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Retailers Urge Labels To Join WEA In Source-Tagging

BY ED CHRISTMAN
 NEW YORK—With WEA's announcement that in March it will begin placing electronic article surveillance (EAS) tags in product during the manufacturing phase (*Billboard Bulletin*, Jan. 14)—a practice known as source-tagging—many merchants are calling on the other majors to follow suit.

Source-tagging has been a goal pursued vigorously by the National Assn. of Recording Merchandisers (NARM) since 1985. Currently, EAS tags are

(Continued on page 98)



Lopez Steers WMI Thru Difficult Waters

BY ADAM WHITE
 LONDON—When the Warner Music Group's 1998 financial results are published next month, its international division, under chairman/CEO Ramon Lopez, is sure to be praised by the company's chiefs for an outstanding performance in difficult trading circumstances.



LOPEZ



WARNER MUSIC INTERNATIONAL

BILLBOARD EXCLUSIVE

The achievement is just as well. No one at Warner Music International (WMI) wanted to live through another 12 months like 1997, least of all Lopez. "That was," he admits, "the most difficult year I have had in decades." His competitors certainly

exploited the opportunity to talk the company down, when they weren't preoccupied by Universal's takeover of PolyGram or Sir Colin Southgate's travails at EMI.

Naysayers have even suggested that Lopez will leave the Warner Music fold within two years—some insiders also subscribe to this theory—and wager that he will recruit former PolyGram Music Group president Roger Ames as his successor.

"Roger and I are friends going back a long, long time," says the WMI chief. "Apparently, he's been

(Continued on page 107)



Big 'Week' Boosts Hi-Fi/Elektra's Marvelous 3

BY LARRY FLICK
 NEW YORK—As the Jan. 26 release of Marvelous 3's Hi-Fi/Elektra debut, "Hey! Album," draws near, it's business as usual for the tireless Atlanta trio—which logged a whopping 250 club gigs last year.

Apparently, trekking around

(Continued on page 103)

Musicland Is Taking Different Online Tack

BY DON JEFFREY
 NEW YORK—Musicland Stores, the largest music retailer in the U.S., has revealed an Internet commerce strategy that is more ambitious—



and potentially more profitable—than those of some of its competitors.

The news comes as statistics from the '98 holiday selling season indicate healthy increases in online sales of entertainment products. But Wall Street's initial reaction was un-

(Continued on page 100)

Portable Audio Advances

BY DOUG REECE
 LAS VEGAS—The hand-held PC, not typically associated with audio playback due to its limited storage space and mono output, is moving closer to the world of the portable music player, thanks to new technologies entering the market.

These new players, compatible with the controversial MP3 file format, were among the next generation of

portable music devices on view at the Consumer Electronics Show (CES), held Jan. 6-9 here. Other products provided a glimpse of the future of mobile, interactive music programming.

Mountain View, Calif.-based MpegTV launched the beta version of a software that will enable some hand-held computers to play MP3 music files. The software,

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NEWS ANALYSIS

RCA's Tyrese Finds 'Sweet' Success

BY CARLA HAY
 NEW YORK—R&B singer Tyrese wasn't discovered the way most music artists are.

After he appeared in a nationally aired Coca-Cola commercial, record companies came calling and he signed a deal with a major label.

Now Tyrese's self-titled debut album on RCA Records has been finding a growing audience, due in large part to his high-profile gig as the new host



TYRESE

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Artists Get Behind EU C'right Bill

BY **JEFF CLARK-MEADS**

LONDON—Some of the most popular voices in the world are being added to the call for better copyright protection in Europe.

Leading artists from across the European Union were due to present a petition to the European Parliament Tuesday (19) asking politicians to make law relevant to the online environment.

The petition, signed by 400 artists from all EU nations, along with neigh-

boring Norway and Switzerland, comes as the political process is reaching a climactic point. The draft Copyright Directive is due to complete its progress through the Parliament's committees Wednesday (20), prior to being presented to a full session of the Parliament for discussion.

The petition has been driven by Jean-Michel Jarre, the first artist spokesman for the International Federation of the Phonographic Industry (IFPI). Though IFPI has assisted the musician with the project, the organization points out that the initiative is his own.

"It shows that there is no divergence between record companies and their artists over copyright issues," says IFPI COO Nic Garnett. "They need what we need from the Copyright Directive."

Jarre initiated the petition by writing to artists and explaining what was at stake. His letter pointed out the potential damage that could be caused to their livelihoods and to that of their labels if the Copyright Directive does not

address their concerns.

More than 400 artists responded by signing the petition. They represent a wide range of music styles, from Iron Maiden to Aqua, the Corrs, and Boyzone, as well as Tom Jones and Charles Aznavour.

Part of the petition's text says, "We want to use new digital technologies like the Internet to create and deliver our music. But we will only feel confident in doing so if we know that the laws are there to stop our works falling victim to pirates."

The document asks politicians to enshrine into law technical protections for music in the online environment. It also urges them to "take a stand for creativity. Take a stand for copyright."

The Copyright Directive will emerge from the committee stage of its progress when the influential Legal Committee votes Wednesday (20). The version of the draft directive that this committee agrees upon will be the one presented to the Parliament in February.

Top UMG Execs Meet; Staffers Await Fates

LOS ANGELES—Top-level Universal Music Group (UMG) executives convened Jan. 11-12 in Los Angeles to discuss global strategy, as the company's employees continued to wait for word of layoffs resulting from the merger of the Universal and PolyGram music operations (*Billboard Bulletin*, Jan. 14).

"We're all packed up," said a staffer at A&M in the U.S., which is expected to be among those hard hit.

The staff cuts, which are part of parent firm Seagram's stated goal to shave \$300 million in costs from the combined companies, were at press time expected to commence late in the week of Monday (18), according to sources, although previous target dates have shifted. A Universal spokesman declined comment.

Meanwhile, various pieces of the new structure continue to fall into place daily, including a reorganization of label operations in the U.K. (see story, this page). In the U.S., more details are emerging about staffing at the combined distribution operations (see Retail Track, page 78).

Seagram president/CEO Edgar Bronfman Jr., UMG chairman/CEO Doug Morris, UMG president/COO Zach Horowitz, and Universal Music International chairman/CEO Jorgen Larsen were among the executives attending the meetings in Los Angeles.

Shape Of Universal's European Arm Emerges With U.K. Overhaul

A *Billboard international* staff report.

LONDON—In Europe, more pieces of the new Universal jigsaw are falling into place—with the U.K. reorganization announced Jan. 14, the appointment of the head of the new Italian company, and a departure at German publisher PolyGram Songs.

The British structure could form the template for the European model, with three main label groups and a strong emphasis on the channels for U.S. repertoire.

A key change is that the old Universal U.K. company will be merged with Island U.K., with Island managing director Marc Marot tipped to run the new company, and Marc Crossingham, GM of Universal/Interscope for Universal Music U.K., expected to be named GM of the new entity.

Universal/Island U.K. will move to a new location, which is likely to be the premises left vacant by the closure of A&M U.K. last summer.

The move ends MCA/Universal's 30-year run as a stand-alone operation in the U.K. The new company will look after the domestic rosters of both companies and will also handle MCA, Universal, and Motown; the latter went through Polydor U.K. in recent months.

Mercury and Polydor will remain as stand-alone companies, headed by their respective managing directors, Howard Berman and Lucien Grainge. However, both companies will both gain substantial tranches of U.S. repertoire.

According to a statement from Universal, "Mercury's size and repertoire will remain largely unchanged." As well as marketing music from Mercury U.S. and Def Jam, it will take over Island's U.S. product, making it the British partner for U.S. East Coast product.

Polydor U.K. also gains more U.S. repertoire, with most of the West Coast-origi-

(Continued on page 103)

LETTERS

BOLTON AND THE BUSINESS OF GIVING

I would like to applaud Michael Bolton in his Billboard Commentary ("Give Of Yourself, And You'll Get Even More Back," Dec. 26, 1998) for reaching out to his colleagues in the music industry to make a difference in the human race. We all know that there are countless musicians who give back to their communities or support a special cause that they believe in. No matter what level of success an artist has achieved in his or her career, there is an organization that can benefit from a "celebrity" attachment.

As we enter 1999 and soon the new millennium, let us all reflect on and re-evaluate our own personal and professional achievements and make a commitment to make a difference in someone else's life. To Michael and all the caring, compassionate artists, please continue to lend a hand and your

name to your favorite charity or organization, and God bless you for your great work.

Victor Kaply
PresidentWestwood Entertainment Group
Edison, N.J.

ner respect instead of disdain or disregard.

Ron Fierstein
AGF Entertainment Ltd.
New York**MAKING CREATIVE INTEGRITY COUNT**

Kudos to Timothy White on his last column of the year ("Music And The Human Scorecard," Dec. 26, 1998). Once again you have expressed, on behalf of so many of us in the industry's silent majority, the frustration we feel on two of the most significant issues affecting the industry today.

We long for a return to some modicum of an industry in which artistic merit and creative integrity count for something, and in which artists and executives who behave professionally and responsibly and maturely gar-

Thank you, Timothy White, for your column "Music And The Human Scorecard." Formerly employed in middle management with the Universal Music Group, I often found myself troubled by the very situation that you describe: all eyes on the cash register. It seems as if corporate execs have forgotten that it is indeed the *music* industry and not the *hit* industry. Equally troubling, as you mentioned, is the appalling (and sometimes even violent) behavior of some artists. However, in truth, bad behavior is often condoned throughout the industry.Kathy Worth
Studio City, Calif.

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

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

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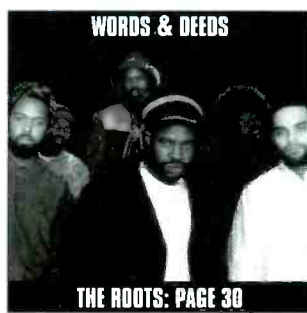


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WORDS & DEEDS



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GUEST COMMENTARY

What's Behind The Subliminal Power Of Music

BY RICHARD G. PELLEGRINO

When I was working at emergency rooms in New York, we would often see heroin addicts who came in nearly dead from overdoses. As they struggled for breath, we would feverishly prepare injections of Naloxone. This drug binds to opium receptors in the brain. When heroin is bound to these receptors, one experiences an "opium high." But Naloxone is a spoiler. It kicks the opium off the receptor, ties it up, and produces no high. Result: 60 to zero instantly.

The patient would then be able to breathe, but only rarely did the story end there. More often than not, a patient would come up swinging, upset that we ruined his or her last high and unbelievably unconcerned about the near-death experience. Powerful stuff.

So what does this have to do with the music business? Jokes aside, plenty. The same receptors that bind opium also bind endorphins, a class of natural opioids found in the brain that seem to play a piv-

'A CD lets consumers obtain desirable emotional states of their own choosing on demand'

Richard G. Pellegrino, M.D., Ph.D., is president of Daydream Productions, an entertainment and consulting company.

otal role in the way we experience music.

Experiments have shown that if you give Naloxone to a group of people and ask them to listen to their favorite music,

it suddenly becomes an intellectual exercise. After Naloxone negates the effect of their natural opioids, the intensity of emotion seems to diminish. People really do get "hooked on a feeling."

And what a powerful feeling it is: Music talks to us, and we talk back. The grimaces and contortions made by performers and listeners alike are direct responses to music that moves us, a way for the subconscious mind to respond to music's message. And, like spoken and written language, music can impart information. Extensive research has shown that exposure to certain kinds of music improves visual and spatial reasoning, memory, and learning.

What's more, the effects of our favorite music are long-lived. Music begins in the

(Continued on page 23)

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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- **B.B. King** Best Contemporary Blues Album - Deuces Wild
- **Mary J. Blige** with Kirk Franklin, R. Kelly, Bono, Crystal Lewis & The Family Song of the Year ● Best R&B Performance by a Duo or Group With Vocal ● Best R&B Song - "Lean On Me"
- **Lyle Lovett** Best Contemporary Folk Album - Step Inside This House
- **Patti LaBelle** Best Traditional R&B Vocal Performance - Live! One Night Only
- **Regina Belle** Best Traditional R&B Vocal Performance - Believe In Me

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Lowery Co. For Sale

BMG Among Contenders For Pub Firm

BY IRV LICHMAN

NEW YORK—The publishing company started on the eve of the rock revolution by Bill Lowery is on the sales block, and bidding for the Atlanta-based Lowery Music Group is said to be intense (*BillboardBulletin*, Jan. 13).

Although no deal had been finalized by press time, sources say Lowery may be leaning strongly to BMG Music Publishing, which currently has international rights to the company's catalog. The purchase price for the company is said to be in the \$15 million-\$20 million range.

Lowery's New York-based attorney, Allen Arrow, confirms that the company is for sale and says that bidding has "been coming in from every conceivable kind of company. If the company is sold, Bill expects to stay on as day-to-day head of the compa-

ny in Atlanta. Whatever company to whom it's sold, there will be no change in its character."

Lowery, a board member of the National Music Publishers' Assn., formed his company more than 45 years ago.

It is a rich source of Southern rock, blues, and R&B material that is said to be ripe for extensive new

(Continued on page 108)

Indie Ripe & Ready Bought

BY CHRIS MORRIS

LOS ANGELES—Empire Media Distribution, a New York-based music production and consulting firm, has acquired New York-based indie label/distribution company Ripe & Ready Music. Terms of the deal were not announced.

In business since 1994, Ripe & Ready—which is headed by Mike De Urso, a former sales rep at Independent National Distributors Inc. and Landmark Distribution—issues albums under its own imprint, acts as a subdistributor for other independent labels, and licenses product from indie sources.

The company has released albums by God Street Wine (now with Mercury Records), the Brain Surgeons (which features Al Bouchard of Blue Oyster Cult), Mary Lee's Corvette, Russian rocker Boris Grebenshikov, roots-rock-

A Healthy 2Q For HMV Group

BY TOM FERGUSON

LONDON—Despite problems in the Far East and exchange-rate difficulties, HMV Media Group plc enjoyed a 4.2% sales increase to 279 million pounds (\$446.4 million) during the second quarter since its split from EMI (*BillboardBulletin*, Jan. 13).

Strong performances from its European businesses during the three months that ended Oct. 24, 1998, saw the music and books mer-

chant post operating profits of 10.5 million pounds (\$16.8 million), up from 4.1 million pounds (\$6.6 million) during the same period in 1997. The increases, achieved in the face of adverse exchange-rate impact and difficult economic conditions in Hong Kong, are contained in *pro forma* figures published Jan. 12.

HMV Media Group joint chief executive Alan Giles describes the results as "very pleasing, particularly when put in the context of some pretty difficult trading conditions in the U.K. and Asia. Overall, we saw an improvement in profitability in every single one of the HMV regions—they all produced a positive profit performance in the second quarter. We were even more pleased with Christmas, which was particularly driven by a strong performance by HMV Europe."

Globally, the group's HMV music stores saw comparable-store second-quarter sales rise by 4.1% in the period. That positive picture for music was reinforced by an overall 5.4% rise in comp-store sales over the five weeks that ended Jan. 2.

Europe—particularly the U.K.—remains the group's powerhouse,

notes Giles. "The [Christmas] like-for-like sales growth for HMV Europe was 8.2%," he says. "We believe that constitutes quite a significant gain in market share." The increase, he adds, was largely music-driven.

HMV Europe saw comparable-store sales up 8% during the second quarter of 1998. Once the performances from new stores opened between May '97 and May '98 are added, reported sales rose 13.2% from 1997 to 100.1 million pounds (\$160 million). Outside Europe, a 4.3 million pounds (\$6.9 million) adverse exchange impact on sales at HMV North America made the picture less encouraging; what would have been a 4.3% sales increase on 1997 at constant exchange rates turned into a 6.5% drop, to 37.3 million pounds.

Even more disappointing was the scenario at HMV Asia-Pacific, where reported sales declined by 8.2% to 46 million pounds. However, Giles insists that HMV performed strongly in both Japan and Australia. The group blames a Hong Kong sales decline and 6.8 million pound adverse exchange impact for the reverse; at constant exchange rates, HMV Asia-

(Continued on page 97)

Online Child Protection Act Opposed

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA) has joined a broad coalition of First Amendment groups, publishers, and online service providers that is challenging in court the constitutionality of the Child Online Protection Act (COPA).

COPA was passed by Congress in autumn 1998 as part of the budget bill.

With the music industry poised to move forward with E-commerce, the bill leaves it vulnerable to prosecution for lyrics, promotional videos, or album covers that might be considered objectionable.

The RIAA, in its Jan. 11 amicus (friend of the court) brief filed in U.S. District Court in Philadelphia, says that while it agrees with the intent of the new law—to prevent children from gaining access to pornography—it finds the COPA language is too broad and its determi-

(Continued on page 107)

Dion, Will Smith Top AMAs

Both Win 3; Big Sales Impact Not Foreseen

BY CARRIE BELL

LOS ANGELES—Will Smith and Celine Dion, with three trophies each, were the big winners at the American Music Awards (AMAs).

Smith, who won favorite male artist and album in the soul/R&B category and favorite album in the pop/rock category, appeared on last year's soundtrack winner, "Men In Black."

His album "Big Willie Style" is No. 17 on The Billboard 200 this issue.

Dion won favorite pop/rock female artist for the second year in a row and was named favorite adult contemporary artist. She got a third mention through her work with James Horner on the triumphant "Titanic" soundtrack.

Due to the established superstar status of winners like Dion, Smith, Garth Brooks, and Aerosmith, many retailers don't expect the AMAs to generate a huge leap in sales.

"These awards seem like feel-good awards that celebrate artists who already have huge sales and followings," says Borders Books & Music pop buyer Andy Sibray, who is based in Ann Arbor, Mich.

"We've seen a bump in Celine's 'Let's Talk About Love' sales in the last week and a half, but I'd attribute that to riding the heels of her Christmas album before I'd say the AMAs are responsible," Sibray says. "The Grammys will have much more impact in a month."

(Continued on page 97)



SMITH

Kingfisher's MCI, Crimson Music Units Are Merged

BY TOM FERGUSON

LONDON—MCI and Crimson Productions, the music units of U.K. retail giant Kingfisher, are being merged in a new initiative by its VCI Group subsidiary (*BillboardBulletin*, Jan. 14).

The move, which takes effect immediately, follows Kingfisher's November 1998 acquisition of VCI Group, of which MCI is part. The latter operates in the midprice and budget markets, specializing in single and multi-artist licensed compilations. It also has reissue

labels with owned and licensed repertoire.

The combined businesses will operate as MCI under a new managing director, Ian Foster, currently trading controller at EUK, Kingfisher's music/video distribution subsidiary. EUK supplies Kingfisher's Woolworths High Street chain, the U.K. music market leader. Foster will report to VCI Group managing director Richard Green, and the combined businesses will operate from VCI's

(Continued on page 109)

LaFace Re-Signs Braxton

BY CHRIS MORRIS

LOS ANGELES—Toni Braxton has started 1999 with a clean slate: The crossover diva has signed a new contract with LaFace Records and reached a settlement agreement regarding legal actions filed during her contract disputes with LaFace and Arista Records.

Word of Braxton's new deal with LaFace surfaced Jan. 9 at the BMG convention in San Diego. During a product presentation, LaFace co-owner Antonio "L.A." Reid, who is partnered in the label with Kenneth "Babyface" Edmonds, announced that Braxton had resolved her differences with the label and is recording a new album for the company (*BillboardBulletin*, Jan. 12).

A LaFace spokeswoman says that a May release is planned for Braxton's album.

Barry Hankerson, Braxton's manager, told *Billboard* that the singer had signed a new contract with LaFace but declined further comment, saying that details of the pact were confidential. He adds that his client was "ecstatic" about the new agreement.

A spokesman for Braxton says the singer has no comment about the new contract.

Documents on file in U.S. Bankruptcy Court in L.A.—where Braxton filed for Chapter 7 protection on Jan. 22 of last year (*Billboard*, Feb. 14, 1998)—indicate that Braxton executed a new exclusive recording deal with LaFace on Nov. 4. (A source maintains that the contract was not finalized until late December.)

According to court documents, on Nov. 19 Braxton and representatives of LaFace, Arista (which distributes LaFace), and BMG signed a settlement agreement to discharge the various legal actions filed by Braxton

and the labels during the often-acrimonious dispute over her contract.

The agreement mandates the dismissal of a suit filed by Braxton on Dec. 5, 1997, in California Superior Court in L.A., in which the vocalist claimed that her August 1989 recording agreements were invalid under Section 2855 of the California Labor Code—the so-called "seven-year statute," which limits the duration of personal-service contracts to seven years.

LaFace and Arista's Jan. 8, 1998, (Continued on page 109)

Paramount Preps For 'Rugrats' Vid

BY SETH GOLDSTEIN

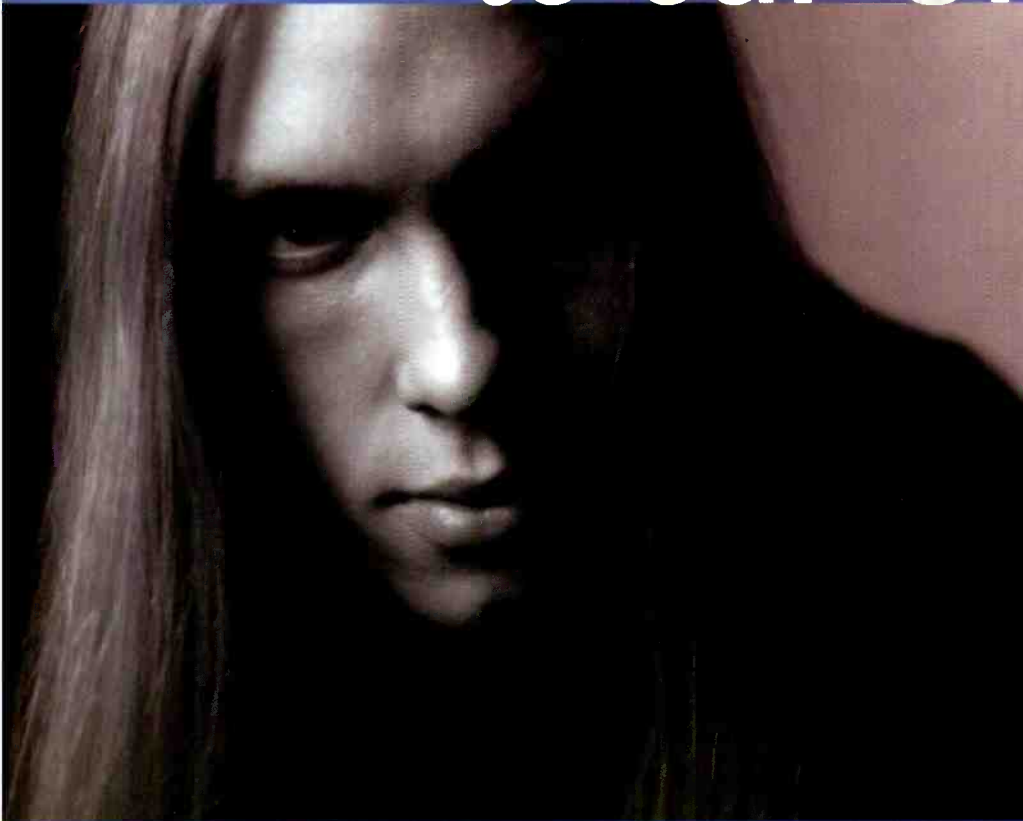
NEW YORK—There's a lot of home video happening under the Viacom umbrella.

Paramount Home Video has planned the March 30 VHS and DVD release of "The Rugrats Movie," which grossed \$90 million at the U.S. box office. "Rugrats" sports a cross-promotional lineup that includes consumer icons like Campbell's Soup, Mott's Apple Sauce, and Lincoln-Mercury cars.

Sources estimate that the studio could ship as many as 5 million cassettes on street date and hundreds of thousands of discs, with the promise of significant reorders. Disney expects to deliver two animated hits, "Mulan" and "101 Dalmatians," in March, providing stiff competition.

(Continued on page 108)

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U.K.'s Brit Awards Gain In Global Stature

BY DOMINIC PRIDE

LONDON—This year's Brit Awards show will move closer to its original mandate as an international showcase for British music, with TV sales struck in all key territories and a record number of countries buying the show beforehand.

The nominations list, unveiled Jan. 11 (*Billboard* Bulletin, Jan. 12), encapsulates the diversity of music that found a home in the U.K. mainstream in 1998.

Pop star turned indie kid Robbie Williams (Chrysalis/EMI) led the pack with six nominations, followed by left-field dance act Massive Attack (Circa/Virgin) with five. Acts with three nominations are Welsh alternative rock band Catatonia (blanco y negro/WEA), its



compatriot group the Manic Street Preachers (Epic), swamp-blues upstarts Gomez (Hut/Virgin), and big-beat star Fatboy Slim, aka Norman Cook (Skint).

Yet Cook was the only producer to be found in the list. A decision to ax the category of best producer provoked a strong response from producers' bodies (see story, page 98).

The show will take place Feb. 16 in the London Arena in the Docklands area of the city, and it will be broadcast nationally in a two-hour edited version Feb. 17 by Carlton TV on the ITV network.

(Continued on page 98)



WILLIAMS

Top Acts Set For Germany's Echos

BY WOLFGANG SPAHR

HAMBURG—A bevy of international acts, including Alanis Morissette, the Lighthouse Family, and R.E.M., will join such top-selling German artists as Modern Talking, Xavier Naidoo, and Die Fantastischen Vier in performing live at the eighth Echo German Record Awards, to be held March 4 here.

The bill was announced Jan. 14 along with the nominations for the German industry awards. The chairman of the German Phonographic Academy, Gerd Gebhardt, says that more than a dozen stars will perform live on the Congress Centre Hamburg stage in an event watched by more than 3,000 attendees and more than 5 million TV viewers, giving the eighth Echo ceremony special prestige.

The managing director of the German Phonographic Academy, professor Werner Hay, used the occasion to appeal to Michael Naumann, Germany's federal minister for culture, to provide a substantial sum from his billion-mark budget to promote up-and-coming young pop and rock talent.



DIE FANTASTISCHEN VIER

Hay said that "the academy can no longer do this alone and is dependent on the assistance of the German federal government." He added that this also applied to renting practice rooms and providing funding for musical education and purchase of instruments.

A new presenter for the awards was also named: Kim Fisher from Berlin will host the TV broadcast of the Echo Awards, to be shown on German national network ARD at 8:15 p.m. on March 5. German TV corporation MDR will produce the show.

Gebhardt expressed his gratitude

for the assistance provided by the Hamburg city government in preparations for the Echo Awards, which he said are now the third-most-prestigious best-seller awards in the world, alongside the U.K.'s Brits (see story, this page) and the U.S.' Grammys. This is the fourth year that the ceremony will be held in Hamburg.

As the world's third-largest record market, with sales of more than 6 billion deutsche marks (\$3.55 billion), "Germany will be the focal point of the global record industry on March 4," Gebhardt says. He adds that the German Phonographic Academy will be donating a six-digit sum in German marks to support the music therapy work of the Nordoff-Robbins Foundation in honor of the Echo Awards.

Most German retailers say they can feel the show's impact on sales.

Purchaser Joerg Janke of the Hamburg Karstadt department store expects the Echo Awards to boost sales of the two generic compilations that Echo organizers produce: one for rock, pop, and dance and the

(Continued on page 97)

Hammond Shines At Stellar Awards

BY LISA COLLINS

LOS ANGELES—With a record eight wins, including artist of the year, Fred Hammond dominated the 14th annual Stellar Gospel Music Awards.

Hammond, and his Detroit-based choir, Radical For Christ, triumphed in every category in which he was nominated. The awards show was held Jan. 9 at Atlanta's Civic Center.

It was also a big night for Karen Clark-Sheard, who took home three awards, including female vocalist of the year for her solo debut, "Finally Karen."

"I'm honored to spread the news in a musical way and, of course, to continue the legacy that my mother, Dr. Mattie Moss Clark, left," she said.

The featured performance of Kierra Sheard, Clark-Sheard's 11-

year-old daughter, on "Finally Karen" brought her a Stellar in the category of children's performance.

The two-hour awards show, conceived to commemorate the birthday of Dr. Martin Luther King Jr., was hosted by CeCe Winans, actress Lynn Whitfield, and comedian/actor Steve Harvey. Featured performers included Yolanda Adams,

Walter and Edwin Hawkins, John P. Kee, Trin-I-Tee 5:7, and Kirk Franklin, while program highlights included a medley of selections from DreamWorks' "The Prince Of Egypt—Inspirational" album featuring Shirley Caesar, Donnie

McClurkin, and Boyz II Men.

Presenters included Bobby Jones, Angella Christie, and actors Victoria Dillard, Wendy Raquel Robinson, and Rocky Carroll of "Chicago Hope."

The James Cleveland Award was presented to the late Thomas Whitfield for his contributions to gospel by Adams, whom Whitfield was credited with discovering.

The awards—spanning 25 categories of gospel from R&B to traditional gospel and voted on by industry professionals—are likely to provide a sales boost for winners and performers. Distributed by the Chicago-based Central City Productions, the two-hour special airs nationwide in syndication from Jan. 10 through Feb. 14 in more than 100 markets.

A complete list of winners follows.

Artist of the year: Fred Ham-

(Continued on page 108)



HAMMOND



Smash Hit. Smashing Pumpkins member Billy Corgan joined noted producer Tony Visconti and the Chicago chapter of the National Academy of Recording Arts and Science (NARAS) Nov. 23, 1998, for a panel titled "Painting The Musical Picture: A Conversation About The Role Of Artist, Engineer, And Producer," part of the chapter's music forum series. The panel discussed the role of collaboration in the recording process. Shown, from left, are recording engineer Chris Shepard, Chicago Recording Co. GM Hank Neuberger, Corgan, Visconti, and Griff Morris, executive director of the Chicago chapter of NARAS.

EXECUTIVE TURNTABLE

RECORD COMPANIES. George Leventis is named VP of international at Arista Records in New York. He was managing director of BMG Greece.

Mark Snider is appointed head of top 40 promotion at V2 Records in New York. He was national director of pop promotion at Elektra.

Reprise Records in New York promotes Alex Coronfly to senior director of promotion, adult formats; Anne Marie Foley to associate director of hot AC; and Tommy Page to local promotion manager, New York. They were, respectively, director of triple-A promotion; local promotion manager, New York; and a promotion assistant.

Outpost Recordings names Ashmi Dang A&R director in New York and promotes David Kim to marketing director in Los Angeles. They were, respectively, founder of Spectre Marketing, Media & Promotion and A&R



LEVENTIS



SNIDER



CORONFLY



DANG



KIM



GIBBONS



BRENNAN



BUSCH

manager.

Wu-Tang Records in Los Angeles names John "Mook" Gibbons president and Arlene Godfrey GM. Gibbons remains president of Wu-Tang Management, and Godfrey was liaison for RZA Productions and Wu-Tang Productions.

Jim Brennan is promoted to VP/controller of shared accounting services at Sony Music in New York. He was assistant controller of shared accounting services.

Samuel "Tone" Barnes is named

executive VP and Jean Claude "Poke" Oliver is named executive VP at Columbia Records in New York. They remain producers.

Jerome Farley is named director of A&R at Eightball Records and Empire State Records in New York. He was president of Tantrum Recordings.

Edel America Records in New York appoints David Tockman director of business affairs. He was an attorney at the Law Office of George Edward Regis.

Lenny Soohoo is named con-

troller of U.S. operations at peer music in New York. He was controller/director of royalties at Zomba Recording Corp.

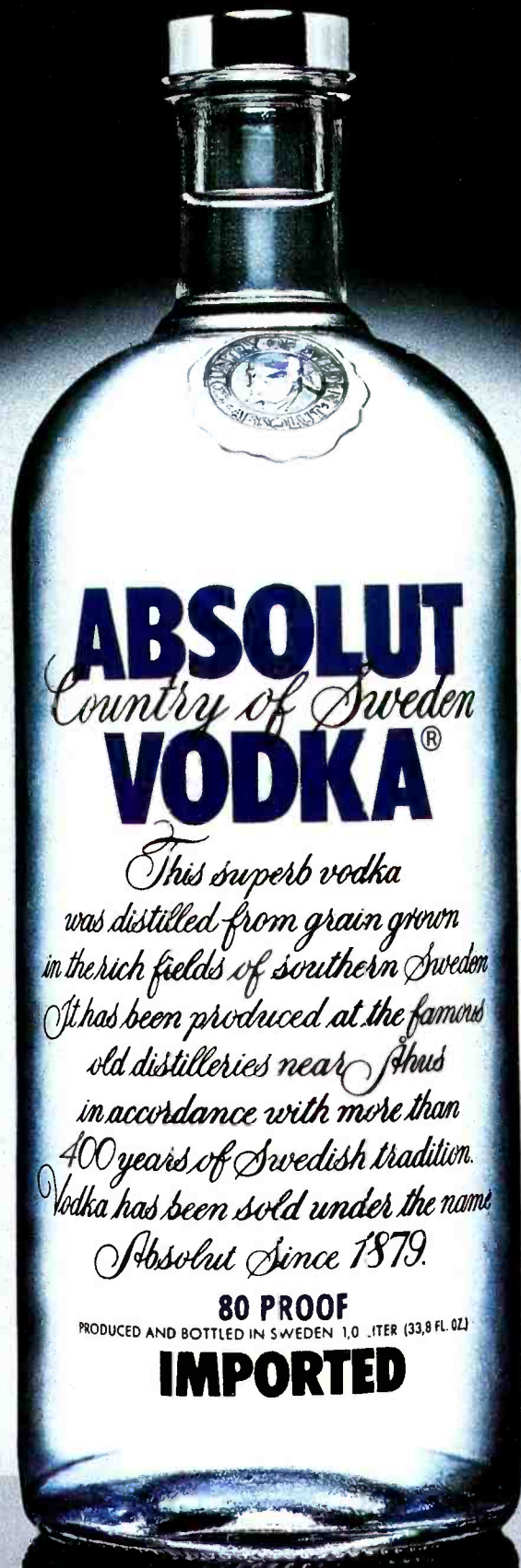
RELATED FIELDS. Anita Busch is appointed editor of The Hollywood Reporter in Hollywood. She was a freelance journalist.

Network Music in San Diego promotes Bruce L. Tucker to COO and Larry Anderson to VP of marketing. They were, respectively, business and legal affairs VP and pro-

duction manager.

Ted Kurland Associates in Boston promotes Panos Panay to VP/director of international division and Marilyn Rosen to international booking agent. They were, respectively, booking agent for European and Middle Eastern tours and publicity manager/director of the Jazz Meets Symphony division.

The Lippin Group in Los Angeles appoints Jean MacDonald Sievers to senior account executive. She was head of media relations at Revolution Records.



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- 24 KANSAS CITY, MO
- 25 MANHATTAN, KS
- 26 LINCOLN, NE
- 28 TUCSON, AZ
- 29 TEMPE, AZ
- 30 ESCONDIDO, CA

MAY

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Artists & Music

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Prekop Stretches Out On Thrill Jockey Solo Debut

BY DYLAN SIEGLER

NEW YORK—Sam Prekop says he's "not always that good at doing nothing." So when his Chicago-based band, the Sea And Cake, went on hiatus to give band member John McEntire time with his other major project, Tortoise, Prekop went to work.

"I like to be doing stuff all the time," Prekop says. "So it was pretty likely that I would come up with something."

Prekop conceived a self-titled solo record, due Feb. 9 from Thrill Jockey. But far from being a simple stopgap, the set treads the turf where jazz, rock, and experimental music meet, continuing to blur the genre boundaries the Sea And Cake and its contemporaries have recently helped smudge.

On the new album, Prekop's sighing falsetto vocals shine through the latticework of Josh Abrams' acoustic and electric bass, Sea And Cake member Archer Prewitt's electric guitar, and Chad Taylor's tight, downbeat-shy percussion.

Prekop—who added vocals to only a portion of the tracks—plays on guitar and keyboards, joined by cornet player Rob Mazurek, string player Julie Pomerleau, and percussionist McEntire.

"The jazzy element sort of happened by default," says Prekop, who attributes the sound to the solid jazz backgrounds of many of the ensemble's players, many of whom also have experience in



PREKOP

experimental music. "I didn't want a jazz rhythm section backing me up; that wasn't the intention. But we met in a place that I couldn't have imagined without them."

With his guitar playing "on a back burner," Prekop says that he originally intended to complete the entire album himself in his home studio, composing and editing on the computer. (Past Prekop projects, like a recent Microstoria remix and the latest Sea And Cake album, "The Fawn," have thrived on computer-generated sounds.)

"But I wasn't really writing songs," he says. "They were more like a bunch of little computer-based snippets, and I got kind of bored." So with renewed resolve, he picked up the guitar and then picked up the phone.

"The first person I contacted," says Prekop, "was Jim O'Rourke," the Gastr Del Sol member and increasingly high-profile progressive performer, composer, and producer (Smog, Stereolab, John Fahey). O'Rourke produced the album and contributed string arrangements and incidental backing vocals.

While jazz elements are a vital part of the album's character, Prekop's conceptual grasp of composition forms the album's foundation, drawing from rock, bossa nova, electronic, and experimental sources.

For instance, says Prekop, "I write vocal parts as part of the ensemble, like a counter-melody that

(Continued on page 95)



Bluegrass Sees Lift In 3 Albums Earle, Skaggs, McCoury Sets Focus Mainstream Attention

BY JIM BESSMAN

NEW YORK—With the possible exception of Alison Krauss, the "high lonesome" bluegrass genre has remained lonely indeed—at least in the mainstream music marketplace.

But three high-profile bluegrass releases due this quarter are raising hopes that the jazzy, old-time acoustic folk music, which is rooted in the Kentucky hills of the '30s, is on the verge of major visibility.

The albums are Ricky Skaggs'

IBMA [International Bluegrass Music Assn.] and its award show established, radio play getting better than it was, and so many young people coming into the music as listeners and players," McCoury adds.

Skaggs cut his teeth in bluegrass with the legendary Ralph Stanley's Clinch Mountain Boys in the early '70s, before evolving his sound into major country success in the '80s. He seconds McCoury's assessment of the state of bluegrass music.

man of the IBMA board of directors, senses a bluegrass buzz from roots radio stations, combined with a "general disinterest in what's coming out of the country market."

He also notes the amazing achievement of Stanley, whose "Clinch Mountain Country" album, featuring such mainstream country guests as Vince Gill and Patty Loveless, earned him Amazon.com's country artist of the year honors and also is up for the best bluegrass album Grammy this year.



THE DEL MCCOURY BAND



SKAGGS



EARLE

"Ancient Tones," which Skaggs Family Records (SFR) releases Jan. 26; the Del McCoury Band's "The Family," out Feb. 9 on Skaggs' new label, Ceili Music; and Steve Earle's "The Mountain," due Feb. 23 on his E-Squared Records.

Country rock renegade Earle—a major McCoury fan—used the McCoury Band as the backup on his new disc and will also tour with it, beginning with a Nashville showcase in March.

"To me, bluegrass is stronger than ever since I started in the late '50s," says McCoury, who played in the late pioneer Bill Monroe's Blue Grass Boys in the early '60s and is seen by many as the genre's current standard-bearer.

"I've seen it go to a certain level and drop back and depend on those [core] fans for several years and then get new fans again, but it's grown so much in the last five years, with the

"I'm seeing a real change in the wind, and what's blowing is a more traditional, rootsy, gutsy sound," says Skaggs, whose 1997 album "Bluegrass Rules!" his first full-fledged bluegrass set in 12 years, foreshadowed the current commotion. It also has just been nominated for a Grammy Award as best bluegrass album.

"Maybe it happens every 10 or 15 years, but when I first came to Nashville in '80 and '81, there was a real desire for that old sound to come back into country music, and I think it's still there today," Skaggs adds. "People like Steve Wariner and Clint Black and Joe Diffie have come up to me and said, 'Man, I love what you're doing, and it's exactly what you're supposed to be doing—carrying on the tradition and sound and kicking it up a notch and taking it to the next millennium.'"

Peter Kuykendall, editor of Bluegrass Unlimited and a former chair-

"All those country acts being on Ralph's record shows where their hearts are," says Kuykendall. "Also Lyle Lovett had [bluegrass stars] Mike Auldridge and Victor Krauss and Sam Bush out on the road with him a lot last season, and Alison was on 'The Prince Of Egypt' [country music soundtrack] and the national TV show [promoting the movie], so a lot of the underground [bluegrass] stuff is starting to see the broader world."

Echoing Kuykendall is Doug Tuchman, for 27 years a key bluegrass radio DJ and concert promoter in the New York area. He says that the music is more popular now than at any time in his recollection, and he also points to the eagerness with which so many top country artists flocked to the Stanley project.

"It reflects their willingness to show the public how much they genuinely like bluegrass and gives the

(Continued on page 96)



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Paul Westerberg Commits 'Suicaine'

Capitol Debut Features Mostly Home-Recorded Material

BY CHRIS MORRIS

LOS ANGELES—"Suicaine Gratification," the debut Capitol album by Paul Westerberg, set for release Feb. 23, finds the singer/songwriter bringing it all back home—literally.

Westerberg, the former leader of the much-admired '80s punk band the Replacements, says most of the album was penned and recorded at his house after he returned from the 1996 tour that promoted his second and last Reprise album, "Eventually."

"As soon as I came home from the tour, I wasn't in the greatest up mood," Westerberg confesses. "I just kind of ran with it; I isolated myself and sat down in the basement, and a lot of it poured out. And a lot of it was written and recorded down there."

After cutting rough versions of many of the songs at his Minneapolis home, Westerberg hooked up with noted producer Don Was. Following a long period in the studio, the pair ultimately decided that leaving well enough alone was the best approach for the material.

Westerberg says, "As usual, we took the bare-naked recordings, tried

to embellish them, tried to rerecord them, and for the first time I think ever; I found a guy smart enough to realize that the shit was the stuff that was recorded in the basement.

"We did it ass-backwards," he adds. "If it had been totally up to me, I wouldn't have bothered to rerecord anything, do anything. But I'd signed to Capitol, and [ex-president/CEO] Gary Gersh was involved, and naturally they always say, 'Well, why don't you flesh these songs out and rerecord them.' So we kind of like ran everything through the wringer, and a good 75% of the time we realized that the first take, the initial home version or whatever, was the best, and why try to embellish something that is better the more fragile that it is?"

Much of the material is piano-dominated, with Westerberg playing most of the parts (although Benmont Tench of Tom Petty's Heartbreakers also contributes keyboards). Josh

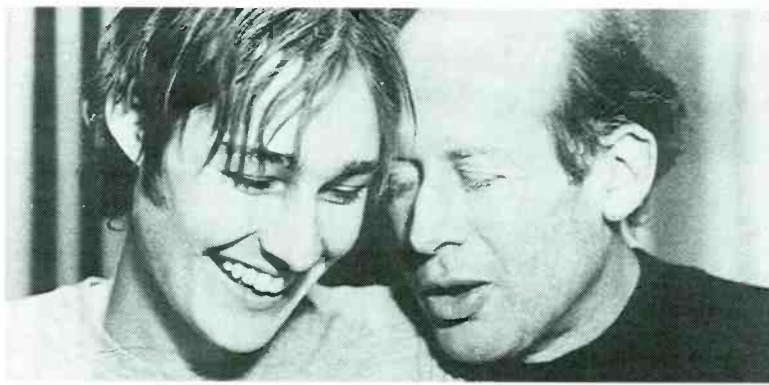
Freese, of Westerberg's '96 touring band, and Jim Keltner contribute drums.

Dave Pirner of Soul Asylum sings backup on "The Fugitive Kind," while the background vocals on the lovely ballad "Born For Me" were supplied by Shawn Colvin. "Don knows everybody who is everybody," Westerberg says of Colvin's involvement, "and I think Shawn had always sort of known about me and was a fan and was more than happy, and I guess she was in town at the time."

(Continued on page 19)



WESTERBERG



Classical Rock. Daniel Johns of Silverchair, left, chats with classical pianist David Helfgott during sessions for the Epic band's forthcoming album. Helfgott, whose life inspired the Academy Award-winning film "Shine," performs on the six-minute track "Emotion Sickness." The tune also features a string arrangement by Jane Scarpantoni. The as yet untitled album is due early this spring.

Kill Rock Stars' Sleater-Kinney Rises To New Challenges On 'Hot'

BY CARRIE BELL

LOS ANGELES—On Feb. 23, the women of Sleater-Kinney will dish up fresh "Hot Rock" on the Olympia, Wash.-based label Kill Rock Stars.



SLEATER-KINNEY

"We are extremely happy with the new album. It challenged us musically, lyrically, and thematically," says 26-year-old vocalist/guitarist Corin Tucker. "We created more diverse guitar and drum sounds, and the song structures vary throughout the album. It's a bit of a risk making an album so dif-

ferent from our last one, because people responded so well to it. But we have to be loyal to ourselves first, and this is where the music took us."

Don't get her wrong. "Hot Rock" is chock-full of the music Sleater-Kinney is known for: raw, guitar-based punk with alternating emotive vocalists, played with the passion and reckless abandon of first-time musicians. It still straddles the line between the do-it-yourself aesthetic of Bikini Kill and the polished punk of mainstream-acceptable Hole.

In a sense, the band is its own stiffest competition, as there aren't too many other groups that sound like the female trio. Its last album, "Dig Me Out," decorated many critics' 1997 top 10 lists, garnered a strong following, and scanned 56,000 copies, according to SoundScan.

"We feel the pressure of praise

(Continued on page 19)

Rick Springfield Rebounds With Self-Released 'Karma'; Nettwerk Expands Management Team

BOP 'TIL YOU DROP: Rick Springfield returns in February with his first album in more than a decade. "Karma" will be sold through his World Wide Web site, www.rickspringfield.com, and through a toll-free phone number. It will get a good send-off when Springfield is featured on VH1's "Behind The Music." His episode, which will be repeated often, began airing Sunday (17).

Springfield went to one label only—his former one—before deciding to release the album himself. "We approached RCA Records, and they said no," he says. "They hadn't heard the album; they just weren't interested. There was some interest from smaller labels, but I've had friends who put their soul on a record, and then it disappears. I figured, 'I've gone this far myself; I might as well go the whole way.'"

The '80s were very, very good to Springfield, who had four platinum albums and more than a dozen top 40 hits, including "Jessie's Girl" (his signature song), "Don't Talk To Strangers," and "I've Done Everything For You."

After a brief hiatus in the mid-'80s, he returned in 1988 with "Rock Of Life," which peaked at No. 55 on The Billboard 200 and reminded the singer of just how fickle the business can be. "I took a couple of years off, and when I came back, it was like, 'Whoa, where is everybody?' It was a surprise how soon they forget," he says.

He got a further reminder a few years ago when producers from Oprah Winfrey's show called. "A low point in my career was being called by Oprah's people to appear on a one-hit-wonders show when I've had 17 hits," he says. "I turned them down. They were very nice and flattering to me, but that was a low point."

After "Rock Of Life," Springfield primarily concentrated on his acting career. Last July, he began touring for the first time in more than a decade, playing venues as big as Universal Amphitheatre in the Los Angeles area and as small as clubs seating a few hundred people. It was in one of the smaller venues that we caught Springfield in December in Las Vegas.

We hadn't seen him in concert since 1984, when he sold out Reunion Arena in Dallas. And while the Vegas crowd was obviously nowhere near the same size, the fans were just as devoted as we'd remembered.

We were knocked out by the mutual love between him and his fans, not to mention how great he still sounded. Springfield rocked his heart out, turning in muscular versions of all of his hits, while the audience clamored to get onstage. At several points, he was joined by at least two dozen women singing with him onstage.

"I was pretty surprised by the reaction when I first went back out," he says. "I didn't know if I'd have the energy for the music or if the fans would. But the ener-

gy was still there. Having taken 10 years off, it was great to play the songs again." He's playing selected dates for the next few months but plans an extended tour after "Karma" has had a chance to find its audience.

"Karma" was co-produced by Springfield and his longtime producer, Bill Drescher. It contains the same guitar-driven pop Springfield is known for and features upbeat melodies that contrast with his often-cynical love-gone-wrong lyrics. "My old material was depressing songs in a happy context," he says. "This album is talking about where my head is now. I've gone through a lot of shit, and I'm a lot older than I was when I wrote 'Jessie's Girl,' and that life experience shows." He adds with a laugh, "I only write when I'm miserable, and I'm a lot more miserable these days, so I get a lot of writing in."



by Melinda Newman

NETTWERKING: Nettwerk, the Vancouver-based management company that guides the careers of Sarah McLachlan and Barenaked Ladies, among

others, has added management personnel in its offices in Los Angeles and New York. The Terry McBride-run company, which also includes a record company and a multimedia division, has hired Ari Martin, formerly with Arista, for the New York office and moved staffer Dave Holmes from Vancouver to Los Angeles. Both hold the title of senior director of artist management.

"A lot of the management focus with the Barenaked Ladies and Sarah has been America. And all of that has been done through Canada," says McBride. "I'm trying to set up a management presence in New York and L.A.—where I have label, management, and multimedia all under one roof—so they can gain from the synergies of being under the same roof."

"The goal of these new offices is to give management greater personal visibility in the U.S.," says Martin, "and to stay in close contact with our artists' labels, including the local and regional staff, along with concert promoters and radio." With the additional manpower, McBride expects Nettwerk to add more acts to its roster, which also includes Tara MacLean, the Devlins, Moist, Maren Ord, Gob, and Mudgirl.

STUFF: Jon McHugh has been named VP of creative development for Jive Records in Los Angeles. He was VP of soundtracks at New Line Cinema... **Tone & Poke**, better known as the production team **Trackmasters**, have been named executive VPs at Columbia Records. For the past year, the pair have had an imprint through Columbia. The acts at that imprint will now be incorporated into the Columbia roster... **The Black Crowes** start their Souled Out tour Feb. 1 in Milwaukee.

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Rykodisc's Willis Makes New Disc On Her Own Terms

BY CHRIS MORRIS

LOS ANGELES—Kelly Willis' Rykodisc debut, "What I Deserve," has been a do-it-yourself affair:

Slated to hit retail Feb. 23, the project marks the Austin, Texas-based vocalist's first full-length album in five years—and her first recording of any sort in two years.

Signed by MCA in 1990, Willis issued three country-oriented albums; she was dropped after the release of her self-titled 1993 collection. She subsequently signed to A&M, which released the EP "Fading Fast" in 1996. But her association with that label didn't last long.

"They did this big changing of the guard [at A&M]: They just cleaned house, and my A&R person, Teresa Ensenat, was one of the people who got let go," Willis explains. "When she left, they talked about keeping me, but . . . [senior VP of A&R] David Anderle didn't care for the music on the EP very much."



WILLIS

She continues, "It seemed obvious to us both that we were going to end up being in one of those conflicts, so they let me out of my deal. Then I spent two years trying to figure out what to do next, trying to find another label and not having any luck, and I just decided to go ahead and make the record and then shop it."

Willis began work on "What I Deserve" in San Francisco with producer Norman Kerner; however, after former Rough Trade Records head Geoff Travis stepped in with additional funding, Willis began to reconsider her options.

She says, "I realized that [Kerner] and I didn't really see eye to eye, that we didn't have the same picture . . . This was my first record after five years of not having a record out, and I thought, 'Well, I'm not gonna screw around with it. I'm just gonna go home and finish it.'"

Willis completed the album in Austin with producer Dave McNair. She used guitarist Chuck Prophet from the San Francisco sessions, plus such locals as guitarist Jon Dee Graham and violinist Amy Tiven.

Rykodisc director of product management Ron Decker says the label will service the track "Take Me Down" to roots music and triple-A stations this month. The label will select another track for country radio.

Willis, who is managed by Joe Priesnitz Artist Management and booked by the Davis McLarty Agency, will tour widely. Decker says, "The week of release, there'll be a string of dates in and around Texas. The plan is to make a quick run up the West Coast, and be back in Austin to headline a Rykodisc [showcase]. Then from there she'll embark on an East Coast and Midwest leg—and onward and upward from there."

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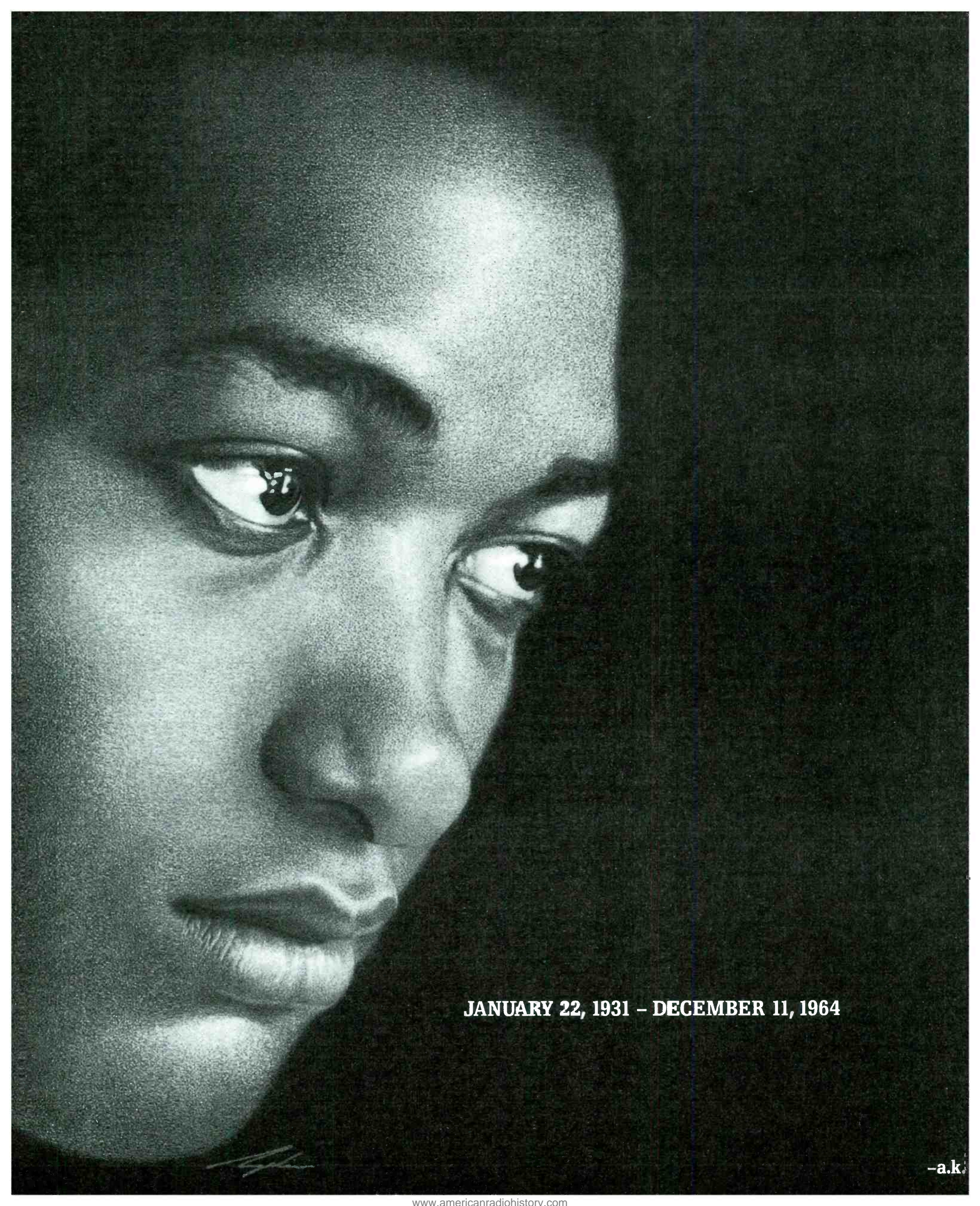
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Not Lame's Frank Bango Brings Power Pop Into The Open With 'Fugitive Girls'

BY CARLA HAY

NEW YORK—Power pop is alive and well, and Frank Bango hopes to make an impact on the genre with his second album, "Fugitive Girls," set for a Feb. 23 release by Not Lame Recording Co.

All of the tracks on "Fugitive Girls" have something in common: They're about women. The songs, which have a late-'60s/early-'70s feel, have such titles as "Happy Thursday I Love You," "Olivia 101," "Candy Bar Killer," and "Building A Better Plaything."

"It's not a concept album," explains Bango. "I just thought it would be cool to string together songs with girls as a theme."

The New York-based Bango co-

wrote most of the album's songs with lyricist Richy Vesecky, who also is associate director of video marketing and promotion for Warner Bros. Records. Bango says, "I met Richy through musical friends, and we hit it off musically because we're into the same stuff."

Vesecky adds, "I started writing songs specifically for Frank. We came up with the 'Fugitive Girls' idea together. With the majority of songs, the lyrics came first and then the music." The songs on "Fugitive Girls" are published by Strange Anthems/Fifty Foot Songs (BMI).

This isn't Bango's first association with Not Lame, an independent power-pop company based in Fort Collins,

Colorado. Not Lame also distributed Bango's first album, 1995's "I Set Myself On Fire Today." The singer says he learned three important things from the experience of putting out his first album.

"First, even though an album may not take over the world, it can find its way into strange places," he says. "You can find your audience, because people do seek things out. Second, I learned how to make records inexpensively. And third, it doesn't matter if you're making your



BANGO

record yourself or if someone else is paying for it—you have to leave something definitive that you're proud of and that's a true reflection of who you are."

Not Lame president Bruce Brodeen says, "The music I release is music that moves my soul and music that I love. Period."

Bango adds, "I trust Bruce, and Not Lame has a core audience that he can get to quickly. Bruce is down-to-earth, and I like his sensibility."

Brodeen handles marketing for Not Lame, and he says the label will service "Fugitive Girls" to college radio, as well as select modern rock and triple-A stations. No singles from the album will be released.

"We've just found that releasing singles for this label doesn't make economical sense," he explains.

In addition to marketing the album to radio, Not Lame will place ads for "Fugitive Girls" in Mojo, Goldmine,

Option, and various fanzines. Brodeen also says the label will distribute posters to retail and use target marketing with the label's Internet mailing list.

"A mistake a lot of indie labels make is that they blanket out their stuff to everybody," says Brodeen. "We know our audience, and we know what they like." He describes the typical power-pop demographic as "males who are 25-50 years old. They're college-educated, and they spend an inordinate amount of money on music."

There are no firm plans for Bango to tour, but he will be making an appearance at the annual International Pop Overthrow festival in August in Los Angeles. Bango, who manages and books himself, occasionally plays at such New York clubs as the Mercury Lounge. Bango says that if he were to tour behind the album, "it would be a solo acoustic tour."

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PHISH	Madison Square Garden New York	Dec. 28-31	\$2,047,576 \$33/\$26	73,824 four sellouts	Delsener/Slater Enterprises
BLACK SABBATH PANTERA, INCUBUS, SYSTEM OF A DOWN	Great Western Forum Inglewood, Calif.	Jan. 5-6	\$1,340,455 \$65/\$25	29,962 two sellouts	Delsener/Slater Enterprises Jennifer Perry Avalon Attractions
DEPECHE MODE STABBING WESTWARD	Great Western Forum Inglewood, Calif.	Dec. 18-19	\$1,040,858 \$42.50/\$35/\$25	27,984 29,123, two shows	Avalon Attractions
DEPECHE MODE STABBING WESTWARD	Arrowhead Pond Anaheim, Calif.	Dec. 20,22	\$978,525 \$45/\$35	26,364 two sellouts	Nederland Organization
KISS CAROLINE'S SPINE	Palace of Auburn Hills Auburn Hills, Mich.	Dec. 31	\$936,625 \$100/\$75/\$45	14,431 sellout	Cellar Door of Michigan Belkin Prods.
AEROSMITH RUSS COVARR TRIO CANDLEBOX	FleetCenter Boston	Dec. 31	\$767,325 \$75/\$50/\$35	17,245 sellout	Blackstone Entertainment
AEROSMITH CANDLEBOX	Continental Airlines Arena East Rutherford, N.J.	Dec. 27	\$731,520 \$50/\$36	19,189 sellout	Metropolitan Entertainment Group
BLACK SABBATH PANTERA INCUBUS	San Jose Arena San Jose, Calif.	Jan. 8	\$705,805 \$55/\$35	17,360 sellout	Delsener/Slater Enterprises Bill Graham Presents
JINGLE BALL '98: SHANIA TWAIN, GOO GOO DOLLS, BARENAKED LADIES, 'N SYNC, BOYZ II MEN, SHAWN MULLINS, EDWIN MCCAIN, MONICA, EAGLE-EYE CHERRY, BRIAN SETZER ORCHESTRA, 98 DEGREES	Madison Square Garden New York	Dec. 17	\$698,100 \$85/\$30	18,135 sellout	Metropolitan Entertainment Group

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Artists & Music

SLEATER-KINNEY RISES TO NEW CHALLENGES

(Continued from page 12)

and are prepared for some backlash, but who would want to hear all the same stuff from us?" asks 24-year-old guitarist/vocalist Carrie Brownstein. "The best way to live up to an album like 'Dig Me Out' is to follow it with a completely different album and not bore our fans."

Brady Rifkin, a buyer for the seven-store, Pasadena, Calif.-based Penny Lane, is confident that Sleater-Kinney will live up to its reputation.

"It should be big for us. The last one did really well and sold over an extended period of time as they got continued coverage in music mags," he says. "The next one should do even better, as it is more poppy. It is one of the few records in our punk section that people over 25 are interested in. The early-in-the-year release gives them a head start in the race for bin space also."

Although the members admit that this album is a tad more radio-friendly than "Dig Me Out" and that they're eager to push past their critics'-darling status, the trio (rounded out by 32-year-old drummer Janet Weiss) has ignored major-label offers and decided to stay with Kill Rock Stars, unlike former labelmates Elliott Smith and Mary Lou Lord.

"The most important thing is to retain control and do things our way. Kill Rock Stars has given us that freedom," Tucker says. "Many bands suffer on major labels, and it shows in the music. Our talks with majors have been learning experiences, but we have no desire to make compromises for more money. We don't need their game plan; we have our own."

Kill Rock Stars owner Slim Moon is content with the artist-friendly plan.

"You just try to offer a band a happy home and help them achieve goals in the marketing, distribution, and promotion area," Moon says. "This album promises to take Sleater-Kinney to the next level and will gain some recogni-

tion for the label, as this campaign is the most complex we've ever assembled. The last album could have reached more people if we had had things like videos and radio, so this time the band has decided to try those things. We don't expect to sell 6 million copies, but hip-hop isn't the only genre that can break through indie barriers."

"Get Up" will be serviced as a single to college and modern rock radio stations in late January. It will be packaged with two non-album tracks for commercial release Jan. 26. Independent filmmaker and Kill Rock Stars recording artist Miranda July directed a videoclip, which will be sent to regional video shows and major outlets like MTV.

"We've given them play on our local show and probably will again," says Phil Manning, PD of modern rock KNDD (The End) Seattle. "It is a little early to make an opinion on adding it to main rotation, but I don't think that will hinder their success. A band like this doesn't depend that much on radio."

Brownstein agrees. "I don't give much credence to commercial radio when it comes to interesting and fresh music," she says. "They basically ignored us last time, and we did fine. We're willing to try to get a programmer's attention, but I don't intend to kiss any ass or do special concerts for listeners in exchange for play. I'd rather reach people in small towns in Indiana by playing for them."

Fans will have plenty of chances to catch the Legends-booked and Julie Butterfield-managed band when it tours the U.S. in February and March, Europe in April and May, and Japan and Australia in the summer or fall.

"The reward comes from a fan's response when they're standing in front of you," Brownstein adds. "And live is the ultimate way for someone to experience us anyway."

PAUL WESTERBERG COMMITS 'SUICAINE'

(Continued from page 12)

Westerberg expresses satisfaction with the spare, unvarnished quality of the finished album: "If you have the patience to listen, your ear isn't distracted by some ear candy that comes in on the second verse. Nothing really happens, but the words change—it's like a damn folk song."

He also is at home with the unsettling quality of such introspective songs (published by Elegant Mule Music/Warner-Chappell) as "It's A Wonderful Lie," "Best Thing That Never Happened," "Final Hurrah," and "Tears Rolling Up Our Sleeves."

"I used to struggle with depression, and now I don't struggle anymore," he says. "It's not wallowing, but I isolated myself on purpose and sort of went with it. Rather than try to like pick myself up and do something else, I sort of followed where the dark thing led me."

Capitol VP of marketing Steve Rosenblatt views "Suicaine Gratification" as an opportunity for the label to separate Westerberg from his admittedly glorious past with his for-

mer band.

"We want to position him like, 'This isn't the guy from the Replacements,'" Rosenblatt says. "It's not about that. It's about Paul Westerberg, and we want to break from the past. Here's one of the great American songwriters who made a great record—let's take it at that. Let's let people get into this album, this artist, at this place in his career."

The label will service the track "Lookin' Out Forever" to radio Feb. 8.

"It's one of the rockier tracks on the record, and we think it's going to speak to Westerberg fans and get him new fans, because it's really a great song," Rosenblatt says. "We think there'll certainly be commercial alternative play, rock radio play, triple-A play for that track. And we think it's a great track to set Paul back into the marketplace, because it crunches a little more than some of the tracks that were worked off his last two solo albums."

Rosenblatt also expects that press
(Continued on next page)



BEHIND
EVERY
FILM...

Sub Pop's Sebadoh Welcomes 'Mature' Tag, But With Rough Edges Intact

BY DYLAN SIEGLER

NEW YORK—Sebadoh's lead singer, Lou Barlow, has noticed that each of the band's four Sub Pop albums has been heralded by the press as its "most mature work yet." Barlow surmises that its new album, "The Sebadoh," due Feb. 23 from Sub Pop/Sire worldwide, will be no exception.

This time, however, Barlow agrees. "There is such a big difference to me between the last record [1996's "Harmacy"] and this record—in togetherness and maturity and all those clichés," he says. "It all has to do with us taking direct responsibility for it and counting on our own direction."

The trio established itself in the indie-rock canon after its formation outside Boston a decade ago, soon earning a name in college-radio circles for its rocking slacker breakup anthems. Sebadoh garnered its rabidly loyal following by tempering a hardcore lineage with angst-ridden pop, layering emotive lyrics over trebly, aggressive guitars. The new album embraces lo-fi's ragged spirit but shines with a hard-won—and indeed mature—cohesion.

The album's producer, Eric Matuszyna, says that "The Sebadoh" was a chance for the band, which also includes longtime bassist Jason

Loewenstein and new drummer Russ Pollard, to "redefine themselves and make the record they deserve."

He adds, "I think it showed them that they can do anything—that they can incorporate their lo-fi ideas with recent technology and techniques to help get a really unique sound."



SEBADOH

Barlow says re-evaluation has always been a big part of Sebadoh's creative process, especially through the band's high drummer turnover and its early tendency to break up and re-form.

"I've always listened to stuff that I've done and gained some kind of perspective," he says. "Like, 'I really should concentrate more on my guitar playing next time' or 'I really need to enunciate more when I sing.'" With typical humorous self-effacement, Barlow adds, "Or, 'Maybe I should just hit the 'don't suck' button next

time!'"

The act's rough edges—in the form of the last album's single, "Ocean"—were favorably received by commercial radio. "Harmacy" sold 80,000 units, according to SoundScan. Sire VP of promotion Sherri Trahan says that the label hopes to build on that base with "Flame," the first single from "The Sebadoh."

In broadening the band's audience, she says, "not only do we have the loyal Sebadoh fan base that they've already established on their own; we've got a whole new potential audience we'll be able to gain through college and alternative radio."

Adds Megan Jasper, senior product manager at Sub Pop, "Sebadoh is very intelligent music, and that's one of the biggest things that will set it apart" from the standard commercial alternative fare.

Matt Nerney, manager of Poughkeepsie, N.Y., retailer Rhino Records (not related to the label), says that "The Sebadoh" should go over fine with the band's loyal fans, "especially since it's not such a big step into the mainstream."

Nerney acknowledges that some of Sebadoh's devotees might be turned off if they perceive the band is "selling out" to commercial concerns, but he

says the band's continued development and quality are hard to dispute.

While lovelorn liberal arts grads may be looking for more breakup themes from Sebadoh's anthem mill, Barlow says that the songs on "The Sebadoh"—especially "Flame" and "Thrive"—"are anthemic, but they're

not necessarily about breakups anymore."

"Though, you know," he adds, "anytime anyone wants to call me anything with 'anthem' in it, that's good. It's better than something like 'king of the sensitive-guy ditties'—'anthem' implies strength."

PAUL WESTERBERG COMMITS 'SUICAINÉ'

(Continued from previous page)

and retail will come to the party.

Capitol is also not forgetting Westerberg's longtime fans. "We're putting [the album] out in a special package," Rosenblatt says. "It'll come out in its regular CD form, and it'll also come out in a special package. Paul normally doesn't put his lyrics in, and the special package'll have lyrics and some photos and some little anecdotes from Paul. We'll probably do a limited-edition run, probably 10,000 of those, just for the fans."

Touring will probably involve an emphasis on the songs from "Suicaine Gratification." Rosenblatt notes, "Paul wants to focus on the new material, so we're talking to Paul about going out on a club-size or small-theater tour and getting a band together that plays this music in its

proper form live for people."

Westerberg, who is managed by Gold Mountain Entertainment, chafes at the idea of playing his old material live and appears to take a dim view of touring in general these days.

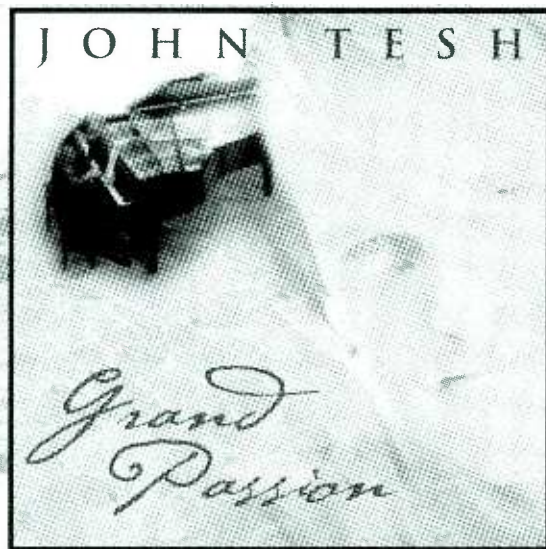
"Maybe there's an alternative," the musician says. "I might play the songs and not perform live—I don't know, maybe a pay-per-view from my basement or something."

Steve Pearson, buyer at Minneapolis-based retailer Electric Fetus, says hometown interest in Westerberg's new project is running high. "There's high anticipation," he says. "We've done very well with the Grandpa Boy records he's put out himself and with the Replacements catalog. I think it's going to be really big for us."

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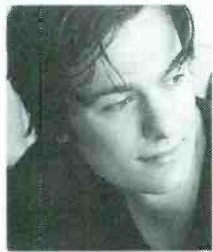
Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

SOME FOLKS just have "it"—that rare, intangible element that separates the stars from those who are simply talented. **Jordan** has "it" . . . and then some.

The Nottingham, England, lad is barely an adult, and he's already penned enough hit-worthy pop tunes to fill several albums. In fact, the raw demos of his songs were strong enough to draw the attention of **Mike Sefton**, who runs the U.K.-rooted deConstruction Songs.

"I remember asking him during our first meeting who his heroes were, and he replied **Jam and Lewis**, and **L.A. Reid** and **Babyface**—not bad heroes to have in this generation," says Sefton, who inked the newcomer to a publishing deal and has already paired him with seasoned tunesmiths, including **Linsley Campbell** and **Michael Kay**. "It was important to have co-writes in the bag and get him some credibility before he becomes a pop star."



JORDAN

As a result, Jordan's now getting major-label requests for the songs that he's not planning to keep for himself—in addition to a rising number of calls courting him as a potential artist signing.

"It's an encouraging time, needless to say," Jordan says. "It's my dream to be equally respected as both a writer and an artist."

Both are clearly on the horizon, thanks to material like the bouncy, pop-inflected ditty "I.D."; "I Can't Go For That," which combines a credible jeep-funk groove with a sing-along chorus; and the deeply sensual "You Can Make It Happen," with its smooth, old-school soul melody. Factor in Jordan's playfully sexy vocal style, and you have the makings of a teen-ready star à la **Backstreet Boys** and **'N Sync**—but without several guys dif-fusing the audience's attention.

For more information, call Sefton at 171-384-2298.

MAKIN' IT HAPPEN: The college circuit is a great way to develop a solid fan base, and it's also a good test market for commercial viability—if an artist has the goods and the initiative to go out and work it. **Mike Rayburn** understands this, and over the last eight years, this Nashville-based singer/songwriter has risen to a respectable level of success, selling more than 15,000 CDs in the last few years.

Since 1992, Rayburn has issued four discs on his own. The most recent release is this year's "Better Days," produced by the artist with **Dave Perkins** of the late, great MCA band **Chagall Guevara**.

Rayburn's accomplished guitar work and his emotive, slightly raspy vocal style perfectly complement his smart, heartfelt, acoustic guitar-driven singer/songwriter pop/rock, a style that would appeal to fans of acts like **Counting Crows** and **Tom Petty**.



RAYBURN

"I consider my music sort of pop-alternative—in the same area where **Sheryl Crow** and **the Wallflowers** are," he says. "It is a little more acoustic than, say, **matchbox 20**."

In a recent national poll of college and university campuses nationwide and entertainment agencies and labels actively involved in the campus market, Rayburn was named 1998 Entertainer of the Year (Campus Activities Today magazine), out-ranking heavyweights like **Indigo Girls** (No. 10) and **the Wallflowers** (No. 9). Not bad for an artist who has totally gotten to this place DIY.

Rayburn is currently cutting new tracks with producer **Dave Huff**. For more information, contact Rayburn at 615-386-7762.

Assistance in preparing this column was provided by Rick Clark.

THERE IS
HIDDEN...

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	16	ORGY ELEMENTREE/REPRISE 46923/WARNER BROS. (7.98/11.98)	NO. 1 CANDYASS
2	4	20	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
3	6	16	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
4	8	12	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98)	YOU'VE COME A LONG WAY, BABY
5	9	10	KID ROCK LAVA/ATLANTIC 83119/AG (7.98/11.98)	DEVIL WITHOUT A CAUSE
6	5	11	DIVINE PENDULUM 12325/RED ANT (10.98/16.98)	FAIRY TALES
7	3	26	FIVE ARISTA 19003 (10.98/16.98)	FIVE
8	12	39	ELVIS CRESPO ● SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
9	7	9	TQ CLOCKWORK 69431*/EPIC (11.98 EQ/16.98)	THEY NEVER SAW ME COMING
10	13	12	GODSMACK REPUBLIC 53190/UNIVERSAL (8.98/12.98)	GODSMACK
11	11	22	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
12	19	11	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
13	18	26	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
14	17	16	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98)	WWW.THUG.COM
15	31	4	JESSE POWELL SILAS 11789/MCA (10.98/16.98)	'BOUT IT
16	10	20	TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98)	KISS THE SKY
17	23	3	EMILIA RODEO 53238/UNIVERSAL (10.98/16.98)	BIG BIG WORLD
18	14	22	JENNIFER PAIGE EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98)	JENNIFER PAIGE
19	25	18	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/MERCURY (10.98 EQ/16.98)	JUST WON'T BURN
20	20	16	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
21	16	54	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
22	29	10	CHAYANNE SONY DISCOS 82869 (8.98 EQ/13.98)	ATADO A TU AMOR
23	21	47	JAGGED EDGE ● SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
24	30	10	OLGA TANON WEA LATINA 25098 (9.98/15.98)	TE ACORDARAS DE MI
25	NEW ▶		RUFUS WAINWRIGHT DREAMWORKS 50039/GEFFEN (16.98 CD)	RUFUS WAINWRIGHT

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	27	9	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC (10.98 EQ/16.98)	LIVE FROM THE POTTER'S HOUSE
27	24	4	JUAN LUIS GUERRA 440 KAREN 930216/POLYGRAM LATINO (9.98 EQ/16.98)	NI ES LO MISMO NI ES IGUAL
28	40	9	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98)	ON DA GRIND
29	32	7	LA THE DARKMAN WU-TANG 3007*/SUPREME TEAM (11.98/16.98)	HEIST OF THE CENTURY
30	34	7	PLACEBO HUT 46531/VIRGIN (11.98/16.98)	WITHOUT YOU I'M NOTHING
31	NEW ▶		JUAN GABRIEL CON BANDA EL RECODO ARIOLA 64321/BMG LATIN (7.98/11.98)	JUAN GABRIEL CON LA BANDA...EL RECODO!!!
32	37	12	ELLIOTT SMITH DREAMWORKS 50048*/GEFFEN (8.98/12.98)	XO
33	46	53	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
34	26	27	EVERYTHING BLACKBIRD 38003/SIRE (10.98/14.98)	SUPER NATURAL
35	49	3	ZEBRAHEAD COLUMBIA 69155 (10.98 EQ/16.98)	WASTE OF MIND
36	15	28	CLEOPATRA MAVERICK 46926/WARNER BROS. (10.98/16.98)	COMIN' ATCHA!
37	28	14	HEATHER NOVA BIG CAT/WORK 67953/EPIC (10.98 EQ/16.98)	SIREN
38	47	47	DIANA KRALL IMPULSE! 233/GRP (10.98/16.98)	LOVE SCENES
39	42	20	KEB' MO' OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98)	SLOW DOWN
40	41	15	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE (10.98 EQ/16.98)	PLEASURES OF THE NIGHT
41	RE-ENTRY		VICO C CARIBBEAN 98110/EMI LATIN (8.98/14.98)	AQUEL QUE HABIA MUERTO
42	RE-ENTRY		LINK RELATIVITY 1645 (10.98/15.98)	SEX DOWN
43	22	12	REBECCA ST. JAMES FOREFRONT 25189 (10.98/15.98)	PRAY
44	43	3	GRUPO MANIA SONY DISCOS 82878 (8.98 EQ/14.98)	THE DYNASTY
45	NEW ▶		JERRY RIVERA SONY DISCOS 82862 (8.98 EQ/14.98)	DE OTRA MANERA
46	RE-ENTRY		ALEJANDRO FERNANDEZ ● SONY DISCOS 82446 (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
47	RE-ENTRY		ALEJANDRO SANZ WEA LATINA 20281 (9.98/14.98)	MAS
48	33	6	FULL BLOODED NO LIMIT 50027*/PRIORITY (10.98/16.98)	MEMORIAL DAY
49	RE-ENTRY		ROY D. MERCER CAPITOL 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
50	44	53	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE

POPULAR UPRISINGS

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

TOMMY GUY: In today's music climate, it's become rare for a new solo male rock artist to have a hit record. But **Tommy Henriksen** has recorded an album that could find an audience with fans of



Miles To Go. Canadian singer/songwriter Lynn Miles has a style that may remind people of Sarah McLachlan or Jewel. She is on tour in support of her latest Philo/Rounder album, "Night In A Strange Town." Concert dates include Denton, Md. (Feb. 14); Dallas (March 12); and the Folk Festival in Ottawa (Aug. 27-29).

melodic rock. Henriksen's self-titled debut album, set for release Feb. 23 on Capitol Records, was co-produced by the singer and **Keith Forsey** (Psychedelic Furs, Simple Minds, Billy Idol). The music on the album

could be described as Psychedelic Furs-meets-Peter Dinklage. Henriksen says he frequently listens to world beat music: "I wanted to incorporate a lot of instruments not usually heard in pop and rock music, like the sitar, tabla drums... and the Swedish bagpipe."

The first single, "I See The Sun," is on the playlists of stations like WRZX Indianapolis and KTBZ Houston. The song will also be featured on the "Blast From The Past" movie soundtrack.

Henriksen, a native of Long Island, N.Y., currently lives in Los Angeles. Capitol VP of marketing (U.S.) **Steve Rosenblatt** says, "We're going to take the single to modern rock radio first; then in February, it goes to pop radio." Henriksen is expected to embark on a club tour after the album's release.

PASSING THE WATERMARK: Contemporary Christian duo **Watermark** used to be known as **Watershed**, but don't let the name change confuse you. Watermark is the husband-and-wife team



Cherokee Nation. Cherokee is a female R&B singer who also plays bass guitar. Her debut album, "I Love You...Me," is scheduled for release March 23 on Trip/RCA. The New York-raised Cherokee has already completed the video for the first single, "Ooh Wee Wee."

of **Nathan and Christy Nockels**, who have been building a loyal following beyond their hometown of Houston. In 1998, Watermark signed with **Michael W. Smith's** Rocketown label, released a self-titled debut album (Rocketown/Word/Epic), and toured with **Point Of Grace**.

"Watermark" has already made an impression on the Top Contemporary Christian album chart, debuting at No. 25. On Feb. 5, Watermark begins the second leg of its tour with **Point Of Grace** in San Jose, Calif. Other tour dates include Denver (Feb. 19), Pittsburgh (March 12), and Wichita, Kan. (April 24).

ALBUM UPDATES: "Burn Unit," the debut album from ska/rock band **The Long Beach Dub All Stars** (Popular Uprisings, Billboard, Jan. 9), has been delayed. The set, originally due Jan. 26, is now tentatively scheduled for release in April, according to Skunk Records.

The title of **Before Dark's** debut album on RCA (Popu-

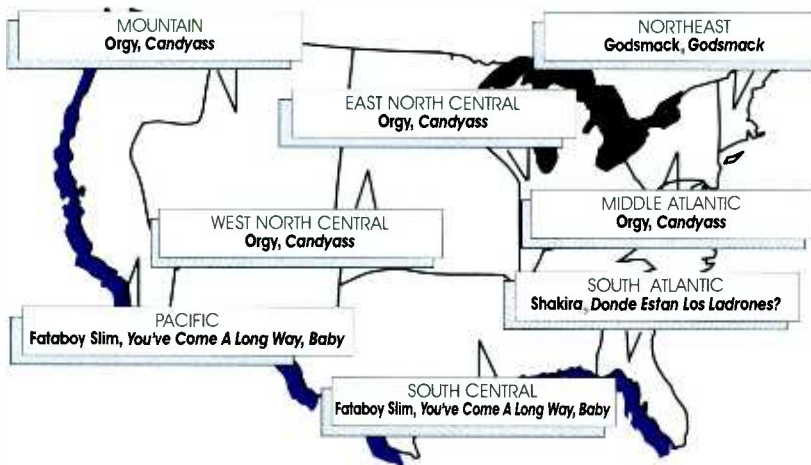
lar Uprisings, Billboard, Jan. 9), has been changed from "Love Story" to "Day-



The Full Monte. Country artist Monte Warden, who used to be the front man for the Wagoneers, has released two solo albums on Watermelon Records. His new set, "A Stranger To Me Now," is set for a March 9 release on Asylum Records. The album features the single "Somebody." Warden—a native of Austin, Texas—says that the songs on the new album represent "the most soul-searching I've ever done."

dreamin'." The R&B vocal trio has been getting airplay with the first single, "Come Correct," on stations like WBLS New York and KJMM Tulsa, Okla.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Orgy Candyass	1. Orgy Candyass
2. The Flys Holiday Man	2. Elvis Crespo Suavemente
3. Emilia Big Big World	3. Fatboy Slim You've Come A Long Way, Baby
4. Divine Fairy Tales	4. Kid Rock Devil Without A Cause
5. The Wilkinson's Nothing But Love	5. The Flys Holiday Man
6. Kid Rock Devil Without A Cause	6. Five Five
7. Sara Evans No Place That Far	7. Divine Fairy Tales
8. Five Five	8. Tatyana Ali Kiss The Sky
9. Sevendust Sevendust	9. Jagged Edge A Jagged Era
10. TQ They Never Saw Me Coming	10. Jesse Powell 'Bout It

Artists & Music

COMMENTARY

(Continued from page 4)

mind of its creator and ends in the daydreams of the listener. Its power lies in the ability of a single musical piece to be different things to different people—to become ours, to connect directly to our innermost dreams and desires.

Many songs that ring up large sales not only produce endorphin highs but relate so well to listeners' emotional lives that people create strong and long-lasting associations between those songs and other events and people in their lives. The songs become anchors. They trigger a flood of emotions and images: some from experience, some from daydreams. These images have the ability to instantaneously produce very powerful changes in emotional states.

This is the unique selling proposition of the music industry—a CD lets consumers obtain desirable emotional states of their own choosing on demand. In this way, music provides a powerful, unique service.

Is there a demand for this service? Absolutely. In a world that moves faster and grows more impersonal by the day, there is a rising, unmet need for personalized and moving emotional experiences. Enter music.

But this is also a service like no other; it touches the soul, creating within the consumer powerful and predictable emotional states on demand. For this purpose, there are very few competitors. Real human interactions take years of cultivation and are fraught with uncertainty. Visual media can be potent but tend to be more short-lived and aren't nearly as portable. Music clearly has a competitive edge in this area.

In a world of coldness and unpredictability, music allows one to obtain certain desirable emotional states any time one wishes. Do people think like this? Not consciously, but that's at the root of their decisions to listen to certain songs at certain times. It's in the best business interests of the

music industry to recognize this underlying inclination—and cater to it.

The larger, more intricate, and pleasurable a web of connections created around a piece of music is, the more people will want to own that piece of music, because it will trigger this feeling time and again.

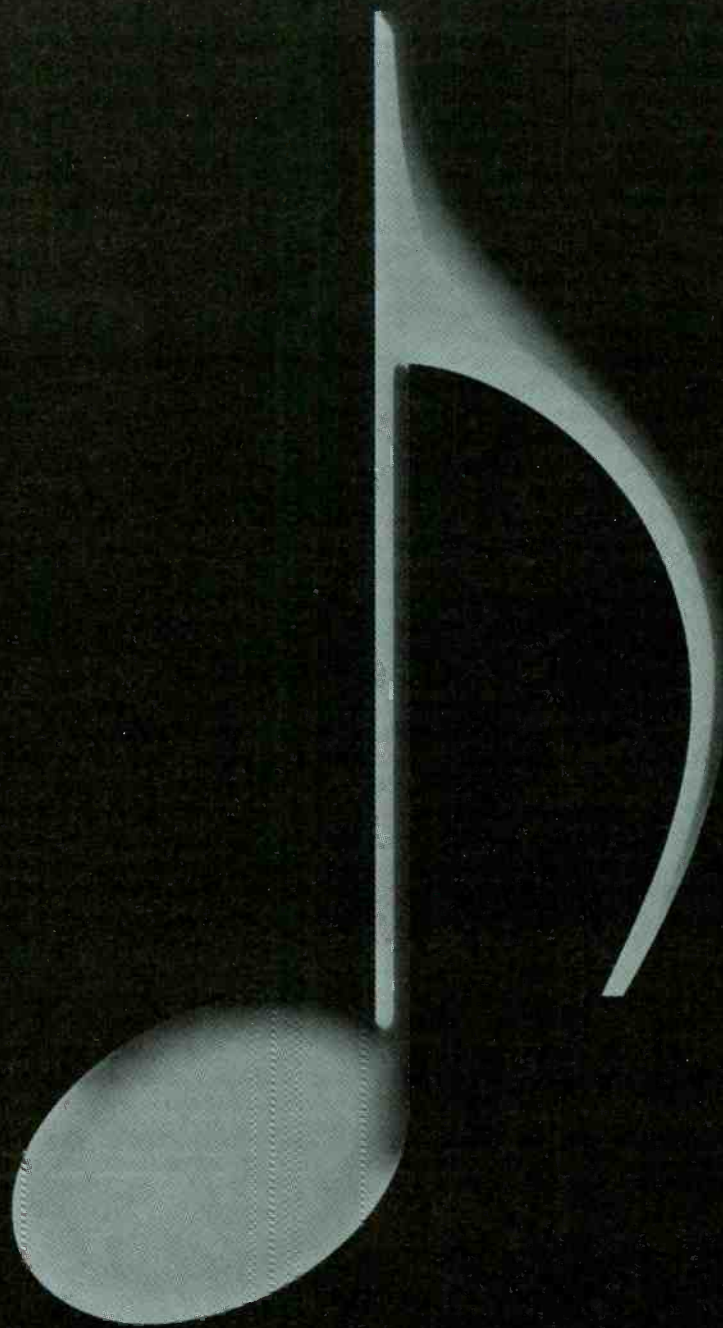
It follows, then, that a better knowledge of consumer desires will allow the development of new vehicles to better match music with a desired demographic. If you know what people want to feel, you can work backward and design more useful and relevant musical products and presentations.

For instance, older Americans gravitate to the music of their youth for a number of reasons, but key among them are the associations intertwined with the tunes, which on demand take them back to the days before hectic careers and personal pressures. To sell more music to this demo, you will need to find a way to create similar positive associations with current music.

Many such "packages" are possible—keying in to books, perhaps, or events that engender a sense of pleasure or well-being—but they will all have several things in common. They will spring from the realization of music's immense power and the responsibility that musicians and producers have to use that power wisely. They will also have to utilize the power of music to enrich the lives of listeners, to help them figure out how to maintain their sense of well-being, even when the music is turned off. The knowledge to do this will spring from an understanding of the mind—of how people internalize music and how it transforms them.

This is a tall order, but the starting material is some of the most powerful stuff on earth. Take it from a brain guy: In 25 years of working with the brain, I still cannot affect a person's state of mind the way that one simple song can.

A MUSICAL NOTE.




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ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

► DAVE MATTHEWS/TIM REYNOLDS

Live At Luther College
 PRODUCER: none listed
 Bama Rags/RCA 67755
 Before he formed the band that carries his name, Dave Matthews wrote and played with a guitarist named Tim Reynolds in their hometown of Charlottesville, Va. Reynolds has since guested on several DMB tracks and continues to appear regularly at Charlottesville jazz haunt Miller's (where Matthews once tended bar). In 1996, following the release of DMB's "Crash," Matthews and Reynolds undertook a brief acoustic tour, which yielded this double-CD live album. Made up mostly of Matthews material—including hits like "Crash Into Me," "Satellite," and "What Would You Say"—the album is a sparse alternative to DMB's fleshed-out sound. File under "unplugged."

RAP

► DMX

Flesh Of My Flesh Blood Of My Blood

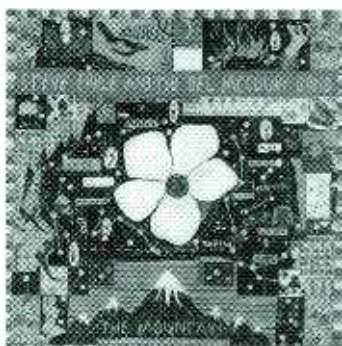
PRODUCERS: various
 Def Jam/Universal 314 538 640
 This set hits like the cork popped on 10 months' worth of red zone psychic pressure. DMX's sophomore exorcism by microphone surges forth before his double-platinum debut, "It's Dark And Hell Is Hot"—released less than a year ago—has even begun to drop back from rap chart front lines. What's a bone-headed career move for most merely adds credibility to this divided soul's Christ-like compulsion to take on the pain—all of it and as soon as possible. Working mostly with his productorial consulars—the unstoppable Ruff Ryders Productions crew—DMX holds the same pitiless mirror up to ghetto runnings. Once again, it's a grim but energizing picture, with relentless dispossession and loss made tolerable only by unconditional love between poet and dog, poet and brethren—maybe poet and self. But the set's dense charge of rhythm and rhyme is pure bliss for listeners. The MC's canine growl and climbing cadences signify tentativeness and submission in others. Out of this throat, though, it sounds like a muscular struggle to hold back a lifelong history of buried masculine hurt.

KID CAPRI

Soundtrack To The Streets

PRODUCER: Kid Capri
 Trackmasters/Columbia 10022-3211
 Before he gets into the cutting, fading, backspinning, blending, and scratching on those wheels of steel, seminal DJ Capri declares at the outset, "I am hip-hop," and with good cause. A master of vinyl expansion and producer of the '80s' hottest street tapes, Capri made a lukewarm MC debut with his '91, self-titled *Cold Chillin'* release. For this set, he's back at the controls where he belongs, and the mix-master's heavyweight credentials and custom-designed, rope-stretched-tight constructions attract a stellar cast of MCs to jump aboard. Highlights include unlikely but, as it turns out, inspired teamings, like Foxy Brown and Lox's "My Niggaz" and "Life Goes On," featuring AZ, Common, Allure, and Case. On the other hand, the Kurupt, Eightball, Too Short combination is even better than you'd expect, and Busta Rhymes and Spliff Star hit like a

SPOTLIGHT



STEVE EARLE AND THE DEL McCOURY BAND

The Mountain
 PRODUCERS: the twangtrust (aka Steve Earle & Ray Kennedy) & Ronnie McCoury
 E-Squared 1064
 Country roots-rocker Steve Earle and bluegrass torchbearers the Del McCoury Band get together on an album so well conceived and executed that it makes one wonder why it took them so long to do it. An homage to the late bluegrass icon Bill Monroe (whom Earle credits with single-handedly inventing the genre), "The Mountain" is a batch of new originals written in the spirit of classic bluegrass, with the mandolin, fiddle, banjo, and dobro taking center stage. The album is a resounding success for two reasons: the passion its participants bring to it—not just Earle and the McCoury band but also such guests as Iris DeMent, Stuart Duncan, Peter Rowan, Jerry Douglas, Emmylou Harris, Gillian Welch, and Gene Wooten—and Earle's writing, which seems only to get better with time. From the railroad imagery of the nostalgic "Texas Eagle" to the poignancy of the Civil War narrative "Dixieland," Earle conveys Americana in all its splendor and drama. An album certain to be a highlight of '99. Distributed by the Alternative Distribution Alliance.

sudden shift in a hurricane. With Jay-Z's wicked "Like That" kicking it off—followed by the likes of Nas, Jay-Z, Foxy Brown, Noreaga, Big Pun, Slick Rick, KRS-One, Brand Nubian, et al.—this soundtrack conjures up one helluva block party.

LATIN

LOS TRI-O

PRODUCERS: Johnny Gutiérrez, Daniel Marín
 Ariola/BMG 58436
 Label debut by young Colombian threesome, which is already a hit in

JOHNNY CASH

Johnny 99
 PRODUCER: Brian Ahern
 Koch 7980
 Chiefly heralded at the time for its inclusion of two Bruce Springsteen songs—the title cut and "Highway Patrolman"—this 1983 Columbia album stands up well today. Cash's stern delivery is perfectly suited to these Springsteen songs. Guy Clark's sterling "New Cut Road" sounds great today, as does Eric von Schmidt's "Joshua Gone Barbados." The supporting cast is astounding here: James Burton, Hal Blaine, Glen D. Hardin, Marty Stuart, David Mansfield, Norton Buffalo, June Carter Cash, Hoyt Axton, Jo-el Sonnier, Bob Wootton, and Tim Goodman. This album is a good reminder of how much Cash has done over

SPOTLIGHT



VARIOUS ARTISTS

Respond
 PRODUCER: Charon Devereaux
 Signature Sounds 1247
 As this two-CD collection displays, New England's folk scene is experiencing its most fertile period in 40 years. This showcase of contemporary Boston-area female singer/songwriters is uncommonly moving in its content. It's also poignant and empowering in its aim: to raise money and awareness for Respond Inc., a nonprofit agency that aids women and children victimized by domestic violence. A third worthy facet of this 27-track effort is the exposure it affords new faces (Linda Sharar, Lori McKenna, Jules Verdone) as they take their place among rising stars (Jennifer Kimball, Merrie Amsterberg, Barbara Kessler) and noted artists from the region (Patty Larkin, Catie Curtis, and Juliana Hatfield), all of whom make fine contributions herein. Indeed, Sharar's "Any Kind Of Love," McKenna's "Fireflies," and Verdone's "Turnaround" are songs that can launch careers. Contact: 1-800-694-5354; www.signature-sounds.com.

Mexico, features familiar cover medleys of classic Latino hits recorded with pleasant three-part male harmonies and gently percussive pop backdrops. But potential success could be stunted by a similar, just-released package from Fonovisa by a group called Los Trios.

COUNTRY

RALPH STANLEY II

Listen To My Hammer Ring
 PRODUCER: Ralph Stanley II
 Rebel 1750
 Ralph II (as his dad calls him) has quite a large pair of shoes to grow into. His father is a living bluegrass legend who gives Ralph II a good send-off here by

VITAL REISSUES

the years to meld so many music categories together.

KING CURTIS

Live At Fillmore West
 PRODUCERS: King Curtis & Arif Mardin
 REISSUE PRODUCER: Dave Nives
 Koch 8024
 Saxophonist King Curtis (born Curtis Ousley) established himself as a colorful session player for the likes of the Coasters, Ruth Brown, and Clyde McPhatter before busting out on a solo career in 1958 on Atlantic Records. He returned to the Atlantic stable in 1967 and made a string of albums in the next four years, culminating with this scorching live date cut at San Francisco's legendary Fillmore during the venue's heyday. Cap-

SPOTLIGHT



MICHAEL HEDGES

Torched
 PRODUCER: Michael Hedges
 Windham Hill 01934-11394
 The death of Michael Hedges in November 1997 marked the first important loss of the new age era. Hedges transcended the genre with a mix of virtuoso techniques, aggressive playing, and Zen-like whimsy. "Torched" is not quite the first posthumous release one would have expected. Apparently culled from a rough mix of what would have been his next album, "Torched" focuses on Hedges' weaker vocal music at the expense of his guitar playing. Tending toward folksy, '60s-style singer/songwriter music, it even features era vets Graham Nash and David Crosby harmonizing on "Spring Buds." Many of the instrumentals would have fit on Hedges' last album, "Oracle"—especially the flute-driven "Dream Beach" and "Arrowhead," and the plaintive "Ursa Major." "Torched" also includes an earlier, faster version of "Oracle" with its original title, "Fusion Of The Five Elements." But it's Hedges' yearning to be a singer that's evident here. (On the driving open air of "Sapphire," you believe he could have been a singer in another time line.) His lovelorn mysticism, sung in an earnest voice, opens a window into the spirit that drove this brilliant musician, albeit on an album that lacks the clarity of his other releases.

lending himself and his band, the Clinch Mountain Boys, and a few of his songs for this debut album. Bluegrass voices—like good sour mash whiskey—have to mature with age. Ralph II has quite a pleasant voice—slightly reminiscent of the late Keith Whitely. It's a voice that sounds as if it will grow well into the Stanley legacy. The material here is traditional, ranging from Ralph's (the senior) gorgeous "Highway Of Regret" to a bluegrass version

tured with spectacular fidelity by award-winning producer Arif Mardin and his recording team, the album showcases Curtis in his natural element—onstage with the Kingpins, featuring drummer Bernard Purdie and guitarist Cornell Dupree, plus guests Billy Preston (organ) and the Memphis Horns. Besides playing their own set over the three-night stint, Curtis and company also backed Aretha Franklin, yielding one of her most acclaimed albums ("Aretha Live At Fillmore West"). Tragically, Curtis was killed in a scuffle a week before this title debuted on what was then called the Top LPs chart (now The Billboard 200). A fine reissue, with excellent sound and an essay by R&B historian David Nathan.

of "Blue Eyes Crying In The Rain" and the elegantly mournful "Jesus Savior Pilot Me."

JAZZ

► JAN GARBAREK

Rites
 PRODUCER: Manfred Eicher
 ECM 1685/86
 Norwegian saxophonist Jan Garbarek's 22nd album as a leader for ECM is a deluxe affair: two supremely produced and packaged discs that serve as a conspectus of his recent aesthetic. Therein lies the rub, though, as Garbarek's current manner leans more toward new age than the new thing. Despite the alluring ambience and folk inflections, there is a prosaic quality to some of the music that can be distressing to fans of his earlier, edgier work. (Case in point: the pale remake of his haunting 1984 tone poem "It's OK To Listen To The Gray Voice.") That said, "Rites" does have passages of cinematic beauty: the shadow safari in "Where The Rivers Meet," one of several pieces blessed by percussionist Marilyn Mazur; the song without words "So Mild The Wind, So Meek The Water"; and the synthetic seance of the title track and its reprise.

CLASSICAL

HELMUT LOTTI GOES CLASSIC

The Golden Symphonic Orchestra, André Walschaerts
 PRODUCER: Peter Koeliewijn
 RCA Victor 63300
 This is a jaw-dropping piece of work. Belgian vocalist Helmut Lotti has crafted an album whose regressiveness and complete lack of taste are utterly shocking. The most egregious kitsch here consists of miniatures from the likes of Schubert, Schumann, and Brahms that Lotti has outfitted with his own cheesy lyrics and mama's boy tenor. He also desecrates folk totems in several languages, most notably "Amazing Grace" and "John Brown's Body (Glory, Glory Hallelujah)"—the performances are enough to make Wayne Newton sound like Al Green. And there are cloying Lotti originals, one of which is actually titled "My Love Will Never Die." It would all be hilarious if it weren't for the fact that the album is a huge hit in several territories around the world. In a culture that has so little room for classical music, a record like this is a waste of space.

GOSPEL

★ VANESE THOMAS

When My Back's Against The Wall
 PRODUCERS: Vanese Thomas & Wayne Warnacke
 Peaceful Waters 098
 Vanese Thomas arrives on the gospel scene preceded by an impeccable, impressive pedigree. Daughter and sister, respectively, of R&B giants Rufus and Carla Thomas, and cousin of jazz master Kirk Whalum, Thomas has greatness running through her veins. Long a sought-after season singer who has backed artists ranging from Eric Clapton to Luther Vandross, Thomas has a seasoned, soul-deep delivery that is employed here in the service of 12 stellar songs, all written or co-written by the artist. Thomas walks a perfect line between R&B and pop, with several undeniable hits for both formats. A small-label masterpiece that begs for attention from savvy majors. Contact: 914-764-8714.

FOR THE RECORD

A review of Letters To Cleo's "Sister" in the Jan. 9 issue contained an erroneous contact number. The correct number is 617-783-6308.

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

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Reviews & Previews

SINGLES

EDITED BY CHUCK TAYLOR

POP

▶ ALANIS MORISSETTE *Unsent* (4:09)

PRODUCERS: Glen Ballard, Alanis Morissette
WRITERS: A. Morissette, G. Ballard
PUBLISHERS: MCA/1974/Aerostation, ASCAP
Maverick/Reprise 9623 (CD promo)
Morissette's second single from "Supposed Former Infatuation Junkie" is her third ballad in a row, but fear not: Its gripping lyric and ultimate simplicity make it the most affecting of the three and, in fact, raise the bar in regard to what listeners think they know about this artist. "Unsent" addresses letters to five men in her life, Matthew, Jonathan, Terrance, Marcus, and Lou, all of whom have prompted some phase of growth in Morissette's life. There's universality here, too, with each boy representing a type that many will identify with. She says to one fellow, "I used to be attracted to boys who would lie to me and think solely about themselves/And you were plenty self-destructive for my taste/At the time I used to say the more tragic the better." Musically, she and Ballard keep things straightforward, with acoustic guitar, restrained strings, a gently urging beat, and a well-placed touch of that familiar harmonica. Morissette's vocal is lovely—not a word that's commonly associated with her pipes—and this track is no everyday offering. Simply, it will prick up the ears of listeners, elevating Morissette back to a dominant place on the playlists of modern rock, adult and mainstream top 40, and even ACs willing to touch the edge. Haunting and divine.

★ FASTBALL *Out Of My Head* (2:32)

PRODUCERS: Julian Raymond, Fastball
WRITER: T. Scalzo
PUBLISHERS: EMI April Music/O/B/O Itself & Bible Black, ASCAP
Hollywood 10874 (CD promo)
Fastball slows the pace from the previous "Fire Escape" and "The Way" with a simple, bluesy track—replete with groovy organ and guitar work—that vocally channels Randy Newman and musically possesses the same instant accessibility of its own previous offerings, though this time in a more '70s retro-rock setting. Fastball is an admirable master of melody and clever lyrics, and this is no exception, though ironically, its more mature sound, less polished performance by Tony Scalzo, and lack of novelty elements may prompt some top 40 programmers to hesitate. It would be nice if this could find a home at modern rock, where the band is rooted, especially given its Grammy nod for best rock performance by a duo or group for "The Way."

R & B

▶ KENNY LATTIMORE *If I Lose My Woman*

(4:28)
PRODUCER: Daryl Simmons
WRITERS: K. Lattimore, D. Simmons
PUBLISHERS: Sony/ATB Tunes/LLC/Kenba/Boobie/DJ Songs/Warner Tamerlane, BMI
Columbia 41756 (CD promo)
Lattimore ups the ante on his growing reputation as the prince of cool-as-dew R&B ballads with this lovesick plea that love must endure. "It would surely tear my world apart/If I ever lose my woman I'd lose my heart," he professes to his partner, promising that he'll never stray or never give her up. Vocally, Lattimore is in excellent form here, gently nurturing every word and caressing the chorus without resorting to unnecessary

acrobatics or unseemly attempts to raise the roof. Simmons' production provides just the right blend of sensuality and drive to keep things moving forward. There are no bells and whistles here, just a man with a message and a pretty package in which to tie it all up. Pour the wine and draw the drapes; this one will set the mood for an evening to remember.

▶ ERIC BENÉT (FEATURING FAITH EVANS)

Georgy Porgy (4:20)
PRODUCERS: Somethin' For The People
WRITER: D. Paich
PUBLISHER: Hudmar Publishing, ASCAP
Warner Bros. 9600 (CD promo)
This inspired remake of the 1979 pop hit from Toto shows just what can be done when you combine a classic piece of music with exceptional, contemporized production and the silky, yearning vocals of a burgeoning newcomer as talented as Benét. Wait until you get a listen to this brilliant reworking, which, with its inherent jazz leanings, lends itself perfectly to the R&B arena. Somethin' For The People funks it up with enough jam to sell it to young-end listeners, while Evans' background chops turn up the heat. Fresh, right on, and as vital as anything at the top of the chart. This should be the one to break Benét.

COUNTRY

▶ VINCE GILL *Don't Come Crying To Me* (3:06)

PRODUCER: Tony Brown
WRITERS: V. Gill, R. Nielsen
PUBLISHERS: Vinny Mae/Englishtown, BMI
MCA 72085 (CD promo)
This third single from Gill's marvelous "The Key" album demonstrates once again why this man is a perennial Grammy nominee and one of the most respected talents in the business. Co-written with Reed Nielsen, the song is a well-crafted little number about the demise of a relationship and features a buoyant melody that will illicit more turns around the dancefloor than tears. Vince's stellar tenor is perfectly complemented by Dawn Sears' lovely background vocals. This typifies the best of '90s country—music that is appealingly contemporary but with a thoroughly traditional edge that gives an appreciative nod to the genre's roots and masters.

▶ BROOKS & DUNN *I Can't Get Over You* (3:40)

PRODUCERS: Don Cook, Kix Brooks, Ronnie Dunn
WRITERS: R. Dunn, T. McBride
PUBLISHERS: Sony/ATV Songs/dba Tree/Showbill/Warner-Tamerlane/Constant Pressure, BMI
Arista ASCD-3152 (CD promo)
The latest single from Brooks & Dunn's platinum "If You See Her" album is a gently loping midtempo cut with an extremely radio-friendly groove. Penned by Ronnie Dunn and songwriting pal Terry McBride (formerly of McBride & the Ride), the song has one of those forlorn lyrics about lost love that Dunn is so adept at sinking his inimitable vocal chops into. Brooks, Dunn, and co-producer Don Cook once again put together a production framework that fits the duo's rich signature sound and gives Dunn a musical tapestry to weave his vocal magic. It all adds up to another smash hit for country's hottest enduring duo.

▶ LILA McCANN *With You* (3:31)

PRODUCER: Mark Spiro
WRITERS: M. Hendricks, R. Lee Bruce
PUBLISHERS: WB Music/Dreamin' Upstream/Big Red Tractor, ASCAP
Asylum 1255 (CD promo)
McCann's career has served up a nice balance of sweet ballads, like "To Get Me To You," her previous single from the "Hope Floats" soundtrack, and lively uptempo tunes, like this lighthearted number that gleefully proclaims the joys of love. With her sweet high school cheerleader persona

and radio-friendly uptempo songs, McCann continues to endear herself to country radio, and her star continues to rise.

DANCE

▶ PULSE FEATURING ANTOINETTE ROBERSON

The Lover That You Are (Remix 2000) (4:01)
PRODUCERS: Soul Solution, Hex Hector
WRITERS: C. Blanco, D. Morales
PUBLISHERS: Tenth Planet/Lost in Music/Def Mix, ASCAP
REMIXERS: Richie Santana, Peter Bailey
Jellybean Recordings 2547 (CD single)
Without question, "The Lover That You Are" is one of the most powerful songs to emerge from the club scene in quite some time. Originally released in the fall of '95, "The Lover That You Are" peaked at No. 1 on the Hot Dance Music/Club Play chart in February 1996. Now, three years later, the song appears ready to repeat the process. Restyled by remixers Richie Santana and Peter Bailey—and dubbed the Remix 2000—the song pumps along at a much more urgent pace than before. Fortunately, diva-in-waiting Antoinette Roberson hasn't been lost in the process. Her gospel-infused delivery remains in the spotlight, where it belongs. Radio programmers who've embraced the dance remixes of "Things Just Ain't The Same" and "Nobody's Supposed To Be Here" by Deborah Cox will—and should—easily gravitate toward this delicious slice of vocal house.

★ FUNKY GREEN DOGS *Body* (6:09)

PRODUCERS: Ralph Falco, Oscar Gaetan
WRITER: Oscar Gaetan
PUBLISHER: Murk, ASCAP
REMIXERS: Peter Rauhofer, Ashley Beedle, George Morel, Brian Bristol, Funky Derrick
Twisted America 55499 (CD single)
Composed of vocalist Tamara Wallace and DJ/producers Ralph Falco and Oscar Gaetan, the Funky Green Dogs are no strangers to clubs or radio. Their 1996 debut project, "Get Fired Up!," spawned several smash singles, including "The Way" and "Fired Up!," which peaked, respectively, at No. 1 and No. 2 on Hot Dance Music/Club Play. Both singles created a minor buzz at radio stations like WKTU New York and WIOQ Philadelphia. For the act's follow-up, "Body," the first single from the forthcoming album, "Star," the Miami-based trio connects its signature deep-baked house beats to disco synth/string references. It's a combination that is wildly striking and rhythmically savvy. While the original version is the real winner here, a handful of remixers has nonetheless been commissioned to take the song down various paths. At opposite ends of the musical spectrum are George Morel and Brian Bristol's pop-inflected underground Hot Vox mix and Funky Derrick's quirky Pariscope mix.

AC

★ JON-PAUL & RICH Rain (timing not listed)

PRODUCER: Peter Fish
WRITERS: B. Brauckmann, J.P. Molfetta, R. Molfetta
PUBLISHER: not listed
National Record Co. 60408 (CD promo)
Identical-twin team Jon-Paul & Rich make a bid for major radio action with this engaging midtempo pop/AC track that could light the way to that next important career step. These guys have got the gift: Their voices glide like gulls, from the get-down grit of a well-placed growl to a series of emotion-wrung notes that soar up and off the scale. But this is no slice of pop cheese. "Rain," written and produced with Bob Brauckmann, is polished, contemporary and ever-so-slightly R&B/jazz-infused and features a romantic and loving lyric with just enough of an edge to spice up an evening of romance. The boys aren't too bad to look at either; and their 21-year-old vic-

es are plenty youthful to draw in a younger top 40 audience, too, if this gets its initial click at AC. The buzz has already begun: The duo has been featured in Spin, Parade, daily newspapers, even 16 magazine. Do this before the breakthrough boat docks. Contact: jpr@nationalrecords.com.

ROCK TRACKS

▶ EVERCLEAR *One Hit Wonder* (3:31)

PRODUCER: A.P. Alexakis
WRITERS: Alexakis, Everclear
PUBLISHER: not listed
Capitol 13514 (CD promo)
Everclear has reached a point in the cultural rock mainstream where its sound is identifiable and yet somehow not in the least redundant. This new release, "One Hit Wonder," from the forward-stepping album "So Much For The Afterglow," features those signature guitars with a rapid-fire vocal from lead singer/chief songwriter Art Alexakis. This time around, the outfit takes on that taboo topic that every band that tastes success must fear—the one-hit wonder—through the eyes of a struggling musician who wants nothing more than to make it all happen: "He will not stop until everybody everywhere wants to know his name." In typical fashion, fans will take delight in a wall of screaming guitars and what is clearly another feat to secure Everclear's reputation as anything but a one-hit outfit.

▶ COLLECTIVE SOUL *Heavy* (2:55)

PRODUCER: Ed Roland
WRITER: E. Roland
PUBLISHER: Sugarfuzz, BMI
Atlantic 8788 (CD promo)
As Collective Soul's extraordinary "Running" is worked to the pop side, "Heavy" is being released to the enduring band's rock home base to tease its forthcoming "Dosage" album. The good deed done here is straightforward, guitar-driven rock, featuring the writing/production skills and able vocals of lead Ed Roland. Typically, this quick and dirty track—clocking in at 2:55—etches out a memorable guitar hook, the band's signature, along with some serious jamming in the song's mid-section that will crack the hair gel on listeners' head-banging scalps. It's great to have these guys back in the saddle and drumming up some serious business. Well done.

★ R.E.M. *Lotus* (4:30)

PRODUCERS: Pat McCarthy, R.E.M.
WRITERS: Buck, Mills, Stipe
PUBLISHER: Temporary Music, BMI
Warner Bros. 9575 (CD promo)
Remembering that R.E.M.'s current "Up" marks a deliberate departure from all that defined the group in what might now be characterized as its commercial period earlier this decade, one can appreciate the experimental quality of this track, which is relaxed, funky, and not unlike some of the band's wonderful work from its "Lifes Rich Pageant" period during the mid-'80s. Stipe's performance is most reminiscent of the good old days, with a free-spirited and affected vocal, which features a growly lower register underlying a set of absolutely nonsensical lyrics. Pop acceptance is unlikely here, but hey, this return to roots is convincing and wholly pleasing. Modern rock, say hello to an old friend.

★ GARBAGE *Special* (3:35)

PRODUCERS: Garbage
WRITERS: Garbage
PUBLISHERS: Deadarm Music/Almos, ASCAP, Vibecrush-er/Irving, BMI
REMIXER: Rickidy Raw
Almo Sounds 8070 (CD promo)
Crisp, state-of-the-art pop, "Special" is the third single from Garbage's undervalued sophomore effort, "Version 2.0" (Grammy-nominated but still not platinum after a year). The song is also hand mouthpiece Shirley Manson's subtle

homage to the Pretenders' Chrissie Hynde, couching quotes from "Talk Of The Town" within a Manson specialty: an ode to the power of self-possession. The propulsive bassline of the album version and pop remix are jettisoned in favor of a sanguine, loping groove in the beguiling Rickidy Raw R&B and late-night remixes, included on the four-track CD promo.

BEASTIE BOYS *Body Movin'* (3:03)

PRODUCERS: Beastie Boys, Mario Caldato, Jr.
WRITERS: Beastie Boys, Mario Caldato Jr.
PUBLISHERS: Brooklyn Dust/PolyGram International, ASCAP
REMIXER: Fatboy Slim
Capitol 7087 (CD promo)
Like a new baby, a fresh track from the Beastie Boys is always welcome, even if it isn't quite as cute as we'd hoped. "Body Movin'" is ostensibly a dance number—the rhymes plead for "some action in the back section" and remind us that we won't slip a disk if we move our spines a little. But the track is sluggish, sparsely produced, the cool steel drum backing is balanced very low, and dynamics are sorely lacking. The Boys can yell at us to dance all they want, but if they don't deliver the beats, we'll just have to get our bodies movin' to something else—Fatboy Slim, for instance. The big-beat master's remix of this track adds all the spunk, fluff, buzz, and speed that the original is missing, with a fun major-key chord progression added. The Beasties have given us an adequate effort, but with Fatboy Slim, the dancefloors will be cookin'.

RAP

▶ OUTKAST *Rosa Parks* (4:07)

PRODUCER: OutKast
WRITERS: A. Patton, A. Benjamin
PUBLISHERS: Gnat Booty/Chrysalis, ASCAP
LaFace/Arista 4367 (CD promo)
The duo that brought you "Southernplayalisticadilliemuzik" returns with an exceptional track from its wonderfully creative current album, "Aquemini." From the first "Aah uhh yeah yeah baby," this infectious, crafty tune gets you hooked and reels you in while it "busts you right in the mouth" with the chorus. Andre and Antoine rap here with confidence and maturity on this irresistible, clever tribute that at least hints at overcoming black oppression (thus the title). It also gives listeners a great party song without becoming overly preachy. The Southern down-home feeling of the song is enhanced midway through as a harmonica kicks in and folks start clapping, hooting, and hollering. This is a good bet for all R&B formats, as well as those few adventure-some top 40s out there. Programmers, why don't you give it a spin and watch the lines light up?

▶ THE ROOTS (FEATURING ERYKAH BADU)

You Got Me (4:28)
PRODUCER: the Grand Negaz
WRITER: not listed
PUBLISHER: not listed
REMIXER: not listed
MCA 4308 (CD promo)
The guest vocals of Erykah Badu go a long way in making this first track from the Roots' forthcoming album "Things Fall Apart . . ." quite a standout. The pace here is relaxed and deliberate, the story one of linking up with a hometown girl and trying to hold onto her while touring the world. Badu takes on the role of mentor, assuring both man and woman that "Baby don't worry/You know that you got me." As the track moves forward, the pace intensifies with a trippy percussive beat, giving this tale a step-by-step progression that helps it stand tall and proud. It's always a pleasure to hear Badu do her thing; her guest spot here makes for a tasty picnic.

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.)

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Levendis Headed To U.S. As Arista VP
 George Levendis, GM of BMG Greece, is moving to Arista Records in New York, where he will take the position of VP of international in February 1999. He'll be replacing Cathy O'Brien, who has resigned. The new GM of BMG Greece will be Panayiotis Theofanellis, currently marketing director and head of domestic A&R at Warner Music Greece. Theofanellis will join BMG Greece on Jan. 1.
 —Cosmas Davelogias, Athens

Manager Carr Forms Label In Oz, L.A.
 Australian talent manager Ralph Carr is setting up a label, Standard Records, with offices in Melbourne and Los Angeles. He says he is in advanced negotiations with a major label for distribution. Alternative writer/singer David Spencer and pop act Sister are Standard's first acts; releases in both are expected in 1999. Ralph Carr Management has Australian artists Tina Arena and Rick Price on its books; both are signed to Sony Music. In addition, Carr operates a music publishing unit, also bearing the Standard name.
 —Adam White, London

Eurythmics To Be Honored, Perform At '99 Brit Awards
 The Eurythmics will receive the award for outstanding contribution to the British music industry Feb. 16 at the Brit Awards at the London Arena. The duo—Annie Lennox and Dave Stewart—will also perform at the show, their first live appearance together in seven years. The Brit Awards are due to be screened by Carlton TV on the next day. British TV production house Initial is again responsible for the show, with Malcolm Gernie as executive producer, Guy Freeman as producer, and Geoff Posner as director. For the first time, international radio stations will be able to receive a live feed from the show, to be produced, as last year, by Wise Buddah. Chairman of the event remains Virgin Records U.K. president Paul Conroy, with Lisa Anderson as executive producer.

Sony Classical, NPR Team For Radio/Album Project
 Sony Classical and National Public Radio (NPR) will announce today that they have joined forces on a major radio project called "Milestones Of The Millennium." For the next two years, NPR's classical music series "Performance Today" will air weekly essay programs that focus on the development of music over the last 1,000 years, along with prerecorded musical excerpts from Sony's archives and those of other labels. Sony Classical will bring to stores "companion" CDs, branded with an NPR logo, that complement and reflect on the music mentioned more to follow.

'Titanic' Numbers For Year's Top Album
 The top-selling U.S. album of 1998 sold twice as many units as last year's winner, Sony Classical's "Titanic." The soundtrack was the leader of the 1998 chart year, moving 9.2 million units, according to SoundScan. Last year, Spice Girls' "Spice (Up) There" sold only 4.6 million units to claim the prize. The standings are based on the period from the Dec. 6, 1997, issue of Billboard through that of Nov. 28 and reflect accumulated and reflect figures.

Virgin Records U.K. president Paul Conroy, with Lisa Anderson as executive producer.

Brit Awards '99
 The Brit Awards will be held in the U.K. a double album, "Brits '99," featuring music from nominated artists, on Jan. 26. Last year's compilation sold about 150,000 copies, according to the Brit Awards organizers.
 —Mark Solomon, London

Standard Records
 Standard Records, with offices in Melbourne and Los Angeles, is setting up a label for distribution. Alternative writer/singer David Spencer and pop act Sister are Standard's first acts; releases in both are expected in 1999. Ralph Carr Management has Australian artists Tina Arena and Rick Price on its books; both are signed to Sony Music. In addition, Carr operates a music publishing unit, also bearing the Standard name.
 —Adam White, London

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A9AB

Reviews & Previews



SEVENDUST LIVE & LOUD

WaxTracks/TVT Records

32 minutes, \$19.98

Already-pumped-up TVT rock outfit Sevendust cranks up the volume one more notch for this performance taped last September at Chicago's Metro Theater. Captured in 16 mm film by the award-winning Second Coming Productions, the concert boasts a frenetic swirl of guitars, pounding vocals, and stage theatrics on such songs as "Black," "Speak," "Too Close To Hate," and "Prayer." The video also includes the bonus track "Terminator," which was not included in the television airing of the concert in selected markets in the fall. The concert footage is often presented on split screens from a variety of angles and includes commentary from the band members on everything from their fans to the inspiration behind their new single, "Bitch," the latter of which comes along with a plea for women in the music industry not to come down too hard on them for their choice of title. Hmmm...

PET SHOP BOYS: DEREK JARMAN'S PROJECTIONS

Video Music Inc.

46 minutes, \$19.95

British filmmaker Derek Jarman, who directed the Pet Shop Boys' 1989 tour, was responsible for many of the brash, iconoclastic images that were projected behind the band members onstage. This video is an ode to Jarman's kaleidoscope of visual scenes, set to some of the Boys' most infectious songs, including "Heart," "Opportunities," "It's A Sin," and "Always On My Mind." Also included are two Jarman shorts set to "Studio Bankside" and "A Garden In Luxor," which were originally shown at a benefit concert in 1992 at London's Hacienda nightclub and were not part of the '89 tour. This tape is far from your run-of-the-mill videoclip compilation, and it may not even be for every Pet Shop Boys fan. But for those who want to sink completely into the audiovisual world created by and starring the band, Jarman, and some of their friends, this one's for you.

KEYS TO THE TREASURY

Craven Entertainment

35 minutes, \$13.95

It's hard to tell exactly whom this video is targeting: adults who are drawn to documentary-type programming or children who could use a little additional ammunition for a school project. In either case, "Keys" unlocks a broad range of information about the various and varied bureaus of the U.S. Treasury Department, albeit in a somewhat bland audiovisual environment. Part of the tape is dated footage of a guided tour for elementary-school children through the main Treasury building in Washington, D.C., where a pretty cheesy guide talks down to their level about the building's architecture and the roles of some of its inhabitants. Other segments go inside some of the specific bureaus to show such events as the manufacturing of bicentennial coins at the Bureau of Mint, a Secret Service training session, and the Coast Guard in action. Contact: 818-562-1739.

BULL'S REVENGE

Real Entertainment

45 minutes, \$14.99

This tape isn't about the stock market

or the Chicago basketball team, but rather the rage of wild bulls and man's century-old fascination with taming the beasts. Scene after scene shows bulls confronting their human tamers at various bullfights and the infamous Running of the Bulls in Pamplona, Spain. Each scene is accompanied by a dramatic narrative. While it is being touted as the ultimate in underdog-revenge scenarios, the program mostly perpetuates the idea of human hubris. Most of the bulls that attack were provoked in one way or another, and more often than not they are riddled with tranquilizer spears. "Bull's Revenge" begins by posing the question of when the inhumane treatment of bulls will stop. Certainly not as long as this kind of sensationalist garbage has a place on retail shelves. Contact: 888-GET-REAL.

KIDS' FAVORITE SONGS

Sony Wonder

30 minutes, \$9.98

Much of the usual gang, from Big Bird to the Count to Snuffy, is here for this direct-to-video program and complement to the similarly themed audiotape of the same name. Elmo thinks he is ready to host a countdown of his 10 favorite songs, until his Sesame Street buddies show up in turn with suggestions of tunes he should add to the list.

The song selection is excellent and includes so many sing-along classics that viewers are likely to find themselves in the same predicament as Telly Monster in the program, who just can't seem to pick a favorite among "The Alphabet Song," "Baa Baa Black Sheep," and "Twinkle, Twinkle Little Star," because one sounds better than the next. Aside from the mini music videos, the tape includes two animated counting segments that are big on both fun and education in true "Sesame Street" style.

FRANKLIN'S VALENTINES

PolyGram Video

25 minutes, \$12.95

Franklin the turtle is pouring his heart into making special cards for his friends to commemorate Valentine's Day. But when the valentines accidentally blow out of his knapsack on the way to school, he finds himself empty-handed and feels he doesn't deserve to get any cards in his box. Franklin's friends help him to see that there does not have to be a special day to celebrate friendship, and when he brings in new cards the next day, his teacher declares Feb. 15 "Friendship Day." In the second episode, "Franklin's New Friend," the hard-shelled youngster is a little hard-nosed when it comes to accepting the

moose family that moves into the neighborhood. But after he is asked to be the moose boy's special buddy at school, he realizes friends can come in all shapes and sizes.

ENTER*ACTIVE BY DOUG REECE

O.D.T.

Psygnosis

PlayStation

"O.D.T.," aka "Escape . . . Or Die Trying," pits players against a variety of goons in a bizzaro floating medieval world. When not fighting or fleeing, players solve puzzles, gather potions, retrieve lost cargo, and collect items that will help repair their damaged ship. The floating platform is similar to the one used in the younger-skewed "Blasto," but it holds a few more tricks and layers that should challenge the older audience it courts. The ability to alter levels of strong and weak player qualities (i.e., armor, magic) is particularly useful. Still, a significant number of player moves are less than graceful, the three button combos could have been designed better, and gun control is clumsy and difficult to master.

ASTEROIDS

Activision

PC CD-ROM

This superbly rendered 3D update of the arcade classic provides an immersing and well-thought-out game that takes the original concept into hyper-drive. Still, purists will find that the retro version, also included on the CD-ROM, holds its own even when compared with this flashier offspring. In fact, there's something elegant and superior about game-play in the 2D, black-and-white model. Maybe it's not enough to capture the kinetic fiends who think of the Sega Genesis the same way older gamers think of the Atari 2600 (or Pong, no less), but it will provide a nice little nostalgia fix for the rest of us.

AUDIOBOOKS BY TRUDI MILLER ROSENBLUM

THE GREATEST GENERATION

By Tom Brokaw

Read by the author

Random House AudioBooks

4 hours (abridged), \$24

ISBN 0-375-40565-8

On the eve of the new millennium, veteran newsman Brokaw offers this tribute to the generation that came of age during the Depression, fought in World War II, and went on to build a thriving postwar economy. Brokaw pays tribute to this generation by telling the real stories of those who lived through that era and how their experiences shaped them. Among those featured are Tom Broderick, a heroic soldier who lost his sight in combat and went on to be self-sufficient and an admired father of five; Charles Van Gorder, a doctor who saved lives in wartime in a mobile surgical unit, survived the hellish existence of a prisoner of war and went on to found a much-needed medical clinic in a tiny North Carolina town; and Gertrude Elion, who found that the lack of men at home opened job opportunities for women and became a celebrated research scientist, making great strides against AIDS and cancer with her partner, George Hitchings. Many more heroic stories (including Bob Dole's rise to political power) are told. As a veteran newscaster, Brokaw is certainly adept at verbally presenting facts. However, he doesn't have the warmth, emotion, or expressiveness to fully engage listeners. His reading doesn't do a disservice to the audiobook, but it doesn't add to it either.

THE MILL ON THE FLOSS

By George Eliot

Read by Emily Watson

HighBridge

3 hours (abridged), \$16.95

ISBN 1-56511-261-X

Emily Watson, the Oscar-nominated actress who played Maggie in the "Masterpiece Theatre" production of "The Mill On The Floss," has a lovely, expressive, British-accented voice for this less-than-pleasing audio. She differentiates the voices of men and women and of upper-class and lower-class characters. Yet in scenes where two members of the same sex are talking, it's sometimes difficult to discern which character is speaking. Eliot's tale of a strong-minded girl who loves the son of her family's worst enemy remains enjoyable and compelling, but this abridgement feels a bit choppy. For example, in one dramatic scene, Maggie's brother Tom discovers that his sister has been secretly meeting the son, Philip, and forbids Maggie from ever speaking to him again. But a few scenes later, Maggie encounters Philip at her cousin's house and casually tells him that Tom has relented and allowed them to speak. The startling development seems improbable and makes listeners feel like they just missed something.

IN PRINT

HIP HOP AMERICA

By Nelson George

Viking

226 pages, \$24.95

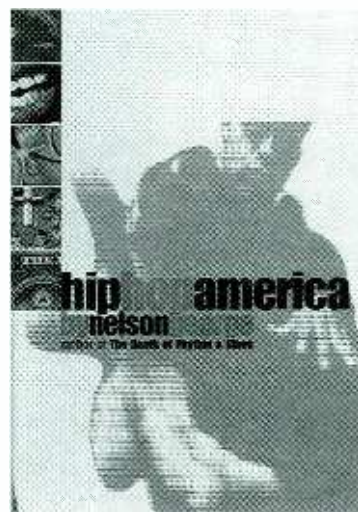
A casual look through this book may suggest that it's a comprehensive history of hip-hop and rap music, from the Sugarhill Gang to Puffy and Master P. It's not. Rather, "Hip Hop America" is a thoughtful, opinionated meditation on the genre from Nelson George, a former Billboard editor and one of the nation's more respected popular music critics.

Beginning with the pre-history of Grandmaster Flash, break-dancing, and a host of long-forgotten New York-based MCs, George identifies the musical and sociological forces that influenced rap in its infancy. The friendly sparring among DJs that marked early hip-hop soon degenerates into something uglier by the book's third chapter, an insightful look at how the crack business contributed to the creation of gangsta rap. From there, "Hip Hop America" becomes essentially a series of essays on various artists and trends within the hip-hop community.

Particularly worthy of note are the sections on N.W.A and Public Enemy, as well as an interesting chapter comparing the history of the Philadelphia 76ers basketball team to hip-hop culture. And George takes a stand on the East Coast/West Coast feud that culminated in the deaths of Tupac Shakur and

the Notorious B.I.G.: It was nothing more than "a figment of the paranoid minds in the Death Row [Records] camp."

George is at his best when discussing the suppression and scapegoating of hip-hop. His musings on the 2 Live Crew controversies earlier this decade and his own encounters with censorship advocate C. DeLores Tucker express a not-always-flattering view of either side of the issue. In particular, George sees Tucker's alliance with William Bennett and the right wing in her fight against rap as the ultimate sellout, and he does not disguise his disgust that Tucker—a black liberal with a history of progressive social activism—would throw her lot in with those he calls the "enemies of black America."



MICHAEL VILLANO

R&B Oldies Is On The Rise, But PDs Ask If Format Will Last

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

NEW YORK—During the late '80s, the rise of adult R&B radio on the FM dial finally confirmed to the industry that there was room for more than one sort of R&B station, super-serving a narrower demo than mainstream's once customary 15-50 target audience.

Now, some adult R&B PDs are seeing that constituency split again by the rise of the R&B oldies format, just as the pop AC format was eventually fragmented into soft AC, hot AC, and modern AC. And while some PDs continue to believe that adult R&B radio can offer "the best variety of hits and oldies," other adult R&B stations find themselves forced to either protect the R&B oldies franchise or adopt a more current slant.

Late last year, KRBV (V100) Dallas had fallen in the latter camp, moving to the very edge of mainstream R&B, minus the hip-hop. So has KISF (Kiss-FM) Las Vegas. On the other side are stations such as KISQ (Kiss-FM) San Francisco and WBKS (Kiss 106.7) Indianapolis, which have evolved to a more oldies-based position since signing on.

More recently, adult-leaning mainstream R&B WPLZ Richmond, Va., moved to all R&B oldies. And with several new R&B oldies outlets signing on each week, Clear Channel's adult R&B WSVV/WSVY Norfolk, Va., went even further, adopting the "Jammin' Oldies" position itself, in hopes of pre-empting a competitor.

WSVV/WSVY operations manager Maxine Todd formerly programmed in the Memphis market, where new R&B oldies outlet WRBO debuted spectacularly in the summer book, effectively halving the audience of Clear Channel's adult R&B KJMS (Smooth 101). For his part, WRBO PD Henry Nelson says that even as music director of adult R&B WCFB Orlando, Fla., he had seen evidence that the adult R&B and R&B oldies audiences might have been listening to the same station but weren't necessarily united in their tastes. "If you ask people, 'Would you like some of this current

music mixed in?,' they're naturally going to say yeah, but it's a matter of where's the bigger share: the audience that wants nothing but R&B oldies or the one that wants R&B oldies mixed in with current music?"

Consultant Tony Gray, speaking for many of the programmers interviewed, agrees that it's getting harder to control the entire coalition. The adult R&B format, he says, "which traditionally targeted the very broad 25-54 demo, split into several sub-cells: 25-34, 35-44, and 45-54. Those three make up the whole adult demo, but there are varied music tastes in each of those sub-cells. There are some similarities, but each has distinct characteristics that would draw it to categories of music that the other two would not be as drawn to. In order to win in competitive situations, a smart broadcaster today has to pick a narrow target and super-serve that demo."

Even before the current onslaught of R&B oldies sign-ons, many adult R&B outlets were moving toward a more current-driven adult format. Doc Wynter, VP of urban programming for Jacor and PD of the group's mainstream/adult R&B duo WJBT/WSOL (V101.5) Jacksonville, Fla., says it was a natural evolution.

"You can come on with Anita [Baker] or Luther [Vandross] and those types of signature artists, but something happened over the course of the years. Although the adult format has become stronger, some of those signature artists have faded away. It used to be an artist-driven format. Not only did you have catalog on these core artists, but you also had new songs to play from them. That's not as common now, so you have to look to the younger-defined artists who have appropriate product for the adult listeners. It's become a song-driven format."

In Dallas, CBS-owned KRBV is up against mainstream/adult combo KKDA-FM/KRNB, as well as Chancellor's recent "Jammin' Oldies" sign-on KTXQ (Majic 102). With KRNB sharing the traditional gold-based position and KTXQ doing a pop-leaning version of R&B oldies, KRBV re-

cently made a sharp turn to the current side. PD Thomas Bacote says, "The format that many adult-targeted stations signed on with 10 years ago, using the positioner 'The best R&B hits and oldies,' is too broad a term for today's radio listener."

"Keep in mind [that] the hip-hop generation is growing older. Those people who grew up with the Sugarhill Gang and Whodini are 34 now, and they were in high school when rap started. When you're 15, 16, and 17 years old, those are the years when you have many life-changing events,

'R&B oldies is a high-maintenance format'

and music is a big part of that. It's something we need to keep in mind down the road.

"When you're part of a cluster and a company owns several R&B-formatted stations in one market," Bacote adds, "the decision to complement each other is usually made for you. In other scenarios, where there are different owners, the adult R&B might have to go after an audience that cuts into the competing mainstream R&B."

STILL THE BEST MIX

To be sure, not every adult R&B outlet, including some that do have R&B oldies competition, has found itself forced to choose so far. Those PDs continue to maintain that there's a difference between wanting to hear some oldies and wanting to hear only oldies and that the "hits and oldies" audience is still the largest piece of the pie available.

WYLD-FM New Orleans PD Labron Joseph was one of the first programmers to compete with R&B oldies on FM. Since the mid-'90s, he's managed to keep satellite oldies rival KMEZ at bay, although that station has recently gone local and re-packaged itself as "Old School 102.9" under consultant Harry Lyles. Joseph says that "the percentage of audience that wants to hear only oldies is smaller than the audience that wants the best of both—those [in the] 25-45 demo who like oldies but still want to be hip."

"There is an abundance of younger-skewing R&B artists who are putting out records that the adults want to hear—Brandy, Maxwell, Kenny Latimore, Rahsaan Patterson, or even Lauryn Hill. Our listeners like them but don't necessarily want to be distracted in hearing them in the mix along with rap and hip-hop.

"Artists like Luther, Patti LaBelle, and the Temptations, who continue to put out current music, should be played on an urban AC," Joseph adds. "But if you're solid gold, how can you play them?"

Likewise, gold-based adult R&B

WALR (Kiss 104.7) Atlanta has continued to grow, despite the advent of R&B oldies rival WAMJ (Majic 107.5). "When we do our research, we find that adults don't care that much about newer music, but we try to keep people up to date with the biggest hits," explains Jim Kennedy, who oversees programming for WALR. "If you go after 35-54, you still have to focus on a smaller core group, say 35-44. By playing a few currents but staying gold-based, you will continue to get numbers above and below that."

ADULT R&B PDS ARE SKEPTICAL

While the R&B oldies format spreads across the country, there are still many adult R&B programmers who are taking a "wait and see" attitude toward their new competitors. Several PDs, noting that stations like WVAZ (V103) Chicago and WRKS New York signed on with a heavy complement of oldies, then were forced to expand, also believe that the new "Jammin' Oldies" outlets will have to evolve musically.

Says KRBV's Bacote, "[R&B oldies] is a high-maintenance format. After the first two books, it becomes a spot on the dial when a listener needs an injection of fun. But as far

as being a first choice, that opportunity they have wanes. I'm a firm believer that our audience wants to be on the cutting edge. They definitely want oldies, but they just want a taste. They don't want to live in the past forever."

And with many of the new R&B oldies stations having a late-'70s disco emphasis, particularly those that are targeting a multicultural audience, WALR's Kennedy says, some of those stations may not be focusing on the right songs. "Some companies approach it as a tempo-driven format vs. a hit-driven format. When we do the research, there are not a lot of songs with tempo that test well. So you end up having to play them in a tight rotation, or, worse, some people might tend to play borderline material simply for the tempo, and that will hurt them."

Ultimately, however, adult R&B PDs aren't enthusiastic about losing any ground, even if it's not the largest piece of their constituency. WYLD-FM's Joseph says that the fragmentation of adult R&B "has given listeners more choices to listen to, which in a sense is great for the listener. But not so great for broadcasters, because you have more stations that become a listener's P2 or P3 choice."



High-Powered Fashion. Swinging their hips to music from B-Rite recording act Trin-I-Tee 5:7, models paced the runway in fashion designer b michael's spring line at a recent show. Pictured wearing b michael's designs, from left, are Trin-I-Tee 5:7 members Angel Taylor and Chanelle Haynes, b michael, and Lesli Mack-Davis, GM of Gospo Centric.

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1	1	1	10	GHETTO COWBOY ♦ MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY (C) (D) MO THUGS/RUTHLESS 1707/RELATIVITY	6 weeks at No. 1
▶ No. 1					
2	5	4	5	WATCH FOR THE HOOK ♦ COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR (C) (D) (T) (X) ORGANIZED NOIZE 97046/INTERSCOPE	
▶ GREATEST GAINER					
3	3	5	3	MORE FREAKY TALES TOO SHORT (C) (D) (T) SHORT 42571/JIVE	
4	2	2	12	DOO WOP (THAT THING) ♦ LAURYN HILL (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA	
5	4	3	13	PUSHIN' WEIGHT ♦ ICE CUBE FEAT. MR. SHORT KHOP (C) (D) (T) PRIORITY 53456	
6	12	23	12	JUST DON'T GIVE A F*** EMINEM (C) (D) (M) (T) (X) WEB/AFTERMATH 97044/INTERSCOPE	
7	6	6	13	WHATCHA WANNA DO? ♦ MIA X FEAT. CHARLIE WILSON (C) (D) (T) NO LIMIT 53459/PRIORITY	
8	7	7	12	MONEY'S JUST A TOUCH AWAY ♦ MACK 10 FEAT. GERALD LEVERT (C) (D) (T) HOO BANGIN' 53327/PRIORITY	
9	16	21	11	THE REAL ONE ♦ THE 2 LIVE CREW FEATURING ICE-T (C) (D) (T) LIL' JOE 889	
10	8	14	18	INVASION OF THE FLAT BOOTY B*****S TOO SHORT (C) (D) (T) SHORT 42543/JIVE	
11	9	17	6	LIZARD-LIZARD ♦ NO GOOD-N-JIGGIE FEATURING LUKE (C) (D) (T) LUKE/LOUD 65628/RCA	
12	19	19	15	BETTER DAYS ♦ WC FEATURING JON B. (C) (D) (T) PAYDAY/LONDON 570258/ISLAND	
13	15	15	14	DON'T LET IT GO TO YOUR HEAD ♦ BRAND NUBIAN (C) (D) ARISTA 13571	
14	11	12	11	ENJOY YOURSELF ♦ A+ (C) (D) (T) KEDAR 56212/UNIVERSAL	
15	21	24	8	TAKE IT THERE ♦ NONCHALANT FEATURING RAMPAGE (C) (D) (T) MCA 55502	
16	22	20	20	SUPERTHUG (WHAT WHAT) ♦ NOREAGA (C) (D) (T) PENALTY 0237/TOMMY BOY	
17	29	29	10	TRAVELLIN' MAN ♦ DJ HONDA FEATURING MOS DEF (C) (D) (T) RELATIVITY 1734	
18	10	9	16	JUST THE TWO OF US ♦ WILL SMITH (M) (T) (X) COLUMBIA 79038*	
19	13	10	21	STILL A G THANG ♦ SNOOP DOGG (C) (D) (T) NO LIMIT 53450/PRIORITY	
20	14	8	27	LOOKIN' AT ME ♦ MASE FEATURING PUFF DADDY (C) (D) (T) (X) BAD BOY 79176/ARISTA	
21	17	16	17	LOST IN LOVE NASTYBOY KLICK (C) (D) NASTYBOY 0137/UPSTAIRS	
22	25	40	10	CROSTOWN BEEF MEDINA GREEN (C) (D) (T) RAWKUS 168	
23	20	11	24	GOODBYE TO MY HOMIES ♦ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK (C) (D) (T) NO LIMIT 53326/PRIORITY	
24	23	25	34	TURN IT UP (REMIX)/FIRE IT UP ♦ BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	
25	37	45	9	WHO LET THE DOGS OUT? CHUCK SMOOTH (C) (D) WINGSPAN 0002	
26	18	13	31	COME WITH ME ♦ PUFF DADDY FEAT. JIMMY PAGE (C) (D) (M) (T) (X) EPIC 78954	
27	42	—	4	FREE & SINGLE B DA OUTTA SIGHT CHILD (C) (T) OS 0001*	
28	35	—	43	THROW YO HOOD UP MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) LOC-N-UP 70714	
29	NEW	1		DA GOODNESS REDMAN (T) DEF JAM 566831*/MERCURY	
30	33	35	20	I AIN'T HAVIN' THAT ♦ HELTAH SKELTAH FEAT. STARANG WONDRAH OF O.G.C. & DOC HOLIDAY (C) (D) (T) DUCK DOWN 53324/PRIORITY	
31	26	22	29	WOOF WOOF ♦ THE 69 BOYZ (C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG	
32	24	18	14	THE STREET MIX ♦ MAG 7 (C) (D) (T) BIV 10 860850/MOTOWN	
33	27	39	9	HOT SPOT ♦ FOXY BROWN (T) VIOLATOR/DEF JAM 566499*/MERCURY	
34	43	36	23	BANANAS (WHO YOU GONNA CALL?) ♦ QUEEN LATIFAH FEAT. APACHE (C) (D) FLAVOR UNIT 860814/MOTOWN	
35	34	28	15	UNCUT, PURE ♦ BIG DADDY KANE (C) (D) (T) THE LABEL/BLACKHEART 371700/MERCURY	
36	30	43	4	I'LL BEE DAT ♦ REDMAN (T) DEF JAM 566699*/MERCURY	
37	28	31	6	YOU SCARED, YOU SCARED/DJ WILL U PLEASE PLAY RAHEEM (M) (T) (X) TIGHT 2 DEF 4499*	
38	RE-ENTRY	7		RAISED IN THE HOOD VOLUME 10 FEAT. MR. NONSTOP AND KOKANE (C) (D) STREET INSTITUTE 6001/SAGESTONE	
39	RE-ENTRY	2		EVERYTHING I WANT ♦ TEE KEE FEAT. G DA'IMON (C) (X) DOC HOLLYWOOD 7002*/WHITE LION	
40	RE-ENTRY	4		ADRENALINE ♦ THE ROOTS (T) MCA 55514*	
41	32	26	19	DR. GREENTHUMB CYPRESS HILL (T) (X) RUFFHOUSE 79024*/COLUMBIA	
42	31	32	8	DOIN' IT LIVE BIG MACK (C) (D) (T) FATT SAK 0005	
43	41	—	6	TELL ME BEENIE MAN FEATURING ANGIE MARTINEZ (C) (T) (X) VP 6282*	
44	40	27	78	HOW DO U WANT IT/CALIFORNIA LOVE ♦ 2PAC (FEAT. KC AND JOJO) (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	
45	36	37	26	WHAT U SEE IS WHAT U GET ♦ XZIBIT (C) (D) (T) LOUD 65507/RCA	
46	RE-ENTRY	3		C.I.A. (CRIMINALS IN ACTION) LYRICIST LOUNGE ALL-STARS (T) OPEN MIC 183*/RAWKUS	
47	RE-ENTRY	36		IMMA ROLLA ♦ MR. MONEY LOC (C) (T) (X) LOC-N-UP 70310*	
48	46	30	20	'98 THUG PARADISE TRAGEDY, CAPONE, INFINITE (C) (D) (T) (X) H.O.L.A. 341077	
49	45	50	23	DEFINITION ♦ MOS DEF & KWELI ARE BLACK STAR (C) (D) (T) RAWKUS 173	
50	38	33	42	RAISE THE ROOF ♦ LUKE FEAT. NO GOOD BUT SO GOOD (C) (D) (M) (T) (X) LUKE II 572250/ISLAND	

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

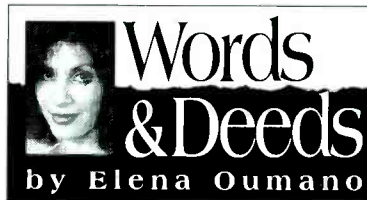
R&B

ARTISTS & MUSIC

The Roots Are Very Together On 'Things'

A ROOTS EDUCATION: Celebrated for their art as well as for their industry sense, the Roots have amassed a substantial U.S. and international fan base. The latter is partially due to the group's relentless touring; the sextet plays more than 200 shows per year, presenting what some view as the richest and most nuanced live act in contemporary R&B/hip-hop.

Although "Things Fall Apart . . ." due Feb. 23, is the group's fourth al-



"Things" is arguably a landmark hip-hop achievement, proof positive of the genre's capacity to accommodate an infinite palette of sounds and rhythms.

Together with "Table Of Contents (Parts 1 & 2)," "Act Won" introduces 15 tracks bearing such surprises as a free-styling cello, a human beat box riff with the delicate syncopation of a high-hat cymbal, breezy jazz

guitar, African drum, and percussion frenzy (for a reinvention of Schoolly D's Philly classic "Saturday Night").

Black Thought, Malik B., and guest artists display a lyrical science that stands up to the all-but-lost art of on-the-spot rhyme trading, like Thought and Mos Def's mike juggle on "Double Trouble," a tribute to the old-school MC quartet of the same name. The set closes, as do all Roots albums, with spoken-word artist Ursula Rucker, declaiming here, "Return To Innocence Lost," "a true story about family values and experiences and how they can be scarring," says Thought.

"Out of all the acts I ever signed (Continued on next page)"



THE ROOTS

bum and its first for MCA, lead MC Black Thought says that it "is like the re-creation of the Roots." The album will be released in Europe and Asia the same day as it is in the U.S.

"For some, it will be the first time they hear us, as if we never put out shit before. At the same time, it has to be a step up from everything we did [before], because for all the people who know the Roots, this record will be like a second coming," says Thought.

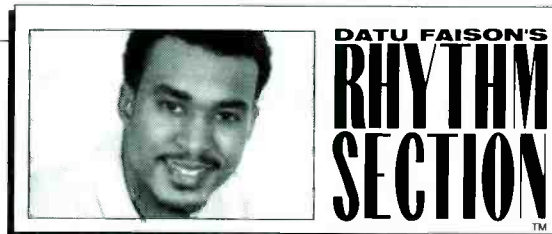
The group also distinguishes itself from other acts with musical and spiritually dense recordings, co-produced by Thought and band-leader/drummer ?uest (aka Ahmir Thompson) with the aim to elevate the form and spread the culture.

"Hip-hop is losing its innocence," says ?uest. "Even the [early] raw, gritty period of N.W.A had an innocence. The corporate world has poisoned the minds of all people involved in the art form—from artists to studio engineers to label reps, from executives to interns. I've had many debates with [peers] who are basically 'done' with hip-hop and [are] just trying to get paid, but if that's what [others] think we'll be doing, I've got a surprise for them."

Thought and ?uest met while attending Philadelphia's High School for the Performing Arts. The other members of the group are MC Malik B., keyboardist Kamal, bassist Leonard Nelson Hubbard, and beat box maestro Rahsel (aka "the Godfather of Noyze").

The group's Geffen Records sets—1993's "Organix," '94's "Do You Want More?!?!?" and '96's "Illadelph Half-life"—show a steady progression in triple-tongued rhyme agility, musical shape-shifting, mixing board invention, and lyrics.

Like OutKast's "Aquemini,"



STAY TUNED: With Deborah Cox's "Nobody's Supposed To Be Here" (Arista) in its 12th week at No. 1 on Hot R&B Singles & Tracks, it could set a new Billboard record if it holds that rank another week. Cox now ties the record for most weeks at No. 1, shared by R. Kelly's "Bump N' Grind" (Jive), which logged 12 weeks back in 1994.

BREAKTHROUGHS: Since the market is down for the second week following the Christmas crush, only two titles on Top R&B Albums posted unit gains over prior-week sales; all of the chart's other bullets were assigned to titles that lost the fewest units. Both of the gainers came from artists who had been somewhat struggling but—through commitment from their labels—are now beginning to break.

First, Tyrese's self-titled set wins Greatest Gainer for its unit increase of 30%; it moves 30-20 on Top R&B Albums as a result. The set also shoots 125-81 on The Billboard 200, where it scores Heatseeker Impact status; that's awarded to albums by Heatseeker artists who rise into the top half of The Billboard 200 for the first time. Tyrese's second track, "Sweet Lady" (RCA), rises 29-16 on Hot R&B Singles & Tracks after seeing nine new stations come on board. Since "Sweet Lady" is not available commercially, its rank is based solely on its 22.5 million listeners.

Tyrese's previous single, "Nobody Else," peaked at No. 12 since it enjoyed the benefit of a commercial single, yet it only had 9.7 million listeners at its height.

Meanwhile, Jesse Powell's "Bout It" (MCA) wins Pacesetter in its 56-43 move on Top R&B Albums; this comes after earning Greatest Gainer in last issue's down market. The move this issue also marks Powell's highest position on the R&B albums list. "You," the album's second single, is the most successful of his career, rising to No. 27 on the Hot R&B Airplay list.

GRAMMY IMPACT: On the heels of receiving an impressive 10 Grammy nominations, more than any other artist, Lauryn Hill sees the trickle-down effects of the exposure and media acclaim. Her solo album, "The Miseducation Of Lauryn Hill" (Ruffhouse/Columbia), jumps 8-3 on Top R&B Albums (see Between the Bullets, page 108). The set bullets since it was down only 0.5% in a week in which the R&B albums market was down 29%. The Billboard 200 tells a similar story, where "Miseducation" springs 10-2 with one of the chart's smallest sales declines, 2%, since the retail market is still adjusting down from the high-volume holiday season.

On Hot R&B Singles & Tracks, Hill's current radio track, "Ex-Factor," shoots 18-8, picking up Greatest Gainer/Airplay for its increase of 8.4 million listeners.

The song also moves 15-7 on our Hot R&B Airplay list for its 31.8 million in audience. As with many highly touted albums, radio is playing several album cuts that have garnered enough airplay to chart; "Nothing Even Matters" is at No. 43, and "To Zion" is at No. 77.

Hill's Miseducation tour, which also features OutKast, is scheduled to run Feb. 18 through April 1 but is already sold out in several markets.

Billboard **TOP R&B ALBUMS**

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

JANUARY 23, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
				No. 1		
1	1	1	4	DMX RUFF RYDERS/DEF JAM 538640/MERCURY (11.98 EQ/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
(2)	4	8	9	R. KELLY ▲ JIVE 41625* (19.98/24.98)	R.	1
(3)	8	6	20	LAURYN HILL ▲ RUFFHOUSE 69035/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
4	2	2	5	MYSTIKAL NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	1
5	5	3	4	BUSTA RHYMES ▲ E.L.E. EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT FLIPMODE/ELEKTRA 62211*/VEEG (11.98/17.98)		2
6	3	4	16	JAY-Z ▲ ROC-A-FELLA/DEF JAM 558902/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
7	6	5	7	2PAC AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
8	7	7	11	DRU HILL ▲ UNIVERSITY 524542/ISLAND (10.98 EQ/17.98)	ENTER THE DRU	2
9	9	11	4	DJ CLUE ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98)	THE PROFESSIONAL	3
10	11	12	5	REDMAN ● DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	DOC'S DA NAME 2000	1
11	12	13	8	WHITNEY HOUSTON ▲ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
12	13	14	34	DMX ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
13	10	9	8	MARIAH CAREY ▲ COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	6
(14)	17	23	10	JUVENILE CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	7
15	16	18	15	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
16	14	10	31	BRANDY ▲ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
17	15	15	5	VARIOUS ARTISTS PRIORITY 50724* (10.98/16.98)	NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED	2
18	20	16	16	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
19	19	22	8	ICE CUBE PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. I (THE WAR DISC)	2
				Greatest Gainer/Heatseeker Impact		
(20)	30	39	15	TYRESE RCA 66901* (9.98/13.98) HS	TYRESE	20
21	21	19	15	DEBORAH COX ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
22	18	17	9	METHOD MAN ▲ DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	1
23	22	21	21	THE TEMPTATIONS ● MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	8
24	26	28	22	KELLY PRICE ● T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	2
25	23	20	59	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
26	27	25	11	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
(27)	35	42	7	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	13
28	29	24	26	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
29	25	38	8	GETO BOYS RAP-A-LOT 46780/VIRGIN (11.98/17.98)	DA GOOD DA BAD & DA UGLY	5
30	31	29	10	TOTAL BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	9
31	28	27	17	SOUNDTRACK ● DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	2
32	32	30	9	112 ● BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
33	24	26	7	BONE THUGS-N-HARMONY RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	12
34	36	36	25	GERALD LEVERT ● EASTWEST 62261/VEEG (10.98/16.98)	LOVE & CONSEQUENCES	2
35	33	40	9	VARIOUS ARTISTS ● THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2 POLYGRAM TV/DEF JAM 565668/MERCURY (10.98 EQ/17.98)		29
36	37	34	7	RZA AS BOBBY DIGITAL GEE STREET 32521*/V2 (11.98/17.98)	RZA AS BOBBY DIGITAL IN STEREO	3
37	34	33	7	TIMBALAND BLACKGROUND/ATLANTIC 92813*/AG (10.98/16.98)	TIM'S BIO: LIFE FROM DA BASSMENT	11
38	40	49	16	KEITH SWEAT ▲ ELEKTRA 62262/VEEG (10.98/16.98)	STILL IN THE GAME	2
(39)	47	68	16	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	39
(40)	50	56	26	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
41	41	41	14	BIZZY BONE ● MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	2
42	39	37	10	MIA X NO LIMIT 53502*/PRIORITY (10.98/16.98)	MAMA DRAMA	3
				PACESETTER		
(43)	56	84	7	JESSE POWELL SILAS 11789/MCA (10.98/16.98) HS	'BOUT IT	43
44	38	43	7	VARIOUS ARTISTS TOMMY BOY 1268 (12.98/17.98)	MTV PARTY TO GO 99	38
45	45	52	10	SOUNDTRACK ● DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	BELLY	2
46	42	32	5	SOUNDTRACK DREAMWORKS 50050/GEFFEN (10.98/16.98)	THE PRINCE OF EGYPT—INSPIRATIONAL	32
47	48	53	20	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	42

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

WORDS & DEEDS

(Continued from preceding page)

in my career, I get more respect from people in and out of the industry over signing the Roots," says MCA senior VP of A&R Wendy Goldstein. "I've been working with them for six years, and I brought them with me from Geffen. They are the future of urban music, even music in general."

To promote "Things," the label has come up with an aggressive marketing plan tailored to the Roots' unique place in the industry. "The marketing plan has always been complicated

because we've never relied on one thing like radio to market them," explains Goldstein. "We've had two setup mix-show singles": "Don't See Us," released in September, and "Adrenaline," released in mid-November. "Adrenaline" peaked at No. 73 on Hot R&B Singles and at No. 29 on Hot Rap Singles in the Dec. 12 issue.

"I'm really feeling the Roots. They are hot to death," says WQHT New York on-air personality Funkmaster Flex.

"The six-month setup campaign is

leading up to going after positioning another single from the album, 'You Got Me' with [Black Thought and] Erykah Badu, on commercial radio," says Goldstein. "You Got Me" ships to R&B and crossover stations Jan. 25.

The video for the single, featuring the Roots and Badu, premiered on BET on New Year's Day.

Another attention-getting device is the set's five album covers—which illustrate the various ways in which "things are falling apart" in modern

life. Although a different cover will be featured each month for an as-yet-undetermined period of time, the main cover is the famous photograph of a burned toddler in the bombed-out rubble of Shanghai during World War II.

According to MCA marketing director Naim Ali, the label is looking to tie in the book "Things Fall Apart," by Nigerian author Chinua Achebe, with the album's promotional contest.

"The contestants will have to give

information from the book and from the song's lyrics," Ali says. "Right now we're gearing up for Saturday, Jan. 14, with ad campaigns on BET, the Box, and MTV and ads on various Web sites, like 88HIPHOP."

"We also did 30,000 T-shirts for the album that we're now dishing out to high schools and letting the kids know about the contest. At some point, we want to get Achebe, who teaches at Bard College in upstate New York, together with the band to announce the contest."

48	43	31	38	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	13
49	53	55	12	KENNY LATTIMORE COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	15
(50)	60	63	35	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
51	54	66	12	AARON HALL MCA 11778 (10.98/16.98)	INSIDE OF YOU	11
52	49	51	33	MASTER P ▲ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
(53)	70	89	12	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98) HS	ON DA GRIND	34
54	65	76	16	A TRIBE CALLED QUEST ● JIVE 41638* (10.98/17.98)	THE LOVE MOVEMENT	3
(55)	72	64	68	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
56	52	58	26	JERMAINE DUPRI ▲ JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)		1
57	63	65	9	TQ CLOCKWORK 69431*/EPIC (11.98 EQ/16.98) HS	THEY NEVER SAW ME COMING	28
58	44	44	11	98 DEGREES ● MOTOWN 530956 (10.98 EQ/16.98)	98 DEGREES AND RISING	41
59	59	80	9	PETE ROCK LOUD 67616*/RCA (10.98/16.98)	SOUL SURVIVOR	7
60	51	45	66	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
61	68	79	15	GANGSTA BOO HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	15
62	67	67	47	JAGGED EDGE ● SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
63	57	46	22	LUTHER VANDROSS ● VIRGIN 46089 (11.98/17.98)	I KNOW	9
64	46	35	30	SOUNDTRACK ▲ BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
65	58	71	10	CRUCIAL CONFLICT PALLAS 53163/UNIVERSAL (10.98/16.98)	GOOD SIDE BAD SIDE	10
66	73	82	27	MO THUGS FAMILY ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8
67	69	57	28	MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
68	66	59	69	JON B. ▲ YAM YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
69	55	62	24	SNOOP DOGG ▲ NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
70	82	85	14	MACK 10 ● HOO BANGIN' 53512*/PRIORITY (10.98/16.98)	THE RECIPE	6
71	64	69	48	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
72	76	70	67	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
73	85	—	11	TELA RAP-A-LOT 46588/VIRGIN (10.98/16.98)	NOW OR NEVER	13
74	62	48	66	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
(75)	87	—	14	BRAND NUBIAN ARISTA 19024* (10.98/16.98)	FOUNDATION	12
76	74	61	11	DIVINE PENDULUM 12325/RED ANT (10.98/16.98) HS	FAIRY TALES	40
(77)	RE-ENTRY	2	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	77	
78	71	73	72	MASTER P ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
79	78	81	28	NOREAGA ● PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	1
(80)	92	100	8	KID CAPRI TRACK MASTERS 68781*/COLUMBIA (10.98 EQ/16.98)	SOUNDTRACK TO THE STREETS	25
81	90	93	60	CHICO DEBARGE ● KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
82	81	—	11	SOUNDTRACK TYT SOUNDTRAX 8210/TYT (10.98/17.98)	BLADE	28
				HOT SHOT DEBUT		
(83)	NEW ►	1	VARIOUS ARTISTS LIL' JOE 236* (10.98/15.98)	BOOTY MIXX PARTY	83	
(84)	95	97	36	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	18
85	77	83	6	VARIOUS ARTISTS PRIORITY 53532* (10.98/16.98)	N.W.A. STRAIGHT OUTTA COMPTON 10TH ANNIVERSARY TRIBUTE	31
86	75	77	14	CYPRESS HILL ● RUFFHOUSE 83142*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV	11
87	84	78	13	VARIOUS ARTISTS ● BAD BOY 73022*/ARISTA (10.98/17.98)	BAD BOY'S GREATEST HITS VOLUME 1	17
(88)	96	—	21	LINK RELATIVITY 1645 (10.98/15.98) HS	SEX DOWN	46
89	61	54	16	VARIOUS ARTISTS ▲ TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	43
90	86	87	5	SOUNDTRACK VIRGIN 46914 (11.98/17.98)	DOWN IN THE DELTA	86
(91)	NEW ►	1	GLENN JONES SAR 1001 (11.98/15.98)	IT'S TIME	91	
(92)	RE-ENTRY	21	SOUNDTRACK ● FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	3	
93	89	—	56	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
94	83	75	15	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE (10.98 EQ/16.98) HS	PLEASURES OF THE NIGHT	36
95	79	86	7	STEADY MOBB'N NO LIMIT 50026*/PRIORITY (10.98/16.98)	BLACK MAFIA	19
96	80	74	81	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
97	88	60	13	TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98) HS	KISS THE SKY	47
98	91	94	17	FLIPMODE SQUAD ● FLIPMODE/ELEKTRA 62238*/VEEG (10.98/16.98)	THE IMPERIAL	3
(99)	RE-ENTRY	7	DJ DMD AND THE INNER SOUL CLIQUE INNER SOUL 6622 (11.98/14.98) HS	TWENTY-TWO: PA. WORLD WIDE	28	
(100)	RE-ENTRY	84	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1	

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart entries for 'NOBODY'S SUPPOSED TO BE HERE', 'THESE ARE THE TIMES', 'WHEN A WOMAN'S FED UP', etc.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart entries for 'ARE YOU THAT SOMEBODY?', 'THE ONLY ONE FOR ME', 'MOVIN' ON', etc.

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.

R&B SINGLES A-Z

- 42 ALL NIGHT LONG (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ausar, BMI/BMG, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Brother-4-Brother, ASCAP)
39 ALL THE PLACES (I WILL KISS YOU) (Tenor, BMI/Nate Love's, BMI/MCA, ASCAP/Jamron, ASCAP/BMG, ASCAP/Slack A.D., ASCAP) HL
17 ANGEL IN DISGUISE (EMI Blackwood, BMI/Ensign, BMI/Zomba, BMI/Pink Jane, SESAC) HL/WBM
11 ANGEL OF MINE (WB, ASCAP/Motown Tunes, ASCAP/Travon, ASCAP/PolyGram International, ASCAP/Rhettrhyme, ASCAP) HL/WBM
38 ANOTHER WAY (Kalib Israel, ASCAP/Damon Terrell Carter, ASCAP/Big On Blue, BMI)
75 AS (Black Bull, ASCAP/Jobete, ASCAP)
76 BOY YOU KNOCK ME OUT (Windswept Pacific, BMI/The Music Force, BMI/Lindseyanne, BMI/Music Corp. Of America, BMI/The Price Is Right, BMI/Stone, BMI/Misty, BMI)
54 BREAK UPS 2 MAKE UPS (Wu-Tang, BMI/Careers-BMG, BMI/12 & Under, BMI/Slam U Well, ASCAP/Ah-choo, ASCAP/Copyright Control)
7 CAN I GET A... (Li Lu Lu, BMI/DJ Irv, BMI/Ja, BMI/EMI Blackwood, BMI) HL
65 FANT GET ENOUGH (Maxway, ASCAP/First Echo, ASCAP/Youngson, BMI/Echo First, BMI)
61 CHA CHA CHA (T'Zah's, BMI/Rah Dugga, ASCAP/Dutty Niggs, ASCAP/ma Play Jason, ASCAP/Unichappell, BMI/Savette, BMI)
12 CHANGES (Joshua's Dream, BMI/Music Corp. Of America, BMI/Zappa, ASCAP/WB, ASCAP) HL/WBM
59 COME AND GET WITH ME (Keith Sweat, ASCAP/EMI April, ASCAP/Wiz, BMI) HL
63 DA GOODNESS (Funky Noble, ASCAP/Famous, ASCAP/Duke Elington, ASCAP/EMI Mills, ASCAP)
85 DID YOU EVER THINK (Zomba, BMI/R.Kelly, BMI/Warner-Tamerlane, BMI/12 & Under, BMI/Slam U Well, ASCAP)
92 DON'T LET IT GO TO YOUR HEAD (Rushtown, ASCAP/Texgram, ASCAP/Warner-Tamerlane, BMI) WBM
9 DOO WOP (THAT THING) (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP) HL
62 DO YOU FEEL ME? (...FREAK YOU) (Fred Jerkins III, BMI/Ensign, BMI/LaShawn Daniels, ASCAP/EMI April, ASCAP/AKS Muzik, BMI/Spucko, BMI/Yemi Babatunde, BMI/JR Muzik, ASCAP)
70 (DO YOU) WANNA RIDE (Co-T, ASCAP/Copyright Control)
8 EX-FACTOR (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/Colegems-EMI, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI)
14 FADED PICTURES (Zomba, ASCAP/Kiely, ASCAP/Tallest Tree, ASCAP/WB, ASCAP) WBM
94 FEELS GOOD (Warner-Tamerlane, BMI)
36 THE FIRST NIGHT (So So Def, ASCAP/EMI April, ASCAP/Marshai, ASCAP/Jobete, ASCAP) HL
49 FRIEND OF MINE (The Price Is Right, BMI/Music Corp. Of America, BMI/Steven A. Jordan, ASCAP/Sony/ATV Tunes, ASCAP/Dub's World, ASCAP/HGL, ASCAP/For Chase, ASCAP/Hit Co. South, ASCAP) HL
24 GHETTO COWBOY (Mo Thugs, ASCAP/Set, ASCAP/Layzee Bone, ASCAP/EMI April, ASCAP) HL
29 GIMME SOME MORE (T'Zah's, BMI/ma Play Jason, ASCAP)
80 GOING HOME WITH ME (So So Def, ASCAP/EMI April, ASCAP/Warner Chappell, BMI/Ramohak, BMI/Raydola, ASCAP)
89 GOOD LOVE (EMI Blackwood, BMI/Soulvang, BMI/Jungle Fever, BMI/EMI April, ASCAP/Marshai, ASCAP/Bow Down, BMI/Warner-Tamerlane, BMI/Second Decade, BMI)
41 GOTTA BE (So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL
66 HAND IN HAND (Way 2 Quik, ASCAP/Protons, ASCAP/Black Boyz, ASCAP/Jerrai, ASCAP/EI Songs, ASCAP)
18 HARD KNOCK LIFE (GHETTO ANTHEM) (Li Lu Lu, BMI/EMI Blackwood, BMI/45, ASCAP/Instantly, ASCAP/WB, ASCAP/Helene Blue, ASCAP/MPL Communications, ASCAP) HL/WBM
2 HAVE YOU EVER? (Realsongs, ASCAP) WBM
7 HA (Money Mack, BMI)
13 HEARTBREAK HOTEL (Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Marshai, ASCAP/EMI April, ASCAP) HL
86 HEAVEN MUST BE LIKE THIS (Rick's, BMI/Right Song, BMI)
78 HERE WE COME (Webster, ASCAP/Hilicrest, ASCAP)
30 HOLD ME (PolyGram International, ASCAP/Cancelled Lunch, ASCAP/Slam U Well, ASCAP/12 & Under, BMI/Tonky Track, BMI/Jelly's Jams, ASCAP/Jumping Bean, BMI) HL
22 HOME ALONE (Zomba, BMI/R.Kelly, BMI/The Price Is Right, BMI/MCA, ASCAP/Zomba, ASCAP/Illitic, ASCAP) HL/WBM
88 HOT BOYS AND GIRLS (Big P, BMI)
31 HOT SPOT (Li Lu Lu, BMI/DJ Irv, BMI/EMI Blackwood, BMI)
20 HOW DEEP IS YOUR LOVE (Sony/ATV Songs, BMI/Music Everyone Graves, BMI/North Avenue, ASCAP/EMI April, ASCAP/Myrrow, ASCAP/Da Ish, ASCAP/Funky Noble, ASCAP/Famous, ASCAP)
47 HOW'S IT GOIN' DOWN (Boomer X, ASCAP/Pent-1, ASCAP/Dead Game, ASCAP)
96 I DO (WHATCHA SAY BOO) (Sony/ATV Songs, BMI/Yab Yum, BMI/Vibelect, BMI)
68 I'LL BEE DAT (Funky Noble, ASCAP/Famous, ASCAP/Dayna's Day, BMI/Shocking Vibes, ASCAP/Two Hard, BMI/Careers-BMG, BMI/Loop Assassins, BMI)
82 I'M NOT READY (Iwisted, ASCAP/EMI April, ASCAP/Lil' Mob, BMI/Divided, BMI/Zomba, BMI)
73 I'M ONLY HUMAN (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Thriller, ASCAP/MCA, ASCAP/Universal, ASCAP)
25 I'M YOUR ANGEL (Zomba, BMI/R.Kelly, BMI) WBM
45 I STILL LOVE YOU (Uh, Oh, ASCAP/Lil' Tweed, ASCAP/Honey Jars And Diapers, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/WB, ASCAP/Kear, BMI/Sony/ATV Songs, BMI) HL/WBM
69 IT'S NOT RIGHT BUT IT'S OKAY (EMI Blackwood, BMI/Famous, ASCAP/EMI April, ASCAP/Pink Jeans, SESAC/Zomba, SESAC/Mic L, ASCAP)
52 IT'S ON (Boomer X, ASCAP/Dead Game, ASCAP/Johnny Wilder, BMI/Duro, BMI/Mr. Manatti, BMI)
32 I WILL GET THERE (Realsongs, ASCAP)
87 JUST THE TWO OF US (Antisya, ASCAP/Bluenig, ASCAP)
99 THE LADY, HER LOVER AND LORD (T.D. Jakes, ASCAP/Meadowgreen, ASCAP/D, ASCAP/EMI Christian, ASCAP)
15 LATELY (Tony Roy, BMI/Slav TuTu Five, BMI/Howcott, BMI/Irving, BMI/Hitco, BMI/Hit Street, BMI/Windswept Pacific, BMI) WBM
26 LEAN ON ME (Lilly Mack, BMI/Kerion, BMI) HL
90 LET ME RETURN THE FAVOR (God's Cryin', ASCAP/Ghetto Fabulous, ASCAP)
93 LIZARD-LIZARD (LCM Deep South, BMI)
71 LOBSTER & SCRIMP (Virginia Beach, ASCAP/Warner Chappell, ASCAP)
100 LOST IN LOVE (Marco A. Cardenas, ASCAP/Upstairs, ASCAP)
21 LOVE ME (Retiez, ASCAP/Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/M, BETHA, ASCAP) HL
57 THE LOVE WE HAD (STAYS ON MY MIND) (Chappell & Co., ASCAP/Brother, ASCAP)
84 MATRIMONY... MAYBE YOU (Sony/ATV Tunes, ASCAP/Musewell, ASCAP)
79 MIAMI (Treyball, ASCAP/Pladis, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Sony/ATV Tunes, ASCAP/Portrait-Solar, ASCAP/DPJ, ASCAP) HL
43 MONEY, CASH, H**S (Li Lu Lu, BMI/EMI Blackwood, BMI/Boomer X, ASCAP/Dead Game, ASCAP)
95 MONEY'S JUST A TOUCH AWAY (WB, ASCAP/Real N' Ruff, ASCAP/Divided, BMI/Zomba, ASCAP/Dream Of Beats, ASCAP/Hard To Oppose, ASCAP/Bush Burnin', ASCAP/MCA, ASCAP) HL/WBM
55 MORE FREAKY TALES (Zomba, BMI/Srand, BMI/Cruvevelyne Whoonde, BMI)
53 MY LITTLE SECRET (So So Def, ASCAP/EMI April, ASCAP/Big Time, ASCAP/Air Control, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart entries for 'NOBODY'S SUPPOSED TO BE HERE', 'HOW DEEP IS YOUR LOVE', 'THE LADY, HER LOVER AND LORD', etc.

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

- 1 NOBODY'S SUPPOSED TO BE HERE (Wixen, ASCAP/Famous, ASCAP) HL
98 NO DOUBT (Warner Chappell, ASCAP/AI's Street, ASCAP/Mo Lovine, ASCAP/Warner-Tamerlane, BMI)
44 NOTHING EVEN MATTERS (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP)
83 ONLY YOU (Yeltrich, BMI/Irving, BMI) WBM
34 PUSHIN' WEIGHT (Gangsta Boogie, ASCAP/WB, ASCAP/trebase, ASCAP/Chocolate Thunder, ASCAP) WBM
19 ROSA PARKS (Gnat Booy, ASCAP/Chrysalis, ASCAP) WBM
58 RUFF RYDERS' ANTHEM (Boomer X, ASCAP/Dead Game, ASCAP)
46 SECRET LOVE (The Price Is Right, BMI/Music Corp. Of America, BMI/EMI April, ASCAP/Kalinmia, ASCAP/C.Sills, ASCAP)
23 SILLY HO (D.A.R.P., ASCAP/EMI April, ASCAP)
51 SOFTEST PLACE ON EARTH (Zomba, ASCAP/Kiely, ASCAP/Tallest Tree, ASCAP/WB, ASCAP)
87 SUPERHUG (WHAT WHAT) (Suite 1202, BMI/Mose Luis Gotcha, BMI/The Waters Of Nazereth, BMI/Chase Chad, ASCAP/Chrysalis, ASCAP/Monster, ASCAP) WBM
16 SWEET LADY (Kharatoy, ASCAP/Warner Chappell, ASCAP/B Black, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP)
10 TAKE ME THERE (Zomba, ASCAP/EMI April, ASCAP/Marshai, ASCAP/Justin Combs, ASCAP/Madeline Nelson, ASCAP/Mason Betha, ASCAP/Michael Foster, ASCAP/Tunes By Nickelodeon, ASCAP) HL/WBM
50 TAKING EVERYTHING (Divided, BMI/Zomba, BMI/2000 Watts, ASCAP/WB, ASCAP/Toni Robi, ASCAP)
28 TALK SHOW SHHH! (Famous, ASCAP/Hudson Jordan, ASCAP/Montell Jordan, ASCAP)
60 THAT'S THE RAPPER (WB, ASCAP/Chill'in', ASCAP/Songs Of Mart, ASCAP/Zomba, ASCAP/Bout It, ASCAP)
5 THESE ARE THE TIMES (ECAF, BMI/Demis, ASCAP/E2, ASCAP/EMI April, ASCAP) HL
48 THINKIN' 'BOUT IT (2000 Watts, ASCAP/WB, ASCAP/Toni Robi, ASCAP/Divided, BMI/Zomba, BMI) WBM
56 THIS IS MY PROMISE (A Joyful Noise, ASCAP/Honey Of An '07, ASCAP)
37 TOO CLOSE (Naughty, ASCAP/Do What I Gotta, ASCAP/Uh, Oh, ASCAP/Neutral Gray, ASCAP/Pure Love, ASCAP/WB, ASCAP/EMI April, ASCAP) HL/WBM
77 TO ZION (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/Sony/ATV Songs, BMI/Rodali, BMI/Fox Gimble, BMI)
4 TRIPPIN' (Mass Fusion, ASCAP/WB, ASCAP/D, Extraordinary, ASCAP/Virginia Beach, ASCAP) WBM
35 WATCH FOR THE HOOK (Dez Only I, ASCAP/Gnat Booy, ASCAP/Chrysalis, ASCAP/Hitco, BMI/Organized Noise, BMI/Windswept Pacific, BMI/Chrysalis, BMI/Goode Mob, BMI)
72 WESTSIDE (Sony/ATV Tunes, ASCAP/Strictly To, ASCAP/EMI Blackwood, BMI/Steady Mobbin', BMI/EMI/Four Knights, BMI/Music Corp. Of America, BMI/Neutral Gray, ASCAP) HL
91 WHATCHA WANNA DO? (Takin' Care Of Business, BMI/Minder, ASCAP)
6 WHEN A WOMAN'S FED UP (Zomba, BMI/R.Kelly, BMI)
64 WHEN I CLOSE MY EYES (Nyraw, ASCAP/EMI April, ASCAP/Marshai, ASCAP)
40 WHEN YOU BELIEVE (SKG, ASCAP/Songs Of SKG, BMI/ECAF, BMI) CLM
74 WHEN YOU GET HOME (Hudson Jordan, ASCAP/Wixen, ASCAP/Almo, ASCAP/Jobete, ASCAP)
67 WHEREVER YOU GO (Sure It Hit, ASCAP/WB, ASCAP/Black Panther, BMI/Famous, ASCAP/Ensign, BMI/Melodious Fool, ASCAP) HL/WBM
81 YOU GOT ME (Not Listed)
33 YOU (EMI April, ASCAP/Ya Digg, ASCAP/Chrysalis, ASCAP/To The Third Power, BMI)

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	7	12	5	IT'S NOT RIGHT BUT IT'S OKAY ARISTA PROMO 1 week at No. 1	WHITNEY HOUSTON
2	5	9	7	BLUE MONDAY ELEMENTREE/F-111 44555/REPRISE	◆ ORGY
3	4	8	7	OUTSIDE EPIC PROMO	◆ GEORGE MICHAEL
4	1	3	8	UP & DOWN GROOVILICIOUS 060/STRICTLY RHYTHM	◆ VENGABOYS
5	9	11	7	PRESSURE STRICTLY RHYTHM 12555	ULTRA NATE
6	2	1	11	BELIEVE WARNER BROS. 44576	◆ CHER
7	3	6	10	THESE ARE THE TIMES GEFEN 063/AQUA BOOGIE	PURE SUGAR
8	16	24	5	I'M BEAUTIFUL WARNER BROS. 44586	◆ BETTE MIDLER
9	11	16	8	POWER EIGHTBALL 127	JOI CARDWELL
10	14	15	8	RELEASE ME INTERHIT 54029/PRIORITY	ENGELBERT HUMPERDINCK
11	6	2	12	DON'T LET THIS MOMENT END EPIC 79059	◆ GLORIA ESTEFAN
12	8	5	11	I LIKE THE WAY 4 PLAY 1018	DENI HINES
13	20	28	5	TAKE ME TO THE TOP JELLYBEAN 2545	PLASMIC HONEY
14	10	7	12	THIS JOY WELCOME WAX 001	VERNESSA MITCHELL
15	19	23	7	CONTACT EDEL AMERICA PROMO	◆ BROOKLYN BOUNCE
16	27	34	5	THE REASON OVUM/RUFFHOUSE PROMO/COLUMBIA	SYLK 130
17	15	14	9	WISHING ON A STAR BLACK CULTURE IMPORT/ATLANTIC	RANDY CRAWFORD
18	26	29	6	U GOT MY LOVE MO' BIZZ IMPORT	DJ JEAN
19	13	4	13	I'M GONNA GET YA BABY XTRAVAGANZA 4375/EDEL AMERICA	BLACK CONNECTION
20	12	10	11	JOIN IN THE CHANT WAVE 50033	KEVIN AVIANCE
21	28	31	6	THAT ZIPPER TRACK MOONSHINE 88455	DJ DAN PRESENTS NEEDLE DAMAGE
▶ POWER PICK ◀					
22	34	—	2	SKIN NERVOUS 20356	◆ CHARLOTTE
23	21	26	7	NO NOS TENEMOS (NNT) H.O.L.A. 341079	PROYECTO UNO
24	18	20	8	UNE VERY STYLISH FILLE ATLANTIC PROMO	◆ DIMITRI FROM PARIS
25	30	35	6	HIGH ISLAND 563349	◆ LIGHTHOUSE FAMILY
26	23	25	9	SUNSHINE DAY JELLYBEAN 2543	MATT BIANCO
27	38	49	3	ACTIVATE EMPIRE STATE 0621/EIGHTBALL	THAT KID CHRIS & DJ MADA PRES. HARDFEELINGS
28	33	41	3	GODSPEED MUSICNOW 19	BT
29	22	19	9	MUSCLES TWISTED 55488/MCA	CLUB 69 FEATURING SUZANNE PALMER
30	36	44	3	SPECIAL MUSHROOM IMPORT	◆ GARBAGE
31	17	13	15	FIND ANOTHER WOMAN GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
32	24	21	11	SNOW ON THE SAHARA EPIC PROMO	◆ ANGGUN
33	44	—	2	SOMEONE TO HOLD H.O.L.A. PROMO	◆ VERONICA
34	41	—	2	FLOWER DUET '99 GLASSNOTE 5006	JONATHAN PETERS PRESENTS LUMINAIRE
35	25	18	13	STRONG IN LOVE XTRAVAGANZA 3990/EDEL AMERICA	◆ CHICANE FEATURING MASON
36	47	—	2	TAKE THE LONG WAY HOME CHEEKY PROMO/ARISTA	◆ FAITHLESS
37	43	—	2	I'VE HAD ENOUGH MCA 55526	REGINA BELLE
▶ HOT SHOT DEBUT ◀					
38	NEW ▶	1	1	(YOU GOT ME) BURNIN' UP TOMMY BOY SILVER LABEL 348/TOMMY BOY	◆ CEVIN FISHER
39	35	37	8	I'M COMIN' WEST END 1001	TAANA GARDNER
40	NEW ▶	1	1	GET UP, FEEL THE MUSIC SFP 9628	PM NETWORK
41	48	—	2	TOMORROW NERVOUS 20266	KIM ENGLISH
42	29	22	14	GIVE AWAY MY FEAR EIGHTBALL 129	AETHER
43	NEW ▶	1	1	OBSESSION 4 PLAY 1020	FUZZY LOGIC
44	NEW ▶	1	1	I KNOW I CAN DO IT F-111 44538 REPRISE	LISAHALL
45	42	47	5	CUT CHEMIST SUITE ALMO SOUNDS PROMO/INTERSCOPE	◆ OZOMATLI
46	NEW ▶	1	1	SOMEONE PERFECTO/KINETIC PROMO/REPRISE	ASCENSION
47	32	27	13	TO THE RHYTHM PAGODA 45305/DRIVE	PEPSTAR
48	46	46	6	LOOKING FOR THE PERFECT BEAT TOMMY BOY 330	AFRIKA BAMBAATAA & THE SOUL SONIC FORCE
49	NEW ▶	1	1	AIN'T NO MOUNTAIN HIGH ENOUGH EPIDROME PROMO/EPIC	JOCELYN BROWN
50	NEW ▶	1	1	SATISFIED TRAX 10062	ERIN HAMILTON

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/GREATEST GAINER ◀					
1	1	1	9	BELIEVE (T) (X) WARNER BROS. 44576 8 weeks at No. 1	◆ CHER
2	3	3	16	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551	◆ DEBORAH COX
3	4	5	16	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN	◆ STARDUST
4	2	2	35	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG	◆ BRANDY & MONICA
5	5	6	6	WE LIKE TO PARTY (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM	◆ VENGABOYS
6	9	11	7	WOULD YOU...? (X) OVAL 27558/V2	◆ TOUCH AND GO
7	6	4	38	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
8	7	7	25	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE	◆ FATBOY SLIM
9	39	33	37	FRIGHT TRAIN (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
10	10	9	17	ONLY WHEN I LOSE MYSELF (T) (X) MUTE/REPRISE 44562/WARNER BROS.	◆ DEPECHE MODE
11	11	13	30	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
12	14	16	5	HORNY (T) (X) AMERICAN 79065/COLUMBIA	◆ MOUSSE T. VS. HOT 'N' JUICY
13	8	10	20	SUAVEMENTE (X) SONY DISCOS 82795	◆ ELVIS CRESPO
14	13	14	33	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
15	12	8	41	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515	◆ BACKSTREET BOYS
16	RE-ENTRY	7	7	NIGHT WIND (M) (X) MODERN VOICES 007	◆ TONY MASCOLO
17	21	23	7	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM	◆ VENGABOYS
18	15	18	10	DON'T LET THIS MOMENT END/OYE (T) (X) EPIC 79059	◆ GLORIA ESTEFAN
19	20	19	12	JUMP AROUND (2000 MIX) (T) (X) TOMMY BOY 463	HOUSE OF PAIN
20	18	20	44	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
21	17	17	50	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
22	19	12	12	JUMP JIVE AN' WAIL (X) UNDER THE COVER 9807	BIG DADDY ORCHESTRA
23	24	25	19	THINKIN' BOUT IT (T) (X) EASTWEST 63809/EEG	◆ GERALD LEVERT
24	29	28	12	MUSCLES (T) (X) TWISTED 55488/MCA	CLUB 69 FEATURING SUZANNE PALMER
25	23	22	34	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
26	22	29	53	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
27	35	39	25	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
28	16	15	32	STOP (X) VIRGIN 38641	◆ SPICE GIRLS
29	25	26	12	WHAT DO YOU REMEMBER? (T) (X) CLASSIFIED 0255	M:G
30	44	—	3	SKIN (T) (X) NERVOUS 20356	◆ CHARLOTTE
31	28	27	40	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
32	40	21	10	IF I CAN'T HAVE YOU (T) (X) LOGIC 62020	◆ L.F.O. (LYTE FUNKY ONES) (FEATURING KAYO)
33	26	31	22	IF I HAD THE CHANCE (T) (X) TIMBER! 746/TOMMY BOY	CYNTHIA
34	30	32	12	LOVE OF A LIFETIME (T) (X) METROPOLITAN 4530	COLLAGE
35	RE-ENTRY	3	3	BEACHBALL (T) ULTRA 016	◆ NALIN & KANE
36	38	30	5	THANK U (T) (X) INTERHIT 54030/PRIORITY	CYNTHIANA
37	32	36	37	I GET LONELY (T) (X) VIRGIN 38632	◆ JANET
38	RE-ENTRY	71	71	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
39	37	47	7	PRESSURE/NEW KIND OF MEDICINE (T) (X) STRICTLY RHYTHM 12555	◆ ULTRA NATE
40	41	42	16	LET ME GO...RELEASE ME (T) (X) H.O.L.A. 341070	VERONICA
41	27	24	51	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
42	34	34	17	BLOCK ROCKIN' BEATS (T) (X) ASTRALWERKS 6195/CAROLINE	◆ THE CHEMICAL BROTHERS
43	45	49	7	NEXT TIME (T) (X) CLASSIFIED 0311	PINAY
44	RE-ENTRY	6	6	FIND ANOTHER WOMAN (T) (X) GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
▶ HOT SHOT DEBUT ◀					
45	NEW ▶	1	1	C'EST LA VIE (T) (X) EPIC 79085	◆ B*WITCHED
46	RE-ENTRY	7	7	LET'S GO ALL THE WAY (T) (X) COLUMBIA 78958	◆ REACT
47	46	—	2	THIS JOY (T) (X) WELCOME WAX 001	VERNESSA MITCHELL
48	33	50	23	TAKE ME AWAY (T) (X) PHAT CAT 90001	MIX FACTORY
49	43	37	44	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
50	NEW ▶	1	1	HOLY WATERS (T) RED ANT 15328	ANGELIQUE

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.

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Pinecastle Plans Jim & Jesse Boxed Set

BY DEBORAH EVANS PRICE
NASHVILLE—Thus far, 1999 is looking like a good year for bluegrass legends Jim & Jesse McReynolds. After performing together for 51 years, the brothers just received a Grammy nomination for best bluegrass album for last year's "Songs From The Homeplace." In March, they'll celebrate their 35th anniversary as members of the Grand Ole Opry.

Then, on March 23, Pinecastle Records will release "The Old Dominion Masters," a four-CD boxed set featuring music that the duo—known as Jim & Jesse—released on its own label, Old Dominion, in the '70s after leaving Columbia. Those recordings were sold only on vinyl and cassette at concerts.

The release of the boxed set marks the first time that these recordings have been available at retail and the first time they've been issued on CD. The package will include extensive liner notes, photos, and historical information.

"I definitely think this is a significant project," says Penny Parsons, regional sales rep for Record Depot,

a Durham, N.C., independent distributor. "From what I've heard, this is some of their best material. They were a real strong band during this period in the '70s and '80s. Some really good musicians were supporting them over that period of time."



JIM & JESSE McREYNOLDS

People like Joe Meadows, Jim Brock, Allen Shelton, and Don McCann are people you associate with that band. I think another good thing about this is that it's not the over-produced country material. It's the stuff they do in their performances—what you

hear when you see them is what's on this set."

Pinecastle president Tom Riggs feels that the set fills an important void in the duo's recorded history.

"Here are some guys that you can honestly call legends, which is a term that's sometimes overused in this business," says Riggs. "Their earlier career has been well-documented by the Bear Family boxed set, which covered their Columbia and Epic years. Then there's a two-CD package of some of their Capitol stuff. But this covers some of their most productive years. We felt there was a blank in their career that wasn't well-documented for today's listener."

Riggs praises Jesse and engineer John Everly at Nashville Record Production for their work in cleaning up the masters for the boxed set.

"They remastered most of them
(Continued on page 38)



Malling It Up. CMT and Sam Goody sponsored a recent appearance at Minneapolis' Mall of America by new Atlantic Nashville group South Sixty-Five. Shown in the front row, from left, are band members Lance Leslie, Brent Parker, and Jimmy Koeltzow. In the back row, from left, are Media One's Jeff Bernston; co-producer Anthony Smith; band members Doug Urie and Stephen Parker; CMT's Ken Mullane; and Atlantic's Bob Heatherly and Bryan Switzer.

Numerous Nat'l, Int'l Outlets Give Country Videos Exposure

BY CHET FLIPPO
NASHVILLE—Country music's video era—which officially began with 1983's launch of CMT and its original catalog of only two dozen videos—seems to be finally hitting its stride, with well over a hundred domestic and international video outlets for country now in place.

Jeff Walker, who pioneered music video promotion here with the formation of his AristoMedia company in 1980, is a close watcher of the country music video industry.

"Our latest study shows 123 total outlets," he says. "I think that, today, the number and diversity of outlets represent a tremendous opportunity for country music, especially in terms of artist development planning."

Walker breaks down the 123 outlets thusly: seven are national cable-delivered outlets, six are multi-regional or syndicated, five are video pools, 11 are closed circuit, 85 are local video outlets, four are on the Internet, and five are international.

Of the seven U.S.-wide video outlets, four are music channels: CMT, Great American Country (GAC), the Box Country, and VH1 Country (Digital). According to AC Nielsen, CMT was seen in 41 million U.S. households as of October 1998, with a monthly come audience of 21,962,000.

Four-year-old GAC is now in 6.5 million cable homes. The Box now has three exclusive country locations (Alexandria, Va., Oklahoma City, and Dallas) and eight markets that mix country with pop. "The Box people are in town this week," says Walker. "They're meeting with labels and looking for new markets. They're aggressively looking to expand."

Walker says VH1's recent expansion into digital specialty channels is a significant boost for country, with VH1 Country already in 200,000 homes in select markets. "They're making a significant commitment to country," he says.

The other three national outlets are DirectTV's "In Tune," TNN, and "Country Crossroads." "In Tune" is on DirectTV's Channel 500 and is seen in 4.2 million households. The show features a video pick and artist EPKs (electronic press releases).

Although TNN has cut back its music programming, its daily hour-long "America's Country Hits" is seen in 72.6 million households.

The Fort Worth, Texas-based "Country Crossroads" airs on the syndicated FamilyNet Network and shows videos that promote positive messages.

The six syndicated and multi-regional shows are "Night Tracks" (in California and Florida markets), "Planet Country" (in 20 Southern and Western markets), "Country Images" (in six Southern markets), "Music Row Profiles" (Nashville-
(Continued on page 38)

Country Made Strides In Australia, Asia, And Europe In '98—And Still Dominated U.S. Radio

LOOKING BACK: 1998 saw significant international progress for country music, according to a year-end report prepared by the Country Music Assn. (CMA).

Nashville-based artists are beginning to be significant players abroad. **LeAnn Rimes'** "Sittin' On Top Of The World" went gold in the U.K. (100,000 units sold) in 12 weeks. She was also the first country artist to appear on the popular European TV show "Wetten Dass."

Rimes, **Shania Twain**, **Trisha Yearwood**, **Faith Hill**, and **the Mavericks** debuted on the U.K.'s top 40 album or singles charts. Twain's "Come On Over" album went gold in 15 weeks in the U.K., reached No. 15 on the U.K. pop album chart, entered the German pop chart at No. 17, and has sold more than 70,000 copies in Germany.

In the Netherlands, the CMA reports that market share for country doubled in 1998, with \$11 million in total sales, as opposed to \$5 million in 1997. Country FM, the Netherlands' first full-time country station, reaches 4 million listeners. Rimes' "How Do I Live" and Twain's "You're Still The One" both went to No. 1 in airplay in the Netherlands.

Yearwood's "(Songbook) A Collection Of Hits" is gold in Indonesia (25,000 units sold), Malaysia (15,000), the Philippines (20,000), Taiwan (25,000), and Thailand (25,000). Her "How Do I Live" single was a No. 1 pop hit in Hong Kong, Singapore, Taiwan, and Thailand.

The Country Music Assn. of Australia reports that almost one-fourth of adults there name country as their favorite music, an increase of 10% over 1997.

Domestically, the CMA notes that country remains the dominant format in radio. The CMA says that there are 2,368 stations that are primarily country, followed by 1,131 news/talk stations and 844 AC outlets.

Also, the CMA notes, major corporations that are sponsoring country tours or major programs include Gitano, Red Lobster, Lipton, Wrangler Jeans, Chevrolet, Jack Daniels, GPC, and Nokia.

ON THE ROW: **David Kastle** exits as VP of Cal IV Entertainment, the new Music Row publishing house launched by Dollar General heir **Cal Turner III** (Billboard, Nov. 14, 1998). No replacement has been named. Kastle, who had been VP at Killen Music Group, joined Cal IV at midyear, when Turner acquired KMG.

Jeff Hackett departs as MCG/Curb VP of promotion. VP **Gerrie McDowell**, who recently came from Curb Universal to MCG/Curb, now heads the department.

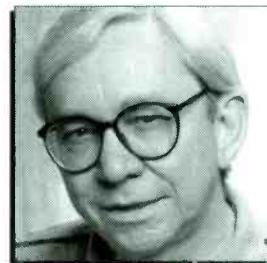
Austin, Texas' **Watermelon Records** has filed for bankruptcy under Chapter 11. The creditors' meeting is Feb. 2 in Austin.

PEOPLE: Singer **Johnny Rodriguez** has been indicted for murder by a Uvalde County, Texas, grand jury. The indictment stems from an early-morning shooting last Aug. 29 of a Rodriguez acquaintance in a house owned by Rodriguez's mother. A second man—who was not mentioned in early news accounts of the murder—was also indicted. Rodriguez remains free on \$50,000 bond. Arraignment was scheduled for Tuesday (19).

Representatives from nine record labels—including four label presidents—were at **Kasey Chambers'** recent Bluebird Cafe showcase. Chambers, the great lead singer for Australia's **Dead Ringer Band**, has finished a solo album and is weighing several offers.

Reba McEntire is well into her first European tour, playing the U.K. and Germany. **Tracy Byrd** and **Pam Tillis** are touring Australia—on separate tours.

Freddy Fender gets his star on Hollywood's Walk of Fame Feb. 4, after which he'll perform at the House of Blues.



by Chet Flippo

Billboard TOP COUNTRY ALBUMS

JANUARY 23, 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	8	GARTH BROOKS ▲ ¹² CAPITOL 97424 (19.98/26.98) 3 weeks at No. 1	DOUBLE LIVE	1
2	3	3	50	DIXIE CHICKS ▲ ³ MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	2
3	2	2	62	SHANIA TWAIN ▲ ⁷ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
4	5	6	34	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
5	4	4	38	FAITH HILL ▲ WARNER BROS. 46790 (10.98/16.98)	FAITH	2
6	6	5	9	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
7	7	7	20	ALABAMA ▲ ² RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
8	9	10	84	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	1
9	8	9	8	SOUNDTRACK ● DREAMWORKS 50045/GEFFEN (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE	8
10	11	16	43	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
11	10	11	12	TOBY KEITH MERCURY 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	5
12	12	8	19	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
13	13	20	72	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
14	14	12	32	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
15	16	27	24	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
16	18	24	69	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
17	15	17	12	DEANA CARTER ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
18	20	29	22	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	18
19	17	19	36	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
20	31	42	11	SARA EVANS RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	20
21	26	23	38	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
22	19	18	59	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	1
23	21	25	26	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
24	22	26	13	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
25	23	28	36	MARK WILLS ● MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	8
26	25	30	31	CLAY WALKER GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
27	24	22	32	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
28	27	21	22	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
29	29	31	72	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
30	34	36	16	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
31	37	39	36	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
32	33	33	70	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
33	32	34	26	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
34	35	32	16	LYLE LOVETT CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	9
35	36	35	34	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
36	30	15	36	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
37	47	53	62	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
38	28	13	15	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA MCA NASHVILLE 70038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	6

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
39	44	45	14	AARON TIPPIN LYRIC STREET 165003/HOLLYWOOD (10.98 EQ/16.98)	WHAT THIS COUNTRY NEEDS	33
40	39	41	19	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
41	42	44	15	BLACKHAWK ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	25
▶ PACESETTER ◀						
42	55	58	29	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	42
43	45	37	13	TRAVIS TRITT WARNER BROS. 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	15
44	53	55	10	THE TRACTORS ARISTA NASHVILLE 18878 (10.98/16.98)	FARMERS IN A CHANGING WORLD	39
45	43	48	78	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
46	40	47	19	WILLIE NELSON ISLAND 524548 (10.98 EQ/16.98)	TEATRO	17
47	46	43	38	RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
48	41	40	26	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
49	38	14	14	MARTINA MCBRIDE RCA 67654/RLG (10.98/16.98)	WHITE CHRISTMAS	9
50	49	38	34	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
51	52	50	10	BILLY RAY CYRUS MERCURY 558347 (10.98 EQ/16.98)	SHOT FULL OF LOVE	32
52	48	49	72	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
53	51	51	38	STEVE WARINER ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
54	56	54	38	ROY D. MERCER CAPITOL 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
55	50	56	65	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
56	54	65	22	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	54
57	58	57	64	ROY D. MERCER CAPITOL 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
58	59	59	88	ROY D. MERCER CAPITOL 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
59	57	62	18	VARIOUS ARTISTS ASYLUM/ELEKTRA 62277/EEG (10.98/16.98)	TAMMY WYNETTE REMEMBERED	18
60	66	71	11	T. GRAHAM BROWN INTERSOUND 9346/PLATINUM (10.98/16.98)	WINE INTO WATER	60
61	63	—	21	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98) HS	IT WOULD BE YOU	21
62	62	61	84	ROY D. MERCER CAPITOL 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
63	60	66	33	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
64	RE-ENTRY	31	—	THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
65	61	52	90	GEORGE STRAIT ▲ ³ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
66	70	—	68	MICHAEL PETERSON ● REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
67	64	63	31	DWIGHT YOAKAM REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
68	RE-ENTRY	6	—	JUNIOR BROWN CURB 77897 (10.98/16.98) HS	LONG WALK BACK	34
69	65	70	79	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
▶ HOT SHOT DEBUT ◀						
70	NEW	—	1	DERYL DODD COLUMBIA 68793/SONY (10.98 EQ/16.98)	DERYL DODD	70
71	67	72	28	JOE DIFFIE EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	21
72	71	69	35	TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
73	69	73	69	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
74	68	60	75	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
75	RE-ENTRY	4	—	LINDA DAVIS DREAMWORKS 50100/GEFFEN (10.98/16.98)	I'M YOURS	61

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

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®**

JANUARY 23, 1999

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	2	SHANIA TWAIN ▲ ¹¹ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	205
2	1	GARTH BROOKS ▲ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	177
3	3	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	168
4	5	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	616
5	4	DEANA CARTER ▲ ⁴ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	123
6	6	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	131
7	7	HANK WILLIAMS, JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	240
8	10	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	227
9	8	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	65
10	9	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	208
11	11	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	250
12	17	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	209
13	13	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	470

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	12	SHANIA TWAIN ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	115
15	16	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	561
16	14	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	325
17	23	PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	6
18	19	CLINT BLACK ▲ RCA 66671/RLG	THE GREATEST HITS	114
19	15	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	166
20	21	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	230
21	—	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	64
22	24	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	146
23	18	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	153
24	22	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	88
25	—	ALABAMA ▲ ² RCA 66410/RLG (10.98/15.98)	GREATEST HITS VOL. III	176

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.



by Wade Jessen

WRONG IN THE RIGHT DIRECTION: With more than 42 million audience impressions, **Martina McBride's** "Wrong Again" (RCA) gains an impressive 740 spins to trade places at No. 1 on Hot Country Singles & Tracks with **Alan Jackson's** "Right On The Money" (Arista/Nashville). Despite being displaced by last issue's runner-up, Jackson's song has 40 million impressions, up more than 2 million. It gains 372 plays and is clearly still in the ring for a possible encore at the top. Should Jackson make the unusual move of recapturing No. 1, it would recall a similar situation that occurred more than three years ago, when **Brooks & Dunn's** "Little Miss Honky Tonk" bumped **John Michael Montgomery's** "I Can Love You Like That" from the top. Montgomery's ballad regained control of No. 1 the following week, where it stayed for another two weeks.

"Wrong Again" bullets at No. 22 on Top Country Singles Sales and is found on McBride's "Evolution" set, No. 13 on Top Country Albums.

AT HOME IN THE COUNTRY: After interrupting **Faith Hill's** 21-week run at the top with "This Kiss" (Warner Bros.) last issue, country traditionalist **Mark Chesnutt** encores at No. 1 on Top Country Singles Sales with his cover of **Aerosmith's** "I Don't Want To Miss A Thing." Unlike Chesnutt's single, which isn't getting multi-format radio exposure, "This Kiss" was played on many top 40 and AC stations and provided Hill with her first solo top 10 on The Billboard Hot 100, where it peaked at No. 7 in October of last year. Hill's pop chart feat occurred prior to the recent change in the Hot 100's methodology, which allows country airplay to influence the chart. Prior to the change, country singles performed on the Hot 100 exclusively from sales unless they crossed to other formats.

"I Don't Want To Miss A Thing" marked Chesnutt's debut on the Hot 100 when it bowed at No. 72 in the Dec. 19, 1998, issue, then peaked at No. 19 in our unpublished Jan 2. list. It finishes the week at No. 24.

On Hot Country Singles & Tracks, "I Don't Want To Miss A Thing" rises 12-10, up 624 plays, and is detected at 159 monitored country signals. Chesnutt's airplay leader this issue is **KYNG Dallas**, with 58 plays, followed by market rival **KPLX**, with 48 plays. The latter is the overall airplay leader to date, with 410 spins so far. **KYNG** follows with 397 plays since the song bowed.

"I Don't Want To Miss A Thing" is the lead single and title track from Chesnutt's album, which began scanning Feb. 9.

VOLUNTEER DUTY: Following the University of Tennessee's victory at the national football championship Jan. 4, the team's official song re-enters Top Country Singles Sales, as **the Osborne Brothers'** "Rocky Top '96" (Decca) pops back on at No. 20 with approximately 1,000 units. The retail single includes the bluegrass duo's original 1968 version and an extended dance remix of the **Felice and Boudleaux Bryant** composition. Six monitored country stations in the Southeast turn in 42 plays, including **WIVK** Knoxville, Tenn., and **WSM-FM** Nashville.

PINECASTLE PLANS JIM & JESSE BOXED SET

(Continued from page 36)

and touched up all of them," he says.

When the duo started Old Dominion, it was among the first acts to launch a label, if not the first.

"When we started Old Dominion, we just wanted to do some custom things to take on the road to sell direct to our fans," says Jesse. The duo's entrepreneurial spirit remains. It is self-managed, and Jim handles bookings.

The duo recorded 10 albums for Old Dominion—named for the nickname of its home state, Virginia—during a 10-year period before the label became less active. The duo never signed other artists to the label, preferring to concentrate on its own product.

"On the boxed set I think we included the best of everything we've done," says Jesse. "We have 'Paradise' on there, the John Prine song, which is one of the most popular songs we do. Then we've got some old things, like 'Air Mail Special,' which we've done throughout our whole career. We've also got some gospel songs, like 'An Old Account Settled

Long Ago,' and a Roy Acuff song, 'I'll Reap My Harvest In Heaven.' We also do some Louvin Brothers songs, like 'When I Stop Dreaming,' which has always been very popular during our shows."

The suggested price for the boxed set is \$49.95. In marketing the new release, Riggs says, the label plans to capitalize on the brothers' visibility as members of the Grand Ole Opry, as well as their appearances on other programs.

"We made an arrangement, and we're going to become an ongoing sponsor of ["Ernest Tubbs Midnight Jamboree"], because there's a loyal audience out there," says Riggs. "We're also going to do some point-of-sale things with those folks. DNA, our main distributor, is talking to other chains on our behalf, and we're going to work all potential angles."

Riggs says Pinecastle plans to place ads in all major bluegrass magazines, as well as in publications issued by various bluegrass associations across the country. At retail, the label plans to secure listening

posts and endcaps.

Country and bluegrass radio stations have already received a 20-song sampler CD. "We've got a great product," Riggs says. "We've just got to make people aware of it."

Parsons says, "It's hard to predict how boxed sets will do, but this is the first boxed set—other than imports—by Jim & Jesse. That's significant, and the pricing is good. It's right in there with some of the other recent boxed sets, like the Rebel Records 35th-anniversary set. That and others have done really well. So I think this will do well."

Jim thinks the boxed set will sell at retail but expects the strongest reaction to come from fans at the duo's live performances.

"I think there's a strong market that sometimes gets overlooked with all the major bluegrass festivals," he says. "There are about 500 festivals, and attendance is growing every year. Hopefully, people will be interested. If sales are anything like sales of 'Songs From The Homeplace,' we'll be pleased."

NUMEROUS NAT'L, INT'L OUTLETS GIVE COUNTRY VIDEOS EXPOSURE

(Continued from page 36)

based and in 30 markets), "Country Countdown" (featuring a weekly top 10), and "America's Country Connection" (available in 17 million households).

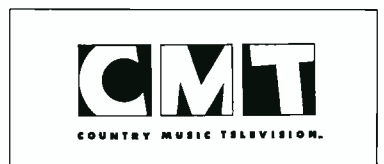
Of the 85 local video outlets, Walker notes that 60% are in the South. Some local shows, he says, are moving to the new PAX-NET, the new broadcast network that emphasizes family viewing.

The primary existing video pools distribute videos to such clients as malls, hotels, restaurants, and nightclubs. They are ET Videos in Burbank, Calif.; National Video in Anaheim, Calif.; Rock America in New York; Sight & Sound in Seattle; Wolfram Video in Milwaukee; and ZTV Muzak in Seattle.

Closed-circuit companies, says Walker, are on the rise. The College Television Network offers 10 hours of daily programming via Hughes Satellite Network to 450 college

campuses. Screenplay programs for such retail outlets as Musicland, Media Play, and Sam Goody.

Similarly, Video Pipeline programs Blockbuster, HMV, Disc Jockey, Movie Gallery, Telescan, and Circuit City. The In-Store Sports Network programs for sports-lifestyle retail outlets. Park & View



offers Internet service and cable TV at more than 175 truck stops nationwide. Its Drivers Entertainment Network offers music videos in the truck stop as well as piped in to truck cabs.

Disney World's Pleasure Island's Jumbotron features country videos.

Stopwatch Entertainment programs for more than 1,600 retail locations, such as Service Merchandise and Incredible Universe. IUPUI-TV airs on all Indiana State College campuses. Station Casino in Kansas City, Mo., features country videos on its monitors.

NEO Vision programs for mall food courts and airports. The Travel Entertainment Network programs for hotels in six Southern markets.

On the Internet, InterneTV, Rolling Stone Network, Streamland, and Vidnet all feature some country programming.

Finally, notes Walker, the five international outlets are expanding. They are CMT Canada, CMT Pacific Rim, CMT Latin America, VH-1 Europe, and German-based Onyx-TV.

"The potential overall benefit is enormous," he says. "The sum of the parts is making a large whole."

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

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

- 60 ABSENCE OF THE HEART (EMI Princeton Street, ASCAP/EMI April, ASCAP/Windswept Pacific, ASCAP/In The Fairway, ASCAP/Hamstein Cumberland, BMI/Hardtall Hts, BMI) HL/WBM
- 71 BARLIGHT (Warner-Tamerlane, BMI)
- 64 BEHIND CLOSED DOORS (Warner House of Music, BMI) WBM
- 63 BETTER MAN (Sony/ATV Tree, BMI/Gary Nicholson, ASCAP/MRBI, ASCAP)
- 75 THE BIG ONE (Rites Of Passage, BMI)
- 27 A BITTER END (BMG, ASCAP/Keabo, ASCAP/Milene, ASCAP/Loggy Bayou, ASCAP) HL/WBM
- 18 BUSY MAN (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Teren It Up, BMI) HL/WBM
- 23 BY THE BOOK (Warner-Tamerlane, BMI/EMI April, ASCAP/JKids, ASCAP) HL/WBM
- 48 CAN'T GET ENOUGH (Reynsong, BMI/Kentucky Girl, BMI/Bayou Boy, BMI/Careers-BMG, BMI/A Hard Day's Write, BMI)
- 52 CAN'T STOP THINKIN' 'BOUT THAT (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Killen-Turner, BMI/We're Brewin' Hiss, BMI) HL
- 72 DON'T COME CRYING TO ME (Vinyr Mae, BMI/English-ton, BMI)
- 30 DON'T LAUGH AT ME (Built On Rock, ASCAP/David Aaron, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
- 37 DRIVE ME WILD (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Cat IV, ASCAP/Cooter Moe, ASCAP)
- 40 EVERY LITTLE WHISPER (Hamstein Cumberland, BMI/KidJulie, BMI/Steve Warner, BMI) WBM
- 20 FLY (THE ANGEL SONG) (Golden Phoenix, SOCAN/Kiaya-songs, SOCAN/Rory Bourke, BMI) WBM
- 7 FOR A LITTLE WHILE (Magnatune, SESAC/Family Style, SESAC/Glacier Park, SESAC/Moraine, SESAC/Malaco, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 8 FOR YOU I WILL (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
- 70 FROM WHERE I STAND (Walt No More, BMI/Mighty Nice, BMI/Blue Water, BMI/Tom Collins, BMI) HL/WBM
- 42 GETCHA SOME (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL
- 51 HANDS OF A WORKING MAN (Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM
- 13 HOLD ON TO ME (Reynsong, BMI/Bayou Boy, BMI) HL
- 25 HOW FOREVER FEELS (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
- 29 HUSBANDS AND WIVES (Sony/ATV Tree, BMI) HL
- 34 I CAN'T GET OVER YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI)
- 10 I DON'T WANT TO MISS A THING (Realsongs, ASCAP) WBM
- 47 I'LL TAKE TODAY (Seven Summits, BMI/Will Robinsons, BMI/Invg, BMI) HL/WBM
- 39 I'LL THINK OF A REASON LATER (Hamstein Cumberland, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM

- 38 I'M YOURS (Gravitron, SESAC/Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP) WBM
- 26 IT MUST BE LOVE (Almo, ASCAP/Craig Bickhardt, ASCAP/Magnason, BMI/Red Quill, BMI) WBM
- 67 IT'S ONLY LOVE (Heart Of Hearts, BMI/McLachlan-Scruggs Int'l, BMI/Why Walk, ASCAP)
- 41 IT'S YOUR SONG (Gooby, BMI/Pan For Gold, BMI/Copy-right's Music, BMI) CLM/WBM
- 74 I WON'T LIE (EMI April, ASCAP/Pedalhead, ASCAP/Famous, ASCAP) HL
- 28 KEEPIN' UP (Maypop, BMI/Wildcountry, BMI/Route Six, BMI) WBM
- 14 LET ME LET GO (Diamond Mine, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI) HL/WBM
- 66 A LITTLE BIT MORE OF YOUR LOVE (Sony/ATV Tree, BMI/McSpadden, BMI/Lyric Springs, BMI/Wandachord, BMI/Yankee Clipper, BMI)
- 53 LOVE AIN'T LIKE THAT (LaLuna, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI)
- 32 MEANWHILE (J. Fred Knobloch, ASCAP/Waysong, ASCAP/Lebrun, ASCAP/Ingram, ASCAP)
- 50 NO MORE LOOKING OVER MY SHOULDER (Warner-Tamerlane, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 17 NO PLACE THAT FAR (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM
- 35 ONE DAY LEFT TO LIVE (Acuff-Rose, BMI/That's A Smash, BMI/Mike Curb, BMI/CPN, ASCAP) WBM
- 36 ORDINARY LIFE (McSpadden-Smith, BMI/Magnolia Hill, ASCAP)
- 19 POWERFUL THING (Mighty Nice, BMI/Andersongs, BMI/MCA, ASCAP/Fire Feather, ASCAP) HL
- 55 A RANDOM ACT OF SENSELESS KINDNESS (Dixie Stars, ASCAP/Josh-Nick, ASCAP/Zomba, ASCAP/Zomba, BMI/Tuneover, BMI) HL/WBM

- 2 RIGHT ON THE MONEY (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 69 SAY ANYTHING (Mike Curb, BMI/Curbsongs, ASCAP)
- 62 SHORTEIN' BREAD (Warner-Tamerlane, BMI/Boy Rock-ing, BMI/Chinquapin, BMI/CVB, BMI/Atlantic Meridian, BMI) WBM
- 46 SLOW DOWN (Glitterfish, BMI/Buna Boy, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM
- 31 SOMEBODY'S OUT THERE WATCHING (Warner-Tamerlane, BMI/Puckalecia, BMI/Nomad-Noman, BMI/Franne Golde, BMI/Windswept Pacific, BMI) WBM
- 21 SOMEONE YOU USED TO KNOW (Melanie Howard, ASCAP/Big Giant, BMI/Warner-Tamerlane, BMI) WBM
- 73 SOMETHING TO THINK ABOUT (EMI Blackwood, BMI/Ty Land, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
- 3 SPIRIT OF A BOY WISDOM OF A MAN (WB, ASCAP/Big Tractor, ASCAP/War Bride, ASCAP) WBM
- 4 STAND BESIDE ME (Hamstein Cumberland, BMI) WBM
- 33 TAKE ME (EMI Blackwood, BMI/Singles Only, BMI/Sony/ATV Tree, BMI) HL
- 16 THAT DON'T IMPRESS ME MUCH (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 6 THERE YOU HAVE IT (Warner-Tamerlane, BMI/Rancho Belita, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM
- 44 THESE ARMS OF MINE (Curbsongs, ASCAP/Kinetic Diamond Int'l, ASCAP/Emilaur, BMI) WBM
- 68 TORE UP FROM THE FLOOR UP (EMI Tower Street, BMI/EMI Blackwood, BMI/BMG, ASCAP/Sierra Home, ASCAP)
- 65 TOUCHDOWN TENNESSEE (Acuff-Rose, BMI) WBM
- 11 UNBELIEVABLE (Mighty Nice, BMI/Al Andersongs, BMI/Windswept Pacific, BMI/My Life's Work, BMI) HL/WBM
- 57 WHAT'S THE MATTER WITH YOU BABY (Almo, ASCAP)

- 43 WHEN MAMA AIN'T HAPPY (EMI Blackwood, BMI/Ty Land, BMI/Careers-BMG, BMI/Sontanner, BMI/Quantum, BMI) HL
- 24 WHERE THE GREEN GRASS GROWS (Song Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 56 WHERE YOUR ROAD LEADS (EMI April, ASCAP/Desmobbile, ASCAP/Monor House, ASCAP/BMG, ASCAP) HL
- 22 WIDE OPEN SPACES (Pie-Eyed Groobee, BMI/Groobee, BMI) HL
- 45 WINE INTO WATER (EMI Blackwood, BMI/River Of Time, BMI/Burch Brothers, BMI/Ted Hewitt, ASCAP) HL
- 54 WISH YOU WERE HERE (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Belton Uncle, BMI)
- 61 WRITE IT IN STONE (Music Corp. Of America, BMI/Pembe, BMI) HL
- 1 WRONG AGAIN (Still Working For The Man, BMI/Dyad, BMI) HL
- 12 WRONG NIGHT (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM
- 59 YOU HAVEN'T LEFT ME YET (Irving, BMI/Cotter Bay, BMI/Neon Sky, ASCAP) WBM
- 5 YOU'RE BEGINNING TO GET TO ME (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Blind Sparrow, BMI/O-Tex, BMI) HL/WBM
- 9 YOU'RE EASY ON THE EYES (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/PolyGram International, ASCAP/Terr-000, ASCAP) HL/WBM
- 58 YOU STILL SHAKE ME (EMI Blackwood, BMI/Song Island, BMI/Mission Valley, ASCAP)
- 15 YOU WERE MINE (Woolly Puddin', BMI/Bug, BMI) HL
- 49 YOU WON'T EVER BE LONELY (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL

Billboard HOT COUNTRY SINGLES & TRACKS

JANUARY 23, 1999

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 162 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1		
①	2	2	19	WRONG AGAIN M. MCBRIDE, P. WORLEY (T. L. JAMES, C. WEIL)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	1
②	1	4	15	RIGHT ON THE MONEY K. STEGALL (C. BLACK, P. VASSAR)	ALAN JACKSON (V) ARISTA NASHVILLE 13136	1
③	3	7	16	SPIRIT OF A BOY, WISDOM OF A MAN J. STROUD, B. GALLIMORE, R. TRAVIS (T. BRUCE, G. BURTNIK)	◆ RANDY TRAVIS DREAMWORKS ALBUM CUT	3
④	9	10	16	STAND BESIDE ME B. GALLIMORE, T. MCGRAW (S. A. DAVIS)	◆ JO DEE MESSINA CURB ALBUM CUT	4
⑤	5	3	23	YOU'RE BEGINNING TO GET TO ME J. STROUD, C. WALKER (T. SHAPIRO, A. BARKER)	CLAY WALKER (C) (D) (V) GIANT 17158/REPRISE	2
⑥	4	5	22	THERE YOU HAVE IT M. BRIGHT, T. DUBOIS (S. BOGARD, R. GILES)	◆ BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13134	4
⑦	8	9	12	FOR A LITTLE WHILE B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR, S. MANDILE, J. VANDIVER)	TIM MCGRAW CURB ALBUM CUT	7
⑧	7	6	25	FOR YOU I WILL P. MCMACKIN, A. TIPPIN (T. MARTIN, M. NESLER)	◆ AARON TIPPIN (C) (D) (V) LYRIC STREET 164023	6
⑨	6	1	22	YOU'RE EASY ON THE EYES K. STEGALL (T. SHAPIRO, C. WATERS, T. CLARK)	◆ TERRI CLARK (V) MERCURY 566218	1
⑩	12	13	10	I DON'T WANT TO MISS A THING M. WRIGHT (D. WARREN)	MARK CHESNUTT (C) (D) (V) DECCA 72078	10
⑪	13	14	13	UNBELIEVABLE M. D. CLUTE, DIAMOND RIO (A. ANDERSON, J. STEELE)	◆ DIAMOND RIO (V) ARISTA NASHVILLE 13138	11
⑫	14	15	11	WRONG NIGHT D. MALLOY, R. MCMONTGOMERY (J. LEO, R. BOWLES)	REBA (V) MCA NASHVILLE 72075	12
⑬	15	16	16	HOLD ON TO ME C. PETOČZ, J. M. MONTGOMERY (B. DALY, W. RAMBEAUX)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84197	13
⑭	10	8	20	LET ME LET GO D. HUFF, F. HILL (S. DIAMOND, D. MORGAN)	◆ FAITH HILL WARNER BROS. ALBUM CUT	1
AIRPOWER						
⑮	23	26	7	YOU WERE MINE P. WORLEY, B. CHANCEY (E. ERWIN, M. SEIDEL)	◆ DIXIE CHICKS MONUMENT ALBUM CUT	15
AIRPOWER						
⑯	19	19	7	THAT DON'T IMPRESS ME MUCH R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (V) MERCURY 566220	16
AIRPOWER						
⑰	18	17	17	NO PLACE THAT FAR N. WILSON, B. CANNON (S. EVANS, T. SHAPIRO, T. MARTIN)	◆ SARA EVANS (C) (D) (V) RCA 65584	17
AIRPOWER						
⑱	20	21	13	BUSY MAN J. KELTON, K. STEGALL (B. REGAN, G. TEREEN)	◆ BILLY RAY CYRUS (V) MERCURY 566582	18
⑲	24	23	9	POWERFUL THING T. BROWN, T. YEARWOOD (A. ANDERSON, S. VAUGHN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72082	19
⑳	22	22	14	FLY (THE ANGEL SONG) T. HASELDEEN, R. ZAVITSON, D. JOHNSON (S. WILKINSON, R. M. BOURKE)	◆ THE WILKINSONS (C) (D) (V) GIANT 17131/REPRISE	20
㉑	11	11	23	SOMEONE YOU USED TO KNOW C. RAYE, P. WORLEY, B. J. WALKER, JR. (R. LEE, T. JOHNSON)	COLLIN RAYE (C) (D) EPIC 79011	3
㉒	17	20	23	WIDE OPEN SPACES P. WORLEY, B. CHANCEY (S. GIBSON)	◆ DIXIE CHICKS (C) (D) (V) MONUMENT 79003	1
㉓	28	27	18	BY THE BOOK R. E. ORRALL, J. LEO (M. PETERSON, R. E. ORRALL)	MICHAEL PETERSON REPRISE ALBUM CUT	23
㉔	21	24	29	WHERE THE GREEN GRASS GROWS B. GALLIMORE, J. STROUD, T. MCGRAW (J. LEARY, C. WISEMAN)	TIM MCGRAW CURB ALBUM CUT	1
㉕	32	32	7	HOW FOREVER FEELS B. CANNON, N. WILSON (W. MOBLEY, T. MULLINS)	◆ KENNY CHESNEY BNA ALBUM CUT	25
㉖	25	18	24	IT MUST BE LOVE D. JOHNSON (C. BICKHARDT, J. SUNDRUD)	TY HERNDON (V) EPIC 79049	1
㉗	31	30	20	A BITTER END B. CHANCEY, C. YOUNG (D. DODD, K. BEARD)	◆ DERYL DODD (C) (D) COLUMBIA 79013	27
㉘	30	31	8	KEEPIN' UP D. COOK, ALABAMA (R. OWEN, T. GENTRY, G. FOWLER, R. ROGERS)	ALABAMA RCA ALBUM CUT	28
㉙	16	12	18	HUSBANDS AND WIVES D. COOK, K. BROOKS, R. DUNN (R. MILLER)	BROOKS & DUNN (V) ARISTA NASHVILLE 13143	1
㉚	26	28	28	DON'T LAUGH AT ME C. CHAMBERLAIN (A. SHAMBLIN, S. SESKIN)	◆ MARK WILLS (V) MERCURY 566054	2
㉛	33	33	14	SOMEBODY'S OUT THERE WATCHING T. HASELDEEN, R. ZAVITSON (R. LERNER, F. GOLDE, S. BOOKER)	◆ THE KINLEYS (C) (D) EPIC 79064	31
㉜	36	57	3	MEANWHILE T. BROWN, G. STRAIT (J. F. KNOBLOCH, W. HOLYFIELD)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72084	32
㉝	34	34	17	TAKE ME D. HUFF (S. SMITH, B. DIPIERO)	◆ LARI WHITE LYRIC STREET ALBUM CUT	33
㉞	49	—	2	I CAN'T GET OVER YOU D. COOK, K. BROOKS, R. DUNN (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13152	34
㉟	38	42	16	ONE DAY LEFT TO LIVE K. STEGALL (D. DILLON, R. BOUDREAU, J. NORTHRUP)	◆ SAMMY KERSHAW (C) (D) (V) MERCURY 566052	35
㊱	40	45	12	ORDINARY LIFE N. WILSON, B. CANNON (B. BAKER, C. HARRINGTON)	◆ CHAD BROCK (C) (D) (V) WARNER BROS. 17136	36
㊲	42	44	11	DRIVE ME WILD M. A. MILLER, M. MCANALLY (M. A. MILLER, G. HUBBARD, M. LAWLER)	◆ SAWYER BROWN CURB ALBUM CUT	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
⑳	39	43	13	I'M YOURS J. STROUD, J. KING (P. COLEMAN, C. D. JOHNSON)	◆ LINDA DAVIS (C) (D) DREAMWORKS 59015	38
㉑	43	50	5	I'LL THINK OF A REASON LATER M. WRIGHT (T. MARTIN, T. NICHOLS)	LEE ANN WOMACK (V) DECCA 72076	39
㉒	41	46	15	EVERY LITTLE WHISPER S. WARNER (R. KIRSCH, S. WARNER)	STEVE WARNER (V) CAPITOL 58753	40
㉓	35	35	11	IT'S YOUR SONG A. REYNOLDS (B. HILL, P. WOLFE)	◆ GARTH BROOKS CAPITOL ALBUM CUT	9
㉔	37	36	20	GETCHA SOME J. STROUD, T. KEITH (T. KEITH, C. CANNON)	◆ TOBY KEITH (V) MERCURY 566432	18
㉕	46	51	6	WHEN MAMA AIN'T HAPPY T. BROWN (R. GILES, G. GODARD, T. NICHOLS)	TRACY BYRD (C) (D) (V) MCA NASHVILLE 72083	43
㉖	45	47	9	THESE ARMS OF MINE W. C. RIMES (J. TWEEL, G. THOMPSON)	LEANN RIMES CURB ALBUM CUT/MCG	44
㉗	44	48	19	WINE INTO WATER G. NICHOLSON, T. GRAHAM BROWN (T. G. BROWN, B. BURCH, T. HEWITT)	◆ T. GRAHAM BROWN INTERSOUND ALBUM CUT	44
㉘	47	52	17	SLOW DOWN J. CRUTCHFIELD, K. LEHNING (M. NESLER, T. MARTIN)	◆ MARK NESLER ASYLUM ALBUM CUT	46
㉙	48	53	11	I'LL TAKE TODAY M. WRIGHT, B. HILL (K. M. ROBBINS, W. ROBINSON)	◆ GARY ALLAN (V) DECCA 72079	47
㉚	54	—	2	CAN'T GET ENOUGH E. GORDY, JR. (B. DALY, W. RAMBEAUX, K. BLAZY)	◆ PATTY LOVELESS EPIC ALBUM CUT	48
㉛	50	56	7	YOU WON'T EVER BE LONELY D. MALLOY, J. G. SMITH (A. GRIGGS, B. JONES)	ANDY GRIGGS (C) (D) RCA 65646	49
㉜	51	70	4	NO MORE LOOKING OVER MY SHOULDER B. J. WALKER, JR., T. TRITT (M. PETERSON, C. WISEMAN)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT	50
㉝	52	75	5	HANDS OF A WORKING MAN B. GALLIMORE (D. V. WILLIAMS, JIM COLLINS)	◆ TY HERNDON EPIC ALBUM CUT	51
㉞	53	62	10	CAN'T STOP THINKIN' 'BOUT THAT R. CHANCEY, B. CHANCEY (M. DODSON, D. DRAKE, S. MULLINS)	RICOCHET (C) (D) COLUMBIA 79062	52
㉟	61	—	2	LOVE AIN'T LIKE THAT B. GALLIMORE, F. HILL (T. GAETANO, A. J. MASTERS)	FAITH HILL WARNER BROS. ALBUM CUT	53
HOT SHOT DEBUT						
㊰	NEW ▶	—	1	WISH YOU WERE HERE C. CHAMBERLAIN (S. EWING, B. ANDERSON, D. MOORE)	MARK WILLS MERCURY ALBUM CUT	54
㊱	58	—	6	A RANDOM ACT OF SENSELESS KINDNESS D. KENNEDY, A. SMITH (F. MYERS, G. BAKER, J. WILLIAMS)	◆ SOUTH SIXTY FIVE (C) (D) (V) ATLANTIC 84194	55
㊲	57	—	18	WHERE YOUR ROAD LEADS A. REYNOLDS (V. SHAW, D. CHIDL)	◆ TRISHA YEARWOOD (DUET WITH GARTH BROOKS) (V) MCA NASHVILLE 72070	18
㊳	66	—	2	WHAT'S THE MATTER WITH YOU BABY R. CROWELL (B. N. CHAPMAN, A. ROBOFF)	◆ CLAUDIA CHURCH REPRISE ALBUM CUT	57
㊴	NEW ▶	—	1	YOU STILL SHAKE ME D. CARTER, C. FARREN (L. SATCHEL, R. ROUILIER)	DEANA CARTER CAPITOL ALBUM CUT	58
㊵	62	—	9	YOU HAVEN'T LEFT ME YET T. BROWN, G. STRAIT (D. H. OGLESBY, K. ROBBINS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	59
㊶	60	69	18	ABSENCE OF THE HEART C. FARREN, D. CARTER (D. CARTER, C. FARREN, C. JONES)	◆ DEANA CARTER (V) CAPITOL 58738	16
㊷	63	—	5	WRITE IT IN STONE W. WILSON (K. HARLING)	KEITH HARLING (V) MCA NASHVILLE 72081	61
㊸	60	—	9	SHORNTENIN' BREAD S. RIPLEY, W. RICHMOND (W. RICHMOND, S. RIPLEY, C. VAN BEEK, D. KEESSE)	◆ THE TRACTORS (V) ARISTA NASHVILLE 13147	57
㊹	65	—	2	BETTER MAN C. FARREN (B. WARREN, B. WARREN, G. NICHOLSON)	THE WARREN BROTHERS BNA ALBUM CUT	63
㊺	64	—	7	BEHIND CLOSED DOORS J. SLATE, J. DIFFIE (K. O'DELL)	JOE DIFFIE EPIC ALBUM CUT	64
㊻	72	—	6	TOUCHDOWN TENNESSEE K. CHESNEY, C. BRADLEY (D. DILLON, K. CHESNEY)	KENNY CHESNEY BNA PROMO SINGLE	64
㊼	68	—	2	A LITTLE BIT MORE OF YOUR LOVE C. BROOKS, C. HOWARD, J. KING (K. GARRETT, J. DEERE)	PERFECT STRANGER CURB ALBUM CUT	66
㊽	70	—	4	IT'S ONLY LOVE R. SCRUGGS (R. SCRUGGS, M. C. CARPENTER)	RANDY SCRUGGS (WITH MARY CHAPIN CARPENTER) REPRISE ALBUM CUT	67
㊾	74	—	2	TORE UP FROM THE FLOOR UP D. COOK (J. B. RUDD, B. REGAN)	◆ WADE HAYES COLUMBIA ALBUM CUT	68
㊿	NEW ▶	—	1	SAY ANYTHING R. HERRING, M. BRIGHT (S. MCANALLY, R. HERRING)	◆ SHANE MCANALLY CURB ALBUM CUT/MCG	69
1	67	—	3	FROM WHERE I STAND D. CRIDER, S. BOGGUSS (K. RICHEY, T. SILLERS)	SUZY BOGGUSS (V) CAPITOL 58755	67
2	75	—	2	BARLIGHT L. MAINES, C. ROBISON (C. ROBISON)	◆ CHARLIE ROBISON LUCKY DOG ALBUM CUT/COLUMBIA	71
3	NEW ▶	—	1	DON'T COME TRYING TO ME T. BROWN (V. GILL, R. NIELSEN)	VINCE GILL (V) MCA NASHVILLE 72085	72
4	RE-ENTRY	15	15	SOMETHING TO THINK ABOUT P. MCMACKIN (T. MARTIN, T. NICHOLS)	DAVID KERSH CURB ALBUM CUT	46
5	69	—	11	I WON'T LIE N. WILSON, B. TANKERSLEY (B. BOUTON, H. LINDSEY)	◆ SHANNON BROWN (C) (D) (V) ARISTA NASHVILLE 13144	58
6	73	—	8	THE BIG ONE B. BECKETT, P. GREENE (J. M. S. P. MATTHEWS)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	66

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. Titles below the top 30 are removed from the chart after 20 weeks. ◆ Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1999, Billboard/BPI Communications.

Billboard Top Country Singles Sales

JANUARY 23, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	2	6	I DON'T WANT TO MISS A THING DECCA 72078/MCA NASHVILLE	2 weeks at No. 1 MARK CHESNUTT
2	2	1	45	THIS KISS ▲ WARNER BROS. 17247	FAITH HILL
3	4	4	10	NO PLACE THAT FAR RCA 65584/RLG	SARA EVANS
4	3	3	10	FLY (THE ANGEL SONG) GIANT 17131/WARNER BROS.	THE WILKINSONS
5	5	5	17	IF I LOST YOU WARNER BROS. 17152	TRAVIS TRITT
6	9	16	4	SOMEBODY'S OUT THERE WATCHING EPIC/SONY	THE KINLEYS
7	8	6	46	I'M ALRIGHT/BYE BYE ● CURB 73034	JO DEE MESSINA
8	7	10	84	HOW DO I LIVE ▲ ³ CURB 73022	LEANN RIMES
9	10	9	12	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
10	6	8	18	SOMEONE YOU USED TO KNOW EPIC 79011/SOBY	COLLIN RAYE
11	NEW ▶	—	1	MEANWHILE MCA NASHVILLE 72084	GEORGE STRAIT
12	12	12	14	THERE YOU HAVE IT ARISTA NASHVILLE 13134	BLACKHAWK
13	13	11	18	I WILL STAND BNA 65570/RLG	KENNY CHESNEY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	11	7	29	26 CENTS GIANT 17197/WARNER BROS.	THE WILKINSONS
15	15	15	11	GUILTY BNA 65552/RLG	THE WARREN BROTHERS
16	14	13	41	COMMITMENT ● CURB 73055	LEANN RIMES
17	17	14	14	YOU'RE BEGINNING TO GET TO ME GIANT 17158/WARNER BROS.	CLAY WALKER
18	16	17	18	FOR YOU I WILL LYRIC STREET 164023/HOLLYWOOD	AARON TIPPIN
19	19	20	8	A BITTER END COLUMBIA 79013/SONY	DERYL DODD
20	RE-ENTRY	12	12	ROCKY TOP '96 DECCA 55274/MCA NASHVILLE	THE OSBORNE BROTHERS
21	18	18	19	A LITTLE PAST LITTLE ROCK DECCA 72068/MCA NASHVILLE	LEE ANN WOMACK
22	22	19	20	WRONG AGAIN/HAPPY GIRL RCA 65456/RLG	MARTINA MCBRIDE
23	20	22	13	ONE DAY LEFT TO LIVE/HONKY TONK AMERICA MERCURY 566052	SAMMY KERSHAW
24	21	25	12	STRAIGHT TEQUILA CURB 73066	TRINI TRIGGS
25	23	23	35	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS

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

Artists & Music

TOP CLASSICAL 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	WKS. ON CHART	ARTIST	TITLE
1	1	40	ANDREA BOCELLI ●	ARIA — THE OPERA ALBUM
2	2	60	ANDREA BOCELLI	VIAGGIO ITALIANO
3	3	21	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ●	THE 3 TENORS: PARIS 1998
4	4	9	WYNTON MARSALIS	CLASSIC WYNTON
5	5	10	BARTOLI/BOCELLI/TERFEL	A HYMN FOR THE WORLD 2
6	6	12	CECILIA BARTOLI	LIVE IN ITALY
7	9	52	DON CAMPBELL	THE MOZART EFFECT-VOLUME 1
8	7	26	DON CAMPBELL	THE MOZART EFFECT: STRENGTHEN THE MIND
9	10	45	YO-YO MA	BACH: THE CELLO SUITES
10	RE-ENTRY		DON CAMPBELL	THE MOZART EFFECT: PLAYTIME TO SLEEPYTIME
11	RE-ENTRY		SERGEI RACHMANINOFF	A WINDOW IN TIME
12	RE-ENTRY		VARIOUS ARTISTS	ARVO PART: KANON POKAJANEN
13	NEW		SOUNDTRACK	HILARY AND JACKIE
14	RE-ENTRY		YO-YO MA	PIAZZOLLA: THE SOUL OF THE TANGO
15	14	9	VARIOUS ARTISTS	THE ULTIMATE PUCCINI COLLECTION

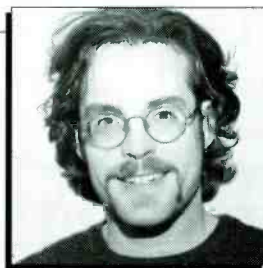
TOP CLASSICAL CROSSOVER™

1	1	20	LONDON SYMPHONY ORCHESTRA (HORNER)	BACK TO TITANIC
2	3	68	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA ●	TIME TO SAY GOODBYE
3	2	2	JOHN WILLIAMS/CHRISTOPHER PARKENING	STEPMOM
4	4	12	VARIOUS ARTISTS	PAVAROTTI & FRIENDS FOR THE CHILDREN OF LIBERIA
5	5	22	HELMUT LOTTI	GOES CLASSIC
6	10	20	PLACIDO DOMINGO	FOR LOVE
7	6	17	THE TALIESIN ORCHESTRA (SAYRE)	MAIDEN OF MYSTERIES
8	9	26	VANESSA-MAE	STORM
9	7	64	LONDON PHILHARMONIC (SCHOLES)	KASHMIR: SYMPHONIC LED ZEPPELIN
10	11	4	SOUNDTRACK	ELIZABETH
11	13	48	BOSTON POPS ORCHESTRA (LOCKHART)	THE CELTIC ALBUM
12	14	82	LONDON SYMPHONY (WILLIAMS)	STAR WARS: A NEW HOPE
13	12	13	LOS ANGELES GUITAR QUARTET	L.A.G.Q.
14	RE-ENTRY		JOSHUA BELL/LONDON SYMPHONY ORCHESTRA (WILLIAMS)	GERSHWIN FANTASY
15	RE-ENTRY		ARIA	ARIA

● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available. †S indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1999 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 VARIOUS MOZART FOR YOUR MIND PHILIPS	1 VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
2 VARIOUS BUILD YOUR BABY'S BRAIN THROUGH MUSIC SONY CLASSICAL	2 JOHN BAYLESS BEATLES GREATEST HITS INTERSOUND
3 CARRERAS-DOMINGO-PAVAROTTI A TENOR'S VALENTINE SONY CLASSICAL	3 VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
4 VARIOUS MOZART FOR MEDITATION PHILIPS	4 VARIOUS BACH'S GREATEST HITS REFERENCE GOLD
5 VARIOUS MOZART FOR MOTHERS-TO-BE PHILIPS	5 VARIOUS MOZART: 25 FAVORITES VOX CAMEO
6 VARIOUS GREAT PIANISTS: THE COMPLETE GUIDE PHILIPS	6 VARIOUS THE BEST OF MOZART LASERLIGHT
7 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	7 VARIOUS STRAUSS FAMILY'S GREATEST HITS REFERENCE GOLD
8 VARIOUS PACHELBEL CANON RCA VICTOR	8 VARIOUS 20 CLASSICAL FAVORITES MADACY
9 VARIOUS MORE MOZART FOR YOUR MIND PHILIPS	9 VARIOUS 25 PIANO FAVORITES VOX CAMEO
10 VARIOUS DEBUSSY FOR DAYDREAMING PHILIPS	10 VARIOUS TCHAIKOVSKY-GREATEST HITS REFERENCE GOLD
11 VARIOUS MOZART-GREATEST HITS SONY CLASSICAL	11 VARIOUS 25 CLASSICAL FAVORITES VOX CAMEO
12 VARIOUS THE GREATEST OPERA SHOW ON EARTH LONDON	12 VARIOUS BEETHOVEN: 25 FAVORITES VOX CAMEO
13 VARIOUS MOZART AT MIDNIGHT PHILIPS	13 VARIOUS 25 GUITAR FAVORITES VOX CAMEO
14 VARIOUS THE GREATEST CLASSICAL SHOW ON EARTH LONDON	14 VARIOUS PIANO GREATEST HITS INTERSOUND
15 VARIOUS BEETHOVEN AT BEDTIME PHILIPS	15 VARIOUS MOZART: SYMPHONY NOS. 40 & 41 MADACY

Classical KEEPING SCORE™



by Bradley Bambarger

LACHRIMAE RERUM: It's hardly an original observation, but much of the greatest and most enduring music has been written as balm for grief. All manner of dirges, *élégies*, *plaintes*, and *trauerodes* retain the power to move us ages after the individual bereavements that inspired them have been forgotten. Moreover, nearly two millennia on and that most involved form of musical lament, the Requiem—the Roman Catholic mass for the dead—still offers solace for the listener and impetus for the composer.

"Although an agnostic myself," says English composer **Gavin Bryars**, "I find that the conventions of religion—the rituals—can be very consoling. If you have ever been to a secular funeral, you know that they tend to be chaotic things. There is a reason why whether or not people attend church every week, they usually get married in one and are buried in one. Likewise, the Requiem—with its great tradition and the cool objectivity of the Latin—can be comforting to all of us as an aesthetic structure for mourning."

Bryars has put these views into practice with his deeply affecting "Cadman Requiem," written in memory of his friend and longtime sound engineer **Bill Cadman**, who died Dec. 21, 1988, in the explosion of Pan Am Flight 103 over Lockerbie, Scotland. The title work of an album issued by Point Music Jan. 12 in the U.S. and in December in Europe, the "Cadman Requiem" was performed for an audience of more than 2,000 in a 10th-anniversary memorial concert Dec. 21, 1998, in London's Westminster Cathedral. As on the album, the piece was performed at Westminster by the vocal quartet the **Hilliard Ensemble** and the viol consort **Fretwork**—two elite English early-music groups (with complementary commitments to contemporary composition) that had never worked together before.

In the spirit of Requiems by **Brahms**, **Fauré**, and **Britten**, the "Cadman Requiem" is highly personalized, with Bryars only using those sections of the mass that he felt were appropriate (leaving out the "fire and brimstone"). And in an inspired touch, he added two special elements to the text: the seventh-century Northumbrian "Creation Hymn" of **Caedmon**, the first recorded English poet (whose name may be an early form of Cadman), and the Latin paraphrase of the poem by the medieval theologian **Bede**.

Yet one of the most gripping parts of the "Cadman Requiem" is Bryars' setting of the traditional *Agnus Dei*, with its vexed, visceral cyclical form perhaps reflecting the continued pain caused by the unresolved aspects of the Lockerbie disaster. "Despite all the pressure from those who lost loved ones in the crash, many unanswered questions remain," Bryars says. "The personal tragedy has been compounded by the political dimension." While the memorial performances were obviously charged with feeling, the recording sessions for the album were also lent an unusual intensity from the Cadman family's presence in the control room.

A few days after the Lockerbie concert, on Christmas Day, Bryars suffered another loss: the passing of his mother, **Miriam Appleton**, at age 91. For her funeral service, Bryars composed an organ chorale titled "A Time And A Place," a set of variations on the opening chorus of his opera "Doctor Ox's Experiment." Bryars had dedicated "Doctor Ox" to his mother, and its setting is based on Goole in East Yorkshire. "It's where she spent all of her life and where I spent the first 18 years or so of mine," he says. "And like the town of Quikendone in 'Doctor Ox,' it is a place where nothing happens, where time stands still."

Bryars' mother was a cellist who played **Haydn** and **Mozart** in a string quartet every Monday night until her final year. Carrying on the family tradition of low strings, Bryars plays double bass, and his two daughters, **Ziella** and **Orlanda**, play cello (Ziella on her grandmother's instrument). Excerpting his dance piece "Wonderlawn," Bryars produced "Epilogue From Wonderlawn" as a feature for his bass and his daughters' cellos, in tandem with members of the **Gavin Bryars Ensemble**.

This song without words appears on the disc with the "Cadman Requiem"; the album's remaining work is the pungently lyrical "Adnan Songbook," a cycle of eight love poems by Lebanese-American writer **Etel Adnan** that Bryars set for Canadian soprano **Valdine Anderson**.

The artfully designed "Cadman Requiem" collection is the fifth in a remarkable series of Bryars albums on Point that began in the early '90s with hit remakes of his influential '70s tape collages "Jesus' Blood Never Failed Me Yet" and "The Sinking Of The Titanic." Next came "Farewell To Philosophy," a disc of concertos for cellist **Julian Lloyd Webber**, jazz bass hero **Charlie Haden**, and percussion quintet **Nexus** (Billboard, April 12, 1997). Last year saw the issue of "A Man In A Room, Gambling," which included the title "radiophonic" work and several enchanting features for the Bryars Ensemble (Keeping Score, Billboard, April 25, 1998).

Last year also brought a pair of non-Point Bryars releases: a dark-horse favorite from the French label **Daphnéo** that showcases several haunting works for saxophone and a Virgin U.K. reissue of the original re-

(Continued on page 46)

41st Annual Classical Music Grammy Nominations

BEST ENGINEERED RECORDING

Barber: Prayers Of Kierkegaard/Vaughan Williams: Dona Nobis Pacem/Bartok: Cantata Profana. Jack Renner, engineer (Robert Shaw, conductor). Telarc; **Bartok: Bluebeard's Castle.** Jobst Eberhardt, Stephan Flock, engineers (Pierre Boulez, conductor). Deutsche Grammophon; **Bruckner: Sym. No. 9.** Keith O. Johnson, engineer (Stanislav Skrowaczewski, conductor). Reference; **Mahler: Sym. No. 3 In D Min.** Richard King, engineer (Esa-Pekka Salonen, conductor). Sony Classical; **Monteverdi: Vespers Of 1610 (Antiphon; Psalm 109; Magnificat, Etc.).** Jack Renner, engineer (Martin Pearlman, conductor). Telarc.

PRODUCER OF THE YEAR

Manfred Eichler; Steven Epstein; James Mallinson; Andreas Neubronner; Robina G. Young.

BEST ALBUM

Barber: Prayers Of Kierkegaard/Vaughan Williams: Dona Nobis Pacem/Bartok: Cantata Profana. Robert Shaw, conductor; James Mallinson, producer (Richard Clement, tenor; Nathan Gunn, baritone; Carmen Pelton, soprano; Atlanta Sym. Orch. Cho.; Atlanta Sym. Orch.); Telarc; **Bartok: Bluebeard's Castle.** Pierre Boulez, conductor; Jessye Norman; Laszlo Polgar; Karl-August Naegler, producer (Nicholas Simon; Chicago Sym.

Orch.); Deutsche Grammophon; **The Beautiful Voice (Works Of Charpentier, Gounod, Massenet, Flołow, Etc.).** Renée Fleming, soprano; Jeffrey Tate, conductor; Michael Haas, producer (English Cham. Orch.); London; **Schnittke: The Complete String Quartets (Nos. 1, 2, 3, Etc.).** Kronos Quartet; Judith Sherman, producer; Nonesuch; **Sir Georg Solti—The Last Recording (Bartok: Cantata Profana/Kodaly: Psalmus Hungaricus/Weiner: Serenade).** Sir Georg Solti, conductor; Tamas Buzso, Kalman Strausz, Gabriella Thesz, chorus masters; Chris Hazell, producer (Alexandru Agache, baritone; Tamas Daroczy, tenor; Budapest Festival Cho.; Children's Cho. Of Hungarian Radio & TV; Cho. Of Hungarian Radio & TV; Schola Cantorum Budapestiensis; Budapest Festival Orch.); London.

BEST ORCHESTRAL PERFORMANCE

Brahms: The Symphonies (Nos. 1-4; Haydn Variations; Tragic Overture, Etc.). Nikolaus Harnoncourt, conductor (Berliner Phil.); Teldec Classics International; **Henze: Undine.** Oliver Knussen, conductor (London Sinfonietta); Deutsche Grammophon; **Holst: The Planets.** Yoel Levi, conductor (Women Of The Atlanta Sym. Orch. Cho.; Atlanta Sym. Orch.); Telarc; **Ives: Three Places In New England; Orchestral Set No. 2/Ruggles: Sun-Trader Men And Mountains.** Christoph von Dohnanyi, conductor (Cleveland Orch.); London; **Mahler: Sym. No. 9.** Pierre Boulez, conductor

(Chicago Sym. Orch.); Deutsche Grammophon; **Varèse: The Complete Works.** Riccardo Chailly, conductor (Asko Ens.; Royal Concertgebouw Orch.); London.

BEST OPERA RECORDING

Bartók: Bluebeard's Castle. Pierre Boulez, conductor; Jessye Norman; Laszlo Polgar; Karl-August Naegler, producer (Nicholas Simon; Chicago Sym. Orch.); Deutsche Grammophon; **Piazzolla: Maria De Buenos Aires.** Gidon Kremer, conductor and violin; Horacio Ferrer; Jairo; Julia Zenko; Helmut Mühle, producer (Kremerata Musica; Coral Lirico Buenos Aires); Teldec Classics International; **Prokofiev: Betrothal In A Monastery.** Valery Gergiev, conductor; Sergei Alexashkin; Larissa Diadkova; Nikolai Gassiev; Stan Taal, producer (various artists; Kirov Opera Cho.; St. Petersburg; Kirov Opera Orch., St. Petersburg); Philips Music Group; **Rameau: Les Fêtes D'Hebe.** William Christie, conductor; Paul Agnew; Sarah Connolly; Sophie Daneman; Thierry Felix; Jean-Paul Fouchécourt; Jean-Pierre Loisl, producer (Les Arts Florissants Cho.; Les Arts Florissants Orch.); Erato; **Tchaikovsky: Mazeppa.** Valery Gergiev, conductor; Sergei Alexashkin; Larissa Diadkova; Nikolai Putilin; Stan Taal, producer (Kirov Opera Cho.; St. Petersburg; Kirov Opera Orch., St. Petersburg); Philips Music Group.

(Continued on page 46)

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Billboard year-end issue

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Billboard year-end issue

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Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
▶ No. 1 ◀				
1	1	72	DIANA KRALL IMPULSE! 233/GRP HS	30 weeks at No. 1 LOVE SCENES
2	2	12	HERBIE HANCOCK VERVE 557797	GERSHWIN'S WORLD
3	3	19	VARIOUS ARTISTS 32 JAZZ 32097	JAZZ FOR THE QUIET TIMES
4	5	30	VARIOUS ARTISTS 32 JAZZ 32061	JAZZ FOR A RAINY AFTERNOON
5	4	10	VARIOUS ARTISTS 32 JAZZ 32101	JAZZ FOR THE OPEN ROAD
6	6	59	SOUNDTRACK MALPASO 46829/WARNER BROS.	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
7	7	40	VARIOUS ARTISTS RCA VICTOR 68987	FABULOUS SWING COLLECTION
8	10	10	GARY BURTON/CHICK COREA/PAT METHENY/ROY HAYNES/DAVE HOLLAND CONCORD JAZZ 4803/CONCORD	LIKE MINDS
9	9	61	HARRY CONNICK, JR. COLUMBIA 68787	TO SEE YOU
10	17	79	VARIOUS ARTISTS GRP 9881	PRICELESS JAZZ SAMPLER
11	15	8	MONICA MANCINI PBS 47115/WARNER BROS.	MONICA MANCINI
12	11	9	VARIOUS ARTISTS RCA VICTOR 63342	WICKED SWING
13	16	71	LOUIS ARMSTRONG GRP 9872	PRICELESS JAZZ
14	13	35	JOHN SCOFIELD VERVE 539979 HS	A GO GO
15	18	16	JOSHUA REDMAN WARNER BROS. 47052	TIMELESS TALES (FOR CHANGING TIMES)
16	20	34	DIANA KRALL IMPULSE! 9825/GRP	STEPPIN' OUT - THE EARLY RECORDINGS
17	RE-ENTRY		CYRUS CHESTNUT ATLANTIC 83140/AG	CYRUS CHESTNUT
18	14	10	VARIOUS ARTISTS HIP-O 40117	YULE B' SWINGIN'
19	21	15	KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE ECM 539955	TOKYO '96
20	22	21	VARIOUS ARTISTS RCA VICTOR 63119	THE FABULOUS BIG BAND COLLECTION
21	24	36	WYNTON MARSALIS COLUMBIA 68921	THE MIDNIGHT BLUES — STANDARD TIME VOLUME 5
22	RE-ENTRY		ELLA FITZGERALD & LOUIS ARMSTRONG VERVE 53790	THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE
23	RE-ENTRY		PONCHO SANCHEZ CONCORD PICANTE 4847/CONCORD	AFRO-CUBAN FANTASY
24	RE-ENTRY		ELLA FITZGERALD POLYGRAM TV 539206/VERVE	PURE ELLA
25	RE-ENTRY		ROSEMARY CLOONEY/THE COUNT BASIE ORCHESTRA CONCORD JAZZ 4795/CONCORD	AT LONG LAST

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
▶ No. 1 ◀				
1	1	60	KENNY G ▲ ² ARISTA 18991	45 weeks at No. 1 KENNY G GREATEST HITS
2	3	10	NAJEE VERVE FORECAST 559062/VERVE	MORNING TENDERNESS
3	2	15	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE	PLEASURES OF THE NIGHT
4	4	12	PETER WHITE COLUMBIA 69013	PERFECT MOMENT
5	10	11	KIRK WHALUM WARNER BROS. 47124	FOR YOU
6	6	32	GEORGE BENSON GRP 9906	STANDING TOGETHER
7	9	22	MEDESKI MARTIN & WOOD BLUE NOTE 93011*/CAPITOL HS	COMBUSTICATION
8	7	49	DOWN TO THE BONE NU GROOVE 3004 HS	FROM MANHATTAN TO STATEN
9	8	31	FOURPLAY WARNER BROS. 46921	4
10	5	17	RICK BRAUN ATLANTIC 83141/AG	FULL STRIDE
11	13	30	MARC ANTOINE NYC 9926/GRP HS	MADRID
12	19	13	BOBBY CALDWELL SIN-DROME 8930	TIMELINE - THE ANTHOLOGY PART 1
13	12	85	BONEY JAMES WARNER BROS. 46548 HS	SWEET THING
14	11	29	BELA FLECK AND THE FLECKTONES WARNER BROS. 46896	LEFT OF COOL
15	15	21	WALTER BEASLEY SHANACHIE 5048 HS	FOR YOUR PLEASURE
16	RE-ENTRY		WAYMAN TISDALE ATLANTIC 83129/AG	DECISIONS
17	14	16	CANDY DULFER N2K ENCODED 10054	THE BEST OF CANDY DULFER
18	22	10	KIRK WHALUM WARNER GOSPEL 47113/WARNER BROS.	THE GOSPEL ACCORDING TO JAZZ, CHAPTER 1
19	18	17	RUSS FREEMAN & CRAIG CHAQUICO PEAKWINDHAM HILL JAZZ 11380/WINDHAM HILL	FROM THE REDWOODS TO THE ROCKIES
20	16	40	KEIKO MATSUI COUNTDOWN 17775/ULG HS	FULL MOON AND THE SHRINE
21	20	16	JERRY GARCIA & DAVID GRISMAN ACOUSTIC DISC 33	SO WHAT
22	23	3	WARREN HILL ANTONES/DISCOVERY 77076/SIRE	LIFE THRU ROSE-COLORED GLASSES
23	24	12	GEORGE DUKE WARNER BROS. 47073	AFTER HOURS
24	17	5	NAJEE CAPITOL 23735	BEST OF NAJEE
25	21	7	EVERETTE HARP BLUE NOTE 33588/CAPITOL	BETTER DAYS

○ Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. **HS** indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

Artists & Music

Joplin Hailed As Pioneer As 'Maple Leaf Rag' Turns 100

HUNDRED-YEAR RAG: This month marks the 100th anniversary of **Scott Joplin's** composition "Maple Leaf Rag," which holds the distinction of being the first piece of sheet music to sell more than 1 million copies.

"Joplin is a bridge between the European approach to composing, where everything is carefully notated, and American musical forms," says pianist **Marcus Roberts**, whose "The Joy Of Joplin" (Sony Classical) was released in November. "Joplin is the foundation of everything that became jazz. At the same time, he loved classical music and was inspired by European methods to carefully write out his seemingly folk ideas."

Although Roberts remembers hearing Joplin rags while in his early teens, he didn't become intimately familiar with the composer's music until much later.

"While I was out on the road touring, I purchased a Smithsonian jazz compilation. The first thing on there was piano roll of Joplin playing 'Maple Leaf Rag,'" says Roberts, noting that the very next selection was **Jelly Roll Morton's** much looser take on the same composition. "Right there, it kind of laid out the battle that was going on at the time—between circles that demanded that pieces be played as written and circles that said that you could play compositions in your own way and even improve upon them."

For his own "The Joy Of Joplin," which includes Joplin material alongside Roberts' own original rags, the pianist was looking to explore the differences between the two schools of thought. The similar, yet dissimilar, qualities of Roberts' "Play What You Hear" and "Play What's Written," which appear back-to-back midway through the album, address the divergent attitudes.

"I wanted to make sure that [my own compositions] were legitimate in that they were based on the forms of how a lot of ragtime pieces work," says Roberts. "Ultimately, I wanted to prove through my original music, and the Joplin rags, that through improvisation there is a way to bring different sources of music together to the point where it sounds like one cohesive statement. This despite the fact that one piece was written in 1899 and one in 1998. It shouldn't matter—because of the music's substance and because Joplin's music transcends its time."

Roberts notes that when one listens to piano rolls of Joplin playing, there's a sense of history that goes beyond the music itself.

"The basic attitude toward ragtime is that it is joyous music," says Roberts. "However, it is not naive music. If you listen to the kind of metallic-sounding piano rolls of the time, you hear an admittance of sorts that the Industrial Revolution was in full swing, that change was occurring. There was an acknowl-

edgement that things were moving forward in ways that were not human-like, per se. A need to balance these two sensibilities was at work, and through his music Joplin was able to convey this.

"One of the things that I learned from studying Joplin's music is that his compositions point the way to anything that has happened in

ly to late **John Coltrane**. It's all encapsulated there."

GROOVES: Contemporary jazz percussionist/composer **Gota** sees the release of his second Instinct album, "Let's Get Started," on Tuesday (19). Featuring a mélange of flutes, guitars, and horns over a dance-inflected percussion bed, "Started" is performed by many of the instrumentalists who appeared on recent releases by the pop band **Simply Red**. Gota has produced and performed with Simply Red and was the principle instrumentalist on **Sinéad O'Connor's** 1990 breakthrough hit, "Nothing Compares 2 U."

AND: Congratulations to **Max Roach**, who turned 75 Jan. 10. The ever-busy percussionist performs at a gospel eucharist celebration of **Martin Luther King Jr.** Sunday (17) at New York's Cathedral of St. John the Divine. Roach will debut an original choral work for the service, in addition to performing a drum solo to the words of King.



by Steve Graybow

music in the past 100 years. It's American music—the rhythms, the deliberate use of syncopation to produce tension while maintaining a beautiful lilt that is not forced-sounding. It's music that is extremely rich in possibility. I listen to Joplin and hear a real connection to [Duke] Ellington, to [Thelonious] Monk, and eventual-

Top New Age Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
▶ No. 1 ◀				
1	1	11	THE CHRISTMAS ANGEL AMERICAN GRAMAPHONE 1998	11 weeks at No. 1 MANNHEIM STEAMROLLER
2	2	61	PAINT THE SKY WITH STARS — THE BEST OF ENYA ▲	ENYA
3	10	7	CHRISTMAS MOODS VIRGIN 46753	VARIOUS ARTISTS
4	3	11	PURE MOVIES GTSP 539779	THE JOHN TESH PROJECT
5	4	62	TRIBUTE ▲ VIRGIN 44981	YANNI
6	5	50	GRAND PASSION GTSP 539804	JOHN TESH
7	6	13	A WINTER SOLSTICE REUNION WINDHAM HILL 11369	VARIOUS ARTISTS
8	7	72	DEVOTION: THE BEST OF YANNI PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
9	9	42	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS WINDHAM HILL 11266	GEORGE WINSTON
10	8	11	CONVERSATIONS WITH GOD DISC 2 WINDHAM HILL 11382	VARIOUS ARTISTS
11	12	102	PICTURE THIS ● WINDHAM HILL 11211	JIM BRICKMAN
12	11	74	NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI
13	13	41	KARMA NETTWERK 30113	DELERIUM
14	14	57	CONVERSATIONS WITH GOD WINDHAM HILL 11304	VARIOUS ARTISTS
15	16	14	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801	YANNI
16	15	44	INSTRUMENTAL MOODS VIRGIN 45397	VARIOUS ARTISTS
17	19	19	GUITAR BY THE FIRE GTSP 533028	THE JOHN TESH PROJECT
18	18	17	KRYPTOS SONY CLASSICAL 60237	ANDREAS VOLLENWEIDER
19	17	7	CELTIC HARPESTRY IMAGINARY ROAD 558351	VARIOUS ARTISTS
20	20	91	IN THE MIRROR ● PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
21	21	89	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
22	23	82	WHITE STONES PHILIPS 534605	SECRET GARDEN
23	22	35	PERFECT TIME WORD 69143/EPIC HS	MAIRE BRENNAN
24	NEW ▶		MYTHOS HIGHER OCTAVE 46572/VIRGIN	MYTHOS
25	25	2	LAND OF FOREVER REAL MUSIC 8801	2002

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Songwriters & Publishers

ARTISTS & MUSIC

Gurwicz Set To Steer Cherry Lane New President's Sights On TV/Film And Int'l Markets

BY IRV LICHTMAN

NEW YORK—For Aida Gurwicz, her reward for being the successful international executive and a major deal-maker at Cherry Lane is more of the same, and more. She has taken on day-to-day operational duties as president of Cherry Lane Music, the independent publisher.

As president—following a nine-year stint as senior VP—Gurwicz also gets another reward. She has been taken in as a stockholder and partner of the publishing company, a financial stake that until now has gone only to its founder, Milt Okun, and his nephew, Peter Primont.

Primont was previously president/CEO but will now carry the title of CEO, reporting directly to Okun.

Gurwicz, who joined Cherry Lane as senior VP in 1990 after a 10-year stint at Carl Fischer, the multilevel publisher/print company acquired last year by Boosey & Hawkes, will be attending the upcoming MIDEM in Cannes with the perspective that “the business is at once more competitive and more interesting because the stakes are bigger.”

Gurwicz says, “You’ve got to push the borders of the envelope [and not

be content] to do things the way they’ve always been done. I think we’ve been more adventuresome than most.”

One area where this spirit is exemplified, she says, involves the company’s deep commitment to TV and film. This was underscored by an unusual deal a few years ago in which DreamWorks acquired 50% of the Cherry Lane catalog, while Cherry Lane obtained international administration rights to DreamWorks music, giving the company the scores to such important films as “Saving Private Ryan” and “The Prince Of Egypt.”

Beyond DreamWorks, Cherry Lane has co-publishing arrangements with other media entities, such as Kushner-Locke, a major independent producer of film and TV shows; Hearst Music, for which Cherry Lane administers music from animated properties; and “B. Smith With Style,” the TV lifestyle show.

“Producers look to us for not only an administration function but also as a source for music, music consultation services, and recommendations as to which composer should be assigned the score,” Gurwicz says. “They’ll say, ‘Here’s the movie, here’s the script and rough-cut assembly. What do you think?’”

Gurwicz cites an example whereby Michael Whalen, a composer at Cherry Lane, was recommended to 7.23, a TV and film production company. The

result was an assignment to do a new Rob Lowe film, “One Hell Of Guy,” and a second project, “Romantic Moritz.” Cherry Lane is represented on the TV and film scene by music supervisor Lonnie Sill.

In a traditional catalog purchase, Gurwicz reports the acquisition of songwriter Ralph MacDonald’s Antasia Music, which includes such hits as “Just The Two Of Us,” “Mr. Magic,” “Where Is The Love,” and hundreds of other songs.

While acknowledging that the international marketplace, where she has mapped the company’s subpublishing ties, continues to be her domain—among other previously held responsibilities—Gurwicz admits that her new title of president is a “helpful tool,” especially in dealing with the Hollywood music community.

“In dealing with high-end studios, there’s a certain level of command you have with the title of president after your name. I will continue, however, to do what I do,” she says.

And that continuity includes her working relationship with Primont. “We run deals by each other because it’s a good bouncing mechanism,” she says. “We have a different style and come at things from a different direction, so it’s useful to share ideas. Invariably, one of us will come up with something the other hadn’t thought of.”



GURWICZ

NO. 1 SONG CREDITS

THE HOT 100
HAVE YOU EVER? • Diane Warren • Realsongs/ASCAP

HOT COUNTRY SINGLES & TRACKS
WRONG AGAIN • Tommy Lee James, Cynthia Weil • Still Working For The Man/BMI, Dyad/BMI

HOT R&B SINGLES
NOBODY’S SUPPOSED TO BE HERE • S. Crawford, Montell Jordan • Wixen/ASCAP, Famous/ASCAP

HOT RAP SINGLES
GHETTO COWBOY • S. Howse, A. Henderson, K. Greer, J. Burke, F. Lindsey, R. Antonio • Mo Thugs/ASCAP, Siet/ASCAP, Layzie Bone/ASCAP, EMI April/ASCAP

HOT LATIN TRACKS
DEJARIA TODO • Estefano • 1998 Deep Music/BMI

Deals, Deals, Deals: Music & Media And League Firms Sign 'Em Up

MESHEL DEALS: Music & Media International, the music publishing independent operated in Los Angeles by Billy Meshel, has completed several deals, including one that brings a number of copyrights by Nickolas Ashford and Valerie Simpson into the fold under an administration agreement for the U.S. and Canada.

The Ashford and Simpson copyrights are contained in their ASCAP firm, Nick-O-Val Music LLC, which contains such hits by the team as “I’m Every Woman,” “The Boss,” “There’s A Winner In You,” “Solid,” “Don’t Cost You Nothing,” and “Stay Free.” The deal goes through U.S. Music & Media. Ashford and Simpson recently made a securitization deal with New York financier David Pullman, whom the Meshel company represents in Los Angeles.

In another deal, Music & Media’s BMI affiliate, Worldwide Music & Media, has entered a co-publishing and administration agreement with Kevin Jenkins’ Sensational Entertainment, the production and publishing entity that owns the Tide Records masters and the Cepha Music publishing catalog. This catalog has early-’60s masters and copyrights by such performers as Larry Bright, Kathy Saunders, Ruth Christie, and Rena Wright.

In an administration tie, Music & Media has linked itself to rapper Young M.C. via his Young Man Moving company. Also in Music & Media’s ASCAP fold, the catalog includes material Young M.C. has recorded on Delicious Vinyl and Capitol Records, including his 1989 hit “Bust A Move.”

On another front, Music & Media’s filmed media unit, headed by Colm Wood, has just completed production of its first music video, shot in Cancun, Mex-

ico, for independent label Cantune Records’ single “I Wanna Dance” by Angel.

MAJOR LEAGUE YEAR: The Encino, Calif.-based Jay Warner firms, National League Music (BMI) and American League Music (ASCAP), are heading into their 15th anniversary this year off a 1998 that stacks up as “the companies’ most profitable year in a decade,” says Warner.

Warner reports that he hopes to produce more of the same in 1999 with several deals, including a new one to represent the publishing activities of Private I/ Mercury Records, both past catalog and newcomers. This arrangement includes John Hun-

ter, who was one of Warner’s first signings to National League Music. The BMI affiliate has also resigned the Richard “Dim-

ples” Fields catalog, which includes seven albums’ worth of material along with the Snoop Doggy Dogg hit “Doggy Dogg World.”

As for 1998’s glittering showing—Warner declines to give specific numbers—it’s largely a result of song appearances on platinum albums by Mary J. Blige and Erykah Badu and gold sets by Rappin’ 4-Tay and DJ Jazzy Jeff & the Fresh Prince, as well as soundtracks to “Don’t Be A Menace To South Central While Drinking Your Juice In The Hood,” “Only A Customer,” and “How To Be A Player.”

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. “The Prince Of Egypt,” vocal selections.
2. Dave Matthews Band, “Before These Crowded Streets.”
3. Metallica, “Re-Load.”
4. “Jekyll & Hyde,” vocal selections.
5. Joe Satriani, “Crystal Planet.”

‘THEY’RE PLAYING MY SONG’

WRITTEN BY DEBORAH EVANS PRICE

“GIMME SHELTER”
Written by Mick Jagger, Keith Richards
Published by abkco Music Inc. (BMI)

Most great musical experiences happen spontaneously—without planning and simply by surrendering to an opportune moment.

Such was the case when Ashley Cleveland received a call to sing during a TV taping at Nashville’s Wildhorse Saloon and wound up recording a live version of the Rolling Stones’ “Gimme Shelter” that opens her Grammy-nominated Cadence Communications/204 album “You Are There.” TNN was taping a special based on the “Stone Country” album, which featured country artists performing hits by the Stones. TNN called on Cleveland to participate in the special, and she ended up recording “Gimme Shelter,” the Stones tune that provided the title of a documentary that features the band’s controversial 1969 Altamont concert.

“I had not participated on the ‘Stone Country’ record,” Ashley Cleveland says. “Some of the artists were bringing their own bands, and they also wanted to provide a house band for several people. So they called me, and they also called Kenny [Cleveland’s husband/producer Kenny Greenburg] as well as Michael Rhodes, who plays bass in my band. So two-thirds of us were represented without planning it.”

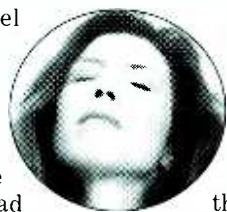
When Cleveland got to the taping, one of the scheduled artists had dropped out. “I had worked with the director, Michael McNamara, on the road, and he was a fan,” she says. “He said, ‘Why don’t you just do anything you want.’ I had always liked ‘Gimme Shelter,’ but I didn’t know it. I just had always loved Mary Clayton’s vocal on it, and it had always been one of my favorite songs from that era. I’ve been a longtime Stones’ fan.

“So we had to scramble and get the CD to learn it. Of course, we couldn’t understand any of the

lyrics. So we had to track down the lyric, but we managed to do all that in about an hour. The band rehearsed it one time. It was the first time I’d sung it and the first time they’d played it. We rehearsed it together once. So what you hear is the second time any of us had ever done it.

“I went on that show never dreaming I would be performing as an artist. I was going as support personnel. Then, Left Bank, the organization that put on the show, very graciously gave me permission to use the tracks on my record. It was like this little gift that fell out of heaven.

“The funny thing, to me, is that you go to such great lengths to plan your records. You spend so many hours trying to chase down a great performance in the studio, and then with very little thought, and certainly very little rehearsal, you go in and throw something off the cuff, and you get something inspired. It’s such a lesson to me.”



Industry Impressed By Lucent's Compressed Audio

WHEN LUCENT Technologies unveiled its groundbreaking Perceptual Audio Coding (PAC) technology in late 1997, the company said one of its target markets would be online delivery of music. A year later, Lucent fulfills the promise with a refined version of PAC and a licensing agreement with Dutch new-media start-up Music on Demand International BV (MODE).

The two companies will showcase the new technology at the Jan. 24-28 MIDEM conference in Cannes, according to a Lucent statement.

The new version of PAC, which Lucent is calling EPAC (enhanced PAC), is "20% better in quality" than its predecessor, says **Joyce Eastman**, co-director of Lucent's New Ventures Group.

Rachel Walkden, also co-director of the New Ventures Group, adds, "People are saying this is the quality they've been waiting for. They've heard what's been out there in the last couple of years and had a chance to compare."

Grammy-winning producer/engineer **Frank Filipetti**, who heard a blind comparison between a CD he had produced and an EPAC-compressed version of it, says, "Of all the decoder systems I'm familiar with, EPAC is by far the best. Considering that they've been able to get a compression ratio of 11:1, it's remarkable."

EPAC also received high marks last fall during a bicoastal National Academy of Recording Arts and Sciences conference in which recording professionals in New York and Los Angeles transmitted EPAC-compressed audio back and forth and listened to the results, according to Walkden.

Besides near-CD sound quality, EPAC offers a database management system that automati-

cally accounts for artists' rights in particular countries, depending on where users download song files—a key feature for MODE, which plans to distribute music throughout Europe and beyond.

Walkden says, "Through our copy management security scheme, we can assign different rights to different sets of circumstances, and they, through their digital distribution scheme, can ensure that someone in, say, France can only download what France has the digital distribution rights for."

Eastman adds that Lucent—which supports the recording industry's Secure Digital Music Initiative to develop an open, secure-access system for digital music—will not license EPAC without its full complement of security and copyright management technology.

For MODE director **John Preston**—formerly director of BMG in the U.K.—protecting artists' rights is as important as delivering high-quality music. "The music industry requires the kind of Internet system that MODE offers: secure, high-quality delivery of content which protects both the artists' rights as well as the rights of the buyer," he says.

Both the original PAC and the new EPAC were developed by Bell Labs, the research and development arm of Murray Hill, N.J.-based Lucent Technologies. MODE is headquartered in Utrecht, the Netherlands, with additional offices in the U.K.

WITH SO MUCH EMPHASIS on streamlining, downsizing, and upgrading in these software-heavy times, it's comforting when a company unabashedly introduces a new product that is bigger, heavier, and more expensive than its predecessor. Such is the case with San Mateo, Calif.-



by Paul Verna

based ATR Service Co., the self-described Ampex tape machine specialists.

ATR is enhancing the industry-standard Ampex ATR102 half-inch mastering deck by doubling the track width to a full inch. Dubbed "One/Two," the customized machine made its debut at the Sept. 26-29, 1998, Audio Engineering Society Convention in San Francisco and is now available through the company. Besides offering fatter tracks, the souped-up ATR102 lowers the noise floor by three decibels with respect to the original, half-inch machine. Also, noise reduction is no longer required for 15 i.p.s. operation, as it was on the original. Other new features include an improved tape path that provides solid tape-to-head contact, phase

stability, and smooth spooling performance, according to ATR owner **Michael Spitz**.

OTARI CORP., which made a splash last year when it hired veteran consultant **Mel Lambert** as international marketing director, is expanding its Northeast and Nashville regional sales offices. **Peter Kehoe** joins Otari's Northeast regional sales and support office in New York, which was established last year under the direction of **Nick Balsamo**. Kehoe, a 20-year industry veteran, has held positions at Quantegy/Ampex, Siemens Audio, Studer Revox America, and the Hit Factory.

Concurrent with Kehoe's appointment, the New York office will install an Advanta Digital Production System and the company's 24-bit RADAR II hard-disc multitrack recorder.

Lambert says, "The hiring of Peter and the expansion of our New York offices are directly related to increases in our customer base and the strong interest in Otari products. Installing an Advanta Digital Production System and RADAR II in the New York office will

allow us to provide owner/operator training for independent engineers and producers on these products."

In Nashville, Otari appoints **Terry Palmer**, an 18-year veteran of the studio industry, Southeast regional service manager.

MIKE LEMBO'S Mike's Artist Management, a prominent producer management firm headquartered in Tucson, Ariz., has added three clients to an already extensive roster: **Barry Beckett**, **Pete Anderson**, and **Ed Stasi-um**.

Other Lembo producer clients include **Stiff Johnson**, **Mark Dodson**, **Godfrey Diamond**, **Joe Gittleman**, **Stephen Bruton**, **Nille Perned**, the team of **Peter Van Hooke** and **Rod Argent**, and **Steve Brown**. Lembo's artist clients are **Jules Shear**, **Chuck Prophet**, and **Harvey Brooks**.

STAY TUNED: If you took interest in the story last issue about major consolidation in Nashville, stay tuned to Billboard's news section and Studio Monitor for news on other major studio acquisitions in the near future.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 16, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	HAVE YOU EVER? Brandy/ David Foster (Atlantic)	NOBODY'S SUPPOSED TO BE HERE Deborah Cox/ A. Crawford, M. Jordan (Arista)	RIGHT ON THE MONEY Alan Jackson/ K. Stegall (Arista Nashville)	TURN THE PAGE Metallica/ Bob Rock, James Het- field, Lars Ulrich (Elektra)	LULLABY Shawn Mullins/ S. Mullins (SMG/Columbia) **
RECORDING STUDIO(S) Engineer(s)	CHARTMAKER (Malibu, CA) Felipe Elgueta	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalino	CASTLE RECORDING (Franklin, TN) John Kelton	THE PLANT (Sausalito, CA) Randy Staub, Kent Matcke	ORPHAN/SOUTHERN LIVING (Atlanta, GA) Glenn Matullo
RECORDING CONSOLE(S)	SSL 4000E	SSL 6056G	SSL 9000J	SSL 4064G	Mackie VLZ 24X4/DDA DMR 12
RECORDER(S)	Sony 3348	Studer 800	Mitsubishi X850	Studer A800/Sony 3348	Protocols/Tascam DA88
MASTER TAPE	Quantegy 467	Quantegy 499	Quantegy 467	BASF 468/Quantegy 467	Hard Disk/Quantegy DA8 467
MIX DOWN STUDIO(S) Engineer(s)	BARKING DOCTOR Mick Guzauski	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalino	SOUND STATION (Nashville, TN) John Kelton	THE PLANT (Sausalito, CA) Randy Staub	ENCORE (Los Angeles, CA) Tom Lord-Alge
CONSOLE(S)	N/A	SSL 6056G	SSL 4056E	SSL 4064G	SSL 4056G
RECORDER(S)	N/A	Studer 800	ATR 102	Sony 3348	Protocols
MASTER TAPE	N/A	Quantegy 499	Quantegy 499	Quantegy 467	Hard Disk
MASTERING Engineer	BERNIE GRUNDMAN MASTERING Brian Gardner	MASTERDISK Tony Dawsey	MASTERMIX Hank Williams	STERLING SOUND George Marino	MASTERDISK Scott Hull
CD/CASSETTE MANUFACTURER	WEA	UNI	UNI	WEA	Sony

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Packed To The Gill. Country superstar Vince Gill booked Capitol Studios' legendary Studio A to record his recent MCA Records Christmas release, "Breath Of Heaven." Shown at the session, from left, are co-producer Michael Omartian, Gill, co-producer Tony Brown, engineer Al Schmitt, Capitol Studios manager/director Paula Salvatore, and Capitol Studios VP of operations Michael Frondelli.

Hot Latin Tracks



Indie MP To Distribute Through Sony

SONY SIGNS DISTRIB PACT WITH MP: Sony Discos has inked a distribution deal with MP Records, a Miami-based tropical label headed by president **Tony Moreno**, who says his decision was based on expanding his company.

"MP could have stayed the same size as an indie, but I wanted to grow the company. And in order to do that, I had to hook up with a major for distribution," says Moreno.

Moreno, who headed one of the last Latino indie labels, says that today it's "impossible to grow without a distribution deal with a major."

Sony already distributes several tropical imprints, including noted labels Sonolux and J&N.

But Sony president **Oscar Llord** notes that there's room for more labels. He describes Moreno as "a proven hitmaker," adding that the distribution accord with MP will "help build our business on the East Coast and the Caribbean."

Llord also says he is adding a sales staffer in Puerto Rico to handle only product from distributed labels.

"If that initiative works," says Llord, "we will be open to something similar in other parts of the domestic market."

Among the best-selling acts on MP's salsa and merengue-laden roster, says Moreno, are veteran **salsero Tito Rojas**, merengue ensemble **José Peña Suazo Y La Banda Gorda**, and rap artist **Big Boy**.

Moreno says he was courted by both Sony and UNI but opted for Sony due to his tight relationship with Llord and his standout performance with Sony.

"Oscar used to work for me, and I have a personal friendship with him, and his office is not far from mine," says Moreno, who founded MP in 1989. "But also, Oscar—in the last two years—has been able to get Sony to the top in terms of market share."

Llord says that under the deal, Moreno "won't have to contend with collection and distribution, so it will enable him to concentrate more on A&R and marketing and help his label cultivate new talent."

DON'T VOTE? DON'T COMPLAIN! The howling from the folks from the Tejano and regional Mexican music ranks began almost immediately after the Grammy nominations came out Jan. 6 (Billboard, Jan. 16).



by John Lannert

The overriding query was how Freddie Records was able to snare five noms—three in the best Tejano music performance category and two in the best Mexican-American performance category.

The answer is simple. Freddie, which annually charts only a thimbleful of albums on The Billboard Latin 50, got out the vote for its product. So did the rest of the Texas-based Latino labels and members of the National Academy of Recording Arts and Sciences (NARAS), organizers of the Grammys.

Fact is, Texas' NARAS members have pretty much dominated the Mexican-rooted categories for the past five years.

Nine of 10 nominees in this year's Tejano and Mexican-American categories are from Texas. What's more, Barb Wire/Virgin's **Flaco Jiménez** is nominated in both the Tejano and Mexican categories. He'll likely add to his Grammy hardware, too.

NARAS made a noble effort to redress the prickly Lone Star dilemma in 1998 by creating a separate category for Tejano music, the genre most recorded by Latino acts from Texas.

However, Texas-based acts also cut albums that were placed in the Mexican category. Potential nominees unlucky enough not to be born and reared in Texas—such as Rodven/PolyGram Latino's **Límite**, EMI Latin's **Los Tucanes De Tijuana**, and Fonovisa's **Los Temerarios** and **Banda El Recodo**—never stood a chance.

So, what to do? The NARAS chapters in California need to undertake an all-out drive to recruit Latino members, most of whom are regional Mexican artists who could vote in the Mexican-American category.

In the meantime, it doesn't take a genius to figure out that overwhelming name recognition among NARAS members guarantees that RCA Nashville's **Los Super Seven** will win the Mexican-American category and Jiménez will triumph in the Tejano category.

By contrast, picking the winners in the other Latin categories is much tougher.

Because of **Chayanne's** exposure in the 1998 film "Dance With Me," his "Atado A Tu Amor" (Sony Discos) earns a very slight nod over nominated albums by labelmate **Ricky Martin** and Fonovisa's **Enrique Iglesias** in the best Latin pop performance category. A triumph by any of the three would not surprise, however.

RMM dominates the best tropical Latin performance category with four nominees, including **Marc Anthony's** former chart-topper "Contra La Corriente." Still, Sony Discos' **Elvis Crespo** could supercede a potentially splintered vote for RMM acts and snare his first Grammy with his former No. 1 disc "Suavemente."

If only *rock en español* fans were voting in the best Latin rock/alternative performance category, neither **Maná** nor **Shakira** would be given a second look. However, NARAS voters, who generally are more mainstream in their tastes, will be picking between the two nominees. Maná's longer track record prevails in this category, and its former chart-topping smash "Sueños Líquidos" will win this Mexican superstar (Continued on next page)

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
18 ADORABLE MENTIROSA (BMG, ASCAP)	
30 AGUA PASADA (Giffan, BMI/Nelia, BMI)	
19 ASI COMO TU (Fonovisica, SESAC/TN Ediciones, BMI)	
24 ASI FUE (Careers-BMG, ASCAP)	
34 CIEGA, SORDOMUDA (F.I.P.P., BMI/Sony/ATV Latin, BMI)	
6 COMO BAILA (Sony Discos, ASCAP)	
16 COMO TE RECUERDO (Maximo Aguirre Music/Editora Angel Musical, SESAC)	
21 CONTRA LA CORRIENTE (New Edition EMOA, SESAC)	
4 CREI (P.O.W., SESAC)	
5 DAME UN BESO (Copyright Control)	
1 DEJARIA TODO (1998 Deep Music, BMI)	
27 DESPUES DE TI...QUE? (JKMC, ASCAP)	
22 DIRECTO AL CORAZON (Edimusa, ASCAP)	
25 EL PRIVILEGIO DE AMAR (Beechwood, BMI)	
26 ESCONDIDOS (MCA, ASCAP/BMG Songs, ASCAP)	
3 ESE (Ventura, ASCAP)	
20 ESPERANZA (EMI April, ASCAP/Unimusic, ASCAP)	
7 LA OTRA PARTE DEL AMOR (Warner-Tamerlane, BMI)	
28 LUNA LLENA (Viorli, ASCAP)	
32 ME HAS ECHADO AL OLVIDO (JKMC, ASCAP/MCA, ASCAP/Liv, ASCAP)	
9 ME VOY A QUITAR DE EN MEDIO (Warner-Tamerlane, BMI)	
17 ME VOY DE FIESTA HOY (Uva Roja)	
40 MI CHATITA (Elzaz, BMI)	
2 MI PC (Karen, ASCAP)	
31 NECESITO DECIRTE (Seg Son, BMI)	
14 NINA BELLA (EMOA, ASCAP)	
38 NI TU NI NADIE (Copyright Control)	
12 NUNCA TE OLVIDARE (EMI April, ASCAP)	
23 PARA DARTE MI VIDA (WB Music Corp., ASCAP/Flamboyant)	
39 PIDO (Lanfranco, ASCAP)	
11 PRINCESA (Delmonte, BMI)	
29 QUE BONITO (Pacific, BMI)	
8 QUE HABRIA SIDO DE MI (New Edition EMOA, SESAC)	
35 QUE TE HAN DICHO (Musivida/Sony Publishing)	
36 RECUERDO (F.I.P.P., BMI)	
37 SENOR AMANTE (BMG Songs, ASCAP)	
15 SIN VERTE (Unimusic, ASCAP)	
33 SOBREVIVIRE (I WILL SURVIVE) (Copyright Control)	
13 TUS OJOS SON (EMD, ASCAP)	
10 TU (F.I.P.P., BMI/Sony/ATV Latin, BMI)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
				COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 97 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK.
			IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
			No. 1	
1	2	11	CHAYANNE SONY DISCOS	DEJARIA TODO ESTEFANO (ESTEFANO)
2	1	3	JUAN LUIS GUERRA 440 KAREN/CAIMAN	MI PC J.L.GUERRA (J.L.GUERRA)
			GREATEST GAINER	
3	5	14	JERRY RIVERA SONY DISCOS	ESE R.SANCHEZ (A.JAEN W.PAZ)
4	3	2	TIRANOS DEL NORTE SONY DISCOS	CREI J.MARTINEZ (C.MONGE)
5	14	11	GISSELLE ARIOLA/BMG LATIN	DAME UN BESO J.VALDEZ (J.NUNEZ)
6	6	10	GRUPOMANIA SONY DISCOS	COMO BAILA O.SERRANO B.SERRANO (O.SERRANO)
7	4	5	LIMITE RODVEN/POLYGRAM LATIN	LA OTRA PARTE DEL AMOR J.CARRILLO,G.PADILLA (ALAZAN)
8	16	25	VICTOR MANUELLE SONY DISCOS	QUE HABRIA SIDO DE MI O.ALFAFNO (O.ALFAFNO)
9	7	6	VICENTE FERNANDEZ SONY DISCOS	ME VOY A QUITAR DE EN MEDIO PRAMIREZ (M.MONTERROSAS)
10	22	30	SHAKIRA SONY DISCOS	TU S.MEBARAK, L.MENDEZ (S.MEBARAK, D.O'BRIEN)
11	20	—	FRANKIE NEGRON WEACARIBE/WEA LATINA	PRINCESA S.GEORGE (E.GONZALEZ)
12	34	—	ENRIQUE IGLESIAS FONOVISA	NUNCA TE OLVIDARE R.PEREZ-BOTIJA (E.IGLESIAS)
13	17	16	KARIS EMD/BMG LATIN	TUS OJOS SON L.CORPORAN, E.MONTANEZ (R.ARMANDO DEL VALLE)
14	19	20	MICHAEL STUART RMM	NINA BELLA A.FERNANDEZ (Y.ENRIQUEZ)
15	9	7	PEDRO FERNANDEZ RODVEN/POLYGRAM LATIN	SIN VERTE H.PATRON (H.ESTRADA)
16	8	8	LOS TEMERARIOS FONOVISA	COMO TE RECUERDO A.A.ALBA (A.A.ALBA)
17	23	29	MELINA LEON TROPIC/SONY DISCOS	ME VOY DE FIESTA HOY E.REYES (L.REYES)
18	24	28	JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN	ADORABLE MENTIROSA J.GABRIEL (J.GABRIEL)
19	25	31	LOS TIGRES DEL NORTE FONOVISA	ASI COMO TU LOS TIGRES DEL NORTE E HERNANDEZ (L.RAMIREZ)
20	10	9	ENRIQUE IGLESIAS FONOVISA	ESPERANZA R.PEREZ-BOTIJA (E.IGLESIAS, C.GARCIA ALONSO)
21	RE-ENTRY	21	MARC ANTHONY RMM	CONTRA LA CORRIENTE A.CUCCO, PENIA (O.ALFAFNO)
22	11	13	PEPE AGUILAR MUSART/BALBOA	DIRECTO AL CORAZON PAGUILAR (FATO)
23	32	35	MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	PARA DARTE MI VIDA R.QUEZADA (V.VICTOR)
24	27	22	TONO ROSARIO WEACARIBE/WEA LATINA	ASI FUE T.ROSARIO, P.MATEO (J.GABRIEL)
25	26	26	MIJARES WITH LUCERO RODVEN/POLYGRAM LATIN	EL PRIVILEGIO DE AMAR J.AVENDANO, L.UHRS (J.AVENDANO, L.UHRS)
26	NEW	1	OLGA TANON WITH CRISTIAN CASTRO WEA LATINA	ESCONDIDOS R.PEREZ, R.PEREZ, M.ABAROA
27	29	37	CRISTIAN ARIOLA/BMG LATIN	DESPUES DE TI...QUE? R.PEREZ (R.PEREZ)
28	33	—	ELVIS CRESPO SONY DISCOS	LUNA LLENA R.CORA, I.CASADO (R.VAZQUEZ)
29	18	17	LOS MISMOS EMI LATIN	QUE BONITO LOS MISMOS (M.E.CASTRO)
30	RE-ENTRY	15	FRANKIE NEGRON WEACARIBE/WEA LATINA	AGUA PASADA S.GEORGE (G.FRANCISCO)
31	NEW	1	CONJUNTO PRIMAVERA FONOVISA	NECESITO DECIRTE J.GUILLEN, R.GONZALEZ MORA
32	28	12	JOSE FELICIANO RODVEN/POLYGRAM LATIN	ME HAS ECHADO AL OLVIDO R.PEREZ (R.PEREZ, R.LIVI)
33	38	—	PRISCILA Y SUS BALAS DE PLATA FONOVISA	SOBREVIVIRE (I WILL SURVIVE) T.PAIZ (D.FEKARIS, F.PERREN)
34	12	19	SHAKIRA SONY DISCOS	CIEGA, SORDOMUDA S.MEBARAK, L.MENDEZ (S.MEBARAK, E.SALGADO)
35	NEW	1	VICTOR MANUELLE SONY DISCOS	QUE TE HAN DICHO R.SANCHEZ, V.MANUELLE, V.DANIEL
36	37	—	CARLOS PONCE EMI LATIN	RECUERDO O.CHIRINO, R.BARLOW (O.CHIRINO, A.CHIRINO)
37	NEW	1	BRENDA K. STARR PLATANO/ANTILLA	SENOR AMANTE H.RAMIREZ, A.VIZZANI
38	40	—	FEY SONY DISCOS	NI TU NI NADIE J.R.FLOREZ (M.ABLANEDO)
39	RE-ENTRY	10	LA MAFIA SONY DISCOS	PIDO M.LICHTENBERGER, JR., J.L.PILOTO
40	39	—	MICHAEL SALGADO JOEY/SONY DISCOS	MI CHATITA J.S. LOPEZ (J.S. LOPEZ)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
16 STATIONS	14 STATIONS	68 STATIONS
1 CHAYANNE SONY DISCOS	1 JUAN LUIS GUERRA 440 KAREN/CAIMAN MI PC	1 LIMITE RODVEN/POLYGRAM LATIN LA OTRA PARTE...
2 JERRY RIVERA SONY DISCOS	2 JERRY RIVERA SONY DISCOS ESE	2 TIRANOS DEL NORTE SONY DISCOS CREI
3 SHAKIRA SONY DISCOS	3 GISSELLE ARIOLA/BMG LATIN DAME UN BESO	3 LOS TEMERARIOS FONOVISA COMO TE RECUERDO
4 JUAN LUIS GUERRA 440 KAREN/CAIMAN MI PC	4 GRUPOMANIA SONY DISCOS COMO BAILA	4 JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN ADORABLE
5 ENRIQUE IGLESIAS FONOVISA NUNCA TE OLVIDARE	5 VICTOR MANUELLE SONY DISCOS QUE HABRIA...	5 LOS TIGRES DEL NORTE FONOVISA ASI COMO TU
6 GRUPOMANIA SONY DISCOS COMO BAILA	6 FRANKIE NEGRON WEACARIBE/WEA LATINA PRINCESA	6 VICENTE FERNANDEZ SONY DISCOS ME VOY A
7 ALEJANDRO FERNANDEZ SONY DISCOS YO NACI...	7 KARIS EMD/BMG LATIN TUS OJOS SON	7 LOS MISMOS EMI LATIN QUE BONITO
8 TIRANOS DEL NORTE SONY DISCOS CREI	8 MICHAEL STUART RMM NINA BELLA	8 CONJUNTO PRIMAVERA FONOVISA NECESITO DECIRTE
9 CRISTIAN ARIOLA/BMG LATIN DESPUES DE TI...QUE?	9 MELINA LEON TROPIC/SONY DISCOS ME VOY DE	9 PRISCILA Y SUS BALAS DE PLATA FONOVISA SOBREVIVIRE
10 GISSELLE ARIOLA/BMG LATIN DAME UN BESO	10 MARC ANTHONY RMM CONTRA LA CORRIENTE	10 LOS ANGELES AZULES DIS/EMI LATIN ME HACES...
11 MELINA LEON TROPIC/SONY DISCOS ME VOY DE	11 TONO ROSARIO WEACARIBE/WEA LATINA ASI FUE	11 LOS TEMERARIOS FONOVISA POR QUE TE CONOCI
12 MIJARES WITH LUCERO RODVEN/POLYGRAM LATIN EL PRIVILEGIO	12 MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS PARA DARTE...	12 MICHAEL SALGADO JOEY/SONY DISCOS MI CHATITA
13 OLGA TANON WITH CRISTIAN CASTRO WEA LATINA ESCONDIDOS	13 SHAKIRA SONY DISCOS TU	13 LOS TUCANES DE TIJUANA EMI LATIN EL HEREDERO
14 JOSE FELICIANO RODVEN/POLYGRAM LATIN ME HAS ECHADO	14 ELVIS CRESPO SONY DISCOS LUNA LLENA	14 BANDA EL RECODO FONOVISA PENA TRAS PENA
15 ENRIQUE IGLESIAS FONOVISA ESPERANZA	15 FRANKIE NEGRON WEACARIBE/WEA LATINA AGUA PASADA	15 BANDA MAGUEY RCA/BMG LATIN QUIERO VOLVER

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1999 Billboard/BPI Communications, Inc.

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Artists & Music

NOTAS

(Continued from preceding page)

group its first Grammy.

Though technically a jazz category and not a Latin one, the best Latin jazz performance category features an all-Latino cast. **Arturo Sandoval's** splendid Afro-Cuban big-band album "Hot House" (N2K Encoded Music) should edge out last year's awardee, **Paquito D'Rivera**, and his fine *Jazz MCG* disc "Paquito D'Rivera & The United Nation Orchestra."

Tying Freddie with five Grammy nominations was Sony Discos.

RICHARDSON RETIRES: **Bud Richardson**, executive director of the Assn. of Latin American Record Manufacturers (ALARM), retired from his position Dec. 31, 1998.

The 73-year-old former law-enforcement officer founded ALARM in 1980 as the lone entity dedicated to the eradication of pirated Latino product in the U.S.

In a prepared statement, Richardson said that the restitution program he initiated with the courts was among his biggest triumphs.

"My philosophy was, 'If a crook can afford modern equipment, he can also afford to pay our cost of pursuing him,'" declared Richardson.

No replacement has been announced.

STATESIDE BRIEFS: Condolences to the family and friends of **Alfonso Ayala Miranda**, bassist with BMG's veteran regional Mexican act **Los Humildes**, who died Jan. 11 of cancer. He was 48.

Fonovisa star **Enrique Iglesias** won the favorite Latin artist category at the American Music Awards, held Jan. 11. Enrique's father, **Julio**, won the inaugural trophy last year.

Caímán has signed a licensing agreement with the Mexican *grupo* imprint Marcha.

Re-added to the list of radio stations reporting to Hot Latin Tracks this issue are two stations in Mayagüez, Puerto Rico: WAEI-FM and WIOB-FM.

Frank Amadeo has been named president of Estefan Enterprises. He was previously VP of the company.

CHART NOTES, RADIO: This issue, **Chayanne's** "Dejaría Todo" (Sony Discos) regains the throne on Hot Latin Tracks for the third time, which marks the first time a single has reached No. 1 on that chart three different times.

"Dejaría Todo" earned 15,572,500 audience impressions. And for the sixth week in a row, "Dejaría Todo" rules the pop genre chart with 11,731,500 audience impressions.

Juan Luis Guerra 440, which twice has topped Hot Latin Tracks with "Mi PC" (Karen/Caímán), secures the summit of the tropical/salsa genre chart for the second consecutive week with 14,480,000 audience impressions.

Comfortably lodged at the apex of the regional Mexican genre chart for the fifth consecutive week is **Límite's** "La Otra Parte Del Amor" (Rodven/PolyGram Latino). Its audience-impression tally was 9,199,000.

One final note: **Pepe Aguilar's** smash love song "Por Mujeres Como Tú" (Musart/Balboa) exits Hot Latin Tracks this issue after logging 40 weeks on the chart—the second-highest tally after the 42 weeks notched by **Alejandro Fernández's** now-classic "Si Tú Supieras" (Sony

Discos).

CHART NOTES, RETAIL: Only two titles gained sales ground this issue, as the numbers from titles charting on The Billboard Latin 50 (unpublished this issue) came in at 103,500 pieces—the lowest sales figure in nearly four months.

Fortunately, that tally still ran nearly 20% ahead of the similar issue last year (86,500 units).

Sales of **Shakira's** front-running album "Dónde Están Los Ladrones?" (Sony Discos) dropped 17% to 9,500 pieces on The Billboard Latin 50. But Shakira's hit disc, now atop the pop genre chart for the eighth week running, vaulted 163-133 with a bullet on The Billboard 200.

Likewise, the tally on "Suavemente" (Sony Discos), **Elvis Crespo's** No. 2 title on The Billboard Latin 50, decreased 17% to 7,000 units.

Still, Crespo's smash debut stays at No. 1 for the ninth straight week on the tropical/salsa genre chart, and it re-enters The Billboard 200 at No. 174.

King of the hill for the third successive week on the regional Mexican genre chart is **Juan Gabriel Con Banda El Recodo's** "Juan Gabriel Con Banda... El Recodo!" (Ariola/BMG Latin). Sales of that album fell 15% to 3,300 units this issue.

SALES STATFILE: The Billboard Latin 50: this issue: 103,500 units; last issue: 128,500 units; similar issue last year: 86,500 units.

Pop genre chart: this issue: 45,000 units; last issue: 54,500 units; similar issue last year: 36,000 units.

Tropical/salsa genre chart: this issue: 33,000 units; last issue: 42,500 units; similar issue last year: 28,000 units.

Regional Mexican genre chart: this issue: 20,000 units; last issue: 23,500 units; similar issue last year: 18,000 units.



Merengue Gold. "Suavemente" by Sony Discos' Elvis Crespo recently was certified gold by the Recording Industry Assn. of America (RIAA). "Suavemente" was the first merengue album to be certified gold by the RIAA. Shown during a reception Sony held recently in honor of Crespo's award, from left, are Mel Iliberman, chairman of Sony Music International and executive VP of Sony Music Entertainment; Rafael Cuevas, VP/GM of Sony Tropical; Crespo; Oscar Liord, president of Sony Discos; Jeff Young, VP of sales and distribution for Sony Discos; and Jorge Meléndez, VP of finance and operations for Sony Discos.



Tigres Debut A&A's New Store. Members of Fonovisa's Los Tigres Del Norte help cut the ribbon that marked the recent opening of the new Los Angeles facilities of West Coast one-stop A&A Music Enterprises. Numerous label executives were on hand for the event, dubbed by A&A as "Extravaganza '98." More than 12 acts attended, including Fonovisa's Priscila Y Sus Balas De Plata and Javier García. Shown, from left, are Tigres bandmates Eduardo Hernández and Hernán Hernández; Abe Hernández Jr., president of A&A; Abe Hernández Sr., CEO of A&A; and Tigres bandmates Jorge Hernández, Luis Hernández, Oscar Lara, and Lupe Olivo. (The A&A executives are not related to the Tigres band members.)

41ST ANNUAL CLASSICAL MUSIC GRAMMY NOMINATIONS

(Continued from page 40)

BEST CHORAL PERFORMANCE

Barber: Prayers Of Kierkegaard/Vaughan Williams: Dona Nobis Pacem/Bartok: Cantata Profana, Robert Shaw, conductor (Richard Clement, tenor; Nathan Gunn, baritone; Carmen Pelton, soprano; Atlanta Sym. Orch. Cho.; Atlanta Sym. Orch.); **Telare; Lauridsen:** Lux Aeterna (Lux Aeterna; Les Chansons Des Roses; Ave Maria, Etc.), Paul Salamunovich, conductor (Los Angeles Master Chorale; Los Angeles Master Chorale Sinfonia Orch.); **RCM; Monteverdi:** Vespers Of 1610 (Antiphon; Psalm 109; Magnificat, Etc.), Martin Pearlman, conductor (Lynton Atkinson, tenor; Janice Chandler, soprano; Karen Clift, soprano; Richard Croft, tenor; Brad Diamond, tenor; Jeff Mattsey, baritone; Christopher Nomura, baritone; Boston Baroque Cho.; Boston Baroque); **Schutz: Psalmen Davids,** Konrad Junghanel, conductor (Cantus Colln; Concerto Palatino); **Harmonia Mundi: Sir Georg Solti—The Last Recording (Bartok: Cantata Profana/Kodaly: Psalmus Hungaricus/Weiner: Serenade),** Sir Georg Solti, conductor; **Tamas Bubno, Kalman Strausz, Gabriella Thesz,** chorus masters (Alexander Agache, baritone; Tamas Daroczy, tenor; Children's Cho. Of Hungarian Radio & TV; Cho. Of Hungarian Radio & TV; Schola Cantorum Budapestiensis; Budapest Festival Orch.), London.

BEST INSTRUMENTAL SOLOIST PERFORMANCE (WITH ORCHESTRA)

Brahms: Violin Con./Schumann: Fantasie, Op. 131, Anne-Sophie Mutter, violin; Kurt Masur, conductor (New York Phil.); **Deutsche Grammophon; Elgar: Violin Con.,** Kennedy, violin; Sir Simon Rattle, conductor (City Of Birmingham Sym. Orch.); **EMI Classics: Penderecki: Violin Con. No. 2 "Metamorphosen,"** Anne-Sophie Mutter, violin; **Krzysztof Penderecki,** conductor (London Sym. Orch.); **Deutsche Grammophon; Prokofiev/Shostakovich: Violin Cons. No. 2,** Maxim Vengerov, violin; **Mstislav Rostropovich,** conductor (London Sym. Orch.); **Teldec Classics International; Schumann: Piano Con. In A Min.,** Op. 54; **Introduction & Allegro Appassionato,** Op. 92, Etc., Murray Perahia, piano; Claudio Abbado, con-

ductor (Berlin Phil.), Sony Classical.

BEST INSTRUMENTAL SOLOIST PERFORMANCE (WITHOUT ORCHESTRA)

Bach: English Suites Nos. 1, 3 & 6, Murray Perahia, piano, Sony Classical; **Bach: The Complete Sons & Partitas For Violin, Nos. 1, 2 & 3 (Arr. For 8-String Guitar),** Paul Galbraith, guitar; **Delos; The Long, Long Winter Night (Works Of Grieg, Tveitt, Johansen, Etc.),** Leif Ove Andsnes, piano, EMI Classics; **New Dance—18 Dances For Guitar (Works Of Jaffe, Morel, Carter, Etc.),** David Starobin, guitar; **Bridge: New York Variations (Works Of Copland, Corigliano, Tsontakis, Weber),** Stephen Hough, piano, Hyperion.

BEST CHAMBER MUSIC PERFORMANCE

American Scenes (Works Of Copland, Previn, Barber, Gershwin), André Previn, piano; **Gil Shaham, violin, Deutsche Grammophon; Bartok: The 6 String Quartets, Takacs Quartet,** London; **Brahms: Sons, For Viola & Piano Nos. 1 & 2,** Kim Kashkashian, viola; **Robert Levin, piano, ECM; Ligeti: Chamber Music (Trio For Violin, Horn And Piano; Ten Pieces For Wind Quintet, Etc.),** Pierre-Laurent Aimard, piano; **Saschko Gawriloff, violin; London Winds; Marie-Luise Neunecker, horn; Tabea Zimmermann, viola, Sony Classical; Schnittke: The Complete String Quartets (Nos. 1, 2, 3, Etc.),** Kronos Quartet, Nonesuch.

BEST SMALL ENSEMBLE PERFORMANCE (WITH OR WITHOUT CONDUCTOR)

Creator Of The Stars—Christmas Music For Earlier Times (Works Of De Lassus, Du Fay, Byrd, Etc.), Alexander Blachly, conductor; **Pomerium, Archiv Produktion; Glass: Kundun—Music From The Original Soundtrack,** Michael Riesman, conductor; **Gyuto Monks: Monks Of The Drukpa Order (Studio Orch.),** Nonesuch; **Handel: Concerti Grossi, Op. 6 (Nos. 1-12),** Academy Of Ancient Music; **Andrew Manze, conductor; Harmonia Mundi; Reich: Music For 18 Musicians, Steve Reich and musicians,** Nonesuch; **Voces Americanas (Works Of Rodriguez, Lavista, Sierra, Etc.),** James Rives-Jones, conductor; **Voices Of Change (various artists),** CRI.

BEST CLASSICAL VOCAL PERFORMANCE

Amore Per Rossini (Arias From La Pietra Del Paragone; Matilde Di Shabran; Le Siege De Corinthe, Etc.), Jennifer Larmore, mezzo-soprano (Giuliano Carella, conductor; London Voices; English Cham. Orch.); **Teldec Classics International; The Beautiful Voice (Works Of Charpentier, Gounod, Massenet, Flotow, Etc.),** Renée Fleming, soprano (Jeffrey Tate, conductor; English Cham. Orch.); **London; Hagegard Sings Brahms, Sibelius, Stenhammar (Brahms: Funf Lieder, Op. 105, Etc./Sibelius, Drommen, Etc./Stenhammar: Florez Och Blanzeflor, Etc.),** Hakan Hagegard, baritone (Warren Jones, piano), RCA Victor Red Seal; **Handel Arias (Arias From Judas Maccabaeus; Dettingen Te Deum; Samson, Etc.),** Bryn Terfel, baritone (Sir Charles Mackerras, conductor; Scottish Cham. Orch.); **Deutsche Grammophon; Schumann: Dichterliebe, Op. 48; Liederkreis, Op. 24,** Matthias Goerne, baritone (Vladimir Ashkenazy, piano), London.

BEST CLASSICAL CONTEMPORARY COMPOSITION

Adams: Gnarly Buttons, John Adams, composer (John Adams, conductor; Michael Collins, clarinet; various artists; London Sinfonietta); **Nonesuch; Carter: 90+,** Elliott Carter, composer (Charles Rosen, piano); **Bridge: Kanon Pokajanen, Arvo Part, composer (Tonu Kaljuste, conductor; Estonian Phil. Cham. Cho.),** ECM New Series; **Penderecki: Violin Con. No. 2 "Metamorphosen,"** Krzysztof Penderecki, composer (Anne-Sophie Mutter, violin; Krzysztof Penderecki, conductor; London Sym. Orch.); **Deutsche Grammophon; Tsontakis: Ghost Variations,** George Tsontakis, composer (Stephen Hough, piano), Hyperion.

BEST CLASSICAL CROSSOVER ALBUM

The Celtic Album (Scotland The Brave: Riverdance; Planxty Burke, Etc.), Keith Lockhart, conductor (Boston Pipers Society; Cherish The Ladies; Eileen Ivers, fiddle; Joanie Madden, low whistle; Jerry O'Sullivan, uilleann pipes; Boston Pops Orch.); **RCA Victor; Gershwin Fantasy (Fantasy For Violin And Orch. On Porgy And Bess; Three Preludes; Songs For Violin And Orch.),** Joshua Bell, violin; John Williams, conductor and piano (London

Sym. Orch.), Sony Classical; **Journey To The Amazon (Works Of Almeida, Barrios, Brouwer, Etc.),** Sharon Isbin, guitar; **Thiago de Mello, percussion; Paul Winter, saxophone, Teldec Classics International; Reflected In Brass—Evelyn Glennie Meets The Black Dyke Band (Rudy's Rambles; The Whirlwind; Tween Heather And Sea, Etc.),**

Evelyn Glennie, xylophone, marimba, and vibraphone; **James Watson, conductor (the Black Dyke Band) RCA Victor Red Seal; Soul Of The Tango—The Music Of Astor Piazzolla (Libertango; Mumuki; Milonga Del Angel, Etc.),** Yo-Yo Ma, cello; **Jorge Calandrelli, conductor (various artists),** Sony Classical.

CLASSICAL KEEPING SCORE

(Continued from page 40)

cordings of "Jesus' Blood" and "Titanic" on **Brian Eno's** *Obscure* label. In addition, a highlight of Fretwork's recent "Sit Fast" set on Virgin Classics is Bryars' "In Nomine" in homage to **Purcell**. Bryars' back catalog features "The Last Days" with the **Balanescu Quartet** on Argo as well as several excellent ECM albums, including "Incipit Vita Nova" with the Hilliards.

Bryars, whose compositions are published by Schott & Co. in London, has several fresh works ready and more on the way. The Lockerbie concert included the first three entries in a series of Italian madrigals he is writing in the spirit of **Gesualdo and Monteverdi**. And in a wholly different vein, Bryars just finished a trio of songs for Cana-

dian jazz chanteuse **Holly Cole**, which she premieres Feb. 6 at the Winnipeg New Music Festival. His dance piece for the **Merce Cunningham** troupe will be premiered in April in Berkeley, Calif.

Bryars is also set to write a film score for Russian director **Anna Tchernakova**, and he just received a commission from BBC Radio Leicester to compose a millennial piece for 2,000 voices. Also for 2000, Bryars has been tapped to write an opera for the reopening of the restored opera house in Mainz, Germany. Following the English National Opera premiere of "Doctor Ox" last summer (which was recorded by the BBC and may see release on disc), a new production of the opera begins Jan. 24 in Dortmund, Germany.



Billboard **international**

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Is Japan's Saihan On Last Legs?

More Labels Relax Pricing; Gov't Studies System's Viability

BY STEVE McCLURE

TOKYO—Japan's controversial resale price maintenance system (*saihan*) has been dealt yet another blow, as three more Japanese labels have said they will liberalize their pricing of CD singles.

Victor Entertainment and Universal Victor (50% owned by Victor Entertainment parent company JVC) say they will reduce the fixed-price period for CD singles from two years to one year effective April 21. The change affects domestic and foreign product. Both com-

panies will continue to set album retail prices for two years after release.

Likewise, the Avex Inc. label group will let retailers set prices on domestic and foreign CD singles one year from release starting Feb. 17. CD singles account for roughly 33% of Japan's prerecorded music production in volume and just under 20% in value.

Saihan enables Japanese labels to set the retail prices of domestically pressed product, including non-import foreign repertoire, for two years from the release date. It also applies to books and magazines.

The announcements follow sim-

ilar moves late last year by Japanese labels Toshiba-EMI, Sony Music Entertainment (Japan), and Nippon Columbia (Billboard, Nov. 28, 1998). A report released last year by the Japanese government's Fair Trade Commission (FTC) found that while there are compelling reasons to abolish the system, such as the need to increase competition, its immediate abolition would cause problems (Billboard, Feb. 21, 1998).

The FTC concluded that more time is needed to study the effects of doing away with the system. While granting *saihan* a reprieve, the FTC urged the music and publishing industries to be more flexible in applying it.

Following A Difficult Year, BMG France Reorganizes

BY RÉMI BOUTON

PARIS—Only five months after his appointment, BMG France CEO Bruno Gerentes has announced a major reorganization of the company after what one company source describes as a "bad year with significant losses."

BMG France's new framework will be based around a merger of its RCA and Ariola labels, resulting in a "simpler organization, involving a layoff program that will affect 25 people both in RCA and Ariola," says Gerentes.

The restructuring, he says, has three main objectives: "to redeploy the local catalog with our existing artists and new talent, to optimize the launching of international artists, and to move BMG France closer to

the [average] performance of BMG's other international affiliates, both in terms of its market share and [financial] results."

The result, Gerentes says, will be a "flexible, efficient, and swift-acting" record company.

The new-look BMG France will consist of five main divisions: A&R, managed by Var-da Kakon; BMG Local (incorporating the marketing activities for the local catalog); BMG International (for the international catalog); a new label named BMG Global (including special marketing, dance, new concepts, and back-catalog activities); and promotion, managed by Jean-François Richard.

An administration and logistical management department will take charge of developing the company's Internet activities under the direction of Christophe Wagnier, who has been promoted to VP.

"This reorganization will be completed with the nomination of all executives before the end of the first quarter of '99," promises Gerentes, who recognizes that BMG has a lot of work to do on the artistic level in order to refresh its domestic roster.

"The company has been through a bad patch during the last past year," he admits. "Our priority is to invest on the artistic side, and I am sure that it is possible to pick up again to compete with the other majors, particularly in a market which is driven by new talents."

The first major BMG project after Gerentes' appointment will be a multi-artist concept album, "Solyma," combining Latin, Greek, Arabic, and Hebrew music. It is due this spring.



MTV Teams Up With Korea's m.net Channel

BY STEVE McCLURE

TOKYO—MTV is set to expand its presence in the Korean market with the signing of a two-year alliance agreement with CJ Entertainment, which operates the cable TV music channel m.net. Under the deal, MTV Networks Asia will supply five hours of Korean-language programming daily to m.net, which reaches more than 1 million households in the territory. The programs will comprise a 7-9 a.m. breakfast show and an 8-11 p.m. block. Korean music will make up the majority of the programs' content, which will be aimed at viewers in the 22-34 age bracket.

Since 1995, MTV has been supplying m.net with four hours of programming daily from its Southeast Asia beam. Under the terms of the agreement, MTV Networks Asia will take an undisclosed equity stake in m.net. "The whole point of us working together with m.net is to complement each other on the business and programming sides," says Arthur Bastings, senior VP of strategy and business operations for MTV Networks Asia.

"The signing of this strategic alliance agreement is a milestone."
(Continued on next page)



Spain's SGAE To Mark 100 Years

BY HOWELL LLEWELLYN

MADRID—Hispanic music across the world is set to benefit from the 100th-anniversary celebrations of Spanish authors' body SGAE. The organization's pledge as it enters its second century is that it will aim "to lead and orientate Hispanic cultural creation in the third millennium."

This year will see a series of special events to mark the anniversary, an enlarged presence at the usual music trade fairs, debates, and trans-Atlantic cultural visits (Billboard, Jan. 16).

The world's fifth-largest society, with 53,000 members in Spain and Latin America, is also the third oldest. It was founded in 1899 by composers of opera and zarzuela, or Spanish operetta. And the inaugural centenary event was appropriately a Jan. 5 performance by seven opera singers at Madrid's Royal Opera Theater, led by soprano Montserrat Caballé and tenor Alfredo Kraus.

"The idea was to recall the spirit of our founder members," says SGAE executive president Teddy Bautista. And spirit was something they did not lack when, in 1902, the then SAE staged a strike at the same opera theater (built in 1825) against the "entirely foreign" program of a concert prepared to mark the coronation of King Alfonso XIII. While honoring the past, SGAE plans to look ahead. Not just at its

leadership role in Spanish-language culture—it already has hundreds of members in Latin America and U.S. Latino markets (the latest being Enrique Iglesias, as of December)—but at the challenge of new technologies in the collection of royalties.

The next major SGAE presence will be Jan. 27 at MIDEM in Cannes, where a Gran Fiesta of flamenco will be staged, featuring Enrique Morente, Carmen Linares, Juan Manuel Cañizares, and Lagartija Nick, as well as leading dancers Antonio Canales and Sara Baras.



Canales was an SGAE attraction at last August's MIDEM Latino in Miami. The centenary celebrations will end with a Millennium Concert on the Canary Island of Tenerife off West Africa, as a symbol of the meeting place between "the same culture" shared by Spain and Latin America.

Before the airplane, the Canary Islands were the first and last stop for ships traveling to and from Spain and Latin America, and the islands are now the most potent example of 500 years of cultural, linguistic, and historic exchange. There will be a flamenco summit in Barcelona, a rock festival in the Basque city
(Continued on page 52)

Filipino Act The Jerks Aim For Retail Success

BY DAVID GONZALES

MANILA—In a market where sweet love songs and cover versions of international hits rule the roost, breaking a rock band at retail is an uphill struggle, as Star Recording is proving with veteran rockers the Jerks.

The band has a fan base, as evidenced by its 20 years of touring. The Jerks also have gained critical acclaim, as shown by their winning album of the year at the NU107 Rock Awards in November last year, for their self-titled 1997 debut. Its track "Rage" won rock song of the year at the Katha Awards, held by an asso-



THE JERKS

ciation of Filipino songwriters in November.

Yet translating live appeal to sales has been difficult, given media resistance and the structural problems of

this market.

"Rage" is a gritty, guitar-propelled number confronting the problems and injustices facing many in Philippine society. Chikoy Pura, vocalist, guitarist, and songwriter for the Jerks, says, "I put a lot of passion and emotion into 'Rage' to make people think about the situation and not take things lightly."

According to the Jerks' manager, Monet Pura (also Pura's wife), the band was told when attempting to get a recording contract to tone down its social content, but it refused to compromise. In 1997, Star Re-
(Continued on page 52)

newsline...

THE INTERNATIONAL FEDERATION OF THE PHONOGRAPHIC INDUSTRY awarded 21 albums with its Platinum Europe certification for sales of more than 1 million units in December. That number—the highest ever—was made up of 11 albums that broke the million mark, six double-platinum, and four multi-platinum. Celine Dion's "Let's Talk About Love" (Sony) was the first to receive an award for sales of more than 9 million; her "These Are Special Times" also reached Platinum Europe status. "I've Been Expecting You" by Robbie Williams (EMI) was a new double-platinum entry, while Madonna's "Ray Of Light" (Warner) added 2 million sales in December, taking it to five-times platinum. Other albums receiving Platinum Europe awards included Massive Attack's "Mezzanine" (Virgin), Cher's "Believe" (Warner), Julio Iglesias' "Greatest Hits/My Life" (Sony), and Blur's eponymous set for EMI.



HOLLAND'S TWO CHART ORGANIZATIONS are to form a new joint-venture company, Mega Charts, to compile and exploit the territory's two existing singles charts and produce a new consolidated album chart. A letter of intent between Stichting Mega Top 100 and Stichting Nederlandse Top 40 will lead to the demise of the 100-position album chart compiled by Nederlandse Top 40. That chart reflected sales between Friday of previous week and Thursday, and was published on Fridays. The new chart will follow Mega Top 100's model, which includes Saturday sales and is available on Mondays. It is unclear if the move will result in any job losses. Mega Top 100 chairman Nick Holzenbosch says that "we still have to work out the details of the new structure," but that the changes will take place "as soon as possible." The two singles charts will continue to be exploited separately by their respective sponsors, Rabobank (Top 40) and the Dutch post office lottery (Top 100), which use them in youth promotions. However, it is likely that the Top 40 chart will start to incorporate airplay data, as does the Top 100. Both organizations collect sales data via electronic point-of-sale systems. **CHRISTIAN LORENZ**

CHER WILL HEADLINE the 10th annual Dansk Grammy ceremony, to be held Feb. 6 at the Tivoli Gardens Concert Hall in Copenhagen, according to organizer MusicMatters. Other acts in the lineup so far include Danish pop band Cartoons (Flex/EMI-Medley), Ginman/Jørgensen (Sony), Søren Sko (PolyGram), and Swedish vocalist Emilia (Universal). A new award category has been added this year—Danish radio hit—to replace the P3 Award given each year by public broadcaster DR and named after its P3 national top 40 radio station. DR's TV stations will broadcast the event live. **CHARLES FERRO**

MARIAH CAREY'S "#1'S" has become Japan's all-time top-selling foreign album, according to Sony Music Entertainment (Japan). The title has sold 3.25 million copies (including imports) since its Nov. 18 release in the territory, the label says. The record for best-selling foreign album was previously held by the soundtrack to "The Bodyguard," which has sold 2.8 million units in Japan. Sony says "#1's"—No. 1 on Dempa Shim-bun's album chart for three weeks starting Nov. 30—surpassed that figure Dec. 15. "We launched what was probably the biggest-ever promotion campaign for a foreign release in Japan," says Sony Japan product manager Tetsuya Shiroki. In addition to various promotional events featuring Carey on Dec. 19-20, the label advertised the album on TV and in magazines and newspapers, including regional papers, as well as on buses and trains. **STEVE McCLURE**

U.K. COMMERCIAL RADIO REGULATOR the Radio Authority has fined national rock station Virgin Radio 10,000 pounds (\$16,000) for violating programming codes relating to disclosing information on air about an individual without his or her consent. The penalty stems from a Nov. 5 incident in which breakfast show presenter/station owner Chris Evans repeatedly read on air the cellular phone number and voice-mail access code of a photographer allegedly involved in a scuffle with Oasis member Liam Gallagher outside a London pub. Evans encouraged listeners to "hound" the photographer until "he goes toes up." The photographer claimed to have received more than 700 calls, including death threats. A statement from Virgin says the station "accepts the authority's decision." **MIKE McGEEVER**

LEADING JAPANESE INDIE LABEL AVEX INC. was set to announce Jan. 12 the creation of a wholly owned subsidiary in Taiwan. Avex Taiwan will initially focus on Japanese repertoire and ultimately also non-Japanese product from its Tokyo-based parent. Until now, Avex product has been licensed to Rock Records subsidiary Magic Stone. Universal-affiliated What's Music will handle distribution for Avex Taiwan, whose managing director will be Shinji Miyazaki, formerly Avex's London branch manager. **STEVE McCLURE**



New Israeli Stations To Have Hebrew Quota

BY BARRY CHAMISH

TEL AVIV, Israel—State-owned radio stations in Israel will be obliged to play 50% Hebrew music following a new law passed by the Knesset. The new legislation will not apply to any pirate stations in existence but will be enforced on any new private stations or legalized new pirate stations.

After the legislation was passed, the Knesset member who introduced the law, Yona Yahav of the Labor Party, said, "This new law will create a stone wall against the Americanization of our culture. If

culture doesn't know how to protect itself, it will shatter into pieces."

This sentiment has wide support among this country's musicians. Several were in the Knesset gallery as the law was passed, including Tzvika Pik, best known for co-writing the Eurovision-winning song "Diva."

The legislation was passed 23-1. The sole opposing voice was Speaker of the Knesset Dan Tichon, who called the law "Bolshevistic." He added, "It's not the government's place to tell people what kind of music they must listen to."

The law does not define Hebrew

music specifically, which may leave the door open for future legalistic bickering. Also not delineated were the supervisors of the new law and the fines for abrogating it.

Larry Gamliel, an announcer on Israel's popular English-language pirate station Radio West, notes, "This law will force us to stop seeking a license."

"What kind of an all-English station can play 50% Hebrew songs? What the law really says is that Hebrew music today is so weak that Israelis are seeking other options."

Italian Singer/Songwriter De André Dies

Genoese Artist Famed For Anarchistic Lyrics, Mix Of Folk And World Music

MILAN—The Italian music industry is coming to terms with the loss of singer/songwriter Fabrizio De André, who died in the early hours of Jan. 11 in a Milan hospital (*Billboard* **Bulletin**, Jan. 12). He was 58.

De André had been treated for cancer after being diagnosed midway through a national tour of Italy last September. Considered one of the greatest singer/songwriters to emerge from his home city of Genoa, De André carved out a career with insightful songs having an anarchic bent inspired by literature, including the works of Russian writer Dostoevski. He was also influenced by French singer/songwriter George Brassens and Belgium's Jacques Brel.



De ANDRÉ

De André began his recording career in 1958, releasing the 45 single "Nuvole Barocche" (Baroque Clouds). But he achieved his first commercial success writing the hit single "La Canzone Di Marinella" (Marinella's Song) for Mina in 1965.

In 1968 De André released his first of 19 albums, "Fabrizio De André Vol. 1," which included the classics "Bocca Di Rosa" (A Mouth Like A Rose) and "Via Del Campo" (Out Of The Field). De André's last

release was the 1997 album "Mi Innamoravo Di Tutto" (I'm In Love With Everything) (Ricordi/BMG Ricordi).

De André was known for his anti-establishment and anarchist lyrics, and the latter part of his career was highlighted by his mix of Genoese folk and world music, epitomized by

1996's critically acclaimed multi-platinum album "Anime Salve" (Soul Volley) (Ricordi/BMG Ricordi).

De André's funeral was expected to take place Jan. 13 or 14 in Genoa. BMG Ricordi president Franco Reali described De André's death as "a tragic loss for Italian music."

MARK DEZZANI

Italy's Fonit Label Relaunched

BY MARK DEZZANI

MILAN—Italy's historic Nuova Fonit Cetra (NFC) label has been relaunched as Warner Fonit.

The Jan. 1 change follows its acquisition by Warner Music Italy in August. Italian public broadcaster RAI, the label's former owner, retains a 10% stake.

The new entity will be headed by Massimo Giuliano, managing director of Warner's WEA Italy label, who becomes Warner Fonit's managing director.

Giuliano has also been promoted to VP of Warner Music Italy, in order to take on some of the domestic duties of Warner Music Italy president Gerolamo Caccia Dominioni. The latter was appointed president of

Warner Music's new Southern Region last month. Romano Razzini, formerly marketing director at Warner Music Italy's CGD-EastWest imprint, has been appointed GM of Warner Fonit.

In addition to marketing NFC's historic catalog of classical, operatic, and Italian light-pop repertoire (which includes rare recordings from the likes of Maria Callas, Beniamino Gigli, and Arturo Benedetti Michelangeli), Warner Fonit will assume responsibility for Warner Music Italy's entire classical catalog, plus special projects that include

compilations and music video releases.

"It will be a big challenge," admits Giuliano, "but given my marketing background and Warner Fonit's enormous catalog, it will be a suitable and rewarding prospect. My objective is to make Warner Fonit as strong an entity within Warner Music Italy as our WEA or CGD-EastWest labels."

He adds, "We will be exploring new retail outlets for special projects, including newsstand sales."

The relaunched label will move from its present base in the RAI's Milan offices to Warner Music Italy's distribution headquarters in Segrate, on the outskirts of Milan. NFC's remaining artist roster has been divided among Warner's main labels, with Mango moving to WEA and Gino Paoli to CGD-EastWest.

The label home of Neapolitan singer/songwriter Edoardo Bennato, whose latest album, "Sbandato," was the last release on the NFC imprint, has yet to be decided.



MTV TEAMS UP WITH KOREA'S M.NET CHANNEL

(Continued from preceding page)

stone in our expansion in Asia," says Bastings. "Currently, Korea is the third-largest ad market in Asia after Japan and China. With m.net's infrastructure, local market understanding, network of contacts, and the backing of CJ Entertainment, we are well-positioned to offer our advertisers greater flexibility on media buying options."

Says CJ Entertainment managing director/CEO David Shim, "We find MTV an ideal partner. Their brand equity complements ours. In addition, their international experience in sponsorship marketing and vast network of multinational clients will be beneficial to m.net's

development."

The deal follows a series of liberalization moves by the South Korean government, including deregulating the cable TV and advertising markets, removing broadcasting censorship, and raising the allowable foreign-equity stake in media companies from 15% to 33%, according to Bastings.

He also points out that Korea is one of the most cabled markets in the world. CJ Entertainment is part of consumer products and entertainment conglomerate Cheil Jedang Group, which has a major stake in DreamWorks SKG.

HITS OF THE WORLD



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THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	LAST CHANCE SOMETHING ELSE TOSHIBA-EMI	1	2	BIG BIG WORLD EMILIA UNIVERSAL	1	NEW	PRaise YOU FATBOY SLIM SKINT	1	1	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY
2	1	I HAVE NEVER SEEN NAMIE AMURO AVEV TRAX	2	1	HIJO DE LA LUNA LOONA MOTOR	2	1	HEARTBEAT/TRAGEDY STEPS JIVE	2	2	BELIEVE CHER WEA
3	6	AUTOMATIC (MAXI) HIKARU UTADA TOSHIBA-EMI	3	3	BELIEVE CHER WEA	3	2	GOODBYE SPICE GIRLS VIRGIN	3	3	CHANTER POUR CEUX QUI SONT LOIN DE CHEZ EUX LAAM DLAVEMI
4	3	BE WITH YOU GLAY UNLIMITED	4	4	NARCOTIC LIQUIDO VIRGIN	4	4	CHOCOLATE SALTY BALLS CHEF COLUMBIA	4	4	MAIS QU'EST LA BELETTE MANAU POLYDOR
5	9	STROBO KOHMI HIROSE VICTOR	5	8	HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z ARIOLA	5	3	BELIEVE CHER WEA	5	6	LE TEMPS DES CATHEDRALES BRUNO PELLETIER POMME/SONY
6	8	TOHKU MADE KOHSHI INABA ROOMS RECORDS	6	5	GET FREAKY MUSIC INSTRUCTOR FEATURING AB EASTWEST	6	NEW	YOU SHOULD BE BLOCKSTER SOUND OF MINISTRY	6	5	S'IL SUFFISAIT D'AIMER CELINE DION COLUMBIA
7	5	HAPPY HAPPY GREETING/CINDERELLA CHRISTMAS KINKI KIDS JOHNNY'S ENTERTAINMENT	7	7	IF YOU BELIEVE SASHA WEA	7	NEW	WHEN YOU'RE GONE BRYAN ADAMS FEATURING MELANIE C A&M	7	9	ELLE DONNE BARBARA SCAFF POLYDOR
8	17	AUTOMATIC HIKARU UTADA TOSHIBA-EMI	8	6	NO MATTER WHAT BOYZONE POLYDOR	8	9	RESCUE ME ULTRA EASTWEST	8	10	DIS MOI FAUDEL MERCURY
9	11	WHITE KEY AMI SUZUKI SONY	9	10	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA	9	10	BIG BIG WORLD EMILIA UNIVERSAL	9	15	TU M'OUBLIERAS LARUSSO DLAVEMI
10	4	CAMOUFLAGE MARIYA TAKEUCHI WARNER	10	13	LORDS OF THE BOARDS GUANO APES SUPERSONIC/GUNARIOLA	10	NEW	UP TO THE WILDSTYLE PORN KINGS VS. DJ SUPREME ALL AROUND THE WORLD	10	7	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA
11	10	BOKU WA KOKONI IRU MASAYOSHI YAMAZAKI POLYDOR	11	9	FLUGZEUGE IM BAUCH OLI P. HANSA/ARIOLA	11	NEW	OVER YOU JUSTIN VIRGIN	11	8	I WANT TO SPEND MY LIFETIME LOVING YOU TINA ARENA & MARC ANTHONY COLUMBIA
12	12	FUYU NO UTA KIRORO VICTOR	11	9	NOMANSLAND D.J. SAKIN & FRIENDS INTERCORD	12	NEW	GOOD RHYMES DA CLICK LONDON	12	11	ABDEL-KADER KHALED & TAHA & FAUDEL BARCLAY
13	13	BEAUTIES-BEAUTY EYES FANATIC CRISIS FOR LIFE	12	16	RESPECT SPIKE POLYDOR	13	10	1999 PRINCE WARNER BROS.	13	13	KIM KAY LILALI EMI
14	NEW	TRUTH TWO-MIX WARNER	13	11	VATER WO BIST DU? DIE 3 GENERATION RCA	14	5	TO YOU I BELONG B*WITCHED EPIC	14	NEW	PARISIEN DU NORD CHEB MAMI & K-MEL VIRGIN
15	18	KUROI BOOTS SOPHIA TOY'S FACTORY	14	15	THE POWER OF GOOD-BYE MADONNA MAVERICK/WEA	15	9	I LOVE THE WAY YOU LOVE ME BOYZONE POLYDOR	15	14	SPACE MIX MODERN TALKING ARIOLA/BMG
16	15	KARAPPO YUZU SENHA & CO.	15	12	WE LIKE TO PARTY VENGABOYS MOTOR	16	16	END OF THE LINE HONEYZ MERCURY	16	12	SIMARIK TARKAN PODIS/POLYGRAM
17	19	SNOW BLIND YAEN AVEV TRAX	16	14	LIEBESLIED ABSOLUTE BEGINNER UNIVERSAL	17	12	MIAMI WILL SMITH COLUMBIA	17	18	CRUSH JENNIFER PAIGE EDEL
18	NEW	SNOW DROP LARC-EN-CIEL KI/OON/SONY	17	NEW	GOODYBYE SPICE GIRLS VIRGIN	18	6	ESPECIALLY FOR YOU JOHNNY & DENISE RCA	18	19	LAMBE EN DRO MATMATAH TREMA/SONY
19	14	PUFFY DE RUMBA PUFFY EPIC	18	17	HOW DEEP IS YOUR LOVE DRU HILL FEATURING REDMAN MERCURY	19	15	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA	19	NEW	ALL 'BOUT THE MONEY MEJA SONY
20	16	GOOD DAY ZARD B-GRAM	19	18	I'M YOUR ANGEL R. KELLY & CELINE DION COLUMBIA	20	13	ALWAYS HAVE, ALWAYS WILL ACE OF BASE LONDON	20	20	STORM STORM HAPPY MUSIC/SONY
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	SPEED MOMENT TOY'S FACTORY	1	1	MADONNA RAY OF LIGHT MAVERICK/WEA	1	2	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	1	1	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
2	2	AYUMI HAMASAKI A SONG FOR XX AVEV TRAX	2	5	WESTERNHAGEN RADIO MARIA WEA	2	3	THE CORRS TALK ON CORNERS 143/LAV/ATLANTIC	2	2	SOUNDTRACK NOTRE DAME DE PARIS (INTEGRAL) POMME/SONY
3	3	MASAYOSHI YAMAZAKI DO MI NO POLYDOR	3	2	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	3	1	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	3	3	MANAU PANIQUE CELTICUE POLYDOR
4	5	GLOBE RELATION AVEV TRAX	4	6	CHER BELIEVE WEA	4	7	BOYZONE WHERE WE BELONG POLYDOR	4	6	KHALED & TAHA & FAUDEL 1 2 3 SOLEILS BARCLAY/POLYGRAM
5	6	MARIAH CAREY #1'S SONY	5	4	U2 THE BEST OF 1980-1990 ISLAND/MERCURY	5	20	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT	5	4	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
6	7	KOHMI HIROSE HIROSE KOHMI THE BEST LOVE WINTERS VICTOR	6	3	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	6	4	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 41 EMI/VIRGIN/POLYGRAM	6	10	LARA FABIAN PURE POLYDOR
7	4	SPITZ 99EP POLYDOR	7	7	PHIL COLLINS ... HITS WEA	7	5	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND	7	5	FLORENT PAGNY LIVE MERCURY
8	10	MIHO KOMATSU KOMATSU MIHO 2ND MIRAI AMEMURA O-TOWN	8	11	GUANO APES PROUD LIKE A GOD ARIOLA	8	13	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS.	8	9	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHERIQUES/SONY
9	8	YUMI MATSUOTOYA NEUE MUSIK YUMI MATSUOTOYA COMPLETE BEST VOL. 1 TOSHIBA-EMI	9	18	ANDRE RIEU ROMANTIC MOMENTS POLYDOR	9	8	STEPS STEP 1 JIVE	9	7	VARIOUS ARTISTS ENSEMBLE V2/SONY
10	11	MAX MAXIMUM GROOVE AVEV TRAX	10	9	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WEA	10	11	B*WITCHED B*WITCHED EPIC	10	11	ANDRE RIEU ROMANTIQUE PHILIPS/POLYGRAM
11	15	SOUNDTRACK ARMAGEDDON SONY	11	8	METALLICA GARAGE INC. VERTIGO/MERCURY	11	6	VARIOUS ARTISTS HITS '99 SONY TV/WARNER ESPI/EMI	11	8	JOHNNY HALLYDAY STADE DE FRANCE 1998 MERCURY
12	9	MISIA THE GLORY DAY BMG	12	10	MARIAH CAREY #1'S COLUMBIA	12	17	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS EPIC	12	17	PIERRE PERRET LA BETE EST REVENUE SMALL/SONY
13	13	KIRORO NAGAIADA-KIRORONOMORI VICTOR	13	13	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC II EMI	13	RE	THE BEE GEES ONE NIGHT ONLY POLYDOR	13	14	MADONNA RAY OF LIGHT MAVERICK/WEA
14	14	MISIA MOTHER FATHER BROTHER SISTER BMG	14	19	LENNY KRAVITZ 5 VIRGIN	14	10	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	14	12	VARIOUS ARTISTS ENFOIRES EN COEUR RESTO OU COEUR/WEA
15	16	HIDE WITH SPREAD BEAVER JAZ'OO UNIVERSAL VICTOR	15	15	SASHA DEDICATED TO ... WEA	15	16	M PEOPLE THE BEST OF M PEOPLE M PEOPLE/BMG	15	13	ANDRE RIEU ANDRE RIEU EN CONCERT PHILIPS/POLYGRAM
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18	20	YUZU YUZU IKKA SENHA & CO.	18	16	JOE COCKER GREATEST HITS EMI	18	12	SOUNDTRACK CHEF AID: THE SOUTH PARK ALBUM AMERICAN/COLUMBIA	18	18	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SMALL/SONY
19	19	SOUNDTRACK TITANIC SONY CLASSICAL	19	NEW	VARIOUS ARTISTS DIE WOCHENSHOW—BEST OF POLYSTAR	19	18	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	19	16	ERA AMENO MERCURY
20	NEW	VARIOUS ARTISTS POKEMON—BEST COLLECTION MEDIA FACTORY	20	NEW	SOUNDTRACK BLADE EPIC	20	15	CHER BELIEVE WEA	20	RE	WILL SMITH BIG WILLIE STYLE COLUMBIA
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	SPEED MOMENT TOY'S FACTORY	1	1	MADONNA RAY OF LIGHT MAVERICK/WEA	1	2	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	1	1	SOUNDTRACK NOTRE DAME DE PARIS (INTEGRAL) POMME/SONY
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20	NEW	VARIOUS ARTISTS POKEMON—BEST COLLECTION MEDIA FACTORY	20	NEW	SOUNDTRACK BLADE EPIC	20	15	CHER BELIEVE WEA	20	RE	WILL SMITH BIG WILLIE STYLE COLUMBIA

HITS OF THE WORLD

CONTINUED

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

EUROCHART 01/16/99

THIS WEEK	LAST WEEK	SINGLES
1	1	BELIEVE CHER WEA
2	2	BIG BIG WORLD EMILIA RODEO/UNIVERSAL
3	4	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA
4	3	GOODBYE SPICE GIRLS VIRGIN
5	7	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY/UNIVERSAL
6	NEW	HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z ROC-A-FELLA/NORTH/WESTSIDE
7	6	HEARTBEAT/TRAGEDY STEPS JIVE
8	NEW	PRaise YOU FATBOY SLIM SKINT
9	8	HIJO DE LA LUNA LOONA URBAN/MOTOR
10	5	THE POWER OF GOOD-BYE MADONNA MAVERICK/WARNER BROS.
ALBUMS		
1	1	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC
2	4	CHER BELIEVE WEA
3	2	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND
4	3	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS.
5	5	MARIAH CAREY #1'S COLUMBIA
6	7	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER
7	10	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS
8	6	PHIL COLLINS ... HITS VIRGIN/WEA
9	9	BOYZONE WHERE WE BELONG POLYDOR
10	RE	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA

SPAIN (AFYVE/ALEF MB) 01/05/99

THIS WEEK	LAST WEEK	SINGLES
1	3	BELIEVE CHER WARNER
2	1	WHAT'S YOUR SIGN? DES'REE EPIC
3	2	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA
4	5	DIEZ Y CUARTO SIEMPRE ASI DISCO DE ATRE/BMG
5	4	CUBA LIBRE GLORIA ESTEFAN EPIC
6	7	EVERYBODY GET UP FIVE RCA
7	8	ZAPATERO MANOLO GARCIA ARIOLA
8	9	GOODBYE SPICE GIRLS VIRGIN
9	6	OUTSIDE GEORGE MICHAEL EPIC
10	NEW	GOD IS A DJ FAITHLESS ARIOLA
ALBUMS		
1	1	ROSANA LUNA NUEVA UNIVERSAL
2	2	ALEJANDRO SANZ MAS WARNER
3	3	JULIO IGLESIAS MI VIDA: GRANDES EXITOS COLUMBIA
4	7	LA OREJA DE VAN GOGH DILE AL SOL EPIC
5	9	JARABE DE PALO DEPENDE VIRGIN
6	4	CHER BELIEVE WARNER
7	6	FRANCISCO CESPEDES VIDA LOCA WARNER
8	5	U2 THE BEST OF 1980-1990 ISLAND/MERCURY
9	8	ELLA BAILA SOLA ELLA BAILA SOLA HISPAVOX
10	NEW	DUNCAN DHU COLECCION 1985-1998 DRO

MALAYSIA (RIM) 01/12/99

THIS WEEK	LAST WEEK	ALBUMS
1	2	MARIAH CAREY #1'S SONY
2	1	VARIOUS ARTISTS EVERLASTING LOVE SONGS WARNER
3	6	XPDC SAMURAI LIFE
4	3	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM
5	NEW	SPICE GIRLS GOODBYE EMI
6	4	KRU THE WAY WE JAM EMI
7	8	ELLA EL EMI
8	RE	VARIOUS ARTISTS NANGIS PUNYA! LAGU-LAGU TERBAIK EDDIE HAMID BMG
9	RE	VARIOUS ARTISTS MAX 4 BMG
10	7	WHITNEY HOUSTON MY LOVE IS YOUR LOVE BMG

HONG KONG (IFPI Hong Kong Group) 01/03/99

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	LEO KU BE MY VALENTINE EMI
2	1	LEON LAI IF I CAN SEE YOU AGAIN SONY
3	2	EASON CHAN A NEW LIFE CAPITAL ARTISTS
4	3	LEO KU THE DAYS WITH YOU MUSIC IMPACT/BMG
5	4	VARIOUS ARTISTS MUSIC IS LIVE—JACKY & FRIENDS '98 UNIVERSAL/POLYGRAM
6	7	ANDY LAU STUPID FELLOW MUSIC IMPACT/BMG
7	NEW	GALLEU LO NEVER GIVE UP NICE TRACK
8	10	EMIL CHOW LISTENING WAKIN HOCK
9	6	NICHOLAS TSE MUT SAI KAI DIK FU SING FITTO
10	8	FRANCES YIP FRANCES YIP & THE PHIL '98—"SIMPLY THE BEST" CONCERT KINSTON

IRELAND (IRMA/Chart-Track) 01/08/99

THIS WEEK	LAST WEEK	SINGLES
1	1	CHOCOLATE SALTY BALLS CHEF COLUMBIA
2	2	GOODBYE SPICE GIRLS VIRGIN
3	5	BIG BIG WORLD EMILIA UNIVERSAL
4	3	HEARTBEAT/TRAGEDY STEPS JIVE
5	4	BELIEVE CHER WEA
6	8	WHEN YOU'RE GONE BRYAN ADAMS FEATURING MELANIE C A&M
7	6	TO YOU I BELONG B*WITCHED EPIC
8	7	I LOVE THE WAY YOU LOVE ME BOYZONE POLYDOR
9	10	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA
10	9	UNTIL THE TIME IS THROUGH FIVE RCA
ALBUMS		
1	1	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC
2	2	U2 THE BEST OF 1980-1990 ISLAND
3	3	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS
4	6	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC
5	5	VARIOUS ARTISTS HITS 99 SONY/WARNER/BMG
6	4	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 41 EMI/VIRGIN/POLYGRAM
7	8	SOUNDTRACK CHEF AID: THE SOUTH PARK ALBUM COLUMBIA
8	10	FIVE FIVE RCA
9	NEW	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT
10	NEW	MARIAH CAREY #1'S COLUMBIA

BELGIUM (Promuvi) 01/16/99

THIS WEEK	LAST WEEK	SINGLES
1	1	BELIEVE CHER WARNER
2	2	BIG BIG WORLD EMILIA UNIVERSAL
3	3	KWAKHAK MICHAEL'S BEATBOX BYTE/SONY
4	5	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY SONY
5	10	VIRTUAL ZONE/CHANGE U MIND VIRTUAL ZONE ANTLER-SUBWAY/EMI
6	4	BOOM, BOOM, BOOM, BOOM! VENGABOYS ZOMBA/ROUGH TRADE
7	6	LOVE SONG X-TREME EMI
8	7	SIMARIK TARKAN PDDIS/POLYGRAM
9	NEW	AFSCHEID VOLUMIA! ARIOLA
10	NEW	IN MY EYES MILK INC. ANTLER-SUBWAY/EMI
ALBUMS		
1	2	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND/POLYGRAM
2	1	HELMUT LOTTI GOES CLASSIC (FINAL) & CLASSICAL CHRISTMAS PIET ROELEN/POLYGRAM
3	4	JOE COCKER GREATEST HITS EMI
4	3	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY
5	5	SOUNDTRACK NOTRE DAME DE PARIS POMME/UNIVERSAL
6	6	STEPS STEP 1 ZOMBA/ROUGH TRADE
7	7	DIRE STRAITS SULTANS OF SWING—THE BEST OF VERIGO/POLYGRAM
8	8	VENGABOYS GREATEST HITS ZOMBA/ROUGH TRADE
9	10	SCHATTEMAN & COUVREUR TOGETHER FOREVER ARCADE
10	RE	MARIAH CAREY #1'S COLUMBIA

AUSTRIA (Austrian IFPI/Austria Top 40) 01/05/99

THIS WEEK	LAST WEEK	SINGLES
1	1	BIG BIG WORLD EMILIA UNIVERSAL
2	3	IF YOU BELIEVE SASHA WARNER
3	4	BELIEVE CHER WARNER
4	2	FLUGZEUGE IM BAUCH OLI P. BMG
5	5	THE POWER OF GOOD-BYE MADONNA MAVERICK/WARNER
6	6	NO MATTER WHAT BOYZONE POLYGRAM
7	NEW	HIJO DE LA LUNA LOONA POLYGRAM
8	7	WE LIKE TO PARTY VENGABOYS POLYGRAM
9	8	ONCE UPON A TIME DOWN LOW ZYX
10	9	GEIL DJ VISAGE EMI
ALBUMS		
1	1	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND/POLYGRAM
2	2	CELINE DION THESE ARE SPECIAL TIMES SONY
3	8	MADONNA RAY OF LIGHT WARNER
4	5	CHER BELIEVE WARNER
5	6	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY
6	7	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE WARNER
7	RE	PHIL COLLINS ... HITS EMI
8	RE	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC VOL. 2 EMI
9	3	DIE ROTEN ROSEN WIR WARTEN AUF'S CHRISTKIND WARNER
10	10	AL BANO & CARRISI IL NUOVO CONCERTO WARNER

SWITZERLAND (Media Control Switzerland) 01/10/99

THIS WEEK	LAST WEEK	SINGLES
1	7	BIG BIG WORLD EMILIA UNIVERSAL
2	1	BELIEVE CHER WARNER
3	3	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY SONY
4	2	HIJO DE LA LUNA LOONA POLYGRAM
5	4	NO MATTER WHAT BOYZONE POLYGRAM
6	5	FLUGZEUGE IM BAUCH OLI P. BMG
7	6	IF YOU BELIEVE SASHA WARNER
8	10	GOODBYE SPICE GIRLS EMI
9	NEW	NARCOTIC LIQUIDO EMI
10	8	WE LIKE TO PARTY VENGABOYS POLYGRAM
ALBUMS		
1	2	GALA UT U DERVO PHONAG
2	4	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM
3	7	MARIAH CAREY #1'S SONY
4	5	CHER BELIEVE WARNER
5	6	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER
6	1	CELINE DION THESE ARE SPECIAL TIMES SONY
7	8	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY
8	9	WHITNEY HOUSTON MY LOVE IS YOUR LOVE BMG
9	RE	BOYZONE WHERE WE BELONG POLYGRAM
10	3	PETER REBER WINTERZYT—WIEHNACHTSZYT PHONAG

FIVE SWEDISH female singers will lend their charms to the opening night of MIDEM in Cannes this year: **Robyn, Jennifer Brown, Meja, Emilia, and the Cardigans' Nina Persson** will all take part in a show Saturday (23) at the Palm Beach. The gig, which opens the Jan. 24-28 music fair, is part of a Swedish initiative by Export Music Sweden (ExMS), a cross-industry body. A second stage, sponsored by the Swedish Concert Institute and the National Council for Cultural Affairs, will feature percussion ensemble **Kroumata**, vocal group **the Real Group**, and folk acts **Garmarna and Väsén**.

DOMINIC PRIDE

JAPANESE ALL-FEMALE funk/metal band **Super Junky Monkey** is taking a break to decide on its future direction following



SUPER JUNKY MONKEY

vocalist **Mutsumi Takahashi's** decision to leave the band and concentrate on raising her newborn child in Osaka, Japan. The three other members—guitarist **Keiko**, bassist **Shinobu Kawai**, and drummer **Matsuda aahhh!!!**—have put a halt to their contract negotiations with **Ki/oon Records** (part of Sony Music) until they find a new vocalist. **Super Junky Monkey** was previously signed to Sony Records but has recently been without a recording deal.

STEVE MCCLURE

FRENCH QUARTET Matmatah's single "Lambé An Dro," which stands at No. 18 on this issue's French chart, is just one of two songs by the band airing on the nation's top 40 stations. Even before radio had aired its single, **Matmatah** had sold 100,000 units of its debut album, "La Ouache" ("full of beans" in the Breton language), which was bought mainly in the band's native province of Brittany, where it toured intensively. The album, released last June, is now scoring 330,000 units, according to indie Tréma, the band's label. "Lambé An Dro" is a classic Celtic tune with a funky beat, in a style the band calls "ethno-Celtic rock." The other current track, "Emma," is an ode to the character **Emma Peel** from "The Avengers" TV series. After a sold-out gig at Paris Elysées-Montmartre last December, the act is booked for another date in March, with an extensive French tour to follow.

CÉCILE TESSEYRE

A MOVE to Spain and a recording deal with booming Spanish indie **Subterfuge Records** are just some of the changes going on in the life of Argentine singer/songwriter **Antonio Birabent**. The artist inked the deal while shooting a film in Spain last year. His label debut, "Azar" (Chance), which is slated for February release, features the just-released leadoff single "Turista" (Tourist). **Birabent** says his relocation will allow him to pursue both music and acting careers.

MARCELO FERNANDEZ BITAR

STRAIGHTFORWARD, ENGLISH-LANGUAGE Beatles covers are nothing new, but the "Beatles Made In Turkey" has the **Fab Four's** songs powerfully underpinned by Turkish folk motifs, with lively, insistent drumming, soaring violins, and the rich texture of traditional Turkish instruments. **Dağhan Baydur, Erdal Kızılcay, and Fuat Güner** (from the veteran Turkish group **MFÖ**) chose songs that reflect their deep admiration for the Beatles. As well as "Hard Day's Night," the album includes the less-covered "Tomorrow Never Knows," "She Said She Said," and "Across The Universe." Making the album was "dangerous," says Güner. "It could have been banal. But we love what we did, and you don't feel often like this." General release of the set, made as a promotional album for the Commercial Union insurance company in Turkey, awaits an agreement with a label, though Güner reports that both EMI and Sony are interested.

ADRIAN HIGGS

MADASKI'S TRADEMARK electronic distortion—found in the hardcore techno beats of his 1997 album "Distorta Diagnostica" (Distorted Diagnosis)—has not been compromised on the Italian artist's latest album, "Da Shit Is Serious" (Blackout/Mercury). Released in September 1998, the album is spawning radio-friendly material: The single "Tonight," featuring vocals from **Macka B**,



MADASKI

is an infectious drum'n'bass number with dancehall ragamuffin vibes that is garnering airplay points on Italy's top 40 stations. The album also includes a cover of **the Cure's** classic hit "A Forest," transformed with Euro-dance-style vocals but maintaining the dark edge of the original version. **Madaski** remains a leading member of Italian reggae pioneers **Africa Unite**, and the album features guest vocals from that band's **Bunna** and **Raiss**, vocalist with acclaimed Italian ambient trip-hop outfit **Almamegretta**.

GREEK TENOR Mario Frangoulis has signed a contract with Sony Classical in New York. His first album, featuring covers of **Diane Warren** compositions, will be recorded in London this month with the **London Symphonic Orchestra** and is due for release in September. An established international performer, **Frangoulis** appeared in **Andrew Lloyd Webber's** "The Phantom of The Opera" in 1991 at Her Majesty's Theatre in London. In 1994 he won the "Luciano Pavarotti" international competition in Philadelphia. In 1995 he was in "The King And I" at London's Covent Garden and participated in the 10th anniversary of "Les Misérables" at that city's Royal Albert Hall. Last year **Frangoulis** accompanied prominent Greek singer **George Dalaras** on his European tour. He has also collaborated with Greece's most prestigious composer, **Mikis Theodorakis**.

COSMAS DEVELEGAS

SGAE TO MARK 100 YEARS

(Continued from page 48)

of Bilbao, and other events in Spain yet to be confirmed. No dates have been set for the events. SGAE's presence at MIDEM Cannes and Latino; PopKomm in Cologne, Germany; the Frankfurt Music Fair; Havana's Cubadisco; and other events will be larger than usual.

SGAE has ensured a Spanish presence at all these annual events since 1990, when Bautista took over the helm in all matters musical at SGAE. A composer and musician from the Canary Islands, he was a member of the legendary 1960s band Los Canarios, one of the first Spanish pop groups to play in the U.S.

"We want all Spanish society to celebrate and participate in this centenary," Bautista says. "It is not possible to conceive the next century and millennium without the continuing existence of active creators living by their work. No matter how many new technologies and different TV channels we have in our homes, the most important thing will always be creative inspiration, the people who create culture and who rely on intellectual-property collecting societies to earn their living."

One of the subjects to be debated by creators from both sides of the Atlantic is "the cultural space in the third millennium: Spain, Latin America, United States." (Among those confirmed are Nobel

Prize winners in literature Gabriel García Márquez from Colombia and José Saramago, Portugal's 1998 winner, who lives in the Canary Islands.)

Says Bautista, "The Spanish language has become a cultural bridge between different worlds. In addition to the historical and cultural links between Spain and Latin America, it will be necessary in the third millennium to add the importance of the Hispanic communities of the United States."

Various SGAE experts will present studies and reports as part of the Prometeia Integral Plan for debate on subjects covering music, dance, theater, audiovisual/cinema, new technologies, legal statutes, graphic design, female creativity, and so on.

Another scheme, Generación Ñ, will provide funds for exchange visits between Spain and Latin America for young creators, politicians working in culture, and businesspeople involved in the leisure industry.

A symbolic example of SGAE's commitment to Latin American culture was the fact that the money raised from the Jan. 5 concert went toward rebuilding a cultural center in the Nicaraguan city of Leon. The city was destroyed by Hurricane Mitch, which devastated much of Central America late last year.

THE JERKS AIM FOR RETAIL SUCCESS

(Continued from page 48)

cording signed the act, though the label insisted upon some "radio-friendly" love songs for the album.

As a result, Pura wrote "Kun di man" (If Not). In the Philippines, a *kuandiman* is a folk song usually dealing with love and courtship, but Pura's misspelling gives it a more tongue-in-cheek meaning.

"Rage" received heavy rotation for several months in the beginning of 1998 on NU107, Manila's only radio station devoted to modern rock. Otherwise, "Kun di man" is facing resistance from most Manila radio programmers.

According to Rene Salta, A&R manager at Star Recording, limited airplay is largely due to stations refusing to play music released on Star Recording out of resentment toward Star's mother company, ABS-CBN Broadcasting Corp. ABS-CBN is the country's largest media conglomerate, with many radio and TV stations nationwide.

The lack of radio exposure is one reason why sales of "The Jerks" stand at only about 1,900 units as of November, the latest date for which figures are available.

Star's Salta has promoted the band via print advertisements, newsletters, fliers, and a radio promotion on NU107 stations nationwide this past July and August. The band has also had airplay on a few of

the 24 FM Manila radio stations, including NU107.

The Jerks' music has also been heard on another station known for an adventurous playlist, RT99.5 FM, based in Makati City and reaching far across the Manila metropolis.

Says Dickie Aracama, RT99.5 PD, "We played two songs from the album, 'Bitterly' and 'All The Lies You Said,' about eight months ago for about four or five months. I like the music. There's a lot of variety, and the songs have good melodies—something a listener can remember after a hearing or two. A lot of listeners requested the songs."

Yet retail is proving a barrier. Sony Escarilla, VP of operations for Odyssey Records and Tapes, a chain with the largest number of outlets nationwide, blames the label. "Star Recording isn't very aggressive. Star should capitalize on the band winning the award for album of the year," Escarilla says.

Salta says the problems the Jerks face are indicative of the difficulties rock faces in this market.

"Record companies are trying to break new rock bands, but no one's been successful this year," Salta says. "The bands that are selling now and being heard on the radio are the same ones from a few years ago: Wolfgang, Rivermaya, the Eraserheads."

Xmas Sales Late But Welcome At Retail

BY LARRY LeBLANC

TORONTO—A surge in sales during the week leading up to Christmas followed by strong sales the week afterward turned around the 1998 holiday season for Canada's leading music retailers.

Retailers and label executives surveyed indicate that the window for Christmas sales grows smaller each year.

"It was the latest Christmas I can recall," says Randy Lennox, president of Universal Music Group (Canada).

"This year Christmas had a relatively slow start, but [sales] certainly came in strong the weekend before," says Peter Luckhurst, president of HMV Canada, which operates 95 stores nationally. "[Increased sales] coincided with the [snowy and cold] weather. Overall, it was a very good Christmas."

"Sales picked up a week before Christmas, and the week following Christmas was very good," says Tim Baker, buyer with Ontario-based Sunrise Records, which operates 33 stores. "Thank you, Santa."

Jason Sniderman, VP with Roblan Distributors, which operates 65 Sam the Record Man stores nationally, notes that Canadian music consumers significantly delayed buying seasonal purchases this year.

"Perhaps it was the [warm] weather and that it didn't look Christmas-y, but Christmas seemed to sneak up on people," he says. "There were also events like the bombing of Iraq and Bill Clinton's impeachment providing distractions. However, we still outstripped last year's sales."

Craig Duncan, manager of the Virgin Megastore in Vancouver, agrees that music consumers held off on their purchases. "More people waited this year for the Boxing Week sales," he says. "There was also less gift-giving and more [consumers] buying for themselves this year."

Luckhurst says this year's seasonal sell-off was a return to the slow-buildup-in-sales trend that began in the early '90s.

"Last year was the exception because of such strong product," he says. "This year was back to the trend we've been seeing over the '90s. [Warm] weather probably exaggerated [slow sales] because people weren't in a holiday mood. Also, with Christmas coming late in the week, on a Friday, many people had the [following] week off and took advantage of the discounts."

A combination of audio hardware and music products kick-started music sales at the 16-store A&B Sound chain in British Columbia and Alberta, says head buyer Lane Orr:

"In November and December everything clicked the way we had expected, with the exception that during weekdays we were doing more business," he says. "We would have great Mondays to Fridays, and then we'd take a bit of a hit on the Saturdays. It was bizarre. In some cases, I think people were walking in and saying, 'Forget this. I'm going somewhere else' because of lineup.

"Most of the product clicked," continues Orr. "There were no real mutts out except those we chose to make mutts of [by not ordering]. Our returns are going to be nothing. The only albums that didn't live up to my expectations were those by Bryan Adams and Seal.

"I didn't buy a lot of Whitney Houston, so I'm not sitting on a lot. We'll probably be selling that record six



LUCKHURST

months from now. Cher was late happening here. Then, right before Christmas, it took off."

Greatly benefiting from tie-ins with non-music product was the seven-store, Ontario-based Indigo Books Music and Cafe chain. "With books, Christmas starts earlier," says buyer Stewart Duncan. "Traffic was being driven into our stores in mid-November. For four weeks in a row, we were doubling sales each week. Boxing Week was really strong, and then it was back to normal in the first week of January."

Top Canadian album sellers for the week ending Dec. 6 to the week ending Jan. 3, according to SoundScan, were (in order): "Big Shiny Tunes 3" (540,000 units); "These Are Special Times" by Celine Dion (270,000); "MUCHDance 1999" (250,000); "Women & Song 2" (185,000); "Americana," the Offspring (165,000); "Best

Of 1980-1990," U2 (162,000); "Double Live," Garth Brooks (146,000); "Spirit," Jewel (125,000); the "Armageddon" soundtrack (110,000); and "Come On Over," Shania Twain (107,000).

"We had a 'big shiny Christmas,'" jokes Lennox. "I was also impressed with the sales of 'Women & Song 2' and 'MUCHDance 1999.' Those sales show the power of branding in the marketplace."

"Compilations certainly did well for us," says Vito Ieurollo, president of Toronto-based rackjobber/retailer R.O.W. Entertainment, which operates the 15-store Record on Wheels chain. "Laury Hill, Celine Dion, and Shania Twain all did well."

"Big Shiny Tunes" was our No. 1 record," reports Baker. "An honorable mention to Celine Dion. The surprise was Offspring, which really motored. Bocelli also did excellently. The only disappointment was the Whitney Houston."

Craig Duncan at Virgin Megastore in Vancouver cites "Women & Song 2" and Andrea Bocelli's "Romanza" as "very strong sellers." He adds, "Mariah Carey did better than I'd expected, and Offspring really took off after Christmas."

"Bocelli's album picked up over Christmas and was in our top five," says Duncan. According to SoundScan, "Romanza" sold 65,000 units in December. The album was certified diamond (1 million units sold) in the same month.

Chain Provokes Used-CD Issue

TORONTO—A confrontation between major labels and the 16-store A&B Sound chain, which operates in British Columbia and Alberta, is brewing over the chain's decision to purchase used CDs in several of its outlets and sell them at its two affiliated Almost Virgin retail outlets in British Columbia.

Almost Virgin's first outlet opened Dec. 13, 1998, in Victoria. A second store is scheduled to open Sunday (17) in Abbotsford.

While label sources here deplore A&B Sound's decision to enter the used-CD marketplace—and A&B head buyer Lane Orr has been urged to reconsider the move—several label executives refused comment on what is the first such move by a major Canadian music retailer. While select A&B stores are purchasing used CDs at \$4-\$5 Canadian, Almost Virgin outlets sell them at \$8-\$9—slightly more than half the market value.

"Nobody has come at us, guns blazing, on this [issue] yet," says Orr. "Companies, of course, are certainly not happy about it. We don't take product back from record clubs or scarred or punched. There won't be any [new] product in those stores in any kind of quantity. You might get a few trickling in. The product is probably five or six years old."

"We are extremely concerned about the precedent involved, and we are not taking this at all lightly," says Randy

Lennox, president of Universal Music Group (Canada).

Describing A&B's move as an "if you can't beat them, join them" scenario, Orr says, "We're lowering the costs of goods so in the long term we might put some of these [used record store] guys out of business."

"The sale of used CDs is a predatory practice," says Brian Robertson, president of the Canadian Recording Industry Assn. "It erodes the disposable income of first-line product and returns nothing to the industry in the way of royalties or margins. The victims are legitimate retailers, artists, songwriters, and record companies. There's nothing illegal about selling used CDs, but legitimate retailers should be concerned with solving the problem [rather] than compounding it."


"We're all for getting a law passed prohibiting the sales of used CDs," says Orr. "We, of course, would then shut down" the practice of selling used CDs.

"It's a despicable practice," says Jason Sniderman, VP of Roblan Distributors, which operates 65 Sam the Record Man stores nationally. "Labels are going to have to address this because A&B is supposedly a legitimate retailer, and being in the used CD business de-legitimizes them. [The used CD practice] degrades the whole [retail] process."

LARRY LeBLANC

WORLD

 THE BRITISH
ARE COMING

 U.S. Independents
In France

2004

 GLOBAL
WRAP-UP

2005

 THE PUBLISH
DOMAIN

 PERSON OF
THE YEAR

THE BILLBOARD SPOTLIGHT

U.S. independents in france

Indie Labels And Distributors Make Their Case In Cannes

MIDEM will continue to be an important business destination for U.S. independent record labels and distributors in 1999.

As Edward Chmelewski, of the San Francisco-based blues label Blind Pig Records explains, MIDEM is a great place to see people and be seen, and unforeseen opportunities often arise as a result: "It really is the marketplace, the music bazaar for people from all over the world. It's just good to make yourself available. There's always a kind of serendipity that happens—you run into somebody or meet somebody, or somebody comes up to you and mentions some obscure recording or tape you might not know about, or an artist, or a connection somewhere."

INDIES' STAND

Chmelewski, who is partnered in Blind Pig with Chicago-based Jerry Del Giudice, will attend MIDEM '99 as part of the Assn. For Independent Music's group stand. Other companies taking part in the indie trade group's stand include Alligator Records, Righteous Babe Records, Dorohn Records, Oglie Records, Higher Octave Music, Sugar Beats Entertainment and Sugar Hill Records. Indie companies signed up for AFIM's message center at the stand include Ethereal Music, GoListen, Reference Recordings, Siam Records, MC Records and Sumthing Distribution.

According to Chmelewski, participation in the AFIM stand helps heighten an indie's profile at the market. "With a larger group, you get a bigger space, which makes a better impression," he says. "There's just more open space. It's a more comfortable working environment—and a more impressive-looking work environment. Before, we hooked up with other labels, and we'd usually get this little card table off in the back somewhere. Through strength in numbers, you do get to make a better presentation, have a better presence there."

Carl Caprioglio, president of Hermosa Beach, Calif.-based Oglie, has attended MIDEM on his own in past years, but decided to throw in his

by **CHRIS MORRIS**



Michael Rosenberg, Koch International



Rick Williams, Caroline Distribution

lot with the AFIM stand based on the long-term presence of Alligator, a label he admires.

"I've been [to MIDEM] three times, with varying degrees of success each time," Caprioglio says. "To have a home base, a place where meetings can easily happen, to have somebody help organize schedules, and a place to put your junk when you don't want to carry it around, is certainly going to be an advantage. We're going to give it a try."

Objectives vary from attendee to attendee. Chmelewski says his primary purpose at MIDEM is to sit down with his company's many European distributors. "We have distributors in just about every country there, and have for a number of years. It's a real good place to go and see all of those people at the same time, instead of traveling to 16 or 18 different countries. We want to continue that face-to-face, personal relationship, which goes a long way in our business. The second objective, obviously, is to look for new markets, new territories, new trading partners, new distributors."

Caprioglio's firm, which was initially known as a maker of licensed compilations, now has masters of its own to market at MIDEM. "Now that we're owning more content," he says, "we're moving from a licensed-compilation objective to more ownership. Now that we have the ownership of some tracks, we're looking to exploit those and get international licenses."

BIG DISTRIBUTORS ON BOARD

Several prominent U.S. indie distributors will also be heading for Cannes this year. Port Washington, N.Y.-based Koch International is always a big player at MIDEM, for its Austrian parent operates major European distributorships. The U.S. firm will be on hand at the main Koch stand.

Koch International senior VP Michael Rosenberg says, "For the U.S. company, in the past, our primary thrust always has been two things—one, meeting with our existing labels that we may see only in France because they're European labels. We don't have that many European labels, but a couple are quite large, and we like to have the chance to sit down with them. Every year, we see Dreyfus, Chandos, ASV and Ondine, which is our Finnish classical label. The other thrust, of course, is to try and find new labels to distribute, either European or American. Since all the Americans go, it is a good place to sit down with them as well as with the overseas labels. This year, we're bringing our pop label manager, Steve Wilkison. He'll be focusing on trying to find licensing agreements for particular titles and, possibly, particular lines."

Another company that will be on board with its parent is Woodland, Calif.-based Distribution North America (DNA), which will be piggybacking with its sister companies, the Santa Fe, N.M.-based label Valley Entertainment and the Woodland-based Valley one-stop.

DNA director/GM Jim Colson, who will attend the market with import product manager Rick Lawler, says, "Mainly, what we do over there is hook up with our existing trading partners. It's easier for them to travel there than it is for them to travel all the way out to the West. We hook up with them on what they're doing for next year and what their plans

Continued on page 67

COOL SWEDEN

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MIDEM Person Of The Year:

FRANCES PRESTON

BY IRV LIGHTMAN

As demanding as her role is as president/CEO of performance-right group BMI, Frances Preston has had a remarkable adjunct career in both professional and good-works terms. A natural consequence of such activity are the numerous honors that have been bestowed on her.

The latest—and truly representative of a globally recognized music figure—is that of MIDEM's Nesuhi Ertegun Person Of The Year; the trophy symbolizing that honor will be presented to her at MIDEM's



Frances Preston

annual conference Jan. 24–28 in Cannes.

Preston is the seventh person—and the first woman—to receive the award, established in 1989 by Xavier Roy, chief executive of the Reed MIDEM Organisation, to pay tribute to “outstanding industry figures” and their “lifetime of achievement.” The late Nesuhi Ertegun, for whom the award was posthumously named, was an internationally acclaimed music executive and producer who helped create Atlantic Records. He was the first to receive the award, followed by Quincy Jones, Jan Timmer, Jean-Loup Tournier, Clive Davis, Nesuhi's brother Ahmet Ertegun and Preston.

For Preston, it is the memory of Nesuhi Ertegun that adds significance to the award. “He was just a true gentleman and a great music man. I was present at MIDEM when he got the award. I am honored that his name is attached to it,” she says.

Continued on page 67

LONDON—The “British At MIDEM” stand will again be the focus for the U.K. music industry's trade organizations at this year's convention. Those include the British Phonographic Industry (BPI), British Music Rights, the Music Publishers' Association (MPA) and the MCPS/PRS Alliance, along with a host of their members and affiliate companies who take advantage of the stand's prestigious location within MIDEM's Palais des Festivals.

The U.K. record business, as the world's fourth-largest market, continues to be a primary source of international hit repertoire, notes BPI spokesperson Fiona Haycock. And the BPI is expecting to better its recent average of 40 member record companies attending MIDEM. Among them will be such newcomers as Rideout Records, Storm Records and Award Records.

“MIDEM remains the largest and most important trade fair for the international music business,” adds Haycock. “Last year, Chris Smith, the British Arts and Culture minister, came to Cannes, and, this year, trade minister Peter Mandelson has accepted an invitation from the combined British contingent—the first minister from his department to attend.”

THE NEW ACADEMY

Also sharing the “British At MIDEM” stand is the newly named British Academy of Composers & Songwriters (BACS), making its debut at this year's events, following the amalgamation of the British Academy of Songwriters, Composers & Authors (BASCA), the Association of Professional Composers (APC) and the Composers Guild of Great Britain (CGGB), which took effect Jan. 1.

Joint chairman Guy Fletcher states that he will be meeting with heads of writers' organizations from around the world “to explain the new unified entity and its aims in safeguarding and promoting the rights of composers and songwriters in an increasingly complex world of new opportunities and hazards posed by new technology.”

Funding such organizations has always been a challenge, and Fletcher adds that the BACS “will be seeking corporate affiliations and sponsorships” in order to facilitate its future activities and campaigns.

Palan Music Publishing, now in its fifth year, will have a major presence at MIDEM, with 15 staff members from around the world in attendance, according to Tim

the british are coming

BY DAVID STARK



Phoebe One



Clannad



Mark Wilkins, Liquid Records

Bullen, senior VP and client liaison. “We are raising the company's profile and underlining its status as a purely independent international operator,” adds Bullen. “We will be promoting our repertoire across the board and are eager to represent song catalogs on a worldwide basis.” Palan's writer roster includes singer-songwriter Andy Caine, whose co-write “Blame It On The Weatherman” appears on the eponymous hit album by Irish girl group B*witched (Epic) and is scheduled as a single early in 1999.

Other Palan writers include former Go West member Richard Drummie, who has been co-writing with a number of top artists; Chaz Jankel of Blockheads fame, who

partnered Ian Dury on classics like “Hit Me With Your Rhythm Stick” and “Reasons To Be Cheerful” and who has seven cuts on Dury's current album, “Mr. Love Pants”; and British soul singer/songwriter Alison Limerick, who is promoting her current album, “Spirit Rising” (Jammin' Records).

Palan also has strong links in the film and TV world, with tracks licensed to such features as “Lock Stock And Two Smoking Barrels” and “Blowfinger's Big Thing” (Eddie Murphy) and such TV shows as “The X Files” and “Sabrina The Teenage Witch.”

Liquid Records, founded four years ago by Sheffield-based Mark Wilkins, is focusing at MIDEM on a remix project featuring legendary British psychedelic rockers Hawkwind, which is, according to Liquid director Trevor Long, “the most sampled band on the dance circuit.” With a working title of “Hawkwind: The Re-mix,” the album features 10 remixes by such names as Speed-ranch, James Plotkin, Wajid, Colin Newman, Future Loop Foundation, Michael Dog, John Avery, Pete Hope and Charlie Collins, Nadine (2nd Generator), Herman Schmidt and Matt Wand.

“We want to acquire and launch other labels, as well as promoting Liquid,” explains Wilkins. “We hope to be recognized as an

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GLOBAL FULFILLMENT FOR INTERNET RETAIL

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GLOBAL Wrap-Up

With attendance by nearly 4,000 companies from 90 countries, MIDEM continues to be the music-industry gathering with the widest international representation. Billboard correspondents offer a sampling of the companies and organizations from around the world heading to Cannes this year.

stockholm—Sweden's delegates to MIDEM will mark several memorable moments this year. The country has been selected to host MIDEM's opening-night party Jan. 23, thanks, in part, to a 500,000 krona (\$65,000) grant from the Swedish government. The MNW Records Group, one of the country's most successful

independent companies, will celebrate its 30th anniversary at MIDEM. And industry veteran Dag Häggqvist, who now serves as chairman of IFPI Sweden and owner of Gazell's record company and music-publishing arm, will continue his unbroken streak of attending every MIDEM since the first, in 1966.

Among the projects that Gazell will be presenting is a double-CD set featuring 80-year-old Cuban piano player and composer Bebo Valdes, former musical director of the Tropicana club in Havana.

Häggqvist, whose publishing company handles regional representation for some 75,000 copyrights (including Curb, Mute, Koch, Paul Simon and Mushroom), will also be introducing a new Gazell-operated label, Gecko, and publishing imprint, Gecko Music. One of Gazell's first priorities is the act Flesh, which "is our first serious

pop project and an internationally interesting project," says Häggqvist.

MNW head of international John Cloud says he will focus on finding "suitable partners on a long-term basis." That strategy is compatible with MNW's decreased emphasis on compilation-driven artists. "The compilation market hasn't died completely, but it is reduced," says Cloud. "We are not working with so many projects and tracks anymore, but more with artists and songs instead."

While retaining ties with existing partners, Cloud says he wants to create partnerships in "more central territories. I want to develop a more international strategic group, where we could fly in only eight people to listen to a new band. If I had to do it now [with so many licensing partners], I would go crazy." Among MNW's priorities for its various labels are Tekla (MNW),

Continued on page 60

tokyo—King Records, which has been a regular MIDEM presence for more than a decade, will have a booth at the annual music confab this year for the first time. Heading the King delegation will be company president Nobuo Ikeuchi, who also serves as president of the Recording Industry Assn. of Japan.



Nobuo Ikeuchi

To emphasize its higher profile this year, King will host a luncheon party for its international business partners on Jan. 25.

King managing director Sumio Amanuma says the label will continue to try to find licensees for its wide range of recordings, which include Japanese pop music, world music, jazz, "healing" music, classical and "anime" music, such as the soundtrack to the hugely popular "Evangelion" animated feature film.

"Licensing our music is a part of our business that's increasing year by year," says Amanuma, noting that, in the past, King's international department has concentrated more on licensing foreign product for release in Japan. And, he says, King is interested in licensing just about any kind of music, as long as it's good, from outside Japan.

Another key Japanese player attending this year's MIDEM is Sony Corp., which will be extolling the virtues of its new Super Audio CD format. The hybrid disc contains two layers—a fully reflective layer in the conventional CD format and a semi-reflective layer in a special, high-density format. Sony says the high-density layer offers ultra high-quality stereo sound, plus additional channels capable of producing multi-channel sound and carrying additional data, such as text and graphics.

Sony hopes to convince software companies attending MIDEM that SACD, jointly developed with Philips, is the next-generation digital-audio format of choice. The format's Japanese launch in the spring will be followed by its North American and European debuts in autumn 1999. The first generation of Sony's SACD hardware will be aimed at the high-end audio market. The Japanese electronics giant will also be promoting its Direct Stream Digital recording technology at MIDEM.



Sumio Amanuma

—STEVE McCLURE

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ASSOCIATED LABELS



Midem 1999

GLOBAL WRAP-UP

Continued from page 58

Loudean (Soap), Ari Thunda (Deckdeli) and Boolaboss (Left/Right).

—KAI LOFTHUS

hamburg—The German market still sees MIDEM as the most important music-industry fair in the world. More than eight music publishers and production companies, as well as the German rights-collecting society GEMA, will be organizing a large joint stand labeled "Meet The Germans." The traditional happy hour will be held on each day at 4:00 p.m., when German artists, politicians and leading representatives of the German music industry will be inviting visitors to raise a glass of Becks beer. Some 200 liters of beer will be on hand.

For the managing director of Schott Music & Media, Dr. Peter Hanser-Strecker, MIDEM is very important because it is the only record-industry meeting in the world that also caters to classical music, which is of decisive importance for Schott's Wergo label.

Says Hanser-Strecker, "MIDEM is highly sales-oriented, allowing us to gain

new contacts and renew old ones each year. By contrast, the fairs in Miami, Cologne and Tokyo tend to have a regional character and are less important for business."

Schott Music & Media will be presenting a Wergo catalog of new music at MIDEM. This will be joined by key releases by Schott label Intuition, including a three-CD boxed set on the people of the Sahrauis. "A small but determined group, the people of Sahrauis have been fighting for 20 years for their traditional home, which will be illegally occupied by the Moroccans," explains Hanser-Strecker. "Given these circumstances, one can only marvel at the highly developed musical culture of the Sahrauis." The aim of the German-English compendium "Sahrauis—The Music Of West-Saharam" is to depict the music in sound and image, explains Hanser-Strecker. The set comprises three CDs and a lavishly illustrated 124-page book with information on the music and culture.

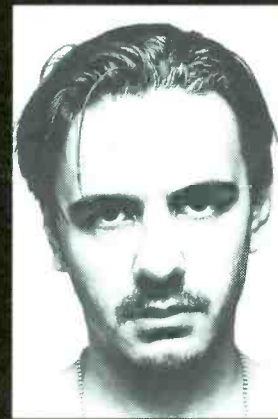
Jens Geisemeyer, managing director of German-based independent edel records, is another fan of MIDEM. "We are using the days in January to not only build up new business relations but also to renew existing ones with our partners," he says. As edel's network of long-term partners and affiliates is almost complete, only a few products will be available for licensing. Geisemeyer says that the most

PARIS—F Communications has made a name for itself in the past five years as one of France's premier labels specializing in electronic music. Managed by Eric Morand, the label has an international vision and will use MIDEM to promote two new acts: Nova Nova, a French duo that mixes vintage instruments with techno rhythms, and Juantrip', a psychedelic rock group whose first release is scheduled in the U.K. through Play It Again Sam.

The company also is preparing the release of the third album from award-winning techno artist Laurent Garnier. "The U.S. is a main priority for him, and we want to tour there just after the album release," says Morand. F Communications currently has different distribution deals set up for Garnier in various territories but hasn't yet signed a deal in the U.S. However, F Com is searching for partners in Latin America. The company will also push its new label, Frikiywa, created with techno act Galliano as A&R director and remixer, and ethno-African label Cobalt as a source of catalog.

The newly created Scalen International—a joint venture of Boucherie Productions and Scalen, a Toulouse-based distributor—will be present at its first MIDEM. On an international level, the company represents a wide range of indie labels in very diverse genres, from classical music (Ocean) to world music (A.I.A) and chanson (Celia, Loup du Faubourg, Vocal 26). "Scalen International is searching for both distribution and license deals for the labels we represent," says CEO Christian Anne. Among other priorities, the company aims to find deals in French-speaking countries for a number of French chanson acts, such as Juliette (on the Le Rideau Bouge label), the singer Stephane Blok and the Belgian group Sttella (on Boucherie Productions' own label). Scalen will also search for international outlets for the American R&B artist Hans Olson, who just released his second album for the French market on the Willing Productions label.

—RÉMI BOUTON



Laurent Garnier

important priorities for edel at MIDEM this year are a new album from Aaron Carter and the ongoing success of Jennifer Paige.

—WOLFGANG SPAHR

amsterdam—Kees Verhoeven, the managing director of MCA Music Publishing Holland and European head of A&R, is a regular at MIDEM. "But I'm not your old-school MIDEM man, who boasts that he went to Cannes to sign Madonna," he quips. "Those days are definitely over, although sometimes you can really sign an act there."

"In 1997, we inked a double-edged deal with Canada's Cirque du Soleil at MIDEM. On top of the promising sales of its 'Allegria' album, we earn performing rights with every live show," Verhoeven says. "Also, MIDEM is the place where American lawyers represent catalogs available outside of the U.S. For me, it's still the international meeting place, either within the company or externally. But I wouldn't concentrate on shopping with songwriter John Ewbank's catalog that he wrote for [Dutch superstar] Marco Borsato, as you can easily do that during the whole year anyway."

Last year, William Haighton, who doubles as managing director at the Hague-based independent label VAN Records and chairman of the indie platform within Dutch IFPI body

Continued on page 62

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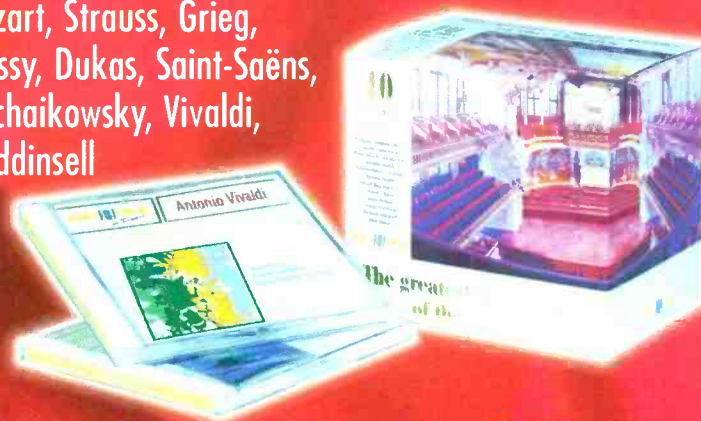
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home. Don't go for the Mariah Careys in this world, as you will lose that battle. With Ladysmith Black Mambazo, we hit two birds with one stone, as we managed to reach the world-music market along with the evangelical demographic."

—ROBERT TILLI

Melbourne—Last year's spate of chart success by independent records in Australia puts longtime MIDEM attendees Shock and Mushroom Distribution Services (MDS) in a strong position. "Chart success not only means greater support from media and retail in the home market but interest from potential new licensees, who are avid chart watchers," says Shock CEO Charles Caldas. Two of Shock's big crossover successes, Aaron Carter and Jennifer Paige (whose No. 1 hit "Crush" is the label's biggest

seller at 100,000 units), came from signing deals with Germany's edel at MIDEM. The eight delegates at Shock's stand represent record, publishing and export divisions. "Most of our major domestic acts already have been signed up," says Caldas, "so we're introducing partners to our next generation of acts." Those

include dance act Josh Abrahams, whose crossover album "Sweet Distorted Holiday" (Prozaac) has interest from key territories, guitar-pop band Webster and power-punkers 28 Days. Shock Export, buoyed by the falling Aussie dollar and the move into such

newer territories as East Europe, South America and Asia, has grown to one-third of the group's business and is actively pursuing new opportunities. MDS had its best year ever, led by local act the Living End's No. 1 hit "Second Solution"/

Genevo—AudioSoft, a Swiss company opening U.S. offices this month in Silicon Valley, is presenting itself at MIDEM as a pioneer in technology for securely distributing music over the Internet. The company states that it is the only technology firm today using MP3 technology to meet the demands of the music industry, while also maintaining compatibility with the millions of MP3 users on the Web. As part of a two-phase process, AudioSoft is deploying a new generation of MP3: Licensed MP3 (LMP3). The new format envelops the popular MP3 format with an additional layer that provides automatic transaction processing and royalty payment. Fully compatible with WinAmp and other MP3 players, LMP3 enables consumers and online retailers to easily identify licensed music for sale on the Internet. However, LMP3 is only an intermediate step to Secure MP3 (SMP3). AudioSoft's SMP3 format, known today as AudioSoft File Structure (ASFS), adds a third layer to MP3 files that prevents illegal copying and distribution. AudioSoft's technology is the only solution that meets the security and open-standard requirements outlined by the RIAA. Those requirements were announced in New York last month by RIAA president/CEO Hilary Rosen as part of the music industry's Secure Digital Music Initiative (SDMI).

—THOM DUFFY

"Prisoner Of Society" (200,000 units) and Run DMC V. Nevin's "It's Like That" (150,000) through Profile. It seeks licensing for hip-hop rappers Dogbuoy and ska band Area 7, which already has Stateside interest. Dance band Frontside, signed to TVT in the U.S., where the act tours this year (and is



Charles Caldas

included on the "Beowulf The Dragonslayer" soundtrack), seeks European distribution. "We're not looking for new markets but rather to consolidate what we have," says Simon Killen, senior product manager. "Our Asian partners are more focused now and are interested in our punk and electronica/dance signings." Killen wants to discuss with them the possibility of co-financing tours by international acts.

—CHRISTIE ELIEZER

GLOBAL WRAP-UP

Continued from page 60

NVPI, returned home from MIDEM with an interesting licensing deal. He secured the Benelux rights on South African choir Ladysmith Black Mambazo from Gallo Records. "Apart from [presenting opportunities for] closing deals,



Ladysmith Black Mambazo

MIDEM is mainly the place for networking," Haighton says. "For indies like us, buying has become more important than selling, as it is becoming increasingly expensive to beat the majors on their own territory. At MIDEM, indies have to look for the right material to target at niche markets at

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Club in the U.S., with such key releases as a "Best Of" album from Peter Green, "Rapture" from Nusrat Fateh Ali Khan and a "Best Of" from Toots & The Maytals.

REBUILT CASTLE

This MIDEM also marks the re-emergence of Castle Music from financial difficulties and suspended trading following new investment by the Rutland Trust Plc. "With this, 1999 will be a year in which the company will be looking forward, in terms of acquiring new catalog and signing and developing new artists," reports international director Julian Wall.

Castle's priorities for MIDEM this year encompass licensing and distribution deals for its labels, including Mecca (home to MOBO winner Phoebe One and DJ Donna

THE BRITISH ARE COMING

Continued from page 56

international company within a year, working in a variety of genres."

Music Collection International will be attending MIDEM for the first time since the acquisition of the VCI Group, its parent company, by Kingfisher, notes managing director Peter Stack. "MCI is Europe's leading independent reissues label, focused largely on the low- and mid-priced sectors," observes Stack.



Pulp

MCI's roster of labels that it will present at MIDEM comprises 15 different imprints, including Music Club, its flagship label, with some 300 titles at low price points and catalog repertoire from such artists as Teddy Pendergrass, Pulp, Clanad, Toyah and the Brand New Heavies. Other key labels include the world-music Nascente line; the soul, blues and R&B reissues of Westside, which also is home to new recordings by legendary blues producer Mike Vernon; and the dance imprint Harmless, featuring the Pulp Fusion and Africa Funk collection. MCI also has rights to the hit-laden catalogs of Philadelphia International (Teddy Pen-



Lawrence Gowan, Eagle Records

Dee, who performs at MIDEM Jan. 27); Fantastic Planet (which will release the debut album from the Scottish foursome Astrid, produced by Edwyn Collins); the Bearsville catalog (Todd Rundgren, Foghat); HTD for the world outside the U.K. (Wishbone Ash,

"MIDEM remains the largest and most important trade fair for the international music business. Last year, Chris

Smith, the British Arts and Culture minister, came to Cannes, and, this year, trade minister Peter Mandelson has accepted an invitation from the combined British contingent."

—BPI spokesperson Fiona Haycock

dergrass, the O'Jays, Lou Rawls), Cube (Procol Harum, the Move, Joan Armatrading), Acid Jazz (the Brand New Heavies, James Taylor Quartet) and ACE (Frankie Ford, Huey "Piano" Smith, Jimmy Clanton).

Koch is distributing MCI's Music

Renaissance, the Climax Blues Band); Cinephile (rare film soundtracks bowing in April); Sequel (with repertoire from the Sugar Hill and Invictus catalogs); and the new age New World Music label. Castle also has rights to back cata-

Continued on page 66

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THE BRITISH ARE COMING

Continued from page 64

log from Bobby Womack and the Shamen, as well as catalog and new songs from Nine Below Zero. A new division, Castle Home Video, will be launched early this year.

MIDEM will see a strong team this year from the Ritz Music Group (RMG), which incorporates the Ritz and Grapevine labels, reports Phil Patterson, director of international. "While we represent a broad base of music, we believe that our strengths lie particularly in the Celtic/country/album-rock areas," says Patterson. "After achieving notable success in these areas in the U.K., RMG is very keen to acquire similar talent and exploit its own roster abroad."



Mary Black

Artists that RMG believes could attract international interest include Daniel O'Donnell (who has sold more than 5 million albums to date), Sinead Lohan (recently licensed to Interscope in the U.S.), Mary Black, Christy Moore, Emmylou Harris and Steve Earle.

Nigel Reveler, managing director of RMG Distribution adds, "There are several labels we distribute in the U.K.—with artists such as Squeeze, the Mutton Birds and Runrig—who have asked us to acquire international licensing and distribution deals for them. This

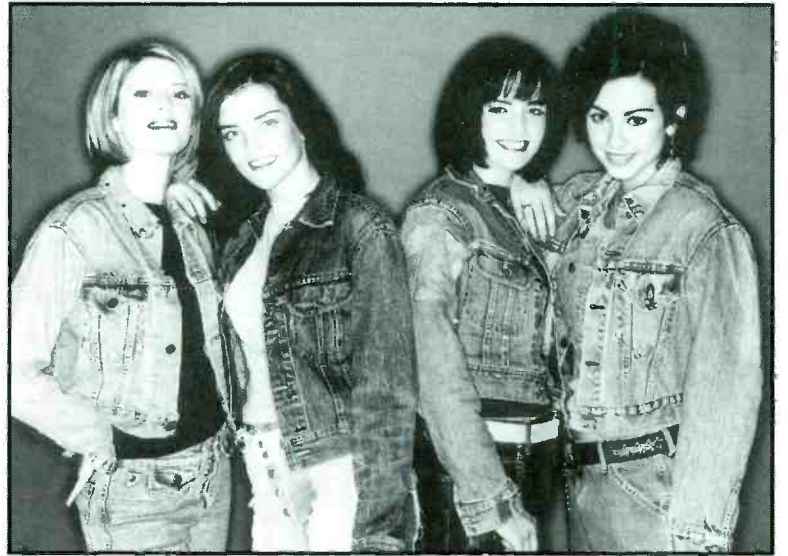
also applies to other key labels, such as Tumi, with its Latin repertoire; Heaven Music, with hardcore dance; and the notable Irish/world-music labels Dara, Gaelinn and Hummingbird."

TAKING A STAND

The International Music Network (IMN) is taking its own stand, plus an extra one for One Stop Music, its master-licensing arm, which IMN managing director Ellis Rich regards as an increasingly important subsidiary. "MIDEM has always been good for us," he says, "and, with a U.K. con-

of Eagle Records, says he will be at MIDEM looking "to acquire quality catalog for worldwide or European rights, to exploit our existing catalog through new avenues, and to pick up finished masters from credible artists for worldwide exploitation." He will bring with him a wide array of repertoire to be licensed, featuring such names as Ian Gillan (ex-Deep Purple) and Gary Numan and drummer Billy Cobham's recordings from the MAN catalog.

Former Rondor Music MD Stuart Hornall will be making his third visit to MIDEM as a self-contained



B*witched

tingent of 12 and our team members from around the world, I think we have the biggest independent publishing-company presence at the event." Rich has his usual trenchant outlook on the current music business, with a keen eye on new technology. "The MP3 player, capable of downloading top sound-quality music from the Internet, is very worrying," he says, "and the industry must always give prompt and serious attention to potentially threatening developments like this. As for the future, everyone is waiting for the next big trend, as usual, without being at all sure about what it's likely to be."

Snapper Music, headed by Jon Beecher and Dougie Dudgeon, has been active for two years in music publishing and records. "We're there looking for new product," observes international sales director Tony Harris, and we're open-minded about genres. We're always interested in repertoire by established artists." Snapper's current releases being promoted at MIDEM include albums by such names as the Pretty Things, Peter Green, Wasp, Porcupine Tree and Osric Tentacles.

John "Knocker" Knowles, MD

independent publisher, representing such names as songwriter Graham Lyle. "Apart from hosting another of our notorious 'balcony parties,' Hornall Brothers Music will be announcing another significant signing to our small but classy roster," he informs. "We are looking forward to meeting all our sub-publishers and are arranging to meet with various record companies to discuss the masters we represent. We will also be attending the 'Best Of British' showcase, which includes a set by our recently signed singer/songwriter Harriet Roberts."

Finally, along with fulfilling PR duties for music-industry clients at MIDEM, Judy Totton Publicity is looking to license several albums for the world featuring Canadian keyboard artist Lawrence Gowan, whom Totton is now representing in Europe. Gowan has achieved four chart-toppers and a succession of gold and platinum albums in Canada and recently completed a successful U.K. tour with the Stranglers. He sings in French and English, and the albums available for licensing include "Au Quebec" and "No Kilt Tonight." His most recent U.K. album, "Home Field," was released by Eagle last summer. ■

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FRANCES PRESTON

Continued from page 56

FACING THE ISSUES

If there is one vital global copyright issue that faces the industry, says Preston, it is that of downloading music on the Internet. "The Internet is growing daily by the thousands. It's talked about at every meeting of copyright groups, whether it's WIPO, CISAC or other groups," she says.

"So far, there is not a lot of money coming out of it, but its future will be a source of [important] income. We must do all we can to protect the rights of songwriters. [With regard to the Internet] I've heard it said that, in three or four years, nothing will be as it is today. For the music business, this could mean profound change in the way we look at retailing, rack-jobbing, distribution and packaging."

Frances Preston has developed a worldwide reputation in copyright matters. For instance, she has met with Chinese and Eastern European officials to discuss copyright protection in those areas, which are prime examples of territories that require vigilance against unauthorized use of intellectual property and lobbying to see that effective copyright legislation is made law and properly enforced.

With proper safeguards, Preston sees a decidedly upbeat use of the Internet to download music. "With the merger of music companies providing fewer and fewer opportunities for new bands," she notes, "I can see hits broken on the Internet in a way similar to college radio."

Preston's high industry profile takes her far beyond her prestigious position at one of the world's leading performance-right groups, which she joined in 1958 after a period in which she worked in the Nashville music and broadcasting industries. She participates in global and domestic copyright organizations and is an ever-present figure at major industry charity events, often playing key staff roles in implementing goals in both areas.

She was recently elected president of CISAC (International Confederation of Societies of Authors and Composers) Canada/USA Committee. In that role and in making frequent visits abroad to BMI's sister organizations, she has developed a worldwide reputation in copyright matters. Lately, for instance, she has met with Chinese and Eastern European officials to discuss copyright protection in those areas, which are prime examples of territories that require vigilance against unauthorized use of intellectual property and lobbying to see that effective copyright legislation is made law and properly enforced.

Preston is a lifetime member of the board of directors of the Country Music Assn., one of only five individuals to be so honored, and served as president/chainper-

son of the board. In 1992, she was inducted into the CMA Hall of Fame.

She also has lifetime membership on the board of the Gospel Music Assn., as well as that of the Nashville Songwriters Assn. International.

Preston serves on the president's advisory council of the Recording Academy, having received a trustee award at the 1998 Grammy Awards, the highest award given by the academy for a non-performer.

She is a board member of the Rock and Roll Hall of Fame and of the Rhythm & Blues Foundation, an honorary trustee of the Songwriters Hall of Fame, a past member of the national advisory board of the broadcasting industry's George Foster Peabody Award, a member of the film, entertainment and music commission advisory council of the State

of Tennessee, a member of the recording-industry advisory board of Middle Tennessee State University College of Mass Communications, and a member of the business board of advisors of Belmont University in Nashville.

DOING GOOD

In an industry known for its wide-ranging charitable endeavors, Preston can be said to have played active roles in raising millions upon millions of dollars for a variety of charities.

"I won't participate in a charitable organization unless it's a working relationship," she says. "I don't want to just get my name on a list. We have to give back something to a world that's been good to us. I encourage the staff of BMI to participate, too."

Preston says a calling to engage in charitable endeavors can be traced to her earliest childhood in Nashville. "I remember collecting money for Easter Seals. Also, my father was a member of the Lion's Club and I would go with him, starting at daybreak, to sell newspapers and collect for the Big Brother campaign," she recalls. "I remember a write-up in the *Nashville Tennessean* that had a headline saying that, because of my role in raising money for Big Brothers, the organization now had a Big Sister."

Preston is president of the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research, earning the group's Humanitarian Award. In addition, her role in the organization has given rise to the Frances Williams Preston Research Laboratories at Vanderbilt

Medical Center, a cancer-research laboratory named in her honor. She also serves on the Vanderbilt University Cancer Center board of overseers, among other charitable involvements in the Tennessee region.

Other recent honors have taken her to Los Angeles in 1996 for the Lester Sill Humanitarian Award, presented at the Retinitis Pigmentosa International Awards, and to her home base in New York where, in 1997, "A Toast To Frances" was hosted by the entertainment and music-industries division of the UJA-Federation and she received the International Achievement in Arts 1997 Woman of the Year Award for "worldwide humanitarian efforts."

Preston has been profiled in consumer and music-business media, including *Esquire*, *Ladies Home Journal*, *Entertainment Weekly*, *Business Nashville*, *BAM*, *Radio Ink* and *Hits*. In 1997, she was one of only 10 businesswomen featured in *Rolling Stone's* "Women In Rock" special issue. ■

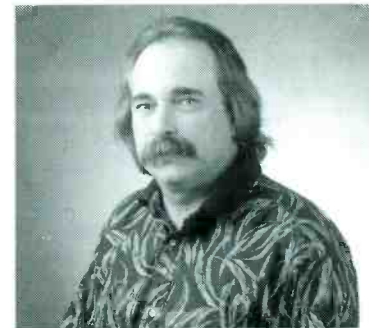
U.S. INDEPENDENTS

Continued from page 54

are. It's more of a relationship thing, as opposed to some great trolling expedition."

Mark Viducich, COO of Bayside Distribution in West Sacramento, Calif., will lead a team of executives that includes VP of sales and marketing Glenn Devery and VP of worldwide operations Jeff Eccles. Viducich says the company, which is operated by Tower Records' parent MTS Inc., is seeking to expand its international base. "MIDEM is a good place to start," he says. "We want to introduce [new European sales manager] Gordon Soutar—get him used to the European market. We're going to become an international distributor."

Caroline Distribution GM Rick Williams views the trip as a way of solidifying several aspects of the New York-based company's business: "Our main reason to go there is that we export product, as well as sell domestically, so we're going over there because it's one of the



Mark Viducich, Bayside Distribution

occasions when we can get to see our accounts. If they don't come here, MIDEM is the vehicle we use to meet them at least once a year."

Williams adds, "It's very important in our ongoing relationships with our accounts in Europe. Europe was, for a couple of years, behaving like the Asian market currently is for us, but we've been able to turn that around over the last 18 months. We're now doing better than ever with our business in Europe; so it's very important for us." ■


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#	Artist	Genre
1	Alice	Pop
2	Christian/Durand	Rack
3	Christy Key	R'n B
4	Billi Nicol	R'n B
5	Entourage	R'n B
6	Angela Maiz	Pop
7	The Cold Shot Band	Blues
8	Mary Angela Perna	Rack
9	10" Maria	Rack
10	Venus Pumping	Alternative

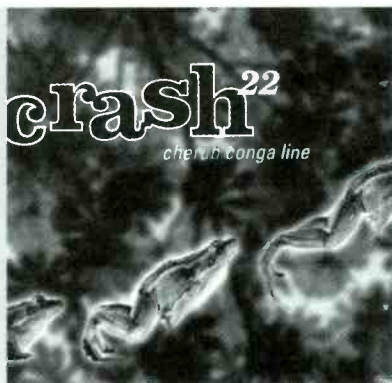
Weekly results are based on votes cast by BTN's registered online audience for any artist featured on the site. Votes are limited to one vote per artist, per user. Top 10 position is determined by the average of all votes received.

RadioBTN FAVORITE SONG REQUESTS Jan. 1, 1999
THE MOST LISTENED-TO NEW TRACKS ON BTN

#	Composition/Artist	Genre
1	Lovin' You True The Cold Shot Band	Blues
2	Not Your Enemy Eden A.K.A.	Pop
3	Government Cheese Betty in Black	Funk
4	That's How Much I Love You Angela Baker	Country
5	Good To Be Bad Spredhaus	Pop
6	Unfaithful Woman Christian/Durand	Rack
7	22 Civilians	Rack
8	Hangin' On The Garaffa Brothers	Pop
9	Running Out of Time The Lizards	Rack
10	Down (Edited Dance Mix) Troy David	Pop

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Midem
1999

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or Australia."

Last year's president of A.I.M.P., Mary Jo Mennella, will be attending MIDEM in her ongoing role as VP/GM of Fox Music Publishing. Her description of the priorities of her upcoming trip reveal concerns shared with indie publishers. "There are some new sub-publishing deals to solidify," she says. "I'll be attending with Robert Kraft, the newly elevated president of Fox Music Inc., introducing Robert to Fox's many relationships around the world. Also, we're going to MIDEM on the heels of Fox's enormous success in possessing the international rights to 'Titanic' and its wonderful

Continued on page 70

The attractions of MIDEM are obvious for music publishers both large and small, as the gathering affords unlimited networking opportunities and a convenient means to keep tabs on existing international relationships, compounded by travel perks that can be experienced only in the south of France. But major publishers and independents must grapple with thorny issues, ranging from copyright protection to new technologies whose rapid evolution requires constant vigilance. Several publishing executives, planning to visit Cannes this month, spoke recently about their respective agendas for this year's MIDEM.

A.I.M.P. ABROAD

The president-elect of the Association of Independent Music Publishers is Alan Melina, a partner in the management company of Shankman De Blasio Melina Inc. and president of that company's music-publishing division, Sunset Boulevard Entertainment. Of the A.I.M.P., Melina says, "We organize events to bring the attention of the international music community to issues that are of concern or of interest to independent music publishers worldwide; we try to provide a forum where publishers can meet and discuss these issues. This year, our group has an official MIDEM panel, which is listed in the brochures. The panel will discuss securitization of publishing assets and royalty income and is being organized by Caroline Bienstock, from our New York chapter."

Melina is seeking to resolve problematic issues on behalf of his own publishing concern at Cannes this year, such as the effect of the Cannes Accord on mechanical royalty rates in Europe, the protection and licensing of music copyrights on the Internet and the erosion of copyright protection in the U.S. and abroad. "Every year, my aim is to meet with our network of sub-publishers and discuss ideas for international marketing plans for our rapidly expanding catalog," he says. "In addition, we're going to be talking about co-writing opportunities for our American songwriters, such as Michael Jay, David Batteau, Michael Norfleet, Bradley Spalter and Jam & Delgado, who are planning to travel to Europe

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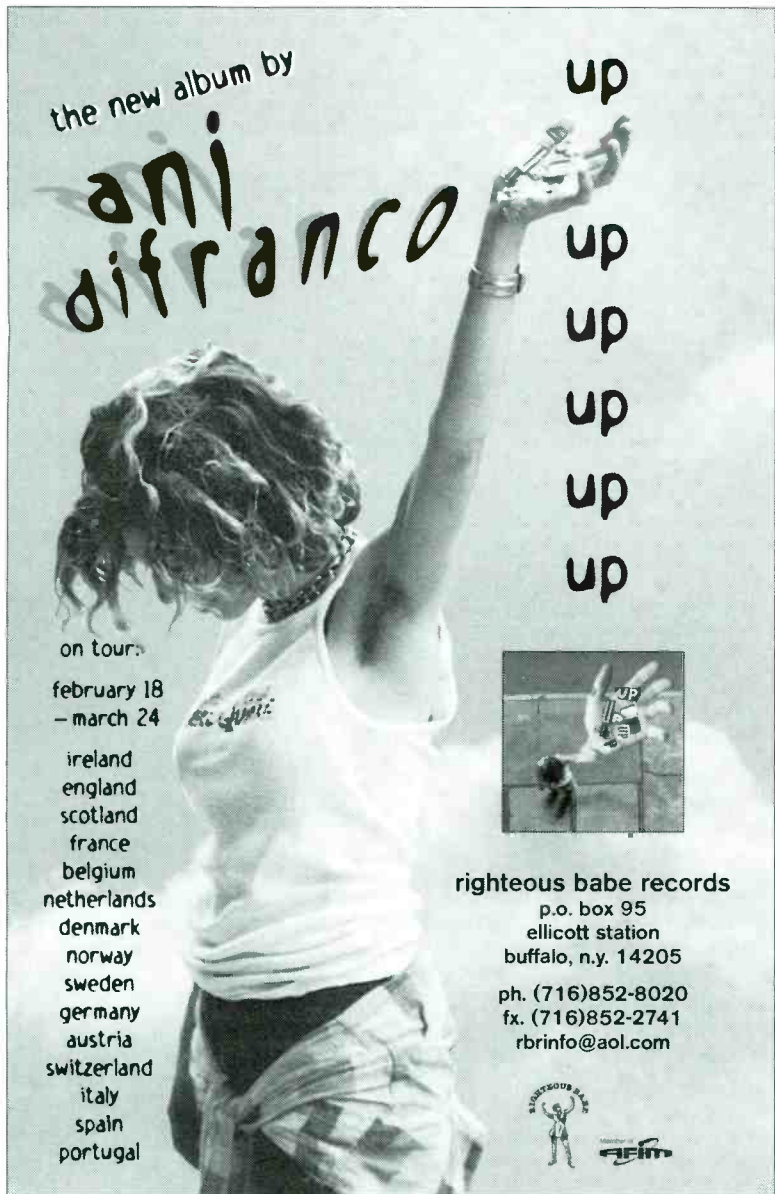
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Midem

1999

PUBLISH DOMAIN

Continued from page 68

song 'My Heart Will Go On.' A year has passed since the last MIDEM, when the song was just hitting the charts, so it's a terrific anniversary for us. Also, we're meeting with representatives from Festival Records, who represent us in Australia. This year, a big focus will be on the process of licensing on the Internet—to learn more about that process and to hear what other territories have to say about it."

An attendee at MIDEM yearly since 1996, Connie Ambrosch, VP of copyright and international at Lieber & Stoller Music Publishing, travels to Cannes with a mind to troubleshooting existing business relationships. "Because our sub-publishing deals are still in place from '97, we'll be going to touch base with some of the people who are still experiencing problems overseas in re-registering our catalog and trying to solve those problems," she says. "MIDEM is great for keeping lines of communication open with our sub-publishers in general and discussing promotion of the catalog. We've just created, out of our London office, an international sampler for use in certain territories, so we'll be strategizing how best to use that sampler to generate more activity overseas for the songs."

Ambrosch extols the merits of the



Connie Ambrosch, Lieber & Stoller



Kathy Spanberger, peermusic

panel presented each year by the A.I.M.P. at MIDEM, a logical extension of that organization's educational function, noting, "This is the first year that we've been invited to be part of the official MIDEM program. They make rooms available to you if you're registered at MIDEM, which they've done before. We used to host and publicize the event ourselves, and we still managed to get a good turnout. This time, our panel will be held in the Palais; we'll be listed in the events schedule and featured on the Web site. That's a big step up for the A.I.M.P., in terms of visibility. MIDEM is helping put the panel together, as well. In the past, we've solicited participants from around the world and have had success in getting some important people to attend, but having MIDEM behind it will further intensify the attention

year—especially those from Asia, South Africa and Eastern Europe," notes Spanberger, who says the Asian marketplace will definitely be a topic of conversation in '99: "The sales in those territories have been disastrous in the past year, owing to the economic situation. So we'll be analyzing how we can continue to invest profits in that region."

Another focus for Spanberger that will be a source of shared interest is the topic of securitization of authors' rights. "That's already causing a lot of discussion in the United States, and the A.I.M.P. is hosting a panel on that subject," she notes. "It's a new way of doing business. Since this started in the U.S., it won't be long before other territories are approached with this kind of plan."

"[Securitization] started with David Bowie," Spanberger contin-

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—ALAN MELINA, A.I.M.P.

paid to our event.

"What I love about handling international is that I have friends all over the world," Ambrosch concludes, citing the extracurricular perks endemic to the south of France. "It's really nice to be able to get together with them and eat in some of our favorite restaurants year after year. Travelling with our president, Randy Poe, usually means managing a stop in London to meet with sub-publishers there. For someone who loves to travel, it couldn't get much better."

PEER PRESSURE

Being reacquainted with old contracts and making new ones is a priority during a MIDEM visit for Kathy Spanberger, chief operating officer of peermusic and past president of the A.I.M.P. "Peermusic has offices all over the world, with people attending MIDEM who we wouldn't otherwise see during the

ues. "The raising of money for bonds that are secured by the artist and publishing royalties brings new players into the field of the music industry. On one hand, it does provide a lot of upfront cash to the individuals involved. It's a tricky issue, as it does involve irrevocable rights. There was a deal like the precedent-setting Bowie Bonds just done with [songwriter/performer duo] Ashford & Simpson, and another done with the Motown writing team Holland-Dozier-Holland. This kind of deal is not limited to individual songwriters or artists; the people who structure these deals are going directly to publishing companies—who own rights also—so there will be much to talk about in this regard at MIDEM. That's definitely a hot topic this year. We're paying a lot of attention to the Internet, as well. No doubt, there will be conversations about where we're going to go



Caroline Bienstock, Carlin America

with our digital-downloading site, Digital Pressure, how we'll expand that and what direction the site will take in the future."

Caroline Bienstock, chief operating officer of Carlin America Inc., is a member of the board of the New York chapter of the A.I.M.P. She will be moderating the panel about securitization, with a description of that technique. Bienstock alludes to a number of illustrious panelists slated to be on hand at MIDEM. "[We will have] the people who are active in this field at the moment, so it will be a great opportunity for those who are interested in learning more about this," she explains. "All of the deals that have been structured in this manner and closed thus far have been done by one person, David Pullman, and he'll be on the panel."

"The A.I.M.P. has begun to have more of a presence at MIDEM as a result of hosting panels, and we report [to A.I.M.P. members] on the resulting dialogue when we're back in the States. The difficulty about MIDEM is that it is about attendance much more than it is about specific events. There's really no way to adequately channel that networking experience for others, because it's all about reaping the benefit of meeting people."

Describing Carlin America's MIDEM agenda, Bienstock notes, "We're in the process of concluding our sub-publisher arrangements for the foreseeable future, so it's a great opportunity for us to get together with associates from all over the map and discuss what we expect to happen in the near and medium term. I think that's what people use MIDEM for in the larger measure, as well as to market and gladhand. I usually try to see our London office en route, as well as possibly visiting our Paris office. This year, I've been invited many places, to go skiing and on other side-trips, so I have to decide which of these very attractive invitations I'm going to accept."

Coming to music publishing from a background in investment banking, Bienstock arrived at her first MIDEM with set expectations: "I showed up with a lot of suits, thinking that I was going to just another business convention," she recalls. "But, when I got there, everyone was drinking and smoking. It was the entertainment industry, not so much the army of suits that I'd thought it would be." ■

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WEA Holds Off Sony To Retain Crown As Top Album Distributor

Sony Tops Current Share; BMG Rules Singles Distribution

BY ED CHRISTMAN

NEW YORK—In 1998, WEA held firm to its spot as the No. 1 album distributor in the U.S. It garnered 18.2% in market share and staved off a strong showing by Sony Music Distribution, which increased its share by almost three percentage points over its 1997 score to finish second in total album market share with 16.6%.

Although its big gain in market share wasn't enough to earn it the No. 1 spot in total album market share, Sony managed to displace WEA in current album market share, grabbing

the top spot with a 17.5% slice of the pie. Sony was able to do that based on a big upswing from the company's performance in 1997, when it languished in sixth place with 13% in market share.

BMG Distribution, meanwhile, topped the industry in U.S. singles distribution. EMI Music Distribution (EMD) tied WEA for the No. 1 spot in distributing country albums. PolyGram Group Distribution displaced BMG as the No. 1 distributor of R&B albums.

The 1998 market-share rankings are for the period beginning Dec. 29, 1997, and ending Jan. 3, 1999. They are determined by Hartsdale, N.Y.-based SoundScan, which collects point-of-sale information for all formats and

configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales, and SoundScan then projects totals for the entire U.S. market.

Market-share tallies for albums and singles include all formats and genres available in the respective configuration. The market shares for country and R&B consist of data collected by SoundScan from the panels used to compile Billboard's album charts for those genres. In calculating current market share, SoundScan counts only those 1998 album sales that have occurred within the first 15 months of a title's release (12 months for classical and jazz albums).

Although it came in first in total album market share, WEA experi-

enced a slight decline from the previous year, when it had an 18.9% slice of the pie. In 1998, WEA's performance was boosted by strong showings in alternative music and hard rock, where it was the No. 1 distributor in both categories, and in jazz and soundtracks, where it was the No. 2 distributor in both categories. WEA was also the No. 1 distributor in catalog and deep catalog, the latter a sub-category of the former.

In rising to No. 2, Sony—which enjoyed the largest gain in total album market share among distributors from 1997 to 1998—jumped three places in the rankings from the No. 5 showing it had in 1997.

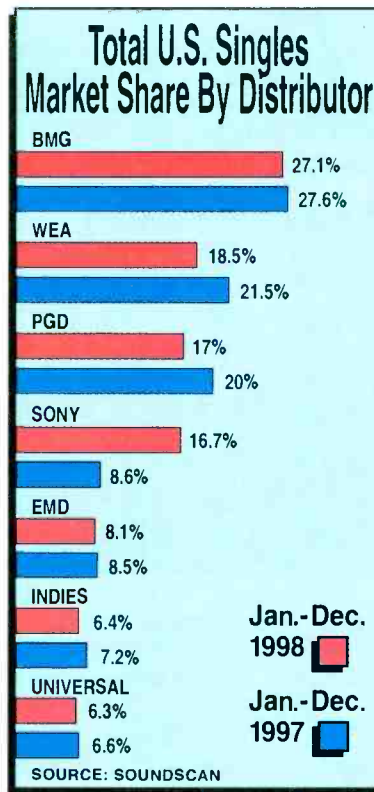
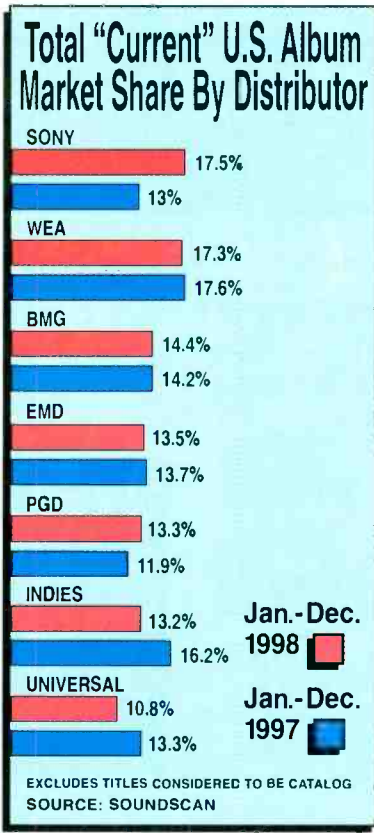
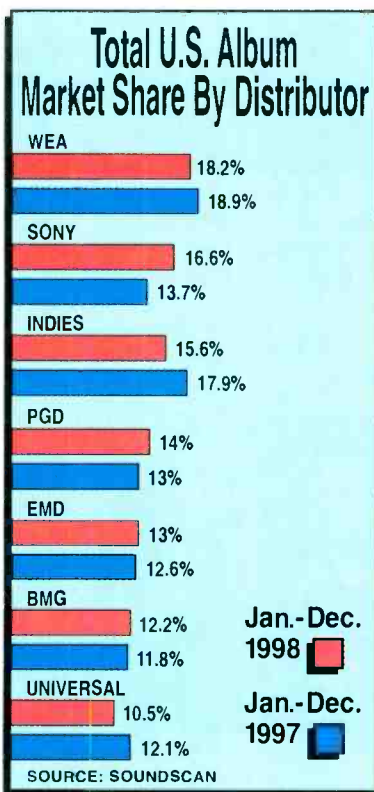
Its performance was boosted by strong showings in soundtracks and Latin music, where it was the No. 1

distributor in each category. Also, the distributor placed second in hard-rock albums and in deep catalog, as well as in albums from artists who are on—or are eligible for—Billboard's Heatseekers album chart.

Independent distributors came in third in total album market share, collectively garnering a 15.6% share, down from the 17.9% they had in 1997. That sector has been on a downward spiral over the last two years. Among other reasons, some of the sector's main contributors, like Priority, have been bought out by the majors, and the market shares of those companies are now included with those of the major distributors.

In coming in third, the independent sector had strong showings in placing

(Continued on page 80)



Report Says Net Retailers Had A Very Jolly Holiday

HOLIDAY MUSIC SALES figures have been released and dissected, but there's still one element of the market that hasn't been revealed: the Internet.

For the exact numbers, the industry will have to wait until the publicly traded Internet retailers release quarterly financials. But there are early indications that it was a very good Christmas in cyberspace.

Media Metrix, an Atlanta-based firm that measures traffic at Internet sites, reports that consumer traffic at sites that sell books, music, and movies rose 17% during the four-week hol-

iday period that began the day after Thanksgiving and ended the day before Christmas, compared with the previous four weeks. A total of 14.68 million "unique visitors" went to these sites.

BUYING TRENDS



by Don Jeffrey

"Unique visitor" means a person who goes to a World Wide Web site is recorded only once, no matter how many times he or she returns during the reporting period. That eliminates the possibility that people with too much time on their hands will visit the same sites over and over and inflate the numbers.

(Continued on page 77)



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BMG DISTRIBUTION has announced promotions of key executives and the creation of two new positions. At its convention in San Diego this month, BMG reported that Rick Cohen, formerly senior VP of sales, had been named senior VP of sales and strategic sales planning, and Rick Bleiweiss, formerly senior VP of marketing, had been named senior VP of marketing and branch operations. A new position, VP of branch operations, has been created and filled by Tom O'Flynn, the former Atlanta branch manager for BMG. All branch managers will report to O'Flynn, who in turn reports to Bleiweiss. Susan Luke, the Atlanta sales manager, has been promoted to branch manager.

In another new position, Sami Valkonen was named VP of business development for BMG Distribution. This followed the announcement that BMG Distribution president Peter Jones had been promoted to president/CEO of BMG Distribution and Associated Labels.

AMAZON.COM, the Internet bookseller and biggest online music retailer, says total sales increased to \$250 million in the fourth quarter from \$66.1 million a year ago, a larger rise than analysts had forecast. But the retailer's net loss will be wider than expected and its gross margin lower because of aggressive pricing and higher sales of low-margin music and video. In other news, the Seattle-based merchant says that it has acquired a distribution facility in Fernley, Nev., from which it will fulfill orders for books, music, and video. It has two other distribution centers.

MUSICLAND STORES reports that comparable-store sales (from those open more than a year) for the five weeks that ended Jan. 2 rose 4.5% over last year's. For the superstores Media Play and On Cue, comp sales were up 7.9%; for the mall concepts Sam Goody and Suncoast Motion Picture Co., they increased 2.8%. The company operates 1,346 stores.



In other retail news, National Record Mart reports that comp sales for December (through Dec. 26) increased 4.7% over the year before. The operator of 174 stores says that comp sales during Christmas week were up 12.5%. Bookseller Barnes & Noble says comp sales for its superstores, which sell music, for the five weeks that ended Jan. 2 rose 5.7%.

TRANS WORLD ENTERTAINMENT says that comparable-store sales for the nine-week holiday period that ended Jan. 2 increased 7% over the previous year. The company operates 525 stores under the names Coconuts, Record Town, Tape World, Saturday Matinee, and F.Y.E.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS has announced the addition of two more acts to perform at the opening session March 9 of its annual convention, to be held March 8-11 at the Las Vegas Hilton. They are Arista R&B singer Deborah Cox and 12-year-old Welsh soprano Charlotte Church (Sony Classical). Hollywood Records' Los Lobos were previously announced as the opening act.



In other convention news, Island artist Willie Nelson will participate in a live demonstration of digital delivery March 8. He will record a song and have it mixed, encoded, and presented for sale over the Internet.

K-TEL DISTRIBUTION (KTD), the independent distributor owned by K-tel International, says that it is on track to achieve sales exceeding \$17 million for the fiscal year that ends in June, more than twice as much as originally projected. KTD, created in August 1997, distributes product from such labels as Mecca Records, Deff Trapp Records,



Hallucination, Mix Connection Multimedia, Down Low Records, Jamdown Records, and Eagle Rock/Talon.

VALLEY MEDIA has changed the name of its online fulfillment business to i.Fill. Previously known as Sound Delivery, the division provides fulfillment services for third parties engaged in selling music and video product directly to the consumer, whether through the Internet or via 800 numbers advertised on television. The company claims to supply pre-recorded product to more than 100 online merchants.

Hastings Entertainment Hosts 450 At Conference

NASHVILLE—Hastings Entertainment held its annual sales conference Nov. 18-20 at the Sheraton Music City Hotel here. Awards were given to trading partners of the year, which were Wargames West, Bantam Doubleday Dell, WEA, Buena Vista Home Video, GT Interactive, and Applause Inc. More than 450 attendees were treated to performances by Giant's Michelle Lewis, Platinum Entertainment's Taylor Dayne, and BNA's Warren Brothers. The retailer, based in Amarillo, Texas, operates 129 multimedia superstores.



WEA was Hastings' music trading partner of the year. Shown, from left, are John Marmaduke, president/CEO of Hastings; Storm Gloor, director of music for Hastings; Randy Patrick, regional VP of WEA; Daryl Bruns, sales representative for WEA; Lonnie Pleasants, district sales manager for WEA; Murray Nagle, regional marketing director for Warner Bros. Records; Steve McKewin, regional sales manager for Atlantic Records; Royal Momberger, regional marketing manager for Rhino Records; Alan Van Ongevalle, director of product and market development for Hastings; Hayden Shamburger, director of advertising for Hastings; and Phillip Hill, senior VP/CEO of Hastings.



Hastings' video partner of the year was Walt Disney's Buena Vista Home Video. Shown, from left, are John Marmaduke, president/CEO of Hastings; Bridget Rhoades, district sales manager for Buena Vista; Vinny Losasso, director of video for Hastings; Alan Van Ongevalle, director of product and market development for Hastings; Hayden Shamburger, director of advertising for Hastings; and Phillip Hill, senior VP/COO for Hastings.



GT Interactive was Hastings' software partner of the year. Shown, from left, are John Marmaduke, president/CEO of Hastings; Diana Edwards, director of sales for GT; Victor Fuentes, director of sidelines, software, and newsstand for Hastings; and Kim Hranicky, national account executive for GT.



Applause Inc. was named boutique trading partner. Shown, from left, are John Marmaduke, president/CEO of Hastings; Victor Fuentes, director of sidelines, software, and newsstand for Hastings; Tony Sayles, territory manager for Applause; Steve Giordano, VP of retail sales, North America, for Applause; and Jim Connell, Applause senior regional manager, South.



The book publishing trading partner for Hastings was Bantam Doubleday Dell. Shown, from left, are John Marmaduke, president/CEO of Hastings; Ken Graham, key account manager for Bantam; Larry Hollern, senior book buyer for Hastings; and Marty McGrath, VP of field sales for Bantam.



Wargames West was Hastings' books trading partner. Shown, from left, are John Marmaduke, president/CEO of Hastings; Larry Hollern, senior book buyer for Hastings; and Glenn Godard, sales manager for Wargames.

Wired, Rhino Celebrate 'Futurists'

BY CATHERINE APPELFELD OLSON
WASHINGTON, D.C.—Now that Wired has made a name for itself connecting consumers with cutting-edge technology, the Condé Nast publication is plugging in to a new audience—music enthusiasts—with its first audio release.

"Wired Magazine Presents: Music Futurists," due Feb. 16 from Wired and Rhino Entertainment, is a collection of 15 tracks hand-picked by Wired staffers and representative of artists they believe have led or are leading the way in new musical directions. Among those represented: Sun Ra, Todd Rundgren, Thomas Dolby, Laurie Anderson, Esquivel, Sonic Youth, Brian Eno, Devo, Beck, and DJ Spooky.

Rhino is marketing the album with point-of-purchase materials it created to appeal to a "techno, indie type of consumer," says Rhino product manager Jim Hughes. The label will take out ads in Wired for four months beginning in March. Starting in mid-February, it will dabble in Internet advertising for the first time via banner ads on the Wired.com and Wirednews.com sites.

The ads, which will run for eight months, will let consumers click through to Rhino's online music store

and buy the album directly.

Although Rhino isn't planning to distribute the album in nontraditional music outlets such as magazine shops, it's making a push to get special placement at chains and independent stores that carry Wired.

"This is a chance for us to get the Rhino logo into the minds of Wired consumers and a chance for Wired to get exposure for traditional retail," Hughes says.

He adds that the album fits nicely with Rhino's growing vault of licensed material and joint-venture partners, which include VH1, Billboard, the Hard Rock Café, and the Discovery Channel.

Wired publisher Dana Lyon says that Wired has always planned to extend its brand and that music is a logical first step.

"We spend a lot of time looking forward regarding technology, and we identified these people as music futurists, people we feel really made a difference in music," she says.

Lyon says Wired is contracted to do another album with Rhino. It will be released late this year.

"That one will have a new theme," she says. "We are trying to have several releases, with Wired looking at music from different standpoints."

BUYING TRENDS

(Continued from page 75)

Of the four shopping categories tracked by Media Metrix in this report, home entertainment sites showed the smallest percentage increase in traffic during the holiday weeks—17%. In contrast, traffic at online toy stores rose 86% during that period.

But home entertainment shopping was coming off a much larger base than the other categories and its increase in total number of visitors was ahead of the gains for toys, department stores, and apparel.

Media Metrix tracked 19 sites for home entertainment, including such well-known destinations as amazon.com, bmgmusic.com, musicblvd.com, reel.com, totale.com, and towerrecords.com.

Moreover, the study reveals that

visitors to entertainment shopping sites were more likely to visit the other online shopping categories. For example, 54% of entertainment visitors went to apparel sites, 49% to toy sites, and 46% to department store sites like walmart.com and kmart.com.


Now who are these online visitors?


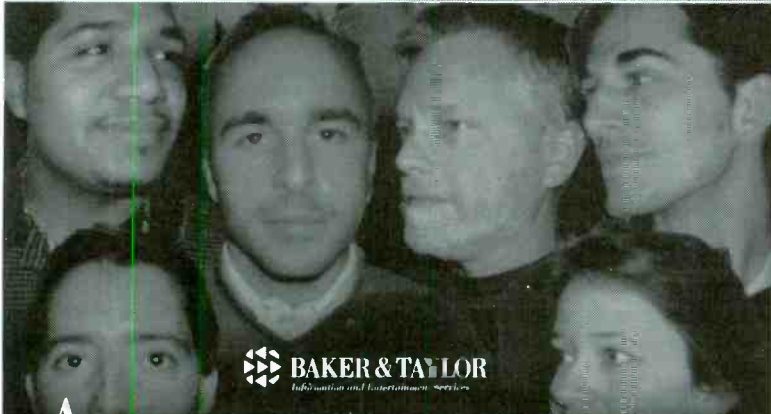
Media Metrix says that although women aged 12 and older account for 47% of the U.S. Web-using population, they made up about 50% of visitors to the entertainment shopping sites.

One thing to keep in mind is that Media Metrix's figures represent visits, not sales. There may be more browsers than buyers. But other researchers have attempted to get a demographic handle on who's buying online.

Strategic Record Research, based in West Hollywood, says a survey done last summer shows that 67.3% of those who bought music online were males, 32.7% females. Perhaps there is a lost opportunity here: If as many women are visiting online entertainment stores as men, why aren't they making as many purchases?

The research firm has other demographic details on online music buyers. The most avid are males aged 25-34; they constitute 21.7% of purchasers. Music buyers tend to show up more in the Pacific region (21.9%) than other parts of the country. And they're far more likely to be suburbanites (50.3%) than city dwellers (34.4%) or rural residents (15.3%).


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Staff Changes At New Universal Distributor, Northeast One Stop

AS WAS reported in the Jan. 8 *Billboard Bulletin*, Kyle Krause, PolyGram Group Distribution's (PGD) regional director for the West Coast, will become a divisional VP in the company formed by the consolidation of Universal Music and Video Distribution and PGD. Sources now say Krause will head up the Eastern division of the distribution company.

In the pre-merger company, that position is held by Rich Grobecker, but sources say he took himself out of the running for that job in the upcoming combined entity. He decided not to move to New York and will instead stay in the Boston market for family reasons. Consequently, Grobecker will be named regional director for Universal's Boston office, replacing Mike Khouri, who recently led that office to win the company's "region of the year" trophy.

Khouri will fill the marketing director job there, sources say.

WIN SOME, LOSE SOME: Retail Track hears that the Northeast One Stop racking operation suffered a setback when Bill Castle, who was heading up that effort, resigned Dec. 31, apparently taking the division's largest customer, Meijer, with him. Northeast execu-

tives decline to comment.

Sources say Universal One-Stop and the Music Network will split Meijer's business, handling fulfillment for Castle.

But in the good news column, Northeast One Stop parent Planet Entertainment announced something on Dec. 10 that I apparently had overlooked.

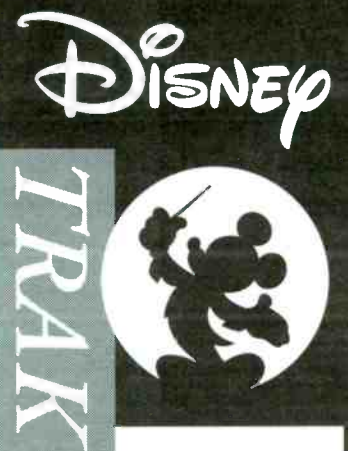
According to a press release issued by the Middletown, N.J.-based company, Northeast "will provide product fulfillment, distribution, and retail coding of music product" to the music departments overseen by Fresh Picks.

That Richmond, Va.-based company oversees music departments in 85 supermarkets. Those departments, which are located in four different grocery store chains, offer about 800 titles and also contain listening stations.

Fresh Picks, says the press release, anticipates increasing its distribution outlets to more than 300 stores in the next 12 to 18 months.

MAKING TRACKS: Pete Anderson, senior VP of sales at Atlantic Records, has left the label. He has been replaced by Rick Froio, who has been promoted from VP of sales to senior VP of sales.

RETAIL TRACK
by Ed Christman

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For Just \$1,000, A Personalized Momus Song Can Be Yours

NOW, HERE'S AN IDEA: For a mere \$1,000, U.K. singer/songwriter **Momus** will pen a song about you.

This unusual, possibly unprecedented, offer was made Jan. 1 on the World Wide Web site (www.demon.co.uk/momus) operated by Momus, aka **Nick Currie**.

The musician plans to include 30 of these commissioned "portraits" on his forthcoming album, "Stars Forever," which will be released in late spring or early summer by the Bloomfield Hills, Minn.-based label Le Grand Magistry.

The album won't be the first time Momus has encouraged his fans to participate interactively. On his 1998 album, "The Little Red Songbook," he announced a



MOMUS

"karaoke parody competition"; listeners were invited to create their own "Momus songs" utilizing karaoke-style backing tracks included on the record. (The winning entries will also be featured on "Stars Forever.")

But Momus believes the commissioned-song approach represents the breaking of a new musical frontier.

"No pop songwriters ever had the idea to return to the days of patronage, the system under which **Velazquez** and **Rembrandt** produced some of the world's greatest art, and make song portraits to order," the musician says on his Web site.

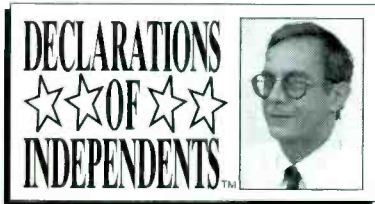
The first 30 people to pay \$1,000 (or 850 euros) to the "Momus Stars Forever Fund" will win a custom-crafted song. Each "portrait" will be based on a 1,000-word profile submitted by the subject.

"There will be no negative songs about anyone," Momus says. "The songs will emphasize the creativity and uniqueness of the person portrayed."

But make no mistake; this is a mercenary project at bottom. The Web site notes emphatically, "The song won't be written until the cheque is cleared!"

So far, Momus' fans are rising to the invitation: As of Jan. 8, 18 of the 30 songs were spoken for. The patrons include Japanese popster **Cornelius**, as well as some companies: the singer's New York-based public-relations firm, Girlie Action, and New York retail outlet Other Music.

"Stars Forever" was apparently born of economic necessity: The Web site notes, "Momus and Le



by Chris Morris

Grand Magistry were careless enough to run up some serious legal bills in 1998, for reasons we're not allowed to talk about. If we don't pay them, Le Grand Magistry faces bankruptcy."

RAT PACK ALERT: Fans of the late **Frank Sinatra** and his mighty clan will rejoice March 2, when Artanis Entertainment Group, an imprint established by the singer's family, will issue "The Summit," a vintage recording of a rollicking 1962 date by Sinatra, **Dean Martin**, and **Sammy Davis Jr.** The collection is being released in association with DCC Compact Classics and will be available as a 24-karat gold CD and a two-LP set on 180-gram virgin vinyl.

The collection is drawn from a weeklong engagement the Rat Packers played at the Villa Venice, a nightclub in the Chicago suburb of Northbrook, Ill. Sinatra recorded some of the gigs for possible release on his then new label, Reprise Records, but an album never materialized. Performances from the appearances have been frequently bootlegged in recent years.

The press release announcing "The Summit" decorously fails to mention that the Villa Venice was clandestinely owned by Chicago mob boss **Sam Giancana**.

According to Rat Pack biographer **Shawn Levy**, the dates attracted the attention of the FBI. Asked about working in the gangland-run joint, Davis—who lost an eye in a '50s car accident—diplomatically told agents, "Baby, let me say this. I got one eye, and that one eye sees a lot of things that my brain tells me I shouldn't talk about. Because my brain says that, if I do, my one eye might not be seeing anything after a while."

FLAG WAVING: Not many rock musicians travel to Indonesia to pursue their muse. But that's exactly what multi-instrumentalist **Josh McKay** of the Athens, Ga.-based band **Macha** did.

McKay has listened to Asian music since he was a child, when he discovered his mother's collection of Folkways recordings by folklorist **Alan Lomax**. In 1993, he decided to explore the cultures of the Pacific islands himself.

"I had no ties to America—no band, no job," McKay explains. "The band I was in had just split up... I just basically left it all."

McKay traveled to Bali, Java, and Sumatra, where he immersed

himself in the trance-inducing *gamelan* music of the region. The experience led to the formation in late 1996 of Macha, which also includes McKay's brother **Mischo** on drums and multi-instrumentalists **Kai Riedl** and **Wes Martin**.

Macha's debut album, released late last year by New York-based Jetset Records, mates Indonesian instrumentation and musical forms to driving rock'n'roll that often bears the influence of such earlier cross-cultural explorers as **Can** and that German band's bassist, **Holger Czukay**.

The instruments heard on the album were mostly collected on a

1997 Indonesian field trip by McKay and Riedl. "The first trip, I had brought back the hand-held [instruments]," McKay says. "The last time, we brought back the big zithers and the metallophones."

While the travelers did record the native musicians at work (a special edition of "Macha" includes a bonus CD of field recordings), the band's album contains no sampling of the indigenous music; the Georgia rockers have applied themselves to mastering the instruments on their own. (However, the album does utilize the chatter of a group of Indonesian gong-makers as an ambient atmo-

sphere on one track.)

McKay says of Eastern music's role in his band's work, "There's a predisposition for a meditative motif in their music. I've always had a friendly leaning in that direction... The Indonesian music is one of probably 10 different cultural zones that are as close to my heart as any of the others. The Indonesian stuff has come through because it leans closest to our own rhythmic and melodic instincts."

Macha, which is at work on a new album, will begin a tour of the East Coast and Southeast in February.

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WEA HOLDS OFF SONY TO RETAIN CROWN AS TOP ALBUM DISTRIBUTOR

(Continued from page 75)

albums on the classical chart and on Billboard's Heatseekers album chart, earning the No. 1 ranking in both categories. Independent distributors collectively also came in second in the categories of Latin, gospel, and new age. The sector nailed down the No. 2 ranking in catalog as well.

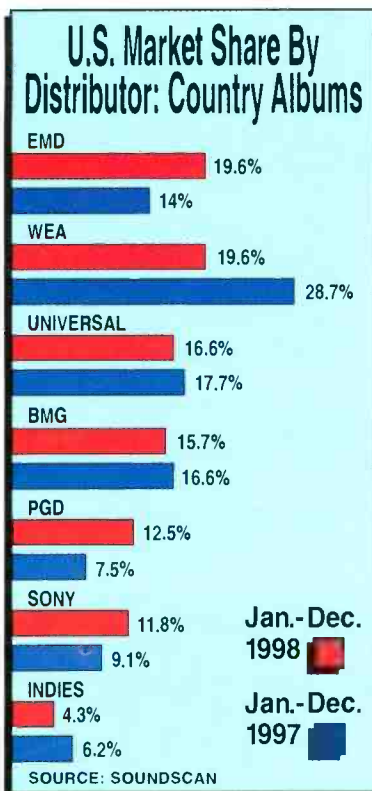
PolyGram Group Distribution (PGD) came in fourth place in total album market share, with 14%, up one percentage point from the 13% it garnered in 1997. PGD was the No. 1 distributor in jazz and the No. 2 album distributor in the genres of classical and rap.

No. 5 EMI Music Distribution held steady in the total album rankings from 1997 on the strength of a small uptick in market share. The company scored a 13% share in 1998, compared with 12.6% the year before. Its performance was boosted by rap, where it was the top distributor.

No. 6 BMG rose one place on a gain in market share to 12.2%, up from the 11.8% it held in 1997. BMG was the No. 1 distributor in new age.

Universal came in last place with a 10.5% share, down from 12.1% it had in 1997, when it was ranked No. 6. Universal showed strength in gospel, where it was the No. 1 album distributor; and in alternative rock, where it was the No. 2 album distributor.

In current album market share for the U.S., Sony was No. 1. It rose 4.5 percentage points to 17.5%; it had been in sixth place in 1997. Not only did Sony lead the industry in market share; vis-à-vis The Billboard 200, it had five of the year's 10 best-selling albums. Those were the "Titanic" soundtrack, Celine Dion's "Let's Talk About Love," Will Smith's "Big Willie Style," Savage Garden's self-titled album, and the "Armageddon" sound-



track, "Titanic," the top-selling album of 1998, scanned 9.3 million copies; by itself it accounted for 1.3% of album market share.

Other best-selling titles from Sony included Lauryn Hill's "The Miseducation Of Lauryn Hill," Dion's "These Are Special Times," and the Dixie Chicks' "Wide Open Spaces."

WEA suffered a slight decline—from 17.6% in 1997 to 17.3% in 1998—to come in second place in current album market share. Its best-selling titles included the "City Of Angels" soundtrack; matchbox 20's "Yourself Or Someone Like You," Brandy's "Never S-a-y Never," Madonna's "Ray

Of Light," Barenaked Ladies' "Stunt," and Jewel's "Spirit."

No. 3 BMG held a 14.4% share in 1998, up from the 14.2% it had in 1997, when it was the No. 4 distributor in current album market share. Its best sellers included the Backstreet Boys' eponymous album, 'N Sync's self-titled debut, Usher's "My Way," the Dave Matthews Band's "Before These Crowded Streets," and Creed's "My Own Prison."

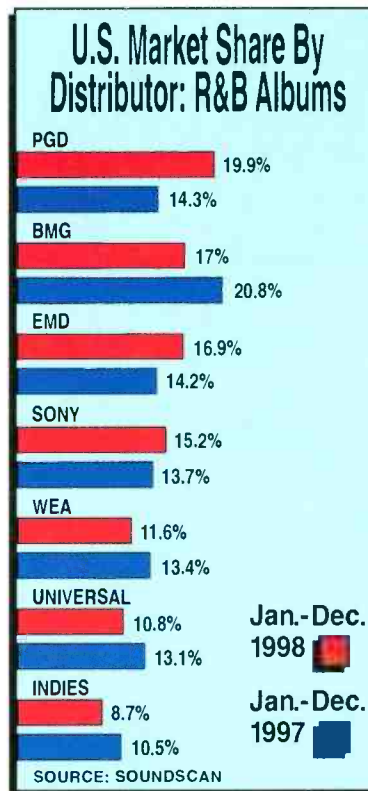
EMD slipped one spot to come in at fourth place, dropping slightly in current market share from 13.7% in 1997 to 13.5% in 1998. Its best sellers included Garth Brooks' "Double Live," the Beastie Boys' "Hello Nasty," Spice Girls' "Spiceworld," the "Hope Floats" soundtrack, and Brooks' "Sevens."

PGD jumped out of the cellar—where it had finished 1997 with a 11.9% share—rising to fifth place in 1998 with a 13.3% slice of the pie. Its best sellers include Shania Twain's "Come On Over," Jay-Z's "Vol. 2... Hard Knock Life," and DMX's "It's Dark And Hell Is Hot."

The independent sector had the biggest decline in market share. In 1997 it was in third place, with 16.2%, but in 1998 it finished sixth, with 13.2%.

The second-largest decline was experienced by Universal, which finished last in 1998 with 10.8%, down from the 13.3% share and fifth-place ranking it held in 1997. Universal's top seller in 1998 was K-Ci & JoJo's "Love Always."

BMG Distribution remains the king of singles distribution. In 1998 it posted a 27.1% share, down slightly from the 27.6% it had in 1997. Its top-selling titles in 1998 were Next's "Too Close," Usher's "Nice & Slow," Monica's "The First Night," and Usher's "My Way."



WEA and PGD, respectively, were No. 2 and No. 3 in 1998, the same singles rankings they held in 1997. Both companies suffered a drop of three percentage points in market share between the two years.

WEA, which had the year's best-selling single with the Brandy & Monica duet "The Boy Is Mine," garnered an 18.5% share, down from 1997's 21.5%. PGD, which had the No. 3 title in Shania Twain's "You're Still The One," dropped to 17% in '98 from 20% in '97.

Sony, the No. 4 singles distributor, was the only industry player to garner a gain in singles market share in 1998; all other distributors suffered a

decline from the previous year's total. In coming in fourth, Sony nearly doubled its market share, going from 8.6% in 1997 to 16.7% in 1998.

Nos. 5, 6, and 7 in the rankings—EMD, the independent sector, and Universal, respectively—all suffered modest declines in singles market share while keeping the same rankings they had in 1997. EMD finished with 8.1%, while independents had 6.4% and Universal had 6.3%.

SoundScan also computes corporate market-share rankings for total sales of U.S. albums. The Warner Music Group (which includes market share from the Alternative Distribution Alliance in addition to WEA) came in first in 1998 with a 19.1% share. It was followed by Sony Music Entertainment (which includes market share from RED Distribution and Sony Music Special Products) with 17.8% and PolyGram with 14%.

The independent sector, minus some of the major-label records that are distributed by independent distributors, collectively came in fourth with 13.2% share. No. 5 in the rankings was EMI Music's 13.16% share, which includes Caroline's market share. No. 6 was BMG with 12.2% in market share. Universal Music Group was No. 7 with 10.5%.

In looking at country album share, EMD jumped out of fourth place in 1997 to tie for first with WEA in 1998; each had a 19.6% share.

In tying for first, the companies' market-share changes came from different directions; EMD's jumped up from 14% in 1997, while WEA's fell from 28.7%.

Universal, the No. 2 country album distributor in 1997, fell to third place in 1998 when its market share slipped to 16.6% from 17.7%.

BMG experienced a similar decline. It fell to fourth in 1998 with 15.7%, compared with 1997's 16.6%, which ranked it in third place that year.

In moving from sixth place in the '97 country rankings to fifth in '98, PGD rode a market-share gain of five percentage points to 12.5%. Sony also enjoyed a market-share increase, rising to 11.8% from '97's 9.1%, but it held steady in the rankings at sixth place.

Independent distributors collectively remained stuck in last place in the rankings with a 4.3% share, down from the 6.2% they garnered in 1997.

Moving over to R&B, PGD jumped to the top spot for distributors with a 19.9% slice of the pie, up from the 14.3% the company posted in 1997. In coming in at No. 1, it displaced 1997's leader, BMG, which fell to second in 1998 with a 17% score, down from 20.8%.

But BMG's tally was good enough to edge out EMD, which finished third with a 16.9% share, up from 14.2 in '97. Sony, the No. 4 R&B album distributor, enjoyed a nice gain in market share, up from 13.7% in 1997 to 15.2% in '98.

The distributors at Nos. 5, 6, and 7 in R&B album share all lost market share between 1997 and 1998. No. 5 WEA dropped from 13.4% in 1997 to 11.6% in 1998. No. 6 Universal fell from 1997's 13.1% to 1998's 10.8%. Finally, the independent sector dropped from 10.5% in 1997 to 8.7% in 1998.

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Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
				
		NO. 1		
1	2	METALLICA ▲ ¹¹ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA 13 weeks at No. 1	387
2	1	BEASTIE BOYS ▲ ⁸ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	380
3	5	PINK FLOYD ▲ ¹⁵ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1138
4	8	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	499
5	7	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	126
6	10	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	220
7	15	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	428
8	9	GUNS N' ROSES ▲ ¹⁵ Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	397
9	18	CELINE DION ▲ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	148
10	12	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	141
11	14	JEWEL ▲ ⁸ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	152
12	20	JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	412
13	17	SHANIA TWAIN ▲ ¹¹ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	202
14	23	PINK FLOYD ▲ ²² COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	509
15	11	ALANIS MORISSETTE ▲ ¹⁶ MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	185
16	13	GARTH BROOKS ▲ ¹⁰ CAPITOL 28689 (10.98/15.98)	THE HITS	169
17	26	LYNYRD SKYNYRD ▲ ² MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	193
18	16	BARENAKED LADIES ▲ REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	64
19	21	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE	294
20	—	SOUNDTRACK ▲ EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	84
21	22	METALLICA ▲ ⁶ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	457
22	28	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	116
23	35	SARAH MCLACHLAN ▲ ³ NETTWERK 18725*/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	220
24	19	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	96
25	30	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	371
26	27	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	115
27	39	PINK FLOYD ▲ COLUMBIA 37680 (10.98 EQ/16.98)	A COLLECTION OF GREAT DANCE SONGS	25
28	25	KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	59
29	38	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	331
30	44	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	282
31	37	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	250
32	50	MILES DAVIS ▲ COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	29
33	41	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	251
34	36	THE BEATLES ▲ CAPITOL 46443 (15.98/30.98)	THE BEATLES	227
35	29	ADAM SANDLER ▲ WARNER BROS. 46151 (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	65
36	—	CAROLE KING ▲ ¹⁰ EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	412
37	32	METALLICA ▲ ⁵ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	422
38	34	AEROSMITH ▲ Geffen 24716 (12.98/17.98)	BIG ONES	119
39	48	VAN MORRISON ▲ ³ POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	409
40	43	QUEEN ▲ HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	293
41	4	VARIOUS ARTISTS ▲ WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION	20
42	—	LINDA RONSTADT ▲ ASYLUM 106/EEG (7.98/11.98)	GREATEST HITS	85
43	31	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	398
44	33	SUBLIME ▲ GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	99
45	47	AEROSMITH ▲ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	301
46	—	FRANK SINATRA ▲ REPRISE 2274/WARNER BROS. (7.98/11.98)	FRANK SINATRA'S GREATEST HITS!	36
47	—	TRACY CHAPMAN ▲ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	121
48	42	THE OFFSPRING ▲ ⁵ EPITAPH 86432* (9.98/14.98) HS	SMASH	8
49	45	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	ESPN PRESENTS: JOCK JAMS VOL. 1	175
50	40	DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	185

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 sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present heatseeker title. ©1999, Billboard/BPI Communications, and SoundScan, Inc.

TiVo, ReplayTV Are Two Highlights Of CES

TV-Oriented Set-Top Units Could Be Adapted To Have Audio Counterparts

CES TOYS: As usual, the Consumer Electronics Show (see story, page 99), held Jan. 6-9 in Las Vegas, was a playground for arrested development-types looking for new audio toys to impress friends and family.

One of the highlights of the show, however, was something not explicitly tied to music. Instead, TiVo and ReplayTV—two set-top units designed to buffer incoming TV programming—were the toast of the convention. Both units give users the ability not only to use such VCR features as pause and rewind on real-time TV programming, but also to deploy “agents” to store several hours of user-tailored programming on hard drives built into the units (Billboard, Jan. 9).

TiVo has a particularly ingenious smart agent that responds to the user's ratings of programs (there are thumbs up and thumbs down buttons on the TiVo remote) and automatically stores programming that a user might enjoy based on his or her viewing habits.

Consider this. What if one of these systems could be adapted to do the same thing for audio? TiVo has already announced a partnership with DirecTV, which you'll recall offers the DMX music service to its customers. It doesn't seem too outlandish that an audio TiVo smart agent might be able to seek out and store digital-quality broadcasts from the service based on user preferences.

Stacy Jolna, VP of programming and network relations for TiVo, says the company has an audio version of its service “on our dream board. The next step is to take a serious look at how TiVo's personalized service applies to the world of music.”

TURNING OVER A NEW LEAF: Ever wonder what happened to New Leaf? Those who do remember the ill-fated IBM/Blockbuster venture—an attempt to place CD-burning kiosks in the latter's stores—also recall how quickly record labels shunned the program (Billboard, May 29, 1993).

It turned out that industry executives, who hadn't been consulted before the announcement of New Leaf, weren't too keen on the initiative and punished the companies' hubris by withholding their music.

No content. No New Leaf. Still, one company's folly is another's opportunity. From the ashes of New Leaf, Carlsbad, Calif.-based Digital On-Demand (www.digitalon-demand.com) has sprung up to create a profitable and thriving new service.

“We saw a bargain and bought the assets,” says Digital On-Demand president **Scott Smith**. “We went and found all this stuff in a warehouse and went about making it work in the new Internet-modeled world. It has required a lot of work, but to the credit of the original engineer, it really is some beautifully written code.”

According to Smith, some of the



technology used in New Leaf is being incorporated into IBM's under-wraps digital distribution music program, dubbed Madison.

Before Digital On-Demand had even finished completing its plan to renovate and relaunch a New Leaf-esque kiosk CD burner, the company was approached by Disney and asked to have a unit ready for the May 1998 reopening of Disneyland's Tomorrowland.



Though Smith would not comment on rumors that Disney is planning on converting its Emporium store—located on prime real estate inside the park's main entrance—into a Disney Digital Music Store featuring several Digital On-Demand kiosks, he does say that Disney is pleased with the performance of the machine and is adding a new kiosk on the rate of one every five days through March 31 at several parks and locations.

Though the content selection has grown, Smith says, there were some sticking points early on.

“Originally, we had a lot of weird stuff, like the announcements that they play on the monorail, but for the kids, that was part of the experience of the park,” says Smith. “Since then, we worked with Disney to go out and acquire content from Disney [subsidiaries] like Hollywood Records and Buena Vista Films. Disney already has the right to play their music inside the theme park, but they couldn't sell it, so they had to go back and renegotiate for that right.”

The tracks that consumers are selecting are monitored in real time, and content is changed periodically according to demand.

Consumers usually take five to 11 minutes to select their music, says Smith. From there, they print out a bar code and take it to a cashier, who accepts payment and scans the bar code into a machine that presses the disc in a 10-minute process. Because the system runs on Disney's high-speed fiber loop, there is no compression of song files.

Smith also mentions the possibility of remote fulfillment. DVD movies, which take longer to burn, could be ordered on a kiosk and mailed to the customer's home.

Smith says that while a record store might make \$300 per square foot annually, the Digital On-Demand burner is capable of generating \$6,000 per square foot annually—the obvious qualifier being that the kiosks don't take up much square footage. Though Disney charges \$20 for a

10-track CD, Smith says Digital On-Demand could make a profit at \$8 a CD. In fact, Smith says, kiosks selling 10-track CDs for \$9.99 are being put in place at a “major retail chain” this month.

Digital On-Demand will work with retailers to sell specialty product through these units. For instance, love songs will be available in February to correspond with Valentine's Day.

Smith, walking the doubly fine political line of an individual hoping to overcome the stigma attached to New Leaf while at the same time installing a digital distribution system in retail stores, says he doesn't expect major record labels will soon violate their traditional distribution channel by allowing wide selection in the machines. Still, he believes that certain material, such as back catalog and runaway hits, should be made available on such systems.

“One of the things we're constrained by today is the pricing of CDs,” says Smith. “We believe everyone can get paid. The labels can save on the cost of carrying inventory and record stores can sell more product; therefore the margins can be lower. The number of people that walk out of a store because they can't find the record they want is 31%. This is a \$40 billion business worldwide, so that's \$15 billion being left on the table.”

Digital On-Demand's ambitions also extend into the home. According to Smith, the company will be active in the Secure Digital Music Initiative (SDMI).

“SDMI will kill about 14 companies we know about,” says Smith. “The watermark, encryption, and player guys are in a bad place, but we're neutral. Our system is built so that you can plug in any standard you want. We'll do any watermarking and encryption. We're plug and play.”

SOUND BYTES: MCY Music (www.mcy.com) launched its answer to SDMI at the MIDEM convention in Cannes. The system, which uses an encrypted version of MP3 technology, offers end-to-end security, marketing, and sales solutions . . .

JAMTV and Down Beat have announced the creation of the jazz-centric World Wide Web site Down Beat Jazz (www.downbeatjazz.com) . . . CDnow has announced the launch of a new editorial section. Expanded coverage includes interviews, an “On The Rise” showcase of developing talent such as **Gomez** and **Mike Lee**, artist picks, and a weekly review by CDnow executive editor and Rolling Stone contributing editor **Anthony DeCurtis**.

CORRECTION: The AudioJacker software described in the Jan. 9 Sites + Sounds does not actually un-encrypt music files in the a2b or Liquid Audio formats. Instead, it bypasses the encryption by recording the file while it is playing. This process is comparable to what happens when you hold up a recording microphone to a speaker.

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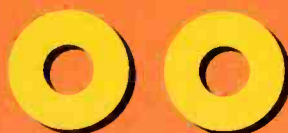
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An Abundance Of Top-Shelf Product Buoyed U.K. Vid Industry In '98

BY SAM ANDREWS

LONDON—While last year's hot topic in the video business was the impact of the U.K.'s new Labour government—Would it live up to its promises of improved dialogue and a more liberal approach to the video industry?—the business concentrated on making money, and lots of it, thanks to a stream of top-quality product.

In 1997, the industry saw revenue in the region of 1.1 billion pounds (\$1.83 billion). In 1998, it looks as though that figure rose to 1.48 billion pounds (\$2.39 billion).

For a trade described as being in its maturity after just 10 years—and

said to be managing its decline in the face of pay TV—this was nothing short of remarkable.

Gary Ferguson, VP of Fox Video Europe and chairman of the British Video Assn. (BVA), put it more succinctly at a November BVA meeting.

"The U.K. is enjoying one of its best years ever," said Ferguson. "We are used to seeing double-digit growth in the sell-through business, but this year looks even better than usual, at 30% so far in 1998."

It is, he says, "a breathtaking performance" that reflects a profound change in the entertainment habits of the British public, making "the video industry the single most significant

part of the entertainment industry."

He backs this claim, saying that the 1.48 billion pounds spent on video by consumers is greater than the amount spent on cinema, music, books, or TV, "an astonishing achievement for an industry little over 10 years old."

And it is not just the sell-through side that has performed well.

"Rental transactions grew by nearly 20%, which is a convincing reversal of the trend of recent years," says Ferguson. Much of this he attributes to a major shift among rental dealers toward store refurbishments and local-level marketing.

John Beasley, video marketing

manager at HIT Entertainment, agrees that it was a tremendous year as far as the children's specialist has been concerned. He believes that the boom has been driven in particular by the supermarkets.

"They were much stronger than they were the previous year, and I think they have got better at dealing with video as a product," says Beasley. "However, they are having to gear up for it, as the video market is changing so quickly because consumers are buying much more sell-through product."

Garry Elwood, sales director at wholesaler Golds, puts it simply.

"We had a very good year," he says. "In addition, I think we have seen a fantastic increase in the profitability of the independent rental dealer. This is because the dealers have decided that they can't expect [suppliers] alone to advertise the business; they have to work at it themselves. A lot of people have revamped their stores to bring in new and lapsed customers."

Elwood says he is "very optimistic about the future of the business," adding that "we got the customer in stores. This year, we don't need a 'Titanic' or a 'Full Monty'; just a good stream of product will suffice."

He notes that the independent suppliers were also making significantly improved contributions, singling out High Fliers and its deal with Alliance. Still, there was room for improvement, he concedes.

Rental dealers, Elwood believes, have largely handed the sell-through business to the supermarkets.

"They have taken their sell-through sections out, saying it doesn't

work for them, which effectively pushes the customer into the grocery retailer for their sell-through purchases," Elwood says.

Alan Partington, sales director of Pathe Video, agrees. "The feeling seems to be that rental dealers can't compete with the likes of [supermarkets such as] Tesco and Asda," he notes. "But, if they have got the customer into the rental habit, why can't they get them to buy?"

It was not all good news, however. While the majors enjoyed double-digit growth, United News and Media, owner of longtime indie supplier First Independents, pulled the plug on the business, following a long uphill battle to make the numbers work. Insiders say that the balance was tipped with the poor performance at cinema, not video, of the Demi Moore vehicle "G.I. Jane."

Despite First Independent's demise, many believe that there is good news to come. While TV broadcasters struggle to launch digital networks, the video business believes that its digital product, DVD, will prove as big a hit in Europe as it has been in the U.S.

Iain Muspratt, chief executive of the Home Entertainment Corp., says that "DVD is vital to the video industry; it is our digital alternative."

Elwood is also emphatic. "1999 is going to be the year of DVD," he declares. "It will go ballistic."

DVD does raise greater regulatory issues, however. Andreas Whittam Smith, the new head of the British Board of Film Classification (BBFC), says with the potential for a variety

(Continued on page 85)

Eves' Exit Points To Problems Besetting VSDA And Its Uncertain Future

PLACATING THE GODS: With the forced departure of president Jeffrey Eves, you could say the Video Software Dealers Assn. (VSDA) has advanced to the junction of whither or wither. What direction will the association take, or might it dry up and blow away?

Granted the trade group, which has a substantial bank balance, doesn't look to be in immediate danger. But money isn't everything. The "ritual sacrifice" of Eves, in the words of one studio executive who isn't a fan, bespeaks a lack of purpose—and, as much as anything, that can be an organizational kiss of death. Eves got swept up in an industry transition beyond the power of the VSDA to control.

Some of the problems are of his own making. Eves' personal style has irritated many in his five-year tenure, compounding the felony of an overt enthusiasm for Hol-

lywood and retail movers and shakers to the exclusion of the independent stores. However, other problems the VSDA rank and file brought on themselves.

The indies know one thing well: Renting cassettes (and, for a few, DVDs). Sell-through—as opposed to the commonplace of selling used tapes—isn't anathema, but it comes close. The turf was ceded so long ago to the mass merchants that many video stores have forgotten it exists. With little recourse, the indies strike out at giants like Blockbuster and Hollywood Entertainment for grabbing rental share, and at Eves for letting the bigger become biggest.

Their internecine warfare repeats the histories of the American Booksellers Assn. and the National Assn. of Theater Owners, both riven by big vs. little disputes over market shares. Trade associations can do a lot—much of it vital—for members, but nothing to shore up their sales. In the rush to keep indies alive and well and members—the sharp falloff of fees is a big reason for Eves' departure—VSDA runs the risk of promising things it simply can't deliver. When that happens, retailers will stampede out the door.

"I think the association has life," says former VSDA board member Gary Messenger, who wants to replace Eves. "A lot of people don't." Reality bites: "You have a business changing very rapidly," he adds. "There's no longer such a thing as a level playing field."

Eves did leave a lot to be desired, as many of the four or five dozen VSDA employees who came and went during his tenure might attest. "He bears a great deal of

responsibility," Messenger says. But his culpability stops far short of legitimate fall-guy status.

HIT PARADE: Here's one insider's estimate of DVD player penetration, from the March '97 launch through fourth-quarter '98: Sony, 30%-35%; Panasonic, 20%-25%; Toshiba, 20%-25%; Thomson, less than 10%. Toshiba's share had slid to about 10% after a fast start but picked up this Christmas with its \$299 promotion, now the everyday price for its low-end player.

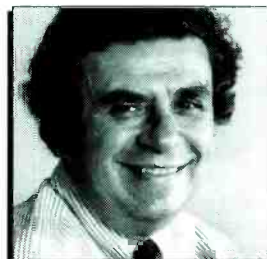
Despite the fact that open DVD supply exceeded demand by 400,000 units, there were spot shortages at retail for two reasons, our source indicates. First, sell-through was 75,000-100,000 higher than the reported installed base of 1 million machines. Second, many of the remaining 300,000 players were still on the seven- to 10-day journey to retail.

As for the Divx alternative, Circuit City accounted for at least 80% of the 87,000 enhanced players sold in the fourth quarter, and Good Guys! much of the remainder. Circuit City has 80% of the storefronts, which moved 75,000 units in December, most of them Divx. The chain's goal is to break out of the retail ghetto. It's had or is having conversations with every key dealer, but nothing's close, we're told. What may help: The expected arrival this spring of the first Disney animated titles, "Mulan" and "101 Dalmatians."

EMPIRE BUILDING: DVD Empire (Picture This, Billboard, Jan. 16) has struck a deal to become the exclusive online vendor of titles for Huppins Hi-Fi, Photo & Video's Internet sales arm, OneCall. Spokane, Wash.-based. Huppins claims to have sold more than 20,000 DVD players, or about 2.3% of the 1 million total, but only stocks 400 titles. DVD Empire boosts the number to 2,800 and will handle warehousing and order fulfillment for those of the 1.6 million visitors a month to the OneCall site who want to make a purchase. Huppins' player lineup and prices are available to visitors of www.dvdempire.com.

ON THE MOVE: Because of Handleman's decision last year to focus solely on music wholesaling, Howard Kowalsky has left the Troy, Mich.-based rackjobber for "new opportunities." Formerly Video Division VP, he can be reached at 248-553-9818; or hgkowsky@aol.com.

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by Seth Goldstein

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Top Video Sales™

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	8	ARMAGEDDON	Touchstone Home Video/Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck	1998	PG-13	19.99
2	2	19	TITANIC	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1997	PG-13	29.95
3	6	5	THE WEDDING SINGER	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore	1997	PG-13	14.98
4	4	5	THE MASK OF ZORRO	Columbia TriStar Home Video 21693	Antonio Banderas Anthony Hopkins	1998	PG-13	19.95
5	5	6	DR. DOLITTLE	FoxVideo 2762	Eddie Murphy	1998	PG-13	19.98
6	7	11	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
7	3	9	SMALL SOLDIERS	Universal Studios Home Video 84018	Kirsten Dunst Gregory Smith	1998	PG-13	22.99
8	15	5	GOOD WILL HUNTING	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck	1997	R	22.95
9	18	45	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
10	8	137	GONE WITH THE WIND ◊	MGM/UA Home Video Warner Home Video 907249	Clark Gable Vivien Leigh	1939	G	19.95
11	14	10	SOUTH PARK: 3-PACK VOLUME 2	Rhino Home Video Warner Home Video 36562	Animated	1998	NR	39.98
12	9	10	GODZILLA	Columbia TriStar Home Video 23126	Matthew Broderick Hank Azaria	1998	PG-13	14.95
13	17	8	'N THE MIX WITH 'N SYNC ▲ ³	BMG Video 65000	'N Sync	1998	NR	19.95
14	12	3	THE PARENT TRAP	Walt Disney Home Video Buena Vista Home Entertainment 1055	Dennis Quaid Nataasha Richardson	1998	PG-13	22.99
15	10	13	THE X-FILES	FoxVideo 0448	David Duchovny Gillian Anderson	1998	PG-13	22.98
16	16	11	HOPE FLOATS	FoxVideo 32234	Sandra Bullock Harry Connick, Jr.	1998	PG-13	19.98
17	26	7	U2: POPMART	PolyGram Video 4400583033	U2	1998	NR	19.95
18	25	7	BACKSTREET BOYS: NIGHT OUT WITH THE BACKSTREET BOYS ▲ ³	Jive/Zomba Video 41657	Backstreet Boys	1998	NR	19.95
19	27	31	BACKSTREET BOYS: ALL ACCESS VIDEO ▲ ⁴	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
20	11	10	CATS	PolyGram Video 4400479953	Elaine Page John Mills	1998	NR	24.95
21	13	13	LOST IN SPACE	New Line Home Video Warner Home Video N4666	William Hurt Gary Oldman	1998	PG-13	22.98
22	20	10	SOUTH PARK: VOLUME 6	Rhino Home Video Warner Home Video 36558	Animated	1998	NR	14.95
23	19	119	LADY AND THE TRAMP	Walt Disney Home Video Buena Vista Home Entertainment 582	Animated	1955	G	26.99
24	31	132	GREASE: 20TH ANNIVERSARY EDITION ◊	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
25	35	3	PLAYBOY'S 45TH ANNIVERSARY PLAYMATE VIDEO CENTERFOLD	Playboy Home Video Universal Music Video Dist. PBV0835	Jaime Bergman	1998	NR	19.98
26	32	10	SOUTH PARK: VOLUME 4	Rhino Home Video Warner Home Video 36556	Animated	1998	NR	14.95
27	RE-ENTRY		PLAYBOY'S ASIAN EXOTICA	Playboy Home Video Universal Music Video Dist. PBV0836	Various Artists	1998	NR	19.98
28	30	9	SOUTH PARK: VOLUME 5	Rhino Home Video Warner Home Video 36557	Animated	1998	NR	14.95
29	21	7	TORI AMOS: THE COMPLETE VIDEOS 1991-1998	Atlantic Video 83154	Tori Amos	1998	NR	19.98
30	24	66	HOW THE GRINCH STOLE CHRISTMAS! ◊	MGM/UA Home Video Warner Home Video M201011	Animated	1966	NR	14.95
31	22	8	BILLBOARD DAD	DualStar Video Warner Home Video 36519	Mary-Kate & Ashley Olsen	1998	NR	19.96
32	23	30	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
33	NEW ▶		METALLICA: CUNNING STUNTS	Elektra Entertainment 40202	Metallica	1998	NR	19.98
34	36	35	IT'S A WONDERFUL LIFE	Artisan Entertainment 20623	James Stewart Donna Reed	1946	NR	19.98
35	29	21	JERRY SPRINGER-THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NR	14.99
36	34	25	PLAYBOY'S PLAYMATES REVISITED	Playboy Home Video Universal Music Video Dist. PBV0830	Various Artists	1998	NR	19.98
37	NEW ▶		SPICE GIRLS: LIVE AT WEMBLEY	Virgin Music Video 2439	Spice Girls	1998	NR	19.98
38	28	24	JERRY SPRINGER-TOO HOT FOR TV!	Real Entertainment 6502	Jerry Springer	1998	NR	24.99
39	37	7	1998 WORLD SERIES CHAMPIONS-N.Y. YANKEES	PolyGram Video 450057347	Various Artists	1998	NR	19.98
40	39	6	THE ROLLING STONES: BRIDGES TO BABYLON-1998 LIVE IN CONCERT	Eagle Rock Entertainment Image Entertainment 4139	The Rolling Stones	1998	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◊ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

Recordable DVD Is Coming Soon

CES NOTES: Philips Electronics and Pioneer each plan to have recordable DVD (DVD+RW) devices on the market in 2000.

The Philips DVD+RW machine will record up to four hours of real-time programming from TV programs, camcorder tapes, and non-copyrighted video sources. In addition, the device will have an advanced editing feature that can be hooked up to a computer. It will be compatible with DVD and DVD-ROM players now on the market.

Pioneer's DVD+RW, demonstrated at the Jan. 7-10 Consumer Electronics Show (CES) in Las Vegas, offers 1.5 hours of recordability. However, its discs won't play on existing DVD and DVD-ROM units.

Next-generation Pioneer DVD players, however, are expected to include DVD+RW playback capability. The company expects to expand recordability to two hours.

Price points and release dates

weren't set for either device, but Philips will target its product to the high-end videophile.

High-definition TV (HDTV) was all the rage at CES—and for those consumers ready to shell out \$7,000-\$10,000 for a

new set. Thomson Consumer Electronics will supply an HDTV-DVD player to be marketed under the company's Proscan brand. It will include the Divx copy-protection technology to satisfy the studios' concerns.

Thomson will shop the technology to studios this year with the goal of having it, and HDTV-DVD software, available to consumers in 2000. A price point hasn't been determined.

THE SEARCH IS ON: Video Software Dealers Assn. (VSDA) chairman Mark Vrieling says that a committee is in place to find a new VSDA president following the resignation of Jeffrey Eves (Billboard, Jan. 16).

(Continued on next page)



by Eileen Fitzpatrick

Top DVD Sales™

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
1	NEW ▶		ARMAGEDDON (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 11008	Bruce Willis Ben Affleck
2	NEW ▶		OUT OF SIGHT (R) (34.98)	Universal Studios Home Video 20340	George Clooney Jennifer Lopez
3	1	3	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
4	2	4	LETHAL WEAPON 4 (R) (24.98)	Warner Home Video 16075	Mel Gibson Danny Glover
5	3	2	THE AVENGERS (PG-13) (24.98)	Warner Home Video 15873	Ralph Fiennes Uma Thurman
6	4	4	THE NEGOTIATOR (R) (24.98)	Warner Home Video 16750	Samuel L. Jackson Kevin Spacey
7	6	4	DEEP IMPACT (PG-13) (29.98)	Paramount Home Video 33082	Morgan Freeman Robert Duvall
8	5	6	THE MASK OF ZORRO (PG-13) (29.98)	Columbia TriStar Home Video 62169	Antonio Banderas Anthony Hopkins
9	NEW ▶		DISTURBING BEHAVIOR (R) (24.98)	MGM/UA Home Video/Warner Home Video 67432	Katie Holmes
10	7	5	SIX DAYS, SEVEN NIGHTS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10008	Harrison Ford Anne Heche
11	8	7	GODZILLA (PG-13) (24.95)	Columbia TriStar Home Video 23129	Matthew Broderick Hank Azaria
12	10	7	GONE WITH THE WIND (G) (26.99)	MGM/UA Home Video/Warner Home Video 06311	Clark Gable Vivien Leigh
13	12	7	TOP GUN (PG) (29.99)	Paramount Home Video 16927	Tom Cruise Kelly McGillis
14	14	7	U.S. MARSHALS: SPECIAL EDITION (R) (24.99)	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
15	11	5	GOOD WILL HUNTING: COLLECTOR'S EDITION (R) (39.99)	Miramax Home Entertainment/Buena Vista Home Entertainment 10005	Matt Damon Ben Affleck
16	16	7	CITY OF ANGELS: SPECIAL EDITION (PG-13) (24.99)	Warner Home Video 16320	Nicolas Cage Meg Ryan
17	17	5	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley
18	9	2	BASEKTBALL (R) (19.98)	Universal Studios Home Video 20430	Trey Parker Matt Stone
19	13	7	LOST IN SPACE (PG-13) (22.98)	New Line Home Video/Warner Home Video N4667	William Hurt Gary Oldman
20	20	6	THE HUNT FOR RED OCTOBER (PG) (29.98)	Paramount Home Video 32020	Sean Connery Alec Baldwin

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TOP-SHELF PRODUCT

(Continued from page 83)

of endings to movies, DVD releases will "take more examination."

To that end, the BBFC has increased its number of examiners from 14 to 20. Despite this, some industry executives are concerned about a log-jam of products awaiting classification. "It took long enough when it was just VHS," says one. "I hate to think what will happen with DVD."

As far as the political arena is concerned, Laurie Hall, secretary general of the Video Standards Council, says that 1998 was "relatively quiet" following the furor caused in 1997 by Parliament member (MP) David Alton over violence in videos. That year, he tried to introduce some of the most restrictive video legislation anywhere in Europe.

Hall is full of praise for the Labour government, which, having promised a much more proactive relationship with the video industry last year, has settled into a routine of dialogue. This open attitude has headed off the kind of tabloid headlines that had characterized the industry's dealings with the conservative politicians.

"They listen; they ring up," says Hall. "We can ring up and head off potential problems behind the scenes."

This doesn't mean that the relationship can't be strengthened further, says Austin Mitchell, Labour MP and vice chairman of the All Parliamentary Media Group. He acknowledges the central role of video, even dubbing it, in a phrase that echoes Prime Minister Tony Blair, "the people's medium par excellence."

Referring to the legislative results obtained as a result of briefing MPs about the effects of video piracy, Mitchell says, "The video industry must keep in touch; we [MPs] don't, frankly, know enough about video and the massive contribution it makes. [We] need education."

SHELF TALK

(Continued from preceding page)

The search committee will be co-chaired by Tom Warren (a former VSDA vice chairman and a member of the committee that hired Eves in 1994) and Blockbuster's John Antico. Other members include Hastings Entertainment's John Marmaduke; Ingram Entertainment's David Ingram; Monty Winters of Club Vid Movie Superstore in Archdale, N.C.; John Nucifora of Chimney's Video Superstore in Cicero, N.Y.; and former VSDA chairman Gary Ross of Media Play. Ross was also on the Eves committee.

With the exception of Ross and Warren, all are VSDA board members. The committee's first meeting will take place at the association's annual Regional Leaders' Conference, Jan. 22-24 in Los Angeles.

Vrieling says the first order of business will be hiring an executive search service to assist the committee in screening candidates. To date, Vrieling says only one candidate has officially tossed his hat in the ring—former video retailer and VSDA board member Gary Messenger.

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"THE WAY WE WERE" SING BY BARBRA STREISAND

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'Baby Songs,' Now On Anchor Bay, Is Still Going Strong

YOU'VE COME A LONG WAY, BABY: Pioneering series "Baby Songs," featuring the original tunes of venerable children's singer/songwriter/music educator **Hap Palmer**, is back.

Anchor Bay Entertainment, a division of North Coast Entertainment, which is owned by Handleman, will release a new title, "Baby Songs Good Night," Jan. 26. Simultaneously, Anchor Bay is reintroducing the series' first two titles, "Baby Songs" and "More Baby Songs," with new songs and footage, in clamshell packaging (slipsleeves are also available).

Each title runs 30 minutes and carries a suggested retail price of \$12.98. A promotional tie-in with diaper-disposal system Diaper Genie will be launched in the spring.

"Baby Songs," the brainchild of two Los Angeles-area mothers, **Amy Weintraub** and **Brooks McEwen**, first hit the market in 1987, a decade ahead of the late-'90s wave of moms-turned-producers making live-action videos for toddlers. It consisted of music videos

featuring tiny children frolicking to Palmer's child-development-oriented songs, such as "Mommy Comes Back" (a reassuring ditty for tots whose mothers work outside home) and "Today I Took My Diapers Off" (a salute to those who've graduated to training pants).

Five more titles followed. According to Weintraub, the series sold a total of 1.5 million units over the next nine years. It was released by the now-defunct Media Home Entertainment, which at the time had a distribution deal with Handleman.

When Media went out of business, says Weintraub, Golden Books' new video division took over the line, releasing "Baby Songs Christmas." After several more distribution twists and turns, "Baby Songs" went on hiatus until Weintraub and her Backyard Enterprises reclaimed rights from Golden last year. Weintraub then signed with Anchor Bay.

Weintraub, who trained as an independent producer at the American Film Institute, is also an ex-teacher with a master's degree in



by Moira McCormick

education. "I was aware of activity songs used in the classroom," she says, "and in 1983 I got Hap Palmer's audio recording called 'Baby Songs.' MTV also started that year. I said, 'I've got to make music videos of these songs.'"

She notes that she was fortunate to find an ally in Media executive **Nancy Steingard**, who agreed with Weintraub's videoclip approach, rather than concert style. "Fourteen years ago, Hap knew the visuals shouldn't be him and his guitar on a stage," says Weintraub. At the same time, she notes, they wanted to avoid the look of a random collage of baby faces, the sort of thing "Babymugs" would take to the bank a decade later. "'Baby Songs' does have a natural, home-video sort of look that's very identifiable," Weintraub says.

Quite a lot of footage, however, goes into achieving the perfect collection of spontaneous moments. "Our shooting ratio is 40-to-1," she notes. Each song's visuals form a mini-story of their own, with a beginning, middle, and end. The new title, "Baby Songs Good Night," features original lullabies by Palmer.

A bonus clip is the recently shot "So Big," in which Palmer and his almost 3-year-old daughter have a brief onscreen cameo. Two new songs, "Growing" and "Big Things Come From Little Things You Do," are featured on "More Baby Songs."

Palmer says, "What was unique about these videos 10 years ago continues to be unique: They're not toy commercials; they're not tied to a movie or TV show. They stand alone."

Indeed, Anchor Bay senior marketing manager **Suzanne Faber** lauds the series' "high level of brand recognition. It's been around over 10 years; retailers and consumers alike know this property." While Faber says Anchor Bay rarely if ever picks up a property without a complete licensing package attached, she notes that "Baby Songs" is familiar enough on its own.

Plus, she adds, "the target audience is too young to ask for products, so you don't really need a licensing gimmick. Parents are attracted to 'Baby Songs' because they want something that's good for their kids."

Still, the kids' video arena is much more crowded now than it was when "Baby Songs" debuted, and suppliers need that extra purchasing incentive. Enter the Diaper Genie promotion. Beginning in March, each of these diaper compactors will come with a booklet of coupons, including one good for

\$1.50 off any "Baby Songs."

"Rather than pushing the video via consumer print ads, we're taking this route, as well as doing in-store ads," says Faber. She notes that consumers can purchase the videos from the "Baby Songs" World Wide Web site, www.babysongs.com.

Anchor Bay is also planning a publicity tour for Palmer next month and "possibly into March," says Faber. "It will encompass 10 cities, with in-store appearances at retailer chains like Noodle Kidoodle, Zany Brains, Wal-Mart, and Borders Books & Music, as well as radio appearances."

This fall, Anchor Bay will release

another new title, "Baby Songs Colors And Shapes," and two more repackaged older titles. "There's been great response to the clamshells," Faber notes. "These titles hadn't been repackaged in 10 years." Palmer says some of his audio projects will contain songs tailored for future "Baby Songs" projects.

"I love working with the whole child" via videos that get them singing and dancing along "rather than having them passively taking in information," he adds. "I feel incredibly fortunate to have a job that I've been doing for almost 30 years that I still care passionately about."

Billboard

JANUARY 23, 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	8	ARMAGEDDON (PG-13) Touchstone Home Video Buena Vista Home Entertainment 41657 Bruce Willis Ben Affleck
2	2	6	THE NEGOTIATOR (R) Warner Home Video 6692 Samuel L. Jackson Kevin Spacey
3	3	5	THE MASK OF ZORRO (PG-13) Columbia TriStar Home Video 21693 Antonio Banderas Anthony Hopkins
4	4	6	DR. DOLITTLE (PG-13) FoxVideo 2762 Eddie Murphy
5	5	10	DEEP IMPACT (PG-13) Paramount Home Video 330821 Morgan Freeman Robert Duvall
6	16	2	LETHAL WEAPON 4 (R) Warner Home Video 16075 Mel Gibson Danny Glover
7	9	3	SIX DAYS, SEVEN NIGHTS (PG-13) Touchstone Home Video Buena Vista Home Entertainment 1527803 Harrison Ford Anne Heche
8	NEW		BLADE (R) New Line Home Video Warner Home Video N4685 Wesley Snipes
9	8	11	HOPE FLOATS (PG-13) FoxVideo 32234 Sandra Bullock Harry Connick, Jr.
10	7	8	SMALL SOLDIERS (PG-13) Universal Studios Home Video 84018 Kirsten Dunst Gregory Smith
11	11	5	SLIDING DOORS (PG-13) Paramount Home Video 335763 Gwyneth Paltrow Jack Hannah
12	6	9	THE HORSE WHISPERER (PG-13) Touchstone Home Video Buena Vista Home Entertainment 1355203 Robert Redford Kristin Scott Thomas
13	10	14	A PERFECT MURDER (R) Warner Home Video 16643 Michael Douglas Gwyneth Paltrow
14	NEW		THE AVENGERS (PG) Warner Home Video 15873 Ralph Fiennes Uma Thurman
15	13	12	THE X-FILES (PG-13) FoxVideo 0448 David Duchovny Gillian Anderson
16	12	7	FEAR AND LOATHING IN LAS VEGAS (R) Universal Studios Home Video 83657 Johnny Depp
17	14	10	GODZILLA (PG-13) Columbia TriStar Home Video 23123 Matthew Broderick Hank Azaria
18	17	12	THE SPANISH PRISONER (PG) Columbia TriStar Home Video 01996 Campbell Scott Steve Martin
19	NEW		HALLOWEEN: H20 (R) Dimension Home Video Buena Vista Home Entertainment 1589303 Jamie Lee Curtis
20	19	17	CITY OF ANGELS (PG-13) Warner Home Video 16320 Nicolas Cage Meg Ryan

◆ 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

JANUARY 23, 1999

Top Kid Video				
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Suggested List Price
			Year of Release	
No. 1				
1	1	9	LION KING II: SIMBA'S PRIDE Walt Disney Home Video/Buena Vista Home Entertainment 8804	26.99
2	2	162	LADY AND THE TRAMP Walt Disney Home Video/Buena Vista Home Entertainment 582	26.99
3	3	9	MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519	19.96
4	4	19	TELETUBBIES: DANCE WITH THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3748	14.95
5	5	19	TELETUBBIES: HERE COME THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3747	14.95
6	8	47	HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123	26.99
7	6	11	QUEST FOR CAMELOT Warner Family Entertainment/Warner Home Video 1607	22.95
8	10	167	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	26.99
9	7	15	SCOOBY-DOO ON ZOMBIE ISLAND Warner Family Entertainment/Warner Home Video H1424	19.96
10	9	37	ANASTASIA FoxVideo	26.98
11	15	91	HOW THE GRINCH STOLE CHRISTMAS! ◆ MGM/UA Home Video/Warner Home Video M201011	14.95
12	11	23	THE BLACK CAULDRON Walt Disney Home Video/Buena Vista Home Entertainment 9124	26.99
13	12	17	BARNEY'S GREAT ADVENTURE PolyGram Video 40045005765	22.95
14	13	163	PETER PAN: 45TH ANNIVERSARY LIMITED EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12730	26.99
15	21	245	BAMBI Walt Disney Home Video/Buena Vista Home Entertainment 942	26.99
16	RE-ENTRY		BLUE'S CLUES: ARTS AND CRAFTS Nickelodeon Video/Paramount Home Video 839163	9.95
17	25	5	THE LAND BEFORE TIME VI: THE SECRET OF SAURUS ROCK Universal Studios Home Video 83759	19.98
18	23	3	RUGRATS: THE SANTA EXPERIENCE Nickelodeon Video/Paramount Home Video 833403	9.95
19	16	97	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Entertainment 7955	26.99
20	24	5	POKEMON: VOL. 1 Viz Video/Pioneer Entertainment 0001D	14.98
21	RE-ENTRY		SLEEPING BEAUTY ◆ Walt Disney Home Video/Buena Vista Home Entertainment 9511	26.99
22	14	37	ELMOPALOOZA! ◇ Sony Wonder	12.98
23	17	45	CREATURE COMFORTS BBC Video/FoxVideo 7012	14.98
24	RE-ENTRY		BLUE'S CLUES: STORY TIME Nickelodeon Video/Paramount Home Video 838883	9.95
25	18	271	AN AMERICAN TAIL ◇ Universal Studios Home Video 83842	19.98

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

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Update

CALENDAR

JANUARY

Jan. 15-17, **Second Southwest Florida Songwriters Festival**, Fort Myers, Fla. 941-283-5166.

Jan. 17-19, **David Coursey's Showcase '99**, Sheraton Hotel & Marina, San Diego. 888-33-UPSIDE.

Jan. 19, **Technopoly, The Surrender Of Culture To Technology Seminar**, presented by Neil Postman, Bovard Auditorium, University of Southern California, Los Angeles. 213-740-2167.

Jan. 23, **Backstage Pass Seminar**, presented by Silver Lining Entertainment, Georgian Terrace, Atlanta. 888-836-8086.

Jan. 23, **Music Publicity Seminar**, hosted by Cary Baker and Sheryl Northrop, University of California-Los Angeles, Westwood, Calif. 310-825-0641, www.unex.ucla.edu.

Jan. 23, **Entertainment Career Marketplace**, Grand Salon in the Student Union, California State University-Northridge, Northridge, Calif. 818-677-2130.

Jan. 24-28, **MIDEM 1999**, Palais des Festivals, Cannes. 212-689-4220.

Jan. 25, **A History Of Women In Rock Concert**, benefiting Zero Population Growth, Madison Square Garden, New York. 540-659-4171.

Jan. 25, **The Artist's Way At Work With Mark Bryan**, 12-week workshop, Bodhi Tree Annex, West Hollywood. 310-470-3635.

Jan. 25-28, **ComNet Conference**, Convention Center, Washington, D.C. 900-545-EXPO.

Jan. 27-28, **Online Advertising '99**, Le Meridien Hotel, New Orleans. 800-647-7600.

Jan. 28-31, **1999 National Assn. Of Music Merchants International Music Market**, Convention Center, Los Angeles. 800-767-NAMM.

Jan. 30, **Emotional Mood And Musical Structure In J.S. Bach's Cantatas**, presented by Thomas Sipe, Harmony House, Troy, Mich. 248-398-0422.

FEBRUARY

Feb. 4, **Children's Music Explodes**, panel sponsored by the New York chapter of the National Academy of Recording Arts and Sciences, Children's Museum of Manhattan, New York. 212-245-5440.

Feb. 4-15, **Seventh Annual Pan African Film & Art Festival**, Magic Johnson Theatres, Baldwin Hills, Calif. 213-896-8221.

Feb. 6, **21st Annual Tokyo Video Festival And Awards**, Garden Hall of Ebisu Garden Palace, Tokyo. 045-450-1489.

Feb. 10, **Nashville Music Awards**, Ryman Auditorium, Nashville. 615-321-2808.

Feb. 10-11, **1999 Live! Show And Awards**, Alexandra Palace, London. 0181-840-6111.

Feb. 11-13, **eXtravaganza '99**, sponsored by the Nashville Entertainment Assn., various venues, Nashville. 615-327-4308, extravaganza@nea.net.

Feb. 13, **18th Annual Brazil Carnaval '99**, Pal-

adium, Los Angeles. 323-634-7811.

Feb. 13, **Beethoven's Operatic Angel**, presented by Thomas Sipe, Harmony House, Troy, Mich. 248-398-0422.

Feb. 14, **30th Annual NAACP Image Awards**, presented by the National Assn. for the Advancement of Colored People, Civic Auditorium, Pasadena, Calif. 323-937-2454.

Feb. 22, **MusiCares Person Of The Year Dinner**, honoring Stevie Wonder, Century Plaza Hotel, Los Angeles. 310-201-8816.

Feb. 23-25, **REPLItech Europe**, Messe, Vienna. 914-328-9157.

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

Feb. 25, **Rhythm & Blues Foundation's 10th Annual Pioneer And Lifetime Achievement Awards**, Sony Studios, Los Angeles. 310-854-1111.

LIFELINES

BIRTHS

Boy, Jacob Scott, to Jennifer Hendrix and Scott McReynolds, Oct. 31 in Nashville. Mother is a member of Star Song vocal group Sierra.

Girl, Lucinda Hope, to Noelle and Gary L. Gilbert, Dec. 14 in Los Angeles. Father is an attorney at Baker & Hostetler. He represents James Taylor, k.d. lang, Pat Benatar, George Benson, and Kenny G, among others.

Boy, Asher, to Annie and Steve Yanovsky, Dec. 15 in New York. Father is director of sales at Biobox, a division of TVT.

Boy, Franklin David, to Aya and David Reitzas, Dec. 23 in Los Angeles. Mother is assistant to Japanese pop star Anri. Father is a Grammy-winning producer/engineer/mixer.

DEATHS

T.D. Bell, 76, of prostate cancer, Jan. 9 in Austin, Texas. Singer/guitarist Bell, a blues performer in the T-Bone Walker style, was a fixture on the Austin club scene since the '40s. He recorded locally during the '50s but attained his greatest fame after he began appearing regularly with his late partner Ernie Bowser at Austin's Continental Club in the late '80s. Bell & Bowser's 1990 Spindletop Records album, "It's About Time," won a W.C. Handy Award from the Blues Foundation. Bell is survived by his wife, Virgie, six children, 11 grandchildren, and three great-grandchildren.

Fabrizio De André, 58, of cancer, Jan. 11 in Milan (see story, page 49). The Italian singer/songwriter began recording in 1958 and achieved his

first commercial success in 1965. Nineteen albums followed, the last being 1997's "Mi Innamoravo Di Tutto" on BMG Ricordi. He was known for his anti-establishment lyrics and for his mixing of world music with the folk music native to his Genoa hometown, a style showcased on his 1996 hit album "Anime Salve."

GOOD WORKS

PUT THE FIRE OUT: A fire devoured the home of former Hollywood Reporter music editor and BRE magazine editor Ruth A. Robinson and her children on Christmas Eve. As she had no insurance, a fund has been set up to help her and her family get back on their feet. Donations can be sent to 8721 Santa Monica Blvd., #134, Los Angeles, Calif. 90069. Contact: Cheryl Dickerson at 310-289-6327.

ON BOARD: The Levi's Sno-Core tour has made Board AID its official charity and will donate some of the ticket proceeds from its next tour to the HIV/AIDS charity. The next series of events starts in February in San Diego and will end in March in the Northeast. Contact: Transworld Media at 760-722-7777.

RADIO-FRIENDLY: Priority Records will release "The Best Of Rockline" Jan. 26 with live tracks by the Wallflowers, the Verve Pipe, Lenny Kravitz, Better Than Ezra, and Dishwalla. A portion of the sales will be donated to MusiCares. Contact: Shelli Andranigian at 818-507-0221.

MUSIC LAND: The Segerstrom family has donated approximately six acres of land to the Orange County (Calif.) Performing Arts Center. A 1,800-seat concert hall, a 500-seat music hall, visual arts center, and a central plaza will be built on the land. Contact: Greg Patterson at 714-556-2122 ext. 209.

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FOR THE RECORD

Mark Woodard is Latin music buyer for the Camelot and Spec's chains. His name was misspelled in a story on holiday sales in the Jan. 9 issue.

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He Sings On A Day Like Today. Hot AC WYXR (Star 104.5) Philadelphia recently invited 500 listeners to join morning host Nancy Glass for a performance by Bryan Adams at Philadelphia's Theatre of the Living Arts. His performance included hits "Cuts Like A Knife," "Summer Of '69," and "Have You Ever Really Loved A Woman?"

U.K. Firm Develops Online Delivery Of Singles To Radio

This story was prepared by Mike McGeevee, programming editor of Music & Media.

LONDON—U.K.-based media company Independent Media Distribution (IMD) hopes to revolutionize the way new singles are distributed to radio programmers in this country.

The firm has developed a system, dubbed FASTRAX, which will digitally deliver, via ISDN, new releases in broadcast-quality sound directly to programmers' desktop computers. On arrival, the tracks are flagged on their screens. The material can be archived and/or downloaded for consideration at playlist meetings and, ultimately, for on-air use.

While a similar technology using satellite delivery has already been employed in the U.S. for major radio releases—in an attempt to halt the leaks that still exist with traditional Federal Express CD promo delivery—IMD hopes to create a new standard in the way radio obtains new music in the U.K.

Its recent advances in the delivery

of commercials to radio led to research and development of the new service. A trial run of FASTRAX is scheduled to be conducted early in the year with the Essex Radio Group. Unlike the satellite distribution of tracks for U.S. radio, the system is designed to provide additional information in the form of a text file that supplies artist information, tour dates, interview availability, bar codes, and publisher and copyright details.

Programmers will also be informed of changes in release dates, a perennial problem for them. In addition, information will be fed back to IMD on exactly when a programmer downloads the track. That info can then be continuously relayed back to the record company, independent promotion company, or distributor. Programmers can also request additional information on a release.

IMD sales director Gary Johnson says talks with labels about FASTRAX have been encouraging: "Record companies are faced with

(Continued on page 92)

Brokers Still Bullish On Acquisitions

This story was prepared by Jeff Silberman, managing editor of Top 40 Airplay Monitor.

According to brokers who find and help consummate radio station acquisitions, their business will be as good, if not better, in 1999. Even if there isn't a mega-deal this year, the majority of these brokers foresee plenty of sales in medium and, especially, small markets.

Even the "big three"—CBS, Clear Channel/Jacor, and Chancellor/Capstar—are expected to be busy swapping stations to meet Federal Communications Commission/Department of Justice guidelines, while expanding in such ancillary areas as outdoor advertising and international acquisition.

Unless the economy takes a major downturn, the radio acquisition business will continue to be robust, because a bevy of new parties still wants to get into ownership at a time when available quality stations are few and far between.

"The pace [of station acquisitions] in 1999 looks to be on par with '98," says Kelly F. Callan, VP of Kalil & Co. "Radio and TV have been resilient to economic downturns, and that will continue this year, which should make '99 an even better year than '98."

"This affects not only radio, but related industries down the line," adds Robert K. Whyte, VP of Daniels & Associates. "Every time radio groups merge, spinoffs flourish, be they new consultancies or service businesses. People come up with new and better ways to run their businesses. Because of that, even if there's not a huge boom in radio acquisitions in 1999, the growth in the industry will continue."

VIEW FROM THE TOP

If anything is slowing in corporate radio, it's the incidence of major group buyouts. "The majority of big-time consolidation has occurred," notes Gary Stevens of Gary Stevens & Co.

"There will be a few trades here and there, where the majors fill in some markets" up to levels mandated by the Federal Communications Commission and the Justice Department, adds Larry Patrick, president of Patrick Communications. "There's just not as many stations out there to buy."

But the three titans won't be sitting on their hands, either. "The big three would still like to get bigger," Callan notes. "They'll find a way to do that, even if it means going into medium and smaller markets. Consolidation there will go at a pretty fast clip."

"There will be plenty of opportunities for the big to get bigger," adds Michael Bergner of Bergner & Co. "They'll acquire spinoffs from majors that divest themselves of stations in

'There will be plenty of opportunities for the big to get bigger'

markets to meet ownership caps. Now they'll buy into smaller markets, getting tremendous multiples on the stock in exchange for the cash flow."

"There seems a propensity among the remaining behemoths to trade directly with each other," Stevens notes. "That, in effect, makes the broker become a rep for the buyer, instead of a facilitator for both parties."

STUCK IN THE MIDDLE

Beneath the big three are major groups like Emmis, Greater Media, Saga, Susquehanna, and Jefferson-Pilot. Could one or more of them merge and become the fourth major in '99? "I don't see it," Patrick says. "If you just look at the numbers of stations and revenue, it might make sense on paper. But there are major philosophical differences in how they

run their companies. There's the question of who runs the merged entity. These 'mergers' are never a merger of equals; someone has to win, and someone has to lose. Why would a [person like Emmis chairman/CEO] Jeff Smulyan want to play second fiddle?"

All the brokers note that the mid-level players are exceptionally well-run. "These companies can prosper indefinitely, because they have great management, good balance sheets, and put great products on the air," Whyte says. "Emmis is totally plugged into New York and Los Angeles. They're making great money; there's no reason to lose their independence."

"There's always a belief that at some point, some of the remaining independents will conclude that it'd be better to sell out," Stevens says. "The big question will be, Just what constitutes a critical mass? Jerry Lee's WBEB Philadelphia does very well. Emmis doesn't have a lot of stations, but what they have are doing well in the right places."

"If a company can build a cluster in just one market, it doesn't matter if it's anywhere else," Bergner adds. "It's the king of that market, and it'll easily prosper."

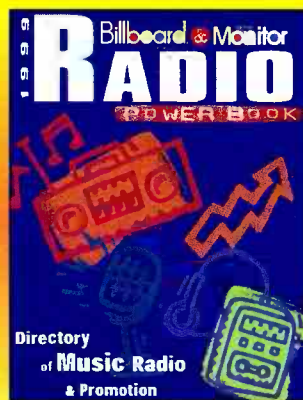
SMALL-MARKET CLUSTERS

Expect most of the action in 1999 to be in the smaller markets. "You're going to see more Cumulus-type companies emerging," Whyte says. "They'll be developing on a regional basis. I'm talking to guys in the Northeast who want to do what Bud Paxson did in Florida, amassing a lot of little stations to build a platform, then going from there."

"Because the major and most medium markets are pretty sewn up, mid-level groups such as Citadel, Saga, and Connoisseur are looking to build new clusters in small markets," Patrick adds. "That's why Saga went

(Continued on next page)

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Adult Contemporary

T. WK	L. WK	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1				
1	1	14	I'M YOUR ANGEL JIVE 42557	R. KELLY & CELINE DION 7 weeks at No. 1
2	2	3	TRUE COLORS FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
3	3	2	FROM THIS MOMENT ON MERCURY 466450	SHANIA TWAIN
4	4	4	WHEN YOU BELIEVE ARISTA/COLUMBIA 59022/DREAMWORKS	WHITNEY HOUSTON & MARIAH CAREY
5	5	5	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT	BACKSTREET BOYS
6	6	6	I'LL BE ATLANTIC 84191	EDWIN MCCAIN
7	8	8	ANGEL WARNER SUNSET 13497/REPRISE	SARAH MCLACHLAN
8	7	7	THIS KISS WARNER BROS. 17247	FAITH HILL
9	10	9	TRULY MADLY DEEPLY COLUMBIA 78723	SAVAGE GARDEN
10	13	12	HANDS ATLANTIC ALBUM CUT	JEWEL
11	9	10	YOU'RE STILL THE ONE MERCURY 568452	SHANIA TWAIN
12	11	11	TO LOVE YOU MORE 550 MUSIC ALBUM CUT/ERG	CELINE DION
AIRPOWER				
13	22	2	WRITTEN IN THE STARS CURB/ROCKET SOUNDTRACK CUT/ISLAND	ELTON JOHN & LEANN RIMES
14	16	14	THE POWER OF GOOD-BYE MAVERICK 17160/WARNER BROS.	MADONNA
15	12	13	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	BACKSTREET BOYS
16	15	15	TORN RCA ALBUM CUT	NATALIE IMBRUGLIA
17	14	16	MY FATHER'S EYES DUCK ALBUM CUT/REPRISE	ERIC CLAPTON
18	18	19	I HEAR YOUR VOICE MERCURY ALBUM CUT	LIONEL RICHIE
19	19	17	FEELS LIKE HOME CURB ALBUM CUT	LEANN RIMES
20	21	22	MY ONE TRUE FRIEND WARNER BROS. ALBUM CUT	BETTE MIDLER
21	20	18	I DON'T WANT TO MISS A THING COLUMBIA 78952	AEROSMITH
22	27	2	FAITH OF THE HEART UNIVERSAL SOUNDTRACK CUT	ROD STEWART
23	24	26	THE LAST DAY WARNER BROS. ALBUM CUT	MARILYN SCOTT
24	26	24	IRIS WARNER SUNSET SOUNDTRACK CUT/REPRISE	GOO GOO DOLLS
25	23	27	MOTHER I MISS YOU GTSF ALBUM CUT/MERCURY	JOHN TESH WITH DALIA

Adult Top 40

T. WK	L. WK	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1				
1	1	19	LULLABY SMG ALBUM CUT/COLUMBIA	SHAWN MULLINS 7 weeks at No. 1
2	2	2	HANDS ATLANTIC ALBUM CUT	JEWEL
3	4	4	ANGEL WARNER SUNSET 13497/REPRISE	SARAH MCLACHLAN
4	3	3	SAVE TONIGHT WORK ALBUM CUT	EAGLE-EYE CHERRY
5	5	5	MY FAVORITE MISTAKE A&M ALBUM CUT	SHERYL CROW
6	6	6	JUMPER ELEKTRA ALBUM CUT/EEG	THIRD EYE BLIND
7	7	8	SLIDE WARNER BROS. ALBUM CUT	GOO GOO DOLLS
8	8	7	THANK U MAVERICK ALBUM CUT/REPRISE	ALAN S MORISSETTE
9	9	9	IRIS WARNER SUNSET SOUNDTRACK CUT/REPRISE	GOO GOO DOLLS
10	10	10	ONE WEEK REPRISE 17174	BARENAKED LADIES
11	14	13	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
12	12	14	SWEETEST THING ISLAND ALBUM CUT	U2
13	13	12	I'LL BE LAVA 84191/ATLANTIC	EDWIN MCCAIN
14	15	7	IT'S ALL BEEN DONE REPRISE ALBUM CUT	BARENAKED LADIES
15	11	11	REAL WORLD LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
16	17	17	YOU GET WHAT YOU GIVE MCA ALBUM CUT	NEW RADICALS
17	16	18	TORN RCA ALBUM CUT	NATALIE IMBRUGLIA
18	19	16	INSIDE OUT RCA ALBUM CUT	EVE 6
19	18	20	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	GREEN DAY
20	20	21	HOOSH BLACKBIRD ALBUM CUT/SIRE	EVERYTHING
21	21	19	FIRE ESCAPE HOLLYWOOD ALBUM CUT	FASTBALL
AIRPOWER				
22	26	27	EVERY MORNING LAVA ALBUM CUT/ATLANTIC	SUGAR RAY
23	23	26	FROM THIS MOMENT ON MERCURY 566450	SHANIA TWAIN
24	22	23	THIS KISS WARNER BROS. 17247	FAITH HILL
AIRPOWER				
25	24	22	KISS ME SQUINT 85904*/COLUMBIA	SIXPENCE NONE THE RICHER

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio track service. 65 adult contemporary stations and 76 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 900 adult top 40 detections for the first time. © 1999, Billboard/BPI Communications.

BROKERS STILL BULLISH ON ACQUISITIONS

(Continued from preceding page)

into Bellingham, Wash. By the end of '99, there will be fewer mom-and-pop owners in the small markets, and many stand-alones will be picked off as well. They'll be cashing out with good numbers."

One debatable subject is the future of stand-alone stations, such as Emmis' WKQX (Q101) Chicago and KPWR (Power 106) Los Angeles or Susquehanna's KRBE Houston. "Even in this consolidated world, stand-alones in major markets can prosper," Callan says. "If they're run by good operators and carve out a niche in that market, they can still do quite well."

Patrick is less bullish. "Stand-alones can survive, but it'd be better if they had partners," he says. "Susquehanna is constantly looking for partners for KRBE; in fact they're close to setting one up [in Anniston, Ala.] with [current stand-alone WNNX Atlanta]. In the short term, a stand-alone can do well, but the long term isn't as promising. There's less room for error at a stand-alone. A station that's part of a cluster can lose a major air talent or programmer and not be devastated. But if important personnel left a stand-alone, it could have a detrimental impact."

BUYING OUT OF THE STATION

Most of the brokers are also involved in the majors' interest in ancillary businesses. "Outdoor has been a hot topic for the past three years," Callan notes. "In their pursuit for critical mass, they're also looking into magazines, air traffic systems, and the Internet. The major groups will continue to branch out globally. They have built some very well-oiled machines. It doesn't matter if a station's in Indianapolis or Moscow."

Stevens has some misgivings about such international expansion. "It's a completely different business," he says. "I spent a lot of time with broadcasters in the U.K., and they're not on the same wavelength as us."

"Foreign business is our Wild West frontier," Whyte says. "Some firms are putting on their six-guns and buying anything that radiates. Governments want our expertise, while protecting their own culture. Granted, Americans didn't have success in England for a variety of reasons, but they're doing well on the Continent and in Australia."

EVERYONE WANTS TO PLAY

Adding fuel to the acquisition fire is the demand from outside parties to get in on the action. Infinity's recent initial public offering saw its stock sell like Furbys. "About 140 million shares went at \$20.50 a crack, and you couldn't find the stock anywhere," Whyte claims. "Everybody wanted in on the deal. Why? Where else could you find a business with 55% gross profit margins? The only business with better margins is outdoor, which the big players are already into."

In fact, 1999 is shaping up to be the perfect time for new owners. "Right now, the major players are on the sideline," Bergner notes. "Chancellor has to absorb Capstar, ditto Clear Channel and Jacor, and Cumulus

bought a lot last year. They'll spend most of '99 digesting what they bought. This creates a window for new players to get deals. I've been working with entrepreneurs who don't mind picking up turn-arounds, move-ins, and upgrades. They can even get their foot in the door with AMs, then broker the time."

"In addition, we'll see a lot of fallout from people who made wild-and-woolly purchases over the last three years trying to stay ahead of the acquisition spree," Whyte says. "Now they realize that they have to manage these puppies and create something everyone forgot about—shareholder value. When that fruit falls from the trees, some pretty good opportunities will fall into the hands of local operators, from GMs looking to own, to car dealers wanting to get into radio."

That's why most brokers believe that 1999 will be an even busier year than '98 and that no mere recession can stop this momentum. "Everyone's bullish," Bergner says. "True, forces out of radio's control can drive stock prices down, but radio itself is healthy."

"If you asked [about stock market impact] last September, when the market was down 15%, I might have

had a different answer, but following the election, the market rebounded, and the industry is doing fine," Patrick says. "If the impeachment and Iraq bombings create a 20% drop in the market, then I'll worry. But right now, the market is strong."

"What recession?" Whyte asks. "Granted, radio can't control the international impact on the market and our economy, but radio financing is a lot different today. During radio's last downturn in '91 and '92, acquisitions were financed on debt. Now they're financed with equity."

"Does this mean the big three will get much bigger? Not until they demonstrate the ability to deliver shareholder value, in the form of station profits," he continues. "Jacor and Capstar will sell some stations to figure out what they are, then they'll do very well."

"[The majors] are writing the book on [managing hundreds of stations] as they go along," Stevens adds. "There's no manual on that. But unless we go into a deep recession, they'll find a way to make it work."

And if that happens, Whyte declares, "the question for the year 2000 will be, Who will buy the mammoth broadcasters?"

FALL '98 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1999, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	Fa '97	W '98	Sp '98	Su '98	Fa '98	Call	Format	Fa '97	W '98	Sp '98	Su '98	Fa '98
NEW YORK—(1)													
WLTW	AC	6.2	6.6	5.9	5.5	5.9	WGGI-FM	R&B	7.2	6.3	7.7	8.0	6.4
WQHT	R&B	5.9	5.5	5.6	5.8	5.3	WBMM-FM	top 40/rhythm	4.6	4.4	4.8	5.3	4.8
WSKQ	Spanish	5.6	6.1	5.9	6.0	5.2	WNUA	jazz	4.8	4.6	4.1	4.3	4.2
WCBS-FM	oldies	4.6	4.6	4.6	4.2	4.7	WLS	N/T	4.3	4.0	4.3	4.3	4.0
WHTZ	top 40	3.9	4.7	5.1	4.6	4.5	WVAZ	R&B adult	4.3	4.3	4.7	4.9	4.0
WKTU	top 40/rhythm	4.6	3.8	4.2	3.9	4.0	WKQX	modern	2.9	3.0	2.8	3.4	3.9
WRKS	R&B adult	4.4	4.2	4.3	3.6	3.8	WBMM-AM	N/T	3.6	4.0	3.6	3.4	3.7
WBLS	R&B	2.3	2.5	2.7	3.3	3.7	WJMK	oldies	3.4	3.3	3.9	3.4	3.6
WXRK	modern	4.1	4.3	3.8	3.7	3.6	WLIT	AC	4.5	4.8	4.6	3.8	3.5
WINS	N/T	3.0	3.6	3.2	3.6	3.5	WUSN	country	3.5	3.4	3.9	4.2	3.5
WQCD	jazz	2.8	3.2	2.8	3.1	3.1	WTMX	AC	2.6	2.6	3.3	2.9	3.2
WABC	N/T	3.1	3.0	3.2	3.3	3.0	WNND	AC	2.3	2.7	2.6	2.6	3.1
WCBS-AM	N/T	3.2	2.8	3.0	2.8	3.0	WXCD	cls rock	2.8	2.6	2.7	2.2	2.6
WPAT-FM	Spanish	3.3	3.5	3.2	3.2	3.0	WXRT	triple-A	1.9	2.6	2.5	2.3	2.6
WOR	N/T	3.0	3.1	3.2	2.8	2.9	WCKG	N/T	2.3	2.9	2.2	2.6	2.5
WFAN	sports	2.8	2.2	2.6	2.6	2.8	WRXZ	R&B oldies	3.0	3.0	3.2	2.0	2.4
WQXR	classical	2.4	2.9	3.1	2.4	2.8	WAIT	adult std	2.3	2.8	2.0	1.7	2.3
WPLJ	AC	2.8	2.6	2.7	2.9	2.3	WLEY	Spanish	2.5	2.3	2.2	1.9	2.3
WQEW	adult std	2.1	2.0	1.8	2.0	2.1	WMAQ	N/T	2.3	2.3	1.7	2.0	2.2
WAXQ	cls rock	1.4	1.5	1.6	1.7	1.7	WLUP	album	1.5	1.6	1.7	2.1	2.0
WBIX	AC	1.5	1.5	1.5	1.6	1.7	WOJO	Spanish	1.8	2.2	2.0	2.2	2.0
WADO	Spanish	2.0	2.4	2.4	1.6	1.6	WGGI-AM	religious	1.7	1.2	1.1	1.2	1.3
WCAA	Spanish	.7	.6	.9	1.7	1.5	WFMT	classical	1.2	1.2	1.2	1.2	1.3
WNEW	album	1.7	1.5	1.7	1.5	1.5	WNIB/WNIZ	classical	1.7	1.9	1.5	1.7	1.3
							WSCR	sports	2.0	1.5	1.7	1.7	1.3
LOS ANGELES—(2)													
KSCA	Spanish	4.9	5.4	5.8	6.0	6.9	NASSAU-SUFFOLK, N.Y.—(17)						
KLVE	Spanish	6.1	5.3	6.3	6.0	6.5	WALK-FM	AC	5.3	5.7	5.5	5.8	5.8
KLAX	Spanish	2.1	3.4	3.5	3.2	4.1	WHTZ	top 40	4.9	5.6	5.5	5.1	5.4
KPWR	R&B	4.2	4.0	3.9	3.7	4.1	WXRK	modern	5.3	5.3	5.5	5.1	5.4
KFI	N/T	4.0	4.4	3.9	3.4	3.9	WCBS-FM	oldies	4.4	3.9	4.2	4.0	4.5
KKBT	R&B	4.5	3.9	3.8	4.0	3.8	WLTW	AC	4.3	3.9	4.3	3.7	4.3
KIIS	top 40	4.0	3.8	3.3	3.5	3.6	WBLI	top 40	5.0	4.5	4.3	5.3	4.2
KOST	AC	3.8	3.8	3.3	3.9	3.6	WCBS-AM	N/T	4.2	3.6	3.3	3.5	4.0
KROQ	modern	3.0	3.4	3.3	3.4	3.5	WFAN	sports	3.9	3.4	3.8	3.6	3.5
KTWV	jazz	3.4	3.3	3.3	3.3	3.5	WKTU	top 40/rhythm	3.6	3.2	3.6	3.6	3.4
KRTH	oldies	4.0	3.4	3.3	3.4	3.0	WOR	N/T	3.3	3.7	3.6	3.2	3.2
KCMG	R&B oldies	1.4	2.7	3.1	3.2	2.8	WQHT	R&B	3.3	3.0	3.9	3.1	3.2
KYSR	AC	2.8	2.9	2.9	3.1	2.5	WABC	N/T	2.9	3.8	3.5	3.2	3.0
KABC	N/T	3.0	2.6	2.9	2.8	2.4	WBAB/WHFM	album	3.5	2.9	3.5	3.5	2.8
KBIG	AC	2.7	3.0	2.6	2.6	2.4	WHLI	adult std	2.8	3.6	2.5	3.1	2.8
KLSX	N/T	2.5	2.4	2.2	2.5	2.4	WKJY	AC	2.4	3.3	2.0	2.7	2.8
KCBS-FM	cls rock	2.7	2.5	2.4	2.4	2.3	WBZO	oldies	2.8	2.6	2.7	2.5	2.7
KLAC	adult std	2.3	2.2	2.2	2.1	2.3	WPLJ	AC	2.9	3.1	2.8	3.2	2.6
KLOS	album	2.6	2.3	2.6	2.4	2.3	WQCD	jazz	2.3	2.1	2.1	2.5	2.4
KZLA	country	2.7	2.3	2.3	2.1	2.2	WAXQ	cls rock	1.8	1.9	1.8	2.2	2.1
KNX	N/T	2.0	2.5	2.4	2.1	2.1	WINS	N/T	2.5	2.2	2.2	2.2	2.1
KFWB	N/T	2.1	2.1</										

He's Been Around The Block, But C2's Joey McIntyre Is Back With A New Enthusiasm

HANGIN' TOUGH: It wasn't so long ago that **Joey McIntyre** was a fixture on the covers of magazines like *Bop* and *16* as the youngest member of the biggest teen-idol group in history, **New Kids On The Block**.

Looks like he better get some new head shots taken.

With the release of his first solo single, "Stay The Same," on the new Columbia imprint C2, McIntyre is launching a second chapter in what's already been one of the more eventful careers in music history. In the single's first week of release, airplay clicked at 35 top stations nationwide, while industry buzz around the nation is mounting by the day. McIntyre's debut album, which features all new material written by the artist, is due March 2.

"We wanted to make sure we debuted with a hit that will define the label," says Columbia senior VP of national promotion **Jerry Blair**. "I also think the album has a great diversity to it. It will be able to cover a lot of radio formats, with adult, young-leaning, and multi-format records. I think Joey has a great shot."

McIntyre certainly has an unblemished history on his side. For anyone just coming out of the tornado cellar after a decade underground, **New Kids On The Block** were a quintet of Boston-based teens whose instantly singable musical blow pops, clean-as-mint image, and signature dance steps stirred a furor with young America comparable only to **Beatles** mania a few decades earlier.

NKOTB's string of smashes began in 1988 with "Please Don't Go Girl," a top 10 hit on *The Billboard Hot 100*. (McIntyre sang lead on it; it's his favorite among the group's songs.) The **New Kids** hits also included the No. 1 tracks "Step By Step" and "Hangin' Tough." In all, the outfit scored 10 top 20 hits, nine of them slapping upside the top 10.

The group set what's now the music-industry standard for retail ties. Every imaginable household or school product—from toothbrushes and bubble gum to bedspreads and notebooks—was stamped with its name and likeness. At the time, the group's brand name was said to have been as recognizable—and valuable—as **Bayer**.

Now 26, with a striking face that shows no signs of teen-idol wear, McIntyre reflects on those days without hesitation. He acknowledges his accomplishments but also admits that with what became an insane level of fame, the music got lost.

"I consider it another whole life," he says. "There were a lot of fun times, but when it got real crazy and out of hand, all you wanted to do was get away from it. Everyone came out of that whole craziness alive, and that's all you can ask for."

"The best part of that fame was when it was all about performing, just us and the crowd," he adds. "It was

like a basketball team trying to win a world championship. The worst was when we started to lose that, when all of the outside stuff began to affect us. We're only human; there was no way it couldn't impact us at such a young age."



by Chuck Taylor

(Die-hards note: Here's the scoop on the other four **New Kids**. **Jordan Knight** is in the studio preparing his solo debut, due this year; film star **Donnie Wahlberg** has just completed his 10th movie, which also features **Bruce Willis**; **Danny Wood** works behind the scenes with a Miami production company; and **Jon Knight** is "totally out of the business" and involved in real estate.)

In the years that followed the group's 1993 split, McIntyre dabbled in acting, with a couple of films (including "The Fantasticks") and theatrical productions to his credit. But "it wasn't going that well," he says. "I scraped the bottom. I wasn't doing anything crazy, but I just didn't know what I wanted to do."

Obviously, he still had the music in him. To pass the time, McIntyre



McINTYRE

began writing and arranging songs in the standards genre.

"I grew up doing big-band music and listening to **Frank Sinatra** and **Nat 'King' Cole** with my father," he says. "I started arranging songs with this guy, and I wrote a few in that vein. It kind of got my juices flowing. I didn't know I could do it until I tried."

At this point group member and good friend **Wahlberg** suggested that he try writing some pop tunes.

McIntyre says he responded, "Oh, no—I'm not going back into the fire." But he relented, and "the next thing you know, I had a bunch of pop tunes, and it was cool."

From there, McIntyre launched his own **World Wide Web** site (www.joeymcintyre.com), which has logged some 144,000 hits. He then decided to sell his self-released collection of songs exclusively over the Internet.

"I got a great manager, told fans what I was doing, and decided to do it myself," he says. In the meantime, he visited with a number of old friends at local top 40 **WXKS** (Kiss 108) Boston and asked the programmers to listen to the song "Stay The Same," co-written with **Joe Carrier** and produced by Carrier, **Walter Afanasieff**, and **Dan Shea**.

Not only did they agree—they were so excited about the sweeping power ballad that it went on the air the next morning. The phones were flooded. It aired again in the afternoon; more phones went crazy. By the next day, it had become the station's most-requested song.

"The **New Kids** had a reputation and a history with the station," says Kiss PD **John Ivey**. "So here's a guy with a big fan base because of his old group who's still in his mid-20s—the same age as **Backstreet Boys** and 'N Sync. He's one guy with the same sort of music." Ivey says that because NKOTB's original fans are now in their early or mid-20s, the station could see McIntyre "having potential both with the younger and upper end." Since "Stay" was added on the station Nov. 2, 1998, it has remained the top request.

Due to the song's success in Boston and buzz growing in pockets around the country, a bidding war began among the major labels; Columbia was selected to try to conjure the magic all over again.

Says **Charlie Walk**, VP of national pop promotion at Columbia, "As long as top 40 radio is based on female listeners, we have to give the audience what they're demanding. Right now, that's going to be **Joey McIntyre**."

It's too early to tell if nationwide audiences will indeed catch Joey fever, but already some stations are giving the single as many as 31 spins a week.

"The song is more unique-sounding than your average formula ballad. It feels bigger with the production behind it," says **Pete DeGraaf**, music director at top 40 **WXXL** (XL-106.7) Orlando, Fla. "You can never predict, but this could be one of the biggest records of the year, based on the elements. He's on a formidable label that knows what he's about. He has a history. And it's a different type of song—a structured, mature sound from a guy that knows what it takes."

For McIntyre, so far the ride has been fine. "I'm doing radio [visits] now, and it's really fun," he says. "It comes comfortably to me, and there are lots of fans showing up, and the calls are great. But I'm not really putting my expectations on it. The vibe is good, and people are digging the record, and they're getting it."

"I'm enjoying it now, but I'm not crazy over it," he adds. "I want to maintain an even keel, to just sing my songs and enjoy it. I just hope I can get off the bat and have a chance. I'm excited to take that challenge and see what happens."

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON CHART	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	9	LULLABY SMG/COLUMBIA	SHAWN MULLINS
2	2	2	9	SAVE TONIGHT WORK/ERG	EAGLE-EYE CHERRY
3	4	4	9	HAVE YOU EVER? ATLANTIC	BRANDY
4	3	3	9	HANDS ATLANTIC	JEWEL
5	5	5	9	JUMPER ELEKTRA/EEG	THIRD EYE BLIND
6	6	6	9	ANGEL WARNER SUNSET/REPRISE	SARAH MCLACHLAN
7	8	8	9	SLIDE WARNER BROS.	GOO GOO DOLLS
8	9	9	9	MIAMI COLUMBIA	WILL SMITH
9	7	7	9	IRIS WARNER SUNSET/REPRISE	GOO GOO DOLLS
10	12	12	9	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA	'N SYNC
11	14	14	9	LATELY PENDULUM/RED ANT	DIVINE
12	11	11	9	MY FAVORITE MISTAKE A&M	SHERYL CROW
13	17	17	9	DOO WOP (THAT THING) RUFFHOUSE/COLUMBIA	LAURYN HILL
14	13	13	9	TOUCH IT UPTOWN/UNIVERSAL	MONIFAH
15	10	10	9	I'LL BE LAVA/ATLANTIC	EDWIN MCCAIN
16	18	18	9	FROM THIS MOMENT ON MERCURY	SHANIA TWAIN
17	19	19	7	TAKE ME THERE INTERSCOPE	BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK
18	15	15	9	ONE WEEK REPRISE	BARENAKED LADIES
19	26	26	9	...BABY ONE MORE TIME JIVE	BRITNEY SPEARS
20	20	20	9	TOO CLOSE ARISTA	NEXT
21	24	24	9	I'M YOUR ANGEL JIVE	R. KELLY & CELINE DION
22	28	28	8	YOU GET WHAT YOU GIVE MCA	NEW RADICALS
23	22	22	9	INSIDE OUT RCA	EVE 6
24	21	21	9	REAL WORLD LAVA/ATLANTIC	MATCHBOX 20
25	29	29	6	BACK 2 GOOD LAVA/ATLANTIC	MATCHBOX 20
26	16	16	9	THANK U MAVERICK/REPRISE	ALANIS MORISSETTE
27	30	30	4	IT'S ALL BEEN DONE REPRISE	BARENAKED LADIES
28	36	36	3	BELIEVE WARNER BROS.	CHER
29	25	25	9	ARE YOU THAT SOMEBODY? BLACKGROUND/ATLANTIC	AALIYAH
30	23	23	9	CRUSH EDEL AMERICA/HOLLYWOOD	JENNIFER PAIGE
31	RE-ENTRY	3	3	ANGEL OF MINE ARISTA	MONICA
32	33	33	8	LUV ME, LUV ME FLYTE TYME/MCA	SHAGGY FEATURING JANET
33	38	38	4	ALL I HAVE TO GIVE JIVE	BACKSTREET BOYS
34	32	32	9	BECAUSE OF YOU MOTOWN	98 DEGREES
35	RE-ENTRY	7	7	HOW DEEP IS YOUR LOVE ISLAND/DEF JAM/MERCURY	DRU HILL FEAT. REDMAN
36	39	39	6	CAN I GET A... DEF JAM/MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA
37	31	31	8	I DON'T WANT TO MISS A THING COLUMBIA	AEROSMITH
38	NEW	1	1	EVERY MORNING LAVA/ATLANTIC	SUGAR RAY
39	40	40	9	THE POWER OF GOOD-BYE MAVERICK/WARNER BROS.	MADONNA
40	35	35	9	CLOSING TIME MCA	SEMISONIC

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. 214 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. Tracks showing an increase in Audience over the previous week. Records below the top 20 are removed from the chart after 20 weeks. © 1999, Billboard/BPI Communications.

ONLINE DELIVERY OF SINGLES TO RADIO

(Continued from page 90)

covering a diverse market. They have a fundamental need to get their product out there quickly," he says.

Company operations director **Rob Cole** says, "With more than 8,000 releases a year, this system can help manage releases in their own time. It's simple logistics. FASTRAX helps the programmer keep up with what's going on. It's accessibility at the touch of a button. There is also the interactive dimension."

Besides the "verification trail" of tracking programmers as they down-

load releases, Johnson says the system has other benefits for the music industry. "Even though there is no substitute for CDs, FASTRAX has the potential to cut down on the duplication of product sent to the radio station," he says. "And it won't get 'lost' in the mailroom."

Paul Chantler, PD for the **Essex Group PD**, which will test the system, says the radio conglomerate is "keen to be the testing ground for FASTRAX and sharing our knowledge with other stations."

Jon Crosby, the mastermind behind *Vast*, figures that he has around 13 years left to make meaningful music.

"Good musicians get better and better until they don't have any demons left to exorcise, which usually happens in the mid-30s," says the 22-year-old. "The most influential albums seem to have been made by artists when they were 25 to 35. I'll make music until I'm 90, but that doesn't mean it will be inspirational and fresh forever."

By that calculation, Crosby has gotten a head start with his debut album and single, "Touched," currently grabbing the attention of the mainstream consciousness. "Touched" is No. 35 on this issue's Modern Rock Tracks. Although he avoids

specifics about the haunting goth track, he concedes that his music "comes from hurting."

"My process for music usually has something to do with getting hurt by someone, something, or



'It's weird to read about my life in print. That's private'

—Jon Crosby, *Vast*

the state of the world around me. All I can do to feel better is play my guitar and write songs. Music—not women, drugs, or money—is the painkiller and the only way to escape."

Crosby has had his share of isolation and problems. He grew up in rural Humboldt County, Calif., where there was almost no music scene. (He saw only Stevie Ray Vaughan and Richard Marx live during his formative years.) He was also a social outcast at school who eventually quit and was educated at home. But he doesn't want anyone's sympathy. "It's weird to read about my life in print. That's private," he says. "And it isn't like my childhood was any more or less fucked up than your average Joe. In fact, growing up in a small town helped me musically. There was nothing else to do other than play guitar. I just want to hear a rock star say they were popular and got laid all the time in high school. But instead it is all about the drama."

Billboard®

JANUARY 23, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
1	1	1	10	TURN THE PAGE GARAGE INC.	◆ METALLICA ELEKTRA/VEEG
◀ No. 1 ▶ 9 weeks at No. 1					
2	2	2	28	FLY AWAY 5	◆ LENNY KRAVITZ VIRGIN
3	3	3	10	KICKIN' MY HEART AROUND BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA
4	5	5	10	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	◆ EVERLAST TOMMY BOY
5	4	4	18	SLIDE DIZZY UP THE GIRL	◆ GOO GOO DOLLS WARNER BROS.
6	7	10	6	ONE MY OWN PRISON	CREED WIND-UP
7	8	7	15	PRETTY FLY (FOR A WHITE GUY) AMERICANA	◆ THE OFFSPRING COLUMBIA
8	10	9	17	STILL RAININ' WANDER THIS WORLD	◆ JONNY LANG A&M
9	6	6	23	DRAGULA HELLBILLY DELUXE	◆ ROB ZOMBIE Geffen
10	12	12	20	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	◆ THE FLYS DELICIOUS VINYL/TRAUMA
11	11	11	20	CELEBRITY SKIN CELEBRITY SKIN	◆ HOLE DGC/Geffen
12	14	14	10	EVERYTHING IS BROKEN TROUBLE IS...	◆ KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
13	9	8	15	PSYCHO MAN REUNION	BLACK SABBATH EPIC
14	13	13	32	WHAT'S THIS LIFE FOR MY OWN PRISON	◆ CREED WIND-UP
15	15	16	14	WHATEVER GODSMACK	◆ GODSMACK REPUBLIC/UNIVERSAL
16	16	15	16	BITTERSWEET SUNBURN	◆ FUEL 550 MUSIC/ERG
17	19	19	9	FREE TRAIN	TRAIN AWARE/COLUMBIA
18	18	18	5	ANOTHER BRICK IN THE WALL (PART 2) "THE FACULTY" SOUNDTRACK	◆ CLASS OF '99 COLUMBIA
19	17	17	26	INSIDE OUT EVE 6	◆ EVE 6 RCA
20	NEW ▶	1	1	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
21	20	21	13	POWERTRIP POWERTRIP	◆ MONSTER MAGNET A&M
22	21	20	17	SUREFIRE (NEVER ENOUGH) THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS
23	25	25	6	LEECH EVE 6	◆ EVE 6 RCA
24	22	22	6	YOU WANTED THE BEST PSYCHO-CIRCUS	KISS MERCURY
25	26	26	7	SUPER BREAKDOWN MR. FUNNY FACE	SPRUNG MONKEY SLRFDG/HOLLYWOOD
26	24	24	23	GOT THE LIFE FOLLOW THE LEADER	◆ KORN IMMORTAL/EPIC
27	28	32	4	NOW THAT YOU'RE GONE THINGS WE DO	INDIGENOUS PACHYDERM
28	23	23	9	ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN (LIVE) LIVE ON TWO LEGS	PEARL JAM EPIC
29	30	30	5	PROPHECY VILLA ELAINE	REMY ZERO DGC/Geffen
30	NEW ▶	1	1	WHISKEY IN THE JAR GARAGE INC.	METALLICA ELEKTRA/VEEG
31	27	27	19	SOFT SECOND COMING	SECOND COMING CAPITOL
32	31	31	8	I AM THE BULLGOD DEVIL WITHOUT A CAUSE	◆ KID ROCK TOP DOG/LAVA/ATLANTIC
33	39	—	2	I DON'T LIKE THE DRUGS (BUT THE DRUGS LIKE ME) MECHANICAL ANIMALS	◆ MARILYN MANSON NOTHING/INTERSCOPE
34	29	29	21	PSYCHO CIRCUS PSYCHO-CIRCUS	◆ KISS MERCURY
35	34	37	8	BITCH SEVENDUST	SEVENDUST TVT
36	38	40	4	FAITH THREE DOLLAR BILL Y'ALL	◆ LIMP BIZKIT FLIP/INTERSCOPE
37	32	33	8	GIMME SHELTER (LIVE) NO SECURITY	◆ THE ROLLING STONES VIRGIN
38	33	34	15	10,000 HORSES HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
39	NEW ▶	1	1	BLUE MONDAY CANDYASS	◆ ORGY ELEMENTREE/REPRISE
40	35	35	8	EVERY LITTLE THING COUNTS GREAT ADVENTURE CIGAR	JANUS STARK EARACHE/TRAUMA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 112 Mainstream rock stations and 75 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1998, Billboard/BPI Communications.

Billboard®

JANUARY 23, 1999

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
1	1	1	16	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	◆ EVERLAST TOMMY BOY
◀ No. 1 ▶ 5 weeks at No. 1					
2	3	2	18	NEVER THERE PROLONGING THE MAGIC	◆ CAKE CAPRICORN/MERCURY
3	2	3	21	FLY AWAY 5	◆ LENNY KRAVITZ VIRGIN
4	4	4	7	EVERY MORNING 14:59	◆ SUGAR RAY LAVA/ATLANTIC
5	5	5	15	PRETTY FLY (FOR A WHITE GUY) AMERICANA	◆ THE OFFSPRING COLUMBIA
6	6	6	23	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	◆ THE FLYS DELICIOUS VINYL/TRAUMA
7	7	7	19	SLIDE DIZZY UP THE GIRL	◆ GOO GOO DOLLS WARNER BROS.
8	11	12	7	MALIBU CELEBRITY SKIN	◆ HOLE DGC/Geffen
9	8	9	13	YOU GET WHAT YOU GIVE MAYBE YOU'VE BEEN BRAINWASHED TOO	◆ NEW RADICALS MCA
10	10	8	19	CIRCLES EL OSO	◆ SOUL COUGHING SLASH/WARNER BROS.
11	9	11	21	CELEBRITY SKIN CELEBRITY SKIN	◆ HOLE DGC/Geffen
12	12	10	15	SWEETEST THING THE BEST OF 1980-1990	◆ U2 ISLAND
13	19	24	7	LEECH EVE 6	◆ EVE 6 RCA
14	15	15	13	SPECIAL VERSION 2.0	◆ GARBAGE ALMO SOUNDS/INTERSCOPE
15	13	13	27	FATHER OF MINE SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR CAPITOL
16	14	14	39	INSIDE OUT EVE 6	◆ EVE 6 RCA
17	21	22	8	BLUE MONDAY CANDYASS	◆ ORGY ELEMENTREE/REPRISE
18	17	18	10	AT THE STARS HOW DOES YOUR GARDEN GROW?	BETTER THAN EZRA ELEKTRA/VEEG
19	18	16	8	JOINING YOU SUPPOSE FORMER INFATUATION JUNKIE	ALANIS MORISSETTE MAVERICK/REPRISE
20	20	20	13	PURE MORNING WITHOUT YOU I'M NOTHING	◆ PLACEBO HUT/VIRGIN
◀ AIRPOWER ▶					
21	27	26	5	ONE MY OWN PRISON	CREED WIND-UP
22	23	21	12	IT'S ALL BEEN DONE STUNT	◆ BARENAKED LADIES REPRISE
23	22	19	11	BODY MOVIN' HELLO NASTY	◆ BEASTIE BOYS GRAND ROYAL/CAPITOL
24	24	23	17	BITTERSWEET SUNBURN	◆ FUEL 550 MUSIC/ERG
25	30	29	13	CRUSH BEFORE THESE CROWDED STREETS	◆ DAVE MATTHEWS BAND RCA
26	28	28	9	MY FAVOURITE GAME GRAN TURISMO	◆ THE CARDIGANS STOCKHOLM/MERCURY
27	26	27	23	GOT THE LIFE FOLLOW THE LEADER	◆ KORN IMMORTAL/EPIC
28	29	30	9	PROPHECY VILLA ELAINE	REMY ZERO DGC/Geffen
29	35	36	3	FREAK OF THE WEEK HEY ALBUM	MARVELOUS 3 HIF/ELEKTRA/VEEG
30	33	31	9	ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN (LIVE) LIVE ON TWO LEGS	PEARL JAM EPIC
31	31	32	21	LULLABY SOUL'S CORE	◆ SHAWN MULLINS SMG/COLUMBIA
32	34	34	9	GET BACK WASTE OF MIND	ZEBRAHEAD COLUMBIA
33	32	33	16	DRAGULA HELLBILLY DELUXE	◆ ROB ZOMBIE Geffen
34	36	35	4	ANOTHER BRICK IN THE WALL (PART 2) "THE FACULTY" SOUNDTRACK	◆ CLASS OF '99 COLUMBIA
35	39	40	3	TOUCHED VISUAL AUDIO SENSORY THEATER	VAST ELEKTRA/VEEG
36	40	—	2	NO MERCY PEOPLE WATCHING	KHALEEL HOLLYWOOD
37	NEW ▶	1	1	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
38	NEW ▶	1	1	FAITH THREE DOLLAR BILL Y'ALL	LIMP BIZKIT FLIP/INTERSCOPE
39	NEW ▶	1	1	ONE HIT WONDER SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
40	RE-ENTRY	2	2	TURN THE PAGE GARAGE INC.	◆ METALLICA ELEKTRA/VEEG

HITS! IN TOKIO

Week of January 03, 1999

- ① Pretty Fly (For A White Guy) / The Offspring
- ② When You Believe / Mariah Carey And Whitney Houston
- ③ You Get What You Give / New Radicals
- ④ To Zion / Lauryn Hill Featuring Carlos Santana
- ⑤ Thank U / Alanis Morissette
- ⑥ Key Of Love / Misia
- ⑦ Believe / Cher
- ⑧ Sweetest Thing / U2
- ⑨ I'm Your Angel / Celine Dion Duet With R. Kelly
- ⑩ Automatic / Hikaru Utada
- ⑪ The Future Of The Future / Deep Dish With Everything But The Girl
- ⑫ I Don't Want To Miss A Thing / Aerosmith
- ⑬ Hands / Jewel
- ⑭ Until You Come Back / Whitney Houston
- ⑮ Smoke / Natalie Imbruglia
- ⑯ Feel This Way / Zebrahead
- ⑰ Body Movin' / Beastie Boys
- ⑱ Kicking My Heart Around / The Black Crowes
- ⑲ Tropicalia / Beck
- ⑳ Take Me There / Backstreet And Mya Featuring Mase And Blinky Blink
- ㉑ Don't Be Afraid / One Little Creature
- ㉒ Love And Harmony / Take 6
- ㉓ Apple - Only One, Only You / Momoe Shimano
- ㉔ The Glory Day / Misia
- ㉕ Crush / Jennifer Paige
- ㉖ Heaven / Glen Scott
- ㉗ Kazoetarinaiyurunoashio / UA
- ㉘ Walk On By / Dionne Warwick
- ㉙ Human Beings / Seal
- ㉚ Fever / Triceratops
- ㉛ Allt Ljus Pa Mig / Bo Kaspers Orkester
- ㉜ La Fete / Clementine
- ㉝ You And Me / Sean Oliver
- ㉞ Warning / Freestylers
- ㉟ Across The Universe / Fiona Apple
- ㊱ Baby, This Is For Real / Laila
- ㊲ Gangster Tripping / Fatboy Slim
- ㊳ Water, Flower / Silva
- ㊴ Mr. Pinstripe Suit / Big Bad Voodoo Daddy
- ㊵ Woman / Urban Species
- ㊶ Love Him / Donna Lewis
- ㊷ Have You Seen Her / Ray Hayden
- ㊸ Hitokoshikute, Aiwomotomete / Elefantokashimashi
- ㊹ 5, 6, 7, 8 / Steps
- ㊺ I Know How 2 Love U / Nadirah
- ㊻ Spoon / Chaka Khan
- ㊼ Clear Horizon / Basia
- ㊽ When You're Gone / Bryan Adams With Melanie C.
- ㊾ Bokuwakokoniru / Masayoshi Yamazaki
- ㊿ You Were There / Babyface

Selections can be heard on "Sapporo Beer Tokyo Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM IN TOKYO

81.3FM J-WAVE

Station information available at:
<http://www.j-wave.co.jp>

Van Halen Joins Trend Of Offering Videos Exclusively On The Web

VIDEO WEB WATCH: If there's still any doubt that people see the World Wide Web as an important avenue for music video promotion, consider this: There seems to be a mini-trend of artists offering their videos exclusively online.

Van Halen made its latest video, "Once," available solely on its official Web site (www.vanhalen.com) on Jan. 5. According to the site, the move was prompted after the band's label, Warner Bros. Records, decided not to release the video. (Warner Bros. confirms it has no plans to release it.) The "Once" video, featuring tour footage of Van Halen, was directed and edited by David Bertinelli, who just happens to be the brother of Valerie Bertinelli, Eddie Van Halen's wife.

A Warner Bros. music video promotion executive, who asked not to be identified, is skeptical of how beneficial Van Halen's Web-exclusive video will be for the band.

"If you make a video and the company doesn't put it out, then I don't see anything wrong with putting it up on your

"Of course, if you compare [videos] on the Web to what you can see on TV, what you see on TV looks better," McDermott adds. "But having [moving visuals] on a Web site is better than having a static Web page. Having a Web page with just text and still photos gets boring after a while. We had full cooperation from the band and their management, and they were pleased with the outcome. This kind of Web activity is the wave of the future."

ARISTOMEDIA CHANGES: Independent video promotion company AristoMedia has named three staffers to newly created positions: Kay Clary is now manager of media, Gary Conway is manager of marketing and promotions, and Kathi Atwood has been promoted from executive assistant to manager of operations. In addition, AristoMedia has named Mary White to the post of video promotion assistant.

THE EYE



by Carla Hay

LOCAL SHOW SPOTLIGHT: This week's spotlight is on pop/R&B program "The Super Duper Slob-Be-Dob Show," which has been on the air since 1994.

TV affiliate: The show's main affiliate is Charter Cable public-access TV in Norwalk, Calif. The program can also be seen on public-access cable TV in various other cities in Southern California.

Program length: 30 minutes.
Time slot: 10 p.m. Wednesdays; 5:30 p.m. Thursdays.

Producer/host: **Rob Macon.**
Following are the top five clips for "The Super Duper Slob-Be-Dob Show" for the week of Jan. 4.

1. **Britney Spears**, "Baby One More Time" (Jive).
2. **Deborah Cox**, "Nobody's Supposed To Be Here" (Arista).
3. **R. Kelly & Celine Dion**, "You're My Angel" (Jive).
4. **DJ Quik**, "Hand 'N Hand" (Profile).
5. **Brandy**, "Have You Ever?" (Atlantic).

PRODUCTION NOTES

NASHVILLE

Lloyd's "Don't Wanna Know" clip was directed by Steven L. Weaver.

Joseph Sassone directed Deryl Dodd's "A Bitter End."

Claudia Church's "What's The Matter With You Baby?" was directed by Gerry Wenner.

OTHER CITIES

Austin, Texas, was the location for Bruce Robison's "Desperately," directed by David McClister, and Monte Warden's "Someday," directed by James Froeschie.

Shannon Brown's "I Won't Lie" was directed by Steven Goldmann in Saugus, Calif.



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Total, Trippin'
- 2 Busta Rhymes, Gimme Some More
- 3 Blackstreet & Mya, Take Me There
- 4 Foxy Brown, Hot Spot
- 5 Tyrese, Sweet Lady
- 6 2Pac, Changes
- 7 Brian McKnight, Hold Me
- 8 Faith Evans, Love Like This
- 9 112, Love Me
- 10 Kirk Franklin, Revolution
- 11 R. Kelly, Home Alone
- 12 Deborah Cox, Nobody's Supposed To Be Here
- 13 Jay-Z, Hard Knock Life (Ghetto Anthem)
- 14 Gerald Levert, Taking Everything
- 15 Dru Hill, These Are The Times
- 16 Method Man, Judgement Day
- 17 R. Kelly, When A Woman's Fed Up
- 18 Roots Feat. Erykah Badu, You Got Me
- 19 Outkast Feat. Raekwon, Skew It On The Bar-B
- 20 Ghetto Mafia, In Decatur
- 21 Boyz II Men, I Will Get There
- 22 Redman, I'll Bee Dat
- 23 Next, I Still Love You
- 24 Shaq Jones, Talk Show Shhh!
- 25 Imajin, No Doubt
- 26 Master P, Kenny's Dead
- 27 Cool Breeze, Watch For The Hook
- 28 Jesse Powell, You
- 29 Brandy, Have You Ever?
- 30 Ice Cube, Pushin' Weight

NEW ONS

Lauryn Hill, Ex-Factor
Faith Evans F/Puff Daddy, All Night Long
Divine, One More Try
Outkast/Slick Rick, Da Art Of Story Tellin'
Monica, Angel Of Mine
Mariah Carey, I Still Believe
Ghetto Mafia, On Da Grind
Kenny Lattimore, If I Lose My Woman
Baby DC/Imajin, Bounce, Rock, Skate Roll
Mag/Gangsta Boo, How You Like It
Bootsy Collins, I'm Leavin' U Gotta Go
Kino Watson, Breakfast In Bed



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Jo Dee Messina, Stand Beside Me
- 2 Garth Brooks, It's Your Song
- 3 Shania Twain, That Don't Impress Me Much

- 4 Toby Keith, Getcha Some
- 5 John Michael Montgomery, Hold On To Me
- 6 Faith Hill, Let Me Let Go
- 7 Deana Carter, Absence Of The Heart
- 8 The Wilkinsons, Fly (The Angel Song)
- 9 Lee Ann Womack, A Little Past Little Rock
- 10 Diamond Rio, Unbelievable
- 11 Wynonna, Woman To Woman
- 12 Sara Evans, No Place That Far
- 13 Randy Travis, Spirit Of A Boy, Wisdom Of A Man *
- 14 Ty Herndon, Hands Of A Working Man *
- 15 Tracy Lawrence, I'll Never Pass This Way Again *
- 16 The Tractors, Shortenin' Bread *
- 17 Wade Hayes, Tore Up From The Floor Up *
- 18 Dixie Chicks, You Were Mine *
- 19 Deryl Dodd, A Bitter End *
- 20 The Kinleys, Somebody's Out There Watching *
- 21 Chad Brock, Ordinary Life *
- 22 Jessica Andrews, I Will Be There For You *
- 23 Patty Loveless, Can't Get Enough *
- 24 Garth Brooks, Tearin' It Up
- 25 Terri Clark, You're Easy On The Eyes
- 26 Blackhawk, There You Have It
- 27 Jon Randall, She Don't Believe In Fairy Tales
- 28 Monte Warden, Someday...
- 29 Travis Tritt, No More Looking Over My Shoulder
- 30 Shania Twain, From This Moment On
- 31 Dwight Yoakam, These Arms
- 32 Allison Moore, Alabama Song
- 33 T. Graham Brown, Wine Into Water
- 34 Lari White, Take Me
- 35 Dolly Parton, The Salt In My Tears
- 36 Linda Davis, I'm Yours
- 37 Billy Ray Cyrus, Under The Hood
- 38 Shannon Brown, I Won't Lie
- 39 Charlie Robison, Barlight
- 40 Gary Allan, I'll Take Today
- 41 Sammy Kershaw, One Day Left To Live
- 42 Olivia Newton-John, Precious Love
- 43 Aaron Tippin, For You I Will
- 44 Joe Diffie, Poor Me
- 45 South Sixty Five, A Random Act Of Senseless Kindness
- 46 Mark Nesler, Slow Down
- 47 Alison Krauss, I Give You To His Heart
- 48 Brooks & Dunn, How Long Gone
- 49 Collin Raye, I Can Still Feel You
- 50 Shane McAnally, Say Anything

NEW ONS

Collin Raye, Anyone Else
Danni Leigh, 29 Nights
Kenny Chesney, How Forever Feels
Lila McCann, With You
Terri Clark, Every Time I Cry



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Will Smith, Miami
- 2 The Offspring, Pretty Fly (For A White Guy)
- 3 2Pac, Changes
- 4 Limp Bizkit, Faith
- 5 Beastie Boys, Body Movin'
- 6 Green Day, Nice Guys Finish Last
- 7 Jay-Z, Hard Knock Life (Ghetto Anthem)
- 8 Master P, Kenny's Dead
- 9 Brandy, Have You Ever?
- 10 Blackstreet & Mya, Take Me There
- 11 Jewel, Hands
- 12 Busta Rhymes, Gimme Some More
- 13 Spice Girls, Goodbye **
- 14 Britney Spears, ...Baby One More Time
- 15 Lenny Kravitz, Fly Away
- 16 New Radicals, You Get What You Give
- 17 Third Eye Blind, Jumper
- 18 Everlast, What It's Like
- 19 Hole, Malibu
- 20 Redman, I'll Bee Dat
- 21 Jennifer Love Hewitt, How Do I Deal
- 22 Natalie Imbruglia, Smoke
- 23 Tyrese, Sweet Lady
- 24 Barenaked Ladies, It's All Been Done
- 25 Collective Soul, Run
- 26 Method Man, Judgement Day
- 27 'N Sync, (God Must Have Spent) A Little More...
- 28 DMX, Ruff Ryders' Anthem
- 29 Deborah Cox, Nobody's Supposed To Be Here
- 30 Sugar Ray, Every Morning
- 31 Goo Goo Dolls, Slide
- 32 Marilyn Manson, I Don't Like The Drugs
- 33 Jay-Z Feat. Amil & Ja, Can I Get A...
- 34 Class Of '99, Another Brick In The Wall
- 35 Alanis Morissette, Uninvited
- 36 Mo Thugs Family, Ghetto Cowboy
- 37 Deborah Cox, Nobody's Supposed To Be Here
- 38 Outkast, Rosa Parks
- 39 Dru Hill, These Are The Times
- 40 Lauryn Hill, Doo Wop (That Thing)
- 41 Korn, Got The Life
- 42 R. Kelly & Celine Dion, I'm Your Angel
- 43 Backstreet Boys, All I Have To Give
- 44 Eagle-Eye Cherry, Save Tonight
- 45 Flys, Got You
- 46 Stardust, Music Sounds Better With You
- 47 98 Degrees, Because Of You
- 48 Everclear, Father Of Mine
- 49 Shania Twain, From This Moment On
- 50 Cake, Never There

NEW ONS

Eminem, My Name Is
Eve 6, Leech
Garbage, Special
Lauryn Hill, Ex-Factor
Method Man & D'Angelo, Break Ups 2 Make Ups
Monica, Angel Of Mine



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Jewel, Hands
- 2 Sheryl Crow, My Favorite Mistake
- 3 Eagle-Eye Cherry, Save Tonight
- 4 Shawn Mullins, Lullaby
- 5 Goo Goo Dolls, Iris
- 6 Sarah McLachlan, Angel
- 7 Third Eye Blind, Jumper
- 8 Shania Twain, From This Moment On
- 9 Barenaked Ladies, It's All Been Done
- 10 Alanis Morissette, Thank U
- 11 R. Kelly & Celine Dion, I'm Your Angel
- 12 Sugar Ray, Every Morning
- 13 Marvin Gaye & Tammi Terrell, Ain't No Mountain High Enough
- 14 Lenny Kravitz, Fly Away
- 15 Hootie & The Blowfish, Only Lonely
- 16 Rolling Stones, Gimme Shelter
- 17 Goo Goo Dolls, Slide
- 18 Madonna, The Power Of Good-Bye
- 19 R.E.M., Lotus
- 20 Shania Twain, You're Still The One
- 21 Green Day, Time Of Your Life
- 22 Fastball, The Way
- 23 Semisonic, Closing Time
- 24 Barenaked Ladies, One Week
- 25 Whitney Houston & Mariah Carey, When You
- 26 Aerosmith, I Don't Want To Miss A Thing
- 27 Janet, Every Time
- 28 Brian Setzer Orchestra, Jump Jive An' Wal
- 29 Collective Soul, Run
- 30 Natalie Imbruglia, Torn
- 31 Natalie, Fire Escape
- 32 Lauryn Hill, Doo Wop
- 33 U2, Sweetest Thing
- 34 Smash Mouth, Walkin' On The Sun
- 35 Natalie Imbruglia, Smoke
- 36 New Radicals, You Get What You Give
- 37 Dave Matthews Band, Crush
- 38 Matchbox 20, Real World
- 39 Matchbox 20, 3 AM
- 40 Third Eye Blind, Semi-Charmed Life
- 41 Sarah McLachlan, Adia
- 42 Sugar Ray, Fly
- 43 Celine Dion, My Heart Will Go On
- 44 Cher, Believe
- 45 Alanis Morissette, Ironic
- 46 Matchbox 20, Back 2 Good
- 47 Emilia, Big Big World
- 48 Lisa Loeb, All Day
- 49 Madonna, Vogue
- 50 Counting Crows, Mr. Jones

NEW ONS

Lauryn Hill, Ex-Factor
Garbage, Special
Bonnie Raitt, Lover's Will
Shania Twain, That Don't Impress Me Much

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 23, 1999.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Kirk Franklin, Revolution

BOX TOPS

R. Kelly, When A Woman's Fed Up
Deborah Cox, Nobody's Supposed To Be Here
Bizzy Bone, Nobody Can Stop Me Now
Juvenile, Ha
TQ, Bye Bye Baby
The Offspring, Pretty Fly (For A White Guy)
DJ Quik, Hand N Hand
2Pac, Changes
Total, Trippin'
Five, It's The Things You Do
Master P, Kenny's Dead
RZA, Holocaust
Britney Spears, ...Baby One More Time
Busta Rhymes, Gimme Some More
Faith Evans, Love Like This
Tyrese, Sweet Lady
Destiny's Child, Get On The Bus
Brandy, Have You Ever?
Blackstreet, Take Me There (Remix)
Dru Hill, These Are The Times
Voices Of Theory, Wherever You Go
Limp Bizkit, Faith
Aaliyah, Are You That Somebody?
'N Sync, (God Must Have Spent) A Little More...
Jay-Z, Hard Knock Life (Ghetto Anthem)
Backstreet Boys, All I Have To Give
Monifah, Touch It

NEW

3rd Storee, If Ever
Cassius, 1999
Eminem, My Name Is
Everclear, One Hit Wonder
Kenny Lattimore, If I Lose My Woman
Lauryn Hill, Ex-Factor
M. Doc F/Christina, Free
R.L. Burnside, Let My Baby Ride
Sixpence None The Richer, Kiss Me
The Living End, Prisoner Of Society



Continuous programming
1515 Broadway
New York, NY 10036

NEW

Lenny Kravitz, I Belong To You
Knowledge, Clinton Youth
Lo Fidelity All Stars, Battleflag



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

Eve 6, Leech (new)
Metallica, Turn The Page (new)
Blackstreet & Mya, Take Me There (new)
Dru Hill, These Are The Times (new)
Limp Bizkit, Faith (new)
Tin Star, Head (new)
The Roots F/Erykah Badu, You Got Me
Britney Spears, ...Baby One More Time
The Offspring, Pretty Fly (For A White Guy)
Sky, Some Kinda Wonderful
Barenaked Ladies, It's All Been Done
Eagle Eye Cherry, Save Tonight
Maestro, Stick To Your Vision
Cher, Believe
Shawn Mullins, Lullaby
U2, Sweetest Thing
Faith Evans, Love Like This
98 Degrees, Because Of You
New Radicals, You Get What You Give
Spice Girls, Goodbye



Continuous programming
Hawley Crescent
London NW18TT

Cher, Believe
Robbie Williams, No Regrets
Will Smith, Miami
Whitney Houston & Mariah Carey, When You Believe
Emilia, Big Big World
Spice Girls, Goodbye
Jay-Z, Hard Knock Life (Ghetto Anthem)
Madonna, The Power Of Good-Bye
George Michael, Outside
Dru Hill, How Deep Is Your Love
Honeyz, End Of The Line
All Saints, War Of Nerves
Liquido, Narcotic
Busta Rhymes, Gimme Some More
Manic Street Preachers, Everlasting
Bryan Adams F/Melanie C., When You're Gone
The Offspring, Pretty Fly (For A White Guy)
Meja, All 'Bout The Money
R.E.M., Lotus
Jessica, How Will I Know



24 hours daily
32 E 57th Street
New York, NY 10022

Brandy, Have You Ever?
Britney Spears, ...Baby One More Time
Busta Rhymes, Gimme Some More
Cake, Never There
Emilia, Big Big World
Everlast, What It's Like
Jewel, Hands
New Radicals, You Get What You Give
The Offspring, Pretty Fly (For A White Guy)
Zebrahead, Get Back
Barenaked Ladies, It's All Been Done
Five, It's The Things You Do
Garbage, Special
Lo Fidelity All Stars, Battleflag
The Kinleys, Somebody's Out There Watching



Three hours weekly
216 W Ohio
Chicago, IL 60610

The Offspring, Pretty Fly (For A White Guy)
Fear Factory, Resurrection
Green Day, Nice Guys Finish Last
Sugar Ray, Every Morning
Supergass, Caught By The Fuzz
Lo Fidelity All Stars, Battleflag
Beastie Boys, Body Movin'
Godsmack, Whatever
Deftones, 7 Words
Knowledge, Clinton Youth
Garbage, Special



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

Tori Amos, Raspberry Swirl
Garbage, Special
Green Day, Nice Guys Finish Last
Godsmack, Whatever
Fuel, Bittersweet
Collective Soul, Run
Hole, Malibu
Lo Fidelity All Stars, Battleflag
Marilyn Manson, I Don't Like Drugs
Orgy, Blue Monday
Sugar Ray, Every Morning
Rob Zombie, Living Dead Girl

PREKOP

(Continued from page 11)

would have worked on guitar or organ. That changes the hierarchy of where the voice is."

So how does the solo album differ from the Sea And Cake's recordings? "I consider them part of the same lineage," explains Prekop. "I didn't have a real deliberate change in mind once I started writing on the guitar. They could have been Sea And Cake songs, too, [although] they would sound different in the end."

The divergent "production attitudes" of O'Rourke and McEntire, who produces the Sea And Cake, also changed the solo album's outcome, according to Prekop.

"I think [the two outlets] complement each other," says Thrill Jockey executive Bettina Richards. "Each shows the strength in his songwriting, and I think this will only help the Sea And Cake. We will work the two together."

The label will service the set to college radio and the few commercial radio outlets where it's

'I didn't have a deliberate change in mind once I started writing on the guitar'

been successful in the past, especially WXRT Chicago, where Thrill Jockey acts receive play on the regional music show "Local Anesthetic."

The show's host, Richard Milne, says of the Prekop effort, "I'm sure I'll play it—I've always loved everything Sammy's done. He's highly respected, and I think he's the most amazing vocalist."

At retail, Richards says the label has "had a lot of luck with the Sea And Cake in chains like Borders and at Amazon.com—places where the NPR crowd shops" and will target those outlets with Prekop's set.

Prekop and the album's personnel will be touring nationally beginning in March, booked by Flower Booking. Prekop is currently self-managed and without a publisher.

Josh Madell, owner of New York retailer Other Music, says the store does "really well with the Sea And Cake. All their fans are going to want Sam Prekop's album—it's similar, and you recognize the songwriting and the singing style. But it'll also appeal to fans of singer/songwriters, who might like this album because it's a little more straightforward than the band."

Prekop says that more solo music, possibly computer-aided, may be in his future. But the artist, who also painted the cover art for the album, has many other creative outlets to keep him busy. Richards says Thrill Jockey "would always encourage Sam Prekop to do whatever suits his musical fancy."

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BLUEGRASS SEES LIFT IN THREE ALBUMS

(Continued from page 11)

music credibility," says Tuchman. "But I also think that few modern country acts are really selling and that much of their new audience has little understanding of the music and is therefore transitory, whereas the traditional end of the music has maintained a solid core and built steadily upon it."

Stanley's "Clinch Mountain Country," on Rebel Records, has become the best-selling album in the small bluegrass label's 38-year history, according to marketing and public relations director Greg McGraw. Bluegrass, he believes, "fills the need for a more 'real' type of music than the perceived 'cookie-cutter' country music that sounds the same."

With Rebel's sales already rising, Skaggs' return to the bluegrass fold "is a huge boon," McGraw says.

SETS MIX THE OLD AND NEW

On his aptly titled "Ancient Tones," Skaggs sought to "give honor to the forefathers like Bill Monroe and the Stanley Brothers and Flatt & Scruggs, which I will always do because they deserve not to be forgotten," he says, citing his cover of the Stanley Brothers classic "How Mountain Girls Can Love," which he remembers hearing on the radio as a kid.

"But then I recorded some new songs," he adds. "One in particular, 'Coal Mining Man,' was written by my banjo player, Jim Mills, after a PBS documentary on East Kentucky coal mines."

McCoury, whose band includes sons Rob and Ronnie, has taken a similar tack on "The Family," which was so named, he humbly notes, "when I was persuaded that we're kind of the 'First Family of Bluegrass.'"

The disc, which Ronnie and Jerry Douglas produced, includes a pair of older Del McCoury songs, but he notes that the newer material "could be a little different sounding," and that songs like a cover of the Lovin' Spoonful '60s pop hit "Nashville Cats" "aren't standard bluegrass songs."

Meanwhile, the McCoury family has been adopted by Earle, who is also stretching the form.

"It might upset some [bluegrass] purists—and Steve Earle fans who want to hear a rock record—but fuck 'em!" he says. "I'm doing records like this to keep what I do vital and influence the rock records I make—and it won't be my last bluegrass record."

Bluegrass, continues Earle, "is the original alternative country music—period."

The album, Earle notes, is distributed by the Alternative Distribution Alliance, as a prior relationship with Warner Bros. has ended. "I'll probably end up on a major for my next record," he says, "but we can do as good of a job as any major on this one!"

But marketing bluegrass product has never been the genre's strength, notes Tuchman.

"I have profound respect for Ricky Skaggs' business sense," says Tuchman, who notes that

sales of bluegrass artists besides Krauss are small compared with those of mainstream country stars. "He knows that it's as important to promote and tour as it is to come out with quality products."

Skaggs recently launched Ceili Music to exploit increased interest in the bluegrass and acoustic roots genres beyond his SFR label (Billboard, Dec. 5, 1998).

"He proved there was a much bigger audience with 'Bluegrass Rules!,'" notes Stan Strickland,



Steve Earle, right, pays his respects to bluegrass titan Ralph Stanley during Stanley's show at the Ryman Auditorium in Nashville. (Photo: Adam Carlos)

Skaggs' manager/partner and GM of SFR. "Now we're trying to expand it by pushing the traditional borders. In addition to the normal advertising venues for bluegrass, we're pushing more into country music outlets and also positioning Ricky in Rolling Stone, Vanity Fair, and GQ. These magazines won't necessarily give us editorial support, but some of the younger writers are starting to figure out that their heroes—artists like Tom Petty, Elvis Costello, Bruce Hornsby, or George Clinton—are familiar with him and admire him."

Ceili Music GM Bev Paul adds that both labels are "giving people a lot of ways to get into the genre as well as sell the product."

To this end, public radio is being targeted along with traditional bluegrass and acoustic outlets. A country radio single from Skaggs is also in the works, Strickland says, because of support for the artist there.

Skaggs is also set to appear on "Late Night With Conan O'Brien" on Feb. 2, and Paul anticipates TNN and CMT support.

"We're looking for in-store play of the video for Ricky, and Steve and Del are talking about making one as well for TV and in-store play," adds Strickland, who also manages the McCoury Band.

RETAIL PROMOTION

Strickland is talking to the Borders Books & Music chain about in-store appearances by the three artists and is especially looking to bring McCoury and Earle into each other's respective market strongholds. "But we won't forget our indie stores, where everything started," he adds.

Also forthcoming is a "full-blown promotion" at retail during May, which is Bluegrass Month, Strickland says. "This is the first time probably in bluegrass history that we're achieving critical mass, because of all the dollars spent and the impact [of three near-simulta-

neous releases] and the possibility of raising awareness of this music.

"We have three projects that are extremely high-profile but very different in the way they present bluegrass: Steve is uniquely Steve Earle; Del's the high-lonesome man whose roots are so deep he couldn't get out with a ladder; and Ricky's sort of a painter who's brought all the elements together on the canvas. No one feels competitive, and there's a cooperative relationship between our two companies."

MONROE WOULD BE HAPPY

At E-Squared, which Earle owns with partner Jack Emerson, Emerson has a similar, if reverse, strategy in reaching for Earle's fan base and then pulling in bluegrass fans.

"Hopefully Bill Monroe would be happy," he says, noting that while his label's marketing focus is on "The Mountain" as "a Steve Earle record and a songwriter's record, he chose the best musicians he could find—the McCoury Band."

But E-Squared does plan on placing a focus track on a radio compilation service for bluegrass stations and programs, and Emerson says that roots and public radio stations will also be targeted. Earle's triple-A supporters will not be "forced" to take the bluegrass album but will be welcomed aboard if they do, he says.

The main focus, though, will be Earle's world tour with the McCoury Band, starting March 1 with a week of shows at Nashville club the Station Inn. Domestic dates continue through April, then the tour heads to Europe in May before returning in June to play rock and bluegrass festivals.

"I'm wearing a suit the whole tour, because that's what the McCourys do—and it was a very big deal to Bill," says Earle, who is not known for his sartorial splendor. "Whatever anybody else thinks about me, I do have a lot of respect for tradition."

Keeping it real, too, will be Earle and McCoury's "high-risk, low-tech" hillbilly setup, using one microphone and no monitors.

The momentous tour, a taste of which was recorded for a recent PBS "Sessions At West 54th" taping, will again "put bluegrass in front of people who've never heard it before," notes Strickland, adding that Skaggs will play festivals and fine arts halls. All three artists are also set to perform during the Nashville Extravaganza trade events in February.

ANCIENT TONES STILL RESONATE

While the Skaggs/McCoury/Earle triumvirate is understandably the center of attention, there are other exciting developments in bluegrass, including Jim Lauderdale's January album sessions with Stanley and the Clinch Mountain Boys.

"I was lucky enough to do a song on 'Clinch Mountain Country,' and he did a song with me on my last album," says the BNA-signed Lauderdale, whose bluegrass album is on Rebel. "In his voice

you hear the people who played music in the mountains 10 years ago—and the sources from Ireland, Scotland, and England."

These are the "ancient tones" that Monroe once described to former Blue Grass Boy Peter Rowan, who passed the knowledge on to Skaggs and who, incidentally, was Earle's mentor in the music. "He told Peter to listen for the 'ancient tones'—and that's what I hear in bluegrass," says Skaggs.

Clearly, younger musicians and audiences are also hearing those ancient tones.

"They're getting younger, and it seems like a lot of different classes of people," says Stanley, now 71. "And the new musicians are doing fine, a little different than the traditional, but they'll take it to a wider audience."

One young bluegrass player who has mightily impressed Stanley is his son Ralph Jr., who "came up in

the band and is now one of the best lead singers since my brother Carter."

Lauderdale cites IIRD Tyme Out and Blue Highway as two other noteworthy younger acts among many. Paul notes, too, that young rock groups have boarded the bluegrass bandwagon.

"Del played Farm Aid, and all the guys in Phish were waiting outside his bus to get a look at him," she says.

But Tuchman may provide the strongest evidence of bluegrass's robust current health. He notes that at the Old Time Fiddler Convention in Galax, Va., young performers "are coming out of the woodwork—demonstrable proof that bluegrass is regenerating itself."

And, he adds, "People I knew who were playing bluegrass back in the '50s and '60s are returning to it."

NARAS Slates More Career Days To Teach Kids About Music Biz

BY CARRIE BELL

LOS ANGELES—The National Academy of Recording Arts and Sciences (NARAS) Foundation kicked off the 12th year of its Grammy in the Schools program Jan. 7 at New York's Manhattan School of Music. Nineteen more "music career days" are slated to take place by June in such cities as Miami; Seattle; Austin, Texas; Chicago; Philadelphia; Tucson, Ariz.; Nashville; Boston; Los Angeles; Birmingham, Ala.; and Memphis.

"This is one of the programs we do that I feel is a must, and this year is shaping up to be quite successful," says NARAS president/CEO Michael Greene. "This year we expanded to more regions, particularly to those that don't have a NARAS office. We're getting more involvement from local chapters, as well as related arts organizations and music educators. And, most importantly, we intend to reach more students this year."

The programs for high school music students are held on college campuses. They aim to educate teens about the wide variety of music-industry jobs and the trials and triumphs one endures while pursuing them. The events include panel discussions with experts and workshops on such topics as audio engineering and vocal techniques.

"Teachers send us kids who are determined to pursue music as a career," says Greene, who will moderate several of the panels. "We provide a road map past the glamour they see on MTV and in magazines. It's a reality-based experience. The panelists are there to tell these kids what it costs to follow a dream. How many lessons will they have to take? How many times will they have to

travel in a van to play to 15 people in Iowa? How many rejection letters will they get? How much college does it take to be an agent?"

Greene says the university locations provide positive reinforcement about the importance of higher education.

"Many of these kids have never been on a college campus," he says. "All of a sudden, something mythical becomes real for them as they meet students, walk through studio space, and talk with professors and professionals. For the first time, they say, 'I can do this. I could go there.'"

Columbia tropical/salsa recording artist Marc Anthony says that he agreed to be a part of Grammy in the Schools because he wants to spread the word that dreams can come true.

"Now that I've accomplished my goals, I want to tell kids that dreams are possible if you work for them," Anthony says. "It isn't to give them an answer or to tell them what road to take but to give them a nod of approval from someone they look up to. If I'd had something like this when I was a kid, it would have made a world of difference."

Artists and executives such as Sean "Puffy" Combs, Sylvia Rhone, C-Note, Divine, Linda Ronstadt, the Wilkinsons, Missy Elliott, and Kurupt are also scheduled to participate.

The accompanying Grammy in the Schools career handbook was recently revised and now includes 64 pages of interviews with such artists as Jewel, the Fugees, Don Was, and Jimmy Jam & Terry Lewis, as well as listings of college music-industry programs, record companies, and related resources.

Financial support for this year's series comes from HealthSouth, Target, and Sony Signatures.

TOP ACTS SET FOR GERMANY'S ECHO AWARDS

(Continued from page 8)

other for *schlager* and *volksmusik*.
Moreover, last year Janke also noted greater demand for the artists who had performed on the show after the program's broadcast on TV a few days later.

Wolfgang Prause, of the Ham-

burg retailer Schallplatte am Moenckebergbrunnen, agrees. "In individual cases, we recorded heightened demand for these artists, especially a few days later."

On the other hand, the head of the WOM chain, Wolfgang Orth-

mayr, does not expect much impact on sales, as the songs that are performed are already top sellers.

A list of nominees in key national categories follows.

National male artist: Falco (EMI), Herbert Grönemeyer (EMI),

Peter Maffay (BMG Ariola), Xavier Naidoo (3P/Epic/Sony), Westernhagen (WEA).

National female artist: Blümchen (edel), Doro (Mercury), Nena (Polydor), Nicole (Jupiter), Sabrina Setlur (Sony).

National band: Die Aerzte (Motor Music/Universal), Boehse Onkelz (Virgin), Guano Apes (Gun/BMG Ariola), Modern Talking (Hansa/BMG Berlin), Pur (Intercord).

Male German pop artist: Howard Carpendale (Polydor), Udo Jürgens (BMG Ariola), Reinhard Mey (Intercord), Wolfgang Petry (Na klar!/BMG Berlin), Roger Whittaker (BMG Ariola).

Female German pop artist: Claudia Jung (EMI), Vicky Leandros (White/BMG Ariola), Mireille Mathieu (BMG Ariola), Michelle (EMI), Marianne Rosenberg (Hansa/BMG Berlin).

German pop band: Brunner & Brunner (Koch), Die Flippers (BMG Ariola), Dieter Thomas Kuhn & Band (WEA), Guildo Horn & Die Orthopaedischen Struempfe (EMI).

National newcomer: Guano Apes (Gun/BMG Ariola), Bell Book & Candle (Hansa/BMG Berlin), Xavier Naidoo (3P/Epic/Sony), Rosenstolz (Polydor), Thomas D. (Four Music/Columbia/Sony).

HMV MEDIA GROUP REPORTS A HEALTHY 2ND QUARTER

(Continued from page 6)

Pacific sales actually saw a 5.5% increase.

In Australia, says Giles, "after 10 years' hard work for little reward, what's very gratifying is that I think we've really turned the corner on that business. In both Australia and Japan, we've seen like-for-like [second-quarter] growth close to 10%."

However, "Hong Kong is problematic," he concedes. "We are continuing to see pretty serious sales declines, although it's not quite as bad as earlier in 1998." HMV has taken "quite radical actions" to reduce costs and protect profits, Giles adds.

As a result, "we're about level with last year's profits. We have had some support from some of our landlords; we're all in this together in terms of a longer-term partnership." He says that HMV remains "very committed" to the territory.

Giles also highlights Canada and Germany as territories where HMV is seeing previous hard work pay off. In Germany, the chain has just acquired a site for a superstore in Cologne, which will become HMV's fourth outlet in that country.

HMV Media Group was formed in March 1998 following the acquisition

of music merchant HMV and bookseller Dillons from EMI and the purchase of a second U.K. bookseller, Waterstones, from WHSmith. Currently, it operates 271 HMV stores across nine countries plus 203 bookstores, mainly under the Waterstones and Dillons names. The new, pro forma figures compare actual 1998 results with those that would have been posted jointly by the three elements in the last quarter of 1997.

Giles concludes by playing down recent speculation that a stock market flotation of the group is immi-

nent. When the group formed, it suggested that the flotation option could be looked at after 18 months, depending on performance. He says he sees no need to modify that view. "The important thing about this is that we're operating well within our borrowing facilities—we can choose our timing."

EMI and investment group Advent International each hold a 45.2% share of HMV Media Group. Says Giles, "EMI and Advent are both very committed to this business over the longer term."

DION, SMITH TOP AMERICAN MUSIC AWARDS

(Continued from page 6)

This issue, "Let's Talk About Love" jumped to No. 71 on The Billboard 200, while Dion's holiday album, "These Are Special Times," dropped from No. 27 to No. 37.

The show, which was broadcast live Jan. 11 on ABC from the Shrine Auditorium here, included performances by Third Eye Blind, Backstreet Boys, Whitney Houston with Wyclef Jean and Babyface, Dixie Chicks, Brandy, K-Ci & JoJo and Next, Los Tigres Del Norte, Elvis Costello and Burt Bacharach, Cher, Master P and his No Limit family, Goo Goo Dolls, Blondie with Coolio, and Trisha Yearwood and Brooks.

A tribute to Billy Joel showcased 'N Sync, 98 Degrees, Shawn Mullins, LeAnn Rimes, and Brian McKnight.

"Although there weren't any particularly standout performances, playing at an awards show always seems to give a spike in those artists' sales," says John Artale, a buyer at the 177-store, Carnegie, Pa.-based National Record Mart chain.

"Usually these shows introduce people to successful acts in genres they normally ignore," Artale says. "Like someone who doesn't like country might become interested in the Dixie Chicks. Some stores have reported an increased interest in this new Blondie record, Cher, and Shawn Mullins."

Unfortunately, he adds, the AMAs might not have as much effect on sales as usual, due to the weather. "Much of the Midwest and the East is covered in snow, and schools, malls, and businesses often close early," he says. "It certainly doesn't encourage people to run out to buy a CD."

Musicland divisional director of music marketing Scott Levin says, "The artists that have won are so popular that the impact on sales is difficult to notice. In general, when an unexpected or long-shot artist wins, sales go through the roof."

A list of the winners follows.

POP/ROCK

Favorite male artist: Eric Clapton (Reprise).

Favorite female artist: Celine Dion (550 Music/Epic).

Favorite band, duo or group: Aerosmith (Geffen).

Favorite album: "Big Willie Style," Will Smith (Columbia).

Favorite new artist: 'N Sync (RCA).

SOUL/R&B

Favorite male artist: Will Smith (Columbia).

Favorite female artist: Janet Jackson (Virgin).

Favorite band, duo or group: K-Ci & JoJo (MCA).

Favorite album: "Big Willie Style," Will Smith (Columbia).

Favorite new artist: Lauryn Hill (Ruffhouse/Columbia).

COUNTRY

Favorite male artist: Garth Brooks (Capitol Nashville).

Favorite female artist: Shania Twain (Mercury Nashville).

Favorite band, duo or group: Alabama (RCA Nashville).

Favorite album: "Sevens," Garth Brooks (Capitol Nashville).

Favorite new artist: Dixie Chicks (Monument/Sony Nashville).

ADULT CONTEMPORARY

Favorite artist: Celine Dion (550 Music/Epic).

SOUNDTRACK

Favorite soundtrack: "Titanic" (Sony Classical).

RAP/HIP-HOP

Favorite artist: Master P (No Limit/Priority).

LATIN

Favorite artist: Enrique Iglesias (Fonovisa).

ALTERNATIVE

Favorite artist: Pearl Jam (Epic).

OTHER

Award of Merit: Billy Joel (Columbia).

IFC Enters Music Via Film Sets

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—The curtain rises next month on the Independent Film Channel's (IFC) first foray into the music marketplace. Beginning in February, IM1/Hybrid Recordings will release six albums of music from films that will air on the cable network; the series will be branded under the moniker "In Your Ear," and titles will carry the IFC logo.

The project is the brainchild of music supervisor Alex Steyermark, who has relationships with such filmmakers as Spike Lee, Ang Lee, Barry Sonnenfeld, and Jonathan Demme and whose IM1 label is distributed by Hybrid.

Hybrid will release two albums per year for three years, beginning with a collection of alternative-leaning tracks due Feb. 9 that includes a new recording of Zane Campbell's "Post Mortem Bar," the much-in-demand anthem from "Longtime Companion"; Tom Waits' "Good Old World," from "Night On Earth"; Hub Moore & the Great Outdoors' "Walk Away," from "Trust"; Morphine's "Sheila," from "Spanking The Monkey"; and the Pogues' "The Old Main Drag," from "My Own Private Idaho."

Although none of the featured films are brand-new, all will be in heavy rotation on the IFC and most have never had their own soundtrack. "We didn't see this as a standard compilation album but a multiple series of releases that would take on a different character with each release," says Hybrid CEO Michael Leon. "Down the road we plan to focus on various styles of music, whether it is themes or scores or jazz music."

"I wanted to put together a series of records that celebrates the indie approach to making films," says Steyermark. "There are all these great films the IFC is airing that have great songs, some of which you

can't get or that to me are really representative of cool artists that get involved in indie filmmaking."

Winnowing the track list encompassed screening more than 60 movies and working with various parties to secure song rights. "Part of it was finding music that went well together," Steyermark says. "And some of the tracks presented more of a challenge than others, but it was a record the directors, managers, and artists were behind, so we had a lot of help in persuading the labels."

Steyermark adds that he is considering creating special-edition soundtracks for films that have never had an accompanying album or films the IFC is producing as part of the "In Your Ear" package. "Not all six [titles in the series] will necessarily be compilations," he says.

Although Leon says the "In Your Ear" albums will have a different cachet than the superstar-driven projects that dominate the soundtracks market today, he notes that at least the first album will be priced under \$14 to give it a competitive edge. "Most soundtracks out there these days find a handful of superstar artists that have no relationship to the film and are put out as a parallel vehicle and excuse to cross-market. These albums are tailored to, frankly, a smaller audience, a more arts-oriented person, and something like a \$13.98 price point is probably more attractive to them," he says.

Sire, which distributes Hybrid, is keeping this target audience in mind as it maps out sales plans. "Based on the obvious indie-retail nature of the record, we decided to go through [the Alternative Distribution Alliance] because they sell to more of the small niche accounts more directly," says David Miller, VP of sales and field marketing for Sire.

Sire has created counter boxes to help establish "In Your Ear" as a

brand. "People will see the promos on the Independent Film Channel . . . but this series is also going to appeal to people who don't watch the IFC, so it is important that it gets endcapped and put on the counter, as opposed to hidden in the soundtracks section," Miller says.

Moore says he jumped at the chance to be included on the album. "I've seen probably nine out of the 11 films on here and am a big fan of a lot of the artists and music. It's nice to see them all in one place," Moore says. "To be sandwiched between Tom Waits and the Pogues is a pretty good place to be."

The IFC is similarly enthusiastic about its initial move into music. "We'd like this to be part of our standard operating procedure every year," says Mark Lipsky, director of consumer marketing for the IFC and Bravo, both owned by Cablevision. "The most exciting marketing aspect for us is that we are going to have this very intimately branded CD in record stores all over the country. It will help us pump up the presence of the network in markets where we are on the air and also provide a great opportunity to build awareness in new markets."

The channel, which Lipsky says is available in 23 million U.S. homes, will tag airings of featured movies with a CD promotion and will begin airing direct-sales spots by the end of January. It also will sell "In Your Ear" titles on its World Wide Web site (www.ifctv.com) and may offer the new version of "Post Mortem Bar" for free download off the site simultaneous with the album's release.

Copies of the CD will be given away as a party favor at IFC's Sundance Film Festival party this month, and the network is taking out a full-page ad in the issue of Filmmaker magazine that will be distributed at Sundance.

U.K.'S BRIT AWARDS GAIN IN GLOBAL STATURE

(Continued from page 8)

Acts confirmed to appear include Williams and the Manic Street Preachers. The Eurythmics will reunite for a special performance on the show, at which they will receive an award for outstanding contribution to British music.

Eagle Rock, which is in charge of international TV syndication, says that deals have been confirmed with terrestrial or key cable channels in most territories, including the U.S., where ABC will take the show (Billboard, Nov. 21, 1998), Japan (Fuji), Germany (Premiere), France (M6), Italy (Stream), Canada (MuchMusic), and Latin America (Fox).

To date, stations in 103 countries have bought the show, says the company, with another 20 or so deals still to be nailed down.

The ABC deal will involve the U.S. network talking to the Brits' organizers about timing and planning, says executive producer Lisa Anderson, but a heightened American presence doesn't necessarily lead to the demand for names familiar in the U.S.

"Contrary to expectations, [ABC] has been very supportive of our choice of bands," she says.

Radio syndication and production will be handled for the fourth year by Wise Buddah, which produces BBC Radio 1's live coverage of the event and is marketing the program to 40 countries.

Paul Conroy, president of Virgin Records U.K. and chairman of the Brit Awards committee of the British Phonographic Industry for the second year running, says that the positive response to the show also reflects attitudes about British music.

"While it's a showcase for British talent, it also reflects what's been happening in the year," says Conroy. "A lot of pop music has come through this year—for example, Robbie Williams, whom you would never have expected to come out of a boy band like Take That."

The show has gained renewed confidence from successful awards shows in the '90s, says Conroy. "There was a time when the image of the Brits was tarnished," he says. "We've regained our rightful position, and now we need to blow our own trumpet a bit more."

Nationally, the Brits show is the key event in the first quarter, and it generates an additional 1 million units for labels and dealers, estimates Conroy.

Notes Anderson, "Retail's been increasingly supportive of each successive show as, obviously, it sells records."

The change of sponsorship from PolyGram-owned direct-mail operator Britannia Music to the credit-card company MasterCard (Billboard, Nov. 21, 1998) has added an extra dimension to the show's relationship with dealers, says Anderson.

Tony Grist, owner of the independent store Atomic Sounds in Shoreham-by-Sea, Sussex, approves of the change. "It's got to be a bonus," he says. "Every indie hates anything to do with mail order; MasterCard should be better."

DEVELOPING ACTS TO GAIN?

Grist says the short-list of nominees held few surprises, not least because dealers vote on the Brits

committee.

The show is more useful for developing acts reaching new audiences, says Grist. "I would imagine Gomez are going to get some more sales out of it, whether they win or not—they certainly picked up when they won the Mercury Music Prize," Grist says. "It'll showcase them, but I don't know whether Robbie Williams will sell any more albums as a result [of being featured], and I wouldn't have thought that I'll sell that many more Manics albums after it either. It's the breakthrough acts that benefit."

Adrian Rondeau, owner of Adrian's Records in Wickford, Essex, disagrees about the impact of Williams' nominations sweep. "Everybody seems to love him—all ages, both sexes," he says. "He's attractive; women find him sexy; he can sing; he can present. I think the nominations will help us sell more of his albums."

At the retail level, Anderson says, the presence of the new sponsor will be felt, with MasterCard-branded point-of-sale sites in 2,500 retail locations. More than 500,000 Brits magazines will be distributed free to shops. Further initiatives are expected to be announced shortly.

Last year's show pulled in an average of 6.6 million viewers, which meant it reached more than one out of every nine U.K. residents, and it is still the labels' best tool for introducing acts to a mass audience. Both nominees and winners benefit from the show, labels say.

Virgin U.K. GM Mark Hutton says the third prestigious nomination for Gomez—which won the Technics Mercury Music Prize and best-newcomer honors at the Q Awards in 1998—will "help inject a third phase of fire behind the act." As the premier award show, the Brits will also help communicate the act's status to sister companies, says Hutton, "which is why most of our European managing directors will join us at the awards."

Nominees in key national categories include the following:

British group: The Beautiful South (Go! Beat/Polydor), Catatonia (blanco y negro/WEA), Gomez (Hut/Virgin), Manic Street Preachers (Epic), Massive Attack (Circa/Virgin).

British album: "International Velvet," Catatonia (blanco y negro/WEA), "Bring It On," Gomez (Hut/Virgin), "This Is My Truth Tell Me Yours," Manic Street Preachers (Epic), "Mezzanine," Massive Attack (Circa/Virgin), "I've Been Expecting You," Robbie Williams (Chrysalis/EMI).

British male, solo: Ian Brown (Polydor), Bernard Butler (Creation), Lynden David Hall (EMI), Fatboy Slim (Skint), Robbie Williams (Chrysalis/EMI).

British female, solo: Billie (Innocent/Virgin), Des'ree (Epic), PJ Harvey (Island), Hinda Hicks (Island), Billie Myers (Universal).

Assistance in preparing this story was provided by Tom Ferguson and Mike McGeever.

MANY RETAILERS URGE LABELS TO JOIN WEA IN SOURCE-TAGGING

(Continued from page 1)

placed on product by retailers; they're usually put on the outside of the CD package, which makes it easy for thieves to remove the tags and steal the product. Shrinkage is a major cost for music retailers, accounting for almost 3% of sales.

In a letter dated Dec. 21, 1998, WEA announced that by about March it will begin placing EAS targets inside the packaging of about 33% of CD units shipped by the company—including new releases and newly manufactured catalog product—with a list price equal to or greater than \$11.98. It also noted that the product will be shipped with the tags "live," i.e., activated.

It further stated that, for the time being, it won't place EAS tags inside cassettes, CD singles, or multiple-CD boxed sets.

Mike Dreese, CEO at Boston-based Newbury Comics, applauds the WEA initiative. "It's excellent and long overdue," says Dreese. "Given WEA's leadership, it is very important for others to follow suit within the next three months."

Similarly, Robin Blanchard, director of equipment and fixturization at Hastings Entertainment, says, "We welcome this move by WEA. We encourage all of our vendor partners to join the initiative and help source-tagging become a reality throughout the industry."

Stan Goman, executive VP at Tower Records/Video, says, "It was a gutsy move for WEA to be first, and I am waiting for the rest [of the majors] to come on board."

The Musicland Group also applauds

WEA's move, as does NARM, which noted in a statement that WEA's response to "their customers' demand will go a long way in assisting retail efforts to reduce theft and add to the bottom line of their customers."

HINDERED PROGRESS

Although NARM began trying to make source-tagging a reality back in 1985, it wasn't until 1992, when the longbox was eliminated, that the trade association renewed its push to achieve that objective. But along the way, there have been a number of obstacles hindering the process, including two lawsuits aimed at preventing the industry from using Sensormatic's acousto-magnetic technology for the tags.

In January 1996, Checkpoint Systems, which offers a competing security system, filed suit against NARM, charging violation of antitrust statutes, breach of contract, and unlawful interference with current and prospective customers (Billboard, April 13, 1996). Target, a Minneapolis-based discount department store chain that employs Checkpoint anti-theft technology, also filed suit against NARM.

Later that summer, when PolyGram Group Distribution (PGD) announced that it would begin source-tagging product using Sensormatic's technology, both Target and Checkpoint sought an injunction to prevent the move. The lawsuits were ultimately settled out of court in April 1997 after PGD abandoned its plans to source-tag (Billboard, April 26, 1997).

Asked about the WEA announce-

Producers' Exclusion From Brit Awards Spurs Formal Complaint

BY MARK SOLOMONS

LONDON—The producers' body the Music Production Group (MPG), with support from the International Managers' Forum, has drafted a letter of complaint to the British Phonographic Industry (BPI) over its dropping of the producer category in this year's Brit Awards (Billboard Bulletin, Jan. 12).

The MPG—formerly known as Re-Pro—represents 320 producers in the U.K. and a further 11,000 internationally through affiliates; its president is Sir George Martin. In the letter, currently being circulated to members to add their signatures, the MPG says, "We understand that the reason for excluding this category may be a perceived difficulty in identifying an outstanding producer when there is so much shared work and remixing involved in current recordings, but we are talking about the only behind-the-mike category [in the Brits], compared with the many technical and directing categories in film and TV [awards] and the Grammy Awards. The latter have had no problem parading an array of producers to jointly receive awards."

Last year's Brit Award for best producer went to Hut/Virgin act the Verve, Chris Potter, and Youth

for their work on the Verve's "Urban Hymns."

A statement from LD Publicity, which is handling public relation duties for the awards, said, "The Brit Awards committee has decided no longer to incorporate the best British producer category. Multiple producers of an album are now a regular occurrence, and it has become increasingly difficult to honor one producer with accuracy."

Talking to Billboard, MPG chairman Robin Millar describes the BPI's move as "unbelievably arrogant" and says that the exclusion of the producer category from TV coverage of last year's Brits was "the thin end of the wedge."

QUALITY CONCERNS

"You can't have the 'front room' without the 'back room,'" he says, arguing that the increasing trend among artists toward self-production and the use of budget home-studio gear has contributed to a decline in the quality of U.K. music and lower overseas sales.

Millar says he would not now accept a reinstatement of some form of producers' award at this year's ceremony.

The BPI did not comment on the MPG letter.

ment, Dave Shoemaker, VP of business development at Checkpoint Systems, says, "We are looking at the issue." He declines to comment further. Target did not return calls seeking comment.

OTHER DISTRIB PLANS

In a survey of other manufacturers, Richard Cottrell, president/CEO of EMI Music Distribution (EMD), says, "We are supportive of the move, and we will have our capability ready for the fall period."

He says the company cannot implement source-tagging sooner because EMD is still reorganizing its supply chain to improve service and cannot move on the issue until that process is completed.

At Universal Music and Video Distribution, president Henry Droz says the company is "pleased to hear" that WEA is beginning the process.

"We are in the middle of a discussion on that topic," he says, declining to comment further on the company's own plans.

Sony Music Distribution and BMG Distribution executives did not return calls seeking comment.

Not all merchants are happy about the initiative. In Carnegie, Pa., Bill Teitelbaum, chairman of National Record Mart, says that WEA's decision to ship product live creates operational problems. He says that false-alarm problems could be caused after customers buy music product at stores that don't use Sensormatic as their security system; such merchants won't have the capability to

deactivate the tags, which could then conceivably set off alarms at other stores that do use the technology.

"We already are targets of customer lawsuits over stopping shoppers when our security alarms are triggered," Teitelbaum says. "If the lawyers find out that Time Warner is responsible for the tag that triggered the alarm, there will be a feeding frenzy."

Consequently, he says, NRM is against source-tagging.

Similarly, Checkpoint's Shoemaker questions the wisdom of shipping product live.

"That is not the way it is done," he says. "Live tags could set off false alarms throughout the mall."

Dave Mount, WEA Inc. chairman/CEO, says that the company chose to ship product live because that was NARM's recommendation.

NARM chairman Pam Horovitz says that the organization communicated member surveys that found "overwhelmingly" that the chains wanted the product shipped live.

Mount adds that if live product "proves to be a problem, we can always re-evaluate that decision."

Tower's Goman says he has a different concern: Who will pay for the cost of source-tagging? Considering that the industry has moved almost entirely to \$17.98 list pricing in the last year—which he says amounts to a price increase—the manufacturers should absorb the cost, he believes.

Mount declines to discuss price. The WEA letter closes by promising to provide further details as the company gets closer to the rollout.

PLAYERS BOAST PORTABILITY

(Continued from page 1)

called Xaudio, is applicable only to hand-helds that use the Windows CE operating platform.

Microsoft Windows CE group product manager Phil Holden says the initial purpose of building audio capability into the company's hand-held computers was to allow voice recording and playback.

"What's happened during the evolutionary process is that people are looking more and more at the audio applications," says Holden. "To some extent, you could describe this as a look at the first generation of convergent [audio and data devices]. What we do have already is a baby MP3 player."

If flash memory continues to drop in price, such devices will be able to hold several hours of music. A small Windows CE-compatible flash card that holds 100 megabytes of data is in the \$80-\$100 price range, according to Holden. With the average MP3 music file taking three to four megabytes, this means consumers could hold about two albums on a single card.

Meanwhile, last year IBM announced microdrive, "the world's smallest hard drive," which holds 340 megabytes of information, the equivalent of several hours of MP3 music. The microdrive will be available this year.

At CES, Clarion announced it would offer the microdrive in later versions of its car stereo/PC hybrid, AutoPC, which was released nationwide this month.

Clarion marketing manager Stephan Roth says the AutoPC, which has a CD-ROM drive and flash memory card slot, is ideally suited for MP3 playback.

"You could conceivably go home, download [MP3 music files] onto a compact flash card or burn onto a CD-ROM, and with a six-disc changer, you'd have hours of customized music for your AutoPC," said Roth.

Still, such devices are too costly to result in mainstream penetration. Clairon's AutoPC costs \$1,299, while hand-held computers sell for several hundred dollars.

Samsung also made a showing at CES with different versions of its portable MP3 device, the Yepp. In addition to a high-end model with built-in voice recording and playback, FM tuner, and 40 megabytes of memory, the company introduced an MP3 recorder. This device, which does not require a computer, converts CD or DVD audio into MP3 files. A cradle on the device holds the Yepp and transfers the converted MP3 files into the portable player.

According to a representative, Samsung has no current plans to release these devices in the U.S. They are already available in Korea.

Many executives attending CES, however, are wary of devices that don't take into consideration the concerns of intellectual property rights holders.

During a keynote speech in which he commended the Recording Industry Assn. of America (RIAA) and the Secure Digital Music Initiative (SDMI) (Billboard, Dec. 26, 1998), Sony Corporation of America chairman/CEO Howard Stringer said, "Content providers must be sure that every recording device is not a potential factory for pirates. For the content creators, this is the technological

equivalent of safe sex: a digital recording device without proper protection is like a bun without the frankfurter . . . valueless and tasteless."

Sony, which demonstrated its eight-megabyte "memory stick" at CES, had shown at previous conferences how new portable players might accommodate the stick to create exceptionally light, portable audio players.

"Audio is a direction we want to go in, but we need higher capacity and, as a content creator, copyright protection before we pursue it," says Sony Electronics director of corporate communications Mack Araki.

The RIAA is carefully eyeing such developments but hopes that SDMI will provide guidelines for making music secure on these portable devices. The RIAA is still pursuing its lawsuit against Diamond Multimedia and its portable MP3 player, the Rio. At CES, Sensory Science announced plans to launch a similar device in the second quarter.

"The action we're taking is SDMI, which is intended to address the reconciliation of all these new technologies with a commitment to building a legitimate and vibrant marketplace," says RIAA executive VP/general counsel Cary Sherman. "We have to reserve our right to decide whether or not to take legal action, but we're hoping to promote an alternative so that legal actions are not necessary."

AN UNWIRED WORLD?

Though the industry may have its hands full contemplating the new wave of portable digital music devices, an even more evolved and interactive model hinted at during CES promises to offer another layer of challenge and opportunity.

Brian Gratch, marketing director for Motorola's new automobile-based wireless Telematics Information Systems—featured at CES—says that the technology will enable on-demand music programming.

Telematics, which will be standard equipment on Mercedes Benz S Class Sedans in 2000, is being used mainly for global positioning and 24-hour roadside assistance options for drivers.

Gratch, however, believes entertainment applications will be key in

Telematics' evolution.

"There is no reason why you couldn't, using voice recognition technology, ask for 'Shakedown Street,' have that request delivered wirelessly to a centralized server that has your profile information and what songs you have rights to contained on it, and have that song dumped back into your vehicle," says Gratch. "This isn't far-fetched technology; this isn't a pipe dream."

While there are still technological issues to work out, Gratch says a system enabling such services through Telematics will be available in less than three years.

"On balance, the idea is that a delay of more than about 20 seconds from request to delivery is unacceptable," says Gratch.

Another product, developed by Redwood City, Calif.-based Command Audio, is offering even greater portability.

The Command Audio hand-held device, which can hold six hours of spoken audio and offers upgrades from two to 10 hours, lets subscribers remotely access customized information and programming selected from content providers such as Fortune, Time, and Sports Illustrated.

To utilize the service, customers specify programming and create playlists through controls on the device. This programming is regularly updated.

Command Audio service costs \$15 a month. The \$199 receiver, which will be marketed under the RCA brand, will be available at consumer electronics stores by midyear.

Though Command Audio editor Danny Miller said it is conceivable, but not a goal of the company, to have the device retrieve music, some pundits are viewing the service as the first step in a long evolutionary journey.

OneHouse consulting firm founder Jim Griffin, whose clients include the RIAA and Microsoft, says the demand for mobile access to customized music is on the increase.

"People are getting addicted to Internet connectivity, and the music industry will seek out ways to feed that addiction wherever consumers go and whenever they want it fed."

DVD Audio Units Displayed

BY PAUL VERNA

NEW YORK—Although the elusive technical specification for DVD Audio—originally scheduled to be issued in late 1998—is still weeks or even months away, audio hardware manufacturers appear readier than ever to deliver products in the fledgling format.

Panasonic, Pioneer, JVC, Aiwa, Marantz, Onkyo, Sharp, and Philips were among the exhibitors showing prototype DVD Audio units at the Consumer Electronics Show (CES), held Jan. 7-10 in Las Vegas.

In addition, companies including Denon, Yamaha, Nakamichi, and TEAC pledged support for the concept of a "universal" player that could play DVD Audio, DVD Video, and CD titles, as well as discs in the Sony/Philips-proposed Super Audio CD (SACD) format.

To an extent, DVD Audio and

SACD are seen as rival technologies. DVD Audio is based on a higher-resolution form of Linear Pulse Code Modulation, the process behind CD, DAT, and other first-generation digital formats. SACD is based on Direct Stream Digital, a Sony/Philips audio-streaming technology.

However, CES reflected a growing sentiment that next-generation audio players could accommodate both approaches to the format, as well as DVD Video and DVD-ROM—thereby averting a dreaded format war.

"These platforms have the opportunity of being combined into a universal player that's not just DVD Audio and DVD Video but also SACD," says a source.

Along with an apparent warming of relations between the DVD Audio and SACD camps, the '99 edition of CES suggested a growing feeling

(Continued on page 100)

Despite Gains, Divx Having Tough Time Wooing Retailers

BY EILEEN FITZPATRICK

LAS VEGAS—Backed by enthusiastic retailers and million-unit player penetration levels, the open DVD camp took every opportunity to throw a wet blanket on Divx's fourth-quarter sales celebration at the Consumer Electronics Show (CES), held Jan. 7-10 here.

Divx announced at the conference that 87,000 of its players were sold during its fourth-quarter national launch, as compared with an estimated 400,000 so-called open DVD players (the name used to dis-

tinguish those players that are not Divx-equipped). The DVD Video Group also reports that open DVD player penetration has reached 1 million units since its 1997

launch (Billboard, Jan. 16).

In spite of Divx's strong early showing, some retailers here remained unconvinced that consumers want the product.

"We don't see customers coming in and asking for Divx—it's a non-event," said Hastings president/CEO John Marmaduke. "Consumers are excited about DVD."

Musieland vice chair Gil Waxman echoed Marmaduke's observation, adding that open DVD represents 30% of the chain's video business in some store locations. In total, DVD represented nearly \$60 million in sales for Musieland's 1,350 stores in 1998, Waxman said.

"Instead of having a debate about Divx and DVD, next year we'll be having a victory celebration because the voters have expressed their strong support of DVD," Waxman added.

Warner Home Video president and chief open DVD proponent Warren Lieberfarb jokingly predicted that the Divx format would be "impeached" a year from now.

On a DVD technology panel, Lieberfarb also predicted that in three years, DVD player penetration would top 12 million units.

Despite the naysayers, the upbeat Divx contingent, led by Divx chairman/CEO Richard Sharp, continued to beat the drum for Divx as only an alternative format for consumers.

"The consumer has quickly grasped the concept that Divx is a feature and not meant to be a competitive format," Sharp said. "We're not going after the videophile; we're going after the \$10 million-a-day rental market."

Sharp is also chairman of Circuit City Stores, which is a joint partner in the Divx technology.

More than 75,000 Divx players were sold through Circuit City stores, with the remaining sold through Good Guys!'s 79 stores and a handful of specialty electronics stores, including Ultimate

Electronics, Future Shop, DOW Stereo/Video, Nationwide, and Sixth Avenue.

Early research reports from Divx buyers indicate that 80% said the Divx feature was an "important" factor in their purchase decision, according to Sharp.

In addition, Sharp said that on average, buyers have purchased 11 discs, either in the Divx or DVD format. Divx players can accommodate both discs, while open DVD players will not play Divx discs.

Every Divx customer received five free discs with his or her \$399 player; the premium accounted for a bulk of the 535,000 Divx software units that were moved through to consumers during the

fourth quarter. Sharp said the free disc offer will continue through February.

Divx had no estimates on how many purchasers were buying additional plays on their Divx discs once the initial 48-hour viewing period is completed. (Divx discs, which sell for about \$5, allow a 48-hour viewing period for that price. Afterward, consumers may add extra days for an extra fee or choose to "unlock" the disc's content permanently for an extra charge.)

DVD SALES SOAR

Backed by major advertising efforts from both hardware and software suppliers, open DVD software recorded its best quarter since the format launched in 1997. From Sept. 28, 1998-Jan. 3, 1999, open DVD software sales totaled 4.4 million units, according to VideoScan.

During the fourth quarter, Toshiba also offered five free discs at Best Buy, Good Guys!, and Nobody Beats the Wiz and 13 free rentals at Hollywood Video and West Coast Entertainment with the purchase of the company's \$299 base DVD player. Software suppliers Warner and New Line Home Video were also linked in the promotion.

In spite of the David vs. Goliath matchup, Sharp remains optimistic about Divx's future. "The momentum is clearly with us, and these numbers are beyond just seasonal trends," he said.

However, he said that no additional retailers or studios have agreed to carry or release product on Divx. To date, seven studios are releasing Divx product. The main exceptions are Warner Home Video and Columbia TriStar Home Video, which also release most of the DVD product available.

HARDWARE OPTIMISM

But hardware supplier Thomson Consumer Electronics is clearly on the Divx bandwagon.

(Continued on page 100)

MUSICLAND LAUNCHING FOUR WEB SITES

(Continued from page 1)

enthusiastic.

In the latter part of the second quarter, most likely in June, Musicland expects to launch four World Wide Web sites dedicated to selling music, movies, video games, computer software, portable electronics and accessories, sheet music, music and entertainment books, and licensed merchandise. The sites will be pegged to Musicland's four retail concepts: the music chain Sam Goody, the video concept Suncoast Motion Picture Co., and the entertainment superstores Media Play and On Cue (*Billboard* **Bulletin**, Jan. 12).

Online music sales heated up during 1998 and especially during the holiday season. Jupiter Communications has estimated that U.S. online music sales jumped 269% last year to \$135 million from \$36.6 million the year before. Jupiter projects sales of \$281 million this year.

Media Metrix, a firm that measures traffic on Internet sites, says that during the four-week holiday period that ended Dec. 24, 1998, the number of "unique visitors" to online books, music, and movies sites increased 17% over the preceding four weeks. "Unique visitor" means that a person who visits a particular Web site is counted only once, no matter how many times he or she returns to the site during the reporting period.

Although the overall online market is heating up, Musicland has some ground to make up in tapping into it. Of all the major U.S. music retailers, it is the last to enter the high-flying world of electronic commerce. Trans World Entertainment announced the

debut of its Web site in November. National Record Mart debuted two sites in December. Other major music sellers, such as Tower Records, Camelot Music, and Best Buy, have had online stores for more than a year.

Moreover, Musicland has to compete with Internet-only merchants, such as Amazon.com, which attracted 7.8 million visitors to its books and music site last November, according to Media Metrix, and music sellers CDnow and Music Boulevard, whose sites pulled in a combined 4.8 million visitors that month.

Judging from the reaction of the stock market, Musicland's announcement did not produce the investor excitement that is typical whenever a company reveals Internet news. On the day of the disclosure, Musicland's shares initially increased 18.8% to \$15, but they finished the day just 37.5 cents, or about 3%, ahead at \$13, on New York Stock Exchange trading that was nearly four times heavier than usual. The next day, shares fell 2.8% to \$12.6875.

Commenting on Musicland's entry into E-commerce, Marcia Appel, senior VP of corporate advertising and communications, says, "The timing wasn't right before. We wanted to make sure that when we did it, it was the right time for our consumers, for our stores, and for our shareholders."

In a prepared statement, Musicland chairman Jack Eugster says, "During 1998 we very successfully focused on our two prime objectives of profit improvement and debt reduction. At the same time, we began the development of a unique Internet

strategy that will come to market in 1999 and will rely heavily on our core strengths of aggressively advertised brand names, broad merchandise lines, and efficient operations."

DIFFERENT TACK TAKEN

Musicland believes that its online strategy might give it an edge in profitability over some of its competitors. The retailer's Web operations will be different from many other online music merchants' in that it will fulfill "most orders" from its own distribution center in Franklin, Ind. The company says that the center, in addition to supplying stores with product, already ships more than \$23 million worth of special orders to consumers a year.

Most online music orders are fulfilled by one-stops such as Valley Media and Alliance Communications. The only other major music retailer that does its own fulfillment is Tower Records/Video. Amazon.com also ships its own orders. Analysts say that companies handling their own distribution could post better profit margins than those that use third-party wholesalers. Margins in online selling are notoriously thin because of fulfillment costs and aggressive pricing.

The company says it plans a full marketing campaign for the launch of the Web sites that will encompass most media. Musicland stresses that it spends \$65 million on advertising annually and indicates that the Web sites will be plugged in the regular ad campaigns.

Musicland will have another ad-

vantage over many other brick-and-mortar retailers because it operates the most stores—1,346—and each outlet can promote the Web sites. The company says that it rings up more than 2 million transactions a week at its stores.

But that may not give it an advantage over the pure Internet retailers like Music Boulevard and Amazon.com, which have forged costly but high-profile alliances with much-trafficked Web portals like America Online and Yahoo!.

The company says it plans to spend \$3 million to \$5 million on its Internet launch. By contrast, Trans World Entertainment said it would spend \$1 million on its Web site.

STAFF IN PLACE

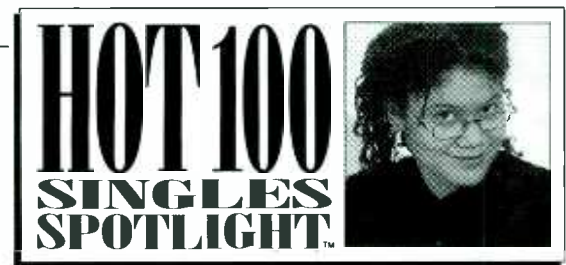
Musicland began putting its online plans in rapid motion after it hired Karl Sowa last June from Internet

company GeoCities. Sowa's title is managing director of electronic commerce. Two other people have been hired for the online operations, the company says, with more expected to come aboard.

Many online retailers, like Wherehouse Entertainment, have added a digital-delivery component to their Web sites. But Musicland declines to say whether digital distribution of music for sale will be a feature of its online store.

Musicland says it has signed deals with companies to provide databases for music and movies that provide reviews, product information, and sampling.

Although late to enter Internet commerce, Musicland has experimented with the concept for several years. It tested cyber-selling with online service providers CompuServe and Prodigy.



by Theda Sandiford-Waller

INSERT CITY HERE: Will Smith's "Miami," which extols the sun-drenched city, was getting airplay on WPOW Miami as an album cut well before the song was being considered as a national track. Ranked at No. 18 on The Billboard Hot 100 and No. 13 on Hot 100 Airplay, "Miami" is getting 54 million audience impressions from airplay at 186 stations.

WHTZ New York is generating a lot of laughs with **Landfill Smith's** remake/parody "New Jersey." Jersey has been reviled by comedians for years, so lines like "Party in the state where the stink is on" should not surprise you. KIKI Honolulu has made its own version of Smith's song, renaming it "Hawaii." Other stations have gotten in on the act, too. KDWB Minneapolis night jock **Zannie K** and creative services director **Kelly Daugherty** produced a version of the song, titled "Going To Miami," praising the Super Bowl hopeful Minnesota Vikings, shouting out players' names and dropping in ESPN play-by-play announcements (Miami is the site of this year's Super Bowl). A single of "Going To Miami" leaked 500 units at retail before it was recalled. PD **Rob Morris** says KDWB has been besieged by other stations asking for a copy of "Going To Miami."

E-MAIL BAG: A number of readers E-mailed to inquire how **Eagle-Eye Cherry's** "Save Tonight" (Work/Epic Records Group) could rank higher than **Shawn Mullins'** "Lullaby" (Sony Music Group/Columbia) on the airplay chart but rank lower than it on last issue's Hot 100. There are 23 small-market stations reporting to the Hot 100. While points from these stations account for less than 2% of the chart formula, small market points can make a difference in a song's ranking on the Hot 100. Mullins had 15 more small-market points than Cherry.

This issue, **Sarah McLachlan's** "Angel" (Warner Sunset/Reprise) has 6,465 Hot 100 points from airplay and is No. 7 on Hot 100 Airplay. **Third Eye Blind's** "Jumper" (Elektra/Elektra Entertainment Group) has 6,424 Hot 100 points from airplay and is No. 9 on Hot 100 Airplay. Logic would dictate that since both are airplay-only titles, "Angel" would rank higher than "Jumper" on the Hot 100; however, this is not the case because "Jumper" has 145 more small-market points than "Angel." That is why "Jumper" is No. 12 and "Angel" is No. 13. The retail single for "Jumper" arrived in stores Jan. 12, so those sales will affect next issue's Hot 100.

GOODBYE: Now that the Hot 100 revision is complete, the time has come for me to move on to new challenges. After three years at Billboard and its sister publication Airplay Monitor, I'd like to thank a number of people for their friendship and tutelage during my tenure, including **Tom Bracamontes**, **Joey Carvello**, **Michael Ellis**, **Abbe Frank**, **Ed Hogan**, **Cheryl Khaner**, **Barry Mayo**, **Patty Morris**, **Richard Palmese**, **Vince Pellegrino**, **Michael Plen**, **Marthe Reynolds**, **Sylvia Rhone**, and **John Strazza**. I'd also like to shout out Billboard and Monitor staffers **Howard Applebaum**, **Fred Bronson**, **Michael Cusson**, **Datu Faison**, **Larry Flick**, **Steve Graybow**, **Jon Guynn**, **Dana Hall**, **Wade Jessen**, **Geoff Mayfield**, **Susan Nunziata**, **Paul Page**, **Sean Ross**, **Scott Schneier**, **Marc Schiffman**, **Chuck Taylor**, **Alex Vitoulis**, and **Timothy White**. I'll see you all on the other side.

DIVX STILL HAVING TOUGH TIME WOING RETAILERS

(Continued from page 99)

At CES, the supplier reported it had shipped more than 100,000 units of Divx players to stores and plans to add a third manufacturing line in Ciudad Juárez, Mexico, to keep up with demand.

"The Divx numbers will force retailers to look at it more seriously," said Thomson GM of worldwide DVD product management Larry Pesce.

Pesce said the company will "be very aggressive" in getting more retailers on board, but he would not elaborate the company's plans.

To sweeten Divx's appeal, Sharp said the company has created an in-store demonstration unit that will be available to retailers who commit to Divx. "We've had retailers interested in the product," said a Divx spokesman, "but there are some issues to be resolved, and in-store support was one of those concerns."

Other retail incentives include the ability for dealers to order Divx discs online through the company's World Wide Web site.

In what can only be good news for both DVD camps, retailers attending CES said inventory levels were low for both open DVD and Divx.

The merchandise manager for the Good Guys!, John Keating, said that the chain ran out of Divx players. Best Buy reported it sold out many of its open-DVD models by mid-December. "We could have sold another 20,000 units if we could have had the players in stock," said Michael London, senior VP of mer-

chandising for Best Buy. Best Buy moved 70,000 DVD units in December.

The Consumer Electronics Manufacturers Assn. estimates that about 600,000 units of both DVD formats shipped to dealers during the fourth quarter. In addition, retailers report that DVD interest is extending beyond major markets.

"Many of the markets we service are under 150,000 in population, and while we're often not selling DVD in those areas, the renting of hardware is trending at a remarkable rate," said Hastings' Marmaduke. "And these are non-trendsetting markets." Hollywood Entertainment presi-

dent Jeffrey Yapp concurs. "Even in markets like Murfreesboro, Tenn., DVD far exceeded our expectations," he said.

Overall, DVD rental accounts for 2% of Hollywood's overall revenue and is 3% in some store locations.

While Warner's Lieberfarb said DVD isn't cannibalizing VHS sales, Tower Video's John Thrasher said, "There will be severe cannibalization very soon. We've already seen widescreen VHS tape sales drop."

On the day after Christmas, Best Buy reported that DVD sales were 1.2 million units, which surpassed VHS tape sales for the same day.

DVD AUDIO UNITS DISPLAYED

(Continued from page 99)

that the audio-only DVD market will focus first on offering audiophile stereo sound and later on surround sound.

"The multichannel infrastructure won't take place right away. It will happen later," says a source.

Sony Electronics director of new business development David Kawakami acknowledges that Sony's prototype SACD player is stereo-only, but he denies that Sony's or the industry's focus has shifted away from multichannel. "There's still great interest in multichannel, and SACD still supports multichannel," says Kawakami.

Warner Music Group senior VP of marketing Jordan Rost says he ex-

pects Version 1.0 of the DVD Audio specification to be delivered to the International Steering Committee (ISC) on DVD Audio in February and released publicly in March, pending the ISC's approval.

Sources say the incorporation of Meridian Lossless Packing compression technology into the DVD Audio book and a revision in the spec regarding video content delayed its planned 1998 release (*Billboard*, Aug. 22, 1998).

Still at issue are copyright-protection and anti-piracy features, which sources say will be addressed after the basic audio spec is published.

BIG 'WEEK' BOOSTS HI-FI/ELEKTRA'S MARVELOUS 3

(Continued from page 1)

the country in a van since forming in 1997 is paying off. Besides landing a major-label deal, the act is winning the support of modern rock radio stations—59 of which started spinning the set's first single, "Freak Of The Week," approximately a month before its Jan. 11 release.

"It's one of those records that is undeniable," says Leslie Fram, PD at WNNX (99X) Atlanta, the first station to play the jangly power pop jam. "It's always a pleasure to support a local band that makes such strong music. This band has a great future ahead of them."

Actually, WNNX started playing "Freak Of The Week" when it was first issued on the homemade version of "Hey! Album," which was released on the band's own Marvelous Records in October 1998. It was the station's support, coupled with the intensity of Marvelous 3's live show, that grabbed the attention of John Hecker, president of the Elektra-distributed Hi-Fi Records.

"I was sold within a minute and a half of seeing them onstage," he says. "They are absolutely fearless when they play. They're like the rock stars I went to see when I was growing up.

They flail around, have a great time, and completely interact with the crowd."

Hecker says he was so taken with the band's performance that he ran to the bar and wrote out a contract on a napkin. "It said, 'You can have anything you want as long as you record for me. My lawyer wanted to kill me.'"

Hecker's not alone in believing that Marvelous 3 is at its best onstage. Diana Donde, manager of Miracle Music, an indie retail outlet in Atlanta, has been carrying the band's homemade discs for a little more than a year, and she says the "morning-after action" after a gig is always impressive.

"If you see them once, you're hooked," she says. "On the day after a gig, we'll sell as many Marvelous 3 discs as we will almost any album on a major label. It'll be interesting to watch what happens now that they've hit the big time."

From the perspective of Butch Walker, the band's front man and pri-

mary songwriter, nothing will change, "except maybe we'll happily hand over some of the work on the business end of things."

"But in the end, we're a pretty self-contained machine," he says. "As long as we can play, we'll survive and thrive."

Elektra is banking on that energy and philosophy to be the primary fuel of "Hey! Album," which was produced by Walker with Jim Ebert (Meredith Brooks, Jason Falkner).

"They'll spend a lot of time on the road," says Zsuzsanna Murphy, senior director of marketing at the label, noting that in February the band will open for the monthlong East Coast leg of Eve 6's tour.

Along the way, the group will also hit the press and TV circuit. It is booked to appear on "Late Night With Conan O'Brien" Feb. 2, with spots on other high-profile late-night shows pending. Also, such consumer publications as Rolling Stone, Spin, USA Today, and Teen People have committed to either profiles or reviews.

"It's incredible to be involved with a band that wants to work as hard as the label at making a record happen," Murphy says.

According to the band's manager, Nancy Camp of Atlanta's Drastic Measures, that's been the group's attitude from the start.

"They want this more than anything," she says. "But they don't do it from the sense of entitlement. They want to earn it—but they want to have fun along the way."

Given the care-free tone of Marvelous 3's music, that's no surprise. "Hey! Album" aims to be more than merely

another collection of guitar-laden rave-ups. Walker infuses tunes like "You're So Yesterday" and "Lemonade" with an appealing blend of simple, pure-pop melodies and lyrics that are etched with biting humor. He says he's "endlessly complimented" by the frequent comparisons his songs enjoy to Joe Jackson, the Cars, and Cheap Trick.

"They're from a time when music was larger than life and not nearly so categorized," Walker says. "One of the reasons we do the kind of music we do

is because we're tired of shoe-gazing, apathetic bands. We grew up loving top 40 rock. We want our music to touch a chord in a lot of people."

Still, he admits to a twinge of apprehension about being dubbed a sellout by the group's comrades on the do-it-yourself circuit—thus the track "Freak Of The Week," which he says is about "people who worry about how they're perceived . . . and worry if they're going to be seen as selling out."

Walker, along with bandmates Jayce Fincher and Slug, is off to a respectable start in achieving that goal. The group's 1997 indie release, "Math & Other Problems," garnered it four Atlanta Local Music Awards.

"This is no Cinderella story," Walker says. "We've known each other since we were kids growing up in a suburb of Atlanta. We've passed through a lot of bands together. It's funny, but the one common thread through all of our experiences was that all three of us were the youngest in our family. And all three of us grew up with two sisters and no brothers. You might say listening to our sisters' records was the real bond—pretty interesting, eh?"



MURPHY



HECKER

SHAPE OF UNIVERSAL EUROPEAN ARM EMERGES WITH U.K. OVERHAUL

(Continued from page 3)

nated music of Interscope, Geffen, and DreamWorks running through the company, which had also handled A&M's U.S. repertoire since last summer. (A&M's U.K. signings went to Mercury.)

Conspicuous by its absence in the announcement was London Records, which had a complicated licensing and distribution deal with PolyGram but relocated out of the PolyGram building at the end of last year (Billboard, Dec. 26, 1998). Reports have linked the label to EMI and its co-owner, Roger Ames, to Warner Music International (see story, page 1).

Universal U.K. chairman/CEO John Kennedy was unavailable for further comment at press time, as he was traveling from a senior meeting in Los Angeles (see story, page 3). His statement calls the plan "straightforward," and he says he expects to "complete all aspects of the integration by early February."

An internal memo to staff says that most of the operation will remain unchanged but that there would be a small number of redundancies at Sussex Place, the former PolyGram U.K. seat of power.

Universal representatives said they were unable to comment on any job losses. Staff consultations were due to take place Friday, Jan. 15.

It is understood that the merger of Island and Universal will bring about the main set of redundancies, but the memo notes that "Polydor's increased marketing responsibilities will actually result in the creation of a small number of extra jobs."

ROSTER CHANGES?

In regards to rosters, both Polydor and Mercury remain adamant about their acts. Grainge stresses that a published report claiming that Polydor rock outfit Shed Seven had been dropped is inaccurate. The group, which, according to manager

Simon Lawlor of Artificial, has sold 750,000 copies worldwide of its three albums, is due to release a best-of this year and is recording its next studio album.

Mercury U.K. managing director Berman adds that similar rumors about two of the label's best-known acts, Alisha's Attic and Dina Carroll, are "completely erroneous." The label has just extended its option with Alisha's Attic, whose second album, "Illumina," was released in the U.K. in October.

Among other changes in the U.K.:

- Sales forces will be combined, although not necessarily as one team;
 - PolyGram's distribution will be reorganized to take on Universal's catalog;
 - Direct-mail operator Britannia Music will not be affected;
 - Classical operations will not be affected;
 - A new Irish managing director is to be appointed to merge the Universal and PolyGram companies.
- Publishing in the U.K. was still a moving target, the memo noted.

OTHER OPERATIONS

In Germany, the position in the publishing world has become clearer: At PolyGram Songs in Hamburg, Christian Gummig, 34, left the company on Dec. 31, by mutual agreement, according to the company. Gummig had just joined PolyGram Songs' management Oct. 1, after previously serving as managing director of the MME Corporate Communications company in Hamburg.

In Italy, the long-running battle for succession over the merged operation is over, with Universal Music

Group appointing Piero La Falce president of Universal Music Italy, reporting to Universal Music International chairman/CEO Jorgen Larsen (Billboard Bulletin, Jan. 11).

Stefano Senardi, PolyGram Italy president since 1992, will leave the company.

This story was prepared by Dominic Pride, Mark Solomons, Paul Sexton, and Tom Ferguson in London; Wolfgang Spahr in Hamburg; and Mark Dezzani in Milan.

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that will carry you away.
Believe you've arrived at a distant land and,
at the same time,
a place where you have never felt more at home.*

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THE Billboard 200

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

JANUARY 23, 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	DMX RUFF RYDERS/DEF JAM 538640/MERCURY (11.98 EQ/17.98) 3 weeks at No. 1	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
2	10	16	20	LAURYN HILL▲ ³ RUFFHOUSE 690357/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
3	6	11	7	2PAC AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
4	2	8	8	THE OFFSPRING▲ COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	2
5	3	10	15	JAY-Z▲ ³ ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
6	5	3	42	'N SYNC▲ ³ RCA 67613 (10.98/16.98)	'N SYNC	2
7	8	4	8	JEWEL▲ ² ATLANTIC 82950*/AG (10.98/16.98)	SPIRIT	3
8	4	6	8	MARIAH CAREY▲ ² COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4
9	7	2	8	GARTH BROOKS▲ ¹² CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
10	15	24	11	VARIOUS ARTISTS POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98)	NOW	10
11	17	13	50	DIXIE CHICKS▲ ³ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) [HS]	WIDE OPEN SPACES	10
12	11	9	62	SHANIA TWAIN▲ ⁷ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
13	19	31	9	R. KELLY▲ ³ JIVE 61625* (19.98/24.98)	R.	2
14	9	7	74	BACKSTREET BOYS▲ ⁹ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
15	24	33	15	EVERLAST ● TOMMY BOY 1236 (11.98/16.98) [HS]	WHITEY FORD SINGS THE BLUES	15
16	12	21	4	BUSTA RHYMES▲ FLIPMODE/ELEKTRA 62211*/EAG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
17	13	17	59	WILL SMITH▲ ⁴ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLY STYLE	8
18	16	18	4	MYSTIKAL NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	5
19	14	14	31	BRANDY▲ ³ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
20	21	29	34	DMX▲ ² RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
21	22	28	11	DRU HILL▲ UNIVERSITY 524542/ISLAND (10.98 EQ/17.98)	ENTER THE DRU	2
22	18	12	7	METALLICA ELEKTRA 62299*/EAG (18.98/24.98)	GARAGE INC.	2
23	32	15	9	'N SYNC▲ RCA 67726 (11.98/17.98)	HOME FOR CHRISTMAS	7
24	23	26	8	WHITNEY HOUSTON▲ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
25	39	55	43	LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98) [HS]	THREE DOLLAR BILL, Y'ALL	25
26	20	19	10	SOUNDTRACK INTERSCOPE 90181 (10.98/17.98)	THE RUGRATS MOVIE	19
27	28	27	16	GOO GOO DOLLS▲ WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
28	25	22	7	SOUNDTRACK▲ AMERICAN 69377/COLUMBIA (11.98 EQ/17.98)	CHEF AID: THE SOUTH PARK ALBUM	16
29	29	20	10	ALANIS MORISSETTE▲ ³ MAVERICK/REPRISE 47094*/WARNER BROS. (10.98/17.98)	SUPPOSED FORMER INFATUATION JUNKIE	1
30	44	34	78	SARAH MCLACHLAN▲ ⁵ ARISTA 18970 (10.98/16.98)	SURFACING	2
31	34	39	5	REDMAN ● DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	DOC'S DA NAME 2000	11
32	31	47	4	VARIOUS ARTISTS ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98)	DJ CLUE? THE PROFESSIONAL	26
33	26	23	27	BARENAKED LADIES▲ ³ REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
34	40	32	41	SOUNDTRACK▲ ⁴ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
35	30	25	8	SOUNDTRACK▲ DREAMWORKS 50041/GEFFEN (11.98/17.98)	THE PRINCE OF EGYPT	25
36	37	56	15	OUTKAST▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
37	27	5	10	CELINE DION▲ ⁵ 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES	2
38	38	30	29	SOUNDTRACK▲ ³ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
39	35	40	21	KORN▲ IMMORTAL 69001*/EPIC (11.98 EQ/16.98)	FOLLOW THE LEADER	1
40	33	35	26	BEASTIE BOYS▲ ³ GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
41	42	41	67	CREED▲ ² WIND-UP 13049 (10.98/16.98) [HS]	MY OWN PRISON	22
42	41	53	66	EVERCLEAR▲ ² CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
43	36	37	8	METHOD MAN▲ DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	2
44	49	83	5	SOUNDTRACK WARNER SUNSET/ATLANTIC 83153/AG (10.98/17.98)	YOU'VE GOT MAIL	44
45	43	49	20	ROB ZOMBIE▲ ² GEFFEN 25212* (10.98/16.98)	HELLBILLY DELUXE	5
46	53	58	9	U2 ● ISLAND 524613 (11.98 EQ/17.98)	THE BEST OF 1980-1990	45
47	59	136	3	SOUNDTRACK COLUMBIA 69762 (11.98 EQ/17.98)	THE FACULTY	47
48	48	72	8	ICE CUBE PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. 1 (THE WAR DISC)	7
49	51	62	18	HOLE▲ DGC 25164/GEFFEN (10.98/16.98)	CELEBRITY SKIN	9
50	62	70	35	LENNY KRAVITZ ● VIRGIN 45605 (10.98/16.98)		5
51	50	43	97	MATCHBOX 20▲ ² LAVA/ATLANTIC 92721*/AG (10.98/17.98) [HS]	YOURSELF OR SOMEONE LIKE YOU	5
52	47	51	92	THIRD EYE BLIND▲ ³ ELEKTRA 62012*/EAG (10.98/16.98) [HS]	THIRD EYE BLIND	25
53	69	65	45	MADONNA▲ ³ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
54	46	81	9	VARIOUS ARTISTS ● POLYGRAM TW/DEF JAM 565668/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	46
55	68	44	58	ANDREA BOCELLI▲ ² PHILIPS 539207 (10.98 EQ/17.98) [HS]	ROMANZA	35

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
56	61	46	15	SHERYL CROW▲ A&M 540959 (10.98 EQ/17.98)	THE GLOBE SESSIONS	5
57	80	102	9	CHER WARNER BROS. 47121 (10.98/16.98)	BELIEVE	57
58	79	112	9	NEW RADICALS MCA 11858 (10.98/16.98) [HS]	MAYBE YOU'VE BEEN BRAINWASHED TOO.	58
59	74	57	15	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
60	70	54	34	SOUNDTRACK▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
61	57	36	38	FAITH HILL▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
62	54	63	5	VARIOUS ARTISTS NO LIMIT 50724*/PRIORITY (10.98/16.98)	NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED	19
63	55	50	37	DAVE MATTHEWS BAND▲ ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
				◀ GREATEST GAINER ▶		
64	119	61	11	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1998 (10.98/15.98)	THE CHRISTMAS ANGEL	25
65	52	68	11	98 DEGREES ● MOTOWN 530956 (10.98 EQ/16.98)	98 DEGREES AND RISING	52
66	58	48	7	PEARL JAM EPIC 69752* (11.98 EQ/17.98)	LIVE ON TWO LEGS	15
67	60	89	7	VARIOUS ARTISTS TOMMY BOY 1268 (12.98/17.98)	MTV PARTY TO GO 99	60
68	56	45	10	U2▲ ² ISLAND 524612 (24.98 EQ CD)	THE BEST OF 1980-1990/THE B-SIDES	2
69	45	60	31	EVE 6▲ RCA 67617 (10.98/16.98) [HS]	EVE 6	33
70	67	64	26	MONICA▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
71	76	38	60	CELINE DION▲ ⁵ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
72	64	77	17	SOUNDTRACK ● DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	5
73	66	66	23	EAGLE-EYE CHERRY ● WORK 69434/EPIC (10.98 EQ/16.98) [HS]	DESIRELESS	45
74	77	91	9	GEORGE MICHAEL▲ EPIC 69635 (15.98 EQ/19.98)	LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL	24
75	75	82	14	CAKE ● CAPRICORN 538092/MERCURY (10.98 EQ/16.98)	PROLONGING THE MAGIC	33
76	72	86	7	BONE THUGS-N-HARMONY RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	32
77	65	42	29	THE BRIAN SETZER ORCHESTRA▲ INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
78	94	137	10	JUVENILE CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	36
79	78	75	17	SHAWN MULLINS ● SMG 69637/COLUMBIA (10.98 EQ/16.98) [HS]	SOUL'S CORE	54
80	81	87	14	PHIL COLLINS ● FACE VALUE/ATLANTIC 83139/AG (10.98/16.98)	...HITS	18
				◀ HEATSEEKER IMPACT ▶		
81	125	198	4	TYRESE RCA 66901* (9.98/13.98) [HS]	TYRESE	81
				◀ HOT SHOT DEBUT ▶		
82	NEW ▶		1	VARIOUS ARTISTS KOCH 8803 (9.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	82
83	63	69	20	VARIOUS ARTISTS▲ TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	20
84	91	100	15	DEBORAH COX ● ARISTA 19022 (10.98/16.98) [HS]	ONE WISH	72
85	71	59	30	SOUNDTRACK▲ ² BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
86	86	52	10	SOUNDTRACK▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	16
87	73	71	41	ALL SAINTS▲ LONDON 828997/ISLAND (10.98 EQ/16.98) [HS]	ALL SAINTS	40
88	82	73	8	SOUNDTRACK ● DREAMWORKS 50050/GEFFEN (10.98/16.98)	THE PRINCE OF EGYPT—INSPIRATIONAL	73
89	114	123	10	BEE GEES POLYDOR 559220/A&M (10.98 EQ/17.98)	ONE NIGHT ONLY	89
90	90	76	101	SPICE GIRLS▲ ⁷ VIRGIN 42174* (10.98/16.98)	SPICE	1
91	108	132	35	GARBAGE ● ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
92	87	115	11	VARIOUS ARTISTS ARISTA 19026 (10.98/16.98)	ULTIMATE DANCE PARTY 1999	69
93	84	95	17	MARILYN MANSON NOTHING 90273*/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS	1
94	89	74	62	SPICE GIRLS▲ ³ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
95	RE-ENTRY		6	BRIAN MCKNIGHT MOTOWN 530944 (11.98 EQ/17.98)	BETHLEHEM	95
96	110	142	20	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	96
97	93	108	44	NATALIE IMBRUGLIA▲ ² RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
98	88	99	49	SOUNDTRACK▲ ² MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
99	111	111	21	THE TEMPTATIONS ● MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	44
100	109	118	11	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
101	101	78	20	ALABAMA▲ ² RCA (NASHVILLE) 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	13
102	130	—	2	ORGY ELEMENTREE 46923*/WARNER BROS. (7.98/11.98) [HS]	CANDYASS	102
103	95	98	91	SAVAGE GARDEN▲ ⁵ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
104	83	84	38	MYA▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	29
105	99	80	12	VARIOUS ARTISTS▲ SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
106	98	106	66	JANET▲ ² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1

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

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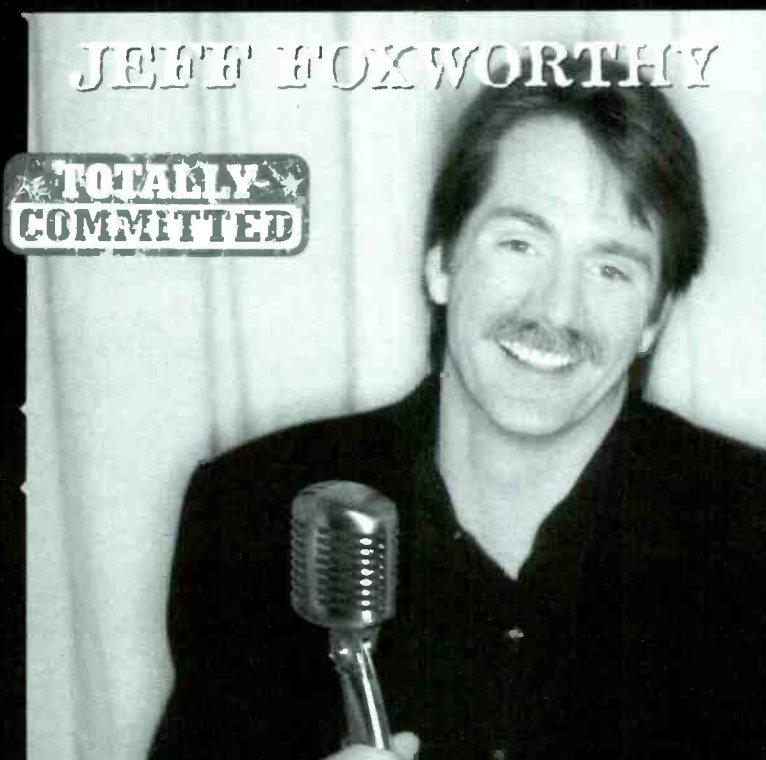
J E F F F O X W O R T H Y

on his Grammy® nomination

and on becoming the largest

selling comedian of all time with

more than 8 million albums sold.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
107	106	107	10	BECK ● BONG LOAD/DGC 25309/GEFFEN (10.98/16.98)	MUTATIONS	13
108	115	129	10	TOTAL BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	39
109	118	104	12	JONNY LANG A&M 540984 (10.98 EQ/16.98)	WANDER THIS WORLD	28
110	105	93	8	SEAL WARNER BROS. 46828 (10.98/17.98)	HUMAN BEING	22
111	92	94	69	USHER ▲ ⁵ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
112	112	126	9	112 ● BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
113	96	67	14	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY ● EPIC 69600 (11.98 EQ/17.98)	VH1 DIVAS LIVE	21
114	127	150	22	KELLY PRICE ● T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	15
115	120	105	84	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	2
116	129	193	7	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	63
117	107	79	57	SOUNDTRACK ▲ ¹⁰ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
118	100	131	7	TIMBALAND BLACKGROUND/ATLANTIC 92813*/AG (10.98/16.98)	TIM'S BIO: LIFE FROM DA BASSMENT	41
119	97	121	7	RZA AS BOBBY DIGITAL GEE STREET 32521*/V2 (11.98/17.98)	RZA AS BOBBY DIGITAL IN STEREO	16
120	104	116	25	SOUNDTRACK ● MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	22
121	153	130	39	ANDREA BOCELLI ● PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
122	103	92	8	SOUNDTRACK ● DREAMWORKS (NASHVILLE) 50045/GEFFEN (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE	85
123	128	124	43	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
124	123	113	12	TOBY KEITH MERCURY (NASHVILLE) 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	61
125	126	151	16	KEITH SWEAT ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	6
126	144	191	11	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98) HS	HOLIDAY MAN	126
127	85	97	11	SOUNDTRACK ● GEFFEN 25220 (10.98/17.98)	SABRINA THE TEENAGE WITCH	71
128	177	—	9	VARIOUS ARTISTS TIME LIFE 80401/MADACY (17.98/19.98)	SONGS 4 LIFE — FEEL THE POWER!	118
129	124	103	17	HOOTIE & THE BLOWFISH ▲ ATLANTIC 83136*/AG (10.98/16.98)	MUSICAL CHAIRS	4
130	113	110	12	AEROSMITH ▲ GEFFEN 25221 (16.98/21.98)	A LITTLE SOUTH OF SANITY	12
131	116	101	11	R.E.M. WARNER BROS. 47112* (10.98/16.98)	UP	3
132	117	133	14	BIZZY BONE ● MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	3
133	163	—	12	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98) HS	DONDE ESTAN LOS LADRONES?	131
134	121	135	33	MASTER P ▲ ⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
135	179	169	46	BIG BAD VOODOO DADDY ● COOLSVILLE 90290/INTERSCOPE (10.98/16.98)	BIG BAD VOODOO DADDY	47
136	102	88	20	SOUNDTRACK ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC	2
137	132	90	19	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4
138	146	146	61	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
139	139	149	11	MOTLEY CRUE MOTLEY 78002/BEYOND (10.98/17.98)	GREATEST HITS	20
140	138	141	48	CHERRY POPPIN' DADDIES ▲ MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	17
141	174	—	4	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	132
142	167	—	22	GERALD LEVERT ● EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	17
143	141	85	11	NEIL DIAMOND ● COLUMBIA 69540 (15.98 EQ/24.98)	THE MOVIE ALBUM: AS TIME GOES BY	31
144	147	—	12	SOUNDTRACK TVT SOUNDTRAX 8210/TVT (10.98/17.98)	BLADE	36
145	137	153	10	JIMI HENDRIX EXPERIENCE HENDRIX 11671*/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	137
146	122	138	23	SNOOP DOGG ▲ ² NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
147	148	114	32	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
148	133	177	10	SOUNDTRACK ● DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	BELLY	5
149	142	120	12	BLACK SABBATH ▲ EPIC 69115 (15.98 EQ/24.98)	REUNION	11
150	134	164	72	INSANE CLOWN POSSE ● ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO	63
151	181	—	2	KID ROCK LAVA/ATLANTIC 83119/AG (7.98/11.98) HS	DEVIL WITHOUT A CAUSE	151
152	135	171	69	MASTER P ▲ ² NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 112 2Pac 3	Phil Collins 80	Fleetwood Mac 160	K-Ci & JoJo 178	Mia X 167	Savage Garden 103	The Prince Of Egypt—Inspirational 88	Usher 111
98 Degrees 65	Deborah Cox 84	The Flys 126	Toby Keith 124	George Michael 74	Seal 110	The Prince Of Egypt—Nashville 122	VARIOUS ARTISTS
Aerosmith 130	Creed 41	Foo Fighters 197	R. Kelly 13	Bette Midler 189	Semisonic 196	Rush Hour 72	Club Mix 99 162
Alabama 101	Elvis Crespo 174	Kirk Franklin 59	Kid Rock 151	Monica 70	The Brian Setzer Orchestra 77	Sabrina The Teenage Witch 127	DJ Clue? The Professional 32
All Saints 87	Sheryl Crow 56	Fuel 183	Korn 39	Monifah 96	Shakira 133	Titanic 117	ESPN Presents: Jack Jams Vol. 4 83
Backstreet Boys 14	Cypress Hill 156	Garbage 91	Lenny Kravitz 50	Vonda Shepard 179	Shawn Mullins 79	Touched By An Angel: The Album 86	Monsters Of Rock 163
Barenaked Ladies 33	dc Talk 176	Geto Boys 153	Jonny Lang 109	Kenny Wayne Shepherd Band 193	Mya 104	The Wedding Singer 98	MTV Party To Go 99 67
Beastie Boys 40	Diamond Rio 166	Godsmack 192	Limp Bizkit 25	Will Smith 17	Mystikal 18	The Wedding Singer Volume 2 120	Next Generation Swing 177
Beck 107	Neil Diamond 143	Goodie Mob 192	Madonna 53	Soul Coupling 182	New Radicals 58	You've Got Mail 44	No Limit Soldier Compilation — We Can't Be Stopped 62
Bee Gees 89	Celine Dion 37, 71	Goo Goo Dolls 27	Mannheim Steamroller 64	SOUNDTRACK	Next 172	Spice Girls 90, 94	Now 10
Big Bad Voodoo Daddy 135	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey 113	Green Day 155	Marilyn Manson 93	Armageddon — The Album 38	'N Sync 6, 23	Keith Sweat 125	Pure Moods II 154
Bizzy Bone 132	Carey 113	Jimi Hendrix 145	Master P 134, 152	Back To Titanic 136	The Offspring 4	U2 46, 68	Songs 4 Life — Feel The Power! 128
Black Sabbath 149	Dixie Chicks 11	Faith Hill 61	Matchbox 20 51	Belly 148	Orgy 102		The Source Presents Hip Hop Hits — Volume 2 54
Andrea Bocelli 55, 121, 194	DJ Quik 116	Lauryn Hill 2	Dave Matthews Band 63	Blade 144	Outkast 36		Ultimate Dance Party 1999 92
Bone Thugs-N-Harmony 76	DMX 1, 20	Hot 99 49	Martina McBride 138	Can't Hardly Wait 159	Pearl Jam 66		World Wrestling Federation: WWF The Music Volume 3 82
Busta Rhymes 16	Dru Hill 21	Hootie & The Blowfish 129	Edwyn McCain 169	Chef Aid: The South Park Album 28	Kelly Price 114		Wow-1999: The Year's 30 Top Christian Artists And Songs 105
Cake 75	Everclear 42	Ice Cube 48	Tim McGraw 115	City Of Angels 34	R.E.M. 131		The Wilkinsons 195
Mariah Carey 8	Everlast 15	Natalie Imbruglia 97	LoREENA MCKENNITT 184	Dr. Dolittle: The Album 85	Rammstein 191		Lucinda Williams 188
Deana Carter 190	Fastball 168	Insane Clown Posse 150	Sarah McLachlan 30	The Faculty 47	Redman 31		Rob Zombie 45
Cher 57	Five 165	Alan Jackson 137	John Mellencamp 173, 187	Hope Floats 60	RZA As Bobby Digital 119		
Cherry Poppin' Daddies 140		Jay-Z 5	Natalie Merchant 170	How Stella Got Her Groove Back 185			
Eagle-Eye Cherry 73		Jewel 7	Jo Dee Messina 123	Patch Adams 180			
		Juvenile 78	Method Man 43	The Prince Of Egypt 35			

RAMON LOPEZ RALLIES WARNER MUSIC INTERNATIONAL DESPITE GLOBAL ILLS

(Continued from page 1)

talking to a number of companies about London Records [in which Ames has a financial interest], and clearly London is an attractive proposition to every record company. But I don't think there will be much more to say [about that] over the next few months."

Even so, the talk continues and will likely be fueled by the imminent departure of Warner Music Europe president Manfred Zumkeller. WMI officials are tight-lipped about this ahead of any official announcement, but it is known that Zumkeller, by his own choice, is leaving to tend other business interests in his native Germany. He has played a senior role in Warner's European regional command since 1991 and been its president since 1995.

To scenario-painters, Zumkeller's

'Our aggression in the organization has helped us overcome difficult trading conditions around the world'

exit allows Lopez greater flexibility in reshaping his executive team to accommodate Ames, if that deal is consummated. The former PolyGram Music Group boss could learn the company's practices and procedures from Lopez and WMI president Stephen Shrimpton by becoming involved, initially, with Europe. "That way," says one WMI executive, "Ramon and Stephen can pump him with all the equipment."

TALENT POOL

Lopez never comments on speculation but notes that Warner has "a great pool" of managerial talent that extends beyond its top line. For example, in December, Zumkeller promoted Germany's Gerd Gebhardt and Italy's Gerolamo Caccia to presidents of, respectively, central and northern Europe and southern Europe.

"We are continuing a process," says Lopez. "Europe is composed of a large number of markets, which will grow. Direct reporting [of all affiliates] to the president of Warner Music Europe was not a practical proposition quite a few years ago, so we've been evolving our structure to meet these requirements."

Meanwhile, the requirements of business in '98 after an unpleasant '97 strengthened WMI's resolve and its people, according to Lopez. "We regrouped and came out fighting very hard. We are a tight company, tight in costs, and have been very aggressive in '98. Clearly, 1997 was difficult because there was a great shortage of product, no doubt about it. Our [subsequent] aggression in the organization has helped us to overcome the very difficult trading conditions around the world."

Those conditions, Lopez adds, meant that WMI companies had to work even harder to get their product into the best-seller rankings, "knowing that if you want to make it

in a difficult market, it has to be at the top of the charts." He says this didn't necessarily mean cutbacks in the number of releases. "As a large organization, you have to be able to embrace a large number of projects. We were a little more ruthless in concentration, not in selection."

WMI is thought to have generated revenue close to \$2.2 billion during the 12 months that ended Nov. 30 (its fiscal year runs December-November, unlike parent Warner Music, which operates on a calendar year.) As always, Lopez declines to discuss financial specifics but says business improved by a double-digit percentage compared with 1997. "It was definitely an up year by any measure. In some parts of the world, it's been an excellent year; in some parts, a record year. With respect to our [overall] expectations, it's spot on."

Lopez also declines to reveal his division's contribution to Warner Music Group's total revenue, beyond acknowledging that it's close to 60%. "Obviously in '98 and also in '97, we saw two years in which the U.S. market has grown considerably, whereas the international market's growth has not only begun to halt, but has perhaps even declined. So that affects the ratio as well."

Certain parts of Warner's world performed beyond expectations, "when you consider the background against which we achieved the results," adds Lopez. "The European markets have become worse in the past year; maybe we didn't expect them to deteriorate as much as they have."

According to European album chart-share statistics published by Music & Media, Warner Music improved from 9.9% in 1997 to 16% in the region last year, although it was still behind Sony, PolyGram, and EMI. Worldwide, the company's market share was estimated to be slightly above 14% for 1998.

"In Japan," says Lopez, "the market is far worse than anybody anticipated. So is Brazil." Among the countries where he says WMI affiliates outperformed the market were the U.K., Germany, Spain, Italy, Mexico, and Argentina. "In other countries, because of the difficulty in trading conditions, we have taken a definite conservative position, not to expose ourselves. Some competitors take a very aggressive stance in difficult market conditions; we prefer to be conservative."

The WMI chairman concedes no disappointments about particular operating companies, even though analysts will probably cite lackluster performances in Japan and France. WMI's Japanese business is staffed by fine executives, Lopez states, who have signed excellent artists. "Those people have worked very hard and done a lot of things right, and the market has not been there to support them."

Now under the command of seasoned ex-Sony Music executive Hiroshi Inagaki, Warner Music Japan has been through several upper-echelon reorganizations in the '90s. "The quality of the changes made since we bought out Pioneer's shareholding has been pretty much according to plan," Lopez says, "and

always part of the program to upgrade the quality of our organization."

Today, he says, it has leadership superior to that of the past, in a very difficult business environment. "[Japan] still has trading practices which have not existed around the world for many, many years." Lopez expects the company there to outperform the market this year, as it did in '98.

He admits to an appetite for market-share growth, but not at any cost. "We like it to be solid and not just a 24-hour wonder due to excessive trading practices." He adds, "Market share has never been our obsession."

LOW-PROFILE EXEC

Nor has self-promotion. Lopez, 56, has a lower profile than some of his peers, and key lieutenants have followed that example, such as Shrimpton. (Seasoned Warner watchers say Shrimpton's sour experience with

'It was definitely an up year by any measure'

the media when he managed Paul McCartney is partly to blame.)

But the way competitors exploited the division's 1997 performance—or, at least, how they talked about exploiting it—may have stirred Lopez, who has headed WMI since 1987. "He is concerned about the legacy," says one of the company's senior executives. "He's proud of what he's achieved, for good reason."

WMI first achieved \$1 billion in annual revenue in 1989 and reached the \$2 billion plateau in 1995. Like others in the Warner Music Group, Lopez had to contend with executive-suite turbulence in the mid-'90s. But, known for strong loyalty to his team, he helped minimize the side effects—which former Warner Music U.K. chairman Rob Dickins acknowledged when, in 1994, the Briton's promotion to head Warner Bros. Records was aborted because of internal politics in the U.S. "Without someone like Ramon, [the corporate machinations] would have affected the U.K. company very deeply," Dickins subsequently told Billboard.

"I'm glad I was there to try to alleviate the difficulties," says Lopez. "Rob is a very dedicated, talented man who worked hard, no matter what. He believes very firmly in the things he says and does, and sometimes he's puzzled because people find him controversial."

U.K. CHANGES

After 15 years as head of Warner Music U.K., Dickins departed Dec. 31, leaving a company said to have enjoyed its most profitable year yet. Lopez will not discuss the reasons for Dickins' exit, nor Warner Music U.K.'s finances. "It has been a very good year. I'm extremely pleased that he's gone out on a high."

Some top executives at the Warner Music Group's U.S. labels welcome a change in Britain. "The U.K.

company is a problem both as a non-repertoire source and for failing to sell U.S. repertoire sufficiently," comments one senior Elektra Entertainment official who declines to be identified.

Effective Jan. 1, Nick Phillips, previously managing director of Universal Music in the U.K., became chairman of Warner Music there. It was an acquisition in which Lopez says he was closely involved. "It's too important an appointment for me not to be."

He stresses Phillips' A&R experience and notes that the executive, who is 37, has the perspective of the industry's younger generation of management, "the people who are going to build the future. Nick brings the vitality and energy to do, which is crucial if you want to build an organization."

Lopez continues, "There are certain parts of Warner Music in the U.K. which are functioning extremely well, and I challenge anybody else in the business to even try to match it. But there are other parts, like EastWest, which need to be rebuilt. WEA Records with [managing director] Moira Bellas is extremely successful with a team of people that I'm sure is the envy of the business. In that respect, Nick's priority for WEA will be to continue to give Moira full support to carry on what she's doing."

The British record industry, like its U.S. counterpart, continues to find international markets tougher than ever to penetrate, as domestic repertoire maintains its firm, growing grip on consumer affections.

"To be accepted internationally, no matter who you are, you have to travel the world," says Lopez, contending that the Warner group's U.S. labels are acutely aware of this. "A very obvious case was Alanis Morissette. She supported our marketing efforts for approximately a year and a half. It took us a long time to make 'Jagged Little Pill' a major success."

Another beneficiary of the company's marketing drive has been Spain's Alejandro Sanz, whose most recent album, "Más," has sold 3.2 million copies worldwide, including 1.7 million in his homeland.

"WMI has handled Alejandro's four albums with Warner brilliantly," says Rosa Lagarrigue, who manages Sanz, "especially in the U.S. and Latin America." She notes that "Más" has moved 350,000 units in the U.S., 600,000 in Mexico, and more than 100,000 in Brazil.

Lagarrigue says Sanz is professionally "completely satisfied" with the company, "and personally, he has a close relationship with [Warner Music Latin America president Andre Midani] and also an open line to Ramon Lopez."

As for the growth of national repertoire in markets around the globe, the WMI chairman/CEO acknowledges that his division still has a distance to travel.

"Remember, it's only very recently that we entered this sector of the market. Our catalog is still thin, although our expertise has grown a lot. We've created a culture of domestic repertoire, of A&R know-how around the world, of companies cooperating with each other across bor-

ders. Now we're ready to launch into the second phase, in a very competent, aggressive way."

Privately, WMI executives say that the division's considerable investment in domestic repertoire has protected it from the decline in international popularity of American talent, particularly artists in the middle ground between newcomer and superstar.

As for market conditions over the next few years, Lopez says he expects some growth but is not wildly optimistic. "I certainly do not anticipate any markets becoming better. If anything, there will be further deterioration, no matter how slight. At best, it's stationary."

Assistance in preparing this story was provided by Howell Llewellyn in Madrid.

CHILD PROTECTION ACT

(Continued from page 6)

nations of those who are in violation too vague.

Instead, the RIAA brief suggests that heightened consumer awareness and parental monitoring rather than government restriction is the best way to keep such material out of the hands of children.

The law was piggybacked to the appropriations bill and signed by President Clinton. Its basic prohibition states, "Whoever knowingly and with knowledge of the character of the material, in interstate or foreign commerce by means of the World Wide Web, makes any communication for commercial purposes that is available to any minor, and that includes any material that is harmful to minors, shall be fined not more than \$50,000, imprisoned not more than six months, or both."

Violators are also subject to \$50,000-per-violation civil fines.

In November, the District Court judge in Philadelphia issued a temporary injunction that blocked U.S. prosecutors from enforcing the act, saying it "likely violated" First Amendment rights. The hearing on that temporary injunction begins Wednesday (20), with a ruling due Feb. 1.

Joel Flatow, RIAA VP of government affairs and artist relations, says that "RIAA and the other amicus signers feel that despite the good intention of the bill's sponsors, the way to proceed to ensure a viable Internet is through user empowerment, not overreaching government control."

Flatow also says, "What could happen is that providers might end up posting only material safe for 16-year-olds, self-censure, or leave themselves open for prosecution."

The RIAA's comments reflect those from Clinton administration officials who are concerned that small groups that might view something as pornographic might interrupt commercial flow of protected material.

COPA was crafted as a replacement for the 1996 Communications Decency Act, which made it a crime to send "indecent" material over the Internet. That law was immediately challenged and struck down by the U.S. Supreme Court in June 1997 for being too broad.

FRED HAMMOND SHINES AT STELLAR AWARDS

(Continued from page 8)

mond & Radical For Christ.

Song of the year: "Let The Praise-Begin," Fred Hammond.

Male vocalist of the year: Fred Hammond.

Female vocalist of the year: Karen Clark-Sheard.

Group/duo of the year: Richard Smallwood with Vision.

New artist of the year: Love Fellowship Tabernacle Church Choir.

Album of the year: "(Pages Of Life) Chapters I & II," Fred Hammond & Radical For Christ.

Choir of the year: Miami Mass Choir.

Producer of the year: Fred Hammond, Paul Wright III.

Contemporary group/duo: Trin-I-Tee 5:7.

Traditional group/duo: Willie Neal Johnson & Gospel Keynotes.

Contemporary male vocalist: Fred Hammond.

Traditional male vocalist: Melvin Williams.

Contemporary female vocalist: Karen Clark-Sheard.

Traditional female vocalist: LaShun Pace.

Contemporary album of the year: "(Pages Of Life) Chapters I & II," Fred Hammond & Radical For Christ.

Traditional album of the year: "Never Seen Your Face," Melvin

Williams.

Urban gospel performance: "Everlasting Love," CeCe Winans.

Music video of the year: "Finally Karen," Karen Clark-Sheard.

Traditional choir of the year: O'Landa Draper & the Associates.

Contemporary choir of the year: Fred Hammond & Radical For Christ.

Instrumental performance: "New Beginning," Allen & Allen.

Special event CD: "WOW Gospel 1998," various artists.

Rap/hip-hop gospel performance: "So Real," Kenny Smith.

Children's performance: "Finally Karen," Kierra Sheard.

PARAMOUNT PREPS FOR 'RUGRATS' VIDEO

(Continued from page 6)

However, Viacom's Nickelodeon cable channel, the Rugrats' home, will offer the video strong on-air support.

Elsewhere, Blockbuster, Viacom's 4,000-store video retail arm, says it is now acquiring exclusive rights to non-studio movies for the rental trade. The chain's prime supplier is Showtime, Viacom's pay-TV service, which finances and presents original movies under the "Showtime Original Pictures" banner.

According to Blockbuster spokeswoman Karen Raskopf, the retailer expects to stock 35 Showtime titles this year, including "Color Of Justice," "Lesser Prophets," and "Still Breathing." Most of the movies are little-known, even to cable audiences, but Raskopf thinks the Showtime name—which will be highlighted on the packaging—scores a high level of awareness among the public.

Another 15 releases are due from other sources that Raskopf will not identify; Trimark Pictures reportedly is among them. Blockbuster also expects to mine the Sundance Film Festival for releases. The chain is a sponsor of this year's edition as a way of estab-

lishing its credentials. "When we're up there, we may get a film," Raskopf says.

While Blockbuster claims research indicates consumers want more than the hits, which are now being stocked in greater depth than ever before, it is being cautious about its independent inventory. The number of copies of such titles will differ from store to store, ranging from one to several, she notes. "This is a small piece of

what we're doing," she says. Blockbuster increased its title selection to 800 in 1998 from less than 500 the year before.

The chain may make some of its '98 selections available to other retailers as well. "We're not ruling that out," Raskopf says, although it's hard to imagine Blockbuster rivals taking a handout. Chain exclusivity on the titles is limited to rental. Blockbuster "is not doing retail," she adds.

DVD Entices More Studios

BY SETH GOLDSTEIN

NEW YORK—Soaring DVD sales are drawing independents like A&E Home Video fully into the new format. At the same time, studios such as MGM Home Entertainment are boosting content to take advantage of burgeoning markets, including computer users.

MGM's action/adventure release "Ronin" is pitched at a DVD-ROM audience plugged into the Internet. The \$24.98 title invites buyers to insert the disc and partake in an online presentation by "Ronin" director John Frankenheimer at 8 p.m. EST March 14, three weeks after street date. A taped edition of the event will be available at the MGM World Wide Web site throughout the year.

It's a way to expand demand, says MGM marketing senior VP Blake Thomas, who's already planning more such DVD-ROM titles. Among the candidates are "The Thomas Crown Affair," "Mod Squad," and "Supernova." As many as 30 million personal computers with DVD-ROM capabilities could be sold this year.

A&E is sticking to stand-alone players, at least for the time being. "The Avengers," a 162-episode TV series that has sold more than 1 million cassettes in less than a year, makes its optical-disc debut March 16.

New York-based New Video, which oversees distribution of A&E releases on cassette, is handling this edition of "The Avengers." Earlier DVD titles, including "Pride & Prejudice" and the documentary "Titanic," had

gone through Image Entertainment.

A&E and New Video began pitching "The Avengers" on disc during the Video Software Dealers Assn. Convention last July in Las Vegas. Even before DVD got hot, "all our customers were committing shelf space to the product," says New Video president Steve Savage. "It has accelerated since then."

"The Avengers" has been priced at \$19.95 per disc, with three episodes, and \$39.95 per two-disc boxed set, containing six episodes. Savage figures it will take four years to get every one out—finally satisfying visitors to "The Avengers" Web site. Fans of the series began demanding DVD "as early as mid-summer," he says. "It wasn't a choice for us."

In fact, A&E and New Video enlisted 35-40 regulars of the several thousand visitors to help in such tasks as DVD chaptering. "I'm not a big fan of focus groups, but we did ask them, 'How should we do it?'" Savage recalls.

New Video has a separate Web venture that gets Savage back to his retail roots. The company has joined forces with the Sundance Channel and Critics' Choice Video to create www.sundancefilmstore.com. The E-commerce site, which launched Jan. 11, offers 99 movies on cassette and DVD, all of them screened at the Sundance Film Festival.

Most, including "The Full Monty," "Blood Simple," and "Reservoir Dogs," have had video exposure. Prices range from \$9.95 to \$24.95.



by Geoff Mayfield

EARLY WINNERS: At the Oscars, Grammys, and other entertainment award shows, we often hear that "it's a honor just to be nominated." In recent years, that honor extends to the wallet, as the heightened awareness from Grammy-nomination announcements leads to higher chart positions. Most conspicuous in this year's nominee pack is the artist who collected the most nods, **Lauryn Hill**, who translates publicity from her 10 nominations into a 10-2 hike on The Billboard 200, the highest rank she has seen in 11 weeks.

Hill's sales actually decline, but by less than 2,000 units. In a post-holiday adjustment week during which each of the top 50 albums sees a drop from prior-week sales—and just three titles on the entire 200-position list see any kind of gain—Hill's minor erosion yields her high vault. With 111,000 units for the week, she trails **DMX** (135,000 units), who retains the No. 1 slot for a third week, by a 21% gap. Last issue, **DMX** led runner-up **the Offspring** by a 38% margin.

On Top R&B Albums, Hill climbs 8-3, seeing a tiny 0.5% drop at the core R&B store panel. Others who rise on The Billboard 200 in the wake of Grammy nods: **Dixie Chicks** (17-11 on the big chart and 3-2 on Top Country Albums), **R. Kelly** (19-13), **Sarah McLachlan** (44-30), **the Temptations** (111-99), **Andrea Bocelli** (153-121 and a re-entry at No. 194), **Brian McKnight** (196-175 and 72-55 on Top R&B Albums), and **Lucinda Williams** (a re-entry at No. 188). Among the nominees in Latin categories, **Shakira** bullets 163-133 and **Elvis Crespo** re-enters at No. 174, while **Chayanne** and **Juan Gabriel** each bullet on Heatseekers (29-22 and a re-entry at No. 31, respectively).

Nominees also rise on the genre album charts. On Top Country Albums: **the Wilkinson**s (20-18), **Lee Ann Womack** (34-30), **Lyle Lovett** (35-34), and **the Mavericks** (a re-entry at No. 64). On Top Classical Albums: composer **Arvo Pärt** (re-entering at No. 12) and **Yo-Yo Ma** (a re-entry at No. 14). On Top Contemporary Crossover: **Keith Lockhart** and **the Boston Pops** (13-11) and **Joshua Bell** (a re-entry at No. 14). **Etta James**, **Keith Jarrett**, and **George Duke** each make small jumps on this issue's unpublished blues and jazz charts.

SPEAKING OF AWARDS: The American Music Awards (AMAs) long ago established itself as a catalyst for album sales. With this year's telecast airing earlier than usual, Jan. 11, the impact on next issue's sales charts might be even greater than we've seen before, with sales volume continuing to wind down from the holiday season's thundering pace (see story, page 6).

I'm betting that **Dixie Chicks**, who performed and won at the AMAs, will continue their upward momentum. Three-trophy winner **Will Smith**, show co-host **Brandy**, and performer **Cher** also seem likely beneficiaries, and we'll see if the pair of songs **Whitney Houston** delivered jump-starts her album.

It's safe to guess that the album spikes that AMA show provides will put album sales ahead of the comparable 1998 week. Should that be the case, look for grins on the faces of music retailers—until a couple of weeks later, when they have to compete with the numbers they did following the '98 AMAs.

In the meantime, another annual **Dick Clark** ABC special, "Dick Clark's New Year's Rockin' Eve '99," got a run for its record store money from a show with a smaller audience, "MTV New Year's Live." While two of the six charting acts on Clark's show rose to higher Billboard 200 ranks on last issue's list (**Cherry Poppin' Daddies**, 141-138, and **Fastball**, 175-150), three acts from the MTV show earned bullets (**Everlast**, 33-24; **Limp Bizkit**, 55-39; and **Kid Rock**, who entered at No. 181). Each of the MTV beneficiaries continues to climb this issue, with Everlast soaring to No. 15 (just shy of the No. 14 career-high peak of **House Of Pain**, the act from which he hails), Limp bulleting to its highest rank ever, No. 25, and Rock advancing to No. 151. Limp Bizkit also benefits from its cover of **George Michael's** "Faith" moving to a higher rotation at MTV; the track bullets 38-36 on Mainstream Rock Tracks and debuts at No. 38 on Modern Rock Tracks. Also, since the MTV special, performer **Green Day** has moved ahead 181-157-155.

ABC's New Year's show got a 9.7 rating and a 24 share, representing more than 19 million viewers, while MTV claims 1.7 million viewers for its cable-only party.

MARKET WATCH FOOTNOTE: As noted last issue in this column, there were no "same week last year" comparisons in the Jan. 9 Market Watch because 1998 had a 53-week span at SoundScan. Please note a similar but different adjustment on this issue's Market Watch (page 110). "The [same week last year] being used is not week one from last year, but rather is the comparable business week (two weeks after Christmas)," a SoundScan explanation said.

Eerie, huh? It's like the sales week that ended Sunday, Jan. 3, 1998, when the industry sold close to 16 million albums units, didn't exist.

LOWERY CO.

(Continued from page 6)

usage opportunities that a larger company can realize.

Lowery's firm, which began as a BMI-cleared company in 1952, has more than 5,000 copyrights, including songs by Joe South, Mac Davis, Bruce Blackman, Freddy Weller, Jerry Reed, Buddy Buie, J.R. Cobb, Ray Stevens, Tommy Roe, and Alicia Bridges, among many others.

The Lowery publishing interests boast a number of BMI million-broadcast-performance songs. They include "Young Love," "Rose Garden," "Games People Play," "Stormy," and "Traces."

Among its other key copyrights are "Key Largo," "I Love The Nightlife," "Ahab The Arab," "Walk On By," and "What Kind Of Fool Do You Think I Am." The company says its first gold-selling song came in 1956 with the classic "Be-Bop-A-Lula" by Gene Vincent.

RCA'S TYRESE FINDS 'SWEET' SUCCESS WITH HIS DEBUT ALBUM

(Continued from page 1)

of "MTV Jams" and radio's support of the album track "Sweet Lady."

The 19-year-old Tyrese, who has also appeared in ads for Tommy Hilfiger, has been singing since he was 14. Growing up in South Central Los Angeles, Tyrese entered and won local talent contests and started working as an actor and model. But his first big break came about a year ago in that fateful Coca-Cola spot, which showed the headphone-wearing Tyrese getting on a bus and singing.

After the commercial aired, Tyrese says, "I had about 19 or 20 labels interested in signing me. It became a bidding war. I didn't sign with RCA because of the money, because there were other labels that offered me more money. But my management and I decided that RCA was the best choice because they were going to give me the attention that I needed. They had a new regime over at RCA, and they were hungry, like they had something to prove."

"There have been several actors and models who've tried to have successful recording careers, but they've fallen short," says Brett Wright, VP of marketing and artist development for RCA (U.S.). "But we knew Tyrese had a special voice, talent, and presence, which people were going to notice."

Although "Tyrese" has been climbing the charts, the album wasn't an immediate hit. In October 1998, the album debuted at No. 53 on Top R&B Albums and No. 19 on the Heatseekers chart. It wasn't until a month later that the album appeared on The Billboard 200, debuting at No. 189. In the following weeks, "Tyrese" was a regular on the Heatseekers chart,

eventually reaching No. 1. This issue, the album breaks through to the upper half of The Billboard 200, at No. 81, making Tyrese a Heatseeker Impact artist.

In addition, the album's first single, "Nobody Else," recently re-entered Hot R&B Singles & Tracks after peaking on that chart last year at No. 12.

Wright admits that RCA initially encountered obstacles to launching Tyrese's music career: "There were some people in the music industry who didn't want to take him seriously at first because they knew about his modeling background. But we had supporters who were there from the beginning."

According to Wright, Tyrese's previous associations with Coca-Cola and Tommy Hilfiger were beneficial when it came to launching the marketing campaign for the album.

"We had promotional tie-ins with Coca-Cola and Tommy Hilfiger. We gave away CD samplers with a Tyrese track at Tommy Hilfiger stores. We had a contest where if you bought Coca-Cola, you could win a Tyrese poster, and we gave away CD samplers to people who would buy Coca-Cola six-packs."

He adds, "I think the video for 'Sweet Lady' reminds people of the Coca-Cola commercial Tyrese was in."

"The listener response to 'Sweet Lady' has been 3-to-1 [favorable], compared to response to Tyrese's first single," says Joe Booker, PD of R&B radio station KIPR Little Rock, Ark. "When people find out Tyrese is the same kid singing in the Coca-Cola commercial, it makes him more familiar. And I think the Tommy Hilfiger ads have been very effective."

"We've noticed sales for Tyrese's album really picking up in the last month," says David Seamons, urban music buyer for Tower Records in downtown Manhattan. "I think it's because of all the exposure Tyrese has been getting on MTV."

Late last year, Tyrese replaced Bill Bellamy as host of the R&B- and hip-hop-oriented "MTV Jams." The show's daily airings often feature Tyrese videos. The singer credits RCA VP of video promotion (U.S.)

Lou Robinson for being instrumental in landing the MTV hosting gig.

Tyrese recalls, "Becoming the 'MTV Jams' host happened almost by accident. I had gone with Lou to MTV because he was pitching my video 'Nobody Else.' I just went there, being myself, and I guess MTV kept me in mind when they were looking for a new host. I did a screen test twice, and then they called and told me I had the gig."

Robinson says, "If you meet Tyrese, you can't not like him. He's for real, and I think that comes across. When I first saw Tyrese, even before hearing his music, I was thinking there had to be another way to promote him besides the typical way. The 'MTV Jams' opening came along at the right time."

MTV senior VP of music Tom Calderone says, "Tyrese is a perfect fit for the channel." He adds that just because Tyrese is the host of "MTV Jams" doesn't mean that MTV automatically gives his clips special treatment. "We give Tyrese the same criteria as we would anyone else. 'MTV Jams' is driven by viewer requests, so his videos' success has been organic, not forced."

Tyrese, who is represented by FDG



R&B singer Tyrese recently stopped by Billboard headquarters in New York to celebrate his self-titled RCA debut album reaching No. 1 on the Heatseekers chart. The singer, shown all smiles with his Billboard Heatseekers T-shirt, has been keeping busy as the new host of "MTV Jams." His current album track, "Sweet Lady," is rising up the Hot R&B Singles & Tracks chart. (Photo: Chuck Pulin)

Management, commutes from L.A. to New York to tape the show. He says as a relative newcomer to the music industry, he's learned that the most important thing is the "chemistry between people. I was at ease with the producers I worked with on the first album, and RCA allowed me a lot of creative control."

The singer co-wrote many of the tracks on the album, which features contemporary R&B songs ranging from crooning ballads to hip-hop-flavored dance numbers. Tyrese's songs are published by BMG Songs (ASCAP).

BET has also been crucial in Tyrese's artist development, according to RCA executives. "BET has been supportive of Tyrese early on," says Wright. "He's done several ap-

pearances on BET, and [the network] recently put the 'Sweet Lady' video in heavy rotation." Robinson agrees: "BET and the Box got what Tyrese was about right away. We've had their support across the board."

According to Wright, Tyrese may tour later this year. "We're trying to find the right tour package," he says. Tyrese is currently not represented by a booking agency for music, but he is in discussions with several agencies, according to his management company.

Tyrese has his own theory on why his music career is starting to heat up: "It doesn't matter how many magazines I'm in or TV shows I'm on; I think it comes down to the song 'Sweet Lady.' People are really feeling that song right now."

LAFACE RE-SIGNS TONI BRAXTON

(Continued from page 6)

countersuit in New York Supreme Court, which alleged that Braxton had breached her contract, was also earmarked for dismissal under the settlement agreement.

These court actions were placed on hold when Braxton filed for bankruptcy protection. In March, Braxton filed a summary of her indebtedness, listing \$5.1 million in liabilities and \$1.2 million in assets.

At the time, some legal observers viewed Braxton's Chapter 7 filing, which entails the liquidation of a

debtor's assets, as a risky ploy in contract negotiations with her labels (Billboard, Feb. 28, 1998). The Federal Bankruptcy Code says that existing contracts may be rejected if they interfere with a debtor's ability to get back on his or her feet.

Braxton, whose two albums have sold an estimated 15 million units worldwide, is the second major LaFace/Arista act to file for bankruptcy protection and successfully secure a new contract. The R&B trio TLC filed for Chapter 11 protection

in July 1995; in November 1996 the group settled with LaFace and agreed to record a new album for the label (Billboard, Dec. 7, 1996). That record is slated for a Feb. 23 release.

During the impasse in her recording career, Braxton made her Broadway debut as Belle in Disney's stage adaptation of its animated musical "Beauty And The Beast."

Details of Braxton's new contract are being closely guarded; a source says participants in the negotiations are being held to confidentiality agreements.

When initial contract talks broke down in October 1997, the singer and her labels were far apart in their estimations of Braxton's commercial worth. Reid told his audi-

ence at the BMG convention that a new agreement was reached "many zeroes later."

An executive speaking for Arista and LaFace told Billboard last year that Braxton walked away from a deal that called for a \$10 million advance; an increase to a 19% royalty rate on her third album and to an 18% rate on her catalog; and a \$4.5 million recording fund. A published report last year said that negotiators for Braxton sought a \$20 million upfront payment and a 22% royalty.

Assistance in preparing this story was provided by Don Jeffrey in New York.

MCI, CRIMSON UNITS MERGED BY VCI GROUP

(Continued from page 8)

offices in London's Scho district.

MCI has more than 750 titles spread across 14 music labels, from rock and pop to world music, and four spoken-word imprints. In its 1997 annual report, it claimed an 8.2% share of the U.K. budget market, down from 9.5% in 1996.

Crimson was established in 1996 to compete in the U.K. compilation and midprice/budget album business, using the retail clout of Woolworths.

The budget sector accounted for approximately 12% of the billion pound (\$1.6 billion) U.K. music market in 1997, according to the British

Phonographic Industry. Green says VCI's latest estimates give Crimson 11.8% and MCI 7.2% of the budget market and 4.3% and 1.2%, respectively, of the midprice market.

The joint staffs—some 25 people—were being briefed by Foster at press time; neither Crimson GM Adrian Fitt nor MCI managing director Peter Stack could be reached for comment. Green declines to comment on future management plans, under discussion at press time, other than confirming that Fitt is continuing as GM of the integrated Crimson operation.

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HOMEFRONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Hot Debut Predicted For Billboard's WeatherBureau

Billboard magazine is getting ready to introduce its latest publication, WeatherBureau, which highlights new artists and developing music. This quarterly, debuting in March, will feature reviews, unique charts, a comprehensive schedule of new releases, and other information about new and developing artists. Targeting both the retailer and consumer, WeatherBureau will draw "front-line" knowledge directly from retailers, highlighting innovative marketing plans, breaking sales, and store profiles.

WeatherBureau is a stand-alone magazine that will be inserted into domestic subscriber copies of Billboard. Additionally, WeatherBureau's unique distribution will include 100,000 copies given away to consumers via selected retail stores.

"Musical change and the forces that create it will always be the most important news in our industry. Whether from our New York, Nashville, Los Angeles, London, or Tokyo bureaus, Billboard's main job

is to hear the future and alert our worldwide readership," says Timothy White, editor in chief.

WeatherBureau will be laid out in themed sections including Current Conditions (industry news), Stormchasers and Chain Lightning (new retail trends and music breaking at retail), Regional Radar (breakout charts), Temperatures Rising (hot artists and trends), Jetstream (reviews and previews on new releases), and Early Warning System (a comprehensive guide to new releases).

Two different types of charts will cover these late breaking artists, including regional and genre. There will be eight regional charts featuring a Top 10 ranking regardless of genre, similar to the charts that currently appear in Billboard's Popular Uprising column. The genre specific charts will feature an alphabetical listing of the Top 5 artists in their respective categories.

WeatherBureau will debut in the March 13 NARM issue.



PERSONNEL DIRECTIONS

Billboard Bulletin marks its second anniversary this month with the promotion of Carolyn Horwitz to news editor. Horwitz has been associate editor of the Bulletin since its inception. In her new post, she continues to report to Bulletin managing editor Michael Amicone.

Serving as the hub of the Billboard Music Group's global newsgathering operation, Horwitz coordinates assignments and news coverage for Bulletin among the various Music Group outposts, including London, Nashville, Washington, and Toronto. Horwitz also works closely with Billboard news editor Marilyn Gillen in coordinating North American news coverage.

Horwitz joined Billboard in May 1995 as a copy editor. Prior to that, she was an assistant editor of Satellite Communications, a trade pub-

lication in Denver. She holds a B.A. in English literature from Brandeis University.

In New York, Gisle Stokland joins the Billboard chart department as an administrative assistant. In addition to fulfilling clerical functions for the entire department and

assisting chart managers, Theda Sandiford-Waller and Datu Faison, Stokland will work on research sales with Alex Vitoulis, associate chart production manager, and Marc Zubatkin, chart manager.

Prior to this position, Stokland was an intern for MTV Online where he covered the music industry as a local stringer in Hartford.

Originally from Norway, Stokland holds a B.S. in business with a major in marketing from the University of Connecticut.



HORWITZ



STOKLAND

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T'Ain't 'Nobody's' Business If Deborah Does

R. KELLY MEETS HIS match on Hot R&B Singles & Tracks, as "Nobody's Supposed To Be Here" (Arista) by Deborah Cox remains No. 1 for the 12th week. That ties the record set by Kelly's "Bump N' Grind" in 1994 for being the longest-running chart-topper on the modern R&B charts. That covers the last 34 years, dating back to the week of Jan. 30, 1965, when the R&B charts returned to Billboard after a hiatus of slightly more than a year.

That means the Canadian songstress has an excellent chance of surpassing Kelly's mark next issue and owning the record all by herself. And even if one looks back beyond that 1965 barrier, the Cox single has made an impressive mark. You'd have to go to 1956 to find a single that topped the R&B chart for 13 weeks. "Honky Tonk (Parts 1 & 2)" by Bill Doggett had a 13-week run. Between 1951 and '54, three titles hit the 14-week mark: "Sixty-Minute Man" by the Dominoes, "Black Night" by Charles Brown & His Band, and "The Things That I Used To Do" by Guitar Slim & His Band. It's possible that Cox could even match those longevity champs. But she'd have to last 19 weeks to beat the all-time winners. "The Honeydripper (Parts 1 & 2)" by Joe Liggin & His Honeydrippers and "Choo Choo Ch'Boogie" by Louis Jordan & His Tympany Five both had 18-week runs, in 1945 and 1946, respectively.

On The Billboard Hot 100, "Nobody's" is No. 2 for the eighth week. That's not a record yet, but a few more weeks in this position and Cox will be the all-time runner-up on this chart.

BELIEVABLE: It's a good week for believers. After

struggling in the bottom half of the Hot 100 for 10 weeks, "When You Believe" (DreamWorks) by Whitney Houston & Mariah Carey surges up the chart, rising 64-25. The huge advance is due to the late commercial release of the single. A debut at No. 13 on Hot 100 Singles Sales indicates that most of this title's points come from sales and not airplay. For further proof, check Hot 100 Airplay, where the song falls 50-61. Both Hot 100 entries from "The Prince Of Egypt" soundtrack are doing well, as "I Will Get There" (DreamWorks) by Boyz II Men bounds 76-48 in its second chart week.

The other "believer" doing well is Cher, whose "Believe" (Warner Bros.) recovers from a five-point drop last issue, rebounding 52-35. It seemed incredible that the best-selling single by a solo female artist in the history of the U.K. charts wasn't going to repeat its success in the U.S., but now it looks like we're believers on this side of the pond, too.

"Believe" is already Cher's biggest domestic hit since 1991, when "Love And Understanding" peaked at No. 17. If "Believe" reaches the top 10, it will be Cher's first top 10 hit of the '90s and her first since "Just Like Jesse James" went to No. 8 in 1989. And if the single ultimately achieves pole position, it will be Cher's first No. 1 since "Dark Lady" in 1974. Even more notable, it would instantly give Cher the longest span of No. 1 hits in the rock era. It's been 33½ years since Sonny & Cher's "I Got You Babe" was No. 1. The current record-holder is Michael Jackson with 25 years and seven months between "I Want You Back" and "You Are Not Alone."



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	1998	1999
TOTAL	13,035,000	12,821,000 (DN 1.6%)
ALBUMS	11,284,000	11,677,000 (UP 3.5%)
SINGLES	1,752,000	1,144,000 (DN 34.7%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1998	1999
CD	9,173,000	9,914,000 (UP 8.1%)
CASSETTE	2,089,000	1,733,000 (DN 17%)
OTHER	22,000	30,000 (UP 36.4%)

OVERALL UNIT SALES THIS WEEK
12,821,000
LAST WEEK
18,870,000
CHANGE
DOWN 32.1%
THIS WEEK 1998
13,035,000
CHANGE
DOWN 1.6%

ALBUM SALES THIS WEEK
11,677,000
LAST WEEK
17,327,000
CHANGE
DOWN 32.6%
THIS WEEK 1998
11,284,000
CHANGE
UP 3.5%

SINGLES SALES THIS WEEK
1,144,000
LAST WEEK
1,542,000
CHANGE
DOWN 25.8%
THIS WEEK 1998
1,752,000
CHANGE
DOWN 34.7%

	TOTAL YEAR-TO-DATE CD ALBUM SALES BY STORE TYPE		CHANGE
	1998	1999	
CHAIN	6,964,000	6,851,000	DN 1.6%
INDEPENDENT	1,607,000	1,751,000	UP 9%
MASS MERCHANT	2,637,000	2,871,000	UP 8.9%
NONTRADITIONAL	76,000	203,000	UP 167.1%

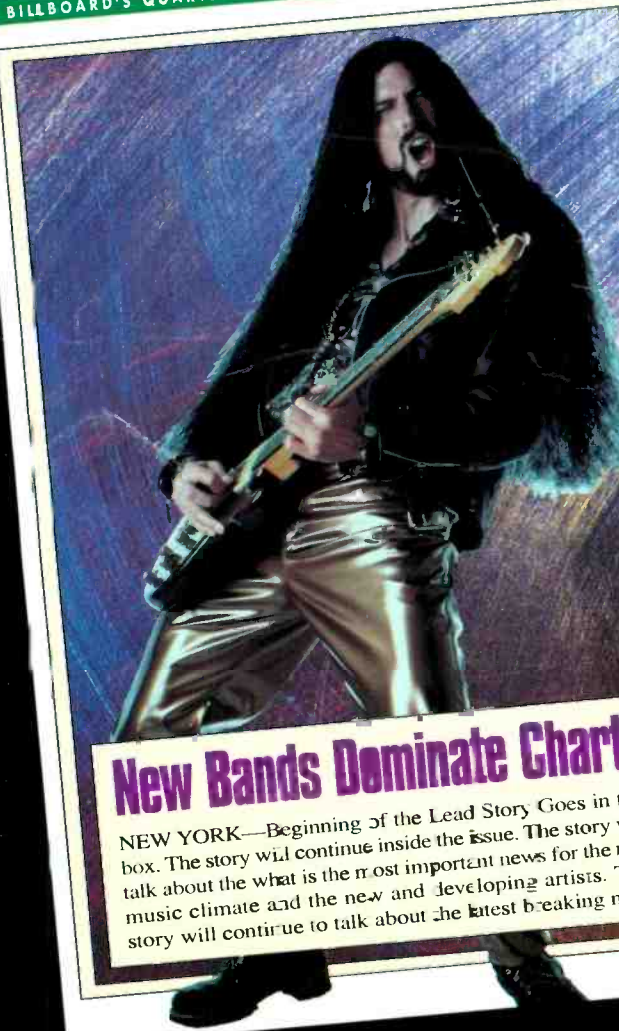
ROUNDED FIGURES FOR WEEK ENDING 1/10/99

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



The Billboard® WEATHER BUREAU

SPRING 1999
BILLBOARD'S QUARTERLY FORECAST FOR DEVELOPING ARTISTS AND THE NEW MUSIC CLIMATE



New Bands Dominate Charts

NEW YORK—Beginning of the Lead Story Goes in this box. The story will continue inside the issue. The story will talk about the what is the most important news for the new music climate and the new and developing artists. This story will continue to talk about the latest breaking news

Current Conditions:

All the latest breaking news on the music scene, reported by the Weather Bureau's savvy staff of columnists!



Stormchasers:

Top Retail observers track all the latest trends!

In The Jetstream:

Lots of Reviews & Previews of Prevailing Releases forecast to get action in the charts!

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8 Regional Breakout Charts From Around The Country

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