	7	A BUG'S LIFE	Walt Disney Home Video Buena Vista Home Entertainment 15653	Dave Foley Kevin Spacey	1998	G	26.99
2	2	5	YOU'VE GOT MAIL	Warner Home Video 16954	Tom Hanks Meg Ryan	1998	PG	22.96
3	3	5	BABE: PIG IN THE CITY	Universal Studios Home Video 83607	James Cromwell Magda Szubanski	1998	G	22.98
4	6	66	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
5	4	21	TAE-BO WORKOUT	Tae-Bo Retail Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
6	5	5	BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO	Jive/Zomba Video 41675-3	Backstreet Boys	1999	NR	19.98
7	8	5	MARIAH CAREY: AROUND THE WORLD	Columbia Music Video Sony Music Video 50184	Mariah Carey	1999	NR	19.98
8	9	4	PLAYBOY: 1999 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0842	Heather Kozar	1999	NR	19.98
9	7	10	THE RUGRATS MOVIE	Nickelodeon Video Paramount Home Video 33399	Animated	1998	G	26.95
10	11	11	POKEMON: THE MYSTERY OF MOUNT MOON	Viz Video Pioneer Entertainment 0002D	Animated	1999	NR	14.98
11	18	2	RADIOHEAD: MEETING PEOPLE IS EASY	Capitol Video 77860	Radiohead	1999	NR	19.95
12	13	4	PLAYBOY'S HOT CITY GIRLS	Playboy Home Video Universal Music Video Dist. PBV0843	Various Artists	1999	NR	19.98
13	10	14	EVER AFTER: A CINDERELLA STORY	FoxVideo 0392	Drew Barrymore Anjelica Huston	1998	PG-13	19.98
14	16	3	GEORGE MICHAEL: LADIES & GENTLEMEN	Columbia Music Video Sony Music Video 50183	George Michael	1999	NR	19.98
15	21	29	'N THE MIX WITH 'N SYNC ▲	BMG Video 65000	'N Sync	1998	NR	19.95
16	15	5	SOUTH PARK 3 PACK: VOLUME 3	Rhino Home Video Warner Home Video 36685	Animated	1999	NR	39.98
17	12	9	FAMILY VALUES TOUR '98 ▲	Epic Music Video Sony Music Video 50188	Various Artists	1999	NR	19.95
18	37	2	SHANIA TWAIN: LIVE	PolyGram Video 45059935	Shania Twain	1999	NR	19.95
19	25	12	APHEX TWIN: WINDOWLICHER	Sire Records Warner Home Video 35005	Aphex Twin	1999	NR	3.99
20	20	3	TAXI DRIVER: COLLECTOR'S EDITION	Columbia TriStar Home Video 03480	Robert De Niro	1976	R	19.95
21	17	7	PLAYBOY'S TALES OF EROTIC FANTASIES	Playboy Home Video Universal Music Video Dist. PBV0841	Various Artists	1999	NR	19.98
22	23	2	DEEP IMPACT	Paramount Home Video 330827	Morgan Freeman Robert Duvall	1998	PG-13	14.95
23	14	18	MULAN	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated	1998	G	26.99
24	NEW ▶		HOW STELLA GOT HER GROOVE BACK	FoxVideo 2767	Angela Bassett Whoopi Goldberg	1998	R	19.98
25	30	5	THE AVENGERS '65 BOX SET 1	A&E Home Video New Video Group 117249	Patrick Macnee Diana Rigg	1965	NR	29.95
26	27	5	THE BLACK HOLE: ANNIVERSARY EDITION	Anchor Bay Entertainment SV10703	Maximilian Schell Robert Forster	1979	PG	14.98
27	29	5	PENTHOUSE: SULTRY SENSATIONS	Penthouse Video WarnerVision Entertainment 57037	Various Artists	1999	NR	19.98
28	32	6	FUGAZI: INSTRUMENT	Dischord 17980	Fugazi	1999	NR	24.95
29	22	94	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 15797	Animated	1961	G	26.99
30	26	11	JIMI HENDRIX: LIVE AT THE FILLMORE EAST	MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	1999	NR	14.98
31	35	3	TELETUBBIES FAVORITE THINGS	PBS Home Video Warner Home Video B3884	The Teletubbies	1999	NR	14.95
32	28	5	THE X-FILES: 3-PACK	FoxVideo 0007830	David Duchovny Gillian Anderson	1999	NR	39.98
33	19	10	MIGHTY JOE YOUNG	Walt Disney Home Video Buena Vista Home Entertainment 12746	Bill Paxton Charlize Theron	1998	PG	24.99
34	NEW ▶		BATMAN BEYOND: THE MOVIE	Warner Family Entertainment Warner Home Video 17252	Animated	1998	NR	14.95
35	NEW ▶		BASEKETBALL	Universal Studios Home Video 83658	Trey Parker Matt Stone	1998	R	14.98
36	NEW ▶		ALICE IN WONDERLAND	Hallmark Home Entertainment Family Home Entertainment 91015	Tina Majorino Whoopi Goldberg	1999	NR	19.98
37	36	10	THE BIG LEBOWSKI	PolyGram Video 4400565393	Jeff Bridges John Goodman	1997	R	19.95
38	39	24	SOUTH PARK: 3-PACK VOLUME 2	Rhino Home Video Warner Home Video 36562	Animated	1998	NR	39.98
39	33	22	CADDYSHACK: SPECIAL EDITION	Warner Home Video 17215	Chevy Chase Rodney Dangerfield	1980	R	19.98
40	31	4	THE AVENGERS '65 BOX SET 2	A&E Home Video New Video Group 117250	Patrick Macnee Diana Rigg	1965	NR	29.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

Slow Going For E-Commerce

NO SALE: While the music industry is jumping headfirst into the E-commerce business, video isn't likely to take the plunge anytime soon.

"I don't see a lot of potential for a super-site," says MGM Home Entertainment marketing manager **Dave Miller**, referring to the

recent GetMusic.com alliance between Universal Music Group and BMG Entertainment. "We've taken steps toward aggressively supporting online channels, and each in their own way has been successful with deep catalog titles."

With the exception of the successful Disney and Warner Bros. outlets, few other studios or entertainment conglomerates have had much luck attracting customers to stand-alone stores. Viacom closed its company-themed store in Chicago just two years after opening its doors.

As things stand, a similar attempt on the Internet probably won't happen. Most studio Web sites offer an E-commerce area,

limited to ancillary merchandise such as toys, clothing, and memorabilia. Tapes and DVDs currently are excluded.

"Our concern isn't to make sales off our site," says New Line Home Video director of DVD and sell-through marketing **Donald Evans**. "We've been successful in selling

movie memorabilia, but we're not in the business of opening a store."

The touchiest issue hindering further development of studio-driven sites is the fear of upsetting the delicate relationship between suppliers and conventional outlets. "At this point, our priority is to retailers," says Evans.

MGM's Miller also points out a conundrum for the studios. They aren't

interested in promoting anyone else's titles but would have to have them in order to provide the massive selection of releases that online consumers have come to expect.

Until something changes—and it probably will—suppliers will be

(Continued on next page)

SHELF TALK



by Eileen Fitzpatrick

Top DVD Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	NEW ▶		ALIEN COLLECTOR'S FOUR-PACK (R) (109.98)	FoxVideo 4110439	Sigourney Weaver
2	NEW ▶		ALIENS: SPECIAL EDITION (R) (29.98)	FoxVideo 4110431	Sigourney Weaver
3	3	4	STAR TREK: INSURRECTION (PG) (29.99)	Paramount Home Video 335887	Patrick Stewart Jonathan Frakes
4	1	2	TRUE LIES (R) (29.98)	FoxVideo 21105	Arnold Schwarzenegger Jamie Lee Curtis
5	9	22	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley
6	2	2	WHAT DREAMS MAY COME (R) (34.95)	PolyGram Video 440058275	Robin Williams Cuba Gooding, Jr.
7	4	2	ELIZABETH (R) (34.95)	PolyGram Video 440058273	Cate Blanchett Geoffrey Rush
8	5	5	YOU'VE GOT MAIL (PG) (24.98)	Warner Home Video 16954	Tom Hanks Meg Ryan
9	6	7	A BUG'S LIFE (G) (34.99)	Walt Disney Home Video/Buena Vista Home Entertainment 10018	Dave Foley Kevin Spacey
10	NEW ▶		ALIEN: 20TH ANNIV. ED. (R) (29.98)	FoxVideo 4110430	Sigourney Weaver
11	10	14	RUSH HOUR (PG-13) (24.98)	New Line Home Video/Warner Home Video N4717	Jackie Chan Chris Rock
12	8	7	THE SIEGE (R) (34.98)	FoxVideo 4111053	Denzel Washington Annette Bening
13	NEW ▶		WAKING NED DEVINE (PG) (34.98)	FoxVideo 4110385	Ian Bannen David Kelley
14	17	24	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
15	7	2	DAYS OF THUNDER (PG-13) (29.99)	Paramount Home Video 32123	Tom Cruise Robert Duvall
16	NEW ▶		SILVERADO (PG-13) (24.99)	Columbia TriStar Home Video 03670	Kevin Costner Kevin Kline
17	13	9	MEET JOE BLACK (PG-13) (26.98)	Universal Studios Home Video 20531	Brad Pitt Anthony Hopkins
18	16	12	THE WATERBOY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10016	Adam Sandler
19	15	15	RONIN (R) (24.98)	MGM/UA Home Video/Warner Home Video 67439	Robert De Niro
20	12	6	STEPMOM (PG-13) (29.99)	Columbia TriStar Home Video 02852	Julia Roberts Susan Sarandon

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SHELF TALK

(Continued from preceding page)

content to allow E-retailers such as Reel.com, NetFlix.com, DVD Express, and DVD Empire to continue to expand the business.

One major player has yet to develop an online presence: Blockbuster Entertainment. Visitors to the site will find no options to buy anything. There is, though, a store locator map and lots of prompts about getting to a Blockbuster store near you.

The chain was unavailable to talk about online plans, but one supplier executive says Blockbuster is looking to hire a chief technology officer. However, it might be too late for Blockbuster to dominate E-commerce the way it has brick-and-mortar retail.

DOUG STEPS OUT: Doug was the latest animated television star to step into a big-screen role, and on Sept. 14 "Doug's 1st Movie" hits video stores. The title will not be available on DVD.

The Walt Disney Home Video release, at \$22.99 suggested list, will feature McDonald's and Ragu Pasta Sauces tie-in promotions. Included on the tape is a "Documentary," which takes a behind-the-scenes look at Doug and his friends.

From Sept. 17-Oct. 14, McDonald's will feature "Doug" in a Happy Meal promotion scheduled for its 13,000 restaurants. The offer will be supported by four weeks of television advertising and a dedicated Web page on the McDonald's site.

And from street date until Jan. 31, 2000, consumers who purchase the title plus three 16-ounce jars or two 45-ounce jars of Ragu product can mail in for a \$5 rebate. A certificate inside each "Doug" tape details other requirements for the rebate.

Ragu will circulate a full-page, free-standing insert alerting consumers to the promotion in Sunday papers on Sept. 19. The title and rebate offer will also be promoted with stickers on jars of Ragu and through the company's Web site.

HITCHCOCK PARTY: To celebrate what would have been legendary director Alfred Hitchcock's 100th birthday, Universal Studios Home Video is putting together a 13-title collection for release Aug. 3.

"The Hitchcock Collection" includes movies made from 1942-1976, among them "Marnie," "The Man Who Knew Too Much," "Psy-

cho," "The Birds," "Family Plot," "Frenzy," "Rope," "Saboteur," "Shadow Of A Doubt," "Torn Curtain," "The Trouble With Harry," and "Vertigo." A new version of "Topaz" will include 17 minutes of never-before-seen footage.

The videos have been reduced to \$14.98, with a gift set at \$179.99. A DVD package, which will include special editions of "Psycho" and "Vertigo," is priced at \$74.98. Each comes with a bonus: four 1950s episodes culled from "Alfred Hitchcock Presents," his TV show.

Universal will offer a rebate promotion. When consumers purchase any two titles in the collections, they will receive \$3 off. With the purchase of three titles, they are entitled to \$5 back. Titles include an in-pack coupon outlining the rebate program.

Additional marketing support includes a 30-minute direct-response infomercial that will offer premium items when consumers purchase the tape on air.

3-Way Venture Based On New DVD Encryption Technology DigiGuard

LOS ANGELES—DigiGuard, a new anti-piracy encryption technology that protected DVD-ROM games seen at last month's Electronic Entertainment Expo in Los Angeles, has tied together three companies in a global agreement.

The Warner/Accolade/Greenleaf (WAG) joint venture displayed the "Accolade Family Spectacular," including "Jack Nicklaus' Golf My Way," playable on PCs or set-top DVD units, and the "Super Busby" game. Also shown were demos of "Jack Nicklaus 5," "Hardball 6 2000 Edition," and "Test Drive 5."

DigiGuard, says Warner Advanced Media Operations' Jerry Warnero, "is applicable to both DVD Video movies and music and the new DVD Audio titles coming later this year."

He adds, "With the real estate available on the DVD-5 sampler, we can include multiple titles that will give the consumer one free program

and three or more game demos, which he or she can opt to buy for themselves or as gifts.

"As a retail product, it saves a lot of space on the shelf and gives the store added sales opportunities," Warnero adds. "The customer can purchase any of the games online via the retailer's or publisher's Web site."

Greenleaf has been incorporated into the Warner worldwide affiliate program, currently a network of four DVD replicators.

"The vision of the WAG team is to make available quality entertainment products via forms of piracy-protected advanced media," says Chris Webster, Greenleaf executive VP and WAG executive director.

"Our initial focus is to create and market multiple encrypted software titles, bundled on a single DVD disc, and to leverage our relationship with the [Warner] worldwide affiliate program," he says. **STEVE TRAIMAN**

Billboard

JUNE 19, 1999

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			NO. 1		
1	1	4	YOU'VE GOT MAIL (PG)	Warner Home Video 16954	Tom Hanks Meg Ryan
2	3	6	THE SIEGE (R)	FoxVideo 0173	Denzel Washington Annette Bening
3	4	5	ELIZABETH (R)	PolyGram Video 440058273	Cate Blanchett Geoffrey Rush
4	5	8	AMERICAN HISTORY X (R)	New Line Home Video Warner Home Video N4739	Edward Norton Edward Furlong
5	2	5	STEPMOM (PG-13)	Columbia TriStar Home Video 02700	Julia Roberts Susan Sarandon
6	6	3	STAR TREK: INSURRECTION (PG)	Paramount Home Video 35883	Patrick Stewart Jonathan Frakes
7	9	10	PLEASANTVILLE (PG-13)	New Line Home Video Warner Home Video N4728	Tobey Maguire Reese Witherspoon
8	8	8	MEET JOE BLACK (PG-13)	Universal Studios Home Video 83377	Brad Pitt Anthony Hopkins
9	NEW		SAVING PRIVATE RYAN (R)	DreamWorks Home Entertainment 83735	Tom Hanks Matt Damon
10	10	5	HAPPINESS (NR)	Trimark Home Video 6999	Jane Adams Philip Seymour Hoffman
11	7	6	A BUG'S LIFE (G)	Walt Disney Home Video Buena Vista Home Entertainment 15653	Dave Foley Kevin Spacey
12	15	2	HOLY MAN (PG)	Touchstone Home Video Buena Vista Home Entertainment 1356803	Eddie Murphy Jeff Goldblum
13	11	5	AT FIRST SIGHT (PG-13)	MGM/UA Home Video Warner Home Video 907181	Val Kilmer Mira Sorvino
14	13	11	BULWORTH (R)	FoxVideo 0511	Warren Beatty Halle Berry
15	12	14	RONIN (R)	MGM/UA Home Video Warner Home Video M907439	Robert De Niro
16	16	5	A NIGHT AT THE ROXBURY (PG-13)	Paramount Home Video 335943	Will Ferrell Chris Kattan
17	RE-ENTRY		WHAT DREAMS MAY COME (R)	PolyGram Video 4400582753	Robin Williams Cuba Gooding, Jr.
18	18	2	VERY BAD THINGS (R)	PolyGram Video 440058277	Christian Slater Cameron Diaz
19	RE-ENTRY		APT PUPIL (R)	Columbia TriStar Home Video 22306	Brad Renfro Ian McKellen
20	19	5	SIMON BIRCH (PG)	Hollywood Pictures Home Video Buena Vista Home Entertainment 1596203	Ashley Judd Oliver Platt

◆ 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

JUNE 19, 1999

Top Special Interest Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK REPORTS COLLECTED, COMPILED, AND PROVIDED BY				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
			NO. 1	
1	1	28	WWF: AUSTIN 3:16 UNCENSORED World Wrestling Federation Home Video 213	14.95
2	2	28	WWF: 'CAUSE STONE COLD SAID SO World Wrestling Federation Home Video 210	14.95
3	3	28	WWF: WRESTLEMANIA 14 World Wrestling Federation Home Video WWF143	14.95
4	4	28	WWF: BEST OF SURVIVOR SERIES-1987-1997 World Wrestling Federation Home Video 215	14.95
5	5	28	WWF: UNDERTAKER THE PHENOM World Wrestling Federation Home Video 216	14.95
6	NEW		WCW: KEVIN NASH Turner Home Entertainment 97142	14.95
7	NEW		WCW: NWO 4 LIFE Turner Home Entertainment 97143	14.95
8	6	28	WCW: STING UNMASKED Turner Home Entertainment 97105	14.95
9	7	13	WCW: GOLDBERG Turner Home Entertainment 91708	14.95
10	11	14	WWF: WRESTLEMANIA 13 World Wrestling Federation Home Video WWF133	14.95
11	12	2	THE UNREAL STORY OF PRO WRESTLING A&E Home Video 11712	14.95
12	13	2	NBA'S GREATEST PLAYS PolyGram Video 59957	14.95
13	8	28	WWF: THE THREE FACES OF FOLEY World Wrestling Federation Home Video 218	14.95
14	9	14	WWF: WRESTLEMANIA 3 World Wrestling Federation Home Video WWF033	14.95
15	14	26	WWF: BEST OF WRESTLEMANIA I-XIV World Wrestling Federation Home Video 214	14.95
16	16	5	WWF: KING OF THE RING '98 World Wrestling Federation Home Video WWF10205	19.95
17	NEW		WCW: THE BEST OF STARRCADE Turner Home Entertainment 97144	14.95
18	15	26	WWF: SABLE UNLEASHED World Wrestling Federation Home Video 217	14.95
19	NEW		BABE RUTH: THE LIFE BEHIND THE LEGEND HBO Home Video 91559	14.95
20	10	2	WWF: WRESTLEMANIA 15 World Wrestling Federation Home Video WWF10223	39.95
HEALTH AND FITNESS™				
			NO. 1	
1	1	23	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274	39.95
2	2	15	CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98
3	3	25	ABS AND BUNS: 2-PACK UAV Entertainment 60115	9.95
4	16	2	DENISE AUSTIN: POWER KICKBOXING Parade Video 832	14.98
5	5	28	DENISE AUSTIN: SIZZLER Parade Video 909	12.98
6	4	24	PAULA ABDUL: CARDIO DANCE Anchor Bay Entertainment 8611	14.95
7	11	8	KATHY SMITH'S KICKBOXING WORKOUT Sony Music Video 51570	14.98
8	7	242	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
9	8	28	A.M. YOGA FOR BEGINNERS Healing Arts 1071	9.98
10	12	18	POWER YOGA FOR BEGINNERS Healing Arts 60017	9.98
11	14	8	YOGA: STRESS RELIEF Healing Arts 60014	9.98
12	6	28	KICKBOXING: KNOCKOUT WORKOUT Anchor Bay Entertainment 29700	9.99
13	15	94	PAULA ABDUL'S GET UP AND DANCE! Artisan Entertainment 60214	9.98
14	9	27	YOGA FOR BEGINNERS: ABS Healing Arts 1188	9.98
15	10	26	KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT Sony Music Video 51565	14.98
16	13	25	P.M. YOGA FOR BEGINNERS Healing Arts 1186	9.98
17	17	29	KICK BUTT Brentwood Home Video 12032	14.98
18	19	2	DENISE AUSTIN: 30 MINUTE TARGET TONER Parade Video 32	14.98
19	18	32	TOTAL YOGA Healing Arts 1080	9.98
20	NEW		THE METHOD: TARGET SPECIFICS Parade Video 30840	12.98

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications and VideoScan Inc.

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REACH YOUR MUSIC COMMUNITY BILLBOARD MAGAZINE

Update

LIFELINES

BIRTHS

Boy, Jasper Coleman Crane, to **Jennifer and Jim Merlis**, April 14 in New York. Father is president of Big Hassle Inc. Mother is the violinist for Splendor.

Twins (boy and girl), Jalon Cole and Jade Cole, to **Angie Winans** and Cedric Caldwell, May 20 in Nash-

ville. Mother is a singer with Angie & Debbie Winans. Father is a Grammy-winning producer who has worked with Take 6, Whitney Houston, and Chanté Moore.

Boy, Ian Spencer, to **Leslie and Natalie Zigel**, June 2 in Miami. Father is director of business and legal affairs for BMG U.S. Latin.

MARRIAGES

Frannie Marsellis to D.R. Wagner, May 16, in Sacramento, Calif. Bride is assistant to the chairman at Tower Records. Groom is a poet, artist, and arts professor at the University of California, Davis.

DEATHS

Gene Schwartz, 78, of complications from a stroke and Parkinson's disease, May 4 in Los Angeles. Schwartz was the founder and owner of Laurie Records, where he worked with such legends as Dion & the Belmonts and the Chiffons. He sold Laurie's catalog to EMI in 1992 and retired to California. He is survived by his wife, Barbara, and two children.

Larry Williams, 48, of a heart attack, May 31 in Los Angeles. Williams began his career as a photographer. He showed his work at a number of venues (including the Museum of Modern Art and the Chrysler Museum) and taught at Bard College and Manhattanville College. His work also appeared in a number of publications, from Rolling Stone to the New York Times Magazine. He directed music videos for Iggy Pop, Keith Richards, Paul Simon, and The Artist Formerly Known As Prince. With his wife, Leslie Libman, he directed several TV commercials, an award-winning series of short films that premiered on MTV, episodes of "Homicide" and "Oz," and the HBO film "Path To Paradise: The Untold Story Of The World Trade Center Bombing." He is survived by his wife, two children,

Former Wailer Junior Braithwaite, 47, Killed

On June 2, 47-year-old reggae singer Junior Braithwaite and a colleague, 49-year-old Lawrence "Chadda" Scott, were shot and killed on Rose Avenue in the Duhaney Park section of Kingston, Jamaica.

An unknown number of men got out of a car and entered the premises where Scott lived, according to reports. The gunmen opened fire, hitting Scott and Braithwaite. Both men were taken to Kingston Public Hospital, where they were pronounced dead.

Police have not established any motive for the killings; the victims were not robbed.

Braithwaite began his career singing with the Wailers in the early '60s, when the group also included Bob Marley, Bunny Wailer, and Peter Tosh, as well as two female singers. Braithwaite sang the lead on one of the group's first recordings, "It Hurts To Be Alone." Approximately a year later, he left for Chicago to seek his fortune.

He had recently resettled in Jamaica. 1993's "Never Ending Wailers," produced by Wailer, features contemporary harmonies by Braithwaite and other singers layered into early Wailers recordings.

ELENA OUMANO

CALENDAR

JUNE

June 10-12, **20th Annual International Assn. Of African-American Music Celebration**, Hotel Royal Plaza, Orlando, Fla. 215-732-7744, www.iaaam.com.

June 12, **Nashville Songwriters Assn. International Los Angeles Regional Workshop Concert And Benefit With Reese Wilson, Jeff Silbar, And Jerry Fuller**, Hallenbeck's General Store, North Hollywood. 323-664-3124.

June 13, **City Of Hope Ninth Annual Softball Challenge**, Greer Stadium, Nashville. 615-255-9600.

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 14-17, **1999 International Country Music Fan Fair**, State Fairgrounds, Nashville.

877-813-3267.

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 15, **American Society Of Young Musicians Annual Spring Benefit And Induction Concert**, honoring Little Richard, House of Blues, Los Angeles. 310-285-9744.

June 15, **1999 Los Angeles Chapter Of The Recording Academy Membership Awards And Luncheon**, Beverly Hills Hotel, Beverly Hills, Calif. 310-392-3777 ext. 326.

June 17, **LIFEbeat And Friends Songwriter Circle With Jen Chapin, K.J. Denhart, And Tina Shafer**, to raise money for LIFEbeat, Bitter End, New York. 718-636-2203.

June 17, **"Tarzan" Screening And Discussion With Composer Mark Mancina**, sponsored by the Los Angeles chapter of the Recording Academy, Walt Disney Records, and Walt Disney Pictures, Harmony Gold Theatre, Hollywood. 310-392-3777.

his mother, two sisters, and his grandmother. In lieu of flowers, the family has asked that donations be made to gun-control organizations.

GOOD WORKS

KIND & GENEROUS: Natalie Merchant will donate a portion of the proceeds from her five sold-out shows in June at New York's Neil Simon Theatre to five local charities (Riverkeeper, the Assn. to Benefit Children, the Center for Constitutional Rights, World Hunger Year, and Doctors Without Borders). Contact: **Carla Sacks** at 212-741-1000.

RELIEVE ME: The Sweet Relief Musicians Fund will celebrate its five-year anniversary with a benefit concert featuring **Art Alexakis of Everclear** (unplugged), **Victoria Williams** with friends, **Gospel Circuit 2000**, and **General Public** featuring original members **Dave Wakeling** and **Ranking Roger**. It will be held June 23 at the Hollywood Athletic Club. Contact: **Noa Jones** at 323-953-9502.

PIER PRESSURE: Rock & Roar for a Cure 1999 was held June 6 at New York's Chelsea Piers to raise money for the American Cancer Society. There was a celebrity auction with items from the likes of **Mariah Carey**, **Sharon Stone**, **Chris Isaak**, **John Grisham**, and the **Beach Boys**. **Meat Loaf** performed for a few hours. Amazon.com hosted the online auction. Contact: **Janet Makela** at 917-532-4887.

GOOD VIBRATIONS: Help on the Way, a volunteer group of emergency medical technicians, paramedics, nurses, and doctors who give free emergency health care at events and concerts, will be on hand for the fourth time at the fourth annual Gathering of the Vibes, which takes place June 18-20 at Seaside Park in Bridgeport, Conn. Artists at this year's fest include the **Radiators**, **Gov't Mule**, **Moe**, **Bob Dorough**, and the **Harlem Gospel Choir**. Contact: **Andrea Kramer** at 877-VIBES-PR.

FOR THE RECORD

An article on deteriorating recording tape in the June 5 issue misidentified the mastering lab where chief mastering engineer Joe Gastwirt is employed. Gastwirt works at OceanView Digital Mastering in Los Angeles.

Contrary to an Asia Pacific Quarterly report in the May 22 issue, the annual Country Radio Seminar in Nashville is presented by Country Radio Broadcasters Inc.

LIGHTYEAR BRANCHES OUT

(Continued from page 9)

Other plans call for trade and consumer ads, posters, sampler cassettes, and cross-promotions with Holloway House Publishing, the publisher of Goines' 16 books.

"Black Gangster" was written in jail by Goines, who was shot to death 25 years ago while he was at his typewriter. A new paperback edition of the book will call attention to its musical counterpart.

The first title on Morgan Carey's Big Kid Records, a self-titled rap album from Lil' Rachett, was released May 25. The artist was previously on Sony's Crave imprint.

Lightyear Entertainment was spun off by Holland and other executives in 1987 from RCA Video Productions. From the RCA unit, he obtained rights to certain videos, including concerts by Elvis Presley.

Lightyear is distributed by WEA in the U.S., and is distributed internationally via Koch in Canada, Pinnacle in the U.K., Socadise in France, and Victor in Japan. Also, U.K.-based Real Time serves as Lightyear's international consultant.

Lightyear's distribution deal with the rock label Mystic Records got under way May 25 with the release of a new Savoy Brown album. A July 6 Mystic album release by Chicago-based Robert Lamm features a duet with Phoebe Snow, as well as a Phil Ramone production of a track that features Gerry Beckley and the late Carl Wilson of the Beach Boys.

On July 13, Mystic will release an album by guitarist Vince Converse, with production by Eddie Kramer;

Holland says it will be supported by a rock radio promotion. On Aug. 17, Mystic will release a new album from Mountain member Leslie West and another album from Scott Holt, Buddy Guy's guitarist.

In a distribution relationship with San Francisco-based Sunburn, Lightyear will offer an album by Dutch bassist/guitarist HandieMan Maurice on Aug. 17.

Continuing its three-year relation-

ship with Tuff Gong Records, owned by the family of Bob Marley, Lightyear began issuing a slate of new titles with the May 25 release of "East Memphis To Kingston: Soul Revisited," a various-artists set.

In joint-venture artist deals, Lightyear plans album releases by reggae artist Sister Carol (July 6), Haitian act Boukman Eksperyans (July 20), and reggae act Steel Pulse (Aug. 10).

In addition to its distribution deals, the company operates its own Lightyear Records label. The album "Highlife" from the New York-based rock group Overmars, issued by the Lightyear label April 22, is considered a developing act.

The label has posted a free MP3 file of the group's single "Black Wheel" on its Web site, www.lightyear.com.

The Overmars single—along with

"Hail Mary," a single by Mountain's Corky Laing from his new Lightyear album, "Speed Of Thought"—will be on a CD-ROM sampler to be given away with 500,000 new Diamond Rio players in a promotion by Internet marketer CDuctive.

Eric Schenkman, formerly of the Spin Doctors, appears on the Laing album, along with former Jini Hendrix Experience bassist Noel Redding.

COMMENTARY

(Continued from page 6)

incurred by a previous government, can't. Postwar Germany had to repay only 3.5% of its export earnings—Mozambique spends 30% of its gross domestic product in debt repayments.

Debt breeds desperation. Repayment of such debt takes money away from social development. The Kosovos and Rwandas of the future are less likely to happen if poorer countries are not further destabilized by massive debt burdens. Debt, according to U.K. Chancellor of the Exchequer Gordon Brown, is perhaps the greatest threat to peace.

Jubilee 2000 is succeeding in winning massive global support for this concept. And support is what it's about. This is not about raising money but about addressing the structural causes of poverty and injustice. Politicians are sympathetic—Tony Blair, Gerhard Schröder, Bill Clinton, Al Gore, and the Cana-

dian and Japanese governments have all voiced support—but they need a mandate from the people to act. An irresistible groundswell of popular opinion is what can and will bring debt cancellation to pass.

And *this* is where the music community comes in. Jubilee 2000 approached the U.K. music industry for support because artists and musicians can influence public opinion. That support resulted in a spot on the televised Brit Awards at which Bono made a passionate speech in favor of debt forgiveness and presented a special award to Muhammad Ali, a prominent supporter of the campaign (Billboard, Feb. 27).

Before and after the Brits, support has been committed by a huge section of the artist community—Radiohead, Prodigy, Richard Ashcroft of the Verve, David Bowie, Eurythmics, Boyzone, Peter Gabriel,

Jarvis Cocker, Cornershop, Bob Geldof, Stevie Wonder, Smashing Pumpkins, Bush, Lauryn Hill, and many, many others.

As a direct result, TV, radio, and newspaper coverage of the Drop the Debt campaign and the music industry's support of it was immense. As a direct result of that, Gordon Brown pledged three days after the Brits to \$50 billion worth of debt cancellation by 2000 (250 times as much as Live Aid raised), and the debt repayment issue is now fully in front of the public in the U.K., creating debate and inspiring wide and growing support.

Organizations supporting the campaign include MTV Europe, Christian Aid, Comic Relief, War Child, USA for Africa—and the Pope and the Dalai Lama.

This support now needs to be taken to other G7 countries, and the purpose of this Commentary is to solicit the public support of musi-

cians and the music industry in the U.S. and other nations. What has proved so effective in the U.K. will also work elsewhere, and Jubilee 2000 needs people to show support, get involved, mobilize opinion, and pass the word on. Many American artists have already responded.

Two final thoughts. First, occasions such as the millennium have traditionally been marked in many cultures by forgiveness, financial and otherwise. There can be no better way to mark the millennium. Second, most of our music does not reach indebted countries—they do not have the resources to acquire it. Debt cancellation gives these countries the chance to join the commercial League of Nations.

Drop the debt. If you can offer support, please contact Jubilee 2000's music industry coordinator, Jamie Drummond, by E-mail at JDrummond@jubilee2000uk.org.

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Jammin The Night Away. WTKM (Jammin 105) New York recently hosted the first of a six-part concert series, "Jammin At The Hammerstein," featuring the Four Tops (pictured), Harold Melvin's Blue Notes, and the Stylics. Listeners won entrance daily over the air, while traditional tickets were also sold.

Country Confronts Negative Press

PDs Aim To Counteract Media's Presentation Of Format As 'Hokey'

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

NASHVILLE—While country music's treatment in the consumer press has always disturbed many broadcasters, it particularly rankles now that the format is struggling to hold on to many of the secondary listeners that it gained during its early-'90s boom.

With country sales and listenership off, even the news reports that don't portray country as hokey or hayseed aren't particularly positive, PDs say.

And there's still plenty of coverage that does reinforce negative stereotypes. As a particularly troubling example, many PDs cite Jay Leno dressing on the Academy of Country Music Awards every year as what WBCT/WCUZ Grand Rapids, Mich., operations manager Doug Montgomery describes as "an extra from 'Hee Haw.'"

In addition, big-hair references are prevalent in coverage of female country music, despite the fact that it's hard to name a female country artist with a prize-winning 'do. And nearly everyone seems irritated by the ongoing references to "country and western" music.

Some coverage shows little comprehension of current country music or a distaste for it on the part of writers. L.J. Smith of BP Consulting Group says the Learning Channel recently covered the life of B.J. Thomas and "touted him as one of country's biggest stars and even gave him a better-than-average chance of having another country hit." KFRG Riverside, Calif., operations manager Ray Massie says his local paper "ran a terrible piece on our station when we picked up play-by-play baseball on our sister FM. They suggested we should do milking-the-cow promotions, cow chip throwing, etc."

KKBQ Houston PD Tim Murphy says consumer-press coverage of country is condescending. "The reviews tend to be that once someone becomes popular [e.g., Shania Twain or Dixie Chicks], they obviously are an exception and not really country

KDRK Spokane, Wash., operations manager/ PD Ray Edwards says, "There is still a tendency in the mainstream press to portray any country music that smells of steel guitar or twin fiddle as being somehow hokey, while they applaud anything that sounds more like pop."

'It helped when everyone was talking about [the country format] booming, so it has to hurt when we are being trashed'

- TIM MURPHY -

and should be classified differently. There does seem to be an allergy to the word 'country,' except in regard to classics and Americana. They ignore the mainstream of country music [and] focus on the fringe or those that have moved beyond country."

REAL PEOPLE

But WPOC Baltimore PD Scott Lindy thinks otherwise. "Lately, I think the consumer press has realized that Shania Twain, Faith Hill, and Garth Brooks do not ride horses to work and are actually real people," he says. "The national consumer press probably does more good for our format than we realize. The media covers what they see, not what they know. When I see a TV Guide article about Mary Chapin Carpenter or new act Jessica Andrews on the cover of the purple [lifestyle] section in USA Today, I stand up and cheer."

"I believe that the press is accepting country artists more than ever," says WHSL Greensboro, N.C., PD Brian Landrum. "But I sometimes

(Continued on next page)

newsline...

CLEAR CHANNEL AMONG INVESTORS IN XM; CD RADIO SIGNS UP NPR. The emerging satellite radio industry got a double-punch with recent announcements from proponents XM Satellite Radio and competitor CD Radio. The former has garnered a \$250 million combined investment commitment from Clear Channel Communications (\$75 million), General Motors, DirecTV, and a private telecommunications investment group, all designed to widen the service's reach. CD Radio has signed an exclusive agreement with NPR for programming for two channels on the company's satellite service. Both XM and CD Radio are expected to begin broadcasting at the end of 2000.

BIA RADIO REPORT FOCUSES ON IMPACT OF OWNERSHIP TRENDS. The radio industry is facing additional fractionalization and the impact of ownership concentration is becoming clearer, according to the fourth annual State of the Radio Industry study, prepared by financial firm BIA. At the end of 1998, the number of owners had dropped from 5,222 controlling 10,246 stations to 4,241 controlling 10,636 stations.

There was also a lot more money to be had. BIA estimates radio revenue grew 12.6% last year to \$13.8 billion. It says almost 30% of the industry's revenue came from the top 10 markets. And it estimates that 54% of the \$13.8 billion of 1998 ad revenue went to the 25 largest radio owners. The top three billers—Chancellor/Capstar, CBS/Infinity, and Clear Channel/Jacor—accounted for almost 35% of total industry revenue. Cost-cutting and consolidation efficiencies also account for 35% to 45% increases in cash flow for the public companies studied. While the pace of consolidation has slowed considerably, BIA CEO/president Tom Buono predicts radio revenue will grow 8.7% this year, 9.3% in 2000, 8.0% in 2001, and 8.7% in 2002.

Detroit's WDET Bows Live Compilation

Public radio outlet WDET Detroit has released its first CD compilation, "DET Live! Vol. 1," featuring 16 performances originally broadcast live from the station's studios.

The project showcases the work of acts like Los Lobos, who cover the Temptations' "Papa Was A Rolling Stone"; Shawn Colvin, doing Tom Waits' "The Heart Of Saturday Night"; and Janis Ian with

"Ready For The War." The set also features Bruce Cockburn, Patty Larkin, Mose Allison, the Subdudes, and the late Michael Hedges.

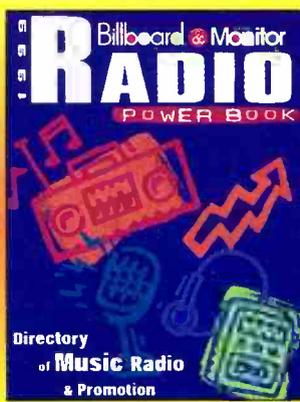


The album was timed for WDET's 50th anniversary on the air.

"The music truly reflects the station's rich musical history," says PD Judy Adams.

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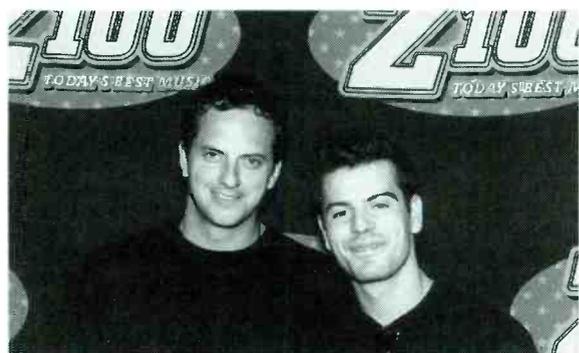
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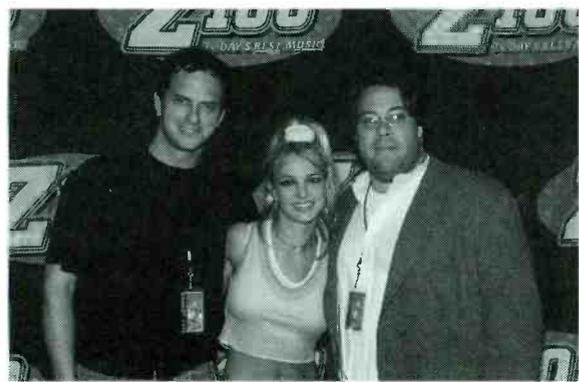
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Z100 Unleashes Zootopia On New York

Top 40 WHTZ (Z100) New York recently hosted its Zootopia concert for 20,000 fans of acts Britney Spears, Sugar Ray, 98°, Joey McIntyre, Jordan Knight, Sixpence None The Richer, and UB40. The concert raised money for Z100's Computers for Kids charity.



WHTZ PD Tom Poleman, left, could be one of the New Kids On The Block himself, as he strikes a youthful pose with Zootopia performer Jordan Knight.



Red-hot Britney Spears, center, was among the featured performers at Z100's Zootopia concert that benefited WHTZ charity Computers for Kids, which provides elementary, middle, and high schools with new computers and facilities. Spears is pictured here with Z100 PD Tom Poleman, left, and Joe Riccitielli, Z100 senior VP of promotions.



The gang was in full swing as Atlantic act Sugar Ray took the stage at Z100's Zootopia concert in East Rutherford, N.J. Show, from left, are Stan Frazier of Sugar Ray, Z100 jock Jonathan B. Bell, the band's Murphy Karges and Mark McGrath, Z100 morning team member Christine Nagy, and DJ Homicide from Sugar Ray. Kneeling is Rodney Sheppard, also with the group.



Some New Kids, and some not so new, gather here during Z100's Zootopia concert. Shown, from left, are C2 Records' Ed Green and Dennis Reese, Joey McIntyre, Z100 music director Paul "Cubby" Bryant, Z100 PD Tom Poleman, Z100 morning team's Christine Nagy, morning show co-host Elvis Duran, and Columbia's Lee Leipsner.

COUNTRY CONFRONTS NEGATIVE PRESS

(Continued from preceding page)

get a feeling that they still think that we are a novelty."

So does any of this bad press truly hurt the format or drive away listeners or advertisers? Opinions on this subject were mixed, with most saying it does harm country.

In the minority is WOKQ Portsmouth, N.H., PD Mark Ericson. He says, "As broadcasters, we often forget how the people out in the real world use our services. If a country P1 has a favorite station, and they read that, nationally, country radio listening is down, they will not immediately seek out the new Jammin' oldies signal in the market. Broadcasters have a tendency to overreact to mainstream media coverage of our industry."

BAD NEWS HURTS

KKKQ's Murphy disagrees. "It helped when everyone was talking about [the country format] booming, so it has to hurt when we are being trashed," he says. "Fence-sitters and fair-weather listeners are more easily swayed. It also hurts when it comes to advertisers. If they are not first-choice listeners to the format, negative press will influence buying decisions."

"For most folks, perception is reality," says WXTU Philadelphia PD Ken Johnson. "If only the negative

side of country is reported, it can only accelerate the problem. Nothing like giving fuel to the naysayers and letting the agencies who control the ad dollars—and [are] generally staffed by twentysomethings who hate country anyway—have more negative ammunition."

"People take a lot of cues from what they think other people are doing," says KDRK's Edwards. "If they perceive that country is somehow uncool, they may be less inclined to listen, even if they themselves haven't stopped liking it. On the other hand, I don't think our P1 listeners are going to abandon us just because [a newspaper] says country record sales are down."

"It hurts us insofar as it perpetuates the 'most people don't like country' syndrome," says KYCW Seattle PD Becky Brenner. "Fewer people are willing to jump on the bandwagon if they think it isn't the hip thing to do."

"I don't think it hurts us so much with our core," says BP Consulting's Smith. "P1 country fans are offended by the negative press. My fear is that our secondary listeners will use the press to support their objections to country."

So how can country radio combat negative press? "We need to celebrate

our successes, such as the Dixie Chicks going multi-platinum, and to continue a healthy dialogue as to how we can get back on top," says Montgomery.

"Sell the success stories nationwide," says KHAK Cedar Rapids, Iowa, PD Jeff Winfield. "Just because country music isn't thriving in the major markets, it does very well in most medium and small markets—and certainly some major cities as well."

CROSSOVER STORIES

"Take advantage of the exposure that these acts who are crossing over are getting outside of country and take ownership of them for our format," says BP Consulting Group's Ken Moultrie.

Keith Hill of Hill/Acree Consulting suggests that stations "consistently sell country music and the category positively [and] vigorously."

"Just keep promoting, promoting, promoting," says Johnson. "We can't get distracted. Country always has peaks and valleys. We just need to hang tight until the pendulum swings back."

Says Landrum, "We need to make great music, be great stations—[then] the listeners come, the ad dollars come. Bad press ends."

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◀ No. 1 ▶	
①	1	1	9	YOU'LL BE IN MY HEART WALT DISNEY SOUNDTRACK CUT/HOLLYWOOD †	PHIL COLLINS 4 weeks at No. 1
②	2	2	13	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
③	4	5	17	BELIEVE WARNER BROS. 17119 †	CHER
4	3	3	25	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA 65685* †	'N SYNC
5	5	4	31	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
⑥	6	10	6	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
⑦	8	12	7	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
8	7	6	21	ANGEL OF MINE ARISTA 13590 †	MONICA
⑨	10	8	10	THAT DON'T IMPRESS ME MUCH MERCURY 172118/IDJMG †	SHANIA TWAIN
10	9	7	41	FROM THIS MOMENT ON MERCURY 466450/IDJMG †	SHANIA TWAIN
11	11	9	75	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
⑫	12	14	12	LET ME LET GO WARNER BROS. ALBUM CUT †	FAITH HILL
⑬	16	19	7	THE HARDEST THING UNIVERSAL ALBUM CUT †	98 DEGREES
14	15	16	71	YOU'RE STILL THE ONE MERCURY 568452/IDJMG †	SHANIA TWAIN
15	18	18	39	I'LL BE ATLANTIC 84191 †	EDWIN MCCAIN
16	14	13	23	WRITTEN IN THE STARS CURB/ROCKET 566918/IDJMG †	ELTON JOHN & LEANN RIMES
17	17	15	35	I'M YOUR ANGEL JIVE 42557 †	R. KELLY & CELINE DION
18	13	11	19	ALL I HAVE TO GIVE JIVE 42562 †	BACKSTREET BOYS
19	19	17	21	I STILL BELIEVE COLUMBIA 79093 †	MARIAH CAREY
20	20	20	23	LOVE OF MY LIFE WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. MICHAEL W. SMITH
21	21	22	23	FAITH OF THE HEART UNIVERSAL 56244	ROD STEWART
⑫	23	24	6	I'M NOT RUNNING ANYMORE COLUMBIA ALBUM CUT †	JOHN MELLENCAMP
⑫	28	28	5	BABY, DON'T YOU BREAK MY HEART SLOW JACKET	VONDA SHEPARD WITH EMILY SALIERS
24	22	21	20	FOREVER MORE (I'LL BE THE ONE) GTSP ALBUM CUT/IDJMG	JOHN TESH FEAT. JAMES INGRAM
⑫	24	26	4	DESTINY WINDHAM HILL ALBUM CUT	JIM BRICKMAN

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◀ No. 1 ▶	
①	2	4	9	LIVIN' LA VIDA LOCA C2 79124 †	RICKY MARTIN 1 week at No. 1
2	1	1	26	EVERY MORNING LAVA 84462/ATLANTIC †	SUGAR RAY
3	3	2	33	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
4	4	3	38	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
5	5	5	36	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC †	MATCHBOX 20
⑥	6	6	12	THAT DON'T IMPRESS ME MUCH MERCURY 172118/IDJMG †	SHANIA TWAIN
⑦	11	14	6	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
⑧	13	17	5	ALL STAR INTERSCOPE ALBUM CUT †	SMASH MOUTH
⑨	9	9	18	WHAT IT'S LIKE TOMMY BOY ALBUM CUT †	EVERLAST
10	7	7	47	SAVE TONIGHT WORK ALBUM CUT/ERG †	EAGLE-EYE CHERRY
11	8	8	17	ANYTHING BUT DOWN A&M ALBUM CUT/INTERSCOPE †	SHERYL CROW
12	10	10	29	FLY AWAY VIRGIN ALBUM CUT †	LENNY KRAVITZ
⑬	15	16	11	LIFE IS SWEET ELEKTRA ALBUM CUT/EEG	NATALIE MERCHANT
14	12	11	21	BELIEVE WARNER BROS. 17119 †	CHER
15	14	12	35	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
16	18	18	40	LULLABY SMG ALBUM CUT/COLUMBIA †	SHAWN MULLINS
17	17	15	20	RUN HOLLYWOOD SOUNDTRACK CUT/ATLANTIC †	COLLECTIVE SOUL
18	16	13	13	DOWN SO LONG ATLANTIC ALBUM CUT †	JEWEL
19	19	19	42	JUMPER ELEKTRA 64058/EEG †	THIRD EYE BLIND
				◀ AIRPOWER ▶	
⑫	21	25	7	SHE'S SO HIGH COLUMBIA ALBUM CUT	TAL BACHMAN
⑫	20	20	12	PRaise YOU SKINT/ASTRALWERKS 66254*/VIRGIN †	FATBOY SLIM
⑫	24	23	10	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
⑫	26	26	7	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS. ALBUM CUT †	CITIZEN KING
⑫	30	—	2	I COULD NOT ASK FOR MORE LAVA/ATLANTIC	EDWIN MCCAIN
⑫	25	22	8	MILLENNIUM CAPITOL ALBUM CUT †	ROBBIE WILLIAMS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 72 adult contemporary stations and 73 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 appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 1999, Billboard/BPI Communications.

'Love Song' Proves Uplifting For Montreal Pop Duo Sky

LOOKING TO THE SKY: For the Montreal-based pop duo of **Antoine Sicotte** and **James Renald**, the sky's the limit.

With the release of their first U.S. single, "Love Song," the members of the act, known simply as **Sky**, hope to capitalize on the success they've already seen at home, where the track topped the Canadian singles and the MuchMusic video channel charts.

The supporting album on EMI Canada, "Piece Of Paradise," has been designated double-platinum (sales of 200,000) after debuting at No. 6—the highest launch ever for any new Canadian artist there, according to the label.

Certainly, part of the appeal of the guys, both 26, is that they're the guiding forces behind their craft. All songs are written by the two, who also oversee bass, keyboards, guitars, electronic programming, arranging, and nearly all vocals. They also handle production, along with **Peter Mokran** (who produced recent recordings by **Maxwell**, **R. Kelly**, and **Michael Jackson**) and **Euro Syndicate Productions** (whose members include the **Berman Brothers**, **Jeff Copland**, and **Joe West**).

In its first weeks at radio in the U.S., nearly 50 Broadcast Data Systems-monitored stations have given the hook-happy, guitar-helmed uptempo pop track spins in markets including Seattle, San Diego, St. Louis, and Tampa, Fla. In smaller markets, it was the No. 1 top 40 add its first week out at the end of May.

"I can't compare this with anything that's out there right now, which is what is so cool about it," says **Joe Haze**, music director of top 40 **KHTS** San Diego, which has been on "Love Song" for two weeks. "One of my colleagues said that the hook is like heroin. You just can't get enough. It just has a really good feel to it. And yes, it is a stand-out summer song."

"It's just a really good-sounding song," adds **Dave Decker**, music director of top 40 **WZPL** Indianapolis. "It sounds really great on the air and fits the mix well. We're already getting some curiosity calls with people thinking it's cool and wanting to know who it is. I think it's going to do really well."

So does Arista, which signed Sky in the U.S. in February 1999. In fact, label president **Clive Davis** has made breaking the duo one of his primary personal goals for the year.

"When I was first listening to their music, I was flabbergasted at how one song after another was so special and unique," he says. "They're edgy but contemporary in the best tradition of pop."

"Then when you witness their personal charisma, you can see that special something that makes them stars," adds Davis. "It adds up to the very kind of things you look at from where I sit. They're definitely a creative talent who are able to create and stamp their own music and transcend all boundaries. I see them in

the same vein as **Simon & Garfunkel**."

For James and Antoine (who use only their first names in the business), fame comes after six years of working to collectively achieve a sound that pleased the two very diverse individuals.



by *Chuck Taylor*

The two met in 1992 at music production/songwriting school, became housemates, quit school, and focused on writing and demoing music at a hastily assembled home studio. They concede that they seldom agreed about much else.

"We're just two completely different individuals who have a really strong bond for music," says Antoine, self-professedly the more outgoing of the two. "Naturally, we were broke, so we had a little apartment with the studio in the living room. The learning experience was in seeing what we could bring to each other as songwriters and producers. I think it's a good thing that



SKY

we're so different, because our ideas are so different; it's sort of a yin-and-yang situation."

"Tony is so different from me," says lead vocalist James. "He's loud and outgoing, and he has a different way of working. I'm someone who doesn't like to sit on the subway, because people are looking at you."

That didn't keep the two from putting out a five-song EP in 1997 on their own **Phat Royale** label, which led to airplay of the track "America" (included on "Piece Of Paradise") on 43 radio stations in Quebec. Within a month, the duo was courted and signed to EMI Canada for both publishing and record deals.

The act's first hit there was "Some Kinda Wonderful" (think Paul Davis'

"'65 Love Affair"), which catapulted into the top 10 of the singles chart.

After recently completing an initial monthlong radio tour in the U.S., Antoine and James have held their differences at bay and united for the cause. Those radio programmers who have met the two during their recent radio tour describe both Sky members as charming and energetic.

"I saw them during a live performance in Connecticut, and they were very nice and really excited about getting their record released down here in the U.S.," says **Jim Reitz**, PD of top 40 **WFHN** Providence, R.I. "And they were thrilled that Clive Davis had taken an interest in them."

"They did an acoustic performance for us here at the radio station and were just real nice guys looking for a break," says **Tony Bristol**, PD of **WPRO**, **WFHN**'s crosstown competitor. "We talked with them about writing their own music and the process of producing an album. They were good guys."

"They charmed everyone at radio," says **Adam Sexton**, VP of product placement for Arista. "They're incredibly personable guys, and we got that feeling of a lot of love coming back from everywhere."

It's logical enough that Antoine and James would unify via the spirit of talking about their music. Both have an equal passion for the art of creating a variety of pop styles that hook listeners with instant melodies and richly layered harmonies, as evidenced on the highly diverse "Piece Of Passion," set for U.S., U.K., and Japanese release on Arista June 29. The compelling album is rooted in classic soul but runs the gamut from smooth and easy to funk-ed-out juicers and jagged rock-lite—all without a hint of the trendy hip-hop beat box.

"I really love commercial music," James says. "I love radio-friendly hooks, and I feed off of that."

But does their admitted pop leaning spell out danger at top 40, where the likes of **Backstreet Boys**, 'N Sync, 98', and **Britney Spears** are already pushing the style *en masse*?

"At first, I was like, 'Oh no, not another one of these boy groups,' but when I saw their live show, I found that their hooks stood out more than most of those other artists," says Reitz. "In any case, I think if the music is good enough, it will get played and heard. Cream will always rise to the top."

"They definitely don't have the bubble-gum sound," adds Haze. "These are not your average young boy-band guys. They sound more mature, more like a **Savage Garden** than a **Backstreet Boys**." Another distinction is Sky's songwriting talent.

"They write their own stuff," Haze notes. "I think that matters, because if you can write one hit, you can write another, as opposed to relying on someone else to come up with another one. They know what's inside to be able to write as artists."

Coming up, Sky will return to the

States June 20 for a three- to four-week tour of specific regions, with hopes for some TV appearances to ramp up marketing efforts. In addition, the act will be making stops in Denmark, Germany, Italy, Japan, and Australia before returning to

Canada.

"We've already really begun to form our identity in Canada," says Antoine. "Now we're looking forward to putting together a band by the new year so that we can look forward and be the best that we can be."

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Top 40 Tracks™

T. WK	L. WK	WKS ON CHART	WKS. ON CHART	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	11	11	LIVIN' LA VIDA LOCA E WKS. at No. 1	RICKY MARTIN
2	2	17	17	NO SCRUBS LAFACE/ARISTA	TLC
3	4	9	9	I WANT IT THAT WAY JIVE	BACKSTREET BOYS
4	3	17	17	KISS ME SQUINT/COLUMBIA	SIXPENCE NONE THE RICHER
5	6	10	10	THAT DON'T IMPRESS ME MUCH MERCURY/IDJMG	SHANIA TWAIN
6	5	22	22	EVERY MORNING LAVA/ATLANTIC	SUGAR RAY
7	7	30	30	SLIDE WARNER BROS.	GOO GOO DOLLS
8	10	5	5	WILD WILD WEST COLUMBIA	WILL SMITH FEAT. DRU HILL & KOOL MO DEE
9	8	14	14	WHAT IT'S LIKE TOMMY BOY	EVERLAST
10	9	13	13	THE HARDEST THING UNIVERSAL	98 DEGREES
11	18	5	5	IF YOU HAD MY LOVE WORK/ERG	JENNIFER LOPEZ
12	12	4	4	ALL STAR INTERSCOPE	SMASH MOUTH
13	14	6	6	SOMETIMES JIVE	BRITNEY SPEARS
14	13	27	27	BACK 2 GOOD LAVA/ATLANTIC	MATCHBOX 20
15	19	7	7	ALMOST DOESN'T COUNT ATLANTIC	BRANDY
16	16	19	19	FLY AWAY VIRGIN	LENNY KRAVITZ
17	11	15	15	HEARTBREAK HOTEL ARISTA	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
18	15	30	30	...BABY ONE MORE TIME JIVE	BRITNEY SPEARS
19	21	4	4	I WILL REMEMBER YOU (LIVE) ARISTA	SARAH MCLACHLAN
20	17	24	24	BELIEVE WARNER BROS.	CHER
21	24	4	4	IT'S NOT RIGHT BUT IT'S OKAY ARISTA	WHITNEY HOUSTON
22	28	2	2	BEAUTIFUL STRANGER MAVERICK/WARNER BROS.	MADONNA
23	26	7	7	ANYWHERE BAD BOY/ARISTA	112 FEATURING LIL'Z
24	22	11	11	SWEET LADY RCA	TYRESE
25	25	8	8	GIVE IT TO YOU INTERSCOPE	JORDAN KNIGHT
26	27	24	24	ANGEL OF MINE ARISTA	MONICA
27	32	2	2	TELL ME IT'S REAL MCA	K-CI & JOJO
28	30	4	4	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH A2	BLESSID UNION OF SOULS
29	NEW	1	1	THE CUP OF LIFE COLUMBIA	RICKY MARTIN
30	36	3	3	WHERE MY GIRLS AT? MOTOWN	702
31	31	4	4	MILLENNIUM CAPITOL	ROBBIE WILLIAMS
32	33	7	7	PRAISE YOU SKINT/ASTRALWERKS/VIRGIN	FATBOY SLIM
33	37	2	2	SHE'S SO HIGH COLUMBIA	TAL BACHMAN
34	NEW	1	1	I COULD NOT ASK FOR MORE LAVA/ATLANTIC	EDWIN MCCAIN
35	38	2	2	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS.	CITIZEN KING
36	29	12	12	ANYTHING BUT DOWN A&M/INTERSCOPE	SHERYL CROW
37	39	2	2	OUT OF MY HEAD HOLLYWOOD	FASTBALL
38	40	3	3	STRONG ENOUGH WARNER BROS.	CHER
39	34	10	10	I DRIVE MYSELF CRAZY RCA	'N SYNC
40	RE-ENTRY	6	6	WHAT'S SO DIFFERENT 550 MUSIC/ERG	GINUWINE

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. 219 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.

When Smash mouth recently returned to a club it had played before, guitarist Greg Camp noted an addition to some band graffiti he'd drawn on a wall during the first visit. "Someone else wrote on the wall under it, 'The world's most famous cover band.' Poor guy probably thought he was being original," Camp says, "but we've heard that one before. Just like we always read 'ska/punk one-hit wonder' a lot. It stings, but you have to learn to let it go. After all, lots of bands have hits with covers, and our first single wasn't one. And we never thought we were just another ska/punk band, so it sucks to be pigeonholed like that. It seems people love to hate us. We get slagged by critics and other bands, like

Semisonic. But we aren't writing songs for them—and the fans and radio programmers, who we care about, don't have a problem with our sound." The negative vibes didn't stop the band's debut



from going double-platinum. And they sure aren't affecting the performance of "All Star," the first single from "Astro Lounge" and this issue's No. 4 on Modern Rock Tracks. It will also be the first

single from the "Mystery Men" soundtrack.

"We read a lot of fan mail, and a lot of kids seem depressed," Camp adds. "They, and their teachers and parents, always thank us for writing an album that is fun and lighthearted. So 'All Star' continues that tradition and is a daily affirmation that life is, in general, good. And it has all those pop necessities that make it contagious."

Those include an infectious chorus, sci-fi sounds, whistling, and a clappable beat. Smash mouth epitomizes the summer sound, calling on Cal-punk, surf, ska, and reggae for inspiration. "We're California in a can," Camp says. "And that sound makes us feel good. It's what we'd want our kids to listen to. All Marilyn Manson isn't good for you."

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Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
◀ No. 1 ▶					
1	1	1	13	LIT UP BUCKCHERRY	BUCKCHERRY DREAMWORKS †
2	5	18	3	PROMISES EUPHORIA	DEF LEPPARD MERCURY/IDJMG †
3	3	4	18	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
4	2	3	27	ONE MY OWN PRISON	CREED WIND-UP
5	4	2	22	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
6	10	30	3	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
7	7	8	5	AMERICAN WOMAN 5	LENNY KRAVITZ MAVERICK/VIRGIN †
8	6	6	13	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
9	14	15	4	LAST KISS NO BOUNDARIES	PEARL JAM EPIC
10	8	7	21	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
11	17	—	2	GET BORN AGAIN NOTHING SAFE - THE BEST OF THE BOX	ALICE IN CHAINS COLUMBIA
12	9	10	35	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
13	11	9	22	WHISKEY IN THE JAR GARAGE INC.	METALLICA ELEKTRA/EEG †
14	13	11	18	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
15	12	5	15	MAS TEQUILA RED VOODOO	SAMMY HAGAR MCA †
◀ AIRPOWER ▶					
16	18	19	12	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
17	15	12	14	FLY LOUDMOUTH	LOUDMOUTH HOLLYWOOD
18	16	13	11	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
19	21	21	5	CARS OBSOLETE	FEAR FACTORY ROADRUNNER
20	20	16	9	UPSIDE DOWN SAME OLD LIFE	POUND ISLAND/IDJMG
21	23	25	7	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
22	22	20	9	ROOM AT THE TOP ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. †
23	25	27	7	MEET VIRGINIA TRAIN	TRAIN AWARE/COLUMBIA †
24	27	28	6	JESUS OR A GUN SUNBURN	FUEL 550 MUSIC/ERG †
25	29	36	4	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA †
26	24	24	12	JUST GO DYSFUNCTION	STAIN'D FLIP/ELEKTRA/EEG †
27	36	—	2	GO FASTER BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA
28	34	—	2	HAMMER OF LOVE THE ORIGINAL BAD COMPANY ANTHOLOGY	BAD COMPANY ELEKTRA/EEG
29	28	23	22	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE †
30	NEW ▶	1		NO MORE, NO LESS DOSAGE	COLLECTIVE SOUL ATLANTIC
31	31	31	5	VALENTINE EYEWITNESS	SHADES APART UNIVERSAL
32	32	40	3	DIE, DIE MY DARLING GARAGE INC.	METALLICA ELEKTRA/EEG †
33	33	32	7	TIME TO BURN TIME TO BURN	JAKE ANDREWS JERICHO/SIRE
34	NEW ▶	1		NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
35	35	—	2	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA
36	26	22	13	ALL THAT YOU ARE (X3) THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS †
37	30	26	12	TEMPLE OF YOUR DREAMS POWERTRIP	MONSTER MAGNET A&M/INTERSCOPE
38	39	38	19	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA †
39	NEW ▶	1		ROCK ME RIGHT JUST WON'T BURN	SUSAN TEDESCHI TONE-COOL/ROUNDER/DJMG
40	37	33	15	HEY HEY THE ORIGINAL BAD COMPANY ANTHOLOGY	BAD COMPANY ELEKTRA/EEG

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Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
◀ No. 1 ▶					
1	1	1	19	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
2	4	12	3	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
3	2	3	8	LAST KISS NO BOUNDARIES	PEARL JAM EPIC
4	3	2	7	ALL STAR ASTRALOUGE	SMASH MOUTH INTERSCOPE †
5	5	5	7	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA †
6	6	4	21	PRaise YOU YOU'VE COME A LONG WAY, BABY	FATBOY SLIM SKINT/ASTRALWERKS/VIRGIN †
7	7	8	12	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
8	9	9	18	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
9	8	6	16	BETTER DAYS (AND THE BOTTOM DROPS OUT) MOBILE ESTATES	CITIZEN KING WARNER BROS. †
10	10	10	26	ONE MY OWN PRISON	CREED WIND-UP
11	15	16	10	BATTLE FLAG HOW TO OPERATE WITH A BLOWN MIND	LO FIDELITY ALLSTARS SKINT/SUB POP/COLUMBIA †
12	12	13	22	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
13	13	15	10	AWFUL CELEBRITY SKIN	HOLE DGC/INTERSCOPE †
14	11	7	9	FALLS APART 14:59	SUGAR RAY LAVA/ATLANTIC
◀ AIRPOWER ▶					
15	16	18	4	AMERICAN WOMAN 5	LENNY KRAVITZ MAVERICK/VIRGIN †
16	25	—	2	GET BORN AGAIN NOTHING SAFE - THE BEST OF THE BOX	ALICE IN CHAINS COLUMBIA
17	18	20	11	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
18	17	14	29	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE †
19	21	24	4	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA
20	14	11	15	NEW "GO" SOUNDTRACK	NO DOUBT WORK/ERG †
21	28	—	2	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
22	19	17	9	ARMY THE UNAUTHORIZED BIOGRAPHY OF REINHOLD MESSNER	BEN FOLDS FIVE 550 MUSIC/ERG †
23	20	22	11	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
24	23	25	7	OPEN ROAD SONG EVE 6	EVE 6 RCA
25	24	23	8	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA †
26	22	19	21	WHEN I GROW UP VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
27	26	27	6	JESUS OR A GUN SUNBURN	FUEL 550 MUSIC/ERG †
28	31	34	4	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
29	30	31	4	THE NEGOTIATION LIMERICK FILE HELLO NASTY	BEASTIE BOYS GRAND ROYAL/CAPITOL
30	27	26	16	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
31	33	32	5	ALL THAT YOU ARE (X3) THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS †
32	34	37	4	STEAL MY SUNSHINE YOU CAN'T STOP THE BUM RUSH	LEN WORK/ERG †
33	29	21	9	BOMBSHELL HELLO VERTIGO	PAPA VEGAS RCA
34	35	35	3	MEET VIRGINIA TRAIN	TRAIN AWARE/COLUMBIA †
35	32	28	7	DON'T THINK TWICE CHEATING AT SOLITAIRE	MIKE NESS TIME BOMB
36	NEW ▶	1		LADYFINGERS ELECTRIC HONEY	LUSCIOUS JACKSON GRAND ROYAL/CAPITOL †
37	NEW ▶	1		SOMEDAY 14:59	SUGAR RAY LAVA/ATLANTIC
38	37	—	2	YEAH, WHATEVER HALFWAY DOWN THE SKY	SPLENDER C2
39	38	40	3	CARS OBSOLETE	FEAR FACTORY ROADRUNNER
40	39	38	5	GET SET IMAGINATE	TAXIRIDE SIRE †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 mainstream rock stations and 68 modern rock stations are electronically monitored 24 hours a day 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. † Videoclip availability. © 1999, Billboard/BPI Communications.



HITS! IN TOKIO

Week of May 9, 1999

- ① Army / Ben Folds Five
- ② No Scrubs / TLC
- ③ Canned Heat / Jamiroquai
- ④ Movin' On Without You / Hikaru Utada
- ⑤ Promises / The Cranberries
- ⑥ New Brighter Day / Keziah Jones
- ⑦ Georgy Porgy / Eric Benét Featuring Faith Evans
- ⑧ Who's Been Sleeping / Swing Out Sister
- ⑨ Nights Over Egypt / Incognito
- ⑩ The Animal Song / Savage Garden
- ⑪ Believe / Misia
- ⑫ Get Involved / Raphael Saadiq And Q-Tip
- ⑬ Back Together Again / Maxi Priest & Elisha LaVerne
- ⑭ Sukatonsuna / UA
- ⑮ I Really Like It / Harlem World
- ⑯ ...Baby One More Time / Britney Spears
- ⑰ Hooked On A Feeling / Baha Men
- ⑱ I See The Sun / Tommy Henriksen
- ⑲ Sunny / Frayz
- ⑳ Believe / Cher
- ㉑ Girlfriend/Boyfriend / Blackstreet
- ㉒ Nantekoishitandaro / Dreams Come True
- ㉓ Push Upstairs / Underworld
- ㉔ Life / K-Ci & Jojo
- ㉕ Tender / Blur
- ㉖ Everybody / Dede
- ㉗ Hey Boy, Hey Girl / The Chemical Brothers
- ㉘ She's So High / Tal Bachman
- ㉙ Hold On / Tom Waits
- ㉚ Electricity / Suede
- ㉛ Hate Me Now / Nas Featuring Puff Daddy
- ㉜ Beautiful Rain / Little Tempo Featuring Eddi Reader
- ㉝ Grateful Days / Dragon Ash Featuring Aco, Zeebra
- ㉞ You Don't Know Me / Armand Van Helden
- ㉟ Flying Saucer / United Future Organization
- ㊱ Fortunate / Maxwell
- ㊲ Hanarebanare / Kuramubon
- ㊳ Denise / Fountains Of Wayne
- ㊴ As / George Michael With Mary J. Blige
- ㊵ You Get What You Give / New Radicals
- ㊶ Souls / Bird
- ㊷ I Want It That Way / Backstreet Boys
- ㊸ Revelation Sunshine / Cree Summer
- ㊹ Party With Fun Factory / Fun Factory
- ㊺ Let Yourself Go, Let Myself Go / Dragon Ash
- ㊻ Party Lick-A-Ble's / Bootsie Collins
- ㊼ Pretty Fly (For A White Guy) / Offspring
- ㊽ Sitting Down Here / Lene Marlin
- ㊾ First Love / Hikaru Utada
- ㊿ Inspired / Satoshi Tomie Featuring Diane Charlemagne

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE
Station information available at:
<http://www.j-wave.co.jp>

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Ja Rule, Holla Holla
- 2 Eminem, Guilty Conscience
- 3 Maxwell, Fortunate
- 4 Missy "Misdemeanor" Elliott, She's A Bitch
- 5 B.G., Cash Money Is An Army
- 6 R. Kelly, Did You Ever Think
- 7 Chante Moore, Chante's Got A Man
- 8 702, Where My Girls At?
- 9 Will Smith, Wild Wild West
- 10 Case, Happily Ever After
- 11 Rahzel, All I Know
- 12 The Roots, The Next Movement
- 13 Foxy Brown Feat. Total, I Can't
- 14 T.W.D.Y., Players Holiday
- 15 Grenique, Should I
- 16 Sway & King Tech, The Anthem
- 17 Blaque, 808
- 18 Nas Feat. Puff Daddy, Hate Me Now
- 19 Jennifer Lopez, If You Had My Love
- 20 Whitney Houston, It's Not Right But It's Okay
- 21 Mobb Deep, Quiet Storm
- 22 Jay-Z, Jigga What
- 23 Olu, Baby Can't Leave It Alone
- 24 Faith Evans, Never Gonna Let You Go
- 25 Common Feat. Sadat X, 1999
- 26 Eve & Nokie, What Ya Want
- 27 Eric Benet, Spend My Life With You
- 28 Tyrese, Lately
- 29 Dave Hollister, Baby Mama Drama
- 30 Mase Feat. Blackstreet, Get Ready

NEW ONS

- Macy Gray, Do Something
Inspectah Deck, Word On The Street
Proflye, I Ain't The One
Traci Spencer, It's All About You Not About Me



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Lila McCann, With You
- 2 John Michael Montgomery, Hello L.O.V.E.
- 3 Alabama, God Must Have Spent A Little More...
- 4 Martina McBride, Whatever You Say
- 5 The Wilkinsons, Boy Oh Boy
- 6 Clay Walker, She's Always Right
- 7 Tim McGraw, Please Remember Me
- 8 Shania Twain, You've Got A Way
- 9 Sammy Kershaw & Lorie Morgan, Maybe Not Tonight
- 10 Steve Wariner, Two Teardrops
- 11 Andy Griggs, You Won't Ever Be Lonely
- 12 Joe Diffie, A Night To Remember
- 13 Mary Chapin Carpenter, Almost Home *
- 14 Montgomery Gentry, Hillbilly Shoes
- 15 George Strait, Write This Down
- 16 Claudia Church, Home In My Heart
- 17 Shedeisy, Little Good-Byes
- 18 Dwight Yoakam, Crazy Little Thing Called Love *
- 19 Sherrie Austin, Never Been Kissed *
- 20 Shania Twain, Man! I Feel Like A Woman!
- 21 Mark Willis, She's In Love *
- 22 Warren Brothers, She Wants To Rock *
- 23 Lonestar, Amazed *
- 24 Rankin Family, Moving On *
- 25 Faith Hill, The Secret Of Life *
- 26 Alan Jackson, Little Man *
- 27 Sara Evans, Fool, I'm A Woman *
- 28 Billy Ray Cyrus, Give My Heart To You
- 29 Paul Brandt, That's The Truth *
- 30 Brooks & Dunn, South Of Santa Fe *
- 31 Deana Carter, Angels Working Overtime
- 32 Sawyer Brown, Drive Me Wild
- 33 Kenny Rogers, The Greatest
- 34 Shana Petrone, This Time
- 35 Stacy Dean Campbell, Makin' Good Time
- 36 Jessica Andrews, I Will Be There For You
- 37 Chad Brock, Lightning Does The Work
- 38 Kenny Chesney, How Forever Feels
- 39 Brad Paisley, Who Needs Pictures
- 40 Julie Reeves, Trouble Is A Woman
- 41 South Sixty Five, No Easy Goodbye
- 42 Trio, After The Gold Rush
- 43 Bill Engvall, Hollywood Indian Guides
- 44 Chalee Tennison, Someone Else's Turn To Cry
- 45 Redmon & Vale, If I Had A Nickel
- 46 Ricochet, Seven Bridges Road
- 47 Terri Clark, Everytime I Cry
- 48 Trisha Yearwood, I'll Still Love You More
- 49 Chris LeDoux, Life Is A Highway
- 50 Chely Wright, Single White Female

NEW ONS

- Rebecca Lynn Howard, When My Dreams Come True



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Will Smith, Wild Wild West
- 2 TLC, No Scrubs
- 3 Jennifer Lopez, If You Had My Love
- 4 Backstreet Boys, I Want It That Way
- 5 Britney Spears, Sometimes
- 6 Ricky Martin, Livin' La Vida Loca
- 7 Kid Rock, Bawitdaba
- 8 Limp Bizkit, Nookie **
- 9 702, Where My Girls At?
- 10 'N Sync, I Drive Myself Crazy
- 11 Madonna, Beautiful Stranger
- 12 Lit, My Own Worst Enemy
- 13 Sugar Ray, Someday
- 14 Robbie Williams, Millennium
- 15 Smash Mouth, All Star
- 16 The Offspring, Why Don't You Get A Job?
- 17 Godsmack, Whatever
- 18 Busta Rhymes Feat. Janet, What's It Gonna Be?
- 19 Nas Feat. Puff Daddy, Hate Me Now
- 20 Brandy, Almost Doesn't Count
- 21 Jordan Knight, Give It To You
- 22 Joey McIntyre, Stay The Same
- 23 Geri Halliwell, Look At Me
- 24 Jay-Z, Jigga What
- 25 Blink 182, What's My Age Again?
- 26 Lenny Kravitz, American Woman
- 27 Goo Goo Dolls, Black Balloon
- 28 DMX, Slippin'
- 29 Eminem, Guilty Conscience
- 30 Enrique Iglesias, Bailamos
- 31 Len, Steal My Sunshine
- 32 Buckcherry, Lit Up
- 33 Blaque, 808
- 34 Jamiroquai, Canned Heat
- 35 Sheryl Crow, Sweet Child O' Mine
- 36 Dru Hill, You Are Everything
- 37 Maxwell, Fortunate
- 38 Jesse Camp, See You Around
- 39 Ja Rule, Holla Holla
- 40 Whitney Houston, It's Not Right But It's
- 41 R. Kelly, Did You Ever Think
- 42 Everlast, Ends
- 43 Missy "Misdemeanor" Elliott, She's A Bitch
- 44 Tyrese, Lately
- 45 2Pac, Changes
- 46 112 Feat. Lil'Z, Anywhere
- 47 Ben Folds Five, Army
- 48 Ricky Martin, The Cup Of Life
- 49 Pras Michel F/O' Dirty Bastard, Ghetto Supastar
- 50 Citizen King, Better Days

NEW ONS

- Monica, Street Symphony
Tonic, You Wanted More
Naughty By Nature, Jamboree
Fuel, Jesus Or A Gun



Continuous programming
1515 Broadway, NY, NY 10036

- 1 TLC, No Scrubs
- 2 Ricky Martin, Livin' La Vida Loca
- 3 Lenny Kravitz, Fly Away
- 4 Everlast, What It's Like
- 5 Sugar Ray, Every Morning
- 6 Shania Twain, That Don't Impress Me Much
- 7 Madonna, Beautiful Stranger
- 8 Jennifer Lopez, If You Had My Love
- 9 Smash Mouth, All Star
- 10 Brandy, Almost Doesn't Count
- 11 Cher, Strong Enough
- 12 Lenny Kravitz, American Woman
- 13 Goo Goo Dolls, Black Balloon
- 14 Sarah McLachlan, I Will Remember You
- 15 Dave Matthews & Tim Reynolds, Crush
- 16 Sixpence None The Richer, Kiss Me
- 17 Sheryl Crow, Anything But Down
- 18 Jewel, Down So Long
- 19 John Mellencamp, I'm Not Running Anymore
- 20 Tom Petty & The Heartbreakers, Free Girl
- 21 Cher, Believe
- 22 Whitney Houston, It's Not Right But It's Okay
- 23 Natalie Imbruglia, Torn
- 24 Robbie Williams, Millennium
- 25 Tom Petty & The Heartbreakers, Room At The Top
- 26 Jamiroquai, Canned Heat
- 27 Tai Bachman, She's So High
- 28 Geri Halliwell, Look At Me
- 29 Sheryl Crow, Sweet Child O' Mine
- 30 Shania Twain, You've Got A Way
- 31 Natalie Merchant, Life Is Sweet
- 32 Sugar Ray, Someday
- 33 Blondie, Nothing Is Real But The Girl
- 34 Fatboy Slim, Praise You
- 35 Matchbox 20, Back 2 Good
- 36 Eagle-Eye Cherry, Save Tonight
- 37 Jewel, Hands
- 38 Ricky Martin, The Cup Of Life
- 39 Alanis Morissette, Uninvited
- 40 Def Leppard, Armageddon It
- 41 Sinead O'Connor, Nothing Compares 2 U
- 42 Shania Twain, You're Still The One
- 43 Barenaked Ladies, One Week
- 44 Shawn Mullins, Lullaby
- 45 Sheryl Crow, My Favorite Mistake
- 46 Buckcherry, Lit Up
- 47 Madonna, If You Light
- 48 Lita Ford, Kiss Me Deadly
- 49 Dream Academy, Life In A Northern Town
- 50 Divinyls, I Touch Myself

NEW ONS

- The Cranberries, Animal Instinct

Performances, Jim Carrey Are Highlights Of MTV Movie Awards

MTV MOVIE AWARDS: It's a good thing that the 1999 MTV Movie Awards—held June 5 at Barker Hangar in Santa Monica, Calif.—had stronger live performances than last year's show or we might have been bored to tears.

Unfortunately, host Lisa Kudrow was an uninspired choice, as her ditsy persona reached annoying lows, and most of her comic sketches fell flat. We missed the biting humor that past hosts like Samuel L. Jackson, Janeane Garofalo, and Dennis Miller brought to the show. Kudrow's talent is better suited to an ensemble cast like "Friends."

The good news is that the music artists at the awards show shined: Will Smith's performance of his hit "Wild Wild West" was typically over the top, with guest appearances by Dru Hill, Kool Moe Dee, and Stevie Wonder. Kid Rock nearly blew the speakers out with "Bawitdaba," probably scaring some of the stuffy executive types in the audience. And Robbie "I dare you to wipe the smirk off my face" Williams gave his first live performance on a U.S. program, with his song "Millennium."

Williams, who was doing his best James Bond impersonation (we don't think Sean Connery was losing any sleep over it), was a little more subdued than the other performers, but that didn't stop him from using the same tactic as the others: bringing a small army of people onstage with him, including the predictable bevy of scantily clad dancers. Whatever happened to just the artist and a band playing onstage?

Backstage, Dru Hill talked about its next album, which will be called "Dru World Order" and will involve Elton John and Diane Warren. The album will be Dru Hill's first set without former member Woody, who left the group to pursue a career in gospel music (Billboard, March 27). According to Dru Hill's record label, Island Def Jam, the release date for "Dru World Order" has not yet been determined.

Awards show presenter Courtney Love announced to anyone who cared that she has a crush on "Dawson's Creek" star James Van Der Beek, who won this year's MTV Movie Award for best male breakthrough performance for the MTV-produced film "Varsity Blues." (The MTV Movie Awards are voted on by

MTV viewers.)

Love said backstage that she hopes to have a guest-starring role on "Dawson's Creek," possibly as an "older teacher," she added slyly. We know what she was getting at, but didn't "Dawson's Creek" already have a story line about a forbidden romance between a female high school teacher and a male student? When Van Der Beek was asked backstage what he thought of having Love on "Dawson's Creek," he tried not to look mortified.

A highlight of the awards show was when Jim Carrey (who won the best male performance award for "The Truman Show") gave a hilarious acceptance speech by appearing in disguise as a wasted biker who looked and acted like a cross between a latter-day Jim Morrison and an "Easy Rider" burnout. We think the Andy Kaufman movie that Carrey's been working on inspired this memorable moment.

The 1999 MTV Movie Awards telecast—produced by Joel Gallen of Tenth Planet Productions in association with MTV—premiered June 10 and will be repeated ad nauseum.

ON THE MOVE: Veteran music video promoter Sean Fernald has left his post as Relativity Records senior director of film and video. He has relocated to Los Angeles to work in film production... LaFace Records in Atlanta has named Chanel Green senior director of video promotion. She was head of video promotion at Loud Records.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on Rochester, N.Y.-based modern rock program "Video Hits Alternative," which has been on the air since 1992.

TV affiliate: Time Warner Cable in Rochester, N.Y.

Program length: 60 minutes.

Time slot: 11 p.m. Saturdays.

Key staffers: Jay Berrocal, executive producer; Natasha Muratov, assistant PD/host.

Following are the top five videos for the episode that aired June 5:

1. Tin Star, "Viva" (V2).
2. Cyclefly, "Supergod" (Radioactive).
3. Moby, "Run On" (V2).
4. Jamiroquai, "Canned Heat" (Work Group).
5. Freak It, "Studio 45" (Voltage).

THE EYE



by Carla Hay

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 19, 1999.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

NEW

- 1 Life 2 Live, Can't Nobody
Black Dave, Big Mama
Def Leppard, Promises
Destiny's Child, Bills, Bills, Bills
Dido, Here With Me
Esthero, That Girl
Heavy D, On Point
Hole, Awful

- The Moffats, Until You Loved Me
Naughty By Nature, Jamboree
Proflye, I Ain't The One
Q'sta The Don, Finer Things
Silk, Meeting In My Bedroom
Sporty Theivz, No Pigeons
The Cranberries, Animal Instinct
Tonic, You Wanted More

- Tracie Spencer, It's All About You...
Whoridas, Dock Of The Bay

BOX TOPS

- Eminem, Guilty Conscience
Backstreet Boys, I Want It That Way
Will Smith, Wild Wild West
Whitney Houston, It's Not Right But It's Okay
Monica, Street Symphony
Britney Spears, Sometimes
Dru Hill, You Are My Everything
TLC, No Scrubs
Mase, Get Ready
112 Feat. Lil'Z, Anywhere
Insane Clown Posse, Another Love Song
Jennifer Lopez, If You Had My Love
Deborah Cox, It's Over Now
'N Sync, I Drive Myself Crazy
Missy "Misdemeanor" Elliott, She's A Bitch
Ricky Martin, Livin' La Vida Loca
Ice Cube, F'Dyin
Korn, Freak On A Leash



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Black Dave, Big Mama
Manic Street Preachers, If You Tolerate This...
Red Hot Chili Peppers, Scar Tissue
Silverchair, Ana's Song (Open Fire)
The Beach Boys, Don't Worry Baby
Shooter, Life's A Bitch



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Moist, Breathe (new)
Red Hot Chili Peppers, Scar Tissue (new)
Sugar Ray, Someday (new)
Joey McIntyre, I Love You Came Too Late (new)
Def Leppard, Promises (new)
GZA/Genius, Breaker Breaker (new)
Missy Elliott, She's A Bitch (new)
The Tea Party, Heaven Coming Down
Ricky Martin, Livin' La Vida Loca
Backstreet Boys, I Want It That Way
Britney Spears, Sometimes
The Cranberries, Promises
TLC, No Scrubs
Madonna, Beautiful Stranger
Will Smith, Wild Wild West
Edwin, Trippin'
Sixpence None The Richer, Kiss Me
Jennifer Lopez, If You Had My Love
Everlast, Ends
Prozzak, Sucks To Be You



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Blondie, Nothing Is Real But The Girl (Heavy)
Cafe Tacuba, Reves (Heavy)
Everlast, Ends (Heavy)
Geri Halliwell, Look At Me (Heavy)
Jumbo, Montransistor (Heavy)
Mana, Se Me Olvido Otra Vez (Heavy)
Shakira, Inevitable (Heavy)
Whitney Houston, It's Not Right But It's Okay (Heavy)
Aleks Synteks, Sexo, Pudor Y Lagrimas (Medium)
Cher, Strong Enough (Medium)
El Gran Silencio, Tonta Cancion De Amor #2 (Medium)
Goo Goo Dolls, Black Balloon (Medium)
Guillitina, Uno Mas (Medium)
Kula Shaker, Shower Your Love (Medium)
Los Pericos, Sin Cadenas (Medium)
Lucybell, Flotar Es Caer (Medium)
Madonna, Beautiful Stranger (Medium)
Martha Sanchez, Desconocida (Medium)
Robbie Williams, Millennium (Medium)
Roxette, Anyone (Medium)



2 hours weekly
3900 Main St
Philadelphia, PA 19127

- Ja Rule, Holla Holla
Foxy Brown, I Can't
Dru Hill, You Are My Everything
Missy "Misdemeanor" Elliott, She's A Bitch
R. Kelly/NAS, Did You Ever...
The Roots, The Next Movement
Jay-Z F/DMX, More Money, More Cash
Monica, Street Symphony
Chas Cha, New Millennium
Nas F/Puff Daddy, Hate Me Now
JT Money, Who Dat
Mobb Deep, Quiet Storm
Whitney Houston, It's Not Right But It's Okay
Ruff Ryder Eve, What You Want
Ginuwine, So Anxious



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Cher, Strong Enough
Maxwell, Fortunate
Geri Halliwell, Look At Me
Jennifer Lopez, If You Had My Love
Barenaked Ladies, Call And Answer
Ben Folds Five, Army
B*witched, C'est La Vie
Ricky Martin, Livin' La Vida Loca
Bjork, Alarm Call
TLC, No Scrubs
Jewel, Down So Long
Bijou Phillips, When I Hated Him
Len, Steal My Sunshine
Chevelle, Mia
Taxiride, Get Set
Monster Magnate, See You In Hell
Billie, She Wants You
Goo Goo Dolls, Dizzy
Heather Nova, Heart & Shoulder
Foxy Brown, I Can't



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- R. Kelly/NAS, Did You Ever...
Eve & Nokie, What Ya Want
702, Where My Girls At?
Maxwell, Fortunate
Backstreet Boys, I Want It That Way
T.W.D.Y., Players Holiday
B.G., Cash Money Is An Army
Brandy, Almost Doesn't Count
Jennifer Lopez, If You Had My Love
Will Smith, Wild Wild West
TLC, No Scrubs
Busta Rhymes Feat. Janet, What's It Gonna Be?
Whitney Houston, It's Not Right But It's Okay
Eric Benet, Georgy Porgy
Trick Daddy, Nann

RISE OF THE WEB PRESENTS NEW CONTRACT ISSUES

(Continued from page 1)

ments. While new promotion and E-commerce opportunities are exploding on the Internet, there is also a sense of concern by labels that cash-rich technology and Internet companies are muscling in on long-held music-to-artist business relationships. The music industry is therefore cautiously straddling between cooperation and competition with emerging Internet powerhouses such as America Online, MP3.com, Amazon.com, and Yahoo!

These companies reach the critical mass of consumers necessary to successfully promote and sell music online yet also have the potential to lure artists into direct business

Artists have traditionally been treated badly by the record companies when new technology arrives'

- JAMES FISHER -

opportunities without the labels.

These conflicting desires and concerns are manifesting themselves in increasingly complicated contract discussions as the music business heads toward the new millennium. Some of the relatively new issues being chewed over include:

- Whether labels have the rights to exploit artists' current releases and catalog via digital download;
- The amount that artists can expect to derive from their music being delivered digitally;
- Whether acts can operate Web sites independently of labels, and who owns the artist's domain name;
- Whether labels have rights to sell other goods, such as tickets and band merchandise, via their sites;
- And whether labels should require recoupment of expenses for Internet promotion.

"Artists have traditionally been treated badly by the record companies when new technology arrives," says James Fisher, general secretary of the International Managers Forum (IMF), citing the demand for royalty breaks on new formats in the early '90s.

John Glover of London-based Blueprint Management is also concerned that new technology should not be used to exact more concessions from artists.

Record companies obtained a royalty break from artists of 30% to cover the costs of the introduction of DCC and MiniDisc in the early '90s, he notes. The prospect of artists being asked to contribute toward a technological development is again being raised, with some music companies looking to recoup promotional expenses on the Internet through use of a new-technology deduction clause that subtracts up to 25% of an act's royalty rate from the sale of each record, according to sources.

On May 26, the IMF held a briefing in London on several of these issues with some 25 key artist-manager members. Managers attending the session represented acts such as

Blur, Phil Collins, Genesis, Elastica, Morcheeba, and Robbie Williams.

Managers in attendance expressed concern that music companies' demands for various online rights, such as those for the sale of concert tickets and merchandise, could lead to conflict. They also said that labels—in the rush to offer downloadable music—may overlook artists should they start to charge for digital downloads from Web sites.

David Stopps of Aylesbury, England-based Friars Management helped organize the IMF seminar.

Stopps believes this is a crucial time in maintaining the position of artists. "The royalties paid to artists in the '60s were pennies," he says. "We have fought back to where rates are reasonable. Our worry is that we will return to the rates of the '60s."

MAJOR ACTS SEEK OPTIONS

Despite the vocal concerns in Europe and the States, many in the industry are skeptical that major labels will give much ground on key rights issues, particularly by altering their current contract standards to allow artists more rights to owning their music available online.

Instead, several industry observers believe that the trend will be for artists to establish more marketing partnerships with their labels to distribute music online. Others say that another trend will be more artists bypassing major labels in favor of independent labels willing to

give artists more rights.

"There really hasn't been any negotiation over who controls the rights to an artist's music," says Tony Dimitriades of East End Management. "It's usually the record company who retains those rights."



Record companies aren't prepared to give up those rights, and I don't see that changing anytime soon."

Dimitriades, who manages Tom Petty, was recently involved with a record company's response to online music distribution when Petty made his song "Free Girl Now" available for free in March on the MP3.com site. Petty's label, Warner Bros. Records, subsequently requested that the song be removed.

Dimitriades says, "I wouldn't call it a disagreement with Warner Bros. The record company's concern is to protect its copyrights. My and Tom's agenda was to do something on the promotional end for the fans."

Chuck D, leader of rap group Public Enemy, has been a vocal propo-

Artists' Web Site Names An Ownership Issue

A current flash point in the artist-and-label tug of war is Web site names.

It's now become common for an artist's official Web site to have an address that's the same as the artist's name. But these Web sites aren't necessarily owned and controlled by the artist or the artist's management.

Some labels are assuming ownership of Web site addresses for the acts that they sign.

For example, Sony Music has a new clause in its contract that gives the label full control over the official sites for its artists. The company is aiming to promote its acts with a mention of the artist's Web address on each CD it presses. But what happens when an act changes labels? Or if an act wants to establish an independent Internet fan site using its own name?

Sophie B. Hawkins was surprised to find that Sony Music, parent company of her label, Columbia Records, owns the official Web site names for some of its artists.

"Companies want so much already," she says. "I would never give away my publishing, the right to control my fan club, or control of what goes on the Internet about me."

Hawkins concedes that her label has been helpful in marketing her music via the Internet. She adds, "I would never go behind Sony's back and not clear things I planned to do, like post samples of my music."

Offspring lead singer Dexter Holland says that, although his act's official site is registered to Sony Music, the band has had complete creative control.

"I'm not an industry guy, but I can say that I don't like anything that limits our freedom as a band," he says. "I enjoy having our own Web site and having control over it, just like we have control of our music and imagery on T-shirts."

Sony executives could not be reached for comment.

As a general rule, domain names have been issued on a "first-come, first-served" basis by Network Solutions, which has been in charge of registering domain names that end in .com, .org, and .net.

'Companies want so much already'

- SOPHIE B. HAWKINS -

Artists that wanted to dispute third-party use of their name in a Web domain have had to approach Network Solutions with proof of a federal registration of their trademark. Assignment of any disputed names are generally held in limbo until they are resolved in court.

However, this procedure has been complicated by a recent decision to decentralize registration services. Network Solutions now competes with other companies for the right to register names.

ment of artists owning the rights to their music on the Internet. After more than a decade with Def Jam Records, Public Enemy parted ways with the label and signed a deal with online music distributor Atomic Pop, launched earlier this year by music industry veteran Al Teller.

Chuck D says of his choice of Atomic Pop, "They let me own the rights to my music. It was important to pick a company that shares our vision and understands the balance of music and technology. I didn't want to be bound by... prehistoric dinosaur contracts."

Ken Freundlich, Chuck D's New York-based attorney, says, "Atomic Pop may not have given us quite as much money upfront as we would've gotten with a major label, but Atomic Pop won't take an artist's master recordings like major labels do."

Some major-label artists are toying with the idea of selling Internet-only albums. One such artist is singer Duncan Sheik, who records for Atlantic Records.

Sheik's manager, David Leinhardt of David Leinhardt Management, explains, "There are two sides to Duncan's career: the hit song-oriented career and the other career where he creates more serious music that's not necessarily commercial. We want to put Duncan's [alternative] music on the Web."

Sheik has collaborated with playwright Steven Sater on an as-yet-untitled album, which Leinhardt

says is "quiet, acoustic-guitar music."

"It's not going to be called a Duncan Sheik record," he says. "I'm trying to get Atlantic to have it be their first Internet-only album."

Online retailer Amazon.com, meanwhile, has debuted a new download site featuring previously unreleased tracks from such acts as Widespread Panic and Lyle Lovett.

Lovett's manager, Ken Levitan of Vector Management, says the Amazon.com deal was approved by Lovett's label, Curb/MCA Records. "We worked with the label on this deal."

Another issue being examined in the U.K. right now is the pressing

'The labels are struggling to find their strategies online'

- ROBERT ROSENBLUM -

question of digital downloading and whether contracts signed there allow labels to charge for such music.

Glover is keen to make sure the move toward digital delivery benefits artists, and among his key concerns is that the creators of the music are adequately compensated.

But one legal and business affairs executive speaking off the record said that the area of ancillary rights would probably cause more conflict than that of download rights. "We own the copyrights. In 99% of all contracts, we have the right to [offer downloads]," he says.

THE PRICE OF TECHNOLOGY

Also a sticky issue now is the always touchy one of recoupment.

Some music companies are looking to recoup their promotional expenses on the Internet through use of a new-technology deduction clause that subtracts up to 25% of an act's royalty rate from the sale of each record, according to sources.

While a standard royalty rate for new acts is generally in the 10%-15% range, the additional fee comes on top of a standard 25% packaging deduction and recoupable marketing expenses used to promote records to radio and video outlets.

This development alarms some industry observers, who say that the labels should increase, rather than decrease, payment to artists since there are less expenses involved in selling music via the Internet.

"I haven't seen that yet, but it wouldn't surprise me," says Robert Rosenblum, an attorney who specializes in intellectual property for Atlanta-based Greenberg Traurig. "I think ultimately we'll see movement in the opposite direction. The labels are struggling to find their strategies online, so there are a lot of new concepts being tested."

In an effort to accommodate the artists, some labels are looking at waiving the packaging deduction on music that is sold digitally, according to Rosenblum.

Concludes manager Leinhardt, "It's inevitable that the business model will have to change."

Assistance in preparing this article was provided by Carrie Bell.

A NEW 'YELLOW SUBMARINE SONGTRACK' DUE IN SEPTEMBER

(Continued from page 1)

enterprise, the preparations for the launch of the unique project are linked to a restored reissue of the 1968 animated "Yellow Submarine" film that the subsequent record was meant to complement—plus the world premiere of a "lost" video shot back in '68 as the Beatles were in Studio 3 of EMI's Abbey Road Studios cutting a track soon used for the movie's song score.

Meanwhile, Harrison has been immersed in final recording and archival reconnaissance for an unprecedentedly intimate new solo release recorded on-site in his own facilities, as well as a proposed multi-CD retrospective of his solo demos, outtakes, and previously unreleased recordings. Moreover, in the past few years ownership also reverted to Harrison of his entire 1976-92 catalog of his Warner Bros.-era Dark Horse albums (including the multi-platinum 1987 "Cloud Nine" album, critically deemed one of the finest artistic outings by an ex-Beatle), plus the two Traveling Wilburys albums Harrison did in 1988 and 1990 with cohorts Bob Dylan, Jeff Lynne, Roy Orbison, and Tom Petty. Thus, Harrison is contemplating recirculating those largely out-of-print recordings with possible bonus tracks.

But consideration of all these matters is temporarily placed on hold on this magnificent June afternoon, as George spends several hours taking his guest around the house and grounds of the handsome Victorian Gothic house and parkland he purchased in 1969.

"When I first saw this place a year or so earlier, I still couldn't afford it!" says Harrison, alluding to the snarled, sluggish royalties and revenue stream the Fab Four faced in the wake of their mammoth success. "It was Derek Taylor [the recently deceased journalist/author and Apple publicist] who talked me into buying the property after visiting it again with me, back when there were Catholic nuns living here and there was talk of demolishing the run-down building because of the upkeep. Derek and I smoked some pot in the lower garden, and he told me to go ahead and get it. So I've spent the last 30 years fixing up the place, finding local people to help me do the gardening that used to be handled by a staff of over 40 in the 1870s, when it was built by a lawyer-baronet named Sir Frank Crisp."

By electric cart and on foot, Harrison takes me for an extended tour around the acres of topiaries, waterfall-fed lagoons, graceful Oriental arboretums, and man-made underground grottos—complete with concrete stalagmites and stalactites originally fashioned by Victorian craftsmen—as he recalls the small backyard gardens his father, Harold, once tended in the Liverpool suburbs of Speke and Woolton.

Over tea and spice cake on the house veranda, George also recalls his boyhood exploits embodying the crusading knight in Sir Walter Scott's 1819 novel "Ivanhoe" while outfitted in cardboard armor of his own construction. As Harrison speaks, a deer suddenly appears in a clearing 50 yards distant, ambling with head high as if to tempt the

spectral longbows of medieval archers still haunting these woods in the seven centuries since.

Just before sunset, we trek a quarter-mile along the fringes of the



OLD FRED

estate to a rough-hewn replica of a Russian *dacha*, the tiny cottage tucked among pines on a rise overlooking the Thames Valley. Harrison unlocks the porched bungalow, a bed-sit-sized retreat that also has a small stove heater and an ornate chest concealing a stereo, and he puts on a CD from Dylan's 1985 "Biograph" compilation, playing one of his favorite songs, "Every Grain Of Sand" (first heard on Dylan's 1981 "Shot Of Love" album).

We banter on the porch steps, while in the background Dylan intones, "The sun beat down upon the stairs/Of time to light the way." As we watch the tangerine orb sink behind the turrets of his mansion, Billboard's 1992 Century Award honoree confesses his ambivalence about re-entering the pop arena with his latest compositions and legacy of basement tapes, which include Harrison's own moving rendition of "Every Grain Of Sand."

"It's hard to think of leaving the privacy and quiet of the happy life I have here," he admits, saying he wants to be in touch musically with the world but can't imagine any real return to even the sparse touring and self-promotion of his 1970-90s solo span. Yet the increasingly negative tilt of society, with its obsessive preoccupations with violence, bigotry, and nihilism, troubles Harrison. A fallen Catholic whose adult embrace of Indian spirituality has never wavered, Harrison feels the need to try "to cut through the cynicism" to let the public know he still believes in the power of music "to inspire, give comfort or another outlook" on "all the terrible things" that "we're doing to ourselves and each other these days."

Later, after a lasagna dinner in his ornately paneled kitchen with his wife Olivia, their son Dhani (just home from his school year at Brown University in the States), and Olivia's sister, Linda, Harrison take his visitor upstairs to his Friar Park Studio. Picking up a nearby National dobro from the vast array of vintage guitars hanging from the walls, Harrison slips a glass bottleneck on his finger as he seats himself to strum "The Farmer Is The Man Who Feeds Us

All," the traditional tune of 1860s America made famous in the 1920s by Fiddlin' John Carson and later popularized on Ry Cooder's 1971 "Into The Purple Valley" album as "Taxes On The Farmer Feeds Us All."

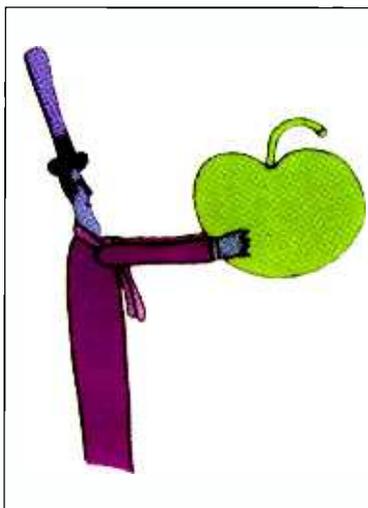
"That's where I first heard the tune," says Harrison of Cooder's interpretation, before he begins to sing: "The farmer is the man, the farmer is the man/Buys on credit until the fall/Then they take him by the hand/And they lead him from his land/And the merchant he's the man who gets it all."

Whether or not the song choice is intentional, Harrison knows what it's like to be shortchanged or bilked over a lifetime of toil, having struggled through decades of assorted business betrayals, baseless lawsuits, and high-handed practices designed to separate him from ownership of, or recompense for, his compositions and recorded performances.

As Harrison continues putting the last loving touches on his next solo exploit and pores through his astounding, career-length trove of previously unheard private sessions and alternative passes of his own hits and standards, questions clearly linger for him about the preferential commercial and logistical paths to take in a technologically expanding marketplace, and he mentions the Internet as an alluring outlet.

"My attitude is a bit like, I'll always write songs and record them and want other people to enjoy them," he says, smiling serenely. "As for the rest, we'll see."

Stepping into the control room, Harrison starts off by cuing up tracks slated for his solo project. Olivia, Linda, and Dhani slip in to listen, laughing as George regales all assembled with droll quips. Among the numerous new songs George unveils are "Valentine," a potent



APPLE BONKER

power ballad that sounds like one of his cleverest, hit-destined excursions, the song's hapless character tossing out every ardent couplet he can conjure up in order to capture an unattainable lover's heart.

In sharp contrast are "Pisces Fish," a partially autobiographical rock hymn about learning to both swim in the river and watch it flow, and "Brainwashed," a blistering anthem about social delusions in a world running down, the by turns scathing and witty lyric abruptly shifting into a brief, ethereal spoken-

word bridge before roaring back for a tumultuous finale.

Coming next in the series of DAT cassettes Harrison quickly punches up are surprisingly different incarnations of classics from the Harrison canon, interspersed with unusual cover versions, dexterous acoustic wood-sheddings with famous colleagues, and deft melodic larks that consistently show George's instinctive gifts as vocalist, multi-instrumentalist, and lyricist. What's most striking about all the music is the sense of exuberance, the delight in the fine points, and the expansive rightness of each impromptu flight. Traversing the full emotional spectrum, this is skilled, unself-conscious inspiration, plainly pursued in private for its own rhapsodic sake.

It's long after 1 a.m. when Harrison winds up his kaleidoscopic torrent of timeless tapes with his own lustrous, harmony-steeped version of "Run So Far," the poignant song he gave to Eric Clapton for his old chum's 1989 "Journeyman" album. George muses that it might fit well with the more current efforts he's culled for the new record, and it's true. It shares their same startling openness and intimacy, heralding what could well be the most stunningly personal omnibus he's ever offered his fans. What, Harrison is asked, will he call this wholly novel album when it's finally done?

George indicates a lined notepad laid on a corner of the mixing console, on which has been sketched a simple outline of a human foot from the ankle downward. Penned above it is the title "Portrait Of A Leg End."

His eyes twinkle as his guest gets the gag, and then he adds, "Maybe I could draw a boot on the foot for my boxed set of old demos, outtakes, and unreleased stuff, and I'll call that 'Portrait Of A Boot Leg.'"

The next morning, following a round of Apple-related phone calls, Harrison reflected on the immediate business at hand: the allegorical "Yellow Submarine" film fantasy he was always delighted by and the companion album he always felt was somewhat lacking—until now.

Giggling as he recalls how bygone Beatle John Lennon would impersonate the voices of the mythical submarine crew during studio run-throughs for the title track, George softly says, "It was like a little party. Now, it can be a bigger party."

Let's start by clearing up current misconceptions of what the upcoming new "Yellow Submarine" release is about and what it will actually encompass.

The main thing you need to get over to all the people is that it's *not* a soundtrack, but that it's actually the "songtrack." This will be a total of all the Beatles songs that were used in the film.

The whole "Submarine" thing was written or done around the time of "Sgt. Pepper," around that period. [But] "Yellow Submarine" only ended up with just those six *new* songs that were in the film. And then they put all that George Martin-orchestrated material on there. But now it will be every *song* that was in

the movie—because the film also had "All You Need Is Love" and "Sgt. Pepper" too—all together, for the first time. And they've all been remixed!

The film also had even older songs, like "Eleanor Rigby," that are now on the new "Yellow Submarine: A Songtrack."

Exactly, and they're in all their new mixes in that "wraparound sound." So the video and the DVD versions and the new CDs will also have the same new stereo mixes that will match the wraparound sound and will come out around the 14th of September.

But I haven't even seen the finished film yet! We're going to a private screening of the new version in a week or two.

We may have a couple of cinema "events," showing it in theaters, and I think that's gonna turn into a big night out, but the film is not going to be out in a general theatrical release.

We've got all sorts of other things coming in time for November, including an announcement about a Beatles Web site. Neil Aspinall [the chief executive] at Apple, he's organizing all these details, and he's got all kinds of things that are going to reach fruition, like some special merchandising. Having lasted 40 years with the Beatles, Neil is the only person who's ever really been able to keep the contact with the four of us at the same time through all the various conflicts and whatever. And I met him when I was like 13 years old, smoking behind the air-raided shelters at the Liverpool Institute high school. [Big laugh.]

There's supposedly a "Yellow Submarine" EP in the vaults that EMI had thought of putting out about a year after the "Yellow Submarine" album was finally released in January 1969. The EP had the six songs put on the soundtrack album, plus an early version of "Across The Universe." Of course it never came out.

I remember that the early version of "Across The Universe" was the best one. But we finally put that one out on a World Wildlife Fund charity album ["No One's Gonna Change Our World," December 1969, Regal Starline SRS 5013]. And it also later went on the "Anthology [2]" album. But, you know, there's certain things where somebody might have said, like, "Oh, at this point in time we had some songs in the can," but there's nothing that I can remember that was ever *solid* discussion about an EP of any sort like that, other than the [two-disc] "Magical Mystery Tour" EP [issued in the U.K. in December 1967]; in America they didn't have extended plays so that had to be made into an album.

What about "Hey Bulldog," which was cut at the same February 1968 sessions that included the early "Across The Universe," your "The Inner Light," "Lady Madonna," and other material? Do you remember how the group came up with John's piano riff and your guitar riff for "Bulldog"?

(Continued on next page)

A NEW 'YELLOW SUBMARINE SONGTRACK' DUE IN SEPTEMBER

(Continued from preceding page)

Well, it was John's song, and it was a great tune. Funny thing is, in the version for America [as well as most U.K. prints] of the "Yellow Submarine" film they edited "Bulldog" out, so we had to make sure this time that it would be in, because of that whole bit in the movie of the dog with all the heads!

And we do now have an unreleased video of "Hey Bulldog," as you know. What it was is that when we were in the studio recording [10 takes of] "Bulldog," apparently it was at a time when they needed some footage for something else, some other record ["Lady Madonna"], and a film crew came along and filmed us. Then they cut up the footage and used some of the shots for something else. But it was Neil Aspinall who found out that when you watched and listened to what the original thing was, we were recording "Bulldog"! This was apparently the only time we were actually filmed recording something, so what Neil did was, he put [the unused footage] all back together again and



CHIEF BLUE MEANIE

put the "Bulldog" soundtrack onto it, and there it was!

An unreleased live Beatles video!

[Chuckling.] Yeah! And everything has a different mix on it now! Because when they set up to this new, wraparound five-speaker mix for the film, they were working away doing that for months and months at Abbey Road. You see, another thing is that a lot of the time the Beatles were only working on 4-track tape, so we'd get to the fourth track and then what we'd do is mix the four tracks onto one track of another 4-track machine, and then we'd do another three tracks.

So what they've gone doing in these new mixes—which we did a little bit of on the "Anthologies"—was to connect all the four tracks together and have the first four tracks all separated, and then the three overdubbed tracks separated, in order to create a new mix. Normally the mixes heard since the '60s up till now from Beatles records have all been on these finished 4-tracks with the pre-mix of the other three tracks stuck onto it.

In other words, the individual tracks on the basic tapes were rediscovered, allowing you to separate each of the original, incremental tracks.

So for the first time you've actually got a much bigger, cleaner mix, because you've got the original bass and drum and guitar tracks unmixed-together, you know? And

also, with all the old equipment and all the compressors and the stuff that we used in those days, you'd spend ages trying to improve the final 4-track mix you figured you were stuck with. This engineer, a fellow named Peter Mew, did a lot of the work with a guy called Allan Rouse, who's kind of in charge of all the Beatles catalog. So we went in and listened to all these new, fully remixed tracks, and they really are good, with the sound coming all around you, you know!

A few more questions about the classic songs originally on the "Yellow Submarine" album, like "It's All Too Much." Is that you playing the organ on that track?

That's right! I probably wrote it on the organ, I think.

At the end of "Too Much" there are snippets of Jeremiah Clarke's "Prince Of Denmark's March" and the Merseys' '66 [No. 4 U.K.] hit "Sorrow."

You mean on the fade-out? Yeah, with "Your long blond hair/And your eyes of blue." That was all just this big ending we had, going out. And as it was in those days, we had the horn players just play a bit of trumpet voluntarily, and so that's how that "Prince Of Denmark" bit was played.

And Paul and John just came up with and sang that lyric of "your eyes of blue." But just a couple of years ago somebody suddenly tried to sue us for that!

For them singing a little snatch of lyric to give exposure to an obscure song?

Oh yeah. I just ignored it. I think that's one of my songs that's actually published now by ATV and Michael Jackson's Northern Songs, so I just thought, "Well, they can deal with it." I just thought it's so ridiculous, you know.

Incidentally, that riff that's played on "It's All Too Much," I seem to have heard at least 50 songs that've used that lick since then. [He hums the melody on the chorus.] You know the one I mean: Dah ding ding ding, dah ding ding ding. I mean, that's become like a stock thing. The difference is some people admit where their influences come from, like the Byrds [did] with the Rickenbacker 12-string thing after they all went to see "A Hard Day's Night."

But then I've had people writing to me and telling me about a group called Texas with a song called "Black Eyed Boy" [a No. 5 U.K. hit in 1997], and everybody's saying, "Hey, they've ripped off your song!" But I don't know, because somebody sent me a cassette and I put it on, and I couldn't hear a thing!

We've never really been into suing people for things like that. I've heard a bunch of records in the past that took things from things like "What Is Life," or "Living In The Material World," or "Here Comes The Sun." What's the point? But I suppose the point would be like Bright Tunes [the publishing company that started the protracted plagiarism suit

against Harrison's "My Sweet Lord" in which George ultimately prevailed]—you could just try and make some money out of people.

'Yellow Submarine: A Songtrack'



Each track of the new, 15-song collection was fully remixed and digitally remastered in 5.1 surround sound at EMI's Abbey Road studios in London, under the direction of coordinator Allan Rouse, with Geoff Emerick (recording engineer), Peter Mew (digital remastering), Gareth Boucher (technical supervisor), and Peter Cobbin (music mix engineer), assisted by Guy Massey. The album is due for release worldwide on Sept. 14 by Apple Corps Ltd., under exclusive license to EMI Records Ltd. and its Capitol Records Inc. subsidiary in the U.S.

Also to be released on Sept. 14 are the new home video/DVD editions of "Yellow Submarine," with film restoration by Alan Kozlowski at Pacific Ocean Post studios in Santa Monica, Calif.

"Also under consideration," says an Apple Corps Ltd. representative, "is a separate orchestration album of the original 'Yellow Submarine' film score composed by Sir George Martin."

Complete track listing (in tentative sequence, courtesy of Apple Corps Ltd.) is as follows:

YELLOW SUBMARINE
NOWHERE MAN
ELEANOR RIGBY
LOVE YOU TO
ALL TOGETHER NOW
LUCY IN THE SKY WITH DIAMONDS
THINK FOR YOURSELF
SGT. PEPPER'S LONELY HEARTS CLUB BAND
WITH A LITTLE HELP FROM MY FRIENDS
BABY, YOU'RE A RICH MAN
ONLY A NORTHERN SONG
ALL YOU NEED IS LOVE
WHEN I'M SIXTY-FOUR
HEY BULLDOG
IT'S ALL TOO MUCH

The guitar feedback on the intro to "It's All Too Much" was done in May of '67, so it was pre-Hendrix, before he started to go wild with that stuff, since his "Are You Experienced?" album [released in the U.K. on Dec. 5, 1967] hadn't come out yet.

But, now, I don't think I was playing the guitar feedback; as I say, I was playing the organ, so I think that was probably Paul that did that. But it was, like, manufactured, meaning that it wasn't like an accident or anything; it was part of the arrangement.

I just wanted to write a rock'n'roll song about the whole psychedelic thing of the time: "Sail me on a silver sun/Where I know that I am free/Show me that I'm everywhere/And get me home for tea." [Laughs.] Because you'd trip out, you see, on all this stuff, and then whoops! you'd just be back having your evening cup of tea!

But we also had that feedback on "I Feel Fine" [in 1964], and John always claimed it came about from playing an acoustic Gibson with a pickup in it, and it had a big round sound hole, and it just used to feed back very easily if you faced it toward the amplifier.

But then I've heard other people say that wasn't the first feedback either: "1897, we had feedback on such and such!" [More laughter.]

We've talked about "Only A Northern Song" before [Billboard, March 9, 1996], which was intended as a little commentary of yours.

It was at the point that I realized Dick James had conned me out of the copyrights for my own songs by offering to become my publisher. As an 18- or 19-year-old kid, I thought, "Great, somebody's gonna publish my songs!" But he never said, "And incidentally, when you sign this document here, you're assigning me the ownership of the songs [Harrison had written as a Beatle]," which is what it is. It was just a blatant theft. By the time I realized what had happened, when they were going public and making all this money out of this catalog, I wrote "Only A Northern Song" as what we call a "piss-take," just to have a joke about it.

"All Together Now," by Paul and John, do you have any thoughts about that?

It was a nursery rhyme kind of thing. Again, if you look at it from one point of view, it's embarrassing. But we seem to have been the all-around entertainers, weren't we? Somehow we got away with stuff like that, either with Ringo singing "Yellow Submarine" or us doing a song like "All Together Now."

Thinking of things suited for children from the Beatles, Al Brodax, who produced the "Yellow Submarine" movie, also had done the series of Beatles cartoons [several dozen episodes, broadcast on ABC-TV starting in 1965, but only given limited later exposure in England on Granada Television] that were shown on Saturday and Sunday mornings in America. Whatever happened to those cartoons?

Oh, we bought them all a few years ago, just so we had control over them for the future. I always kind of liked them—they were so bad or silly they were good, if you know what I mean. [Grimacing.] And I think the passage of time might make them more fun now, in terms of being more watchable than they really were back then. But we don't have any plans for them at the moment.

By the way, the song "Yellow Submarine" never really did have

anything to do with a narcotic pill by that nickname, did it?

I never heard of that pill. Paul came up with the concept of "Yellow Submarine." All I know is just that every time we'd all get around the piano with guitars and start listening to it and arranging it into a record, we'd all fool about. As I said, John's doing the voice that sounds like someone talking down a tube or ship's funnel as they do in the merchant marine. [Laughs.] And on the final track there's actually that very small party happening! As I seem to remember, there's a few screams and what sounds like small crowd noises in the background.

Fans still wonder if that voice shouting into the submarine's funnel is John, same as they still ask who coughed at the start of "Taxman" on the "Revolver" album.

My son Dhani reckons it was me. He says, "I'd recognize that cough anywhere!" [Laughs.] But I don't remember.



FLYING GLOVE

Unlike the cartoon series, which had your voices, your own "Sgt. Pepper"-ish film characters in the "Yellow Submarine" movie were dubbed by actors, so the Beatles' only actual appearance in the film is at the end of the picture.

Well the deal was we hadn't really been that involved in the making of what was supposed to be our third movie. I must say, at the point I had no idea of how it was going to fit into the film or where it was going. We had our lines and just kind of did it, but it all turned out quite well with the animation, didn't it?

It was excellent, and the film was very influential, particularly the work of principal animation designer Heinz Edlmann.

Right, and then Peter Max built his whole career on the fact that everybody thought he'd done it! I loved a lot of those characters [Edlmann] came up with. And the Blue Meanie named Max, I always wondered if the later idea of the "Mad Max" movie character came from him.

It's a spectacular, Dante's "Inferno"-type tale of good vs. evil. And that "flying glove" character is scary!

[Laughs.] It is, it is! And all those Apple Bonkers! The fact is, with the way the culture and the government are now, it's all still happening now as it was in "Yellow Submarine." (Continued on next page)

A NEW 'YELLOW SUBMARINE SONGTRACK' DUE IN SEPTEMBER

(Continued from preceding page)

Except the Blue Meanies have got a bigger stranglehold on the planet right now than they even had back in '67! And it looks like there's no musical group coming along to break the bubble of grayness, because even the music industry has turned gray and is dominated by Blue Meanies.

Do you think popular music has had an impact on shaping minds, and that across history it's helped influence peoples' thinking?

I think definitely. There's no question it has, and I know that from the feedback I'm still getting. The other day I got a letter sent to a guy in London who's a homeopathic doctor, who'd gotten it from an 84-year-old patient of his, so he passed her letter on to me. And she just went on saying, "My Sweet Lord" changed my life, and even to this day has such a great influence on me." I just know people I met, fans I meet, and people who come to me in tears from places like Argentina, that the Beatles' music had a great influence—and still has.

That's the great thing about music. So, I can be influenced now, and I can listen and enjoy a Hoagy Carmichael record from 1929 on my jukebox, with all those great musicians on it, and it's timeless inasmuch as it's captured on that disc.

Music definitely influences you, whether it just makes you feel happy or sad. And likewise I'm sure all that horrible music these days is making people change—there's just worse crime, more cynicism. I wouldn't necessarily directly blame the music for all of that, but there is this kind of chemistry that's created through endless television or music programming or advertising that drones away on these things—with crap music, with murder movies, and that whole thing with Robert De Niro pointing a big gun at everyone on the big posters [for the film "Ronin"] that you see everywhere now in London. And so it's like my son Dhani was saying, that "Who gives a shit about bombing Bosnia!" becomes the attitude on a campus, because they're all so desensitized.

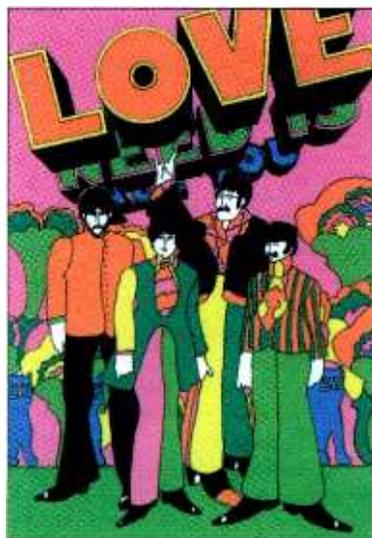
It's like the music and entertainment business has gotten into the arms business.

Yeah! And it was both pathetic and very funny at the time, but a couple of years ago I was in Los Angeles, and I had the television on, and for the local weather we went to some guy at the beach. And in the shot of him live with the beach in the background you could just see the pollution was just dreadful, and he just goes, "Yes, well, it's another beautiful day down here at Santa Monica!" And I thought, "What are you talking about? It stinks!"

But that's how it is, that's the desensitizing. Maybe in another few hundred years people will be living in sewers with rats crawling all over them, and they'll be thinking, "This is great, life is good." Mahatma Gandhi said, "Create and preserve the image of your choice," and the image we seem to have chosen is one of greed and butchery.

Many observers feel that basic issues of control are shifting in the entertainment industries. If the major companies don't get into the business of helping artists by offering unique new goods and services on mutually favorable terms, the artists could just get in the habit of doing it on their own.

While everybody is getting all excited about the fact that it's gonna be the millennium, the sad thing is not just the way music's being made these days but also the way music's being played—or rather not being played—on the radio and elsewhere. You've got such a wealth of great music out there, old and new, but the marketplace doesn't indicate that. Meanwhile, someone like Hoagy Carmichael, who would have been a hundred years old right at the mil-



Scene from "Yellow Submarine."

lennium, he represented a certain quality of songwriting and musicianship and integrity that *lasted* a hundred years!

What I'm trying to say is that everybody's getting so excited about something that doesn't really exist—this whole idea of time turning and 2,000 years. I see time as an infinite thing, and I see Creation as an infinite thing, but Monday, Tuesday, or the millennium just typify how mankind has to subdivide it up into things for personal future gain.

You've spent the last few years focusing on your family life while recording music at home just for the joy of it.

I've spent too long in the garden. [Soft laugh.] So the concept of going on a TV show with Jerry Stringer or whatever his name is, to try to talk about something while everybody's punching each other—that to me is pathetic. To try and sell something like that, you sell your soul!

That's why I just feel I can't go back into the side of the industry that's become this way. And that's why I'm just going along with that girl from Abba [Agnetha Fältskog] who chat-show people criticize for being off on an island these days and out of touch with the music business. One fellow on television actually said, "She had a beautiful ass but now she is an ass!" It was so nasty, can you believe it? But she's probably much more spiritual, much more content, and just a better person to her fam-

ily and friends.

Did you ever see that [1989] movie made for [Harrison's own] Hand-Made Films called "How To Get Ahead In Advertising"? It was written and directed by Bruce Robinson, who hated the Thatcherism going on at the time he made the picture. It's about this bloke in this advertising agency who's under heavy stress to have this campaign for pimple lotion done by Monday. He ends up getting a big boil on his neck and the boil gets bigger and bigger, and it manifests into this face. One day he looks in the mirror and says, "The bastard looks just like me!" He's getting sick of the lies and the bullshit of this industry, saying, "They won't be happy until every fucking one of us is crouching in some hatchback on a motorway," and he's trying to withdraw from it. But the boil, this head is his bad side, and it's taking over. He goes into the hospital, and they lance the real head, and it's the boil side that comes back to work! It's a very bizarre black comedy about the conflict between the greed and the moral stance against it.

There's no ceiling to the top if you've got the courage to climb that high. But if you're diving for the bottom in life, you discover there's no bottom to the bottom.

Oh, yeah, there is no end, and no beginning. But what it's all really about is the *now*. And right now, music is being dictated by all the people who have nothing to do with music, like sponsors, or executives who are just trying to climb social ladders rather than actually enjoy what it is they do. So the music is getting worse because somehow we just created these *monsters* in the music industry.

I mean, you tell me one person other than Bob Dylan who has a moral message in a tune that's improved upon Bob's words in his song "Every Grain Of Sand." [He recites some of the lyrics.] "Don't have the inclination to look back on any mistakes/Like Cain I now behold this chain of events that I must break/In the fury of the moment I can see the Master's hand/In every leaf that trembles/In every grain of sand./Oh the flowers of indulgence and the weeds of yesterday/Like criminals they have choked the breath of conscience and good cheer/. . . I gaze into the doorway of temptation's angry fame/And every time I pass that way/I always hear my name/Then onward in my journey/I come to understand/That every hair is numbered/Like every grain of sand."

So what does George Harrison do as a songwriter and a person to talk back to this awful era that Dylan once recognized would arrive?

Well, I say that everybody knows they're all being brainwashed, by everything. So in my music I just sing a rock'n'roll song about the power of love on "Valentine," or about the eternal river that keeps flowing through this area near my home on "Pisces Fish," or I sing [quoting from his new song "Brainwashed"], "God, God, God, won't you lead us through this mess?!" ■

newsline...

JAZZ RECORDING company Concord Records, mired in the Alliance bankruptcy in recent years, has agreed to be acquired by TV/film production company Act 3 Communications, controlled by TV exec Norman Lear. Glen Barros, president of Concord, says management will have a stake in the new company, which is seeking new staff and artists. "Our plan is to resume an aggressive growth phase," says Barros, "and go back to where we were before the Alliance bankruptcy. We will be adding people and looking to aggressively build our roster." The Concord, Calif.-based company, founded in 1969 by the late Carl Jefferson, has 35 artists and a catalog of 900 titles. When Alliance emerged from Chapter 11 last August, ownership of Concord was given to Alliance's secured creditors, who have now sold it. Concord is no longer affiliated with Alliance, which is being acquired by the Yucaipa Cos.

DON JEFFREY

THE NEW YORK chapter of the National Academy of Recording Arts and Sciences has named six members of the local music community to receive its New York Heroes Awards at a dinner Dec. 6: Billboard editor in chief Timothy White; artists Tony Bennett, Celia Cruz, and Mary J. Blige; composer Philip Glass; and Tommy Boy Records chairman/CEO Tom Silverman. Proceeds from the dinner will support the chapter's educational initiatives.

IRV LIGHTMAN

AFTER AT LEAST a year of negotiations, the Asian music trade has reached a memorandum of understanding (MOU) that establishes increases in mechanical royalties and sets into motion the further "development of local industry agreements," according to a June 10 announcement. The agreement, replacing the pioneering MOU signed in 1994, calls for a royalty rate to be hiked from 6.75% to 7% of published price to dealers (PPD) in Hong Kong and from 5.4% to 6% PPD in all other Asian markets, with the exception of Japan. The pact is retroactive to January of this year and runs through 2003. Also, the MOU will serve as the standard for the payment of mechanical royalties by labels through the region until it is superseded in each country by local industry agreements. Hong Kong recently became the first Asian territory to sign a local agreement under the new MOU. Leading the publishing industry team in the negotiations was Nick Firth, president of BMG Music Publishing, while Michael Smellie, regional International Federation of the Phonographic Industry chairman and senior VP of BMG Entertainment International Asia Pacific, led the major-label team.

IRV LIGHTMAN

NEW YORK-based Velvel Records, founded in 1996 by Walter Yetnikoff, has been acquired by Port Washington, N.Y.-based Koch International. Velvel had recently been in talks with Edel America about the acquisition of some of its assets after Yetnikoff was unable to secure new financing and made plans to close the label. Koch will now assume distribution of Velvel and Bottom Line Records, which had been distributed by BMG since February 1998, after Velvel parted company with Navarre, which owned a minority stake in the label. Bob Frank continues as Velvel president and will assume the presidency of Koch Entertainment LLC, reporting to Koch CEO Michael Koch.

CHRIS MORRIS

CHARLES KOPPELMAN'S investment firm CAK Entertainment has bought an equity stake in King Biscuit Entertainment Group and forged a licensing agreement for the group's catalog with the download site EMusic.com. Terms were not disclosed. King Biscuit will provide its 21,000 classic rock recordings and future performances for sale on the site. The recordings were taken from the company's syndicated "King Biscuit Flower Hour" radio show and albums pressed on its Oxygen, Pet Rock, Silver Eagle Cross Country, and KBFH imprints.

CHUCK TAYLOR

INTERNET entities GetMedia and WebRadio.com are combining forces with a new tool that will enable radio stations to broadcast and sell music simultaneously over their Web sites. The E-commerce technology will allow Web visitors to see title and artist information about songs airing and click and buy without leaving the station's Web site. San Jose, Calif.-based GetMedia will integrate the technology into WebRadio.com's Java-based streaming audio player. It is available to the 90-plus station affiliates of WebRadio, owned by Israel-based GEO Interactive Media Group, with U.S. offices in Woodland Hills, Calif. GetMedia will handle all installation, orders, customer service, and fulfillment on behalf of stations, which, in turn, receive a percentage of revenue from CD sales on their sites. The company intends to offer a toll-free telephone number so consumers can purchase music over any touch-tone phone. WebRadio says pricing will be competitive with other online music retailers.

CHUCK TAYLOR

TOWER RECORDS, which announced an intent to ramp up its emphasis on electronics products at the National Assn. of Recording Merchandisers Convention this year, has rolled out its first dedicated "personal electronics" department. The department, which boasts such items as boomboxes and CD clock radios, is in the newly relocated Bellevue, Wash., store.

RETAIL FAVORS MOST NEW EMD POLICIES

(Continued from page 1)

ongoing discounts and extended dating for its catalog. Excluding its top 40 sellers and Beatles titles, the CD catalog now carries an extra 30 days dating and a 4% discount for front-line product and an extra 90 days dating and a 6% discount for the deep portion of the list. For classics, jazz, and new age titles, the company is providing an extra 120 days dating. Deep-catalog cassette titles carry a 6% discount and 90 extra days dating.

The EMD price increase now means that all five majors have hiked prices this year on CDs, anywhere from 6 cents to 10 cents for \$15.98-\$17.98 list-price titles. Merchants generally complain about price increases, but this time, in particular, they are complaining that the increases are too small to justify passing on a price increase to customers—resulting in a hit to profit margins for stores.

In other moves, EMD eliminated its

"fixed end" return dates for deleted titles, allowing merchandisers more flexibility if they want to participate in the company's markdown program.

It also changed its penalty for CD returns, shifting from a percentage of wholesale cost, previously 15%, to a 75 cents flat per-unit charge. As part of its return incentive/disincentive, the company allows a 10 cent credit on each unit bought by the account, giving a break-even point of 13.3%. The break-even point previously was 15%. Also, EMD lowered its minimum order level from \$500 to 30 units and now will charge 20 cents per unit for orders under 30.

Finally, EMD has initiated a developing-artist program. For select titles, the program, dubbed "Ignition," provides accounts with a discount "up to 10% or more," an extra 120 days dating, an \$8.05 boxlot cost, and a waiver of the incentive/disincentive policy and the small-order

charges.

John Grandoni, VP of purchasing at Carnegie, Pa.-based National Record Mart, says, "Other than the price increases, the letter contains

'It lets us replenish deep catalog to our stores on a weekly basis, bypassing our distribution center'

- JOHN GRANDONI -

some positive changes."

He cites as good changes the extended dating and discount for catalog, the elimination of the fixed return dates, the reduction of the

returns penalty, and the lowering of the minimum-order levels.

He adds that the policy letter contains many changes that allow the chain to "bypass our distribution center." For instance, "it lets us replenish deep catalog to our stores on a weekly basis," Grandoni explains. "Anything that helps us reduce costs is good."

At the wholesale level, Ron Phillips, senior VP of purchasing at Woodland, Calif.-based Valley Media, says, "The price increase is no surprise" and adds that he likes the extra dating and discount on catalog.

But he continues, "I was disappointed in that there is not a discount on what other people call their 'never out' titles."

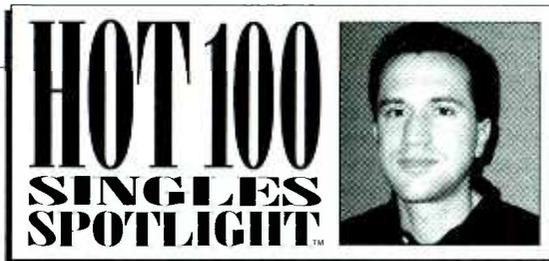
EMD breaks out its catalog into three categories—top 40, 41-240, and 241-plus. The top 40 is the equivalent of what some other distributors call their "never outs," meaning that they

sell so consistently that they should be replenished the same way as a hit. The titles in each category will be updated every six months, according to the company letter.

Most merchants say they have yet to calculate what impact the change in the company's incentive/disincentive policy will have on them and said that their attitudes could change toward EMD after they run their numbers.

EMD, meanwhile, for the past few years has been trying to encourage accounts to sell off product at discounted prices instead of returning it. The EMD policy letter notes that the company has been disappointed with customer participation in its markdown program. But the policy letter says the program will still be provided so accounts have "more choices on how to manage inventory."

EMD executives were unavailable for comment.



by Silvio Pietroluongo

TOP OF THE PAGE: Jennifer Lopez keeps a hold on the top spot of The Billboard Hot 100 with "If You Had My Love" (Work/ERG). "Love" is the second song in Hot 100 history to earn the triple-crown billing of No.1/Greatest Gainer/Sales & Airplay. (Ricky Martin's "Livin' La Vida Loca" [C2] was the first, in the May 8 issue.) Lopez' 10% sales gain brings her weekly total to 170,500 units and her three-week sum to 341,000 pieces. "Love" also increases by 10 million audience impressions, a 27% improvement, to move 24-18 on the Hot 100 Airplay chart.

Elsewhere in the top 10, Backstreet Boys climb up a couple of spots to No. 9 with "I Want It That Way" (Jive). "Way" ends a five-week drought for airplay-only singles within the top 10 of the Hot 100. The last track to appear in the top 10 without a retail-available single was "Slide" by Goo Goo Dolls (Warner Bros.), which was No. 8 on May 8. "Way" becomes the ninth airplay-only song to make the top 10 since we revamped the Hot 100 in December 1998. The highest-ranking airplay-only title thus far has been "Save Tonight" by Eagle-Eye Cherry (Work/ERG), which peaked at No. 5 on Jan. 23.

BETTER WEEK: Last issue, Citizen King's "Better Days (And The Bottom Drops Out)" (Warner Bros.) was marked with a retail launch star signifying that its chart move was influenced by first-week retail sales. This issue, "Days" more than doubles its initial-week output by scanning 6,500 units and debuts at No. 43 on Hot 100 Singles Sales. This surge propels the song 56-45 on the Hot 100.

CATCHING UP: After spending the past three weeks in the runner-up position, Ricky Martin moves to No. 1 on Hot 100 Airplay with "Livin' La Vida Loca" (C2). "Loca" is the first song to reach the top of the airplay chart after falling out of the Hot 100 perch since Savage Garden's "Truly Madly Deeply" (Columbia). While it took only two weeks to claim the airplay crown after being dethroned on the Hot 100, "Truly" required 11 weeks from its last week at No. 1 on the Hot 100 (Jan. 24, 1998) to its first atop Hot 100 Airplay (April 11, 1998).

CHART JUNGLE: We received a letter asking why in the name of "Tarzan" hasn't Phil Collins' No. 1 AC song "You'll Be In My Heart" reached the Hot 100 chart? Although it has been bubbling under the Hot 100 for two months now, "Heart" has been hampered because it has been slow to spread from AC to other formats on our radio panel. If we use a similarly sized format panel, like modern rock, as a comparison, we can begin to understand the need for a song to grow beyond its immediate format to dent the Hot 100. The No. 1 song on Modern Rock Tracks, Lit's "My Own Worst Enemy" (RCA), has an audience of 15.1 million within its own format. Collins' "Heart" outpaces that total at AC with 15.9 million, but "Enemy," No. 53 on the Hot 100, makes up the difference with an additional 12.4 million audience impressions at other formats. "Heart," on the other hand, picks up only 3 million more impressions outside its primary format. "Heart" continues to gain at adult top 40 and mainstream top 40 stations, so it might not be much longer before Collins swings onto the chart.

BERMAN MULLS IFPI STRUCTURE

(Continued from page 9)

things I've been doing [at IFPI], particularly related to new technology."

Garnett, 45, leaves the global recording industry group in July (Billboard Bulletin, June 9) with recognition for his intimate involvement in its major policy initiatives in the '90s and for a strong grasp of intellectual property issues. He joined the organization's London headquarters in 1983 as a legal assistant and later ran its Asia-Pacific operations for seven years. He succeeded Ian Thomas as director general in March 1992.

Garnett was IFPI's most senior full-time officer until Berman arrived Jan. 1 as chairman/CEO. At that point, Garnett became director general/COO, operating, in his words, on a "try it and see" basis as he and Berman aimed for professional harmony.

Both men say there have been no disagreements between them since then. "We had an understanding," says Berman, "that at any time between March and October, either one of us could decide about going

forward on a more permanent basis."

Berman says that until he firms up a fresh management structure, in tandem with the main board, IFPI department heads who are currently accountable to Garnett will report to him. The federation has approximately 100 employees worldwide; about half are in London.

Of Garnett's exit, one seasoned major-label executive says, "This is not totally unexpected."

Nevertheless, there is concern inside some IFPI national groups that with Garnett gone, the organization will lean further toward the interests of multinational recording companies—which fund most of its activities—at the expense of indies. They tend to assume this is Berman's inclination, given that he has strong relationships with, and immediate access to, the most senior executives of the global recording industry.

"Jay has the ear of the U.S. Congress and all the major labels," says one IFPI official based outside its headquarters.

"Independents see a growing importance for themselves in the marketplace," says another veteran IFPI executive, "because of E-commerce and all the other changes. You've got some very good people involved in the indie sector now, especially in the U.K., and they're going to be demanding that their voice is heard. IFPI is listening, but this is a growing constituency."

Moreover, the active presence of local independents in IFPI affairs helps national groups assure national governments that the organization is not only for the benefit of foreign-based, multinational giants.

Berman says he recognizes the concerns of national groups. "I don't think any of the changes which could be anticipated in fulfilling the [IFPI] board's vision will have any adverse effect on anyone else," he says. "If anything, one of my own personal objectives is to find a way to make IFPI more responsive—not just to the board but to national groups."

INDUSTRY MOURNS MEL TORME

(Continued from page 9)

Alley" and garnering a Grammy nomination for the Gershwin feature "Live At The Maisonette" on Atlantic. Tormé's career began its latter-day upswing in the mid-'70s, as he scored in Down Beat polls and won the Dutch Edison prize. An acclaimed 1977 Carnegie Hall performance with Shearing and saxist Gerry Mulligan signaled a full renaissance.

In the '80s, Tormé documented much pop/swing on Concord with Shearing and others, going on to reunite with the Marty Paich Dekette in 1992 and record a lauded tribute to Bing Crosby. He also recorded the popular "Great American Songbook" album for Telarc.

Tormé received a lifetime-achievement award from the National Academy of Recording Arts and Sciences at this year's Grammy Awards. And providing the ideal career summation, Rhino issued a four-disc boxed



TORMÉ

set in '96, "The Mel Tormé Collection: 1944-1985," which covers the breadth of his career up to the Concord years.

The latest Tormé offering also comes from Rhino: "Mel Tormé At

The Movies," a disc compiled in league with Turner Classic Movie Music. Produced by George Feltenstein, the June 8 release features songs from "Higher And Higher" and "Good News," as well as "Puttin' On The Ritz," "Some Like It Hot," and "Dick Tracy." And from the 1948 film "Words And Music," there is the Richard Rodgers/Lorenz Hart classic "Blue Moon," a signature vehicle for Tormé's vocal talent.

Concord plans to issue a memorial tribute to Tormé within the next year, according to Barros. "We want to do something special," he says. "It really just hit home at the funeral service that Mel is gone and what a gift he had. At the end, after friends and family finished telling stories, they played a record of Mel singing 'Stardust.' It sent chills through me. There is hardly anyone left who can sing a ballad like that."

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**®

JUNE 19, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	1	1	3	BACKSTREET BOYS JIVE 41672 (11.98/17.98)	MILLENNIUM	1
2	2	2	4	RICKY MARTIN ▲ C2 69891*/COLUMBIA (11.98 EQ/17.98)	RICKY MARTIN	1
▶ Hot Shot Debut/Heatseeker Impact ◀						
3	NEW		1	JA RULE MURDER INC./DEF JAM 538920*/DJMGM (10.98/16.98) HS	VENNI VETTI VECCI	3
4	3	3	21	BRITNEY SPEARS ▲ JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
5	NEW		1	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	5
6	5	4	15	TLC ▲ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
7	6	6	83	SHANIA TWAIN ◆ ¹¹ MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
8	NEW		1	JENNIFER LOPEZ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
9	NEW		1	BLINK 182 MCA 11950 (10.98/16.98)	ENEMA OF THE STATE	9
10	9	13	23	KID ROCK ● LAVA/ATLANTIC 83119/AG (10.98/16.98) HS	DEVIL WITHOUT A CAUSE	9
11	10	9	6	VARIOUS ARTISTS ▲ RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
12	11	14	71	DIXIE CHICKS ▲ ⁵ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	4
13	7	5	5	SOUNDTRACK ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE	3
14	NEW		1	SOUNDTRACK MAVERICK 47348/WARNER BROS. (11.98/17.98)	AUSTIN POWERS: THE SPY WHO SHAGGED ME	14
15	4	—	2	INSANE CLOWN POSSE ISLAND 524661/DJMG (11.98/17.98)	THE AMAZING JECKEL BROTHERS	4
16	17	17	29	THE OFFSPRING ▲ COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	2
17	12	12	30	CHER ▲ ² WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
18	8	—	2	SLICK RICK DEF JAM 558936*/DJMG (10.98/16.98)	THE ART OF STORYTELLING	8
19	13	11	5	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
20	16	16	63	'N SYNC ▲ ⁶ RCA 67613 (11.98/17.98)	'N SYNC	2
21	14	7	4	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	2
▶ Greatest Gainer ◀						
22	58	196	3	SOUNDTRACK ISLAND 546196/DJMG (11.98/17.98)	NOTTING HILL	22
23	18	15	9	NAS ▲ COLUMBIA 68773* (11.98 EQ/17.98)	I AM...	1
24	15	8	3	JIMMY BUFFETT MARGARITAVILLE 524660/DJMG (11.98/17.98)	BEACH HOUSE ON THE MOON	8
25	22	22	15	EMINEM ▲ ² WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
26	21	19	36	EVERLAST ▲ ² TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES	9
27	23	23	22	GODSMACK ● REPUBLIC 53190/UNIVERSAL (10.98/16.98) HS	GODSMACK	22
28	NEW		1	LONESTAR BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
29	26	21	32	98 DEGREES ▲ MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	14
30	27	27	31	JUVENILE ▲ CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	16
31	40	42	15	LIT RCA 67775 (10.98/16.98) HS	A PLACE IN THE SUN	31
32	24	18	10	ANDREA BOCELLI ▲ POLYDOR 547222/UNIVERSAL (10.98/17.98)	SOGNO	4
33	25	20	6	SOUNDTRACK ● COLUMBIA 69853 (11.98 EQ/17.98)	SONGS FROM DAWSON'S CREEK	7
34	20	45	3	SOUNDTRACK WALT DISNEY 60645 (11.98/17.98)	TARZAN	20
35	32	28	12	B*WITCHED ▲ EPIC 69751 (10.98 EQ/16.98)	B*WITCHED	12
36	33	29	30	112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
37	NEW		1	HARRY CONNICK, JR. COLUMBIA 69618 (11.98 EQ/17.98)	COME BY ME	37
38	30	25	52	BRANDY ▲ ⁴ ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
39	37	31	41	LAURYN HILL ▲ ⁵ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
40	19	10	3	EIGHTBALL & M.J.G. SVAVE HOUSE 53251/UNIVERSAL (10.98/16.98)	IN OUR LIFETIME	10
41	38	34	42	KORN ▲ ² IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
42	35	26	10	SOUNDTRACK MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
43	46	37	21	SUGAR RAY ▲ LAVA/ATLANTIC 83151*/AG (10.98/16.98)	14:59	17
44	39	35	36	JAY-Z ▲ ⁴ ROC-A-FELLA 558902*/DJMG (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
45	28	—	2	JT MONEY TONY MERCEDES/FREEWORLD 50060*/PRIORITY (10.98/16.98)	PIMPIN ON WAX	28
46	36	24	95	BACKSTREET BOYS ◆ ¹⁰ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
47	44	39	99	SARAH MCLACHLAN ▲ ⁶ ARISTA 18970 (10.98/17.98)	SURFACING	2
48	45	38	7	CASE DEF SOUL 538871*/DJMG (8.98/12.98)	PERSONAL CONVERSATION	33
49	42	32	21	TRICK DADDY ● SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM	30
50	41	33	12	SOUNDTRACK ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	10
51	34	—	2	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 50047*/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	34
52	48	41	88	CREED ▲ ³ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON	22
53	31	—	2	CHANTE MOORE SILAS 11674/MCA (10.98/16.98)	THIS MOMENT IS MINE	31

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	47	40	24	DMX ▲ ² RUFF RYDERS 538640*/DJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
55	29	—	2	JORDAN KNIGHT INTERSCOPE 90322 (10.98/16.98)	JORDAN KNIGHT	29
56	43	—	2	MARY CHAPIN CARPENTER COLUMBIA (NASHVILLE) 68751/SONY (NASHVILLE) (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	43
57	86	79	56	LENNY KRAVITZ ▲ VIRGIN 47758 (12.98/17.98)		5
58	49	46	41	ROB ZOMBIE ▲ ² GEFEN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
59	50	49	80	WILL SMITH ▲ ⁶ COLUMBIA 68683* (11.98 EQ/17.98)	BIG WILLIE STYLE	8
60	53	43	10	VARIOUS ARTISTS ● IMMORTAL 69904*/EPIC (11.98 EQ/16.98)	FAMILY VALUES TOUR '98	7
61	54	47	29	WHITNEY HOUSTON ▲ ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
62	51	48	25	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	34
63	56	52	25	TYRESE ▲ RCA 66901* (10.98/16.98) HS	TYRESE	17
64	69	65	12	GINUWINE 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	5
65	67	62	59	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
66	61	51	55	DMX ▲ ³ RUFF RYDERS 558227*/DJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
67	77	97	64	LIMP BIZKIT ▲ FLIP 90124*/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	22
68	65	55	42	FIVE ▲ ARISTA 19003 (10.98/16.98) HS	FIVE	27
69	64	59	7	B.G. CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	9
70	60	53	28	2PAC ▲ ⁵ AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
71	102	72	12	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
72	70	64	37	GOO GOO DOLLS ▲ ² WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
73	66	58	14	GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	6
74	71	61	11	SILK ● ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	21
75	52	36	5	VARIOUS ARTISTS DEATH ROW 51161/PRIORITY (12.98/19.98)	CHRONIC 2000 SUGE KNIGHT REPRESENTS	11
76	73	73	64	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
77	59	50	17	COLLECTIVE SOUL ● ATLANTIC 83162/AG (10.98/16.98)	DOSAGE	21
78	57	44	8	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. 47294* (10.98/17.98)	ECHO	10
79	NEW		1	BLAQUE TRACK MASTERS 68987/COLUMBIA (10.98 EQ/16.98)	BLAQUE	79
80	80	76	20	DAVE MATTHEWS/TIM REYNOLDS ▲ BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
81	74	57	6	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25
82	68	56	25	BUSTA RHYMES ▲ FLIP/MODE/ELEKTRA 62211*/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
83	82	88	58	DAVE MATTHEWS BAND ▲ ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
84	75	63	5	ROBBIE WILLIAMS CAPITOL 97726 (10.98/16.98)	THE EGO HAS LANDED	63
85	81	74	9	BUCKCHERRY DREAMWORKS 50044*/INTERSCOPE (8.98/12.98) HS	BUCKCHERRY	74
86	55	30	3	VARIOUS ARTISTS RAWKUS 50069/PRIORITY (10.98/16.98)	RAWKUS PRESENTS SOUNDBOMBING II	30
87	72	60	23	ORGY ● ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS	32
88	79	68	4	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
89	100	94	5	VARIOUS ARTISTS RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	88
90	78	70	118	MATCHBOX 20 ▲ ⁸ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
91	84	78	14	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
92	88	104	8	LIL' TROY SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	88
93	83	77	29	GARTH BROOKS ◆ ¹² CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
94	94	81	32	DRU HILL ▲ ² DEF SOUL 524542/DJMG (10.98/17.98)	ENTER THE DRU	2
95	76	54	6	THE CRANBERRIES ● ISLAND 524611/DJMG (10.98/17.98)	BURY THE HATCHET	13
96	85	75	30	R. KELLY ▲ ⁴ JIVE 61625* (19.98/24.98)	R.	2
97	92	82	28	METALLICA ▲ ⁴ ELEKTRA 62299*/EEG (18.98/24.98)	GARAGE INC.	2
98	91	80	3	DWIGHT YOAKAM REPRISE (NASHVILLE) 47389/WARNER BROS. (NASHVILLE) (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	80
99	95	84	82	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
100	89	69	79	ANDREA BOCELLI ▲ ² PHILIPS 539207 (10.98/17.98) HS	ROMANZA	35
101	90	66	9	KRAYZIE BONE ▲ MO THUGS/RUTHLESS 1671/RELATIVITY (19.98/23.98)	THUG MENTALITY 1999	4
▶ Pacesetter ◀						
102	174	184	53	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
103	103	100	9	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!	98
104	93	71	6	NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98)	NINETEEN NAUGHTY NINE NATURE'S FURY	22
105	96	89	22	VARIOUS ARTISTS ▲ KOCH 8803 (10.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	10
106	110	107	7	SARAH BRIGHTMAN NEMO STUDIO 56769/ANGEL (10.98/17.98)	EDEN	65
107	97	86	62	SOUNDTRACK ▲ ⁵ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1

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

JUNE 19, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	62	—	2	VARIOUS ARTISTS NO LIMIT 50106*/PRIORITY (10.98/16.98)	MASTER P PRESENTS: NO LIMIT ALL STARS: WHO U WIT?	62
109	63	—	2	BIG MIKE RAP-A-LOT 50104*/PRIORITY (10.98/16.98)	HARD TO HIT	63
110	99	90	56	GARBAGE ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
111	101	96	13	VAN MORRISON POINTBLANK 47148/VIRGIN (12.98/17.98)	BACK ON TOP	28
112	105	95	47	MONICA ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
113	98	83	29	JEWEL ATLANTIC 82950*/AG (10.98/17.98)	SPIRIT	3
114	111	99	29	MARIAH CAREY COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4
115	130	122	4	SHEDAISY LYRIC STREET 65002/HOLLYWOOD (8.98/12.98) HS	THE WHOLE SHEBANG	109
116	87	67	13	BAZ LUHRMANN CAPITOL 57636 (16.98 CD) HS	SOMETHING FOR EVERYBODY	24
117	106	92	5	STEVE WARINER CAPITOL (NASHVILLE) 96139 (10.98/16.98)	TWO TEARDROPS	35
118	109	91	6	TOM WAITS EPITAPH 86547* (10.98/17.98)	MULE VARIATIONS	30
119	113	105	6	BEN FOLDS FIVE 550 MUSIC 69808*/EPIC (11.98 EQ/16.98)	THE UNAUTHORIZED BIOGRAPHY OF REINHOLD MESSNER	35
120	108	101	36	SHERYL CROW A&M 540959/INTERSCOPE (10.98/17.98)	THE GLOBE SESSIONS	5
121	112	85	5	ELVIS CRESPO SONY DISCOS 82917 (10.98 EQ/15.98)	PINTAME	49
122	120	111	13	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	100
123	127	120	36	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
124	115	118	7	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/COLUMBIA (7.98 EQ/13.98) HS	HOW TO OPERATE WITH A BLOWN MIND	115
125	124	125	35	PHIL COLLINS FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
126	144	144	11	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE EPIC 65873/LEGACY (11.98 EQ/17.98)	THE REAL DEAL: GREATEST HITS VOLUME 2	53
127	104	93	38	RICKY MARTIN SONY DISCOS 82653 (9.98 EQ/14.98)	VUELVE	40
128	116	106	13	THE CORRS 143/LAVA 83164/AG (10.98/16.98) HS	TALK ON CORNERS: SPECIAL EDITION	72
129	119	116	16	SIXPENCE NONE THE RICHER SQUINT 7032* (10.98/15.98) HS	SIXPENCE NONE THE RICHER	89
130	129	117	3	THE JERKY BOYS RATCHET/MERCURY 546063/DJMG (10.98/16.98)	STOP STARING AT ME!	117
131	121	110	11	SAMMY HAGAR AND THE WABORITAS MCA 11872 (10.98/16.98)	RED VODOO	22
132	117	109	48	BARENAKED LADIES REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
133	126	119	13	SELENA EMI LATIN 97886 (11.98/17.98)	ALL MY HITS TODOS MIS EXITOS	54
134	123	115	15	THE ROOTS MCA 11948* (10.98/16.98)	THINGS FALL APART	4
135	107	113	4	SOUNDTRACK HOLLYWOOD 62228 (10.98/17.98)	FELICITY	97
136	131	143	3	VARIOUS ARTISTS VP 1559* (7.98/13.98)	REGGAE GOLD 1999	131
137	118	112	28	ELVIS CRESPO SONY DISCOS 82634 (8.98 EQ/13.98) HS	SUAVEMENTE	106
138	114	103	12	SILVERCHAIR EPIC 69816 (11.98 EQ/16.98)	NEON BALLROOM	50
139	141	146	32	FAITH EVANS BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
140	134	126	36	OUTKAST LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
141	122	102	11	BLACKSTREET LIL' MAN 90274*/INTERSCOPE (11.98/17.98)	FINALLY	9
142	133	135	66	MADONNA MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
143	128	121	13	CHER GEPFEN 24509/INTERSCOPE (10.98/16.98)	IF I COULD TURN BACK TIME — CHER'S GREATEST HITS	57
144	136	127	30	NEW RADICALS MCA 11858 (10.98/16.98) HS	MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
145	NEW	1	1	MOBY V2 27049* (16.98 CD) HS	PLAY	145
146	140	136	36	DEBORAH COX ARISTA 19022 (10.98/16.98) HS	ONE WISH	72
147	149	130	16	SOUNDTRACK WARNER SUNSET/ATLANTIC 83153/AG (10.98/17.98)	YOU'VE GOT MAIL	44
148	168	—	2	OLEANDER REPUBLIC 53242/UNIVERSAL (8.98/12.98) HS	FEBRUARY SON	148
149	137	124	3	CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98) HS	SINGLE WHITE FEMALE	124
150	139	129	32	VARIOUS ARTISTS POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98)	NOW	10
151	143	131	45	MARK WILLS MERCURY (NASHVILLE) 536317 (10.98/16.98) HS	WISH YOU WERE HERE	74
152	138	128	10	SOUNDTRACK WORK 69851/EPIC (11.98/17.98)	GO	67
153	132	123	7	VONDA SHEPARD JACKET 2222 (11.98/16.98)	BY 7:30	79

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
154	150	141	50	SOUNDTRACK COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
155	142	138	19	FOXY BROWN VIOLATOR 558933*/DJMG (10.98/16.98)	CHYNA DOLL	1
156	153	139	60	ANDREA BOCELLI PHILIPS 462033 (10.98/17.98)	ARIA — THE OPERA ALBUM	59
157	177	—	2	LYNYRD SKYNYRD MCA 11941 (6.98/11.98)	THE MILLENNIUM COLLECTION: THE BEST OF LYNYRD SKYNYRD	157
158	160	150	30	U2 ISLAND 524613/DJMG (11.98/17.98)	THE BEST OF 1980-1990	45
159	147	140	33	VARIOUS ARTISTS SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
160	181	179	6	ANT BANKS PRESENTS T.W.D.Y. THUMP STREET 9986 (10.98/16.98)	DERTY WERK	135
161	NEW	1	1	ENRIQUE IGLESIAS FONOVISIA 0517 (10.98/16.98)	BAILAMOS	161
162	RE-ENTRY	9	9	MANNHEIM STEAMROLLER AMERICAN GRAMOPHONE 60641/WALT DISNEY (10.98/16.98)	MANNHEIM STEAMROLLER MEETS THE MOUSE	89
163	165	154	47	BEASTIE BOYS GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
164	151	132	20	JESSE POWELL SILAS 11789/MCA (10.98/16.98) HS	'BOUT IT	63
165	161	161	13	SOUNDTRACK DREAMWORKS 50033/GEFFEN (17.98 CD)	A NIGHT AT THE ROXBURY	95
166	152	145	81	CELINE DION 550 MUSIC 68861/EPIC (11.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
167	NEW	1	1	VARIOUS ARTISTS EPIC 69875 (10.98 EQ/17.98)	STREAMS	167
168	135	—	2	JOHN MICHAEL MONTGOMERY ATLANTIC (NASHVILLE) 83185/AG (10.98/16.98)	HOME TO YOU	135
169	167	166	11	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	85
170	155	157	56	JOHN MELLENCAMP MERCURY 536738/DJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
171	180	194	85	INSANE CLOWN POSSE ISLAND 524442/DJMG (10.98/16.98)	THE GREAT MILENKO	63
172	171	151	15	BLONDIE BEYOND 78003 (10.98/16.98)	NO EXIT	18
173	164	170	31	BEE GEES POLYDOR 559220/UNIVERSAL (10.98/17.98)	ONE NIGHT ONLY	72
174	158	147	13	SHANICE LAFACE 26058*/ARISTA (10.98/16.98)	SHANICE	56
175	186	187	3	BLESSID UNION OF SOULS PUSH 27047/N2 (10.98/16.98)	WALKING OFF THE BUZZ	175
176	173	158	87	EVERCLEAR CAPITOL 36503* (10.98/16.98)	SO MUCH FOR THE AFTERGLOW	33
177	166	156	50	NATALIE MERCHANT ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
178	157	142	20	SILKK THE SHOCKER NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
179	170	176	52	VARIOUS ARTISTS RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	112
180	176	167	42	THE TEMPTATIONS MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	44
181	182	175	26	JIMI HENDRIX EXPERIENCE HENDRIX 11671*/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	133
182	175	164	35	CAKE CAPRICORN 538092/DJMG (10.98/16.98)	PROLONGING THE MAGIC	33
183	145	155	9	T.D. JAKES ISLAND INSPIRATIONAL 524630/DJMG (10.98/16.98) HS	SACRED LOVE SONGS	118
184	185	189	85	BROOKS & DUNN ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
185	187	169	28	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	63
186	156	160	8	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	142
187	197	—	8	FEAR FACTORY ROADRUNNER 8752 (10.98/16.98)	OBSOLETE	77
188	146	133	8	YANNI PRIVATE MUSIC 82167/WINDHAM HILL (7.98/11.98)	LOVE SONGS	98
189	NEW	1	1	JOE DIFFIE EPIC (NASHVILLE) 69815 (10.98 EQ/16.98)	A NIGHT TO REMEMBER	189
190	148	134	12	VARIOUS ARTISTS COLUMBIA/EPIC 69879/EPIC (11.98 EQ/18.98)	THE ALL TIME GREATEST MOVIE SONGS	82
191	NEW	1	1	VARIOUS ARTISTS FAT WRECK CHORDS 591* (8.98 CD)	SHORT MUSIC FOR SHORT PEOPLE	191
192	159	159	39	HOLE DGC 25164/INTERSCOPE (10.98/16.98)	CELEBRITY SKIN	9
193	169	178	15	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	91
194	NEW	1	1	RANDY NEWMAN DREAMWORKS 50115/INTERSCOPE (10.98/16.98)	BAD LOVE	194
195	172	149	9	SOUNDTRACK HOLLYWOOD 62216 (17.98 CD)	10 THINGS I HATE ABOUT YOU	52
196	RE-ENTRY	5	5	STAIN'D FLIP/ELEKTRA 62356/EEG (7.98/11.98) HS	DYSFUNCTION	171
197	162	152	25	DJ CLUE ROC-A-FELLA 558891*/DJMG (10.98/16.98)	DJ CLUE? THE PROFESSIONAL	26
198	RE-ENTRY	75	75	METALLICA ELEKTRA 62126*/EEG (11.98/17.98)	RELOAD	1
199	193	198	28	BONE THUGS-N-HARMONY RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	32
200	RE-ENTRY	22	22	SOUNDTRACK WARNER SUNSET/REPRISE 47140/WARNER BROS. (10.98/17.98)	PRACTICAL MAGIC	36

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 36 2Pac 70 98 Degrees 29	Cake 182 Mariah Carey 114 Mary Chapin Carpenter 56 Case 48 Cher 17, 143 Kenny Chesney 91 Charlotte Church 71 Collective Soul 77 Phil Collins 125 Harry Connick, Jr. 37 The Corrs 128 Deborah Cox 146 The Cranberries 95 Creed 52 Elvis Crespo 121, 137 Sheryl Crow 120	Everclear 176 Everlast 26 Fear Factory 187 Five 68 Ben Folds Five 119 Jordan Knight 123 Garbage 110 Ginuwine 64 Godsmack 27 Goo Goo Dolls 72 Andy Griggs 186	Jewel 113 JT Money 45 Juvenile 30 R. Kelly 96 Kid Rock 10 Jordan Knight 55 Korn 41 Lenny Kravitz 57 Krayzie Bone 101 Lil' Troy 92 Limp Bizkit 67 Lit 31 Lo Fidelity Allstars 124 Lonestar 28 Jennifer Lopez 8 Baz Luhrmann 116 Lynyrd Skynyrd 157	Sarah McLachlan 47 John Mellencamp 170 Natalie Merchant 177 Jo Dee Messina 76 Metallica 97, 198 Moby 145 Monica 112 John Michael Montgomery 168 Chante Moore 53 Van Morrison 111	Ja Rule 3 Selena 133 Shanice 174 Shedaisy 115 Vonda Shepard 153 Siik 74 Silkk The Shocker 178 Silverchair 138 Sixpence None The Richer 129 Slick Rick 18 Fatboy Slim 62 Will Smith 59 Snoop Dogg 21	Practical Magic 200 Star Wars Episode I: The Phantom Menace 13 Tarzan 34 You've Got Mail 147 Britney Spears 4 Stain'd 196 George Strait 73 Sugar Ray 43	Monsters Of Rock 179 Now 150 Rawkus Presents Soundbombing II 86 Reggae Gold 1999 136 Ruff Ryders: Ryde Or Die Vol. 1 11 Short Music For Short People 191 Streams 167 World Wrestling Federation: WWF The Music Volume 3 105 Wow-1999: The Year's 30 Top Christian Artists And Songs 159 Stevie Ray Vaughan And Double Trouble 125 Vengaboys 103
Backstreet Boys 1, 46 Barenaked Ladies 132 Beastie Boys 163 Bee Gees 173 Eric Benet 81 B.G. 69 Big Mike 109 BLACKstreet 141 Blaque 79 Blink 182 9 Blondie 172 Andrea Bocelli 32, 100, 156 Bone Thugs-N-Harmony 199 Brandy 38 Sarah Brightman 106 Brooks & Dunn 184 Garth Brooks 93 Foxy Brown 155 Buckcherry 85 Jimmy Buffett 24 Busta Rhymes 82 B*Witched 35	Joe Diffie 189 Celine Dion 166 Dixie Chicks 12 DJ Clue 197 DJ Quik 185 DMX 54, 66 Dru Hill 94 Eightball & M.J.G. 40 Eminem 25 Faith Evans 139	Sammy Hagar And The Waboritas 131 Jimi Hendrix 181 Faith Hill 65 Lauryn Hill 39 Hole 192 Dave Hollister 51 Whitney Houston 61 Enrique Iglesias 161 Insane Clown Posse 15, 171 T.D. Jakes 183 Boney James 193 Jay-Z 44 The Jerky Boys 130	Madonna 142 Mannheim Steamroller 162 Ricky Martin 2, 127 matchbox 20 90 Dave Matthews Band 83 Dave Matthews/Tim Reynolds 80 Martina McBride 99 Lila McCann 169 Tim McGraw 19	Tom Petty And The Heartbreakers 78 The Offspring 16 Oleander 148 Orby 87 OutKast 140	10 Things I Hate About You 195 Armageddon — The Album 154 Austin Powers: The Spy Who Shagged Me 14 City Of Angels 107 Songs From Dawson's Creek 33 Felicity 135 Go 152 Hope Floats 102 Life 50 The Matrix 42 A Night At The Roxbury 165 Notting Hill 22	The Temptations 180 TLC 6 Trick Daddy 49 Tru 5 Shania Twain 7 Ant Banks Presents T.W.D.Y. 160 Tyrese 63 U2 158	Robbie Williams 84 Mark Wills 151 Chely Wright 149 Yanni 188 Dwight Yoakam 98 Rob Zombie 58

100 CLAPTON AXES UP FOR AUCTION

(Continued from page 1)

450,000 pounds (\$720,000) from the auction, which will be broadcast live in the U.S. by VH1, while Clapton hopes to raise awareness about the rehabilitation project, opened via his funding last October (Billboard, Nov. 14, 1998). He will also head an all-star concert for the same cause June 30 at New York's Madison Square Garden, on a bill featuring Bob Dylan, Sheryl Crow, Mary J. Blige, and D'Angelo.

By parting with treasured personal possessions that not only have been used on some of his classic recordings but have also provided him with personal solace in his own times of distress, Clapton hopes to send a message about his commitment to the center.

"I questioned whether I should do this for a second, then I answered the question immediately," says Clapton from Los Angeles, where he is rehearsing for the concert. "I can't really justify keeping [the guitars] when they're working instruments. They've all had their day in the sun—they're workhorses that need to be ridden again."

Many in the catalog are elegant workhorses, indeed. The most celebrated piece, lot 105, is "Brownie," Clapton's sunburst Fender Stratocaster, which carries the body date June 1956. This was the guitar on which Clapton executed perhaps his single most famous riff, from Derek

& the Dominos' 1972 top 10 hit "Layla." He had bought it in 1967 while still a member of Cream.

Featured throughout the parent album of the same name from 1970 and the "Eric Clapton" set the same year, it comes with a black rectangular hard-shell case stenciled on both sides in yellow with the words "Derek and the Dominos" and "Fragile" and is expected to raise \$80,000-\$100,000.

Also in the collection are such desirable pieces as a Spanish guitar from the 1880s and "a couple that could have been played by Robert Johnson," as Clapton says. "But I like the 'could have.' It's better not to know."

The auction will additionally include a Martin 000-28, his chief guitar of the 1970s, during which period he was "never separated" from it, as the catalog states. In his introduction to the auction catalog Clapton says, "These guitars represent the journey I have made through music over the last four decades of my life... It is no easy thing to say goodbye to them."

"It's a very big gesture by Eric," says Carey Wallace, consultant to the popular-entertainment department at Christie's South Kensington, London. "It's a very personal collection. When he was in London last week, he saw them together for the first time, and it

was very emotional. As he said, he'd invested a lot of himself in these guitars, and they've all got memories."

On such close inspection, one of the less expensive items that Clapton had intended to auction proved simply too precious to let go.

"When I saw it in the catalog, I had a moment of real remorse, and I realized I shouldn't have parted with it; it was a bit like firing a faithful retainer," he says. He will place a surrogate bid for the guitar, which is not being identified, in the hope of regaining possession of it.

"We've already had lots of inquiries from people interested in particular models," says Wallace. "I think they'll be bought by a range of people, and many people will buy them to play them. There's something for most people's pocket."

Estimates in the sale for individual lots go from \$1,000 to \$120,000. Clapton says that of his collection of some 200 guitars, he now has "about 80 or 90 left, but the bulk of the good ones are in the sale."

Viewing of the collection started June 1-3 at Christie's in London, with highlights on view June 13-15 at the auctioneer's Los Angeles headquarters and the entire sale on view June 18-23 at its New York office.

Clapton says that the Crossroads Centre, which offers one-third of its 36 treatment beds to natives of the Caribbean and the remainder to anyone seeking alcohol or drug rehabilitation, "has had its problems, but it's doing well. It needs more people to know it's there and start using it, and at some point it has to stand on its own reputation. I think we'll be doing fund-raisers [such as the auction and concert] for a while to come."



This 1952 Fender Telecaster is estimated to fetch \$15,000-\$20,000.

CURB/MCA'S LYLE LOVETT CAN BE FOUND 'LIVE IN TEXAS'

(Continued from page 11)

that we're sponsoring. 'You Can't Resist It' is one of his strongest songs. MCA tried to come with it a few years back from the 'Switch' soundtrack, and obviously they're going to keep coming with it. It's not too twangy, which might have scared off a few programmers who weren't in Texas. In lieu of a greatest-hits [set], this album is the best introduction to Lyle that a casual fan can ask for."

To tie in with radio, MCA is running a contest with stations in Lovett's top 20 markets, whereby listeners can win a trip to New York for Lovett's July 30 show at Central Park's Summerstage.

Television also ties in to the marketing campaign. Lovett has already appeared on "The Tonight Show With Jay Leno"; he'll play on "Late Show With David Letterman" June 29 and Aug. 3. He'll also be on "Live With Regis & Kathie Lee" Aug. 3.

PBS will re-air an episode of "Austin City Limits" featuring Lovett July 3. The show originally ran around the time the album was taped. Another PBS show, "Sessions From West 54th," will rerun Lovett's episode Saturday (19). Additionally, MCA VP/marketing director Jeremy Hammond says a number of PBS stations have committed to running a Disney special on Lovett, which first aired in 1996, during pledge week this winter.

The album will be released simultaneously by Curb/MCA in the U.S., U.K., and Canada; affiliates will handle the title in other regions.

"We're marketing this like it's a greatest-hits [set], to be crass about it," says Hammond. "We're letting people know that here on one record for the first time, you can hear your favorites."

For retail, Lovett remains a strong seller, especially for mom-and-pop stores. "Lyle always sells, especially with independent retail," says Don Van Cleave, owner of Birmingham, Ala.'s Magic Platter and president of the Coalition of Independent Music Stores. "He's continually a core artist. In my store, he's one of our top 50 artists. We have to keep all his stuff in stock at all times."

MCA is also doing a 25,000-postcard mailing to fans of Lovett, as well as fans of like-minded artists like Lucinda Williams, Robert Earl Keen, and Keb' Mo', who is opening for Lovett on tour this summer.

"The Large Band going out nowadays is an event," says Hammond. "It's not often that they do, and they're immensely popular with Lovett's audience. We're being very aggressive in tying in with the tour. All our key advertising, aside from national consumer print, will revolve around the tour schedule."

Lovett, who is booked by Monterey Peninsula Artists and managed by

Nashville-based Ken Levitan, starts an amphitheater tour in July. Playing live remains one of his favorite things—and one of the few facets of his career he believes he can control.

Although he's spent his entire career on Curb/MCA, there have been so many personnel changes at the label over the years that sometimes he says the only thing that's the same is the logo.

"These changes affect an artist's life and... work," he says. "This whole takeover of PolyGram... I didn't go to Europe [for last year's two-disc salute to Texas songwriters] 'Step Inside This House,' because MCA in England was just [cleaned out]. It's a completely new company, so the point at which I would have gone over for 'Step Inside This House,' there was nobody there."

"The record company really is the people who are there, and you're subject to the personal interests of the people at the company, so it's a very different place than when I first came here," Lovett adds. "I try to concentrate on things I can do. And I love getting to play and sing. To get to do something that you love to do with your life, it's the greatest thing in the world."

Assistance in preparing this story provided by Olivia Hemaratanatorn in Los Angeles.



by Geoff Mayfield

STAYING POWER: Call it Christmas in June. Thanks to the consistent sales of the **Backstreet Boys** and **Ricky Martin**, music merchants might just start the summer with visions of sugarplums dancing through their heads, as the numbers in the top two slots are reminiscent of the holiday selling season.

With a 29.5% slide from last issue, the Boys' "Millennium" sells a still-fat 438,000 units in its third week on the street. In its fourth week, **Ricky Martin's** self-titled set sees a 22% drop, yielding 313,000 copies for the week. Not since the fourth quarter, when **Garth Brooks'** "Double Live" and **Celine Dion's** Christmas album occupied the first two rungs, has The Billboard 200 seen one pair of titles exceed 300,000 pieces for three consecutive weeks. Aided by gift-shopping traffic, the Brooks and Dion albums each surpassed the 300,000 mark for five weeks in November and December.

Another remarkable statistic: "Millennium" has sold 20,000 more copies in its first three weeks than Brooks' "Double Live" did in its first three, with the Boys beating the cowboy by a score of 2.19 million to 2.16 million. So, in addition to owning the record for the biggest sales week in the SoundScan era, the Backstreet Boys now also own the marks for most sales rung in an album's first two weeks and first three weeks.

Martin's English-language debut, meanwhile, has moved a handsome 1.8 million units in its first four weeks. I would not be surprised to see "Ricky Martin" and "Millennium" holding conspicuous chart positions when we roll through this year's holiday selling drive. And even if the sets don't have those kind of legs, it's nice to see a pair of blockbusters hit stores this early in the year. Too often, labels hold all their big guns until the last three or four months of the year.

ODD BUT TRUE: Weird statistic of the week is that industrywide album sales for this issue (including catalog titles) are down from those of the comparable 1998 issue, a rare sight in '99, when year-to-date album sales stand almost 6% ahead of the '98 tally (see Market Watch, page 86). If you only looked at the top of the chart, you'd never believe that the same issue last year was bigger than this issue's tracking period. Every title in this issue's top 10 has a bigger week than its counterpart from the same chart of '98, with the exception of the No. 1 position—**Master P** was the chart-topper a year ago, with 495,500 units.

Each of this issue's top nine albums—including bows by **Ja Rule** (the Hot Shot Debut at No. 3 with 184,000 copies), **Tru** (No. 5), **Jennifer Lopez** (No. 8), and **Blink 182** (No. 9)—exceed 100,000 units, compared with just five a year ago. Combined, the top five on the current chart represent more than 1.2 million units, compared with 1.08 million copies sold by the top five from the same-week '98 list.

NET GAINS: The Web sites of Virgin Megastores and Ticketmaster have been added to the Top Internet Albums Sales chart's reporting pool since the list bowed in our May 15 issue. Joining soon will be netgrocer. The respective Web addresses are simple enough: virgin.com, ticketmaster.com, and netgrocer.com.

Last issue, in its second week of release, the **Backstreet Boys'** "Millennium" had the largest sum of Web sales—7,000 units—since Billboard began publishing the chart. In no other issue, including this one, has the chart's top title exceeded 2,500 units.

NAME GAME: OK, we all know that Universal Music Group absorbed PolyGram three months ago. Now the corporate attorneys have finally given the green light to reflect some of the related organizational changes on our charts.

Effective this issue, the distributing label previously identified as Mercury—which includes artists from the old Mercury, Island, and Def Jam camps—is now referred to as Island Def Jam Music Group, a mouthful abbreviated on our charts to read IDJMG.

Further, our biweekly jazz charts (not published this issue) will now show the union of the various GRP and Verve imprints under the Verve Group umbrella, abbreviated VG in our chart's distributing label field. The chart recaps in Billboard's upcoming Jazz Spotlight will list GRP and Verve as separate entities, because the rosters had not yet been unified on our charts at the time those lists were produced. However, Verve Group will combine the two when we produce our Year in Music issue.

Also changed this issue are the catalog number and list prices for **Lenny Kravitz's** "5." The new edition of the album—which moves from \$10.98 to \$12.98 for cassette and \$16.98 to \$17.98 for CD—includes two new tracks, including Kravitz's cover of the **Guess Who's** "American Woman" from the sequel film "Austin Powers: The Spy Who Shagged Me." Thanks to the amendments, the album takes a hearty 86-87 jump on The Billboard 200, snagging the Pacesetter flag with a 53% sales gain.

SONY TAKES DIGITAL KIOSK SYSTEM TO RETAIL

(Continued from page 1)

In a matter of minutes, the system burns the CD and prints original album art and liner notes—for the price of a standard CD. Consumers pay for the disc at the cash register, but future kiosks will allow credit card transactions.

"Our goal is to re-enable brick-and-mortar stores to sell more music in a fun and entertaining way," says Digital On-Demand president Scott Smith. "The product will be identical to that manufactured by Sony, and it's doubly encrypted, so it's fully secure."

Retailers are not required to pay a fee to install the kiosks, and profits from sales will be determined on a pay-per-transaction rate. Smith says that retailers can expect to make the same amount on these transactions as they would on traditional sales.

Consumers will also be able to make DVD Audios, when the format is introduced later this year, as well as MiniDiscs.

Stores are connected to Digital On-Demand through a high-speed broadband connection that sends music content directly to the kiosks from the company's database.

In addition, consumers will be able to plug in portable download equipment into the kiosk, as long as the device is compatible with the Secure Digital Music Initiative.

"If Sony wants to sell digital downloads, we can do it," says Smith.

But Sony Music Distribution chairman Danny Yarbrough says that the company has no plans to offer a download option at launch.

A spokesman for Virgin Megastores confirms that it will debut the kiosk in its new Columbus, Ohio, store opening July 16; rollout to all

20 North American stores is expected within a few months.

Trans World Entertainment says that, pending execution of a definitive agreement, it anticipates having the kiosks in stores in the New York and Los Angeles markets by mid-October and rolling out nationally thereafter.

Kmart also is believed to be looking at the system, according to sources. Representatives were not available for comment.

Smith says the company's goal is to have 10,000 storefronts up and running by 2001.

Digital On-Demand also expects to sign up other labels.

Selling the kiosk into retail will be the sole responsibility of Digital On-Demand.

In addition to dispensing titles, the kiosk can be used as a search engine to determine the availability of all titles in the Sony catalog. The system alerts consumers if the title is on the kiosk, in the store, or if it's available by mail order.

"It's not our goal to put front-line titles in the kiosk," says Sony's Yarbrough. "Our goal is to look at titles that aren't readily available on

the shelf and make them available to consumers in a convenient manner."

Yarbrough says the title selection covers a wide variety of genres dating back more than 20 years.

Maintaining the kiosk will require minimal effort from the retailer, Smith says. Digital On-Demand has a similar system that dispenses 10-track custom CD compilations installed at Disneyland and Disney World theme parks.

"At the Disney parks we spend less than an hour a month training new personnel to operate the system," says Smith.

The music-retail venture will not offer the opportunity for custom compilations, unlike the late-'80s in-store system Personics.

While it may look like Sony is prepping for the new age of digital delivery, Yarbrough says the move has a more traditional motive.

"There are announcements weekly about different partnerships on the Internet," he says, "but when you look at SoundScan numbers you see that the business is up 6% at retail. This deal is an expansion of our business and a way to minimize lost sales of deep catalog at retail."

HANDLEMAN ON THE UPSWING

(Continued from page 8)

Street about the future of a company that sells music to brick-and-mortar retailers in an increasingly wired world, executives said that the company's principal accounts, the mass merchants, have seen their music market share increase by about one percentage point a year for the past 10 years. Peter Cline, president of Handleman Entertainment Resources, said the company had at least a 22% national market share on titles by Dixie Chicks and Shania Twain in the fourth fiscal quarter.

Stephen Strome, president/CEO of Handleman, said the company

expected domestic music sales to rise in the "mid-to-upper single digits" in the current [first] fiscal quarter but that the quarter—traditionally Handleman's weakest—would probably not be profitable. He also said he was "comfortable" with Wall Street estimates of \$1.10 a share in earnings for the current fiscal year. In the past year, earnings per share were 80 cents, excluding the charges.

The company indicated that it would use cash generated by its more streamlined operations to make investments in the Internet. At present, all Handleman does is fulfill

orders for Kmart's Web site. But, replying to one analyst's question, Strome said, "We would not exclude going into distribution or providing fulfillment to a major player should that opportunity arise." Valley Media is now the dominant fulfillment company for Internet retailers.

Cline outlined the strategy for improving rackjobbing sales and reducing costs, including increasing the frequency of product shipments.

One major concern of Wall Street that surfaced during the meeting was Handleman's previously

announced stock buyback. The company had said it would repurchase up to \$70 million of its stock but told analysts that market conditions made it possible that it would buy only \$47 million-\$50 million. The explanation did not satisfy analysts, who continued to query executives on the matter.

After the results were announced, Handleman's stock declined 18.75 cents, or 1.4%, to \$13.1875 in New York Stock Exchange trading. The 52-week range of the shares is \$5.8125 to \$15.

For the fourth quarter, Handleman reports that net income excluding charges rose 215% to \$8.5 million on a 15% increase in sales from ongoing operations to \$256.3 million.

INDIES JUMP INTO WEB DISTRIBUTION

(Continued from page 8)

Lars Murray, director of new media at Salem, Mass.-based Rykodisc, says his company sealed a pact for MP3 downloads of some 175 album tracks with EMusic in February. "The idea was, 'We gotta get in the game,'" he says. "We had to get beyond, 'Who's afraid of big, bad MP3?' ... The idea was to engage the marketplace."

Murray—who calls MP3 "the format of choice for the consumer"—views the Internet as a natural spot for the indies, who are encountering an increasingly difficult situation at brick-and-mortar retail outlets.

"The indies are always interested in gathering a larger audience for their music," he says. "The more trouble you have getting your message out, the more willing you are to try things."

Seattle-based Sub Pop Records has released tracks through MP3.com and has sold tracks via Liquid Audio. Kerry Murphy, the label's director of new media and strategic marketing, says, "Pretty much anything out there, as far as a technical platform [goes], we are willing to support it."

Murphy says that while sales of downloaded tracks have been slow, free MP3 tracks "have been grabbed up at an astounding rate ... The audience is there—they're just not paying yet."

She adds, "[The Web] is just a tool for us to gain visibility. I am curious about how long the Big Five will sit on their SDMI haunches, because they can't forever."

One recent convert to online commerce is Champaign, Ill.-based Parasol Music, which signed an exclusive deal to release the majority of its 100-

album catalog through EMusic in early June.

"We went round and round on this," says Parasol owner Jeff Merritt. "There's the school [of] wait and see, and there's the school [of] 'Let's do it now.'"

"It's definitely the time for all of us

'The independents have a chance to make a name for themselves with the public'

— GENE ROSSMAN —

to do it," he continues. "I see [Internet sales] as another avenue. We may lose some [brick-and-mortar] sales, but we'll gain sales as well ... It's a real nice way to get somebody to do a whole bunch of promotion for us."

One prominent indie label that has not yet tested the Internet sales waters is New York-based Matador Records.

The company did institute an MP3 page on its Web site in January; GM Patrick Amory says, "We decided we needed a piece of that." But to date Matador has not pacted with a firm for online sale of its tracks or titles.

"We've been somewhat cautious," Amory says. "[But] we're moving more quickly now than we did in the last six months."

Amory notes that "a company that deals mainly with catalog would be more threatened" by the security issues implicit in online distribution

than a label selling mostly new releases—a view backed by Gary Tanenbaum, VP of operations for L.A.-based Del-Fi Records.

While Del-Fi—which primarily markets the back catalog of such '50s and '60s artists as Ritchie Valens and Bobby Fuller—has made its tracks available online for custom-CD manufacturing, it hasn't made its product available for MP3 downloading.

"What I don't want to do is say, 'Here's 1,500 tracks, knock yourself out,'" Tanenbaum says. "It's not secure using MP3 ... It's easier to get our stuff for free, bootlegged, than it is to get it legitimately."

While indie labels continue to announce deals with online distributors on virtually a daily basis, most observers believe that with the majors ready to step into the fray with the resolution of SDMI, the time to get into the digital game may swiftly be passing.

Rykodisc's Murray says, "I think there is a window of opportunity for the indies, if they're ready to jump and have thought it through. That said, I'm not sure that MP3 has the bang it did six months ago."

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Dance Music Summit Announces New Acts

With Billboard's 6th Annual Dance Music Summit fast approaching—it's only one month away—excitement is building within every sector of the club community. The three-day event, which takes place at the Sheraton Colony Square in Atlanta from July 14-16, will feature panels in the afternoon and artist/DJ showcases in the evening.

The nightly showcases will feature a diverse collection of clubland's best and brightest, including RCA's Kristine W., Strictly Rhythm's Duane Harden, Tommy Boy's Amber, React U.K.'s Candi Staton, Nervous' Kim English and Charlotte, Third Millennium Entertainment's Judy Torres, Logie's Love Inc., Twisted America's Celeda, and King Street Sounds' Kimara Lovelace, among others.

In addition to the artist showcases, the Summit will spotlight international turntablists, including Mucho Macho, Steve "Silk" Hurley, Bobby D'Ambrosio, Superchumbo, Joe Claussell, and Jask.

The daily panels will cover numerous topics, including independent labels ("State of Independents"), the international dance music community ("America: Wake Up!"), bootlegging ("Ripped Off: The Reality of Bootlegging"), the new millennium ("The Future of

the Future: Where Do We Go From Here?"), and crossover radio ("Transistor Madness"). The Summit will also reprise the highly successful "A&R Juries," allowing all up-and-coming artists/producers to have their work evaluated by a team of influential industry veterans.

Confirmed panelists include Frankie Blue, Andy Shane, and Jeff Z of WKTU New York; Jon McDaniel of KNHC Seattle; Hosh

Gureli of Arista Records; Chris Cox and Barry Harris of Thunderpuss 2000;

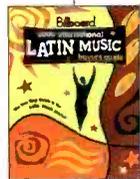
Glenn Carlsson of Fluid Records Sweden; Maurice Bernstein of Giant Step; Rob DiStefano of Twisted America Records; Lesley Bleakley of Beggar's Banquet; Patrick Conseil of Warner/Chappell Music Publishing; Frank Ceraolo of Epic; and Michael McDavid of Groovilicious, among others.

Matt Jagger, managing director of the U.K.'s highly influential Ministry of Sound Recordings, and Kristine W. are confirmed to give the Summit's keynote addresses.

For more information about the Dance Music Summit, contact Michele Quigley at 212-536-5002 or Michael Paoletta at 212-536-5068. To make hotel reservations, contact the Sheraton Colony Square at 404-892-6000.

Latin Directory Space Available

There is still time to advertise in Billboard's 2000 International Latin Music Buyer's Guide. As the most accurate reference source available on the Latin music marketplace, the LMBG features business-to-business contacts in 19 countries. Advertising in this definitive resource



guide targets thousands of industry professionals who repeatedly consult the guide. The advertising deadline is June 21 and the publication date is Aug. 11. Contact Jeff Serrette at 800-223-7254 or jserrette@billboard.com (For international, contact Matt Fendall at 44-171-323-6686).

PERSONNEL DIRECTIONS

Stacy Ricucci has joined Billboard as the advertising sales assistant. In this position Ricucci provides administrative support for Billboard advertising sales in New York and is an ad traffic



coordinator for Airplay Monitor. Prior to this, Ricucci was an intern for Billboard's special events department. She received her B.A. in speech communications from Montclair State University.

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Yoakam Reprises Queen After 20-Year Gap

IT'S COMMONPLACE IN THE U.K. for songs heard in TV commercials to reach the top 10 on the singles chart. Recent releases like "Flat Beat" by Mr. Oizo and "Ooh La La" by Wiseguys achieved hit status thanks to their inclusion in televised adverts. The trend hasn't been duplicated in the U.S., but there is a track that debuts on The Billboard Hot 100 this issue that benefits from being heard in a commercial for the clothing retailer the Gap.

Dwight Yoakam's take on Queen's "Crazy Little Thing Called Love" (Reprise) is new at No. 81. The song was written by Freddie Mercury 20 years ago while he was languishing in a bath at the Munich Hilton. He leapt from the tub, ran to his guitar and a piano, and set down the melody. After he played it for fellow Queen members Brian May, John Deacon, and Roger Taylor, it was quickly recorded in the studio and marked the first time that Mercury played guitar on a track as well as singing lead. The song peaked at No. 2 in the U.K. but almost wasn't released in the U.S. Mercury said that Elektra was reluctant to issue it, but radio stations started playing the song from import copies and forced the release.

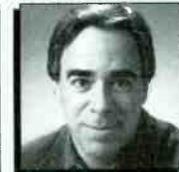
The original version of "Crazy Little Thing Called Love" entered the Hot 100 in December 1979 and spent four weeks at No. 1 in February 1980. In chart terms, the rockabilly-infused song is Queen's biggest U.S. hit. Yoakam makes the song sound like it was written as a country hit. And the song is shaping up to be one: It rises 25-21 on Hot Country Singles & Tracks. On the pop side, if the song is to become the most successful remake of a Queen song, the record

to beat is Vanilla Ice's "Ice Ice Baby," a reworking of "Under Pressure" by Queen and David Bowie. "Ice" spent one week at No. 1 in November 1990.

UNTALL: It's a chart move that Chart Beat columnists dream of. On The Billboard 200, the various-artists collection "Short Music For Short People" (Fat Wreck Chords) debuts at No. 191. Just three spots below that, the brand-new Randy Newman album, "Bad Love" (DreamWorks), is new at No. 194. The "Short" set features 101 punk-rock bands performing songs that run for just 30 seconds each.

WOMAN AT WORK: By remaining at the pinnacle of the Hot 100 for a second week with "If You Had My Love" (Work), Jennifer Lopez continues the trend of no one-week No. 1 hits during 1999. The last song to have a solo frame at the top was "Lately" by Divine in November 1998, and before that it was "One Week" by Barenaked Ladies a month before. Maybe they should have called it "17 Weeks"?

ASCENSION: Before it won the 1999 Eurovision song contest, the Swedish entry—"Take Me To Your Heaven" by Charlotte Nilsson—was struggling on the Swedish charts. In the wake of its victory, the single, released on the Mariann Grammophon label, has taken off. It jumps 30-5 this issue (see Hits of the World, page 52). It also debuts at No. 24 in Belgium and No. 42 in the Netherlands. A U.K. release is set for June 21.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	1998	1999
TOTAL	315,835,000	314,784,000 (DN 0.3%)
ALBUMS	261,287,000	276,560,000 (UP 5.9%)
SINGLES	54,548,000	38,224,000 (DN 29.9%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1998	1999
CD	208,554,000	231,801,000 (UP 11.1%)
CASSETTE	52,105,000	44,103,000 (DN 15.4%)
OTHER	628,000	656,000 (UP 4.5%)

OVERALL UNIT SALES THIS WEEK

14,130,000

LAST WEEK

14,419,000

CHANGE

DOWN 2%

THIS WEEK 1998

15,166,000

CHANGE

DOWN 6.8%

ALBUM SALES THIS WEEK

12,608,000

LAST WEEK

12,822,000

CHANGE

DOWN 1.7%

THIS WEEK 1998

12,655,000

CHANGE

DOWN 0.4%

SINGLES SALES THIS WEEK

1,522,000

LAST WEEK

1,597,000

CHANGE

DOWN 4.7%

THIS WEEK 1998

2,511,000

CHANGE

DOWN 39.4%

TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE

	1998	1999	CHANGE
CHAIN	31,249,000	20,009,000	DN 36%
INDEPENDENT	8,248,000	5,511,000	DN 33.2%
MASS MERCHANT	15,015,000	12,610,000	DN 16%
NONTRADITIONAL	36,000	93,000	UP 158.3%

ROUNDED FIGURES

FOR WEEK ENDING 6/6/99

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



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DAILY MUSIC NEWS
updated twice daily
Last Update: May 14, 1999, 4:00 p.m. EDT

Ruffhouse To Play No More
Ruffhouse Records, the independent hip-hop label that was home to the Fugees, Lauryn Hill, KRS Kross, and Cypress Hill, is shutting its doors after 13 years of operation. [Read The Full Story](#)

Breaking News...
 ▶ [Earl: Me, Bambi, Burt Hit The Road](#)
 ▶ [Anderson: Don't Vio, Yogenka!](#)
 ▶ [Chick: Steve, Elton, & The Billie Jean King!](#)
 ▶ [Fallows: Armani, Jay-Z, & Co. Love!](#)
 ▶ [Folk: Mark May Almostly After Unleashed!](#)
 ▶ [Glen: Here](#)

The Voting Booth
This week's poll: [Comedian: What is your favorite record?](#)

Artist Of The Day
Lily: [Bitch](#) (feat. [Sugarcub](#) & [Marty](#))
Album

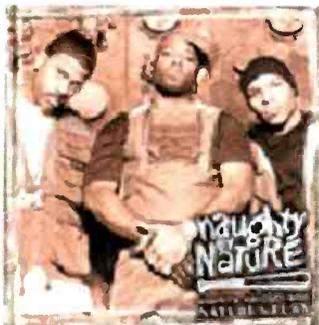
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Watch The Latin Bunch Awak... on TV

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new this week



Naughty By Nature

nineteen ninety nine NATURE'S FURY
Selection #: 07822-19082-2

Are you still down with Naughty By Nature? Because their Arista Records debut 19Naughty9: Nature's Fury is going to blow you away! Naughty By Nature's new album is full of chemistry and high energy, offering the one-two lyrical and verbal punch of Vinnie and Treach combined with the production wizardry of KayGee. From the soulful party vibe of "Jamboree" (featuring Zhane) and the late-night R&B flow of "Blu Balls" (with KayGee's proteges Next) to the rugged, dirty South-meets-Ilkown vibe of the first single "Live or Die" (featuring Mystikal and Silkk The Shocker), Naughty By Nature continue to prove that they are one of the top Hip-Hop acts around.

BIO

From their nascent years as New Style, rocking Jersey talent shows, to their Platinum smashes like "O.P.P." and "Hip Hop Hooray," from their trend-setting style to their groundbreaking appeal, Naughty By Nature have redefined what Hip-Hop can be. In the process, they have emerged not just as pioneers, but as true stars. At a time when "artists" are cooked up by a marketing department, Naughty By Nature have earned the respect of the community by working hard, keeping the faith and, most importantly, coming with the dope flow.

LINKS

[Listen To Naughty By Nature](#)

<http://www.arista.com/aristaweb/NaughtyByNature>
<http://www.naughtybynature.com>

Tour/TV

July 10th Naughty By Nature on Showtime at the Apollo (Check local listing for channel and times)

TRACKS/NOTES

Track Listing

1. Intro
2. Ring The Alarm
3. Dirt All By My Lonely
4. Holiday (Feat. Phiness)
5. Live Or Die (Feat. Master P, Silkk The Shocker, Mystikal & Phiness)
6. On The Run
7. Radio (Feat. Rustic Overtones)
8. Jamboree (Feat. Zhane)
9. Would've Done The Same For Me (Feat. Coffee Brown)
10. Thugs & Hustlers (Feat. Mag & Krayzie Bone)
11. Work (Feat. Mag & Castro)
12. We Could Do It (Feat. Big Punisher)
13. The Blues (Feat. Next)
14. Wicked Bounce
15. Live Then Lay (Feat. Phiness)
16. The Shivers (Feat. Chain Gang Plature)

Large icon on home page links to "NEW THIS WEEK"

Insert images of your choice

Track listings or liner notes

Write your own album review

More cool artist information

Link to your label site, retail, sound & video clips

List touring and appearance information

With over 100,000,000 annual page views, Billboard.com is your link to music fans worldwide.

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