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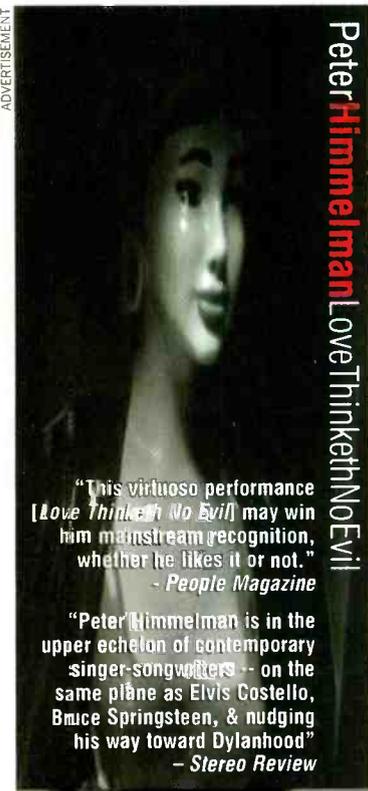
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT FEBRUARY 6, 1999

Peter Himmelman Love Thinketh No Evil



"This virtuoso performance [Love Thinketh No Evil] may win him mainstream recognition, whether he likes it or not."
 - People Magazine

"Peter Himmelman is in the upper echelon of contemporary singer-songwriters -- on the same plane as Elvis Costello, Bruce Springsteen, & nudging his way toward Dylanhood"
 - Stereo Review

Love Thinketh No Evil Peter Himmelman's first studio album in five years

"Fly So High," #1 Most Added AAA Gavin & Album Network first week

In Stores Now
 Look for Peter & his band on tour Feb & Mar

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 www.kochinc.com



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MIDEM NEWS

EU Authors' Bodies Seek Net Standard

BY JEFF CLARK-MEADS
 CANNES—Rights holders are aiming to set a global standard for selling their works online. Their intention for establishing the rules for the way business is done over the Internet is being likened to the task facing the authors of



the U.S. Constitution when shaping a new nation. The task is being carried out by Europe's authors' bodies. American commercial law forbids such cooperation among U.S. societies, but the multinational nature of the European Union means that soci-

(Continued on page 76)

Online Issues Take The Lead At Meet

BY ED CHRISTMAN
 CANNES—The online music community had its European coming-out party at the 33rd annual MIDEM convention, held Jan. 24-28 here.

With more than 30 such companies in attendance, demonstrating their wares and looking to put together deals to buttress the upstart business, all aspects of E-commerce—including digital distribution, conventional online retailing, custom CD building, and security and copyright protection issues—dominated the

(Continued on page 77)

Indies Eye Talent Pool See Boon In Shake-Up At Major Labels

BY MELINDA NEWMAN
 LOS ANGELES—As fallout from the Universal/PolyGram merger continues and other major-label groups tighten their own belts, a number of U.S. indie labels see themselves as the potential beneficiaries of the windfall of executives and artists who find themselves on the street.

"We've been scouting talent that we thought probably might be released for six to nine months," says Steve Gottlieb, president of New York-basedTVT Records. "Likewise, we've been scouting execs. We've put off a couple of significant hires waiting for this to happen. In anticipation, we've put together some substantial financing to take advantage of this opportunity."

Similarly, Jonathan First, president of New York-based Edel Amer-

ica, adds, "We specifically have held back on certain signings because we wanted to see what was available. We've been getting interesting offers from both the talent and executive side. It's really a good time for indies and a really good time for us."

To assist displaced executives, the National Assn. of Recording Merchandisers is offering free registration and job placement assistance at this year's convention and is encouraging both those seeking jobs and those with jobs to fill to contact its office (see story, page 78).

In terms of executives, many labels, including New York-based Wind-Up Records, expressed a need for marketing executives, while a few, such as Red Ant, are looking for field promotion reps.

(Continued on page 78)

Details Emerge About The New Universal Distrib. Team ... Page 8

New Coalition Aims To 'Authenticate' Legit Online Music

BY CATHERINE APPELFELD OLSON
 WASHINGTON, D.C.—While the new Genuine Music Coalition spearheaded by Liquid Audio acknowledges that the initiative was developed in part to



foster good will between MP3 supporters and those who remain skeptical about the popular audio-compression format, the coalition initially looks to be preaching largely to the converted.

What's keeping those still on the sidelines—including the still-wary majors—from jumping on board is the distinction

(Continued on page 74)

Atlantic's Jewel Still Rising

BY CHUCK TAYLOR
 NEW YORK—Jewel may profess that her hands are small, but boy, they're certainly full.



JEWEL

Since the release of her second album, "Spirit," Nov. 17 on Atlantic, the prolific singer/songwriter—and now published poet and actress—has substantially raised her profile, taking a series of steps up the ladder of fame. She's reached that rare place on radio—as a trusted

staple artist for top 40. In the two months since its debut on The Billboard 200 at No. 3, "Spirit" has been certified triple-platinum by the Recording Industry Assn. of America, thanks to Jewel's triple-crown demographic of male and female teens, young adults, and those in their 30s and 40s.

That helped the album's current single, "Hands," reach the top 10 of The Billboard 200.

(Continued on page 75)

NEWS ANALYSIS

DreamWorks Is Striving To Live Up To Great Expectations

BY CHRIS MORRIS
 LOS ANGELES—DreamWorks Records faces the world following the merger of Universal and PolyGram with a different cast of supporting players and a familiar set of commercial challenges.



The L.A.-based label, a free-standing operation launched in 1995 by DreamWorks SKG—the entertainment company co-founded by director/producer

(Continued on page 81)

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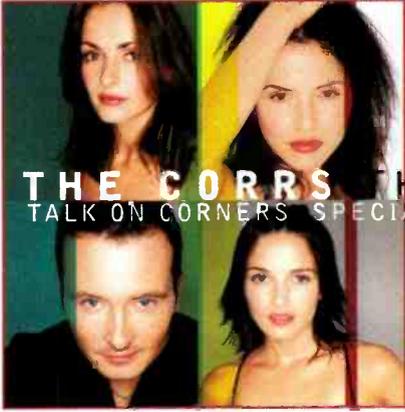
'98 U.S. Stats Underscore A Softness In Catalog Sales

See Page 58

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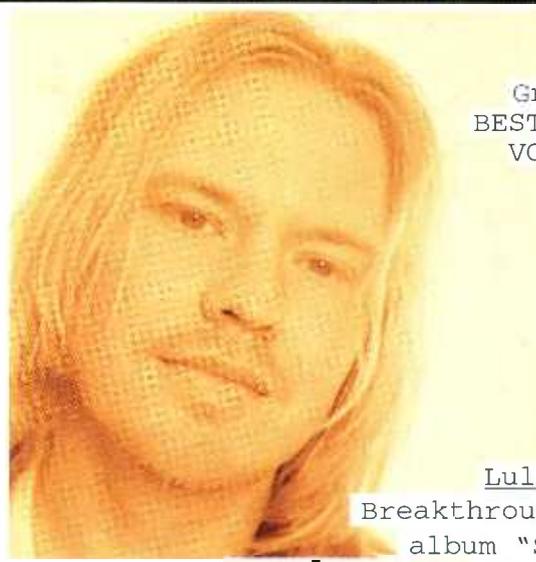
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Lauryn Hill

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 4x NAACP Image Award Nominee, Brit Award Nominee
 "A Visionary" -*The New York Times*
 "The Miseducation Of Lauryn Hill" over
 6 million albums worldwide and counting
 The most critically-acclaimed album of '98 continues
 straight on thru '99
 Sold out world tour

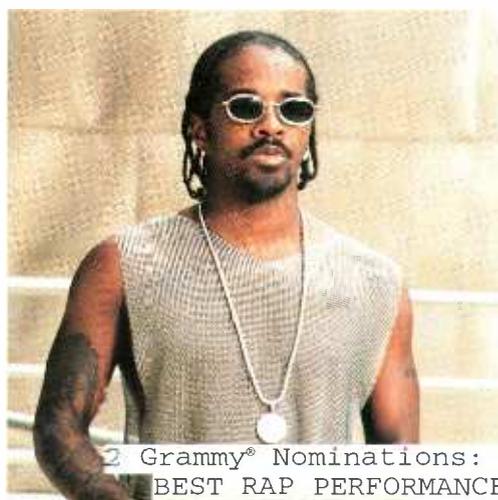


Grammy® Nominee:
 BEST MALE POP
 VOCAL PERFORMANCE

Shawn Mullins

Lullaby a #1 smash hit
 Breakthrough Columbia debut
 album "Soul's Core"
 already Gold

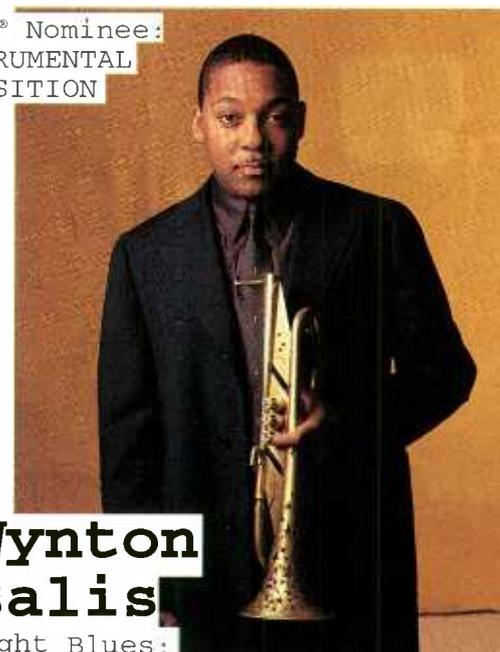
"...when Atlanta singer-songwriter Mullins opens
 up his sexy smoker's croon...resistance is
 futile." -*Entertainment Weekly*
 Follow-up track Shimmer ready to shine



Jermaine Dupri

"Life In 1472" Platinum-plus
 "Dupri proves he can perform as well as produce." -*Time*
 **** -*Rolling Stone*
 New single Going Home With Me HUGE at urban radio

2 Grammy® Nominations: BEST RAP ALBUM,
 BEST RAP PERFORMANCE BY A DUO OR GROUP



Grammy® Nominee:
 BEST INSTRUMENTAL
 COMPOSITION

Wynton Marsalis

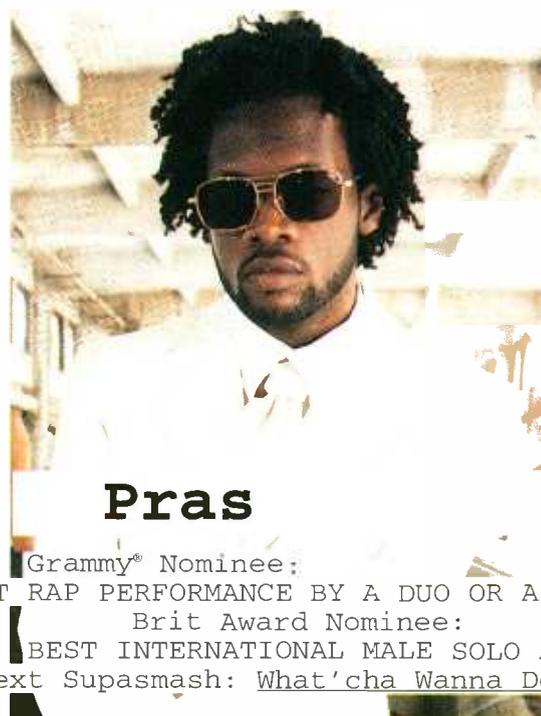
"The Midnight Blues:
 Standard Time Vol.V" called "The most
 accessible album thus far by the most
 influential jazz artist of our time."
 -*Entertainment Weekly*
 1997 Pulitzer Prize winner –
 first and only jazz artist ever

2 Grammy® Nominations:
 BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL
 BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL



Aerosmith

I Don't Want To Miss A Thing a major #1 smash –
 biggest of their incredible career
 Powering "Armageddon-The Album" to over 6 million
 worldwide and still doing damage
 "Nine Lives" goes on and on: over 5 million worldwide
 America's hardest working band back on tour



Pras

Grammy® Nominee:
 BEST RAP PERFORMANCE BY A DUO OR A GROUP
 Brit Award Nominee:
 BEST INTERNATIONAL MALE SOLO ARTIST
 Next Supasmash: What'cha Wanna Do

Grammy® Nominee: BEST RAP SOLO PERFORMANCE



Will Smith

1999 NAACP Image Award
ENTERTAINER OF THE YEAR

2 NAACP Image Award Nominations

Brit Award Nominee

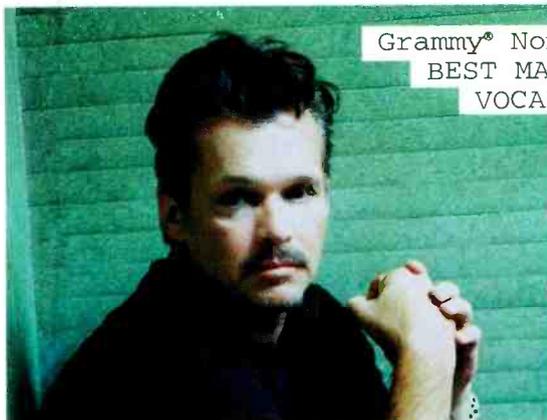
Another BIG YEAR for BIG WILLIE:

Album now 8 million worldwide!

Winner of 3 American Music Awards,

2 MTV Video Awards

Grammy® Nominee:
BEST MALE ROCK
VOCAL PERFORMANCE



John Mellencamp

Critically-acclaimed Columbia debut

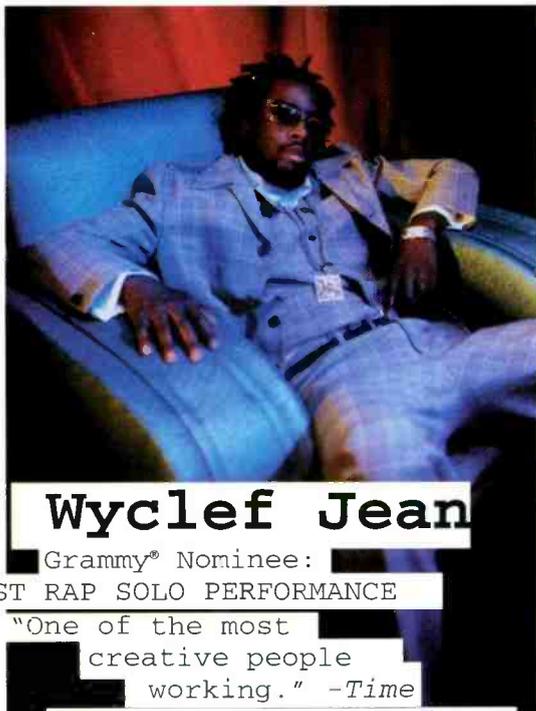
"Not only rocks, but reflects the honesty that is at the root of Mellencamp's best music." -*Boston Globe*
Major VH1 support including "Storytellers" performance, "Behind The Music" profile and "Artist Of The Month"

Gold-plus album continues with new track

I'm Not Running Anymore

- immediate reaction at radio and retail

Major tour coming soon



Wyclef Jean

Grammy® Nominee:

BEST RAP SOLO PERFORMANCE

"One of the most

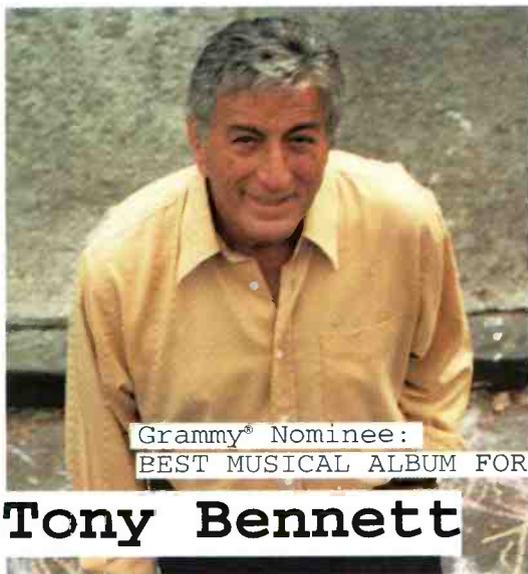
creative people

working." -*Time*

NAACP Image Award Nominee:

OUTSTANDING RAP ARTIST

"The Carnival" - 2.5 million worldwide



Grammy® Nominee:

BEST MUSICAL ALBUM FOR CHILDREN

Tony Bennett

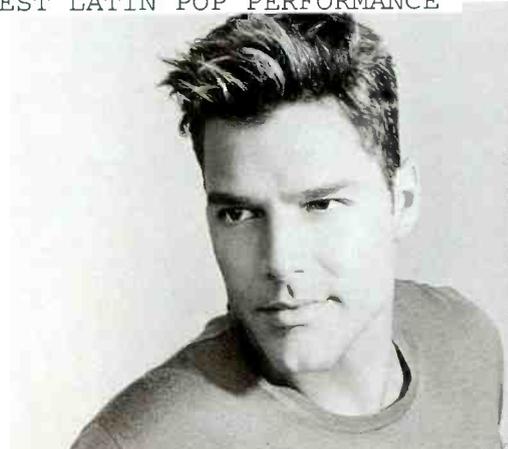
8x Grammy® Award winner, 6 in the '90s

U.S. tour begins in March

"America's greatest living singer."

-*Entertainment Weekly*

Grammy® Nominee:
BEST LATIN POP PERFORMANCE



Ricky Martin

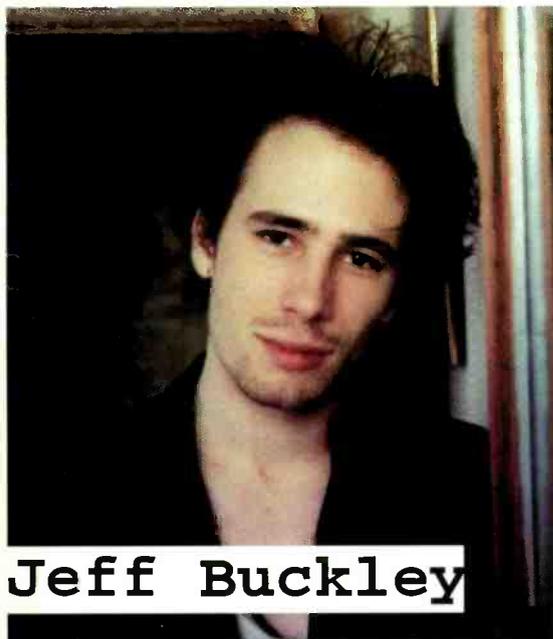
"Vuelve," a worldwide smash with album sales nearing 5 million

Platinum in 18 countries

Next up: his much anticipated

English language debut

He's Living' La Vida Loca



Jeff Buckley

Grammy® Nominee: BEST MALE

ROCK VOCAL PERFORMANCE

Unanimous international critical praise for "SKETCHES for My Sweetheart The Drunk"

**** -*Rolling Stone, Los Angeles Times*

#1 album debut in Australia...Platinum

2 Grammy® Nominations: BEST R&B ALBUM,
BEST MALE R&B VOCAL PERFORMANCE



NAACP Image Award Nominee:

OUTSTANDING MALE ARTIST

Maxwell

"Embrya" Platinum-plus worldwide

"With each record he breaks new ground..."

-*Los Angeles Times*

Next up: Fortunate, from the

new Eddie Murphy movie

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PETER GUNZ,
DAVID SÁNCHEZ AND
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Proudly Announces our eleven
Grammy® Nominations

HERBIE HANCOCK
Gershwin's World
Best Jazz Instrumental Performance
Individual or Group

STEVIE WONDER
"St. Louis Blues"
(Herbie Hancock — *Gershwin's World*)
Best Male R&B Vocal Performance

**HERBIE HANCOCK, ROBERT SADIN
and STEVIE WONDER**
"St. Louis Blues"
Gershwin's World
Best Instrumental Arrangement
with Accompanying Vocal

MARCUS MILLER
Live & More 
Best Contemporary Jazz Performance

SHIRLEY HORN
I Remember Miles
Best Jazz Vocal Performance

**CHARLIE HADEN
and KENNY BARRON**
Night and The City
Best Jazz Instrumental Performance
Individual or Group

KENNY BARRON
"For Heaven's Sake"
(Charlie Haden and Kenny Barron
— *Night and The City*)
Best Jazz Instrumental Solo

DANILO PEREZ
Central Avenue
Best Latin Jazz Performance

ROBERT LOCKWOOD JR.
I got to find me a Woman
Best Traditional Blues Album

CHIKA AZUMA
*Readings by Jack Kerouac
on the Beat Generation*
Best Recording Package

CHIKA AZUMA
*The Ella Fitzgerald and
Duke Ellington Cote D'Azur Concerts
on Verve*
Best Boxed Recording Package



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Billboard Music Group

Trouble In Music, Trouble In Mind '99

We mistake many of our daily, culturally minded decisions for mere details or decoration. Yet they linger to shape and motivate us and our inheritors. Until we realize, too late, that what we've been creating weren't distractions or entertainment—but our destiny.

Consider, for instance, some of the most popular songs in this nation between the end of the Civil War and the eve of World War I: "Two Real Coons," "The Phrenologist Coon," "Hottest Coon In Dixie," "No Coons Allowed," "The Wedding Of The Chinees And The Coon," and "Parthenia Took A Fancy To A Coon." Several of these and similar songs were show-stoppers in such successful musicals and sketch revues as "At Jolly Coon-ey Island" and "Trip To Coontown." But none of these pop tunes could compare in commercial and social impact with a historic turn-of-the-century smash—the first to specify "ragtime" accompaniment—that also became a specialty of many prominent vaudevillians and sold more than a million sheet-music copies: "All Coons Look Alike To Me."

As with each of the above songs, "All Coons Look Alike To Me" encapsulated the ugliest stereotypes and tenets of racial prejudice, a daily reality. And as authors David A. Jasen and Gene Jones note in their recent study, "Spreadin' Rhythm Around" (Schirmer Books), "The first few notes of its chorus became an all-purpose, nonverbal taunt when a white whistled it around blacks. It could start fights on street-cars and in saloons. Yet it was heard everywhere—from street corners to the Broadway stage."

Indeed, top mainstream performers gave the song a prime showcase in their revues, and in November 1896 Columbia Records issued the first cylinder recording of "All Coons" by Len Spencer, a pioneer artist in the dawning recording era. Spencer's major-label rendition of the song (he'd cut it earlier for the Chicago imprint) was No. 2 nationwide for three weeks. Vess "King of the Banjo" Ossman achieved an even bigger hit with "All Coons" in 1897 when he put the piece in his "Ragtime Medley" on the Berliner label, where it enjoyed its own three-week stay at No. 2 during the peak of the December shopping season. More recorded versions ensued, and the song continued to sell an estimated 40,000 sheet-music copies a month.

Moreover, due to "All Coons Look Alike To Me," the "latest ragtime numbers became known as coon songs," according to Allen Woll's 1989 book "Black Musical Theatre" (Louisiana State University Press)—a development that did zero to aid in the acceptance of serious ragtime by Scott Joplin or James Sylvester Scott.

Two more things to bear in mind amid this sad recap of cultural/historical low points in the annals of the music business: All the above songs, as well as the "coon" shows in which they debuted, were written and composed by African-Americans. And the rest of our society gladly bought them. In this way, a catch phrase at the bigoted fringes of polite American society—which up to then had at least offered ritual resistance to public racism—gained vast popular dissemination. Two decades after the worst days of the Ku Klux Klan-ruled Reconstruction South, it helped poison our post-emancipation vernacular and its underlying psyche for another 100 years. As recounted in James W. Loewen's scholarly 1995 best seller, "Lies My Teacher Told Me: Everything Your American History Textbook Got Wrong" (Touchstone Books), "In fact, dur-

ing Reconstruction and the nadir, a battle raged for the soul of the Southern white racist and in a way for that of the whole nation. There is a parallel in the reconstruction of Germany after World War II, a battle for the soul of the German people, a battle which Nazism lost (we hope). But in the United States, as American history tells, racism won. Between 1890 and 1907 every Southern border state 'legally' disenfranchised the vast majority of its African-American voters. Lynching rose to an all-time high."

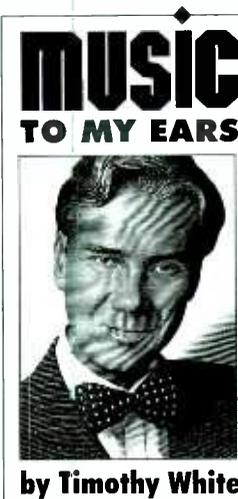
This is reaffirmed with harrowing clarity in "Trouble In Mind: Black Southerners In The Age Of Jim Crow," Leon F. Litwack's sequel to his Pulitzer Prize-winning "Been In The Storm Too Long: The Aftermath Of Slavery," both of which should be required reading for American college students. In 600 pages of movingly written research sure to shatter the hardest heart, Litwack reveals the unparalleled hope of emancipation that our society slowly crushed—one shrug, sick excuse, or selfish, shortsighted commercial rationale at a time. Until, as Litwack writes, "This black song, heard around 1915, said it briefly and plainly: 'If a white man kills a negro/They hardly carry it to court/If a negro kills a white man/They hang him like a goat.'" Unlike "All Coons," such courageous outcries were rarely commercially recorded or promoted, so they had no equal chance to rouse the conscience or respond to catchy, lucrative self-hatred and racist pandering.

In a scene indicative of the period in which "All Coons Look Alike To Me" emerged, its writer, showman Ernest Hogan, was leaving his latest Broadway musical, "Jes' Lak White Fo'ks," one night in August 1900 when he was attacked in Times Square by a roving mob of several hundred whites who spied him and shouted his name. The throng was enraged over the fatal knifing of a white man by a black (who'd only retaliated after the white, an off-duty cop, had accosted him with a club) three nights earlier. Hogan's life was saved when a white plainclothes officer held off the rabid crowd with his gun until Hogan escaped. As

authors Jasen and Jones surmise in their text, "The events of that sultry August night were a reminder that, despite the gains made by blacks in the arts and professions, all coons still looked alike to many of their countrymen."

If so, such "Trouble In Mind" still endures. January's New York Times had news on the proposed settlement of a class-action suit by black farmers against the U.S. Department of Agriculture for racial discrimination in farm loans between 1981 and 1997. While not admitting bias, Washington offered a tax-free \$50,000 to each black farmer, plus forgiveness of his or her federal debts. Since only 1% of farmers in 1999 are black, down from 14% in 1920—when the post-Civil War promise of "40 acres and a mule" was broken by evicting freed slaves from the land—this seems too little, too late.

In this issue's Billboard charts, from rap to R&B to country to rock, who sings, with selfless, stereotype-free regard, of our nation's black farmers—or the rest of our long-unmet democratic agenda? As we sow, so shall we reap. And as a music industry and a nation, we will never escape the responsibility of doing the right thing. A new century awaits. Yet the past remains, shaming us with our daily reprise of it, until we truly learn to "keep it real."



Former Billboard Publisher Hal Cook, 80, Dies

BY IRV LICHTMAN

NEW YORK—Hal B. Cook, an industry innovator as a recording executive and publisher of Billboard, died of a heart attack Jan. 22 at the Eisenhower Medical Center in Palm Desert, Calif. He was 80 years old.

His 35-year career in the music industry began in 1948 at Capitol Records, where he rose to VP of sales in 1952; at the label, he is credited with establishing a number of company-owned distributors.

In 1955, Cook, who was born in La Porte, Ind., left Capitol to become VP of marketing for Columbia Records until 1958, when he joined the fledgling Warner Bros. label.

At Columbia, he created a sales and marketing staff whose mission was not only to help make hits out of singles, which were a primary source of revenue then, but to establish the concept of catalog albums that could sell year after year. He is also credited, along with other label executives, with developing the Columbia Record Club, now

known as Columbia House.

After leaving Warner Bros. in 1960, he became associated with Scott-Textor Productions in new business development. This led to the creation of Record Source Inter-



COOK

national, a record subscription service that allowed radio stations of all sizes to receive samples of all new releases from major labels. He also developed the concept for "Music In The Air," which was purchased by American Airlines in 1964; it became the first major carrier to use music for in-flight entertainment.

In 1962, Billboard acquired the businesses Cook had developed at Scott-Textor and brought Cook to the company as publisher of the magazine. In 1969, sensing the music industry's globalization, he developed the International Music Industry Confer-

ence, a gathering of major industry executives held annually in various international locations. Also indicative of his international outlook at Billboard, Cook bought music magazines in the U.K., Denmark, and Japan, while also establishing an international network of editorial correspondents and sales representatives for Billboard.

Cook retired from Billboard in 1974 but was retained as a consultant until 1985. In recent years, he helped develop a syndicated jazz show for radio and was active in the formation of the World Jazz Assn.

"There is little doubt that Billboard would not be what it is today without Hal Cook's vision and leadership in the '60s and '70s," says William D. Littleford, chairman emeritus of BPI Communications Inc., Billboard's parent company. "His policies, his high standards, and his success in building a dedicated staff around the world built a foundation for Billboard's service to the (Continued on page 85)"

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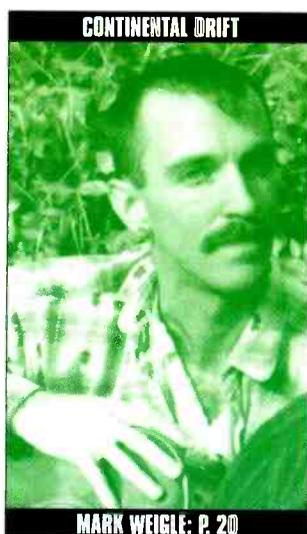
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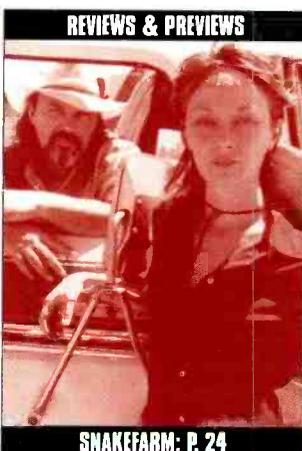
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Choral Conductor Robert Shaw, 82, Dies

BY BRADLEY BAMBARGER

With the passing of revered American choral conductor and educator Robert Shaw, who died Jan. 25 at age 82, many in the classical world have feelings similar to those of Telarc chairman/CEO Jack Renner.

"In many ways, Robert Shaw was the greatest musicmaker our label has ever been associated with," Renner says. "But beyond that, losing him really feels like losing a member of my family."

"I remember when Telarc made its very first orchestral recording: Stravinsky's 'Firebird' and Borodin's 'Polovtsian Dances' with Robert and the Atlanta Symphony in 1978," Renner adds. "I was pretty green at the time. He was very patient—and I learned a lot."

"Over the years, Robert could be gruff at times, but no one drew performances from a chorus like he could," he continues. "His attention and ability to communicate was such that I'm sure every

member of a choir felt like he was working one-on-one with just them."

Shaw died of a stroke while visiting family in New Haven, Conn., from his home in Atlanta. He had recently canceled his annual choral-performance workshop at New York's Carnegie Hall, hospitalized with severe back pain.

Shaw's ties with Carnegie Hall are emblematic of the long-term relationships he forged over his six-decade career. His Carnegie appearances stretched back to the '40s; with the hall's centennial season of 1990-91, he began conducting his esteemed choral workshops every January, culminating in performances of such major works as Bach's B Minor Mass and Haydn's "The Creation."

After that initial 1978 Telarc re-

cording, Shaw made 40 more albums for the Cleveland-based label, covering most of the standard choral repertoire along with such uncommon gems as Hindemith's "When Lilacs Last In The Door-yard Bloom'd"—a work Shaw commissioned from the composer in 1946. It was "a great buy" for \$1,000, as Shaw told Billboard in one of his last extensive interviews (Keeping Score, Billboard, April 18, 1998).

Born in Red Bluff, Calif., Shaw began his career leading college glee clubs in his home state, going on to form the Robert Shaw Chorale in the '40s in New York. He honed his craft directing choruses in concert and on record for the greatest maestros of the day, from Arturo Toscanini to Leonard Bernstein. And at the behest of the U.S. State Department, Shaw took his Chorale on the first of several world tours with a 1956 trek across Europe and the Middle

(Continued on page 19)



SHAW



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Sale Of Used CDs Causes Stir In Canada

BY LARRY LeBLANC

TORONTO—Major record companies are evaluating the recent decisions of two major music retail chains here to enter the used-CD market even as other large chains say they are unlikely to follow suit.

The issue heated up in January when the West Coast-based A&B Sound chain began purchasing used CDs at its 16 outlets and selling them at two affiliated and newly opened Almost Virgin retail outlets in Victoria and Abbotsford, both in British Columbia (Billboard, Jan. 23).

Now the principals of the newly formed 100-store, Toronto-based CD Plus.com indicate that, at an unspecified date, the chain will sell used CDs along with new titles at 23 of its street locations. CD Plus.com is the new entity created by the merger of Rock Entertainment and CD Plus (see story, page 53).

While the sale of used CDs is

widespread at independent outlets, the moves by A&B Sound and CD Plus.com mark the first attempts by major Canadian music retailers in the field. Says one label source, "CD Plus is putting its toe in the water and gauging our reaction. If we don't yell hard enough, they'll go chainwide [selling used CDs]. And if these two [accounts] get away with selling used CDs, all the major music chains—like sheep—are going to jump in."

Randy Lennox, president of Universal Music Group (Canada), agrees. "After all, these are two major retail operations in this country," he says.

Since the sale of used CDs has been "a back-street business until now," says Brian Robertson, president of the Canadian Recording Industry Assn. (CRIA), "we don't know what the volume of sales is."

While label executives contend that selling used product victimizes

(Continued on page 53)

EMI Taps New Leaders

Canibol, Lumbroso To Helm Euro Units

This story was prepared by Christian Lorenz, music business editor of Music & Media, and Emmanuel Legrand, editor in chief of Music & Media.

LONDON—EMI Music has now placed leadership of its operating companies in Europe's three largest markets into new hands. It does so as the battle for Europe intensifies among the five multinational record companies, with Sony Music beginning to challenge the regional dominance traditionally exercised by PolyGram and EMI.

Heinz Canibol and Marc Lumbroso both took office Jan. 18 at the British major's units in Germany and France (Billboard Bulletin, Jan. 18).

Last May, Tony Wadsworth was promoted to president of the U.K. operating company. All three report to EMI Music Europe president/CEO Rupert Perry.

Canibol joined as regional president of EMI Music in Germany/Switzerland/Austria (GSA), based in Cologne, Germany; his jurisdiction extends to Intercord, Germany's Stuttgart-based stand-alone label that EMI acquired earlier this decade. Intercord managing director Mike Heisel now reports to Canibol; previously, he was accountable directly to Perry. EMI Austria managing director Erich Krapfenbacher and EMI Switzerland managing director Erwin Bach also report to Canibol.

(Continued on page 74)

Sony Music Posts Gain In Qtr.

This story was prepared by Carolyn Horwitz, news editor of Billboard Bulletin.

NEW YORK—Sony Music says "brisk" sales in the U.S. and Europe helped the company register gains in sales and income for the three months to Dec. 31, 1998.

For the third quarter, sales in the music group increased 16.3% from the same period the year before to 236 billion yen (\$2.04 billion), and operating income rose 22.2% to 29.7 billion yen (\$256 million). Performance in Japan was affected by "less than anticipated" sales of releases by domestic artists, the company adds.

For the nine months to Dec. 31, 1998, sales rose 16.9% to 598 billion yen

(\$5.16 billion). Operating income fell 6.8% to 42 billion yen (\$364 million).

"What was particularly satisfying was the mix of musics that contributed to our results—pop, country, hip-hop, film and TV soundtracks, Spanish- and French-language recordings, rap and R&B," says Thomas D. Mottola, chairman/CEO of Sony Music Entertainment, of the third-quarter gains. "We anticipate that our fiscal year finishing in March will be our best year ever."

Despite the music group's third-quarter gains, parent Sony Corp. is predicting downward financial results for the fiscal year ending March 31, with net consolidated income for the entire company expected to fall 28%.

'Bug's' To Test Family DVD

Buena Vista Disc Due Day-And-Date With VHS

BY EILEEN FITZPATRICK

LOS ANGELES—Buena Vista Home Entertainment will be testing the market for family entertainment on DVD with the simultaneous DVD and VHS release of the computer-animated movie "A Bug's Life" on April 20.

The release of the Disney/Pixar film, which has grossed more than \$151 million at the box office, marks the first time that Buena Vista has released an animated film on DVD day-and-date with VHS.

The DVD carries a \$34.99 suggested list. The tape, available in widescreen and pan and scan, is priced at \$26.99, with a minimum advertised price (MAP) of \$17.95. The DVD will carry a \$29.95 MAP.

There are no plans to release "A Bug's Life" on Divx.

"The DVD format has really taken off, and we've been talking about making our family genre films more available," says Buena Vista North America GM Mitch Koch. "DVD is not just a male-profile product."

To date, Buena Vista has not released any of its animated classics on DVD. "Mulan," due in stores Tuesday (2), has no DVD date.

Although there had been speculation about releasing both "Mulan" and the animated "101 Dalmatians" on Divx, those plans have been put on hold (see Picture This, page 61).

Buena Vista, though, has released DVD editions of the live-action family films "George Of The Jungle," "Mary Poppins," and "101 Dalmatians."

"'A Bug's Life' will help determine the ratio between DVD and VHS sales and let us see how the family market is doing for DVD," says Koch.

Buena Vista will also release the live-action family adventure "Mighty Joe Young" on VHS and DVD on March 23. Retail price is \$24.99 (\$15.95 MAP) for the tape and \$29.99 for DVD. A MAP price has not been

determined for the DVD.

Koch says that the supplier intends to "substantially expand" its DVD release schedule each month throughout this year, but he would not elaborate on future releases.

To date, the DVD market has been dominated by action-adventure and classic catalog titles. Approximately 4% of the 2,500 available titles are classified as family, and only a handful are animated.

A day-and-date DVD version of

(Continued on page 74)



Marley Memories. Bob Marley—A Tribute to Freedom opens Saturday (6) (the anniversary of Marley's birth) at Universal Studios CityWalk in Orlando, Fla. The permanent exhibition—part of the Universal Studios Escape theme park—includes a re-creation of Marley's Hope Road house in Kingston, Jamaica; paintings, photographs, and videos chronicling the late artist's life; a gazebo where reggae acts will perform; a restaurant; and a retail kiosk. Premiering at the opening will be the single "We Gotta Hold On To This Feeling"—a duet between Marley and his wife, Rita Marley, pictured above. Rita Marley says the track will be on a compilation album due this year on Island, produced by their son Stephen Marley. The album will feature contemporary hip-hop and R&B artists "performing" with Bob Marley via digital technology. Daughter Cedella Marley says of the exhibit, "From the outside it really does look like 56 [Hope Road]."

Indie Label Risk Purchases Regional Distributor MDI

BY CHRIS MORRIS

LOS ANGELES—Risk Music Group (RMG), an L.A.-based independent label, has purchased the long-established Dallas-based regional indie distributor Music Distributors Inc. (MDI) for an undisclosed amount and plans to make the company a new national distribution entity.

RMG president Frank Volpe has appointed Nina Easton—president of RMG's wholly owned subsidiary 404 Music in Atlanta since last year (Billboard, June 6, 1998)—as CEO of MDI, which will be known as MDI Distribution Inc. after Monday (1).

Former MDI owner Don Gillespie will remain in place as president; key Dallas staffers include

GM Bebe Pulliam and director of marketing Missy Querry.

MDI has hired former Blockbuster Music VP Joe Malone as director of sales.

Increasing consolidation among indie distributors left a perceived hole in the marketplace that MDI can fill, according to Volpe.

"There's need for more national distributors, so it's a business move from that end," Volpe says. "Plus, for our company, it really rounds us off nicely. We have some labels now that are in all various forms of music, and now, by owning our distribution company, it rounds off our company as completely independent—from distribution, from marketing the records, from pro-

(Continued on page 74)

Universal Revamps U.S. Distrib.

BY PAUL VERNA

NEW YORK—As the Universal/PolyGram consolidation continues, details are emerging about the integration of the two companies' U.S. distribution entities under the Universal Music and Video Distribution (UMVD) banner.

At press time, UMVD had no comment on the total number of jobs lost in the transition. However, sources estimate the tally to be 200 positions, including support staff.

As expected, Universal veteran Henry Droz retains the post of UMVD president, with Jim Urie and Craig Kornblau serving as executive VP/GMs (Billboard, Jan. 30). Other UMVD home office staff includes executive VP Bob Schnieders, VP of sales administration Skip Smith, and Mike Gillespie, who will head up the sales department.

In addition, UMVD has named three divisional VPs for its main regions: Mike Greene, Western division (including the Los Angeles, Seattle, and San Francisco regional offices); Jim Weatherson, Central division (encompassing Minneapolis, Chicago, Dallas, and Detroit); and Kyle Krause, Eastern division (comprising New York, Boston, Atlanta, Washington, D.C., and Miami).

Former PolyGram Group Distribution senior VP of sales and branch distribution Van Fletcher was

(Continued on page 78)

UMG Shifts Regional Executives

BY KAI R. LOFTHUS and MARK SOLOMONS

OSLO—In a departure from its plan for the major European territories (Billboard, Jan. 30), Universal Music Group (UMG) looks likely to retain the existing label structures of the former PolyGram and Universal Music operations in Scandinavia. However, sources say that a major shake-up could occur in the company's regional distribution structure.

Meanwhile, the executive shuffle continues at Universal Music in the U.K.

Several key A&R and marketing executives who have built MCA/Universal to its current status in the Nordic region get to keep their jobs, in what is perceived as a relatively drama-free reorganization compared with other regions. It is understood that the Scandinavian countries' share of the \$300 million savings sought by UMG is less than 5%.

Preliminary plans for Scandinavia indicate a division along existing lines in Denmark, Norway, and Fin-

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With Six, Dion Leads Nominees For Junos

BY LARRY LeBLANC

TORONTO—Unless there are some major upsets, Canada's 28th annual Juno Awards will be an eventful night for Celine Dion, who is on the Columbia label here.

With six nominations, Quebec's international superstar leads the pack of nominees. Dion will also be the recipient of this year's non-voted International Achievement Award.

The two-hour televised Juno Awards event is slated for March 7 at Copps Coliseum in Hamilton, Ontario.

Dion is nominated as top female vocalist; her "My Heart Will Go On" as top single; and her English-language disc "Let's Talk About Love" is nominated in the top album, top-selling album, and top pop album categories. Her French-language "S'il Suffisait D'aimer" is nominated as top-selling Francophone album.



DION

Reprise's Barenaked Ladies received nominations for top group, top pop album ("Stunt"), and for top single with "One Week," which also earned the group's Ed Robertson a top songwriter nomination.

Receiving four nominations are A&M's Matthew Good Band—for top group, top single ("Apparitions"), top video ("Apparitions"), and top rock album for "Underdogs"—and Tacca Records' Kevin Parent, Quebec's biggest artist after Dion, who is nominated as top singer. Parent's album "Grand Parleur Petit Faiseur" is nominated in the top-selling Francophone album, top album, and top pop album categories.

Produced by Lynn Harvey and directed by Ron Meraska, this year's ceremony will be hosted by Canadian TV talk-show host Mike Bullard.

(Continued on page 81)

Beenie Man Inks 5-Set Virgin Deal

BY ELENA OUMANO

KINGSTON, Jamaica—Jamaican reggae dancehall star Beenie Man is getting a strong commitment from Virgin Records worldwide, with whom he has inked a five-album deal for a "healthy six figures with committed videos," according to Virgin senior VP of A&R Patrick Moxie.

Beenie's Shocking Vibes home label retains all rights to the Caribbean, however.

"I see Beenie Man as exceptionally talented—a perfect artist to join the ranks of our other stars Janet Jackson, D'Angelo, Maxi Priest, and Lenny Kravitz," says Moxie. "Shocking Vibes is very organized and, as a management team, has great vision."

"This is a very important clause in the agreement for us," says Shocking Vibes executive Clyde McKenzie of the Caribbean rights. "We thought this was the way of getting around the traditional problems Jamaican artists have had with major labels. We will be building on our existing structures. We don't want to throw out tried and proven methods or people."

"The Doctor," the last of Beenie's two-album deal with New York-based VP Records, is expected to be released worldwide at the end of February. No target date has been set yet for Beenie's Virgin debut.

Beenie has also just agreed on "a respectable six-figure" publishing deal with EMI Music, says Guy Moot, senior A&R manager at EMI Music. "Beenie's always come to my attention through working with so many other Jamaican producers," says Moot. "He's certainly got all the qualities to be a complete international star and on his own terms, without hav-

(Continued on page 85)

McKeehan Leads Doves

Gets 11 Nominations With dc Talk, Solo

BY DEBORAH EVANS PRICE

NASHVILLE—Dc Talk's Toby McKeehan led the pack with 11 nominations for the Gospel Music Assn.'s (GMA) 30th annual Dove Awards, slated for March 24 at the Nashville Arena.

McKeehan received seven nominations as a member of dc Talk, including nods for group and artist of the year, as well as four solo nods in the songwriter and producer categories.

Michael W. Smith wasn't far behind McKeehan, receiving 10 nominations, including artist, songwriter, producer, and male vocalist of the year, as well as recognition in the song of the year and pop/contemporary album of the year categories for his hit song and album "Live The Life." Southern gospel patriarch Bill Gaither received eight nominations, as did Verity Records' Fred Hammond. Cindy Morgan, Kirk Franklin, Jaci Velasquez, Jonathan Pierce, Point Of Grace, the late Rich Mullins, Newsboys, and Kathy Troccoli also netted multiple nominations.



DC TALK

Historically dominated by well-established artists, the Dove nominations reflect an infusion of new blood and fresh faces this year.

Avalon, last year's winner in the best new artist category, scored six nominations, as did Gotee newcomer Jennifer Knapp, whose recognition included nods in the female vocalist, new artist, song of the year, and rock album categories. The Insyderz garnered four nominations, with Delirious? and Burlap To Cashmere receiving three each.

Among the other up-and-coming talents to receive Dove nominations (Continued on page 85)



The Pope Goes Pop. Sony Classical is set to release "Abbà Pater," a recording of Pope John Paul II delivering prayers, homilies, and chants in five languages, backed by contemporary music. Produced in cooperation with Radio Vaticana, the Vatican's radio arm, and Audiovisivi San Paolo, a religious publisher, the recording is due March 23. Shown standing, from left, are Fabrizio Intra, Columbia managing director for Sony Music Italy; Franco Cabrini, president of Sony Music Italy; and producers Don Giulio Neroni and Vincent Messina. Shown seated are Peter Gelb, president of Sony Classical, and Fioravante Cavarretta, managing director of Audiovisivi San Paolo.

Charles Brown, 76, Dies

BY CHRIS MORRIS

LOS ANGELES—Veteran R&B singer Ruth Brown, who knew pianist/vocalist Charles Brown (to whom she is unrelated) as a friend and colleague for 50 years, says the late musician's impact on other performers was all-pervasive.

"I think everybody has gotten some things from Charles Brown musically," she says. "A lot of people come to mind. Ray Charles comes to mind, Nat Cole comes to mind, Little Jimmy Scott . . . Every musician that calls themselves a musician or that deals with anything that deals with the heart, they got something that comes from Charles."

But an anecdote she relates indicates that Brown viewed the effect his music had on people's hearts as the most important thing he left

behind.

"I was talking to Danny Caron, who played guitar with him for so long in the later years," she says. "He said that one time he and Charles were talkin', and he asked Charles, 'What would you want to be remembered by?' And Charles said, 'I just want people to say that my music made people fall in love.'"

Brown died Jan. 21 in Oakland, Calif., at the age of 76. The cause of death was listed as congestive heart failure. In December, a host of superstars had mounted a benefit concert at San

Francisco's Great American Music Hall for Brown, who had suffered from numerous health problems in recent years; among the participants were Bonnie Raitt (who was instrumental in reigniting his career a (Continued on page 85)



BROWN

EXECUTIVE TURNTABLE

RECORD COMPANIES. Rick Froio is promoted to senior VP of sales at Atlantic Records in New York. He was VP of sales.

Steve Schnur is named VP of A&R at Capitol Records in Los Angeles. He was VP of A&R at Arista/Austin.

Felicia Swerling is named VP of pop promotion and Ruth Anne Taylor is promoted to VP of legal and business affairs at Warner Bros. Records in Burbank, Calif. They were, respectively, national director of pop promotion at Epic Records and associate general counsel of legal and business affairs.

Sony Music Special Products in New York names Jed Corenthal director of sales and marketing. He was associate director at Columbia



FROIO



SCHNUR



SWERLING



TAYLOR



CORENTHAL



HIGGS



HERMAN



NELSON

Product Marketing.

Wendy Higgs is promoted to A&R manager at Outpost Recordings in Los Angeles. She was an assistant.

Freddie Records in San Antonio appoints Luis Silva national director of marketing/A&R. He was director of promotion/A&R, Southwest, at Sony Discos.

PUBLISHERS. Glenn E. Herman is

named director of online communications/Webmaster at BMI in New York. He was E-commerce manager at Cox Enterprises.

RELATED FIELDS. Warner Bros. Publications in Miami promotes Andrea Nelson to VP of marketing. She was VP of consumer marketing, Atlantic and Southern states.

TCI Music in New York names

Seth A. Schachner VP of business development. He was director of business development at Viacom Interactive Services.

Hellene S. Runtagh is promoted to executive VP at Universal Studios in Universal City, Calif. She was senior VP.

Terry Bochanty is named VP of sales and marketing at Kandoo Films in Sherman Oaks, Calif. He was executive director of sales and

marketing at Premiere House.

Manatt, Phelps & Phillips, LLP, in Los Angeles promotes Dan M. Forman, Seth A. Gold, Daniel B. Hayes, and Steven J. Plinio to partners. They were associates at the firm.

Matthew Marcus is appointed director of media relations, West Coast, at USA Network in Los Angeles. He was an account executive at Rachel McCallister & Associates.

Aaliyah ◦ John Adams ◦ King Sunny Ade ◦ Tori Amos ◦ The Associates ◦ Barenaked Ladies ◦ Bela Fleck & The Flecktones ◦ Björk ◦ Tchad Blake ◦ Billy Bragg ◦ Brandy ◦ Jackson Browne
 Busta Rhymes ◦ Beth Nielsen Chapman ◦ Clannad ◦ Eric Clapton ◦ Beverly Crawford ◦ O'Landa Draper ◦ George Duke ◦ Steve Earle ◦ El Tri ◦ Cesaria Evora ◦ Firesign Theatre ◦ Mitchell Froom
 Bela Fleck ◦ John Fogerty ◦ Jeff Foxworthy ◦ Philip Glass ◦ Gilberto Gil ◦ Goo Goo Dolls ◦ Nikolaus Harnoncourt ◦ Faith Hill ◦ Bill Inglot ◦ Sharon Isbin, Thiago de Mello, Paul Winter
 Jimmy Page & Robert Plant ◦ Kenny Wayne Shepherd Band ◦ Gidon Kremer ◦ Jennifer Larmore ◦ Michel Legrand ◦ Kronos Quartet ◦ Madonna ◦ Maná ◦ David McLees ◦ Mel Brooks & Carl Reiner ◦ Metallica
 Patrick Milligan ◦ Bob Mintzer ◦ Alanis Morissette ◦ Pat Metheny Group ◦ Ramblin' Jack Elliott ◦ Randy Scruggs ◦ Sixpence None The Richer ◦ Lou Reed ◦ Steve Reich ◦ The Wilkinsons ◦ Travis Tritt
 Maxim Vengerov ◦ William Christie & Les Arts Florissants ◦ Wilco ◦ CeCe Winans ◦ Gabriel Yared ◦ Yellowjackets ◦ Dwight Yoakam
Warner/Chappell Writer-Artists: Burt Bacharach ◦ Barenaked Ladies ◦ Busta Rhymes ◦ Eric Clapton ◦ Sheryl Crow ◦ Eagle-Eye Cherry ◦ Steve Earle ◦ Jimmy Page & Robert Plant ◦ Keb' Mo' ◦ Robin Lerner
 Madonna ◦ Radiohead ◦ Robbie Robertson ◦ Roger Sanchez ◦ Sly & Robbie ◦ The Wallflowers ◦ Matthew Wilder ◦ Lucinda Williams ◦ Dan Wilson (Semisonic) ◦ Gabriel Yared ◦ David Zippel

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Vince Gill (6)

- Best Male Country Vocal Performance
"If You Ever Have Forever In Mind"
- Best Country Collaboration With Vocals
"My Kind of Woman/My Kind of Man"
- Best Country Instrumental Performance
"A Soldier's Joy" (Reprise Records)
- Best Country Song
"If You Ever Have Forever In Mind"
- Best Instrumental Arrangement Accompanying Vocals
"Breath of Heaven (Mary's Song)"
- Best Engineered Album, Non-Classical
"Breath of Heaven"

The Mavericks (1)

- Best Country Performance
By A Duo or Group With Vocals
"Dance The Night Away"

Reba McEntire (1)

- Best Country Collaboration With Vocals
"If You See Him/If You See Her"

Lee Ann Womack (1)

- Best Female Country Vocal Performance
"A Little Past Little Rock"

Trisha Yearwood (3)

- Best Female Country Vocal Performance
"There Goes My Baby"
- Best Country Collaboration With Vocals
"Where Your Road Leads"
- Best Country Album
"Where Your Road Leads"
(Tony Brown & Trisha Yearwood, Producers)

The Apostle Soundtrack (1)

- Best Southern, Country, or Bluegrass Gospel Album
"The Apostle" - Music From & Inspired By The Motion Picture
{Rising Tide (MCA)}



Artists & Music

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Can 'Hedwig' Capture Rock Fans?

Atlantic Has High Hopes For Raucous Off-Broadway Cast Recording

BY LARRY FLICK

NEW YORK—With the original cast recording of off-Broadway's "Hedwig & The Angry Inch," due in U.S. stores Feb. 9, Atlantic Records is aiming to finally bridge the gap between the rock world and the musical theater community.

Although attempts to link the disparate worlds have been made in recent years with the hotly touted Broadway soundtracks to "Rent" (DreamWorks) and "Tommy" (RCA Victor), neither lived up to crossover expectations, despite respectable sales. To that end, how can an album supporting a smaller stage piece possibly attract the public at large?

"Simply put, this is a solid, credible rock'n'roll record," says Vicki Germaise, senior VP of marketing at Atlantic. "This isn't rock by way of Sondheim or Gershwin. This is music that people who never go to the theater can easily connect with. You don't have to experience the show to fall in love with these songs—though that certainly enhances the listening experience."

"Hedwig & The Angry Inch," which opened Feb. 14, 1998, at New York's Jane Street Theatre, tells the fictional tale of Hansel Schmidt, whose botched sex-change operation in 1988 in his native East Berlin transformed him into Hedwig—a fledgling rock queen whose talent never quite supersedes her endless run of bad luck.

The brainchild of actor/writer John Cameron Mitchell (who plays Hedwig) and musician/composer Stephen Trask, Hedwig's story unfolds during a rat-hole club gig with her band, the Angry Inch (aka Trask's real-life quartet, Cheater). It's an ambitious, often-revelatory theatrical piece that juxtaposes a string of tragicomic monologues against what some college and mod-



HEDWIG & THE ANGRY INCH

ern rock radio programmers are calling "kick-ass" and "downright exciting" rock tunes.

"We initially had some doubts about whether we'd be interested in such a project," says Anita Johns, assistant music director at WTGE Baton Rouge, La. "It seemed a little

too out-there for us at first. But this record is undeniable. We're going with one of the guitar-heavy uptempo cuts, 'Tear Me Down,' but I can hear some of the slower songs doing well at pop radio."

Katy Jackson, assistant music director at WZNE Rochester, N.Y., agrees. "I haven't heard songs as good as these in a very long time," she says. "There's a lot of commercial potential here, if the label can be creative in marketing it."

Germaise acknowledges that the label will have to be "a little crafty" about bringing "Hedwig & The Angry Inch" to the mainstream.

"We're downplaying the theatrical birth of this project," she says, (Continued on page 19)

Elementree's Orgy Hits With '80s Cover

BY CARLA HAY

NEW YORK—Industrial synth music is on the rise with Orgy, a Los Angeles-based band signed to

seeker Impact status with its ascent to No. 93 in the Jan. 30 issue of Billboard. This issue, it stands at No. 86.

Observers credit much of the album's newfound success to Orgy's version of "Blue Monday," which has been a hit



ORGY

Korn's Elementree label. The group's debut album, "Candyass" (Elementree/Reprise/Warner Bros.), has been steadily climbing The Billboard 200, achieving Heat-

seeker Impact status with its ascent to No. 93 in the Jan. 30 issue of Billboard. This issue, it stands at No. 86. Observers credit much of the album's newfound success to Orgy's version of "Blue Monday," which has been a hit at modern rock radio. "Blue Monday" was originally recorded by '80s British electronic/dance group New Order. But the fact that Orgy's first hit is a cover (Continued on page 84)



Doolittle's Bottle Rockets Spark Interest On The Road

BY DYLAN SIEGLER

NEW YORK—Country rock outfit the Bottle Rockets are living Willie Nelson's "On The Road Again." After a disenchanting trip down the major-label highway, they're insist-



THE BOTTLE ROCKETS

ing that the world keep turnin' their way—and their way, of course, is on the road again.

"We were sitting around for a long time, and we got cabin fever," says drummer Mark Ortmann.

Front man Brian Henneman adds, "After some time off, we said, 'Oh, piss on this' and got back on the road.

It was fun, just like the old days, four guys in a hotel room."

The group was dropped by TAG/Atlantic after releasing its 1996 album, "24 Hours A Day," which has sold 16,000 units, according to SoundScan. The act recently hooked up with Austin, Texas-based Doolittle Records, which released the Rockets' "Leftovers" set in November.

"Leftovers," according to the band, was intended to bridge the gap of more than two years between the last studio album and a new release planned for this spring on Doolittle.

"We just wanted something out there in the meantime," says Ortmann.

Henneman says that "24 Hours" was meant to be geared toward radio. He says some of the tracks recorded—the "leftovers"—didn't fit into that plan.

"There was some great material



from the last recording session that the band wanted to put out," says Jay Woods, VP of sales and marketing at Doolittle. "So we decided to use it as a setup piece, competitively priced, and we've had great success getting it into the market and selling it through."

"Leftovers," which carries a suggested list of \$8.98, includes the

humorous rockabilly ditty "Coffee Monkey," the dirt-kicking roadhouse number "Dinner Train To Dutchtown," and the classic "Get Down River," which is also featured on the Smithsonian Folkways collection "River Of Song: A Musical Journey Down The Mississippi" (Billboard, Dec. 5, 1998). The band, published by Seven Shades Music/Koog Town Music/Shakey Bean Music (BMI), appears in the PBS series of the same name and played in the series' recent launch concert.

"My Own Cadillac" is the Festus, Mo.-based band's homage to automobiles. "Cars are an American subject," chuckles Ortmann. "Even Chuck Berry did it."

The Bottle Rockets' success so far is due in no small part to the loyal audiences they've earned on tour.

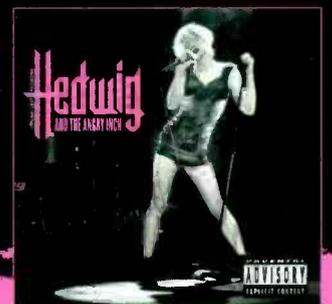
"When you have a band that tours (Continued on page 84)

Hedwig
AND THE ANGRY INCH
ORIGINAL CAST RECORDING

the acclaimed Off-Broadway smash hit musical featuring "Tear Me Down" and "The Long Grift"

"★★★ The first undeniably kick-ass rock musical."
- ROLLING STONE
"The most wholly-rounded piece of rock theatre I've seen in years."
- DAVID BOWIE

ALBUM IN STORES FEBRUARY 9



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Tina Arena Targets U.S. With 'Deep'

1st Single From Epic Album Was Written By Diane Warren

BY CHARLES KAREL BOULEY II
LOS ANGELES—Tina Arena. Know the name? If you're not from Australia, you may not. But Epic Records is out to change that with her second U.S. album, "In Deep," due in stores March 11.

With the Diane Warren-penned single, "If I Was A River," which goes to AC radio on Tuesday (2), the label is beginning an extensive marketing campaign for an artist who has drawn several comparisons to fellow Sony vocalist Celine Dion.

"Having worked on some of the earlier Celine Dion records, I can see a parallel," says Steve Einczig, VP of marketing, West Coast, at Epic. "Dion is an artist who was massively successful in France and Canada but initially only sold 270,000 records in this country. Tina is a quadruple-platinum artist in Australia who sold 130,000-plus records of her last release, 'Don't Ask' [in the U.S.]. We had to build upon Dion's foreign success the same way we now have to with Tina."

Already out for a year in her

native Australia on Sony, "In Deep" has yielded four international hit singles. She's now ready to generate similar success here—or is she?



ARENA

"I don't need America to be fed!" Arena says with a laugh. "Seriously, I grew up wanting, living, wishing for the American dream; I just

did it in Australia. From the age of 3, literally, America was a place I wanted to come and work in."

And work she will. Arena—who is managed by Ralph Carr—will spend the next two months visiting radio stations and retailers around the U.S., while simultaneously hitting the talk-show circuit. A string of appearances is pending confirmation within the next two weeks.

"In Deep" is a 12-song collection of AC- and top 40-ready material. In addition to Warren, Arena has teamed with longtime

collaborator Dave Tyson, as well as producer/songwriter Walter Afanasieff (Dion, Mariah Carey). Among the set's more interesting participants is Mick Jones of Foreigner, who helmed five tracks. In fact, Arena has covered that band's signature song, "I Want To Know What Love Is."

"The idea to cover 'I Want To Know What Love Is' came about two-thirds through the recording process for the other tracks," Jones recalls. "I've never sug-

(Continued on next page)



An Angelic World. Hollywood Records act Nobody's Angel recently taped an appearance on ABC-TV's "Boy Meets World." The act has gotten top 40 radio play with the single "Let's Get Together," taken from the soundtrack to "The Parent Trap." The group is completing a full-length set due this spring. Pictured, from left, are group member Sarah Smith, actor Rider Strong, group members Ali Navarro and Amy Sue Hardy, actor Ben Savage, and group member Stacey Harper.

Reprise Looks To Cut Wilco's 'Teeth' On A Larger Audience

BY CARLA HAY

NEW YORK—Wilco's folk- and country-influenced rock sound has garnered cult status for the band. But with the March 9 release of the group's "Summer Teeth" album,



WILCO

Reprise Records hopes to take Wilco to a level of even wider acceptance.

Wilco lead singer/songwriter Jeff Tweedy says, "I have no idea how people are going to react to the new album. I certainly care, because making music is my livelihood. But

after I make a record, that's the last thing I feel like thinking about: whether or not the new album will sell more than the last one."

Reprise/Warner Bros. VP of artist development/creative marketing (U.S.) Gary Briggs says, "I see Wilco's fan base somewhere in the neighborhood of 200,000 people. To go beyond that, I really see the album happening at radio. We're going to take the first single, 'Can't Stand It,' to triple-A on Feb. 15. We're planning on taking the song to modern and album rock radio on March 9."

Although "Can't Stand It" has an uptempo, rollicking feel, "Summer Teeth," Wilco's third Reprise album, has a decidedly more mellow sound than its predecessor, the critically acclaimed 1996 double album "Being There."

(Continued on page 21)

SFX Partners With Sharon Osbourne For Label Start-Up; Wind-Up Parts With Clark

IT'S SFX'S WORLD, WE JUST LIVE IN IT: SFX has purchased 50% of Sharon Osbourne Management and has joined with the manager to co-fund a label that she will helm.

Additionally, SFX has secured the rights to present the tremendously popular Ozzfest for the next five years. Through SFX-owned PACE Concerts, the company had presented Ozzfest for the past two years. SFX is promoting the Black Sabbath reunion tour, which features Osbourne's husband and one of her management clients, Ozzy Osbourne.

SFX executives would not comment on the deal or the company's entry into the record label business. However, it's interesting that SFX chose to align itself with a start-up operation instead of investing in an already established entity—as it has when purchasing concert promotion companies—or going with any of the former major-label execs who are now launching new independent ventures.

For Osbourne, the partnership means an opportunity to expand her management company, which will be renamed, she says, as well as enter the record business. In addition to Ozzy, Osbourne manages Roadrunner act Coal Chamber. She would not disclose SFX's financial investment in her company.

The deal, which closed Jan. 8, is so new that Osbourne says many of the details are still being worked out, but adds, "It means that I will be out there looking to take on new artists to manage. I don't want to go into any specific area; we're just out there looking for anything that takes our interest."

In terms of the record label, Osbourne says, "we don't want to limit ourselves to any genre, but put it this way: I'm not going to go into the urban market. But I'm also not going to limit myself to saying I'm only looking for harder-edged bands." She will staff up both the management company and record label as the two entities develop.

Osbourne had been wanting to start a label "for a long time, and I couldn't do it without SFX's resources," she says. "Now we have a huge purse to go out there and sign and compete and make a company. We're going to be a boutique label." She adds that artists signed to the label will have all of SFX's other resources, which are piling up by the minute, at their disposal. No need to question who will promote their tours.

In terms of this year's Ozzfest, Osbourne says that the Red Hot Chili Peppers and Guns N'

Roses are "on the list" of bands she's interested in, but that "nothing is confirmed yet."

NO SURE THING: Wind-Up Records has ended its shortlived affiliation with dick clark productions to release a catalog line using Clark's name and the "American Bandstand" (AB) logo.

The venture, spawned last winter (Billboard, Feb. 14, 1998), ended when Wind-Up decided to focus solely on developing artists. No albums had come out under the new partnership.

Additionally, Wind-Up has shuttered its Surefire imprint, which handled veteran acts like Teddy Pendergrass and Dr. John. John's live album was a one-off project; however, Pendergrass is now left without a deal.

"All our energies are behind the five artists we've signed to Wind-Up," says label president Steve Lerner. "We're a rock label; we're not doing urban or country. With the success we accomplished so quickly [with Creed], we wanted to focus on the rock/pop label. We're getting out of the established-artist business and AB business."

Francis La Maina, president/COO of dick clark productions, confirms the split. "We still have intentions of developing our own label," La Maina says, although he would not comment on whether the company was in discussions with potential new partners. "Our goals are no different than they were with Wind-Up. 'American Bandstand' is very much alive in terms of its development. The activities of Wind-Up took them in a different direction. We've wished each other well."

STUFF: Phil Costello, senior VP of promotion and marketing at Capitol Records, left the label Jan. 28 to pursue other interests. His promotion duties will be taken over by Burt Baumgartner, who recently left the Work Group as senior VP (The Beat, Billboard, Jan. 30). No word on if a new senior VP of marketing will be named... Paula Abdul has signed with Metropolitan Entertainment for management. The artist will appear next in the Broadway revival of "Sweet Charity" this spring... Jim Merlis, formerly director of publicity at Geffen, has started Big Hasle Media, an independent publicity company in New York. Clients include Rufus Wainwright. Merlis can be reached at 212-463-0666, ext. 12... KMFD has broken up. The band's final Wax Trax!/TVT album, "Adios," will be released this spring.



by Melinda Newman

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TINA ARENA TARGETS U.S. WITH 'DEEP'

(Continued from previous page)

gested or given my blessing to anyone before to record that particular song for many reasons. It's not an easy song vocally to cover. After we ran through it a couple of times, I realized that this was that moment."

That moment turned into something special, thanks to the help of other Foreigner members.

"Lou [Gramm] did background vocals; Jeff [Jacobs] did keyboards. It was quite spiritual really. Tina has an intensity and takes her craft very seriously."

Such enthusiasm is shared by the Epic execs working "In Deep."

"I already have her going to many markets in this country, working with retail and radio," says Epic executive VP Rick Bisceglia. "We're going for [airplay at] AC formats two weeks before top 40. To go everywhere at the same time is not neces-

sary with this record; it can build on many levels."

Building gradually has been key in the development of this project. It started last summer with her duet with Marc Anthony, "I Want To Spend My Lifetime Loving You," from the soundtrack to "The Mask Of Zorro."

"It's been a pleasure to watch this artist evolve," says Andrew Jaye, music director of top 40 station WEOV Key West, Fla. "She has amazing star potential."

Epic president Polly Anthony agrees. "'In Deep' shows Tina's growth as a singer and writer. She's poised for a major breakthrough in the U.S. to match her international success."

Denis Handlin, chairman/CEO of Epic in Australia, concurs—particularly when it comes to the potential of "If I Was A River."

"Tina's always wanted to crack

the U.S. market, and we've been supportive. It took a while to find the right song, and [Sony Music Entertainment chairman/CEO] Tommy Mottola found this one. He's enthusiastic about it, and he got very personally involved in this record—working on the mixes, getting the song right."

While the powers-that-be line up to support the project, Arena is quick to focus on what's important to her—namely, the music.

"I did 'If I Was A River' because of the sensibility of the song," she says. "It says, 'I will go to any length for you; just let me share and be there.' In a sense it's true of my character. As a child and

young adult, because of my popularity as an artist, I always felt I intimidated the opposite sex. It became a problem for me because all I ever wanted to do was to connect and make them realize that the public and personal life is different. I wanted to open my heart up and say, 'Come on, come on the journey, don't be afraid.'"

That positive message and attitude permeates the rest of the album's cuts as well.

"When I sit down to write a record, I'm not incredibly specific with myself as to the subject matter of the song," Arena says. "I don't sit down and say the objective is to write about

empowerment or vulnerability. I tend to write about what I'm going through at the time, to document my feelings. With this album, I was trying to understand where relationships actually fit into my life."

Booked by William Morris in the U.S. and Frontier Touring abroad, Arena has now had a year to tour and support this record outside of this country. It has been a learning process.

"I've watched 'In Deep' evolve," she says. "I'm not going to say it's an absolute masterpiece or that it's going to change the face of music. But it needn't be. Music, careers, life... they're supposed to be fun."

Foreigner Reunion Re-energizes Jones

LOS ANGELES—With the release of Tina Arena's "In Deep," Foreigner guitarist, writer, and producer Mick Jones is back in the music business. Not that he ever really left. But it's that project that has sent Jones back to the studio.

"During the mid-'90s, I lost interest in music in general," he says. "I went through a very 'blah' phase, and I think music did as well. Looking back, I feel working with Tina started me thinking about what I was doing as well. I thought a lot about the journey she was on, and it reminded me about the energy, the vitality, the things that got me into music in the first place. It rekindled my interest."

That interest was further influenced by the mini-Foreigner reunion that Arena's cover of "I Want To Know What Love Is" triggered. However, shortly after completing her project, fate threw Jones, and Foreigner, a curve.

"Our lead singer, Lou Gramm, came down with a brain tumor," Jones says. "It was dire days for a while. It was pretty wild. Fortunately, he came through it amazingly well and is back to his old self, singing better than ever."

According to Jones, he and Gramm had their "little problems" over the past 10 years. Even when they reunited several years ago, they weren't completely focused.

"Watching Lou's journey put things in clearer perspective. It brought the entire band back together, and certainly Lou and I are much closer than we've ever been."



JONES

Jones and Gramm are now focusing on a new Foreigner album with other band members Jeff Jacobs (keyboards), Bruce Turgon (bass), and Bryan Tichy (percussion). The new album is already two-thirds written, and Jones anticipates it will be finished for an early-summer release. The group is now signed to BMG International for Europe but has not yet secured a U.S. label home.

Recently, Jones has been temporarily sidetracked. He recently completed songs for the soundtrack to "Still Crazy," a British film that chronicles the misadventures of a successful '70s rock band that reunites in the '90s (see review, page 26). The film is something that Jones calls "an odd parallel. It's quite amusing."

Amusing, indeed. His work on the soundtrack, including the cut "And The Flame Still Burns," was nominated for a Golden Globe Award this year, prior to the U.S. debut of the film Jan. 18.

Despite the excitement of the film, Jones is most interested in the reunion of Foreigner.

"It's been a long time since I've been so excited about what we're doing," he says. "I jokingly said to Lou, 'You know, you're sounding better than ever before,' and he looked at me with a droll expression and said, 'Well, you know Mick, there's a bit more room up there now for things to reverberate around.'"

"Maybe we are 'still crazy,' like the movie says, to want to be doing this after all these years. But it's an insanity I welcome."

CHARLES KAREL BOULEY II

"Great!
The album got a
Grammy® nomination!"

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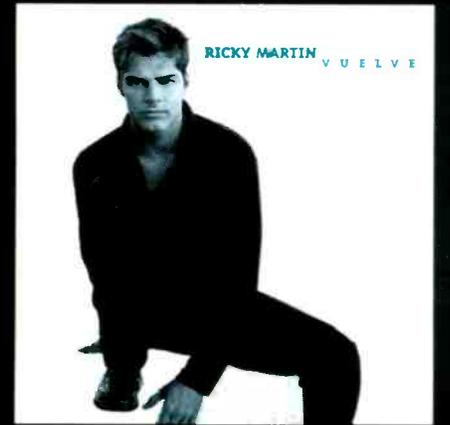
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Jah Wobble Explores 'Deep' Celtic Sounds On Paras Group's 'Poets'

BY JIM BESSMAN

NEW YORK—British bassist/composer Jah Wobble is so prolific that he created his own label, 30 Hertz Records, to put out his many varied recording projects.

Now Paras Group International, the Burbank, Calif.-based company that is distributing Wobble product through Rykodisc, is following its initial Wobble release, "Umbra Sumus"—which came out domestically last August—with "The Celtic Poets," which comes out March 12 in the U.S. following its Jan. 19 release in many other territories.

Actually, "The Celtic Poets" was Wobble's first of five 30 Hertz releases; it came out in the U.K. in 1997. The album, which contains music composed by the one-time Public Image Ltd. bassist—sometimes to accompany poetry by the likes of Shane MacGowan and Brendan Kennelly—was followed by a mass, "Requiem"; a modern-jazz effort, "The Light Programme"; "Umbra Sumus"; and the Chinese-inflected "The Five-Tongued Dragon," which was commissioned by the Liverpool Symphony Orchestra and features the orchestra with Chinese *ku-cheng* harpist Zi Lan Liao, Wobble's wife.

A sixth Wobble title on 30 Hertz, tentatively titled "Pulsar," is due this spring in the U.K., and the composer says it's "heavy trance" in nature.

The company's name, incidentally, refers to a bass frequency that "is about as low as you get before a signal breaks up completely," Wobble says.

"I started it because I wanted to start releasing more than one album a year," adds Wobble, whose most recent U.S. release was "Heaven And Earth," issued by Island in 1996. "Major labels see that as competing against yourself, but I write a lot and have faith in my work. And for an artist like me, who's a bit of a maverick, a major-label [situation] is a little bit inefficient."

Island, says Wobble, had wanted a sequel to his successful 1994 album, "Take Me To God," when he made "The Celtic Poets." The more recently recorded "Umbra Sumus," he notes, essentially became that sequel in its sense of spirituality and "play of shadows." That album's title, in fact, is Latin for "we are summer's shadow," says Wobble.

"There's an interplay and unity of darkness and light," he says, "sub-consciousness and unconsciousness—which is where great art happens."

"The Celtic Poets," as the title suggests, explores Celtic concepts.

"A lot of Celtic music that I've heard tends to be too much on the light, folksy side," says Wobble. "I



WOBBLE

wanted to convey something in the idiom that I would call Celtic that's very heavy and unapologetically deep—very bass and drums and not too light and 'diddle-diddle-dee-dee' in a clichéd fiddle approach."

Wobble's "very rootsy, direct, and raw" musical backing used "irregular rhythm" patterns and loops, keyboards, bells, pipes, sitar, reeds, horns, ku-cheng, and Japanese *shakuhachi* flute.

"I think of it as primitive music but very sophisticated," he says.

The poetry is primarily recited by the Dubliners' Ronnie Drew. Wobble enlisted him after the two shared a poetry bill in which Drew performed MacGowan's "The Dunes"—which is the album's opening cut.

"I particularly like that track, which is about the Irish potato famine," says Delphine Blue, an air personality at the listener-sponsored station WBAI New York. "But I love all his albums. He takes all of these different sounds—bagpipes, Indian music, dub—which seems strange when you say it. But when you listen, it's not at all like the verbal description and sounds incredible."

Paras Group sent "The Celtic Poets" to college and public radio stations right after Christmas.

"'Umbra Sumus' is still getting a lot of play, but this is something that's completely different," notes Paras president Jim Snowden. "So we won't be stepping on its toes."

Snowden says that besides traditional music retail, Paras will market "The Celtic Poets" to regular Celtic and "nontraditional Celtic" specialty outlets.

"But the broader stroke of this



Swingin'. Jazz pianist Mitch Hampton is rehearsing for an East Coast tour in support of his MMC debut, "Mitch Swings." The Boston-based artist uses the project to build a stylistic bridge between the free-form sound tone of jazz with the more formal structure of classical music. When he isn't on the road, Hampton composes material for groups that include the New Voice Jazz Sextet. His String Quartet No. 1 was recently given a Boston premiere by the Boston Composers Quartet on WGBH.

whole thing is what we're doing with 30 Hertz," he notes. "The beauty of Wobble is that he's a diverse musical genius. We came out with 'Umbra Sumus' first because it's a little more accessible. And if people get hooked into it, the rest of the titles will follow suit more easily, and people will look forward to seeing something new from Wobble and how different it is. He's burping these things out faster than you can keep up, is what it boils down to, and our goal is to build up his name and catalog and label."

Snowden hopes that Wobble will tour, perhaps in the spring, with his band, the Invaders Of The Heart. Yet Wobble is also a visiting fellow at Goldsmith's University in London, and he wants to write a book.

"Increasingly I think the music is the marketing," says Wobble. "I'm thinking in terms of selling loads of

records next week. The main thing is to enjoy doing it: It's almost a 'professional amateur' approach."

Wobble is a karate enthusiast who refers to the martial arts in discussing music.

"Just doing it is the joy," he says. "And also like the martial arts, I want to get it out there—with respect—and not start panicking and getting frightened about success. Because the whole [music] business is in very bad shape anyway, and now's the time for smaller companies to be able to relax and take a few chances. And I think there's going to be more professional amateurs like me—for whom the joy is making the music and who believe in the music but don't need to sell 50 million records to boost their self-esteem. And with the new technology, it's possible to put stuff together quite cheaply and quickly."

amusement

business ^{BOXSCORE} TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BLACK SABBATH PANTERA INCUBUS	Rosemont Horizon Rosemont, Ill.	Jan. 19	\$779,270 \$50/\$40	17,962 sellout	Delsener/Slater Enterprises Jam Prods.
BLACK SABBATH PANTERA INCUBUS	Alamodome San Antonio	Jan. 22	\$771,969 \$64.50/\$34.50	17,941 sellout	Delsener/Slater Enterprises PACE Concerts
BLACK SABBATH PANTERA INCUBUS	Reunion Arena Dallas	Jan. 24	\$729,165 \$65/\$35	17,624 sellout	Delsener/Slater Enterprises PACE Concerts
BILL GAITHER & FRIENDS	Lakeland Center Lakeland, Fla.	Jan. 22-23	\$373,943 \$24.50/\$11.50	27,669 33,600, four shows	Premier Prods.
DEPECHE MODE STABBING WESTWARD	America West Arena Phoenix	Dec. 14	\$289,185 \$32.50	8,898 10,861	Bill Silva Presents
THE PEOPLE'S CELEBRATION: GOV. JESSE VENTURA'S INAUGURAL PARTY JONNY LANG AMERICA WARREN ZEVON DELBERT MCCLINTON DAVE PIWER TINA & THE B SIDES	Target Center Minneapolis	Jan. 16	\$244,475 \$18.75/\$13.75/ \$8.75	15,091 sellout	in-house Compass Entertainment
VINCE GILL	Hersheypark Arena Hershey, Pa.	Dec. 10	\$153,990 \$30	5,490 5,779	New Park Entertainment
ANDY WILLIAMS	Van Andel Arena Grand Rapids, Mich.	Dec. 15	\$130,813 \$32.50/\$29.50	4,621 11,672	Cellar Door of Michigan Belkin Prods.
B.B. KING BOBBY "BLUE" BLAND	Fox Theatre Detroit	Jan. 17	\$119,550 \$50/\$35/\$27.50	4,195 4,750	Brass Ring Prods.
B.B. KING BOBBY "BLUE" BLAND	New Jersey Performing Arts Center Newark, N.J.	Jan. 16	\$108,982 \$46/\$38/\$28	2,850 sellout	Metropolitan Entertainment Group

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CAN OFF-BROADWAY'S 'HEDWIG' CAPTURE ROCK FANS?

(Continued from page 13)

adding that the label will be officially soliciting radio airplay with either "Tear Me Down" or the Beatle-esque ballad "Wicked Little Town" in early February. "It's death to mention theater to pop radio. We're focusing largely on the viability of the songs, and we're expecting press just on the record that we can hang its hat on. So far, the quotes are astounding."

Shortly before the soundtrack is released, a national touring company of "Hedwig & The Angry Inch" will set out. Germaise believes this will help trigger consumer attention in middle America.

"We're also doing a lot of gay marketing efforts," she says, noting that the label is hosting kickoff parties for the album around Valentine's Day in clubs in 15-20 cities. The parties will include Hedwig look-alike contests.

The label has also produced a premium booklet for indie retailers with a full synopsis of the show.

"In terms of retail, this is a true grass-roots effort," Germaise says.

So far, those retailers are embracing the label's efforts.

"It's to our benefit to support a project like this," says Marlon Creaton, manager of Record Kitchen, an indie outlet in San Francisco. "It's a chance for little guys like us to prove that we can break a major project like this—and not have the credit yanked away from us once it's a hit. Atlantic has been pretty solid in coor-

inating with us, and it's a pleasure to be involved with such a high-quality record. I think it has tremendous potential, if the label sticks with it for the long haul."

The label is committed to being in the Hedwig business for at least the next year. A soundtrack to the film version of the show (due next year via Fine Line Cinema) is already in the works. Also, the label is eyeing the possibility of a Hedwig concert tour with Mitchell and Cheater.

While the label is waiting before shooting a videoclip, Mitchell and Trask are working on a shortform video piece that they describe as a mock version of VH1's "Behind The Music," with footage from the show and behind-the-scenes music clips and interviews. It should be finished by the end of February. A broadcast partner is still to be determined.

All of this activity sits well with Mitchell and Trask, who admit to being pleased but mildly surprised by the response to "Hedwig & The Angry Inch"—which has drawn ardent praise from traditional theatergoers and rock fans alike. The show has also attracted celebrities like Mick Jagger, David Bowie, and Madonna, who's seen it several times.

"We knew we were on to something special as we were putting [the show] together, but there was no predicting the level of excitement it's generated," says Trask.

The show was initially developed as part of a female-impersonation revue at New York's famed Squeezebox nightclub, where Mitchell first bowed as Hedwig in 1994.

"We were originally going to assemble a wide range of characters, but Hedwig took over," says Mitchell.

Adds Trask, "Ultimately, she proved to be far too compelling. And people had such an intense, incredi-

ble response to her. We just started writing and writing until we had her entire life mapped out."

And now that Hedwig has taken a larger-than-life shape, Mitchell and Trask are working to keep this project flourishing while also exploring new avenues. Mitchell has left the show (which continues its open-ended run) to focus on crafting its film version.

"The movie will be quite differ-

ent," he says. "It'll be Hedwig on tour."

Meanwhile, Trask is considering composing another stage piece, while "focusing on establishing an identity for Cheater," with whom he's recording an EP to shop for a label deal.

"I've loved this experience," he says, "but it's affirmed my need and desire to be a full-time rock musician for a while."

CHORAL CONDUCTOR ROBERT SHAW DIES

(Continued from page 6)

East that included an epochal set of sacred concerts in Russia.

After serving as George Szell's assistant with the Cleveland Orchestra for 11 years, Shaw became music director of the Atlanta Symphony Orchestra and Chorus in 1967. In a 21-year tenure, he turned the provincial-sounding Atlanta Symphony into a concert and recording ensemble of national note.

The milestones in Shaw's recording career started early, with his 1946 "Christmas Hymns & Carols" LP earning RCA its first classically oriented gold record. Yet along with the hundreds of singers that Shaw instructed and inspired in the U.S. and Europe, it's his Telarc catalog that best reflects his legacy.

Shaw won the bulk of his 14 Grammy Awards via his work for Telarc,

and he garnered another nomination this year for a Telarc disc of Barber's "Prayers Of Kierkagaard," Vaughan Williams' "Dona Nobis Pacem," and Bartók's "Cantata Profana"—the latter a piece that Shaw premiered in 1952 at Carnegie Hall.

Shaw made his final recording last fall in Atlanta with Dvořák's Stabat Mater; the album is currently scheduled for release by Telarc in October. Just before his death, Shaw had been making plans to record his English translation of Brahms' "A German Requiem."

Shaw is survived by a sister and a brother, as well as a daughter, two sons, and a stepson. His wife, Caroline, passed away in 1995; they were married for 22 years.

In his Billboard interview, Shaw reflected on his belief in the consol-

ing power of great works of art, such as Bach's B Minor Mass.

"My religious convictions have moved from what I inherited in a family of clergymen to something like agnosticism to my current 'O thou art, whoever thou art' point of view," he said.

"But regardless of your belief, Bach so ennobles the limitations of the Christian text in the B Minor Mass that it has meaning for all mankind. In his hands, it is a universal allegory of human existence, in all its pain and promise. I feel that more each time I study the piece. There's something in it that is so beautiful and healthy—and that isn't something that most people get a lot of in their lives, whether at work, on the subway, or on TV."

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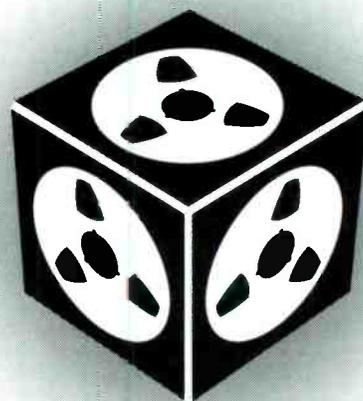
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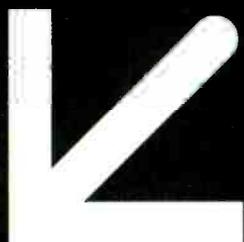


music

JIM BEAM



THE AUSTIN CHRONICLE



Artists & Music

Citizen King Stretches Out On WB's 'Mobile'

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—Living in the entertainment way station of Milwaukee, the five members of Citizen King have heard what amounts to an endless convoy of music as it makes its way from one coast to the other.

"Everything comes through here," says singer/bassist Matt Sims. "The stuff from the New York underground scene comes through Milwaukee before it goes West, and vice versa. And people are a little less biased here because we are in the Midwest."

"Mobile Estates," the band's Warner Bros. debut, due March 9, is



CITIZEN KING

a fitting blend of hip-hop, rock, and fresh melodies; its songs are laden with samples and immediately danceable beats. The album was produced by Eric Valentine—of Smash Mouth and Third Eye Blind fame—at Citizen King's own studio in the basement of an abandoned warehouse, and it packs almost as much attitude as it does music.

As Sims puts it, "Whatever anyone does in Milwaukee has to be pretty bold to get heard."

The first single, "Better Days (And The Bottom Drops Out)," went to modern rock, college, and triple-A stations Jan. 26; a few stations, including WKQX (Q101) Chicago and KTCL Denver, picked it up early.

Mary Shuminas, Q101 music director/assistant PD, says the station got a head start because there's already some recognition of Citizen King among listeners into the local music scene.

"The band is semi-local for us, so there is interest in the area," she says. "The song is fresh-sounding and kind of reminiscent of Beck; that seems to do well for us."

"Overall our amalgamation is like a big casserole," Sims says. "There's a potato guy, a beans guy, a corn guy, a meat guy." In keeping with the culinary theme, Sims jokes that the best thing about being on a major label is the food.

"When we went out to L.A., [Warner Bros. A&R exec] Geoffrey Weiss took us out for the best sushi we've ever had and the best record shopping."

On a serious note, Sims credits the label with not infringing on Citizen King's artistic modus operandi.

"We were afraid about signing to a major label because of all the horror stories you hear," he says. "But they've
(Continued on next page)

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

THE TRUTH COMES OUT: With his fine homemade disc, "The Truth Is," Mark Weigle earnestly merges twangy country with introspective pop/folk—a stylistic blend that's offset by an unflinching lyrical view into his life as a gay man.

A closer examination of tunes like the single-worthy "When I See You Say," with its relaxed acoustic and electric guitar interplay, and the uptempo, rock-edged "Struggle For Love" will trigger accurate comparisons to the early recordings of James Taylor and Jackson Browne. Weigle's rich baritone has a similarly smooth, cool quality that occasionally breaks with subtle emotion, while his words are often vivid and evocative without overstatement.

At a time when too much queer music risks taking itself far too seriously to invite mainstream listeners, Weigle deftly crafts songs that honor the gay experience without shutting anyone else out—as best evidenced in the delicate, romantic "I Confess."

Weigle is gaining recognition on the singer/songwriter circuit, as well as with the National Assn. of Campus Activities, which brings performers to college campuses across the U.S.

Although Weigle will likely continue to explore his life as an out-gay man in his songs, he's mildly apprehensive about being typecast as solely a voice for that community. "Yeah, I'm gay—and to not express that in my music would be actively repressing myself and my creativity. But I'm also a son, a Minnesotan, a hearing member of the deaf community, a partner in a relationship—all of those experiences are expressed in my songs."

For further info, contact 805-452-7817.

IN DEEP: These days, one of the more efficient and effective vehicles of exposure for unsigned artists is a regional multi-act compilation. Usually sponsored by magazines or other media outlets, these discs are popping up more frequently than ever. In fact, there are currently a dozen of 'em circulating, showcasing acts of varying degrees of talent and marketability.



RADIOSTAR

Among the more useful collections out there is "Deep 3," the third in a series from Deep South, an indie label/management company based in Raleigh, N.C.

"Deep 3" showcases 19 local acts, many of which are worth a close listen. Clearly, someone is listening, since recent Elektra signing **Marvelous 3** is among the bands featured—as are **Pulling Birds**, a Florida band that's being actively (and deservedly) courted by a handful of majors.

There are two other groups featured that require immediate attention. **Radiostar** is a quartet apparently influenced by a wide range of pop-leaning rockers like **Cheap Trick**. "Non-Toxic" tickles the ear with a hook-laden melody and a feather-light chorus that leans heavily on the appealing voice of front man/songwriter **Mitch Allan**. Its homemade debut disc has already sold 7,000 copies locally, according to the band.

Equally infectious is "Just One Breath" by **Mulberry Lane**, a female foursome that will surprise you with youthful, tightly braided harmonies reminiscent of **Wilson Phillips**. However, that's where the similarities end. This Omaha, Neb., act reveals a talent for weaving lyrics that are loaded with clever turns of phrase and a slight dark edge. With its spare arrangement of subtle keyboards and slight acoustic guitars, "Just One Breath" is indicative of an overall sound that could prove equally appealing to top 40 and triple-A listeners.

For more info on either "Deep 3" or Radiostar, contact 919-676-2089. To reach Mulberry Lane, call 402-978-8806.

OOPS: In the Jan. 23 edition of Continental Drift, the contact number for **Mike Rayburn** was incorrect. He can be reached at 615-262-2234.



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TOP 10 FAVORITE ARTIST PICKS Jan. 15, 1999

THE MOST POPULAR NEW TALENT ON BTN

#	Artist	Genre
1	Alice	Pop
2	Scott Meldrum	Pop
3	Miguel Romero	Jazz
4	Christian/Durand	Rock
5	Danny Wilensky	Funk
6	Rashani	Reggae
7	Teddy Richards	Pop
8	Angela Baker	Country
9	The Tolpuddle Marys	Alternative
10	Candy Push	Gothic

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. 15, 1999

THE MOST LISTENED-TO NEW TRACKS ON BTN

#	Composition/Artist	Genre
1	Like This (Don't Cry Baby) The Cold Shot Band	Blues
2	Crush Scott Meldrum	Pop
3	Sucjer MOG	Rock
4	Right On The Verge Lydia Canaan	Pop
5	22 Civilians	Rock
6	A Love That Shines Lydia Canaan	Punk
7	Down (Edited Dance Mix) Troy David	Pop
8	Getting' Over You Alice	Pop
9	Tired Tabitha's Secret	Alternative
10	You Needed Me Troy David	Pop

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NEW TALENT SPOTLIGHT

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REPRISE LOOKS TO CUT WILCO'S 'TEETH' ON A LARGER AUDIENCE

(Continued from page 14)

Briggs says, "We've already been getting [similar] rave reviews for 'Summer Teeth.' The great press and year-end reviews for 'Being There' came long after the album was released, and we tried to play catch-up. I don't think triple-A stations embraced 'Being There' as much as they could have."

Nicole Sandler, music director of triple-A KACD Los Angeles, says that "Being There" is one of her favorite albums, but that she isn't sure how "Summer Teeth" will be received at triple-A stations. "It depends on how the album sounds and if there's anything programmers will think will sound good on the radio. Wilco doesn't really play by the rules. The songs that radio played the most from 'Being There' were the straight-ahead rock songs, so if they have more mellow music on the new album, I'm not sure how radio's going to react."

"Being There" has sold 147,000 copies, according to SoundScan. Briggs says that the label is anticipating that "Summer Teeth" will sell about twice that amount.

"We're looking into doing a launch party in Wilco's hometown of Chicago. We're also going to do an in-store in Chicago—we're pretty close to deciding which store—with the band performing live. We'll record the performance [and may] turn it into a promo CD for retailers."

Rich Zubrod, manager of the Virgin Megastore Times Square location in New York, says, "I think the new Wilco record will do really well out of the box. This is their time."

But another retailer isn't as optimistic. Rob Fishback, manager of Rolling Stones Records in Norridge,

Ill., says, "A lot of our customers are the type who like Wilco's music, but people really haven't been asking about the new album. Maybe the new album will do well, but I don't really hear a huge buzz on it right now."

On Feb. 17, Wilco will perform at the Gavin Seminar in New Orleans. In March, the band will be making promotional appearances in Canada and New York, followed by Europe. In addition, Wilco is booked to appear on "Late Show With David Letterman" April 1.

Wilco—which includes bassist John Stirratt and drummer Ken Coomer—was formed in 1994 after the demise of Tweedy's previous group, Uncle Tupelo. The band released its first album, "A.M.," in 1995 and is managed by Tom Margaherita.

Plans for a new Wilco video will be "based on radio's response to the new single," says Briggs. He adds that word-of-mouth about Wilco has grown since "Being There" was released: "I think Wilco going on the Sheryl Crow tour really helped place this band in front of a pop audience that we never had before."

In the period between "Being There" and the release of "Summer Teeth," Tweedy has toured as a member of Golden Smog (a band that also features members of the Jayhawks and Soul

Asylum), which has released two albums: "Down By The Old Mainstream" (1996) and "Weird Tales" (1998).

Wilco also collaborated with Billy Bragg on last year's "Mermaid Avenue," which put Woody Guthrie lyrics to music.

Tweedy says of the collaboration with Bragg: "I think he affected me as a person. The experience made me open up a little bit and trust myself more. I've been growing as a songwriter. Hopefully, I can continue to grow." Wilco's songs are published by Warner/Chappell (ASCAP).

As for another collaboration in the future with Golden Smog, Tweedy says, "I don't see why not."

Wilco, booked by Frank Raleigh of Peninsula Artists, has developed a reputation as a crowd-pleasing live act. Tour plans for "Summer Teeth" are under way, and Tweedy says, "We want to put together a more organized show than we did on the last [Wilco] tour. On the last tour, we went without a set list or had a vague set list. I don't ever want to lose the ability to react and respond to an audience."

He concludes, "I appreciate that we have an audience, but I've never really been good about assessing who they are. If people are listening to us, then I feel like what I've been doing hasn't been in vain."

CITIZEN KING STRETCHES OUT ON WB'S 'MOBILE'

(Continued from previous page)

basically let us do what we want, and you can't ask for more than that."

"With a band with such a strong artistic vision, we're just following simple math," says Warner Bros.

marketing director Peter Rauh. "Get them out there, have them meet people, get them in front of audiences."

Milwaukee-based Cast Management and booking agent Monterey Peninsula Artists are finalizing tour plans for late February, and Rauh says the live element will be critical in breaking the album.

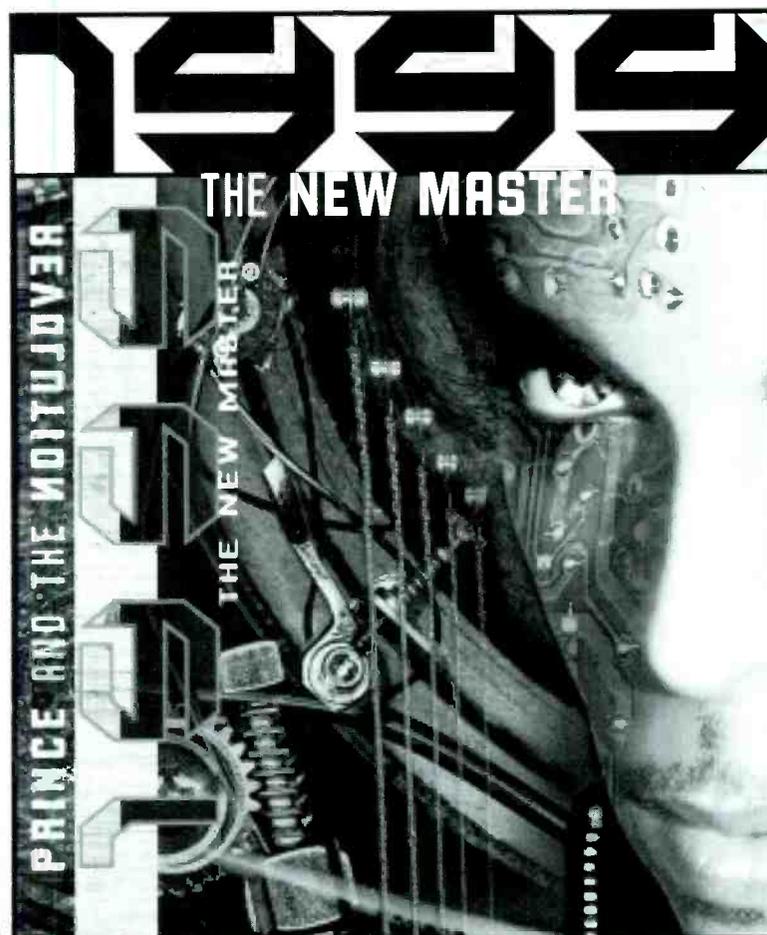
"They already have a pretty strong following in Chicago and some other Midwest and Southern markets," he says. "We are going to build on those already-developed markets and then expand."

To spread the word among clubgoers, the label will employ heavy street marketing by both Warner staffers and several independent promotion companies.

"The fans we are going after are people who listen to the radio, buy records, and tell their friends who their favorite band is," Rauh says, noting that the album's depth will keep listeners coming back. "It's not just about a song or two. Even songs that might not necessarily sound as if they're meant to be singles are still really important Citizen King songs that tell you more about who these guys are." The group's songs are published by Civis Rex Music (ASCAP).

Yet the band hopes the answer to the question "Who is Citizen King?" will remain somewhat elusive.

"We are going to be, hopefully, the band people think of that is not a rock'n'roll band, not a funk band, not a hip-hop act with live instrumentation," Sims says. "We are trying to break a bunch of pigeonholes."



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— England's New Musical Express

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			NO. 1 <small>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®</small>	
1	1	22	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
2	2	14	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98)	YOU'VE COME A LONG WAY, BABY
3	4	12	KID ROCK LAVA/ATLANTIC 83119/AG (7.98/11.98)	DEVIL WITHOUT A CAUSE
4	15	6	JESSE POWELL SILAS 11789/MCA (10.98/16.98)	'BOUT IT
5	5	13	DIVINE PENDULUM 12325/RED ANT (10.98/16.98)	FAIRY TALES
6	11	18	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98)	WWW.THUG.COM
7	6	28	FIVE ARISTA 19003 (10.98/16.98)	FIVE
8	10	14	GODSMACK REPUBLIC 53190/UNIVERSAL (8.98/12.98)	GODSMACK
9	3	18	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
10	9	24	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
11	12	28	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
12	13	13	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
13	8	11	TQ CLOCKWORK 69431*/EPIC (11.98 EQ/16.98)	THEY NEVER SAW ME COMING
14	7	41	ELVIS CRESPO ● SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
15	14	5	EMILIA RODEO 53238/UNIVERSAL (10.98/16.98)	BIG BIG WORLD
16	17	20	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/MERCURY (10.98 EQ/16.98)	JUST WON'T BURN
17	18	18	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
18	16	22	TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98)	KISS THE SKY
19	20	11	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98)	ON DA GRIND
20	21	56	SEVENDUST TWT 5730 (10.98/15.98)	SEVENDUST
21	25	11	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
22	23	24	JENNIFER PAIGE EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98)	JENNIFER PAIGE
23	22	9	PLACEBO HUT 46531/VIRGIN (11.98/16.98)	WITHOUT YOU I'M NOTHING
24	19	49	JAGGED EDGE ● SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
25	30	3	JUAN GABRIEL CON BANDA EL RECODO ARIOLA 64321/BMG LATIN (7.98/11.98)	JUAN GABRIEL CON LA BANDA...EL RECODO!!!

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	26	55	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
27	28	2	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98)	PRINCESSES NUBIENNES
28	32	17	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 55763/VERVE (10.98 EQ/16.98)	PLEASURES OF THE NIGHT
29	24	3	RUFUS WAINWRIGHT DREAMWORKS 50039/INTERSCOPE (16.98 CD)	RUFUS WAINWRIGHT
30	27	12	CHAYANNE SONY DISCOS 82869 (8.98 EQ/13.98)	ATADO A TU AMOR
31	RE-ENTRY		VICENTE FERNANDEZ SONY DISCOS 82713 (8.98 EQ/14.98)	ENTRE EL AMOR Y YO
32	36	7	FFH ESSENTIAL 10498 (10.98/16.98)	I WANT TO BE LIKE YOU
33	46	2	VAST ELEKTRA 62173/EEG (10.98/16.98)	VISUAL AUDIO SENSORY THEATER
34	35	22	KEB' MO' OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98)	SLOW DOWN
35	41	49	DIANA KRALL IMPULSE! 233/GRP (10.98/16.98)	LOVE SCENES
36	31	14	REBECCA ST. JAMES FOREFRONT 25189 (10.98/15.98)	PRAY
37	45	2	REMY ZERO DGC 25300/INTERSCOPE (12.98 CD)	VILLA ELAINE
38	33	9	LA THE DARKMAN WU-TANG 3007*/SUPREME TEAM (11.98/16.98)	HEIST OF THE CENTURY
39	29	3	SMALLTOWN POETS FOREFRONT 25206 (15.98 CD)	LISTEN CLOSELY
40	42	25	THE W'S 5 MINUTE WALK 25204/SARABELLUM (10.98/16.98)	FOURTH FROM THE LAST
41	RE-ENTRY		VOICES OF THEORY H.O.L.A. 341016 (10.98 EQ/16.98)	VOICES OF THEORY
42	34	5	ZEBRAHEAD COLUMBIA 69155 (10.98 EQ/16.98)	WASTE OF MIND
43	49	3	JERRY RIVERA SONY DISCOS 82862 (8.98 EQ/14.98)	DE OTRA MANERA
44	50	37	ROY D. MERCER CAPITOL 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
45	RE-ENTRY		SIXPENCE NONE THE RICHER SQUINT 7032 (10.98/15.98)	SIXPENCE NONE THE RICHER
46	39	55	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
47	RE-ENTRY		KATHY TROCCOLI REUNION 10007/JIVE (10.98/16.98)	CORNER OF EDEN
48	38	6	JUAN LUIS GUERRA 440 KAREN 930216/POLYGRAM LATINO (9.98 EQ/16.98)	NI ES LO MISMO NI ES IGUAL
49	RE-ENTRY		DJ DMD AND THE INNER SOUL CLIQUE INNER SOUL 6522 (11.98/14.98)	TWENTY TWO: P.A. WORLD WIDE
50	NEW ▶		KIRK WHALUM WARNER BROS. 47124 (16.98 CD)	FOR YOU

POPULAR UPRIISINGS

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

AMERICAN GIGOLOS: Boston's **Gigolo Aunts** haven't issued a new album since 1994's "Flippin' Out." But now the band is back with a new release ("Minor Chords And Major Themes,"



Mind Blowing. The Lo-Fidelity Allstars have created a huge buzz in their native U.K. and are getting ready to conquer the U.S. The group was named best new band at the 1998 NME Brat Awards. Its dance/rock sound could be considered bratty, with loads of quirky samples and self-referencing sarcasm. The act's debut album, "How To Operate With A Blown Mind" (Skint/Columbia), was released last month in the U.S.

due Feb. 9) and a new record deal, having switched from

RCA Records to E Pluribus Unum/Universal. E Pluribus Unum is co-owned by Adam Duritz of **Counting Crows**, so it should come as no surprise that Duritz appears on the album. The singer contributes guest background vocals on "The Big Lie," which includes background vocals by Adam Schlesinger of **Fountains Of Wayne** and **Ivy**.

"Minor Chords And Major Themes" is filled with the modern pop/rock sensibilities that people have come to expect from the Gigolo Aunts. The band will tour extensively behind the album. Meanwhile, the Aunts will preview the album Wednesday (3) at Slim's in San Francisco.

DRE PRO-TÉGÉ: **Eminem** is a protégé of music mogul **Dr. Dre**, but don't start comparing the newcomer to another former Dre protégé, **Snoop Dogg**. For starters, Eminem (whose real name is **Marshall Mathers**) happens to be a white rapper from Detroit. And while Snoop's rap delivery is all about laid-



Gospel Direction. The Chicago-based choir **New Direction** is following in the footsteps of Kirk Franklin's **Nu Nation** by bringing youth-oriented R&B-oriented contemporary gospel to the world. **New Direction**, which consists of more than 40 members, will release a self-titled debut album **March 2** on Myrrh.

back smoothness, **Eminem's** music has a hyperkinetic feel.

Eminem's debut album, "Slim Shady," is set for a Feb. 23 release on **Aftermath/Interscope**. **Aftermath**, the label **Dr. Dre** started after leaving **Death Row Records**, has already released two videos in advance of the album. **Eminem's** current video, "My Name Is," has garnered play on the **Box** and **MTV**.

WATSON'S RETURN: **Dale Watson's** latest album, "The Truckin' Sessions" (**Koch Records**), has a sound that could be considered retro-country. But **Watson** insists that his music "isn't retro-minded... It's hopefully a natural progression of what country music would have been if it hadn't been polluted by the '80s and '90s."

His current single and video is "Good Luck 'N' Good Truckin' Tonight." **Watson** will be performing throughout February at various locales in Texas, primarily in his native **Austin**. Concert dates in **Austin** include Feb.

9, 16, and 23 at **Ego's**; Feb. 10, 17, and 24 at **Threadgill's Saloon**; and Feb. 11, 18, and 25 at **Ginny's Little Longhorn**.

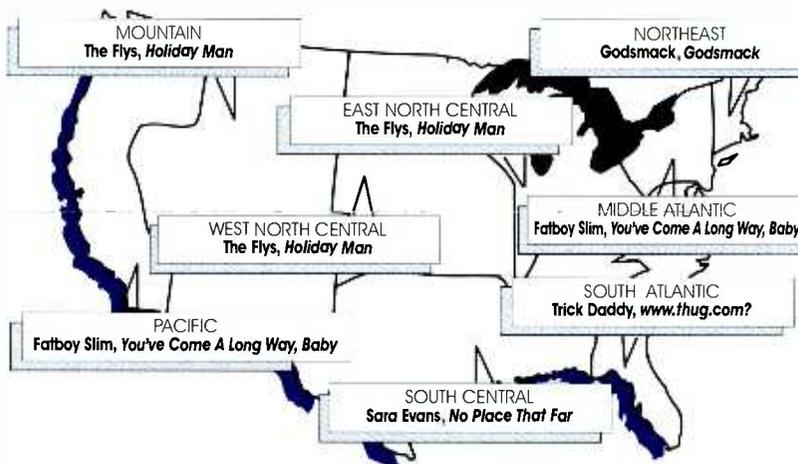
FRENCH FLAVA: **Astralwerks** electronica act **Casius** will spend much of the winter and spring touring the U.S. in support of his stateside debut, "1999." The DJ/musician will open his



Pure Static. Industrial hardcore band **Static-X** has been drawing people to clubs in its home base of **Los Angeles**. The group's debut album, "Wisconsin Death Trip," is set for release **March 23** on **Warner Bros. Records**. The single and video will be "Push It."

stateside trek Feb. 18 at **Cabaret Metro** in **Chicago**, with **Touche** and **Jacque Lu Cont** opening. The following day, he'll be performing at **Twilo** in **New York** with **Dimitri from Paris** and **Francois K**.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Fatboy Slim, <i>You've Come A Long Way, Baby</i>	1. Sara Evans, <i>No Place That Far</i>
2. Juan Gabriel, <i>Juan Gabriel Con La Banda...El Recodo!!!</i>	2. The Flys, <i>Holiday Man</i>
3. Shakira, <i>Donde Estan Los Ladrones?</i>	3. Jesse Powell, <i>'Bout It</i>
4. TQ, <i>They Never Saw Me Coming</i>	4. South Park, <i>Mexican Power Moves</i>
5. Elvis Crespo, <i>Suavemente</i>	5. Divine, <i>Fairy Tales</i>
6. The Flys, <i>Holiday Man</i>	6. The Wilkinsons, <i>Nothing But Love</i>
7. Susan Tedeschi, <i>Just Won't Burn</i>	7. dj and The Inner Soul Clique, <i>Twenty Two, P.A. World Wide</i>
8. Vicente Fernandez, <i>Entre El Amor Y Yo</i>	8. Lee Ann Womack, <i>Some Things I Know</i>
9. Divine, <i>Fairy Tales</i>	9. Roy D. Mercer, <i>How Big'A Boy Are Ya? Volume 4</i>
10. Yessenia Flores, <i>Airracame A Puntos</i>	10. Kid Rock, <i>Devil Without A Cause</i>

MOTOWN RECORDS CONGRATULATES

THE TEMPTATIONS *classic soul*

Best R&B Performance For Duo/Group with Vocals - Single "STAY"
Best Traditional R&B Duo/Group With Vocals - Album PHOENIX RISING



BRIAN McKNIGHT *contemporary classic soul*



Best Male Pop Vocal Performance - Single "ANYTIME"
Best Male R&B Performance - Single "ONLY ONE FOR ME"

ERYKAH BADU *neo-classic soul*

Best R&B Album For Live Performance - Album ERYKAH BADU-LIVE
Best Female R&B With Vocals - Single "TYRONE"



ON THEIR GRAMMY NOMINATIONS

MOTOWN

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ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

LEON RUSSELL

Face In The Crowd

PRODUCERS: Teddy Jack & Dad
Sagestone 5003

More than just a face in the crowd, Leon Russell has been many things to many people throughout his three-decade career: session keyboardist for Phil Spector's Wrecking Crew in the early '60s; writer of hits for others (the Carpenters' "Superstar" and George Benson's "This Masquerade"); solo artist with a string of gold albums to his credit; organizer of Joe Cocker's Mad Dogs and Englishmen tour; label owner; producer; etc. His latest endeavor is this album of original tunes that mine his deep chops in blues, gospel, rock, and country styles. While it may lack the fire of Russell's possessed, early-'70s recordings, "Face In The Crowd" shows a veteran in good form. Highlights include the horn-driven "So Hard To Say Good-bye" and "Betty Ann," the scorching opener "Love Is A Battlefield," and the chugging "Mean And Evil." Distributed by Navarre.

THE SPIT FIRE BAND

Big Band Swing Things

PRODUCER: Bill Lawrence
Alanna 5576

In its own, authentic way, the Alanna label has brought back the swing era with several CDs by the Spit Fire Band, adding the vibrancy of today's digital recording techniques and some tunes that were born too late for the heyday of swing, such as "Days Of Wine And Roses," "One," and "Something's Gotta Give." Among the grand oldies, some with appropriate vocals, are "Thou Swell," "It Happened In Monterey," "Chattanooga Choo Choo," and "Softly, As In A Morning Sunrise." This is high-energy swing that never quits. Contact: 800-228-5558.

CATHY RICHARDSON

Snake Camp

PRODUCER: John Ovnik
Bloody Nurse 02492

Chicago-based singer/songwriter Cathy Richardson's latest indie album builds on the momentum she started gathering with her "Fools On A Tandem" project from 1995. If "Snake Camp" consisted of only the track "Fly," it would be worth the price of admission. A sparkling song with an engaging melody and thought-provoking lyric, "Fly" could easily find a home on triple-A, college, and pop playlists alongside the likes of Indigo Girls, Abra Moore, or Melissa Etheridge. Fortunately, "Snake Camp" is deeper than "Fly." Other highlights include the assertive rocker "Saturday," the bluesy ballad "Never Gave Up On Love," and the dramatic "Sinners And Saints." Contact: 630-832-2571.

JAZZ

DAVID LIEBMAN

The Elements: Water

PRODUCER: Bob Karcy
Arkadia Jazz 71043

Forget the pretentious and utterly superfluous "concept" of soprano saxist Dave Liebman's third Arkadia album, which is centered on the theme of water, as the first in a series of discs revolving around the elements. Just enjoy Liebman's cool-toned playing and the lovely abstraction of his writing, as well as the sterling musicianship of his cohorts: superstar guitarist Pat Metheny, bassist Cecil McBee, and drummer Billy Hart. Metheny shines, in particular, not only by using different acoustic and electric guitar tones on every track but

SPOTLIGHT



SNAKEFARM

Songs For My Funeral

PRODUCER: none listed
RCA 67687

The husband-and-wife duo Snakefarm—American singer/guitarist Anna Domino and Belgian guitarist/programmer Michel Delory—concoct a most unusual brew by radically reinventing such traditional folk tunes as "John Henry," "House Of The Rising Sun," "Black Girl," and "Frankie And Johnny." Taking a cue from the diverse versions of these songs already in existence, Domino and Delory go to town, casting "Tom Dooley" as a Celtic air with a light drum loop; "House Of The Rising Sun" (which they call "Rising Sun") as an aloof, spoken narrative that offers a stark contrast to the song's lyric and to the Animals' emotionally charged version; and "Banks Of The Ohio" as a catchy, almost danceable, pop ditty. So altered are these songs that they can be thought of as new compositions based on American folklore. Proof that tragedy, trains, and the American dream never go out of style.

by supplying a virtuosity that supports Liebman's free-bop impressionism at every turn.

COUNTRY

► EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON

Trio II

PRODUCER: George Massenburg
Asylum 62275

"Trio II" reprises the 1987 joint effort by these three stellar voices. The eternal appeal of such ethereal singing is best epitomized in the Carter Family's "Lover's Return," with its silvery guitar chimes twining around the Trio's sweet harmony singing. As the cliché goes, these three

SPOTLIGHT



ANNE SOFIE VON OTTER, BENGT FORSBERG & FRIENDS

Rendezvous With Korngold: Songs And Chamber Music

PRODUCER: Karl-August Naegler
Deutsche Grammophon 459 631

Although merely the latest in a long line of recent releases celebrating the music of Erich Wolfgang Korngold (1897-1957), this set is the one that signals his full rehabilitation as a composer of unique, enduring worth. One of music's greatest prodigies, Korngold was compared to Mozart as a child in Vienna—and dubbed a genius by no less than Mahler. World War II interrupted his ascendancy as a major opera composer, but he relocated to the U.S. to virtually invent "the Hollywood sound." Swedish pianist Bengt Forsberg—superstar mezzo Anne Sofie von Otter's musical soul mate—leads this outstanding collection, which glosses the composer's pre- and postwar output. The set features premiere takes on several gorgeous songs, as well as renditions of the vital Suite and Quintet for piano and strings. If the Suite here pales in comparison to the recent performance led by Leon Fleischer on Sony, the Quintet is fine, and Von Otter and Forsberg limn the songs to perfection. The excellent booklet features vintage photographs and notes from Korngold biographer Brendan Carroll.

could make the Burbank phone book sing. The material is mostly up to such high standards, and George Massenburg's production is crystal clear and on target. Dolly Parton's pop-ish "Do I Ever Cross Your Mind" is rendered forever country by Emmylou Harris' trilling lead vocal. Neil Young's "After The Gold Rush" takes on a genuine fairy-tale quality in this shimmering version. Harris' lead vocal gives Donagh Long's "You'll Never Be The Sun" an

SPOTLIGHT



STEVE TIBBETTS & KNUT HAMRE

Å

PRODUCERS: Steve Tibbetts & Marc Anderson
Hannibal 1438

Guitarist Steve Tibbetts does for the Norwegian *hardingfele* on "Å" what he did for Tibetan chants on "Chö." He takes another difficult and atonal sound and casts it in an atmospheric frame that still captures the original spirit. Knut Hamre plays the *hardingfele*, a flat-bridged fiddle with sympathetic strings like an Indian sitar. Its whining sound embodies the legends of Nordic trolls and the grandiose landscape of Norway. Joined by his longtime partner, percussionist Marc Anderson; another *hardingfele* player, Turid Spildo; and jazz bassist Anthony Cox, Tibbetts and Hamre weave intuitive improvisations with a mood that recalls the guitarist's first trip to Norway and his resulting ECM debut, "Northern Songs." Like that album, "Å" conjures up an enveloping and imagistic soundscape.

anthemic quality, as does Linda Ronstadt's lead on Randy Newman's "Feels Like Home." Album closer is the O'Kanes' lovely "When We're Gone, Long Gone."

LATIN

PEPE AGUILAR

Por El Amor De Siempre

PRODUCER: Pepe Aguilar
Musart/Balboa 2017

Pepe Aguilar follows up his commercial breakthrough, "Con Mariachi," with a likeable trove of soothing mariachi/pop ballad classics caressed by his distinctly agile baritone, which, at times, lifts into a wispy, angelic tenor. Delicate, pop/*ranchera* love song "Me Estoy Acostumbrando A Ti" is a superb leadoff single matched in appeal and pathos by a splendid follow-up candidate: the misty-eyed ballad "Dos Amores."

CLASSICAL

★ DINO SALUZZI/ROSAMUNDE QUARTETT

Kultrum

PRODUCER: Manfred Eicher
ECM New Series 1638

A New World music with Old World roots, the tango can be a deep, many-faceted form—as Astor Piazzolla proved. Since his passing, it has been *bandoneón* ace Dino Saluzzi who has further exploded the possibilities for his instrument and its setting. On "Kultrum," Argentina renews its ties with Germany, and the past whispers to the future, as Saluzzi and Munich's Rosamunde Quartett commune on a set of his ghostly compositions. This is subtle, involved music making, as ultimately elusive as it is immediately attractive. The artful packaging alludes to the wonders inside.

ZEMLINSKY: STRING QUARTETS NOS. 1 & 2

Artis Quartett Wien

PRODUCER: Dominic Fyfe
Nimbus 5563

Such estimable conductors as James Conlon and Riccardo Chailly have made it their business to resurrect the orchestral and operatic scores of Alexander Zemlinsky (1871-1942). And Vienna's Artis Quartett is among those making a case for the chamber music of this prototypical *jugendstil* character, who was brother-in-law to Schoenberg, teacher of Korngold, and inspiration to Berg. As the first entry in a complete survey of Zemlinsky's string quartets, this superbly performed and presented disc features his Brahmsian, bittersweet first effort and the more tortured, expressionistic second. The English Nimbus label is distributed in North America by Allegro.

GOSPEL

★ DARWIN HOBBS

Mercy

PRODUCERS: Fred Hammond, Cedric & Victor Caldwell, and Chris Rodriguez

EMI Gospel 0219

Darwin Hobbs—an established, A-team session singer—is easily one of the most important and impressive voices to emerge in popular music since another studio cat named Luther Vandross broke big in 1981. Like his forebear, Hobbs has a stylistic range that is boundless and often breathtaking, wherever he chooses to take it—from gutsy, contemporary R&B and hooky, Motown-touched soul to creamy-smooth pop balladry. Add solid songs that demand multi-format attention ("I Can't Live Without You," "Come And Go With Me," "Wonderland," "You're The One"), a proud-but-not-pushy Gospel message, and the eminence of this hit-heavy production team, and what you get is an album and an artist destined for great things.

VITAL REISSUES®

VARIOUS ARTISTS

32 Original Historic Rockabilly Classics Vol. 1

REISSUE PRODUCERS: Bill Taylor, Tom Lincoln
Lost Gold Records 5798

This is some amazing hardcore rockabilly, painstakingly collected and lovingly remastered from the original 45 RPM singles. These late-'50s and early-'60s examples of rockabilly truly define garage rock. Raw energy and electricity fairly leap and crackle from these 32 cuts. A few were from Starday-Dixie and RCA custom pressings. Most are from obscure local labels or even from non-labels: only five original copies of Jack Kitchen & the Rock-A-Billies' sizzling "Hot Rod Boogie" are known to exist. Echoes of Sun Records' early rockabilly resound here, albeit with local touches. Hender Saul's "I Ain't Gonna Rock Tonight," from the West Coast, incorporates both fiddle and steel guitar. The centerpiece may well be Joyce Green's "Black Cadillac," a classic spit-

on-your-grave rocker. Classics abound: Phoenix's Flagpole Records contributed "Long John's Flagpole Rock" by flagpole stunt sitter/DJ Lonesome Long John Roller. Sound man Glen Glenn is represented by "Everybody's Movin'." There's not a clinker on this nonstop-rush album. Contact: 803-337-8207.

VARIOUS ARTISTS

The West Coast Jazz Box

REISSUE PRODUCERS: Ralph Kaffel, Eric Miller
Contemporary 4425

From Fantasy's Contemporary Records imprint, a classic boxed set, no question. From A to Z, circa 1950-1964, it's all in this four-CD set: guitarist Laurindo Almeida weaving a Brazilian-inspired spell with Bud Shank, Los Angeles dynamo Gerald Wilson booting his kick-ass big band, and lots more. All the stars that lit the flame of '50s "cool jazz" are represented, including Dave Brubeck, Chico Hamilton, Stan Kenton, Shorty

Rogers, and the rotating regulars of Howard Rumsey's Lighthouse Allstars, as well as less-publicized greats like Elmo Hope and Bill Perkins. Significantly, the set presents two cuts apiece by West Coast jazz deities Chet Baker, Art Pepper, and Gerry Mulligan. Even better, the producers mercifully passed over much of the tidy and tepid stuff that eventually turned "cool jazz" into an early version of "jazz lite" and instead have included famous meaty tracks cut in L.A. by such visitors as Miles Davis, Stan Getz, Jimmy Giuffrè, and Sonny Rollins. Tops!

VARIOUS ARTISTS

32 Gems From 32 Jazz

REISSUE PRODUCERS: Joel Dorn, Adam Dorn
32 Jazz 32102

The concept here goes back to the LP days: To get the word out on a label, compile a terrific sampler album using the strongest tracks of the

hippest albums on the company shelves. Here, the Dorns have assembled 32 outstanding tracks (on three CDs) from 32 Records' vault of acquired material from the Muse and Landmark catalogs (arguably the best straight-ahead labels of their time, when all others genuflected to fusion). The music is mostly a mix of dates from the late '70s to the mid-'80s by an artist roster that is staggering, running from Nat Adderley and Mose Allison to Cedar Walton and, well, Zoot Sims. They've also larded this bad boy with a couple of live concert gems from the '60s, such as a cookin' version of the Horace Silver Quintet classic "Song For My Father" and a saucy serving of Les McCann's tune "How's Your Mother?" Samplers, as an added inducement to potential listeners, used to be offered at budget prices. Guess what? So's this mother.

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 that 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.); Bradley Bamberger (classical/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

SINGLES

EDITED BY CHUCK TAYLOR

POP

► SHAWN MULLINS *Shimmer* (4:07)

PRODUCER: Peter Collins

WRITER: S. Mullins

PUBLISHERS: EMI Blackwood/Roddie, BMI

Columbia 41857 (CD promo)

Shawn Mullins scored a No. 1 airplay hit with his debut single, "Lullaby," one of the more cleverly executed songs to hit the airwaves in some time. Now, of course, the big question is whether there's more up his sleeve from the gold album "Soul's Core." "Shimmer" is much more straightforward in its pop/rock delivery, somewhere between Dave Matthews and Hootie territory. Lyrically, the intention is wholesome and affecting, reflecting on the fact that we are all born "to shimmer/We're born to shine/We're born to radiate/We're born to never hate." Best yet, the hook is plenty memorable and the song is different enough from "Lullaby" to show a new side of Mullins, while remaining recognizably his. Adult top 40 should attack this like a plate of hot French fries, with mainstream top 40 and modern AC following closely behind. A promising second release from an artist who looks certain to avoid the curse of the one-hit wonder.

► SHERYL CROW *Anything But Down* (4:18)

PRODUCER: Sheryl Crow

WRITER: S. Crow

PUBLISHERS: Warner-Tamerlane/Old Crow, BMI

A&M 00793 (CD promo)

As one of the most consistent pop/rock players in the land, Sheryl Crow has yet to serve up a single that's anything less than a serious boot kick in the pants. The second release from "The Globe Sessions" delivers the goods in a relaxed, almost lazy, guitar-drenched setting. She sings here of a relationship that appears to be doomed, in which she "runs the bath and pours the wine," but gets nothing in return: "You don't bring me anything but down." There are no bells and whistles here, just a consistently hook-conscious singer/songwriter giving up what she does oh-so-well. Top 40, adult top 40, hot AC, there's no reason to wait a second longer. And don't miss the videoclip, which features Crow in a literal tug of war with herself—wonderful.

► TINA ARENA *If I Was A River* (4:07)

PRODUCER: Walter Afanasieff

WRITER: Diane Warren

PUBLISHER: EMI Australia

Epic 41482 (CD promo)

Delectable Aussie singer/songwriter Tina Arena gives it another whirl for stateside approval (remember 1996's powerhouse "Chains"?), with this first single from her upcoming Epic album, "In Deep." The song, written by Diane Warren, is a veritable raise-the-rafters anthem—sweeping, majestic, uplifting, and crisp as a Saltine. And then there's the vocal. For those unfamiliar with Arena's prowess in this department, you'd better breathe in deep before you get a load of this lioness of a voice, at once as subtle as a sigh, as potent as thunder. You'll honestly have chills by the end of the second chorus. All in all, this powerful release should signify a beautiful new beginning for Arena here (she's already the biggest-selling female artist in Oz history) and provide a perfect glimpse of her wholly satisfying new album. Mainstream top 40 and AC, there's a new diva in town. Now, answer that knock!

R & B

► KIRK FRANKLIN *Revolution* (4:54)

PRODUCER: Kirk Franklin

WRITER: not listed

PUBLISHER: not listed

Gospo Centric/Interscope 6513 (CD promo)

The second offering from the just-certified-gold album "The Nu Nation Pro-

ject" finds Kirk Franklin and his Family borrowing from the Book of Revelations, verses 16 and 17. This "Revolution," of which Kirk preaches skillfully, blends his unique style of hip-hop, R&B, and gospel, creating a sermon worth listening to. He speaks about the troubles facing the world as we approach the new millennium and how we must come together to change the world and make it a better place: "Sick'n tired of my brothers killing each other/Sick'n tired of daddies leaving babies with their mothers/Sick'n tired of the church taking religion/No more races, two faces/No pollution, resolution." Franklin, a master at his craft, knows how to sell his message without turning off listeners with sharp lyrics and a banal sing-along chorus. For an extra surprise, check out the Big Yam Jam mix (which samples Janet Jackson's "Rhythm Nation") and the Big Yam Funk mix (which samples Chaka Kahn & Rufus' "Ain't Nobody"). This tune is sure to keep the airwaves ignited with a positive message as the act heads out on tour this year.

★ WILL DOWNING & GERALD ALBRIGHT *Pleasures Of The Night* (3:59)

PRODUCER: Ronnie Foster

WRITER: not listed

PUBLISHER: not listed

Verve Forecast 108 (CD promo)

The workday is over, the kids are at volleyball practice, and for once, you're all alone and ready to complement the moment with something that goes down nice and easy. Time to call on Masters Downing and Albright for this breezy jaunt steeped in relaxed harmonies, instrumentation straight from that age-old jazz club down the block, and a melody that sounds like something straight from the Toto songbook. These two sound like brothers here, with a natural blend and noncompetitive verve that goes together like Kahlúa and cream. It's as tasty, too. Perfect for smooth jazz outlets and the late-night daypart of adult R&B. Please give it a listen.

COUNTRY

► DEANA CARTER *You Still Shake Me* (2:45)

PRODUCERS: Deana Carter, Chris Farren

WRITERS: L. Satcher, T.R. Rouillier

PUBLISHERS: EMI Blackwood/Song Island, BMI; Mission Valley, ASCAP

Capitol 12384 (CD promo)

The latest single from Carter's sophomore set on Capitol, "Everything's Gonna Be Alright," boasts a decidedly quirky beat and an intriguing delivery. The fiddle plays against the punchy percussion in a way that grabs the listener by the ears, and Carter's delivery won't let go. At times she sounds oddly detached from the lyric, like a country version of Deborah Harry, then she'll wrap her vocals around a particular line and make it twitch with bluesy remorse. The production has just the right amount of edgy intensity to complement Carter's vocal punch. It's one of those songs that may initially make listeners say "What?" Then they'll immediately want to hear it again. It's frisky, brave, and totally enjoyable.

► AARON TIPPIN *I'm Leaving* (3:21)

PRODUCERS: Pat McMakin, Aaron Tippin

WRITERS: A. Barker, R. Harbin, L.D. Lewis

PUBLISHERS: O-TeX/Blind Sparrow, BMI; Sony/ATV Tunes/Cross Keys/Kim Williams Songs Inc./Music Music, ASCAP

Lyric Street 11062 (CD promo)

Tippin follows up his top 10 "For You I Will" with another fine single from his Lyric Street debut, "What This Country Needs." On an album filled with strong songs, this is probably the best cut. It's an absolutely killer ballad. It starts out sounding like just another "woman leaves the man" song, but as it progresses the hook will hit you right between the eyes. The lyric is perfectly crafted, and Tippin's delivery is stunning. As the wife tells him she's leaving, Tippin's voice is awash in hurt pride as he draws,

"I'll bet I can guess his name." Then the bomb drops as he sings the wife's response, "You're not even close, it's someone you don't know—I'm leaving you for me." Ouch! What a great line. It's stone-cold country in the tradition of George Jones' "He Stopped Loving Her Today." Heady praise? Yes, but this song and performance deserve comparisons with the very best. Tippin should reach No. 1 for this effort. What a great country record!

► NEAL MCCOY *I Was* (3:13)

PRODUCER: Kyle Lehning

WRITERS: C. Black, P. Vassar

PUBLISHERS: EMI Blackwood/Flybridge Tunes, BMI; EMI April/Phil Vassar, ASCAP

Atlantic 837 (CD promo)

In some ways, Neal McCoy seems like the Rodney Dangerfield of country music. Well-known for his playful personality and often lighthearted repertoire, McCoy often doesn't get the respect his talent merits. This song is a perfect demonstration of his assets—the ability to pick a song and a warm, accessible voice. Penned by Charlie Black and Phil Vassar, the lyric talks about a guy picking up a hitchhiker on a fall day and the engaging conversation that ensues. The song has an innovative melody and soaring chorus that give McCoy a chance to flex his impressive vocal chops. His phrasing brings the song to life. It's a strong performance, worthy of attention.

► BLACKHAWK *Your Own Little Corner Of My Heart* (3:25)

PRODUCERS: Mark Bright, Tim DuBois

WRITERS: W. Aldridge, B. Crisler

PUBLISHERS: EMI April/Waltz Time/Rick Hall Music, ASCAP

Arista ASCD-3158 (CD promo)

BlackHawk's Henry Paul, Van Stephenson, and Dave Robbins scored a top 10 hit with their previous single, "There You Have It," the first single from the group's latest Arista album, "The Sky's The Limit." It was a hard-fought return to the upper quadrant of the chart by an act whose chart successes have been somewhat spotty from the last couple of albums. However, with this single, as with its predecessor, the trio seems to be sticking to its winning formula. The song features a light n'lively melody and a pleasant lyric about a love lost, but never forgotten. As always, the harmonies are soaring and extremely radio-friendly. It's an outing that should gain favor among programmers looking for stirring midtempo melodies and stellar harmonies.

★ GIL GRAND *Let's Start Livin'* (2:49)

PRODUCER: Byron Hill

WRITERS: G. Grand, S. Rice

PUBLISHERS: Dreaming in Public, SOCAN; South Beach, ASCAP

Monument NSK 41704 (CD promo)

The gang at Monument, having scored huge with the success of Dixie Chicks, is trying to make it two-for-two with Grand. The promo single proclaims, "This is the perfect summer song for the dead of winter," and that's a pretty apt description of this lively track. The guitar riff is absolutely infectious, and the fiddle will make boot scooters want to take to the dancefloor of their local honky-tonk. Grand has a thoroughly appealing voice that rips through the lyric about letting loose and enjoying all that life has to offer with gleeful abandon. Great tempo and a great performance make this one definitely deserving of attention.

DANCE

KYM MAZELLE *A Place In My Heart* (7:19)

PRODUCERS: BAG, Nick Nice

WRITERS: A. Bagge, K. Mazelle, N. Windahl, A. Barren

PUBLISHERS: Air Chrysalis Scandinavia/Bagfather

Sony/ATV/MCA Music, ASCAP

REMIXERS: Todd Terry, DJ Phenix

Playland/Priority 81107 (12-inch single)

Kym Mazelle has been a constant presence in the club community since the late

'80s, when she issued such now-classic house tracks as "Taste My Love" and the Marshall Jefferson-produced "Useless (I Don't Want You Now)." In 1990, Mazelle contributed to the success of Soul II Soul, co-writing and singing on the act's "Missing You." While the song was an R&B and dance club hit, Mazelle is probably better known as the featured vocalist on Rapination's "Love Me The Right Way." Of course, her rendition of Candi Staton's disco classic "Young Hearts Run Free," which appeared on the multi-platinum "Romeo + Juliet" soundtrack, made people outside of the dance arena finally take notice. Well, strap in, the woman is back. With a powerful voice (that many try to emulate), Mazelle wails this tale of unrequited love as if she's been there and back—and maybe she has. Club DJs and radio programmers who embraced Robin S's "Show Me Love" and Deborah Cox's "Things Just Ain't The Same" are advised to seek this one out. The chances of being disappointed are very slim, indeed.

AC

DONNA LEWIS *Falling* (4:15)

PRODUCER: D. Lewis

WRITER: D. Lewis

PUBLISHERS: Big Sky Songs/Warner-Chappell, ASCAP

Restless/Atlantic 164 (CD promo)

Restless Records borrows a track from Lewis' current album on Atlantic, "Blue Planet," for its soundtrack to the forthcoming Sarah Michelle Gellar film "Simply Irresistible." There's no mistaking the breathy, girlish signature style of this Welsh songstress, who brought us the mammoth hit "I Love You Always Forever" in 1996. Written and produced by the young artist, this song is plenty sweet and atmospheric, with a lovely message about losing control and giving in to the feeling. Even so, production here is mighty sparse and probably should have been juiced up a bit to gain radio favor. ACs that found success with Lewis' 1997 duet with Richard Marx, "At The Beginning," may find room for this easy-flowing track, but it appears doubtful that this will be the one to reignite her career at top 40.

ROCK TRACKS

► BARENAKED LADIES *Alcohol* (3:43)

PRODUCERS: Susan Rogers, David Leonard, Barenaked Ladies

WRITERS: S. Duffy, S. Page

PUBLISHERS: Sony/ATV Music, PRS; Treat Baker, SOCAN; WB Music, ASCAP

Reprise 9618 (CD promo)

This hopelessly clever ode to the spirits that revive is so deliciously original and terrifically produced that you'll wonder why it took until now for someone to think it up. The Barenaked Ladies channel everyone here from Morrissey to the Beatles without sacrificing their own identity and seem to be having a rousing good time through it all. The theme here is that alcohol, and loads of it, has proved to be the greatest method through which to escape. It's all fun and games until a startling and definitive line: "For while I cannot love myself/I'll use something else." Ah, so there's a message, too. Throughout, every element kicks, from the sing-along lyric, the ever-full-bodied vocals of Steven Page, and the rollicking swash of guitars, percussion, and frantic synthesizers. Modern rock will eat this up like candy, with top 40s waiting in the wings once they've let the current "It's All Been There"—an absolute pop treasure—run its course. These guys are on a serious roll, all deserved, all a pleasure. Don't miss it.

► THE TWELVE CAESARS *(I'm Gonna Kick You Out)* (2:51)

PRODUCER: Klas Åhlund

WRITER: Joakim Åhlund

PUBLISHER: MCA Music Publishing

Minty Fresh 3 (CD promo)

So what if "(I'm Gonna) Kick You Out"

sounds like last year's "Walkin' On The Sun" by Smash mouth? This Swedish outfit recalls the neurotic geek love of the Violent Femmes, with boppy British invasion organ and a bloke-ish vocal aesthetic that could teach a lesson to Oasis' Gallagher brothers. The slide guitar on the bridge (was that cribbed from the "Pulp Fiction" soundtrack?) is just inept enough to be acceptable in this context, and the lyrics aren't much ("I am what I am . . . /A man with a fork in a world of soup"). They do, however, adequately express the singular epiphany of ousting a tainted love, always great fodder for a pop song. This track is already garnering some specialty show and college play around the country with its quirky, danceable rock-'n'roll enthusiasm. "Kick You Out" could be a surprise top 40 hit—hey, it happened to Chumbawamba.

★ FLEMING & JOHN *The Pearl* (3:39)

PRODUCERS: John Mark Painter, Fleming McWilliams

WRITERS: F. McWilliams, J.M. Painter

PUBLISHERS: EMI Blackwood/Oh You Are Music, BMI

REMIXER: Bradley Kaplan

Universal 1337 (CD promo)

"Weird pop" is how Fleming McWilliams describes the music by her and partner John Mark Painter. Of course, all things are relative, but it's a description the couple should wear proudly, based on the first single from its long-awaited sophomore album, "The Way We Are," set to arrive Feb. 23. "The Pearl" is set in the spirit of lounge with a chorus that heads right down the hallways of modern rock. McWilliams' vocals are a gripping presence, while the instrumentation is smart and left-of-center, from a lonely trumpet, plucked harp strings, and xylophone to aggressive percussion action and electric guitars. This is a great song—and one that could help modern rock evolve into something more avant garde without sacrificing its edge. In a just world, mod rockers will quickly embrace "The Pearl," while pace-setting adult top 40s won't be far behind.

FUEL *Shimmer* (3:26)

PRODUCER: Steven Haigler

WRITER: Carl Bell

PUBLISHER: not listed

550 Music 41827 (CD promo)

This Fuel track has the droopy melodic sensibility of early Smashing Pumpkins; accessible yet raw, tragic yet nobly above it all. "Shimmer's" dysfunctional-relationship lyrics are interchangeable with those of its competition, but Brett Scallions' vocals exude a joking, boyish charm even at their most nasal—could he be singing through a smile in the first verse? This is a passable song, and Fuel has followed the tried-and-true formula for success at modern rock radio (middling tempo, solo guitar strumming intro, muffled guitar solo bridge, doubled chorus, fade . . .), which will earn "Shimmer" play. But this obvious capability makes Fuel's risk-dodging frustrating. With some innovation, the act's next track could brighten the format. In the meantime, "Shimmer" will dull too soon.

THE FLYS *She's So Huge* (2:38)

PRODUCER: Chris Goss

WRITERS: The Flys

PUBLISHER: Chooch & Hooch Music, BMI

Trauma 114 (CD promo)

For most of "She's So Huge," the Flys crank out a rockin' '80s bassline reminiscent of the Romantics or the Smithereens, and the muted intro and clipped length of this track are an instant shout-out to punkier roots. There's thankfully no guitar genius to flaunt here, leading the band to rely on structure, pop instinct, and lyrical pith ("I'll have another plate of attitude/If it fails me/Then it's love for sure"). The chorus—save its sudden graceful falsetto lilt—is the song's least impressive element, understandably conceding some of "She's So Huge's" freshness to modern rock-ability.

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

Reviews & Previews



HOME VIDEO
BY CATHERINE APPLEFELD OLSON

THE METALHEADZ DOCUMENTARY

Manga Entertainment/Palm Pictures

60 minutes, \$19.95

Drum'n'bass music is toasted from the inside out in this documentary that focuses on the ultra-hip U.K. label Metalheadz. The label has served as a greenhouse for many of the top acts in the field, including Goldie, Doc Scott, Grooverider, J. Malik, Lemon D., and Adam F., who get philosophical about the growth of Metalheadz and the club culture that has sprouted up alongside it. Excellent film footage takes viewers inside the pulsating club Blue Note, into the studio with several artists, and out on the street to see the influence drum'n'bass is having on this growing segment of music lovers. Contact: 800-626-1470.

PRINCE WILLIAM: PRINCE CHARMING

MVP Home Video

45 minutes, \$12.99

Unable to escape the cameras from the moment he was born, Prince William has grown up in the spotlight and in recent years has taken on the nickname "Prince of Hearts." But teenage girls hoping for a video pinup gallery of recent shots of their heartthrob may come away disappointed. Most of the footage here is of a much younger, albeit just as adorable, William doing things like making his first public appearance, walking up steps on his first day of school, and playing in the royal garden. The snippets feature primarily already-public footage and are enhanced by "Pop-Up Video"-style bubbles filled with info about things like when the prince took his first steps and how many Valentine's Day cards he received last year. Unfortunately, they flash on the screen far too quickly for anyone without speed-reading experience to catch. At its best, "Prince Charming" is a retrospective—not only of a prince's coming of age but of a charmed life at Buckingham Palace that has all but vanished.

CELEBRITY DEATHMATCH: ROUND 1

MTV Home Video/SMV

60 minutes, \$12.98

What do you get when you combine a few pieces of molded clay and an acerbic slant on popular culture? The answer is this latest MTV series, which appears to be molded after—but doesn't quite measure up to—the longtime U.K. satire "Spitting Image." "Celebrity Deathmatch" pits two clay caricatures against each other in an old-fashioned World Wrestling Federation-style fantasy duel, each match replete with its share of gore and shtick. The first volume pairs Monica Lewinsky against Hillary Rodham Clinton, Tim Allen against Jerry Seinfeld, David Spade against Steven Seagal, and Michael Jordan against Dennis Rodman. Between rounds are interviews with the show's designers and creators, which shed light on the creative process. It's not particularly groundbreaking, but "Celebrity Deathmatch" does serve up some juicy satirical entertainment.

CELEBRITIES CAUGHT ON CAMERA: VOL. 1

Real Entertainment

53 minutes, \$14.99

The work of the oft-misunderstood paparazzi is put into the spotlight in this candid celebrity fest. The tape is hosted by reporter/celebrity hanger-on Doug Bruckner and brims with miles of footage of Leonardo DiCaprio, Sean Penn, Madonna, Jack Nicholson, Julia Roberts, Jerry Seinfeld, Rosie O'Donnell, and others hanging out at clubs, walking through airports, or taking strolls in parks. In many

of the snippets, the celebs talk to (or at) the paparazzi about what it feels like to live in a fishbowl. Some ham it up; others are less amiable and launch into the nasty attacks that have found their way into international headlines. Commentary is provided by several veteran celebrity photographers. They discuss occupational hazards, some of their least-favorite subjects (Shannen Doherty is up there), and their current darling, the "always professional" Heather Locklear. Viewers get the double pleasure of being fly-on-the-wall voyeurs while simultaneously berating the photographers for harassing their favorite stars. Contact: 888-6-GET-REAL.

HAPPY BEARTRDAY HAMPTON BEAR!

American Production Services

30 minutes, \$19.95

It's a party of the fuzziest kind in this

quirky, bordering-on-hilarious live-action children's tape. A woodsman type named Teddy Bearsevelt (the historical nod is never explained) and his pal Hampton Bear (an adult dressed in a cheesy bear suit) awake on the morning of Hampton's birthday ready to celebrate the day with friends. They are joined at a picnic by a bunch of children and their teddies, which they arrange in such categories as best dressed, biggest, smallest, and most huggable. After several camera sweeps of the bear collection, the group heads down to the field to engage in games, songs, and dances before the program comes to an end. While it has its moments, this tape lacks any type of coherent story line and might be stretching things too far even for the wide-open mind of a 2-year-old. Contact: 803-548-2290.

THE BASICS

Wilkins & Helm

70 minutes, \$14.95 each or \$49.95 for two-tape/workbook set

These no-frills instructional tapes for serious recreational or school basketball players carry the clout of being presented by top-notch NBA coach Lenny Wilkins. And both videos—one presenting offensive moves and a shorter one for defense—get right to work with one-on-one demonstrations, simulated game situations, and lots of commentary and chalkboard diagrams. The first video covers such areas as ball handling, passing, and shooting; the latter focuses on things like stance, various defense strategies, and rebounding. Both are packed with tips and drills that viewers can take up immediately. Contact: 800-261-3773.



STILL CRAZY

Directed by Brian Gibson

Written and produced by Ian La Frenais and Dick Clement

Original songs by Mick Jones and Chris Difford

Columbia Pictures

In limited release, with wider release scheduled for February.

The old adage that you can't teach an old dog new tricks becomes crystal clear when the members of Strange Fruit, a seminal (albeit fictional) British '70s rock band, try to reap the rewards of a 20-year-reunion gig in the comedy "Still Crazy."

In fact, the elements that originally broke them apart—jealousy, drugs, paranoia, controlling wives, lack of confidence—surface in spades as they rehearse old material, hit the road for a warm-up tour, meet with label executives, and play at an open-air multi-act festival celebrating the Woodstock-like Wisbech '77.

Keyboardist Tony (Stephen Rea) hunts down the band with the help of former personal assistant/groupie Karen (Juliet Aubrey) years after everyone has gone his separate ways. Most have left music behind except for ultra-vain lead singer Ray (Bill Nighy), who lives on a country estate complete with a lake and has tried to hold on to the glory days by pursuing a solo career.

Despite the bad blood, all of the band members could use the money that a new tour and possible record reissues would bring in. Even a former roadie (Billy Connolly) tags along to drive the bus, toss out cynical observations, and wait for a second falling-out. Les (Jimmy Nail), who has started a one-man roofing business and a family, seems to be the only one who really joins up for his long-lost love of music.

Before Strange Fruit can hit the road, it must find a replacement for its first lead guitarist Brian, who is believed to be dead. Brian is replaced with a cocky young dude (a hot newcomer named Hans Matheson) who oozes a similar, intriguing-

ing-yet-dangerous vibe that attracts Karen's daughter in much the same way that Brian once held her heart.

Hilarity ensues when this group of 40-somethings tries to move like they used to and drink like they used to and only end up falling back into old habits like farting and fighting.

But don't assume this is the English "Spinal Tap." Underneath the laughter is that sad, pathetic, and uneasy feeling you get when you see that Three Dog Night is playing yet another state fair or one of the many Temptations is trying his luck on a Southern casino boat. It is the pain and insecurity of being seen as fools that wears on the band throughout, and it is especially noticeable whenever Ray gives himself a pep talk in the bathroom mirror.

Although details are exaggerated, a stark reality is wrapped around the comedy. In one scene, a club owner tries to weasel out of paying the band members, and when they arrive at the venue of their first show, they realize it's not a stadium but a boat. Deadly accurate is the scene in which the blood-thirsty press attacks them in the green room in search of hot gossip.

Perhaps this Golden Globe-nominated film's compelling nature and accuracy can be attributed to the music-savvy talent that was assembled. Director Brian Gibson,

for instance, has already navigated his way through the Tina Turner biopic "What's Love Got To Do With It," as well as "The Josephine Baker Story." He manages to tell the story without forgetting the importance of well-executed musical numbers.

Another feather in the film's cap are writers and executive producers Ian La Frenais and Dick Clement, who got the idea for the movie after talking with the Animals' Alan Price about his act's reunion tour. La Frenais and Clement also were the team behind the hit movie "The Commitments."

The musical talent filters down to the cast led by Nail, who has been a mainstay on the U.K. pop charts since the mid-'80s and had a No. 1 U.K. hit with "Ain't No Doubt" in 1992.

Most of the other actors learned how to play instruments and sang their own parts. To make them look authentic onstage, former Spandau Ballet member-turned-actor Gary Kemp was brought in as a "rock star" coach.

For Strange Fruit's songs, director Gibson leaned on Foreigner's Mick Jones, and Chris Difford of Squeeze (ironically, both acts are playing reunion shows this month) attacked the lyrics. Production on the new songs was handled by Clive Langer and Alan Winstanley, who have worked with the likes of Elvis Costello, David Bowie, and Bush.

With this kind of team behind it, it's no surprise that the music truly seals the deal. The timing of the film is also impeccable in light of all the reunion tours highlighting concert calendars lately. With Blondie, Culture Club, the Sex Pistols, Black Sabbath, the Animals, the B-52's, Madness, the Bee Gees, and Fleetwood Mac back on the road in recent years, you'd think you'd quantum-leaped back into another decade, and "Still Crazy" captures what it must be like a second time around the rock circuit.

CARRIE BELL



Pictured, from left, are Stephen Rea, Hans Matheson, Bill Nighy, Timothy Spall, and Jimmy Nail, who play the members of the fictional rock band Strange Fruit in Columbia Pictures' "Still Crazy."

ENTER * ACTIVE BY DOUG REECE

JAMES CAMERON'S TITANIC EXPLORER

Fox Interactive

PC CD-ROM

If you still need to see more about the sinking of the Titanic, here's a chance to get the nitty-gritty of the ship wreck. In spite of the obvious reference to the film, this isn't a fluff piece for Leo fans. In fact, armchair historians will find this three-disc set dives deep into the history of the ship and some of its passengers to give a thorough and gripping account of the disaster. In addition to a top-to-bottom rundown of the ship's layout and a re-creation of the iceberg crash, taken in part from Cameron's film, "Explorer" features videotaped eyewitness accounts and lays out some of the mysteries and theories behind the disaster. This is what PBS will look like when interactive TV really arrives.

THIEF: THE DARK PROJECT

Edits Interactive

PC CD-ROM

"Thief: The Dark Project" is a thinking man's adventure game. It's excellent in large part because it avoids so many of the clichés players have come to associate with time period adventure titles and instead busts out as a vibrant sub-genre. Taking the role of master thief Garrett, players creep through the shadows and snatch booty from under the noses of rich land barons and merchants while avoiding an array of obstacles and enemies. What's different here is that the game play captures the feel of what it might be like to actually be a burglar. For instance, players are more likely to be spotted when they have their bulky weapons out. Though there is plenty of action, don't expect the mayhem and chaos of other games. "Thief" is quiet and creepy. Run-ins with enemies can still be violent and bloody, but if you do your job right, they won't even see you coming. The only drawback with "Thief" is the inability to take items acquired on previous missions into higher game-play levels.

AUDIOBOOKS BY TRUDI MILLER ROSENBLUM

Y2K: AN ACTION PLAN FOR JANUARY 1, 2000

By Victor Porlier

Read by the author

HarperAudio

90 minutes (abridged), \$10.95

ISBN 0-694-52183-3

By now, most people have heard of the Y2K problem, and here author Victor Porlier looks at the worst-case scenario, predicting that supermarkets will run out of food (since warehousing, ordering, and delivery are managed by computer); ATMs will refuse to dispense cash; and electrical blackouts will plague the nation. It would be easy to dismiss him as a paranoid crank, but as a former chief of information systems development for the U.S. State Department, he deserves a listen. But it's hard to imagine most people being willing or able to follow Porlier's recommendations. They include building a six-month supply of food, buying a battery-powered generator and a wood-burning stove, and "learning to defend oneself."

BILLY STRAIGHT

By Jonathan Kellerman

Read by John Rubinstein

Random House AudioBooks

4 hours (abridged), \$24

ISBN 0-375-40282-9

A scared 12-year-old runaway witnesses a murder and becomes hunted by the police, the media, and the murderer in this taut thriller by best-selling suspense novelist Kellerman. The murder victim is the glamorous ex-wife of actor Carter Ramsay, who had a history of beating her, so it seems to be an open-and-shut case—or is it? Reader John Rubinstein keeps the pace moving along briskly and differentiates the characters with a slight accent here, a gruff tone there. He's especially believable as the vulnerable, frightened runaway Billy.

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NEWBURY COMICS

The Newbury Comics 20th anniversary issue will spotlight Newbury's success and its maverick ways. Also included, an in-depth interview with CEO, Mike Dreese and a detailed report on Newbury's active role in the Coalition of Independent Music Stores.

Contact:
Michael Lewis 212.536.5008

**ISSUE DATE: MAR 6
AD CLOSE: FEB 9**

NARM

Billboard's annual NARM special hits newsstands in the March 13 issue. Editorial coverage includes an in-depth interview with NARM president, Pam Horovitz, the implementation of electronic source-tagging and the effect of the digital delivery of music on retailers.

**ISSUE DATE: MAR 13
AD CLOSE: FEB 16**

Adam Waldman
212.536.5172

RUFFHOUSE 10TH ANNIVERSARY

In this special, Billboard interviews Chris Schwartz who outlines Ruffhouse's growth and highlights its current and upcoming projects.

Also to come, a history of Ruffhouse from its start in Philly to its current successful status. Help salute this 10-year-old label.

**ISSUE DATE: MAR 20
AD CLOSE: FEB 23**

Michael Lewis
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TEXAS

Kick up your heels as Billboard hits the Texas music scene.

Coinciding with this year's SXSW conference in Austin, this Billboard special is the industry's inside guide to the hottest and hippest venues electrifying Texas.

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**ISSUE DATE: MAR 20
AD CLOSE: FEB 23**

Amy Bennett
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UPCOMING SPECIALS

NEW AGE MUSIC - Issue Date: Mar. 27 • Ad Close: Mar. 2

ABBA 25TH ANNIVERSARY - Issue Date: Apr. 3 • Ad Close: Mar. 9

PARIS - Issue Date: Apr. 3 • Ad Close: Mar. 9

HERBIE HANCOCK 40TH ANNIV. - Issue Date: Apr. 10 • Ad Close: Mar. 16

RHINO'S 21TH ANNIVERSARY - Issue Date: Apr. 17 • Ad Close: Mar. 23

VITAL REISSUES - Issue Date: Apr. 17 • Ad Close: Mar. 23

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Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
NO. 1					
1	1	1	12	GHETTO COWBOY ♦ MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY (C) (D) MO THUGS/RUTHLESS 1707/RELATIVITY	8 weeks at No. 1
2	2	2	7	WATCH FOR THE HOOK ♦ COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR (C) (D) (T) (X) ORGANIZED NOIZE 97046/INTERSCOPE	
GREATEST GAINER					
3	3	—	2	WOOF ♦ SNOOP DOGG FEATURING MYSTIKAL AND FIEND (C) (D) (T) NO LIMIT 53462/PRIORITY	
4	4	3	5	MORE FREAKY TALES TOO SHORT (C) (D) (T) SHORT 42571/JIVE	
5	5	5	15	PUSHIN' WEIGHT ♦ ICE CUBE FEAT. MR. SHORT KHOP (C) (D) (T) PRIORITY 53456	
6	6	4	14	DOO WOP (THAT THING) ♦ LAURYN HILL (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA	
7	7	6	14	JUST DON'T GIVE A F*** EMINEM (C) (D) (M) (T) (X) WEB/AFTERMATH 97044/INTERSCOPE	
8	8	7	15	WHATCHA WANNA DO? ♦ MIA X FEAT. CHARLIE WILSON (C) (D) (T) NO LIMIT 53459/PRIORITY	
9	13	10	20	INVASION OF THE FLAT BOOTY B***** TOO SHORT (C) (D) (T) SHORT 42543/JIVE	
10	NEW	1	1	5 BOROUGHS ♦ KRS-ONE (T) JIVE 42565*	
11	9	29	3	DA GOODNESS REDMAN (T) DEF JAM 566831*/MERCURY	
12	12	11	8	LIZARD-LIZARD ♦ NO GOOD-N-JIGGIE FEATURING LUKE (C) (D) (T) LUKE/LOUD 65628/RCA	
13	11	8	14	MONEY'S JUST A TOUCH AWAY ♦ MACK 10 FEAT. GERALD LEVERT (C) (D) (T) HOO BANGIN' 53327/PRIORITY	
14	10	9	13	THE REAL ONE ♦ THE 2 LIVE CREW FEATURING ICE-T (C) (D) (T) LIL' JOE 899	
15	15	13	16	DON'T LET IT GO TO YOUR HEAD ♦ BRAND NUBIAN (C) (D) ARISTA 13571	
16	38	—	3	FREE YOUR MIND ♦ GOLD FEAT. LAZIE BONE, MENENSKI, TEE & HALO (C) (D) PALU 700	
17	24	—	2	BEAT OF THE DAY (THROW YA HANDS UP) ♦ DJ S&S FEAT. B.B.O. (C) (D) (T) LETHAL/BLACKHEART 371703/MERCURY	
18	16	14	13	ENJOY YOURSELF ♦ A+ (C) (D) (T) KEDAR 96212/UNIVERSAL	
19	21	16	22	SUPERTHUG (WHAT WHAT) ♦ NOREAGA (C) (D) (T) PENALTY 0237/TOMMY BOY	
20	14	15	10	TAKE IT THERE ♦ NONCHALANT FEATURING RAMPAGE (C) (D) (T) MCA 55502	
21	22	18	18	JUST THE TWO OF US ♦ WILL SMITH (M) (T) (X) COLUMBIA 79038*	
22	25	37	8	YOU SCARED, YOU SCARED/DJ WILL U PLEASE PLAY RAHEEM (M) (T) (X) TIGHT 2 DEF 4499*	
23	19	20	29	LOOKIN' AT ME ♦ MASE FEATURING PUFF DADDY (C) (D) (T) (X) BAD BOY 79176/ARISTA	
24	20	21	19	LOST IN LOVE NASTYBOY KLICK (C) (D) NASTYBOY 0137/UPSTAIRS	
25	27	23	26	GOODBYE TO MY HOMIES ♦ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK (C) (D) (T) NO LIMIT 53326/PRIORITY	
26	36	27	6	FREE & SINGLE B DA OUTTA SIGHT CHILD (C) (T) OS 0001*	
27	23	19	23	STILL A G THANG ♦ SNOOP DOGG (C) (D) (T) NO LIMIT 53450/PRIORITY	
28	17	12	17	BETTER DAYS ♦ WC FEATURING JON B. (C) (D) (T) PAYDAY/LONDON 570258/MERCURY	
29	33	25	11	WHO LET THE DOGS OUT? CHUCK SMOOTH (C) (D) WINGSPAN 0002	
30	28	26	33	COME WITH ME ♦ PUFF DADDY FEAT. JIMMY PAGE (C) (D) (M) (T) (X) EPIC 78954	
31	32	31	31	WOOF WOOF ♦ THE 69 BOYZ (C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG	
32	31	40	6	ADRENALINE ♦ THE ROOTS (T) MCA 55514*	
33	26	28	45	THROW YO HOOD UP MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) LOC-N-UP 70714	
34	39	48	22	'98 THUG PARADISE TRAGEDY, CAPONE, INFINITE (C) (D) (T) (X) H.O.L.A. 341077	
35	29	17	12	TRAVELLIN' MAN ♦ DJ HONDA FEATURING MOS DEF (C) (D) (T) RELATIVITY 1734	
36	NEW	1	1	BREAK UPS 2 MAKE UPS ♦ METHOD MAN FEAT. D'ANGELO (T) DEF JAM 563405*/MERCURY	
37	30	34	25	BANANAS (WHO YOU GONNA CALL?) ♦ QUEEN LATIFAH FEAT. APACHE (C) (D) FLAVOR UNIT/MOTOWN 860814/UNIVERSAL	
38	NEW	1	1	NUTTIN' TO DO BAD MEETS EVIL FEAT. EMINEM AKA SLIM SHADY AND ROYCE THE FIVE-NINE (T) GAME 2003*/LANDSPEED	
39	34	33	11	HOT SPOT ♦ FOXY BROWN (T) VIOLATOR/DEF JAM 566499*/MERCURY	
40	46	45	28	WHAT U SEE IS WHAT U GET ♦ XZIBIT (C) (D) (T) LOUD 65507/RCA	
41	RE-ENTRY	79	79	HOW DO U WANT IT/CALIFORNIA LOVE ♦ 2PAC (FEAT. KC AND JOJO) (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/MERCURY	
42	40	32	16	THE STREET MIX ♦ MAG 7 (C) (D) (T) BIV 10 /MOTOWN 860850/UNIVERSAL	
43	RE-ENTRY	16	16	DEADLY ZONE ♦ BOUNTY KILLER FEAT. MOBB DEEP & RAPPIN' NOYD (C) (D) (T) TVT SOUNDTRAX 8215/TVT	
44	35	24	36	TURN IT UP (REMIX)/FIRE IT UP ♦ BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	
45	41	30	22	I AIN'T HAVIN' THAT ♦ HELTAH SKELTAH FEAT. STARANG WONDRAH OF G.G.C. & DOC HOLIDAY (C) (D) (T) DUCK DOWN 53324/PRIORITY	
46	43	38	9	RAISED IN THE HOOD VOLUME 10 FEAT. MR. NONSTOP AND KOKANE (C) (D) STREET INSTITUTE 6001/SAGESTONE	
47	RE-ENTRY	9	9	DOIN' IT LIVE BIG MACK (C) (D) (T) FATT SAK 0005	
48	50	49	25	DEFINITION ♦ MOS DEF & KWELI ARE BLACK STAR (C) (D) (T) RAWKUS 173	
49	RE-ENTRY	45	45	DEJA VU (UPTOWN BABY) ♦ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	
50	44	35	17	UNCUT, PURE ♦ BIG DADDY KANE (C) (D) (T) THE LABEL/BLACKHEART 371700/MERCURY	

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

Local-Language Rap Makes Mark In Sweden

THE TERM 'SWEDISH RAP' may sound like an oxymoron to American hip-hop fans, but the traditionally rock-influenced country of Sweden is seeing a growing number of young acts become involved in "authentic" hip-hop. The most novel aspect of this movement is that a few artists, such as **Petter** and **Thomas Rusiak**, are making efforts to project their own flavor by writing songs in Swedish.

Until last year, the few domestic hip-hop productions that had emerged since the '80s were either comedy/novelty tracks or heavily influenced by the English-language, "old school" style from the U.S. That's not surprising, given local artists' heavy consumption of American hip-hop; their noncritical admiration of acts coming out of New York, Los Angeles, and other major hip-hop outposts; and the pervasive belief that the Swedish language doesn't sound as good—that is, as "hard"—over the beats as English.

However, that slavish imitation is no longer the norm. The commercial breakthrough for Swedish hip-hop came last year with **Petter**, a male rapper signed to **BMG Sweden**. His debut album, "Mitt Sjätte Sinne" (My Sixth Sense), on **Ricochet/BMG**, has sold 30,000 units since its release last August, according to **BMG Sweden**, which is considered a major feat for an underground genre.

Observers attribute **Petter's** success mainly to his Swedish-language songwriting, as confirmed by his major hit single, "Vinden Har Vänt" (The Wind Has Turned), which struck a chord in young people living in cities like **Stockholm**, **Gothenburg**, and **Malmö**. **Petter** also contributed two songs, "Sthlm 2" (an abbreviation for **Stockholm 2**) and "Maktens Höjder" (The Height Of Power), to a two-CD compilation called "Sidewalk Headliners," released last October by **Street Level Records/EMI Svenska**. The set, which has sold 4,000 units, according to **EMI Svenska**, offers 24 new tracks (five of which have Swedish lyrics) from 15 male and one female acts, based in either **Stockholm** or **Malmö**, in the south.

Except for **Petter** and **Warner Records' Timbuktu**, local hip-hop acts are either unsigned or signed to independent companies. Despite Sweden's increasingly racially diverse society and a concurrent rise in nationalism, songs dealing with racial issues are mostly absent from the compilation. The featured rappers encompass a mix of ethnic origins, and the messages are mostly upbeat and positive. Rappers' backgrounds and their hometowns or districts are featured strongly—with the suburbs of **Stockholm** standing in for **Compton** or **Queens**.

Magnus Larsson, music writer for **Stockholm's** influential nightlife/entertainment magazine **Nöjesguiden** applauds the "Sidewalk" project, saying, "The environment for hip-hop and rap in Sweden has been here since the early '80s, largely fueled by all the classic U.S. artists and hip-hop films. But the record



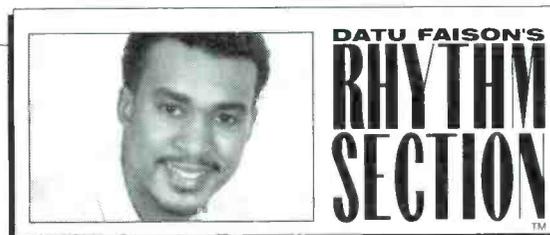
companies' reception of the genre has been rather tepid."

One of the people behind the project, 23-year-old DJ/MC **Gustav Fridlund**, stresses that the album's purpose is more educational than commercial. "The target audiences are media, record companies, and those with an interest in this music," he says. "Ultimately, we want record companies to sign more hip-hop acts."

In February, **Rusiak** and **Petter** plan to travel to **Oslo** to record a song featuring raps in Swedish, English, and Spanish in collaboration with Norwegian artist/DJ/producer **Tommy Tee**. Tee mirrors a common attitude in Sweden when he says, "It restricts me if I have to rap in my own language. Technically, just like Swedish, Norwegian isn't a swinging language. It's hard to rap in Norwegian and make it sound like true rap."

But the Swedish tracks on "Sidewalk Headliners," he adds, "should also inspire Norwegian acts to think a step further [and try it]."

Assistance in preparing this column was provided by **Kai R. Lofthus** in Sweden.



GOT IT MADE: Aside from being the brother of **Master P**, **Silkk The Shocker** has proved to be one of the premier soldiers in the **No Limit** camp. Since **Silkk's** last album, "Charge It 2 Da Game" (**No Limit/Priority**), he's appeared on a fair share of guest slots, including **Mya's** top 10 R&B hit "Movin' On" (**University/Interscope**) and **Cam'ron's** "Horse & Carriage" remix (**Entertainment/Epic**). All that said, "Made Man," **Silkk's** third album, is the rapper's first No. 1 bow on **The Billboard 200**, with 240,000 units scanned (see **Between the Bullets**, page 84).

That first-week total is 8,000 less than that of his last set. However, the overall retail marketplace is still soft from the holiday bombardment, so 240,000 is a good number for this time of year. Nearly half of the scans for "Made Man" came from R&B core stores, so **Silkk** naturally tops the **Top R&B Albums** list, moving 70-1 as **Greatest Gainer** after last issue's street-date violations.

The first radio track from **Silkk's** set, "It Ain't My Fault 2," is a continuation of a song by the same name that charted back in June 1998. The older version has been combined with the newer one; therefore, we've allowed the song to re-enter **Hot R&B Singles & Tracks** at No. 45 in its 21st week. Although the original version already had 20 chart weeks, a recurrent title can re-enter the chart if it earns enough points to rank No. 50 or higher.

ATTACK OF THE DIVAS: Although the male-dominated rap genre moves big album numbers with little airplay, women are still R&B radio's target. As testimony, a certain label—**Arista**—boasts five titles in the top 10 of **Hot R&B Singles & Tracks**, all of which hail from female artists.

In her 14th and likely final week atop the chart, **Deborah Cox's** "Nobody's Supposed To Be Here" adds to her record-breaking streak at No. 1. Two other divas make leaps on that list thanks to chart points derived from commercial configurations just hitting retail: **Monica's** "Angel Of Mine," which springs 8-2, and "Heartbreak Hotel," by **Whitney Houston** featuring **Faith Evans & Kelly Price**, which rises 11-6. Expect **Houston's** song to make another large move next issue, possibly to No. 1, because the chart will see the impact from regular-length cassette and CD-single configurations of the track. **Houston's** jump in this issue is based solely on sales of the song's maxi-CD, which hit stores a week earlier. **Arista's** two other top 10 hits are both from affiliated label **Bad Boy**: "Trippin'" by **Total** featuring **Missy Elliott** and "Love Like This" by **Faith Evans**. They're on the way down, but each spent several weeks in the top five.

THEY COULD BE GIANTS: The following songs will not be released at retail, according to their labels, but here's what they would need to hit No. 1 based on today's airplay numbers. **R. Kelly's** "When A Woman's Fed Up" (**Jive**) would need 21,000 units; **Dru Hill's** "These Are The Times" (**University/Island**) would need 24,000 units; **Lauryn Hill's** "Ex-Factor" (**Columbia**) would need 27,000 units; and **Tyrese's** "Sweet Lady" (**RCA**) would need 29,000 units.

The top single on this issue's **Hot R&B Singles Sales** list, **Monica's** "Angel Of Mine," sold 24,500 units at the core-stores panel.

Billboard TOP R&B ALBUMS

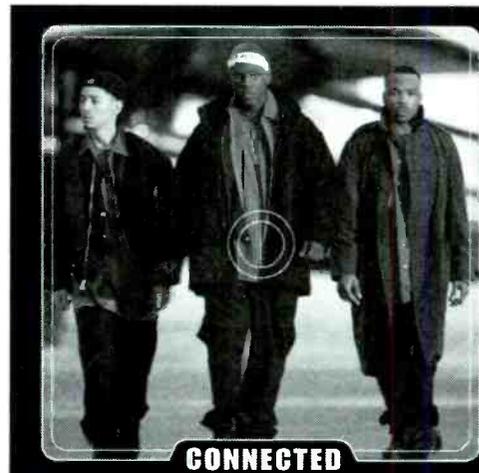
FEBRUARY 6, 1999

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1/Greatest Gainer ▶						
1	70	—	2	SILKK THE SHOCKER NO LIMIT 50003*/PRIORITY (10.98/17.98) 1 week at No. 1	MADE MAN	1
2	1	1	6	DMX ▲ ² RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98 EQ/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
3	2	2	11	R. KELLY ▲ ⁴ JIVE 41625* (19.98/24.98)	R.	1
4	3	3	22	LAURYN HILL ▲ ³ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
5	7	8	13	DRU HILL ▲ UNIVERSITY/ISLAND 524542*/MERCURY (10.98 EQ/17.98)	ENTER THE DRU	2
6	6	6	18	JAY-Z ▲ ³ ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
7	4	4	7	MYSTIKAL ▲ NO LIMIT 41655*/JIVE (11.98/16.98)	GHETTO FABULOUS	1
8	5	7	9	2PAC AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
9	8	5	6	BUSTA RHYMES ▲ E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT FLIPMODE/ELEKTRA 62211*/VEG (11.98/17.98)		2
10	12	14	12	JUVENILE CASH MONEY 53162*/UNIVERSAL (10.98/16.98)	400 DEGREEZ	7
11	11	9	6	VARIOUS ARTISTS ● ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98)	DJ CLUE? THE PROFESSIONAL	3
12	10	10	7	REDMAN ● DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	DOC'S DA NAME 2000	1
13	14	12	36	DMX ▲ ² RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98 EQ/17.98)	IT'S DARK AND HELL IS HOT	1
14	16	20	17	TYRESE RCA 66901* (9.98/13.98) HS	TYRESE	14
15	13	11	10	WHITNEY HOUSTON ▲ ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
16	17	13	10	MARIAH CAREY ▲ ² COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	6
17	18	15	17	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
18	15	16	33	BRANDY ▲ ⁴ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
19	19	18	18	KIRK FRANKLIN ● GOSPO CENTRIC 90178*/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
20	9	—	2	KEITH MURRAY JIVE 41646* (10.98/16.98)	IT'S A BEAUTIFUL THING	9
21	23	22	11	METHOD MAN ▲ DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	1
22	25	23	23	THE TEMPTATIONS ● MOTOWN 530937*/UNIVERSAL (10.98 EQ/16.98)	PHOENIX RISING	8
23	20	19	10	ICE CUBE ▲ PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. 1 (THE WAR DISC)	2
24	22	21	17	DEBORAH COX ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
25	24	25	61	WILL SMITH ▲ ⁴ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
26	26	26	13	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
27	21	17	7	VARIOUS ARTISTS PRIORITY 50724* (10.98/16.98)	NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED	2
28	27	24	24	KELLY PRICE ● T-NECK/ISLAND 524516*/MERCURY (10.98 EQ/16.98)	SOUL OF A WOMAN	2
29	28	28	28	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
◀ PACESETTER ▶						
30	39	43	9	JESSE POWELL SILAS 11789*/MCA (10.98/16.98) HS	'BOUT IT	30
31	32	39	18	TRICK DADDY SLIP-N SLIDE 2802*/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	31
32	30	27	9	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	13
33	35	34	27	GERALD LEVERT ● EASTWEST 62261*/VEG (10.98/16.98)	LOVE & CONSEQUENCES	2
34	29	31	19	SOUNDTRACK ▲ DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	2
35	31	30	12	TOTAL BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	9
36	36	35	11	VARIOUS ARTISTS ● POLYGRAM TV/DEF JAM 565668*/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	29
37	37	38	18	KEITH SWEAT ▲ ELEKTRA 62262*/VEG (10.98/16.98)	STILL IN THE GAME	2
38	34	29	10	GETO BOYS RAP-A-LOT 46780*/VIRGIN (11.98/17.98)	DA GOOD DA BAD & DA UGLY	5
39	33	32	11	112 ● BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
40	42	40	28	TRIN-I-TEE 5:7 B-RITE 90094*/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
41	38	33	9	BONE THUGS-N-HARMONY RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	12
42	44	53	14	GHETTO MAFIA RAP ARTIST 2061*/FULLY LOADED (10.98/15.98) HS	ON DA GRIND	34
43	41	37	9	TIMBALAND BLACKGROUND/ATLANTIC 92813*/AG (10.98/16.98)	TIM'S BIO: LIFE FROM DA BASSMENT	11
44	40	36	9	RZA AS BOBBY DIGITAL GEE STREET 32521*/V2 (11.98/17.98)	RZA AS BOBBY DIGITAL IN STEREO	3
45	55	73	13	TELA RAP-A-LOT 46588*/VIRGIN (10.98/16.98)	NOW OR NEVER	13
46	48	47	22	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	42
47	57	50	37	XSCAPE ● SO SO DEF 68042*/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
48	53	49	14	KENNY LATTIMORE COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	15

49	43	42	12	MIA X NO LIMIT 53502*/PRIORITY (10.98/16.98)	MAMA DRAMA	3
50	47	45	12	SOUNDTRACK ● DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	BELLY	2
51	49	58	13	98 DEGREES ● MOTOWN 530956*/UNIVERSAL (10.98 EQ/16.98)	98 DEGREES AND RISING	41
52	45	44	9	VARIOUS ARTISTS TOMMY BOY 1268 (12.98/17.98)	MTV PARTY TO GO 99	38
53	52	57	11	TQ CLOCKWORK 69431*/EPIC (11.98 EQ/16.98) HS	THEY NEVER SAW ME COMING	28
54	60	56	28	JERMAINE DUPRI ▲ JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)		1
55	50	46	7	SOUNDTRACK DREAMWORKS 50050*/INTERSCOPE (10.98/16.98)	THE PRINCE OF EGYPT—INSPIRATIONAL	32
56	46	41	16	BIZZY BONE ● MO THUGS/RUTHLESS 1670*/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	2
57	74	65	12	CRUCIAL CONFLICT PALLAS 53163*/UNIVERSAL (10.98/16.98)	GOOD SIDE BAD SIDE	10
58	61	52	35	MASTER P ▲ ³ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
59	63	63	24	LUTHER VANDROSS ● VIRGIN 46089 (11.98/17.98)	I KNOW	9
60	51	77	4	LES NUBIANS QMOTOWN/HIGHER OCTAVE 45997*/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	51
◀ Hot Shot Debut ▶						
61	NEW	1	1	FOXY BROWN VIOLATOR/DEF JAM 558933*/MERCURY (10.98 EQ/16.98)	CHINA DOLL	61
62	56	48	40	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	13
63	54	62	49	JAGGED EDGE ● SO SO DEF 68181*/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
64	58	60	68	JANET ▲ ³ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
65	71	92	23	SOUNDTRACK ● FLYTE TYME 11806*/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	3
66	85	99	9	DJ DMD AND THE INNER SOUL CLIQUE INNER SOUL 6622 (11.98/14.98) HS	TWENTY-TWO: P.A. WORLD WIDE	28
67	73	66	29	MO THUGS FAMILY ● MO THUGS 1632*/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8
68	66	51	14	AARON HALL MCA 11778 (10.98/16.98)	INSIDE OF YOU	11
69	69	78	74	MASTER P ▲ ³ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
70	79	94	17	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613*/VERVE (10.98 EQ/16.98) HS	PLEASURES OF THE NIGHT	36
71	64	61	17	GANGSTA BOB HYPNOTIZE MINDS 1685*/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	15
72	68	69	26	SNOOP DOGG ▲ ² NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
73	59	55	70	BRIAN MCKNIGHT ▲ ² MOTOWN 536215*/UNIVERSAL (11.98 EQ/17.98)	ANYTIME	1
74	67	64	32	SOUNDTRACK ▲ ² BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
75	78	68	71	JON B. ▲ YAB YUM/550 MUSIC 67805*/EPIC (10.98 EQ/16.98)	COOL RELAX	5
76	77	67	30	MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
77	62	72	69	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
78	76	76	13	PIVINE PENDULUM 12325*/RED ANT (10.98/16.98) HS	FAIRY TALES	40
79	65	59	11	PETE ROCK LOUD 67616*/RCA (10.98/16.98)	SOUL SURVIVOR	7
80	81	—	8	NAJEE VERVE FORECAST 559062*/VERVE (10.98 EQ/16.98)	MORNING TENDERNESS	65
81	RE-ENTRY	3	3	VOICES OF THEORY H.O.L.A. 341016 (10.98 EQ/16.98) HS	VOICES OF THEORY	69
82	72	71	50	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
83	75	96	83	K-CI & JOJO ▲ ³ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
84	93	93	58	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
85	91	89	18	VARIOUS ARTISTS ▲ TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	43
86	86	79	30	NOREAGA ● PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	1
87	80	86	16	CYPRESS HILL ● RUFFHOUSE 83142*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV	11
88	82	54	18	A TRIBE CALLED QUEST ● JIVE 41638* (10.98/17.98)	THE LOVE MOVEMENT	3
89	98	80	10	VARIOUS ARTISTS TRACK MASTERS 68781*/COLUMBIA (10.98 EQ/16.98)	KID CAPRI: SOUNDTRACK TO THE STREETS	25
90	92	87	15	VARIOUS ARTISTS ● BAD BOY 73022*/ARISTA (10.98/17.98)	BAD BOY'S GREATEST HITS VOLUME 1	17
91	87	74	68	USHER ▲ ³ LAFACE 26043*/ARISTA (10.98/16.98)	MY WAY	1
92	94	88	23	LINK RELATIVITY 1645 (10.98/15.98) HS	SEX DOWN	46
93	89	82	13	SOUNDTRACK TVT SOUNDTRAX 8210*/TVT (10.98/17.98)	BLADE	28
94	100	90	7	SOUNDTRACK VIRGIN 46914 (11.98/17.98)	DOWN IN THE DELTA	86
95	RE-ENTRY	17	17	VARIOUS ARTISTS ● POLYGRAM TV 558299*/MERCURY (10.98 EQ/17.98)	PURE FUNK	56
96	97	81	62	CHICO DEBARGE ● KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
97	RE-ENTRY	37	37	TAMIA QWEST 46213*/WARNER BROS. (10.98/16.98)	TAMIA	18
98	NEW	1	1	THE COUP POLEMIC 4600*/DOGDAY (10.98/14.98)	STEAL THIS ALBUM	98
99	RE-ENTRY	2	2	GLENN JONES SAR 1001 (11.98/15.98)	IT'S TIME	91
100	99	75	16	BRAND NUBIAN ARISTA 19024* (10.98/16.98)	FOUNDATION	12

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.



FIRST PLATOON

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IN STORES FEBRUARY 9TH

"One of the dopest underground groups I've heard in a long, long time especially coming from Miami." - TONY DRAPER, C.E.O. - Suave House

"First Platoon will get you open and for them to come out of Miami its off the hook." - RICH NICE, Track Masters

"First Platoon's 'M.I.A.M.I.' east coast influenced sound is no joke." - NASTY NES, HITZ Magazine



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R&B SINGLES A-Z

- 5 BOROUGHS (Zomba, ASCAP/BDF, ASCAP/Target Practice, ASCAP/Killer Cam, ASCAP/Entertainment, ASCAP/WB, ASCAP/Illitic, ASCAP/Kalila Priest, ASCAP)
15 ALL NIGHT LONG (Chyna Baby, BMJ/Janice Combs, BMJ/EMI Blackwood, BMJ/Ausar, BMJ/BMG, BMJ/Justin Combs, ASCAP/EMI April, ASCAP/Brother-4-Brother, ASCAP)
63 ALL THE PLACES (I WILL KISS YOU) (Tenor, BMJ/Nate Love's, BMJ/MCA, ASCAP/Jamron, ASCAP/BMG, ASCAP/Slack A.D., ASCAP) HL
19 ANGEL IN DISGUISE (EMI Blackwood, BMJ/Ensign, BMJ/Zomba, BMJ/Pink Jane, SESAC) HL/WBM
2 ANGEL OF MINE (WB, ASCAP/Motown Tunes, ASCAP/Travon, ASCAP/PolyGram International, ASCAP/Rhett/rhyme, ASCAP) HL/WBM
29 ANOTHER WAY (Kalib Israel, ASCAP/Damon Terrell Carter, ASCAP/Big On Blue, BMJ)
73 AS (Black Bull, ASCAP/Jobete, ASCAP)
75 BET YA MAN CAN'T (TRIZ) (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Butterfly Gong, BMJ/Hudmar, ASCAP/Coloba, SOCAN/Makin' Doemincans, ASCAP/Undeas, ASCAP/Warner Chappell, ASCAP)
97 BOY YOU KNOCK ME OUT (Windswept Pacific, BMJ/The Music Force, BMJ/Lindseyanne, BMJ/Music Corp. Of America, BMJ/The Price Is Right, BMJ/Stone, BMJ/Misty, BMJ)
46 BREAK UPS 2 MAKE UPS (Wu-Tang, BMJ/Careers, BMG, BMJ/12 & Under, BMJ/Slam U Well, ASCAP/Ah-choo, ASCAP/Copyright Control)
11 CAN I GET A... (Li Lu Lu, BMJ/D) Inv. BMJ/Ja, BMJ/EMI Blackwood, BMJ) HL
77 CAN'T GET ENOUGH (Maxway, ASCAP/First Echo, ASCAP/Youngson, BMJ/Echo First, BMJ)
100 CHA CHA CHA (T'Zah's, BMJ/Rah Digga, ASCAP/Dutty Nigga, ASCAP/ma Play Jason, ASCAP/Unichappell, BMJ/Savette, BMJ)
17 CHANGES (Joshua's Dream, BMJ/Music Corp. Of America, BMJ/Zappa, ASCAP/WB, ASCAP) HL/WBM
70 COME AND GET WITH ME (Keith Sweat, ASCAP/EMI April, ASCAP/Wiz, BMJ) HL
61 DA GOODNESS (Funky Noble, ASCAP/Famous, ASCAP/Duke Ellington, ASCAP/EMI Mills, ASCAP)
99 DID YOU EVER THINK (Zomba, BMJ/R Kelly, BMJ/Warner-Tamerlane, BMJ/Two And Under, BMJ/Slam U Well, ASCAP)
14 DOO WOP (THAT THING) (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP) HL
58 DO YOU FEEL ME (... FREAK YOU) (Fred Jerkins III, BMJ/Ensign, BMJ/LaShawn Daniels, ASCAP/EMI April, ASCAP/Azuc, BMJ/Spucko, BMJ/Yemi Babatunde, BMJ/R Muzik, ASCAP)
85 (DO YOU) WANNA RIDE (Co-T, ASCAP/Copyright Control)
EX-FACTOR (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/Colgems-EMI, ASCAP/Careers-BMG, BMJ/Wu-Tang, BMJ) HL
13 FADED PICTURES (Zomba, ASCAP/Keely, ASCAP/Tallest Tree, ASCAP) HL
50 THE FIRST NIGHT (So So Def, ASCAP/EMI April, ASCAP/Marshall, ASCAP/Jobete, ASCAP) HL
69 GEORGY PORGY (Hudmar, ASCAP)
20 GHETTO COWBOY (Mo Thugs, ASCAP/Siet, ASCAP/Layzie Bone, ASCAP/EMI April, ASCAP) HL
38 GIMME SOME MORE (T'Zah's, BMJ/ma Play Jason, ASCAP)
57 GOING HOME WITH ME (So So Def, ASCAP/EMI April, ASCAP/Warner Chappell, BMJ/Ramohak, BMJ/Raydiola, ASCAP)
90 GOOD LOVE (EMI Blackwood, BMJ/SoulVang, BMJ/Jungle Fever, BMJ/EMI April, ASCAP/Marshall, ASCAP/Bow Down, BMJ/Warner-Tamerlane, BMJ/Second Decade, BMJ)
80 HAND IN HAND (Way 2 Quick, ASCAP/Protons, ASCAP/Black Boyz, ASCAP/Jenai, ASCAP/EJ Songs, ASCAP)
41 HARD KNOCK LIFE (GHETTO ANTHEM) (Li Lu Lu, BMJ/EMI Blackwood, BMJ/45, ASCAP/Instantly, ASCAP/WB, ASCAP/Helene Blue, ASCAP/MPL Communications, ASCAP) HL/WBM
4 HAVE YOU EVER? (Realsongs, ASCAP) WBM
18 HA (Money Mack, BMJ)
6 HEARTBREAK HOTEL (Jungle Fever, BMJ/EMI Blackwood, BMJ/SoulVang, BMJ/Marshall, ASCAP/EMI April, ASCAP) HL
47 HEAVEN MUST BE LIKE THIS (Rick's, BMJ/Right Song, BMJ)
86 HOLD ME (Proygram International, ASCAP/Cancelled Love, ASCAP/Slam U Well, ASCAP/12 & Under, BMJ/Tricky Trach, BMJ/Jelly's Jams, ASCAP/Jumping Bean, BMJ) HL
31 HOME ALONE (Zomba, BMJ/R Kelly, BMJ/The Price Is Right, BMJ/MCA, ASCAP/Zomba, ASCAP/Illitic, ASCAP) HL/WBM
94 HOT BOYS AND GIRLS (Big P, BMJ)
32 HOT SPOT (Li Lu Lu, BMJ/D) Inv. BMJ/EMI Blackwood, BMJ)
26 HOW DEEP IS YOUR LOVE (Sony/ATV Songs, BMJ/Music Everyone, BMJ/North Avenue, ASCAP/EMI April, ASCAP/Nyrraw, ASCAP/Urban Warfare, ASCAP/WB, ASCAP/Famous, ASCAP) HL
76 IF I LOSE MY WOMAN (Kenbo, ASCAP/Sony/ATV Tunes, ASCAP/Warner-Tamerlane, BMJ/Bobbie And DJ, BMJ)
82 IF YOU (LOVIN' ME) (2000 Watts, ASCAP/Kenny Flav, ASCAP/WB, ASCAP/Robi, ASCAP/The Mother Chapter, ASCAP)
65 I'LL BEE DAT (Funky Noble, ASCAP/Famous, ASCAP/Dayna's Day, BMJ/Shocking Vibes, ASCAP/Two Hard, BMJ/Careers-BMG, BMJ/Loop Assassins, BMJ)
68 I'M NOT READY (Wrested, ASCAP/EMI April, ASCAP/Lil' Mob, BMJ/Divided, BMJ/Zomba, BMJ)
66 I'M ONLY HUMAN (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Thriller, ASCAP/MCA, ASCAP/Universal, ASCAP)
37 I'M YOUR ANGEL (Zomba, BMJ/R Kelly, BMJ) WBM
93 IN DECATUR (Real Artist, BMJ/Rags II Richard, BMJ)
53 I STILL BELIEVE (Tom Sturges, ASCAP/Chrysalis, ASCAP/Colgems-EMI, ASCAP/Taradam, BMJ)
48 I STILL LOVE YOU (Uh, Oh, ASCAP/Lil' Tweet, ASCAP/Honey Jars And Diapers, ASCAP/Yah Yah, ASCAP/Do What! Gotta, ASCAP/WB, ASCAP/Kear, BMJ/Sony/ATV Songs, BMJ) HL/WBM
45 IT AIN'T MY FAULT (Big P, BMJ)
88 IT'S NOT RIGHT BUT IT'S OKAY (EMI Blackwood, BMJ/Famous, ASCAP/EMI April, ASCAP/Pink Jeans, SESAC/Zomba, SESAC/Mic L, ASCAP)
56 IT'S ON (Boomer X, ASCAP/Dead Game, ASCAP/Johanny Wilder, BMJ/Duro, BMJ/Mr. Manhatt, BMJ)
28 I WILL GET THERE (Realsongs, ASCAP) WBM
30 LATELY (Tony Roy, BMJ/Slav Tu Tu Five, BMJ/Hocwatt, BMJ/Arving, BMJ/Hico, BMJ/Hi Street, BMJ/Windswept Pacific, BMJ) WBM
35 LEAN ON ME (Lily Mack, BMJ/Kerion, BMJ) HL
98 LET ME RETURN THE FAVOR (God's Cymn, ASCAP/Ghetto Fabulous, ASCAP)
64 LIFE (Zomba, BMJ/R Kelly, BMJ)
95 LIZARD-LIZARD (LCM Deep South, BMJ)
90 LOSTER & SCRIMP (Virginia Beach, ASCAP/Warner Chappell, ASCAP)
9 LOVE LIKE THIS (Chyna Baby, BMJ/Janice Combs, BMJ/EMI Blackwood, BMJ/Brother-4-Brother, ASCAP/Smokin' 4 Life, BMJ/Bernard's Other, BMJ/Warner-Tamerlane, BMJ/Tornny Jym, BMJ) HL/WBM
40 LOVE ME (Redez, ASCAP/Kalimnia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/M. Betha, ASCAP) HL
52 THE LOVE WE HAD (STAYS ON MY MIND) (Chappell & Co., ASCAP) HL
20 MIAMI (Troball, ASCAP/Pladis, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Sony/ATV Tunes, ASCAP/Portrait-Solar, ASCAP/DJ) HL
51 MONEY, CASH, H***S (Li Lu Lu, BMJ/EMI Blackwood, BMJ/Boomer X, ASCAP/Dead Game, ASCAP)
54 MORE FREAKY TALES (Zomba, BMJ/Strand, BMJ/Grupevne Whooride, BMJ)
67 MY LITTLE SECRET (So So Def, ASCAP/EMI April, ASCAP/Juicy Time, ASCAP/Air Control, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL
1 NOBODY'S SUPPOSED TO BE HERE (Wren, ASCAP/Famous, ASCAP) HL
36 NOTHING EVEN MATTERS (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP)
71 ONLY YOU (Yelrahc, BMJ/Irving, BMJ) WBM
71 PUSHIN' WEIGHT (Gangsta Boogie, ASCAP/WB, ASCAP/Trebae, ASCAP/Chocolate Thunder, ASCAP) WBM

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 entries like 5 BOROUGHS, DA GOODNESS, LIZARD-LIZARD, NOBODY'S SUPPOSED TO BE HERE, HAVE YOU EVER?, GHETTO COWBOY, TRIPPIN', WATCH FOR THE HOOK, WOOF, I'M YOUR ANGEL, MORE FREAKY TALES, WHEN YOU BELIEVE, HOLD ME, TALK SHOW SHHH!, LOVE LIKE THIS, HEARTBREAK HOTEL/IT'S NOT RIGHT BUT IT'S OKAY, I WILL GET THERE, BOY II MEN, LATELY, ANOTHER WAY, PUSHIN' WEIGHT, LOVE ME, DO YOU FEEL ME? (... FREAK YOU), ONLY YOU, DOO WOP (THAT THING), CAN'T GET ENOUGH, WHEREVER YOU GO, (DO YOU) WANNA RIDE, COME AND GET WITH ME, WESTSIDE, ALL THE PLACES (I WILL KISS YOU), JUST DON'T GIVE A F***, I CAN DO THAT, I STILL LOVE YOU, NOBODY ELSE, WHATEVA WANNA DO?, NO DOUBT, INVASION OF THE FLAT BOOTY B****S, THE SHADY (HER LOVER AND LORD).

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

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like NO. 1 WHEN A WOMAN'S FED UP, NOBODY'S SUPPOSED TO BE HERE, EX-FACTOR, HEARTBREAK HOTEL, CAN I GET A..., SWEET LADY, LOVE LIKE THIS, HAVE YOU EVER?, TRIPPIN', ANGEL OF MINE, FADED PICTURES, ALL NIGHT LONG, CHANGES, HA, TAKE ME THERE, ANGEL IN DISGUISE, DOO WOP (THAT THING), RDSA PARKS, YOU, SILLY HO, YOU GOT ME, HOW DEEP IS YOUR LOVE, HOME ALONE, LEAN ON ME, SECRET LOVE, NOTHING EVEN MATTERS, SOFTEST PLACE ON EARTH, HOT SPOT, GIMME SOME MORE, TOO CLOSE, HARD KNOCK LIFE (GHETTO ANTHEM), IT AIN'T MY FAULT, TAKING EVERYTHING, WHAT'S SO DIFFERENT, MONEY, CASH, H***S, BREAK UPS 2 MAKE UPS, I STILL BELIEVE, THE LOVE WE HAD (STAYS ON MY MIND), IT'S ON, GOING HOME WITH ME, I STILL LOVE YOU, LATELY, RUFF RYDERS' ANTHEM, ANOTHER WAY, THIS IS MY PROMISE, TALK SHOW SHHH!, WHAT'S IT GONNA BE?!, I WILL GET THERE, LIFE, LOVE ME, I'M ONLY HUMAN, GEORGY PORGY, RUFF RYDERS ANTHEM (REMIX), DA GOODNESS, I'LL BEE DAT, PUSHIN' WEIGHT, AS, REVOLUTION, KIRK FRANKLIN, I'M NOT READY, IF I LOSE MY WOMAN, BET YA MAN CAN'T (TRIZ), HAND IN HAND, MY LITTLE SECRET, WATCH FOR THE HOOK, TO ZION, SOOPAMAN LOVER, IT'S NOT RIGHT BUT IT'S OKAY, THAT'S THE RAPPER, MIAMI, LOSTER & SCRIMP, HEAVEN MUST BE LIKE THIS, IF YOU (LOVIN' ME), SIFUK (ELEKTRA/VEEG).

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 entries like HOW'S IT GOIN' DOWN, ARE YOU THAT SOMEBODY?, THE ONLY ONE FOR ME, GOTTA BE, THEY DON'T KNOW, GOD'S GRACE, CAN'T TAKE MY EYES OFF OF YOU, MOVIN' ON, STAY, YOU MAKE ME WANNA..., SO INTO YOU, FRIEND OF MINE, THE BOY IS MINE, THINKIN' BOUT IT, ALL MY LIFE, I GET LONELY, STILL NOT A PLAYER, ANYTIME, MAKE IT HOT, BEAUTIFUL, TOP OF THE WORLD, MONEY AIN'T A THING, EVERYTHING, WHAT ABOUT US, SPLACKAVELLIE.

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

Clubland Eats Up Charlotte's 'Skin'

SKIN DEEP: It was 7 a.m. Jan. 17 when Charlotte sashayed her way onto the stage of New York's blissed-out Twilo club. According to the singer, whose captivating single "Skin" jumps from No. 10 to No. 6 on the Hot Dance Music/Club Play chart, it was the perfect way to finish a night of shows.



CHARLOTTE

"Oh, it certainly was an evening, that's for sure," quips the 21-year-old singer/songwriter, who also performed at Club Abyss in South Amboy, N.J., and Amsterdam on Long Island, N.Y. "By the time I got to Twilo, I was pumped with adrenaline."

For Charlotte, the three distinctly different venues illustrated the diverse cultural landscape that exists within America's clubland. And while Charlotte was well-received at each club, she admits that she'll never forget "the boys of Twilo."

The singer says that they were the best crowd a performer could have. "They went completely there with me. They knew the lyrics inside and out. They were singing right along with me. We had a wicked time. I've always thought the point of a show is to have a good time—and those guys were totally into it. And so was I."

Quite the savvy performer, Charlotte's been honing her craft since the early '90s, when she signed to Big Life U.K. Club punters may recall her two singles for the label: the Lisa Stansfield-penned/Roger S.-remixed "Sugar Tree" and the Masters At Work-remixed "Queen Of Hearts," which the singer wrote with Jazzie B. (of Soul II Soul).

Citing creative differences with the label, Charlotte says she decided to go her own way. At the time, Jazzie B. was searching for another vocalist to join the Soul II Soul fold. And apparently, he wanted Charlotte.

Recalls the singer, "[Jazzie B.] took me into his office and said, 'Right, Charlotte, I need some



by Michael Paoletta

songs for my album. Here's a dictaphone, here's a microphone, and the fridge is over there.' Then, he left me to it. At first, I thought he was joking, but then I found out he wasn't."

In the end, Charlotte wrote four songs, including "Don't You Dream" and "Pride"; sang lead on the Junie Morrison-penned "I Care"; and toured extensively with the Soul II Soul collective.

Today, Charlotte is signed to Parlophone U.K. and is enjoying some success with her R&B-drenched debut album, "Just Another Girl." While the album was issued solely in Japan on Toshiba-EMI, Parlophone plans to release it in September in the U.K.—albeit in a restructured form.

"It's funny," says the half-British/half-Jamaican singer, "but with the success of the club remixes of 'Skin,' Japan now wants to release a Charlotte dance remix project. And that got me to thinking about going back into the studio to record some new songs for the album [that will come out in England]."

So, during her New York visit, Charlotte collaborated with the likes of Junior Vasquez and David Morales on several tracks. In fact, her next single for Nervous, which licenses her recordings from Parlophone U.K., is the Morales-remixed "Someday," which like "Skin," Charlotte co-wrote.

Reflecting on her current success, Charlotte is pondering the industry concerns that many

dance artists know too well: "Why aren't dance artists given the proper respect? Why are they never seen as proper artists? Don't people realize that artists can have more than one side, that an artist can make dance music as well as R&B music? Quite honestly, I don't mind the 'dance' label at all. Never have I received so much love and respect."

NEVER GIVE UP: After years of being the featured vocalist on numerous club hits—including DJ Dado's "Gimme Love" and Bobby



WEEKS

D'Ambrosio's "Moment Of My Life"—Michelle Weeks finally has a label to call her own. In December, she signed on the dotted line with West Babylon, N.Y.-based ZYX Music.

"This isn't the first time I've been offered a solo deal," says the native New Yorker. "In the past, interested labels would always tell me what they wanted me to do. And I always thought, 'I don't think so.' So, I kept searching. I was looking for a deal that would benefit both me and the label. I needed a label that would allow me to be on the creative team. ZYX has promised that."

The label's A&R manager, Kevin Doyle, says that this is a long-term project and that an album will be in stores by summer. "We see this as the opportunity of a lifetime," says Doyle. "Michelle has all the makings of a crossover artist. She deserves to be treated like a pop artist."

All of this said, expect the album to showcase a cross section of musical styles, including R&B, pop, ballads, and dance. In typical Weeks fashion, the songs will tell a story—preferably one that gives the listener hope. "I need to believe in the lyrics I'm singing," says Weeks. "For me, there always needs to be a message in the music." Speaking of which, Weeks

(Continued on next page)

Kevin Yost Brings His Jazz/House Mix To Twisted America's 'Town'

BY ANDY SHIH

NEW YORK—In evolution, geographic isolation usually leads to the appearance of new species. While isolation of any kind in the information age is rare, producer/remixer/DJ Kevin Yost—who lives and works in the small town of Waynesboro, Pa.—seems to have achieved that uncommon detachment. And he's done so in spite of increasing attention from pundits and fans worldwide.

Since the mid-'90s, Yost has been creating club music that mixes jazzy overtones with house undercurrents. Recording for respected house labels like Chicago's Guidance Recordings and Newark, N.J.-based i! Records, Yost has been encouraged to follow his musical vision, with a musical literacy and melodic inventiveness paving the way.

Often placed alongside other jazz/house enthusiasts, Yost's music nevertheless distinguishes itself with intricate and lyrical solo passages that are more often than not played on the piano. The artist sees such passages as "structured narratives" and not "flight-of-fancy noodling."

According to Yost—who is managed and booked by Joe Ventola and Nahila, respectively, both of i! Records—his productions "feature the moving trend in electronic and acoustic music that can only be termed 'jazz/funk/house.'" Yet even he admits that this tag doesn't completely capture the fusion of sensibilities and focused introspection that permeate his work.

Originally a percussionist, Yost is a self-taught multi-instrumentalist who draws inspiration from such "un-hip" genres as jazz fusion and new age. However, what he takes from those genres is "feelings," as opposed to specific chops or licks.

With this knowledge, it's not surprising that Yost considers Chuck Mangione an important influence. "What appeals to me," says Yost, "is his sense of musicianship—his nice crisp sound and Latin influences."

Although Yost hesitates to compare his music with those of others, he'll admit the following: "I find Mangione's music to share the same impressions as my own."

Yost's percussionist background lets him balance smooth chords, gorgeous melodies, and body-moving beats into a unified

whole. Says Yost, "I expressly want the listener to be hypnotized by the grooves when listening to my music."

While the grooves of such Yost productions as "Hypnotic Progression, Pt. 1" and the classic "One Starry Night" are as propulsive and sinewy as any other house track, they are first and foremost an integral part of the composition and not merely rhythmic backdrop.

This becomes evident on his forthcoming Twisted America beat-mixed compilation, appropriately titled "Small Town Underground," which spotlights his original productions and re-

mix work. (His songs are published through Calvent [ASCAP].)

The interaction between blistering percussive tones and flowing melodic voices feels organic; it's not a haphazard juxtaposition. Yost's music highlights his command of both the relationship between rhythm and melody and the innate quality and implication of different sounds.

"You know," muses Yost, "the piano is considered a percussion instrument. When you hit a key, a hammer strikes the string."

Living in a small town, where the nearest record shop is miles away, Yost admits that it's not always easy to stay current with new club music.

And what he does manage to discover is, for his taste, often less than satisfying, especially the offerings in such electronic-based dance styles as breakbeat and drum'n'bass.

"They're not really musical," he says. "That's not to say that it's necessarily bad; it's just that with all that technology, I had expected more."

Indeed, it seems that everything about this iconoclastic artist goes against what's conventionally expected from a practicing dance music producer. From his self-imposed isolation, which lets him be "away from all the politics of music," Yost is true to himself.

"I love to create, and music is the idiom that I'm best at," he says. "I also paint—and like music, I like that I can step back after it's done, look at it, and feel that it's been time well spent."

"When I make music," he adds, "I start with an idea, either an emotional or musical one, and then I just go. In the end, it's beyond me."



YOST

Billboard. HOT Dance Breakouts

FEBRUARY 6, 1999
CLUB PLAY

1. FOOL FOR LOVE SOUL STATION MAXI
2. THE #1 SONG IN HEAVEN SPARKS OGLIO
3. BODY MOVIN' BEASTIE BOYS CAPITOL IMPORT
4. KING OF SNAKE UNDERWORLD JBO
5. SUPER SONIC MUSIC INSTRUCTOR KINETIC

MAXI-SINGLES SALES

1. MIRROR MIRROR MAGIC DOG GROOVILICIOUS
2. PROMETHEAN GROOVE KAISTAR CITY OF ANGELS
3. HANDS UP ROB RAZOR CUTTING
4. SILMARILLIA CARLOS ARCADE AMERICA
5. PACEMAKER BILLIE RAY MARTIN FINETUNE

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	7	IT'S NOT RIGHT BUT IT'S OKAY ARISTA 13613 3 weeks at No. 1	WHITNEY HOUSTON
2	3	8	7	I'M BEAUTIFUL WARNER BROS. 44586	◆ BETTE MIDLER
3	4	5	9	PRESSURE STRICTLY RHYTHM 12555	ULTRA NATE
4	2	2	9	BLUE MONDAY ELEMENTREEF-111 44555/REPRISE	◆ ORGY
5	7	13	7	TAKE ME TO THE TOP JELLYBEAN 2545	PLASMIC HONEY
6	10	22	4	SKIN NERVOUS 20356	◆ CHARLOTTE
7	9	16	7	THE REASON OVUM/RUFFHOUSE PROMO/COLUMBIA	SYLK 130
8	5	3	9	OUTSIDE EPIC PROMO	◆ GEORGE MICHAEL
9	6	4	10	UP & DOWN GROOVILICIOUS 060/STRICTLY RHYTHM	◆ VENGABOYS
10	12	18	8	U GOT MY LOVE MO' BIZZ IMPORT	DJ JEAN
11	8	9	10	POWER EIGHTBALL 127	JOI CARDWELL
12	19	33	4	SOMEONE TO HOLD H.O.L.A. 341082	◆ VERONICA
13	13	15	9	CONTACT EDEL AMERICA PROMO	◆ BROOKLYN BOUNCE
14	22	38	3	(YOU GOT ME) BURNIN' UP TOMMY BOY SILVER LABEL 348/TOMMY BOY	◆ CEVIN FISHER
15	16	21	8	THAT ZIPPER TRACK MOONSHINE 88455	DJ DAN PRESENTS NEEDLE DAMAGE
16	28	36	4	TAKE THE LONG WAY HOME CHEEKY PROMO/ARISTA	◆ FAITHLESS
17	23	28	5	GODSPEED MUSICNOW 19	BT
18	27	27	5	ACTIVATE EMPIRE STATE 0621/EIGHTBALL THAT KID CHRIS & DJ MADA PRES. HARDFEELINGS	
19	14	7	12	THESE ARE THE TIMES GEFLEN 063/AQUA BOOGIE	PURE SUGAR
20	11	6	13	BELIEVE WARNER BROS. 44576	◆ CHER
21	21	25	8	HIGH ISLAND 563349/MERCURY	◆ LIGHTHOUSE FAMILY
22	29	30	5	SPECIAL ALMO SOUNDS PROMO/INTERSCOPE	◆ GARBAGE
23	30	34	4	FLOWER DUET '99 GLASSNOTE 5006	JONATHAN PETERS PRESENTS LUMINAIRE
24	15	10	10	RELEASE ME INTERHIT 54029/PRIORITY	ENGELBERT HUMPERDINCK
25	25	17	11	WISHING ON A STAR BLACK CULTURE IMPORT/ATLANTIC	RANDY CRAWFORD
26	17	11	14	DON'T LET THIS MOMENT END EPIC 79059	◆ GLORIA ESTEFAN
27	26	23	9	NO NOS TENEMOS (NNT) H.O.L.A. 341079	PROYECTO UNO
28	34	37	4	I'VE HAD ENOUGH MCA 55526	REGINA BELLE
29	32	24	10	UNE VERY STYLISH FILLE ATLANTIC PROMO	◆ DIMITRI FROM PARIS
30	33	26	11	SUNSHINE DAY JELLYBEAN 2543	MATT BIANCO
31	41	—	2	99 ASTRALWERKS PROMO/CAROLINE	◆ CASSIUS
32	38	43	3	OBSESSION 4 PLAY 1020	FUZZY LOGIC
◀ Power Pick ▶					
33	46	—	2	WE LIKE TO PARTY GROOVILICIOUS 061/STRICTLY RHYTHM	◆ VENGABOYS
34	37	40	3	GET UP, FEEL THE MUSIC SFP 9628	PM NETWORK
35	18	12	13	I LIKE THE WAY 4 PLAY 1018	DENI HINES
36	39	46	3	SOMEONE PERFECTO/KINETIC PROMO/REPRISE	ASCENSION
37	24	14	14	THIS JOY WELCOME WAX 001	VERNESSA MITCHELL
38	35	41	4	TOMORROW NERVOUS 20266	KIM ENGLISH
39	42	—	2	THE LOVER THAT YOU ARE (REMIX 2000) JELLYBEAN 2547	PULSE FEAT. ANTOINETTE ROBERSON
40	40	44	3	I KNOW I CAN DO IT F-111 44538/REPRISE	LISAHALL
41	45	—	2	ETERNAL FLAMES TOMMY BOY SILVER LABEL 340/TOMMY BOY	HYPERTROPHY
42	44	—	2	YOU DON'T KNOW ME ARMED 002	◆ ARMAND VAN HELDEN FEATURING DUANE HARDEN
43	31	20	13	JOIN IN THE CHANT WAVE 50033	KEVIN AVIANCE
44	43	49	3	AIN'T NO MOUNTAIN HIGH ENOUGH EPIDROME PROMO/EPIC	JOCELYN BROWN
◀ Hot Shot Debut ▶					
45	NEW ▶	1	1	HAPPY AFTERHOURS 350/UC	DONNA BLAKELY
46	20	19	15	I'M GONNA GET YA BABY XTRAVAGANZA 4375/EDEL AMERICA	BLACK CONNECTION
47	NEW ▶	1	1	JOY DEFINITY 004	KATHY BROWN
48	47	50	3	SATISFIED TRAX 10062	ERIN HAMILTON
49	RE-ENTRY	10	10	HORNY AMERICAN 79065/COLUMBIA	◆ MOUSSE T. VS. HOT 'N' JUICY
50	NEW ▶	1	1	ARE YOU USING ME? VIRGIN PROMO	LUTHER VANDROSS

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	11	BELIEVE (T) (X) WARNER BROS. 44576 10 weeks at No. 1	◆ CHER
◀ Hot Shot Debut ▶					
2	NEW ▶	1	1	IT'S NOT RIGHT BUT IT'S OKAY/HEARTBREAK HOTEL (X) ARISTA 13613	◆ WHITNEY HOUSTON
3	NEW ▶	1	1	ALL I HAVE TO GIVE (T) (X) JIVE 42563	◆ BACKSTREET BOYS
4	2	3	18	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN	◆ STARDUST
5	3	2	18	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551	◆ DEBORAH COX
◀ Greatest Gainer ▶					
6	4	5	8	WE LIKE TO PARTY (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM	◆ VENGABOYS
7	5	4	37	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG	◆ BRANDY & MONICA
8	6	—	2	TAKING EVERYTHING (T) (X) EASTWEST 63779/EEG	◆ GERALD LEVERT
9	7	9	39	FRIGHT TRAIN (T) (X) FORBIDDEN 2234	◆ ROBBIE TRONCO
10	10	8	27	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE	◆ FATBOY SLIM
11	9	6	9	WOULD YOU...? (X) OVAL 27558/V2	◆ TOUCH AND GO
12	13	13	22	SUAVEMENTE (T) (X) SONY DISCOS 82795	◆ ELVIS CRESPO
13	11	7	40	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
14	8	—	2	X '99 (T) (X) TWISTED 55489/MCA	JUNIOR VASQUEZ
15	12	12	7	HORNY (T) (X) AMERICAN 79065/COLUMBIA	◆ MOUSSE T. VS. HOT 'N' JUICY
16	15	14	35	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
17	19	17	9	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM	◆ VENGABOYS
18	14	10	19	ONLY WHEN I LOSE MYSELF (T) (X) MUTE/REPRISE 44562/WARNER BROS.	◆ DEPECHE MODE
19	16	11	32	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
20	17	15	43	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515	◆ BACKSTREET BOYS
21	20	27	27	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
22	21	19	14	JUMP AROUND (2000 MIX) (T) (X) TOMMY BOY 463	HOUSE OF PAIN
23	NEW ▶	1	1	I'M BEAUTIFUL (T) (X) WARNER BROS. 44586	◆ BETTE MIDLER
24	24	20	46	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
25	18	18	12	DON'T LET THIS MOMENT END/OYE (T) (X) EPIC 79059	◆ GLORIA ESTEFAN
26	NEW ▶	1	1	FRIEND OF MINE (T) (X) T-NECK/ISLAND 572331/MERCURY	◆ KELLY PRICE
27	28	26	55	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
28	27	25	36	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
29	NEW ▶	1	1	TAINTED LOVE (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
30	26	22	14	JUMP JIVE AN' WAIL (X) UNDER THE COVER 9807	BIG DADDY ORCHESTRA
31	22	—	2	(YOU GOT ME) BURNIN' UP (T) (X) TOMMY BOY SILVER LABEL 348/TOMMY BOY	◆ CEVIN FISHER
32	25	21	52	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
33	23	—	2	ETERNAL FLAMES (T) (X) TOMMY BOY SILVER LABEL 340/TOMMY BOY	HYPERTROPHY
34	33	30	5	SKIN (T) (X) NERVOUS 20356	◆ CHARLOTTE
35	30	24	14	MUSCLES (T) (X) TWISTED 55488/MCA	CLUB 69 FEATURING SUZANNE PALMER
36	32	45	3	C'EST LA VIE (T) (X) EPIC 79085	◆ B*WITCHED
37	NEW ▶	1	1	ECSTASY (TAKE YOUR SHIRTS OFF) (T) GROOVILICIOUS 064/STRICTLY RHYTHM	JOHNNY VICIOUS FEAT. LULA
38	29	29	14	WHAT DO YOU REMEMBER? (T) (X) CLASSIFIED 0255	M:G
39	RE-ENTRY	16	16	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') (T) (X) TWISTED 55443/MCA	DANNY TENAGLIA + CELEDA
40	31	31	42	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
41	47	—	2	...BABY ONE MORE TIME (T) JIVE 42535	◆ BRITNEY SPEARS
42	35	23	21	THINKIN' BOUT IT (T) (X) EASTWEST 63809/EEG	◆ GERALD LEVERT
43	38	36	7	THANK U (T) (X) INTERHIT 54030/PRIORITY	CYNTHIANA
44	39	33	24	IF I HAD THE CHANCE (T) (X) TIMBER! 746/TOMMY BOY	CYNTHIA
45	RE-ENTRY	18	18	BLOCK ROCKIN' BEATS (T) (X) ASTRALWERKS 6195/CAROLINE	◆ THE CHEMICAL BROTHERS
46	36	38	73	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
47	40	—	9	I STILL LOVE YOU (T) (X) METROPOLITAN 4529	LIL SUZY
48	RE-ENTRY	3	3	THIS JOY (T) (X) WELCOME WAX 001	VERNESSA MITCHELL
49	43	40	18	LET ME GO...RELEASE ME (T) (X) H.O.L.A. 341070	VERONICA
50	46	—	2	TOGETHERNESS (T) (X) LOGIC 52851	2 TECHNOIDS

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

DANCE TRAX

(Continued from preceding page)

is in need of a few more songs to complete the album. Interested songwriters should contact Doyle.

THIS 'N' THAT: On Jan. 26, clubland was treated to a plethora of releases that will certainly please pundits, punters, and purists alike.

First up is DJ Eric's "We Are Love" on Distinctive U.K. Following a pattern similar to Stardust's "Music Sounds Better With You," this savvy houser includes male

harmonies courtesy of Alexander Hope, production by New Jersey outfit Blaze, and a snappy Hall & Oates sample (think "I Can't Go For That"). Of the various mixes, we can't help but play Robbie Rivera's Flying High mix and FunkForce's tribal-disco Message Is Love mix.

From Warner Music France, we have Helena Noguerra's feisty remake of Elvis Presley's (don't forget Suzi Quatro's fab

version) "All Shook Up." While the original version works a trip-hop lounge vibe à la Sneaker Pimps and Morcheeba, the Zend Avesta remix is all fluttering drum'n'bass atmospherics. The real surprise, though, is a deep and dark house excursion by Gus Gus that recalls Electribe 101's "Talking With Myself." Through-out, Noguerra's sugar-coated vocals remain tall and proud.

Domestically, New York-based

MAW Records offers the stunning "Bliss" by Mutiny (aka producers Dylan Barnes and Simon Ratcliffe). Floating atop the piano-fueled majestic beats (courtesy of remixers "Little" Louie Vega and Kenny "Dope" Gonzalez) is singer Mary Joy, whose delivery is effortless, classy, and lush. Quite the cool track—and quite the antithesis to everything else that's out there.

Speaking of effortless, classy,

and lush, Columbia Records will issue "I Still Believe" by fave diva Mariah Carey on Feb. 9. In signature fashion, Carey has enlisted the help of remixer David Morales to restyle this former hit for Brenda K. Starr into an anthemic peak house track. And like his work on Carey's earlier hit "Dreamlover," Morales doesn't disappoint. This is the stuff fluffy little clouds are made of.



Platinum Hope. Garth Brooks, producer Don Was, and actress Sandra Bullock received double-platinum awards for the "Hope Floats" soundtrack, which has been certified for sales of 2 million units by the Recording Industry Assn. of America. Shown, from left, are Was, Brooks, and Bullock.

Monte Warden Keeps Rolling Along

Wagoneers Veteran Hits The Road With New Asylum Solo Release

BY CHET FLIPPO

NASHVILLE—As a member of the pioneering alt.country group the Wagoneers, Monte Warden recorded two landmark albums on A&M—"Stout & High" and "Good Fortune"—that have passed into history.

As a solo artist, Warden then cut two critically acclaimed albums for the Austin, Texas-based Watermelon Records. His self-titled 1993 debut release and 1995's "Here I Am" are still available from some online retailers, although Watermelon has filed for bankruptcy.

Now, Warden hopes the third time is the charm as he starts another solo career with Nashville's Asylum Records, which on March 9 releases the album "A Stranger To Me Now."

Warden was Asylum president

Evelyn Shriver's first signing when she took over the label last April.

"Back when I was a publicist, Monte was the only act I ever sought out to sign," she says. "I loved the Wagoneers. I went to see them play



WARDEN

the IFCO [International Fan Club Organization] show at Fan Fair and went up and introduced myself and got involved with [Warden's] career. I love him and his music. He's always done it his way."

"I was shocked as hell when she called me about Asylum," says Warden. "She said, 'I can't be your publicist anymore.' Instead, she became my record company president. A number of labels were looking hard at me, but Evelyn has total faith in me."

In recording the album, the often-ebullient Warden says he was devastated by a bitter divorce that shaded his songwriting.

"It really broke my heart," he says. "I also quit playing much, because I didn't feel like singing all those happy songs that I had written before. So I was trying to learn how to write sad

songs for the first time in my life. The irony of it is that people are telling me these sad songs are some of the finest writing I've ever done. It's funny how diversity can bring out the best in you. As a writer, you write about what you know, about what you're living."

Warden is a versatile writer—cuts done by the likes of Maria McKee, Patty Loveless, Danni Leigh, Billy Yates, and Bruce Robison—but his most personal writing in years is on this record.

Such divorce-fueled songs as "A Stranger To Me Now" and "I Can't Tell My Heart What To Do" (both written with Nashvillian Bill Lloyd) rank up there with many fine, sad mainstream country songs.

The first single, "Someday," is garnering much airplay in the East, thanks to Warden's extensive radio touring there. WCTO Allentown, Pa., PD Chuck Geiger says that Warden brought his guitar to the station and played live on the air for an hour, making new friends in the area.

"He's getting a real good response here," says Geiger. "Requests for him are up, and we're going to have him

(Continued on page 37)

Remembering The Late Decca Records: From Nashville Pioneer To '90s Independent Spirit

ON THE ROW: In further fallout from last month's Universal Music Group reorganization and the closing of Decca Records here (Billboard, Jan. 30), Lee

Ann Womack, Mark Chesnutt, and Gary Allen will be the only Decca artists absorbed into MCA Nashville. At Mercury Nashville, veteran artist

John Anderson, comic Rodney Carrington, and new artist Jenny Simpson were let go. Some artists dropped by Decca are already being scouted by other labels (see story, page 1).

Among those Decca executives let go are label head Shelia Shipley Biddy and VP of promotion Rick Baumgartner. Others leaving, from the promotions, administrative, and publicity staffs, were Lee Adams, Eric Beggs, April Rider, P.J. Olsen, Trudie Richardson, Larissa Juzwiak, Denise Melton, and Gina Gamble.

Decca senior VP of A&R head Mark Wright is in discussions with MCA Nashville about joining that label. Decca Southwest regional promoter Enzo DiVincenzo replaces MCA Southwest rep Darlene Edwards.

Decca's demise leaves a long legacy of Music Row history. Although RCA, Capitol, and Mercury have strong country lineages, Decca and MGM pioneered country recording sessions in Nashville in 1947 at the Castle Studios in the Tulane Hotel.

Decca Record Co. Ltd. was formed in the U.K. in 1929. Jack Kapp left Brunswick Records in New York to form Decca Records in the U.S. in 1934. Under Jack's brother David, Decca began making "hillbilly records" in the form of field recordings or in studios in Los Angeles, New York, and Chicago. After World War II, Decca's hillbilly side was renamed Country & Western, with Paul Cohen as its head.

Cohen started recording in Nashville with Owen Bradley, then music director at WSM, assisting him.

Decca became a country power with the likes of Ernest Tubb, Red Foley, Jimmie Davis, Bill Monroe, Kitty Wells, and Webb Pierce. With such roster additions as Brenda Lee, Decca survived the rock'n'roll explosion of the late '50s.

When Cohen retired in 1958, Bradley became head of Decca's country offices, which were then moved from New York to Nashville.

Bradley found his Eliza Doolittle in Patsy Cline. After Cline's failure as a rockabilly singer, Bradley guided her to crossover stardom; she made a series of marvelous recordings for Decca until her death in 1963. Bradley, who was responsible for the rise of the smooth Nashville sound along with RCA's Chet Atkins, was as adroit with Cline's lush sounds as he was with Loretta Lynn's traditional country style.

The last years of Decca marked the rise of Lynn and Conway Twitty, both separately and as a duo. In 1973, after Decca became MCA Records and the Decca name was retired, Bradley himself retired from the executive life in favor of full-time producing.

After many corporate years as MCA, the label was relaunched in 1994. Shipley Biddy as senior VP/GM and Wright as head of A&R brought an independent sensibility to the new Decca.

Chesnutt, as the label's premier artist, embodied Decca's independent spirit—as ready to cut a Diane Warren/Aerosmith song as to carry on the trad-country standards. Decca's biggest recent achievement was in breaking new trad artist Womack in an era in which naysayers said it couldn't be done.

Decca also gave country icon Dolly Parton another opportunity after Universal's Rising Tide Records was folded, and Parton responded with her strongest album of new songs in years.

Decca has been a proud name in country music in the finest Nashville tradition. R.I.P.



by Chet Flippo



Teen Jessica Andrews Greet 'World' With DreamWorks Set

BY DEBORAH EVANS PRICE

NASHVILLE—The '90s may well be remembered as the decade of the teen in country music. On the heels of the phenomenal success of LeAnn Rimes and the burgeoning career of Lila McCann comes the latest strong contender, Jessica Andrews, who recently turned 15. Already acclaimed for "I Will Be There For You," on "The Prince Of Egypt—Nashville" album, Andrews will see her debut set, "Heart Shaped World," released March 23 on DreamWorks Nashville.

"LeAnn really opened the doors for young artists," says Andrews. "People took LeAnn seriously because she was so talented. I think that's when people started realizing teenagers are great and they deserve a shot. I credit her with opening the doors for younger people. I don't think age is so much the issue any more; I think it's all about the music."

"I Will Be There For You," the first single, was released Jan. 25. The video is already on CMT, TNN, and other outlets. "The thing that hit me the most is when I was able to hear her album, I got through the first five songs and thought they were awesome. Then I realized I hadn't even gotten to the single yet," says Travis Moon, music director of KEEY Minneapolis. "I thought, 'Wow, there's at least six songs that are smashes.' I

got very excited about the music. I think she has a bright future."

Andrews started working toward that future early but was almost sidelined by health problems. "It was a bone growing through my spinal cord," she says of the condition that was diagnosed when she was 7. "I had a 50/50 chance of coming out of the surgery paralyzed. I just feel blessed that I'm OK now."

A native of Huntingdon, Tenn., Andrews entered her first talent contest at age 10, and someone sent a tape

to Byron Gallimore, who has produced Tim McGraw and Jo Dee Messina, among others. Gallimore says he liked her voice but didn't know what he could do with a 10-year-old. A couple of years later, mutual friends introduced them, and they began working together.

"It was a long process," she says. "We looked for songs for over two years. We really wanted to go into the studio and experiment a lot to find my sound and style and things that worked the best for me."

Andrews says she and Gallimore recorded almost 50 songs before settling on the 12 that are on the album. She credits Gallimore and his wife, Missy, with getting top-notch songs from publishers. "Missy has a great relationship with all the publishers in Nashville," Andrews says. "She took

(Continued on page 37)



ANDREWS

Billboard® HOT COUNTRY SINGLES & TRACKS

FEBRUARY 6, 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	1	4	18	STAND BESIDE ME B. GALLIMORE, T. MCGRAW (S. A. DAVIS)	◆ JO DEE MESSINA CURB ALBUM CUT	1
2	3	7	14	FOR A LITTLE WHILE B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR, S. MANDILE, J. VANDIVER)	TIM MCGRAW CURB ALBUM CUT	2
3	7	10	12	I DON'T WANT TO MISS A THING M. WRIGHT (D. WARREN)	MARK CHESNUTT (C) (D) (V) DECCA 72078/MCA NASHVILLE	3
4	2	3	18	SPIRIT OF A BOY, WISDOM OF A MAN J. STROUD, B. GALLIMORE, R. TRAVIS (T. BRUCE, G. BURTNIK)	◆ RANDY TRAVIS DREAMWORKS ALBUM CUT	2
5	8	11	15	UNBELIEVABLE M. D. CLUTE, DIAMOND RIO (A. ANDERSON, J. STEELE)	◆ DIAMOND RIO (V) ARISTA NASHVILLE 13138	5
6	5	1	21	WRONG AGAIN M. MCBRIDE, P. WORLEY (T. L. JAMES, C. WEIL)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	1
7	4	2	17	RIGHT ON THE MONEY K. STEGALL (C. BLACK, P. VASSAR)	ALAN JACKSON (V) ARISTA NASHVILLE 13136	1
8	10	13	18	HOLD ON TO ME C. PETOCZ, J. M. MONTGOMERY (B. DALY, W. RAMBEAUX)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84197	8
9	9	12	13	WRONG NIGHT D. MALLOY, R. MCINTIRE (J. LEO, R. BOWLES)	REBA (V) MCA NASHVILLE 72075	9
10	6	6	24	THERE YOU HAVE IT M. BRIGHT, T. DUBOIS (S. BOGARD, R. GILES)	◆ BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13134	4
11	13	17	19	NO PLACE THAT FAR N. WILSON, B. CANNON (S. EVANS, T. SHAPIRO, T. MARTIN)	◆ SARA EVANS (C) (D) (V) RCA 65584	11
12	14	15	9	YOU WERE MINE P. WORLEY, B. CHANCEY (E. ERWIN, M. SEIDEL)	◆ DIXIE CHICKS MONUMENT ALBUM CUT	12
13	16	16	9	THAT DON'T IMPRESS ME MUCH R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (V) MERCURY 566220	13
14	17	18	15	BUSY MAN J. KELTON, K. STEGALL (B. REGAN, G. TERENCE)	◆ BILLY RAY CYRUS (V) MERCURY 566582	14
15	18	19	11	POWERFUL THING T. BROWN, T. YEARWOOD (A. ANDERSON, S. VAUGHN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72082	15
				AIRPOWER		
16	21	32	5	MEANWHILE T. BROWN, G. STRAIT (J. F. KNOBLOCH, W. HOLYFIELD)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72084	16
17	11	8	27	FOR YOU I WILL P. MCMARKIN, A. TIPPIN (T. MARTIN, M. NESLER)	◆ AARON TIPPIN (C) (D) (V) LYRIC STREET 164023	6
18	19	20	16	FLY (THE ANGEL SONG) T. HASELDEN, R. ZAVITSON, D. JOHNSON (S. WILKINSON, R. M. BOURKE)	◆ THE WILKINSONS (C) (D) (V) GIANT 17131/REPRISE	18
19	12	5	25	YOU'RE BEGINNING TO GET TO ME J. STROUD, C. WALKER (T. SHAPIRO, A. BARKER)	CLAY WALKER (C) (D) (V) GIANT 17150/REPRISE	2
				AIRPOWER		
20	22	25	9	HOW FOREVER FEELS B. CANNON, N. WILSON (W. MOBLEY, T. MULLINS)	◆ KENNY CHESNEY (C) (D) (V) BNA 65666	20
21	15	9	24	YOU'RE EASY ON THE EYES K. STEGALL (T. SHAPIRO, C. WATERS, T. CLARK)	◆ TERRI CLARK (V) MERCURY 566218	1
22	20	23	20	BY THE BOOK R. E. ORRALL, J. LEO (M. PETERSON, R. E. ORRALL)	MICHAEL PETERSON REPRISE ALBUM CUT	20
23	23	28	10	KEEPIN' UP D. COOK, ALABAMA (R. OWEN, T. GENTRY, G. FOWLER, R. ROGERS)	ALABAMA RCA ALBUM CUT	23
24	31	34	4	I CAN'T GET OVER YOU D. COOK, K. BROOKS, R. DUNN (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13152	24
25	25	22	25	WIDE OPEN SPACES P. WORLEY, B. CHANCEY (S. GIBSON)	◆ DIXIE CHICKS (C) (D) (V) MONUMENT 79003	1
26	26	27	22	A BITTER END B. CHANCEY, C. YOUNG (D. DODD, K. BEARD)	◆ DERYL DODD (C) (D) COLUMBIA 79013	26
27	30	31	16	SOMEBODY'S OUT THERE WATCHING T. HASELDEN, R. ZAVITSON (R. LERNER, F. GOLDE, S. BOOKER)	◆ THE KINLEYS (C) (D) EPIC 79064	27
28	28	24	31	WHERE THE GREEN GRASS GROWS B. GALLIMORE, J. STROUD, T. MCGRAW (J. LEARY, C. WISEMAN)	TIM MCGRAW CURB ALBUM CUT	1
29	27	26	26	IT MUST BE LOVE D. JOHNSON (C. BICKHARDT, J. SUNDRUD)	TY HERNDON (V) EPIC 79049	1
30	29	21	25	SOMEONE YOU USED TO KNOW C. RAYE, P. WORLEY, B. J. WALKER, JR. (R. LEE, T. JOHNSON)	COLLIN RAYE (C) (D) EPIC 79011	3
31	35	39	7	I'LL THINK OF A REASON LATER M. WRIGHT (T. MARTIN, T. NICHOLS)	LEE ANN WOMACK (V) DECCA 72076/MCA NASHVILLE	31
32	33	33	19	TAKE ME D. HUFF (S. SMITH, B. DIPIERO)	◆ LARI WHITE LYRIC STREET ALBUM CUT	32
33	34	36	14	ORDINARY LIFE N. WILSON, B. CANNON (B. BAKER, C. HARRINGTON)	◆ CHAD BROCK (C) (D) (V) WARNER BROS. 17136	33
34	37	37	13	DRIVE ME WILD M. A. MILLER, M. MCANALLY (M. A. MILLER, G. HUBBARD, M. LAWLER)	◆ SAWYER BROWN CURB ALBUM CUT	34
35	32	29	20	HUSBANDS AND WIVES D. COOK, K. BROOKS, R. DUNN (R. MILLER)	BROOKS & DUNN (V) ARISTA NASHVILLE 13143	1
36	43	53	4	LOVE AIN'T LIKE THAT B. GALLIMORE, F. HILL (T. GAETANO, A. J. MASTERS)	FAITH HILL WARNER BROS. ALBUM CUT	36
37	44	54	3	WISH YOU WERE HERE C. CHAMBERLAIN (S. EWING, B. ANDERSON, D. MOORE)	MARK WILLIS (V) MERCURY 566764	37
38	39	40	17	EVERY LITTLE WHISPER S. WARINER (B. KIRSCH, S. WARINER)	STEVE WARINER (V) CAPITOL 58753	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	38	38	15	I'M YOURS J. STROUD, J. KING (P. COLEMAN, C. D. JOHNSON)	◆ LINDA DAVIS (C) (D) DREAMWORKS 59015	38
40	36	35	18	ONE DAY LEFT TO LIVE K. STEGALL (D. DILLON, R. BOUDREAU, J. NORTHRUP)	◆ SAMMY KERSHAW (C) (D) (V) MERCURY 566052	35
41	40	43	8	WHEN MAMA AIN'T HAPPY T. BROWN (R. GILES, G. GODARD, T. NICHOLS)	TRACY BYRD (C) (D) (V) MCA NASHVILLE 72083	40
42	51	51	7	HANDS OF A WORKING MAN B. GALLIMORE (D. V. WILLIAMS, JIM COLLINS)	◆ TY HERNDON EPIC ALBUM CUT	42
43	41	44	11	THESE ARMS OF MINE W. C. RIMES (J. TWEELE, G. THOMPSON)	LEANN RIMES CURB ALBUM CUT/MCG	41
44	42	48	4	CAN'T GET ENOUGH E. GORDY, JR. (B. DALY, W. RAMBEAUX, K. BLAZY)	◆ PATTY LOVELESS EPIC ALBUM CUT	42
45	49	50	6	NO MORE LOOKING OVER MY SHOULDER B. J. WALKER, JR., T. TRITT (M. PETERSON, C. WISEMAN)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. 17108	45
46	47	49	9	YOU WON'T EVER BE LONELY D. MALLOY, J. G. SMITH (A. GRIGGS, B. JONES)	◆ ANDY GRIGGS (C) (D) RCA 65646	46
47	48	47	13	I'LL TAKE TODAY M. WRIGHT, B. HILL (K. M. ROBBINS, W. ROBINSON)	◆ GARY ALLAN (V) DECCA 72079/MCA NASHVILLE	47
48	54	72	3	DON'T COME CRYING TO ME T. BROWN (V. GILL, R. NIELSEN)	VINCE GILL (V) MCA NASHVILLE 72085	48
49	45	41	13	IT'S YOUR SONG A. REYNOLDS (B. HILL, P. WOLFE)	◆ GARTH BROOKS CAPITOL ALBUM CUT	9
50	53	58	3	YOU STILL SHAKE ME D. CARTER, C. FARRIN (L. SATCHER, T. ROULLIER)	DEANA CARTER CAPITOL ALBUM CUT	50
51	63	—	2	I'M LEAVING P. MCMARKIN, A. TIPPIN (A. BARKER, R. HARBIN, L. D. LEWIS)	AARON TIPPIN LYRIC STREET ALBUM CUT	51
52	59	69	3	SAY ANYTHING R. HERRING, M. BRIGHT (S. MCANALLY, R. HERRING)	◆ SHANE MCANALLY CURB ALBUM CUT/MCG	52
				Hot Shot Debut		
53	NEW	1	1	GONE CRAZY K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13155	53
54	56	63	4	BETTER MAN C. FARRIN (B. WARREN, B. WARREN, G. NICHOLSON)	◆ THE WARREN BROTHERS (C) (D) (V) BNA 65670	54
55	66	—	2	ANYONE ELSE P. WORLEY, B. J. WALKER, JR., C. RAYE (R. FOSTER)	◆ COLLIN RAYE EPIC ALBUM CUT	55
56	55	57	4	WHAT'S THE MATTER WITH YOU BABY R. CROWELL (B. N. CHAPMAN, A. ROBOFF)	◆ CLAUDIA CHURCH (C) (D) (V) REPRISE 17112	55
57	57	56	20	WHERE YOUR ROAD LEADS A. REYNOLDS (V. SHAW, D. CHILD)	◆ TRISHA YEARWOOD WITH GARTH BROOKS (V) MCA NASHVILLE 72070	18
58	NEW	1	1	EVERYTIME I CRY K. STEGALL (B. REGAN, K. STALEY)	◆ TERRI CLARK MERCURY ALBUM CUT	58
59	60	—	2	YOU DON'T NEED ME NOW C. BLACK, J. STROUD (C. BLACK, S. RUSSELL)	CLINT BLACK RCA ALBUM CUT	59
60	61	68	4	TORE UP FROM THE FLOOR UP D. COOK (J. B. RUDD, B. REGAN)	◆ WADE HAYES COLUMBIA ALBUM CUT	60
61	52	52	12	CAN'T STOP THINKIN' 'BOUT THAT R. CHANCEY, B. CHANCEY (M. DODSON, D. DRAKE, S. MULLINS)	RICOCHE (C) (D) COLUMBIA 79062	52
62	65	—	2	WITH YOU M. SPIRO (M. HENDRICKS, R. L. BRUCE)	◆ LILA MCCANN ASYLUM ALBUM CUT	62
63	50	46	19	SLOW DOWN J. CRUTCHFIELD, K. LEHNING (M. NESLER, T. MARTIN)	◆ MARK NESLER ASYLUM ALBUM CUT	46
64	62	59	11	YOU HAVEN'T LEFT ME YET T. BROWN, G. STRAIT (D. H. OGLESBY, K. ROBBINS)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72084	59
65	70	—	2	FAITH OF THE HEART E. GORDY, JR. (D. WARREN)	◆ SUSAN ASHTON CAPITOL ALBUM CUT	65
66	NEW	1	1	SATURDAY NIGHT D. HUFF (C. CANNON, J. STEWART)	LONESTAR BNA ALBUM CUT	66
67	68	71	4	BARLIGHT L. MAINES, C. ROBISON (C. ROBISON)	◆ CHARLIE ROBISON LUCKY DOG ALBUM CUT/COLUMBIA	67
68	NEW	1	1	YOUR OWN LITTLE CORNER OF MY HEART M. BRIGHT, T. DUBOIS (W. ALDRIDGE, B. CRISLER)	BLACKHAWK (V) ARISTA NASHVILLE 13158	68
69	67	66	4	A LITTLE BIT MORE OF YOUR LOVE C. BROOKS, C. HOWARD, J. KING (K. GARRETT, J. DEERE)	PERFECT STRANGER CURB ALBUM CUT	66
70	58	55	8	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
71	74	—	2	HORSE TO MEXICO C. HOWARD, A. SMITH (P. SEBERT, J. MCELROY)	TRINI TRIGGS (C) (D) (V) CURB 73066/MCG	71
72	64	60	20	ABSENCE OF THE HEART C. FARRIN, D. CARTER (D. CARTER, C. FARRIN, C. JONES)	◆ DEANA CARTER (V) CAPITOL 58738	16
73	NEW	1	1	I WILL BE THERE FOR YOU B. GALLIMORE (R. BOWLES, J. LEO, T. SHAPIRO)	◆ JESSICA ANDREWS DREAMWORKS ALBUM CUT	73
74	71	67	6	IT'S ONLY LOVE R. SCRUGGS (R. SCRUGGS, M. C. CARPENTER)	RANDY SCRUGGS WITH MARY CHAPIN CARPENTER REPRISE ALBUM CUT	67
75	NEW	1	1	WHO NEEDS PICTURES F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	◆ BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT	75

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. Titles below the top 30 are removed from the chart after 20 weeks. ◆ Video clip 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

FEBRUARY 6, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	1	8	I DON'T WANT TO MISS A THING DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
2	2	4	12	FLY (THE ANGEL SONG) GIANT 17131/WARNER BROS.	THE WILKINSONS
3	3	2	47	THIS KISS ▲ WARNER BROS. 17247	FAITH HILL
4	4	3	12	NO PLACE THAT FAR RCA 65584/RLG	SARA EVANS
5	5	6	6	SOMEBODY'S OUT THERE WATCHING EPIC/SONY	THE KINLEYS
6	6	9	14	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
7	10	11	3	MEANWHILE/YOU HAVEN'T LEFT ME YET MCA NASHVILLE 72084	GEORGE STRAIT
8	7	5	19	IF I LOST YOU WARNER BROS. 17152	TRAVIS TRITT
9	8	7	48	I'M ALRIGHT/BYE BYE ● CURB 73034	JO DEE MESSINA
10	9	8	86	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
11	11	10	20	SOMEONE YOU USED TO KNOW EPIC 79011/SONY	COLLIN RAYE
12	12	12	16	THERE YOU HAVE IT ARISTA NASHVILLE 13134	BLACKHAWK
13	16	19	10	A BITTER END COLUMBIA 79013/SONY	DERYL DODD

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	13	20	I WILL STAND BNA 65570/RLG	KENNY CHESNEY
15	15	17	16	YOU'RE BEGINNING TO GET TO ME GIANT 17158/WARNER BROS.	CLAY WALKER
16	17	15	13	GUILTY BNA 65552/RLG	THE WARREN BROTHERS
17	19	16	43	COMMITMENT ● CURB 73055	LEANN RIMES
18	18	14	31	26 CENTS GIANT 17197/WARNER BROS.	THE WILKINSONS
19	NEW	1	1	ORDINARY LIFE WARNER BROS. 17136	CHAD BROCK
20	NEW	1	1	HOW FOREVER FEELS BNA 65666/RLG	KENNY CHESNEY
21	24	22	22	WRONG AGAIN/HAPPY GIRL RCA 65456/RLG	MARTINA MCBRIDE
22	13	18	20	FOR YOU I WILL LYRIC STREET 164023/HOLLYWOOD	AARON TIPPIN
23	22	21	21	A LITTLE PAST LITTLE ROCK DECCA 72068/MCA NASHVILLE	LEE ANN WOMACK
24	RE-ENTRY	14	14	ONE DAY LEFT TO LIVE/HONKY TONK AMERICA MERCURY 566052	SAMMY KERSHAW
25	21	—	2	NO MORE LOOKING OVER MY SHOULDER WARNER BROS. 17108	TRAVIS TRITT

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.

COUNTRY CORNER



by Wade Jessen

ONE FOR THE HISTORY BOOKS: Just as each of Tim McGraw's eight chart-topping titles on Hot Country Singles & Tracks has controlled No. 1 for at least two weeks, a record-setting pattern of multiple-week dominance emerges from McGraw protégée Jo Dee Messina. Her "Stand Beside Me" (Curb) gains 304 plays to top the chart for a second week, making Messina the only female country artist to score three consecutive multiple-week No. 1 titles from the same album since Top Country Albums bowed in November 1964. McGraw also basks in Messina's lime-light as co-producer of "I'm Alright," which moves 8-7 on Top Country Albums and 107-98 on The Billboard 200.

Messina's "Bye Bye" spent two weeks at the top, starting with the April 18, 1998, issue, followed by "I'm Alright," which spent three weeks at No. 1, starting with the Aug. 22, 1998, issue.

Shania Twain nearly set the record for three such consecutive titles two years ago with tracks from her sophomore album, "The Woman In Me." After notching multiple No. 1 weeks with "(If You're Not In It For Love) I'm Outta Here!" and "You Win My Love," Twain's "No One Needs To Know" ruled for just one week in the July 13, 1996, issue.

With one minor caveat, the record number of consecutive No. 1's from the same solo female country album without multiple weeks at the top is still held by '80s phenom Rosanne Cash's "King's Record Shop," which spawned four consecutive chart-toppers. What's the catch? Cash's solo streak was interrupted by a No. 1 duet with then husband Rodney Crowell. Cash still wears the crown for women; however, since the duet in question, "It's Such A Small World," came from Crowell's "Diamonds & Dirt" set, Crowell holds the overall genre record of five consecutive No. 1's from the same album.

HIS OWN KIND OF HAT: With approximately 5,000 scans, Neal McCoy's "The Life Of The Party" (Atlantic) takes Hot Shot Debut honors at No. 25 on Top Country Albums and is the only new title on that chart this issue.

Following a Jan. 20 special edition of TNN's "Prime Time Country" focusing on the album, Lorrie Morgan's "Secret Love" (BNA) pops back on Top Country Albums at No. 42 with approximately 3,000 units. Morgan's collection of pop standards also benefits from TNN's "Life & Times Of Lorrie Morgan," which aired as part of that network's "Girls With Guitars" series Jan. 12.

GOODBYE AGAIN: Following the Jan. 21 shuttering of the venerable Decca imprint in Nashville and effective this issue, all Decca titles on Hot Country Singles & Tracks are changed to reflect MCA Nashville's promotion department's assumption of responsibility for former Decca artists Mark Chesnutt, Lee Ann Womack, and Gary Allan. Our country sales charts are unaffected until retail pressings for those artists have been updated to eliminate the Decca logo. Also starting this issue, all sales listings for DreamWorks have been changed to reflect a new association with Interscope, and Mercury becomes the distributing label for Island titles.

TEEN JESSICA ANDREWS GREET'S 'WORLD' WITH DREAMWORKS SET

(Continued from page 35)

me around to all the publishers. I just went in and sang a song a cappella. After that, they sent a lot of songs to Missy."

Andrews says they tried not to let her age affect song selection. "When we were looking for songs, we really didn't have any limits," says Andrews. "We weren't going to cut songs about cheating or drinking or that stuff. But for everything else as far as love goes, I don't think I have to be in the situation and living it for me to sing it."

Johnny Rose, DreamWorks Nashville's senior executive of sales and marketing, says the label anticipates that she will be a major new act. "She's got a terrific voice and so much poise," he says. "We think we've got a killer album."

Rose says the exposure Andrews has gotten via "The Prince Of Egypt" project has been a plus. "One of the advantages is that it allowed us to go out with that video ["I Will Be There For You"] in mid-November, which is pretty unusual for a song to have 10 weeks of CMT play before it goes for [radio] airplay."

Andrews was included in the flurry of promotional activity surrounding "The Prince Of Egypt," including appearances on NBC, "Prime Time

Country," "Crook & Chase," and other programs. "That's given us consumer awareness that a lot of debut artists wouldn't have."

Andrews is managed by Scott Siman at rpm management and booked by the Creative Artists Agency. She opened several dates on Faith Hill's fall tour and opened Tim McGraw's New Year's Eve show at the Nashville Arena. "It's very exciting, the feedback we've been getting," says Scott Borchetta, senior executive of promotion and artist development for DreamWorks Nashville. "The idea with Jessica has been to plant the seed early in a lot of places and see what kind of response we could build

from a grass-roots effort."

Rose says that the commercial single will be released Feb. 9 and that Andrews has already visited several top accounts. Point-of-purchase materials will include posters, flats, and bin cards. The project will also be touted on her World Wide Web site, which will include bio, photos, and weekly reports.

Andrews will be the first country artist to be featured in Universal Music and Video Distribution's "Listen Up" program for new and developing artists. "That's a real advantage to us to get the accounts' attention," says Rose, "and get upfront positioning right out of the box across the board."

MONTE WARDEN INTRODUCES 'STRANGER'

(Continued from page 35)

come back to play our Super Bowl half-time party at a listener's house, whoever wins our contest."

Such touring, says Asylum marketing/sales VP Walt Wilson, will be central to the label's campaign. He adds that Warden is also getting good play on Long Island, N.Y., and in Hartford, Conn.

"We want to introduce him to a

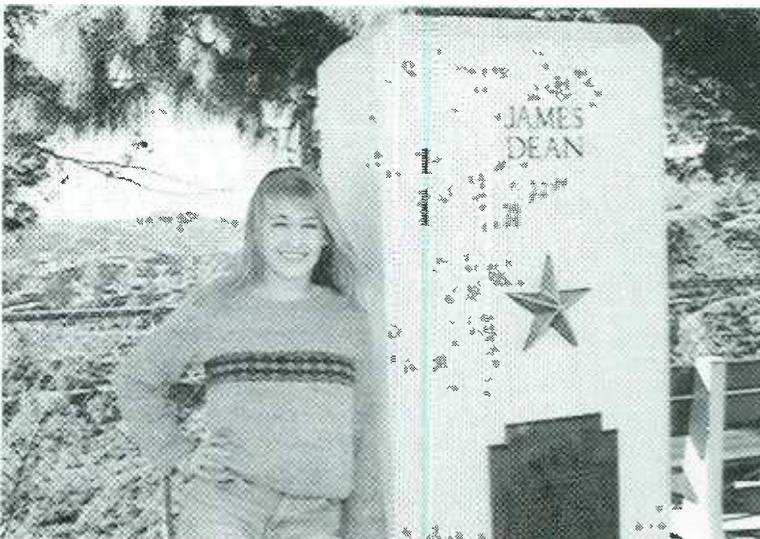
much bigger audience," says Wilson. "On the sales side, we're planning a tour of the Hastings stores, which reach the college audience. He'll also tour with Kelly Willis and Bruce Robison & Charlie Robison."

Wilson says the album's release was planned around an Austin industry conference. "We'll launch him there, and he'll do a performance and in-store at Waterloo Records in Austin," Wilson says. "It's a grass-roots thing, building from his reputation."

"Monte's from the old workhorse days," notes Shriver. "He'll visit every radio station in the country and win them over, one by one. We're also planning a hotel lounge tour, where he'll sit in one city for three days and play three nights, doing a free show the first night. We're going to go all the way with Monte Warden. I'll take no prisoners."

Warden himself is energized by the prospect. "This is everything I've dreamed about since I was 10 years old," he says. "Asylum gave me total artistic freedom. I'll do anything and everything they ask of me. I owe them a great deal. Hell, this is my job. It's time to go to work."

Warden is managed by Mark Rothbaum, booked by Creative Artists Agency, and his songs are published by Warner-Tamerlane (BMI).



Stars. Asylum's Lila McCann incorporated a James Dean tribute into the video for "With You," which will be the first single from her forthcoming album, "Something In The Air," due in March.

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

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

- 72 **ABSENCE OF THE HEART** (EMI Princeton Street, ASCAP/EMI April, ASCAP/Windswept Pacific, ASCAP/In The Fairway, ASCAP/Hamstein Cumberland, BMI/Hardtall Hits, BMI) HL/WBM
- 55 **ANYONE ELSE** (PolyGram International, ASCAP/St. Julien, ASCAP) HL
- 67 **BARLIGHT** (Warner-Tamerlane, BMI) WBM
- 54 **BETTER MAN** (Sony/ATV Tree, BMI/Gary Nicholson, ASCAP/MRBI, ASCAP) HL/WBM
- 26 **A BITTER END** (BMG, ASCAP/Keabo, ASCAP/Milene, ASCAP/Loggy Bayou, ASCAP) HL/WBM
- 14 **BUSY MAN** (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Teren It Up, BMI) HL/WBM
- 22 **BY THE BOOK** (Warner-Tamerlane, BMI/EMI April, ASCAP/Kids, ASCAP) HL/WBM
- 44 **CAN'T GET ENOUGH** (Reynsong, BMI/Kentucky Girl, BMI/Bayou Boy, BMI/Careers-BMG, BMI/A Hard Day's Work, BMI) HL
- 61 **CAN'T STOP THINKIN' 'BOUT THAT** (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Killen-Turner, BMI/We're Brewin' Hits, BMI) HL
- 48 **DON'T COME CRYING TO ME** (Vinny Mae, BMI/English-town, BMI) WBM
- 34 **DRIVE ME WILD** (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Cal IV, ASCAP/Cooter Moe, ASCAP)
- 38 **EVERY LITTLE WHISPER** (Hamstein Cumberland, BMI/KidJulie, BMI/Steve Wariner, BMI) WBM
- 58 **EVERYTIME I CRY** (BMG, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI)
- 65 **FAITH OF THE HEART** (Realsongs, ASCAP/MCA, ASCAP) HL
- 18 **FLY (THE ANGEL SONG)** (Golden Phoenix, SOCAN/Kiaya-songs, SOCAN/Rory Bourke, BMI) WBM
- 2 **FOR A LITTLE WHILE** (Magnatune, SESAC/Family Style, SESAC/Glacier Park, SESAC/Moraine, SESAC/Malaco, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 17 **FOR YOU I WILL** (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
- 53 **GONE CRAZY** (WB, ASCAP/Yee Haw, ASCAP)
- 42 **HANDS OF A WORKING MAN** (Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM
- 7 **HOLD ON TO ME** (Reynsong, BMI/Bayou Boy, BMI) HL
- 8 **HORSE TO MEXICO** (Mike Curb, BMI/Rose Blue, BMI/Mil-house, BMI/Songs Of PolyGram Int'l, BMI) HL
- 20 **HOW FOREVER FEELS** (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
- 35 **HUSBANDS AND WIVES** (Sony/ATV Tree, BMI) HL
- 24 **I CAN'T GET OVER YOU** (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
- 3 **I DON'T WANT TO MISS A THING** (Realsongs, ASCAP) WBM
- 47 **I'LL TAKE TODAY** (Seven Summits, BMI/Will Robinsons, BMI/Irving, BMI) HL/WBM
- 31 **I'LL THINK OF A REASON LATER** (Hamstein Cumberland, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM
- 51 **I'M LEAVING** (O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV

Cross Keys, ASCAP/Kim Williams, ASCAP/MCA, ASCAP) HL

39 **I'M YOURS** (Gravitron, SESAC/Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP) WBM

29 **IT MUST BE LOVE** (Almo, ASCAP/Craig Bickhardt, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM

74 **IT'S ONLY LOVE** (Heart Of Hearts, BMI/McLachlan-Scruggs Int'l, BMI/Why Walk, ASCAP)

49 **IT'S YOUR SONG** (Gooby, BMI/Pan For Gold, BMI/Copy-right Management, BMI) CLM/WBM

73 **I WILL BE THERE FOR YOU** (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI/Sony/ATV Songs, BMI/Wenonga, BMI)

23 **KEEPIN' UP** (Maypop, BMI/Wildcountry, BMI/Route Six, BMI) WBM

69 **A LITTLE BIT MORE OF YOUR LOVE** (Sony/ATV Tree, BMI/McSpadden, BMI/Lyric Springs, BMI/Wandachord, BMI/Yankee Clipper, BMI) HL

36 **LOVE AIN'T LIKE THAT** (LaLuna, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL

16 **MEANWHILE** (J. Fred Knobloch, ASCAP/Waysong, ASCAP/Lebrun, ASCAP/Ingram, ASCAP)

45 **NO MORE LOOKING OVER MY SHOULDER** (Warner-Tamerlane, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM

11 **NO PLACE THAT FAR** (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM

40 **ONE DAY LEFT TO LIVE** (Acuff-Rose, BMI/That's A Smash, BMI/Mike Curb, BMI/CPN, ASCAP) WBM

33 **ORDINARY LIFE** (McSpadden-Smith, BMI/Magnolia Hill, ASCAP)

15 **POWERFUL THING** (Mighty Nice, BMI/Andersongs, BMI/MCA, ASCAP/Fire Feather, ASCAP) HL

70 **A RANDOM ACT OF SENSELESS KINDNESS** (Dixie Stars, ASCAP/Josh-Nick, ASCAP/Zomba, ASCAP/Zomba,

BMI/Tuneover, BMI) HL/WBM

7 **RIGHT ON THE MONEY** (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL

66 **SATURDAY NIGHT** (Wacissa River, BMI/Irving, BMI/Missy, BMI)

52 **SAY ANYTHING** (Mike Curb, BMI/CurbSongs, ASCAP) WBM

63 **SLOW DOWN** (Glitterfish, BMI/Buna Boy, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM

27 **SOMEBODY'S OUT THERE WATCHING** (Warner-Tamerlane, BMI/Puckalea, BMI/Nomad-Noman, BMI/Franne Golde, BMI/Windswept Pacific, BMI) WBM

30 **SOMEONE YOU USED TO KNOW** (Melanie Howard, ASCAP/Big Giant, BMI/Warner-Tamerlane, BMI) WBM

4 **SPIRIT OF A BOY, WISDOM OF A MAN** (WB, ASCAP/Big Tractor, ASCAP/War Bride, ASCAP) WBM

1 **STAND BESIDE ME** (Hamstein Cumberland, BMI) WBM

32 **TAKE ME** (EMI Blackwood, BMI/Singles Only, BMI/Sony/ATV Tree, BMI) HL

13 **THAT DON'T IMPRESS ME MUCH** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM

10 **THERE YOU HAVE IT** (Warner-Tamerlane, BMI/Rancho Belita, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM

43 **THESE ARMS OF MINE** (CurbSongs, ASCAP/Kinetic Diamond II, ASCAP/Emilaur, BMI) WBM

60 **TORE UP FROM THE FLOOR UP** (EMI Tower Street, BMI/EMI Blackwood, BMI/BMG, ASCAP/Sierra Home, ASCAP) HL

5 **UNBELIEVABLE** (Mighty Nice, BMI/AI Andersongs, BMI/Windswept Pacific, BMI/My Life's Work, BMI) HL/WBM

56 **WHAT'S THE MATTER WITH YOU BABY** (Almo, ASCAP) WBM

41 **WHEN MAMA AIN'T HAPPY** (EMI Blackwood, BMI/Ty Land, BMI/Careers-BMG, BMI/Sontanner, BMI/Quantum,

BMI) HL

28 **WHERE THE GREEN GRASS GROWS** (Song Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM

57 **WHERE YOUR ROAD LEADS** (EMI April, ASCAP/Desmole, ASCAP/Manor House, ASCAP/BMG, ASCAP) HL

75 **WHO NEEDS PICTURES** (EMI April, ASCAP/Plaid Parsley, ASCAP/Cattie Call, ASCAP/Sea Gayle, ASCAP)

25 **WIDE OPEN SPACES** (Pie-Eyed Groobee, BMI/Groobee, BMI) HL

37 **WISH YOU WERE HERE** (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Belton Uncle, BMI) HL/WBM

62 **WITH YOU** (WB, ASCAP/Dreamin' Upstream, ASCAP/Big Red Tractor, ASCAP)

6 **WRONG AGAIN** (Still Working For The Man, BMI/Dyad, BMI) HL

9 **WRONG NIGHT** (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM

59 **YOU DON'T NEED ME NOW** (Blackened, BMI)

64 **YOU HAVEN'T LEFT ME YET** (Irving, BMI/Colter Bay, BMI/Neon Sky, ASCAP) WBM

19 **YOU'RE BEGINNING TO GET TO ME** (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Blind Sparrow, BMI/O-Tex, BMI) HL/WBM

21 **YOU'RE READY ON THE EYES** (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/PolyGram International, ASCAP/Terri-000, ASCAP) HL/WBM

68 **YOUR OWN LITTLE CORNER OF MY HEART** (EMI April, ASCAP/Waltz Time, ASCAP/Rick Hall, ASCAP)

50 **YOU STILL SHAKE ME** (EMI Blackwood, BMI/Song Island, BMI/Mission Valley, ASCAP) HL

12 **YOU WERE MINE** (Woolly Puddin', BMI/Bug, BMI) HL

46 **YOU WON'T EVER BE LONELY** (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL

Billboard TOP COUNTRY ALBUMS

FEBRUARY 6, 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/Greatest Gainer ▶						
1	1	2	52	DIXIE CHICKS ▲ ³ MONUMENT 68195/SONY (10.98 EQ/16.98) HS 2 weeks at No. 1	WIDE OPEN SPACES	1
2	2	3	64	SHANIA TWAIN ▲ ⁴ MERCURY 536003 (10.98 EQ/17.98)	COME ON OVER	1
3	3	1	10	GARTH BROOKS ▲ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
4	4	5	40	FAITH HILL ▲ ² WARNER BROS. 46790 (10.98/16.98)	FAITH	2
5	5	4	36	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
6	6	6	11	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
7	8	10	45	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
8	7	7	22	ALABAMA ▲ ² RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
9	9	8	86	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	1
10	11	13	74	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
11	10	11	14	TOBY KEITH ● MERCURY 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	5
12	12	12	21	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
13	14	14	34	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
14	15	15	26	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
15	13	9	10	SOUNDTRACK ● DREAMWORKS 50045/INTERSCOPE (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE	8
16	16	18	24	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	16
17	19	20	13	SARA EVANS RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	17
18	17	16	71	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
19	22	23	28	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
20	18	19	38	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
21	23	25	38	MARK WILLS ● MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	8
22	21	21	40	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
23	20	22	61	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	1
24	25	17	14	DEANA CARTER ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
◀ Hot Shot Debut ▶						
25	NEW	1	1	NEAL MCCOY ATLANTIC 83170/AG (10.98/16.98) *	LIFE OF THE PARTY	25
26	24	24	15	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
27	28	29	74	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
28	30	30	18	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
29	29	31	38	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
30	26	27	34	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
31	27	26	33	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
32	31	28	24	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
33	32	32	72	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
34	33	33	28	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
35	34	35	36	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
36	39	37	64	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
37	37	39	16	AARON TIPPIN LYRIC STREET 165003/HOLLYWOOD (10.98 EQ/16.98)	WHAT THIS COUNTRY NEEDS	33

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	35	36	38	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
39	40	51	12	BILLY RAY CYRUS MERCURY 558347 (10.98 EQ/16.98)	SHOT FULL OF LOVE	32
40	36	34	18	LYLE LOVETT CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	9
41	38	42	31	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
42	RE-ENTRY	11	11	LORRIE MORGAN BNA 67627/RLG (10.98/16.98)	SECRET LOVE	36
43	44	47	40	RANDY TRAVIS DREAMWORKS 50034/INTERSCOPE (10.98/16.98)	YOU AND YOU ALONE	7
◀ Pacesetter ▶						
44	53	55	67	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
45	43	45	80	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
46	45	44	12	THE TRACTORS ARISTA NASHVILLE 18878 (10.98/16.98)	FARMERS IN A CHANGING WORLD	39
47	41	41	17	BLACKHAWK ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	25
48	42	40	21	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
49	46	43	15	TRAVIS TRITT WARNER BROS. 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	15
50	48	54	40	ROY D. MERCER CAPITOL 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
51	49	52	74	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
52	56	58	90	ROY D. MERCER CAPITOL 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
53	50	53	40	STEVE WARINER ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
54	47	46	21	WILLIE NELSON ISLAND 524548/MERCURY (10.98 EQ/16.98)	TEATRO	17
55	57	57	66	ROY D. MERCER CAPITOL 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
56	51	56	24	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	51
57	52	48	28	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
58	54	50	36	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
59	55	60	13	T. GRAHAM BROWN INTERSOUND 9346/PLATINUM (10.98/16.98)	WINE INTO WATER	55
60	60	62	86	ROY D. MERCER CAPITOL 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
61	58	61	23	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98) HS	IT WOULD BE YOU	21
62	62	59	20	VARIOUS ARTISTS ASYLUM/ELEKTRA 62277/EEG (10.98/16.98)	TAMMY WYNETTE REMEMBERED	18
63	63	70	3	DERYL DODD COLUMBIA 68793/SONY (10.98 EQ/16.98)	DERYL DODD	63
64	59	63	35	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
65	61	65	92	GEORGE STRAIT ▲ ³ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
66	64	67	33	DWIGHT YOAKAM REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
67	72	73	71	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
68	66	69	81	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
69	RE-ENTRY	72	72	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
70	69	—	54	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
71	67	66	70	MICHAEL PETERSON ● REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
72	70	71	30	JOE DIFFIE EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	21
73	74	—	17	RANDY TRAVIS WARNER BROS. 47028 (10.98/16.98)	GREATEST #1 HITS	66
74	68	74	77	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
75	75	—	48	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22

○ 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**

FEBRUARY 6, 1999

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ▲ ¹¹ MERCURY 522886 (10.98 EQ/17.98) HS 46 weeks at No. 1	THE WOMAN IN ME	207
2	2	GARTH BROOKS ▲ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	179
3	3	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	170
4	4	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	618
5	5	HANK WILLIAMS, JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	242
6	6	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	133
7	7	DEANA CARTER ▲ ⁴ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	125
8	11	PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	8
9	9	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	67
10	12	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	252
11	10	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	210
12	8	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	229
13	17	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	327

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	13	SHANIA TWAIN ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	117
15	—	ANNE MURRAY SBK 31158/CAPITOL (10.98/16.98)	THE BEST...SO FAR	6
16	14	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	472
17	16	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	563
18	18	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	168
19	15	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	211
20	19	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	66
21	20	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	232
22	23	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	148
23	22	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	90
24	21	CLINT BLACK ▲ RCA 66671/RLG	THE GREATEST HITS	116
25	24	THE JUDDS CURB 11514/MCA NASHVILLE (6.98/11.98)	GREATEST HITS	2

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.

Classical KEEPING SCORE



by Bradley Bamberger

MODEL MAESTRO: It is rare for the English and French to agree on much, but both Gramophone and Diapason magazines concurred that conductor **Riccardo Chailly** was 1998's artist of the year. Soon to be 46 years old, Chailly has been chief conductor of Amsterdam's **Royal Concertgebouw Orchestra** for a decade, and last year, he had a banner season not only with that glorious band but with other of his longtime associates.

Chailly is something of a rare beast these days—a conductor with an ambitious major-label agenda—and Decca/London issued several sterling discs under his name in '98. An estimable **Mahler Fifth Symphony** with the Concertgebouw was perhaps expected, yet the disc was extraordinary in every way; even more impressive was the intrepid, canon-making collection of **Edgard Varèse's** orchestral music. Also, long aligned with the **La Scala Orchestra**, Chailly led the Milanese ensemble and **Cecilia Bartoli** in an account of **Rossini's** "Il Turco In Italia" that won Gramophone's highest honor among last year's opera recordings. And, as if that weren't enough, he put forth the first album in a **La Scala** series covering **Rossini's** neglected cantatas.

Chailly's Decca discography is most striking for its juxtapositions—the "use of one composer to shed light on another," as he says. His moving **Bruckner Ninth Symphony** is paired on disc with **Webern's** cool-toned orchestration of **Bach's Ricer-care**; his **Brahms Symphony No. 3** comes with **Schoenberg's** first Chamber Symphony; and his **Prokofiev Symphony No. 3** is joined by **Alexander Mosolov's** "Iron Foundry" and **Varèse's** "Arcana." The new year has brought Chailly's thrilling take on **Janáček's** "Glagolitic Mass" with the **Vienna Philharmonic** and the **Slovak Choir**, which is complemented by **Psalms** from **Korngold** and **Zemlinsky** (the latter a specialty of Chailly's in Decca's indispensable "Entartete Musik" series). A disc due later this year matches **Bruckner's** Sixth with **Hugo Wolf** orchestral songs, sung by star baritone **Matthias Goerne**.

In addition to regular stints guest-conducting the **Chicago Symphony Orchestra** and the **Philadelphia Orchestra**, Chailly brings the Concertgebouw across the Atlantic habitually, not only to New York but across the hinterlands. Excited about what he rightly calls "the feeling of continuity and expectation" that has built up for the Concertgebouw's visits, Chailly leads the orchestra on its latest North American trek in February. The eight-city tour kicks off Feb. 7 in Chicago and continues on to Toledo, Ohio (Feb. 8), Toronto (Feb. 9), Boston (Feb. 10), New York (Feb. 12), Washington, D.C. (Feb. 13), and New York again (Feb. 14).

Showcasing Chailly's programming flair, the repertoire will pair **Brahms' Violin Concerto** (with **Vadim Repin**) and **Symphony No. 2** with **Schoenberg's** "Five Pieces For Orchestra," as well as **Rachmaninov's** **Symphony No. 2** with **Shostakovich's** **Piano Concerto No. 1** and the suite from

his film score to "Hamlet." The "Hamlet" is the centerpiece of a new Chailly album of **Shostakovich's** film music; it is his latest entry in a survey of the composer's neglected incidental essays, following collections of the "jazz" and dance music and preceding a set of theater scores. Beyond the fact that the film and theater discs include several world-premieres, "the lesser-known **Shostakovich** brings spectacular surprises," Chailly says. "There is tremendous dramatic fantasy in this music, with delightful humor, abrasive sarcasm—he is like a 20th-century **Rossini** in this way. In the film music, 'Hamlet' is a special late work, a revelation really. It is very expressive and very difficult to play, as difficult as a symphony."

Also coming this year from Chailly is a disc spotlighting contemporary Italian composer **Salvatore Sciarrino**, including original material and his transcription of a **Rossini** cantata (sung by **Bartoli**). "Sciarrino is such an inventor of sound," Chailly says. "He creates a unique universe for the orchestra." Chailly has been resolute in his pursuit of unique sounds, working hard early on to win over the traditional Concertgebouw audience—which has been accustomed to world-class interpretations of the Romantic repertoire under music directors from **Willem Mengelberg** to **Bernard Haitink**. "The Concertgebouw audience

has always been very cultivated and very faithful but also conservative," he says. "And I could not bear the suspicion of new music. It took a lot of explanation and encouragement, with open rehearsals and much discussion with the audience. But now we have sold-out concerts for even our most challenging programs."

"We must build on tradition," Chailly adds. "We are at the end of the century, and finally, the major works of our century—such as **Schoenberg's** 'Five Pieces For Orchestra'—should be played as repertory. With the Concertgebouw, **Schoenberg** is part of our daily practice—not because we believe it is good for us but because it is our passion as much as **Brahms** is our passion. Now we are beginning to play **Varèse** as

often as we do **Schoenberg**. And we are reaching the hearts of the audience—not everyone perhaps but more all the time."

Chailly gives credit to Decca for being partner to his aspirations, from **Rossini** to **Shostakovich** to **Varèse**. "The **Varèse** recording, particularly, is a major testimony to the relationship with Decca," he says. "I think it is important work, and we are all very proud of it. And with five years of studying, planning, performing, and recording, it took courage on everyone's part. But you cannot only indulge in the great standard repertoire; that doesn't work any longer for anyone—and thank God. You must live not on formula but on challenge."

PAST MASTER: Esteemed choral conductor and educator **Robert Shaw** passed away from a stroke Jan. 25 in New Haven, Conn. He was 82 years old. Winner of 14 Grammy Awards, Shaw received his latest Grammy nomination this year for a Telarc disc of **Barber, Bartók, and Vaughan Williams** with his longtime charges, the **Atlanta Symphony Orchestra and Chorus** (Keeping Score, Billboard, April 18, 1998). Scheduled for a fall release, Shaw's final recording essays **Dvořák's** choral masterpiece, the **Stabat Mater**. Telarc was planning to record Shaw in his English translation of **Brahms' "German Requiem"** in Atlanta later this year (see story, page 6).



CHAILLY

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	42	ANDREA BOCELLI ● PHILIPS 46203 (10.98 EQ/17.98) 34 weeks at No. 1	NO. 1 ARIA — THE OPERA ALBUM
2	2	62	ANDREA BOCELLI PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO
3	3	23	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
4	4	11	WYNTON MARSALIS SONY CLASSICAL 60804 (10.98 EQ/16.98)	CLASSIC WYNTON
5	10	3	SOUNDTRACK SONY CLASSICAL 60394 (10.98 EQ/16.98)	HILARY AND JACKIE
6	6	54	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
7	11	4	DON CAMPBELL CHILDREN'S GROUP 84306 (8.98/15.98)	THE MOZART EFFECT: PLAYTIME TO SLEEPYTIME
8	9	14	CECILIA BARTOLI LONDON 455981 (10.98 EQ/16.98)	LIVE IN ITALY
9	8	28	DON CAMPBELL SPRING HILL 6501 (17.98 CD)	THE MOZART EFFECT: STRENGTHEN THE MIND
10	7	12	BARTOLI/BOCELLI/TERFEL DG 459146 (17.98 EQ CD)	A HYMN FOR THE WORLD 2
11	12	12	SERGEI RACHMANINOFF TELARC 80489 (10.98/15.98)	A WINDOW IN TIME
12	5	3	PHILIP GLASS NONESUCH 79506 (16.98 CD)	KOYAANISQATSI
13	RE-ENTRY		DON CAMPBELL CHILDREN'S GROUP 84292 (8.98/15.98)	THE MOZART EFFECT-VOLUME 2
14	13	57	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
15	15	47	YO-YO MA SONY CLASSICAL 63203 (31.98 EQ CD)	BACH: THE CELLO SUITES

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	22	LONDON SYMPHONY ORCHESTRA (HÖRNER) SONY CLASSICAL 60691 (10.98 EQ/16.98) 22 weeks at No. 1	NO. 1 BACK TO TITANIC
2	2	4	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (10.9 EQ/16.98)	STEPMOM
3	3	70	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA ● NEMO STUDIO/ANGEL 56511 (9.98/16.98) [S]	TIME TO SAY GOODBYE
4	4	14	VARIOUS ARTISTS LONDON 460600 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR THE CHILDREN OF LIBERIA
5	5	24	HELMUT LOTTI RCA VICTOR 63300 (10.98/17.98) [S]	GOES CLASSIC
6	NEW		DAWN UPSHAW NONESUCH 79531 (16.98 CD)	SINGS VERNON DUKE
7	6	6	SOUNDTRACK LONDON 460796 (10.98 EQ/16.98)	ELIZABETH
8	7	19	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3715 (15.98 CD)	MAIDEN OF MYSTERIES
9	8	28	VANESSA-MAE VIRGIN 45443 (9.98/16.98)	STORM
10	12	50	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68901 (10.98/16.98)	THE CELTIC ALBUM
11	9	22	PLACIDO DOMINGO ATLANTIC 23794 (16.98 CD)	FOR LOVE
12	10	66	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
13	15	18	SOUNDTRACK MILAN 35850 (16.98 CD)	THE TRUMAN SHOW
14	11	15	LOS ANGELES GUITAR QUARTET SONY CLASSICAL 60274 (10.98 EQ/16.98)	L.A.G.Q.
15	13	24	JOSHUA BELL/LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 60659 (10.98 EQ/16.98)	GERSHWIN FANTASY

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TOP CLASSICAL MIDLINE

- 1 **VARIOUS** MOZART IN THE MORNING PHILIPS
- 2 **VARIOUS** MOZART FOR YOUR MIND PHILIPS
- 3 **CARRERAS-DOMINGO-PAVAROTTI** A TENOR'S VALENTINE SONY CLASSICAL
- 4 **VARIOUS** BUILD YOUR BABY'S BRAIN THROUGH MUSIC SONY CLASSICAL
- 5 **VARIOUS** MOZART FOR MOTHERS-TO-BE PHILIPS
- 6 **VARIOUS** BABY NEEDS MOZART DELOS
- 7 **VARIOUS** MOZART FOR MEDITATION PHILIPS
- 8 **VARIOUS** PACHELBEL CANON RCA VICTOR
- 9 **VARIOUS** ONLY CLASSICAL CD YOU NEED RCA VICTOR
- 10 **VARIOUS** GREAT PIANISTS: THE COMPLETE GUIDE PHILIPS
- 11 **VARIOUS** MOZART AT MIDNIGHT PHILIPS
- 12 **VARIOUS** MORE MOZART FOR YOUR MIND PHILIPS
- 13 **VARIOUS** THE GREATEST CLASSICAL SHOW ON EARTH LONDON
- 14 **VARIOUS** MOZART-GREATEST HITS SONY CLASSICAL
- 15 **VARIOUS** THE GREATEST OPERA SHOW ON EARTH LONDON

TOP CLASSICAL BUDGET

- 1 **VARIOUS** MOZART-GREATEST HITS REFERENCE GOLD
- 2 **JOHN BAYLESS** BEATLES GREATEST HITS INTERSOUND
- 3 **VARIOUS** BEETHOVEN: GREATEST HITS REFERENCE GOLD
- 4 **VARIOUS** MOZART: 25 FAVORITES VOX CAMEO
- 5 **VARIOUS** 25 PIANO FAVORITES VOX CAMEO
- 6 **VARIOUS** 25 CLASSICAL FAVORITES VOX CAMEO
- 7 **VARIOUS** BEETHOVEN: 25 FAVORITES VOX CAMEO
- 8 **VARIOUS** 25 GUITAR FAVORITES VOX CAMEO
- 9 **VARIOUS** 25 ROMANTIC FAVORITES VOX CAMEO
- 10 **VARIOUS** 20 CLASSICAL FAVORITES MADACY
- 11 **VARIOUS** TCHAIKOVSKY-GREATEST HITS REFERENCE GOLD
- 12 **VARIOUS** PIANO GREATEST HITS INTERSOUND
- 13 **VARIOUS** ENCORES: GREATEST HITS REFERENCE GOLD
- 14 **VARIOUS** BACH'S GREATEST HITS REFERENCE GOLD
- 15 **VARIOUS** BAROQUE'S GREATEST HITS REFERENCE GOLD

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		ARTIST	TITLE
					IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	74	No. 1		DIANA KRALL	IMPULSE! 233/GRP
2	2	21			VARIOUS ARTISTS	32 JAZZ 32097 JAZZ FOR THE QUIET TIMES
3	3	14			HERBIE HANCOCK	VERVE 557797 GERSHWIN'S WORLD
4	4	32			VARIOUS ARTISTS	32 JAZZ 32061 JAZZ FOR A RAINY AFTERNOON
5	5	12			VARIOUS ARTISTS	32 JAZZ 32101 JAZZ FOR THE OPEN ROAD
6	6	42			VARIOUS ARTISTS	RCA VICTOR 68987 FABULOUS SWING COLLECTION
7	7	61			SOUNDTRACK	MALPASO 46829/WARNER BROS. MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
8	9	12			GARY BURTON/CHICK COREA/PAT METHENY/ROY HAYNES/DAVE HOLLAND	CONCORD JAZZ 4803/CONCORD LIKE MINDS
9	10	81			VARIOUS ARTISTS	GRP 9881 PRICELESS JAZZ SAMPLER
10	8	11			VARIOUS ARTISTS	RCA VICTOR 63342 WICKED SWING
11	11	10			MONICA MANCINI	PBS 47115/WARNER BROS. MONICA MANCINI
12	12	63			HARRY CONNICK, JR.	COLUMBIA 68787 TO SEE YOU
13	20	18			MICHAEL FEINSTEIN	CONCORD JAZZ 4849/CONCORD MICHAEL & GEORGE: FEINSTEIN SINGS GERSHWIN
14	16	36			DIANA KRALL	IMPULSE! 9825/GRP STEPPIN' OUT - THE EARLY RECORDINGS
15	15	23			VARIOUS ARTISTS	RCA VICTOR 63119 THE FABULOUS BIG BAND COLLECTION
16	18	73			LOUIS ARMSTRONG	GRP 9872 PRICELESS JAZZ
17	17	3			VARIOUS ARTISTS	MADACY 58665 KINGS OF SWING
18	14	18			JOSHUA REDMAN	WARNER BROS. 47052 TIMELESS TALES (FOR CHANGING TIMES)
19	19	37			JOHN SCOFIELD	VERVE 539979 A GO GO
20	13	38			WYNTON MARSALIS	COLUMBIA 68921 THE MIDNIGHT BLUES — STANDARD TIME VOLUME 5
21	RE-ENTRY				DANILO PEREZ	IMPULSE! 279/GRP CENTRAL AVENUE
22	21	6			MARCUS ROBERTS	SONY CLASSICAL 60554 THE JOY OF JOPLIN
23	24	10			PONCHO SANCHEZ	CONCORD PICANTE 4847/CONCORD AFRO-CUBAN FANTASY
24	22	17			KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE	ECM 539955 TOKYO '96
25	RE-ENTRY				ELLA FITZGERALD	POLYGRAM TV 539206/VERVE PURE ELLA

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		ARTIST	TITLE
					IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	62	No. 1		KENNY G	ARISTA 18991 47 weeks at No. 1 KENNY G GREATEST HITS
2	2	12			NAJEE	VERVE FORECAST 559062/VERVE MORNING TENDERNESS
3	3	17			WILL DOWNING & GERALD ALBRIGHT	VERVE FORECAST 557613/VERVE PLEASURES OF THE NIGHT
4	5	13			KIRK WHALUM	WARNER BROS. 47124 FOR YOU
5	4	14			PETER WHITE	COLUMBIA 69013 PERFECT MOMENT
6	6	34			GEORGE BENSON	GRP 9906 STANDING TOGETHER
7	7	51			DOWN TO THE BONE	NU GROOVE 3004 FROM MANHATTAN TO STATEN
8	10	33			FOURPLAY	WARNER BROS. 46921
9	8	19			RICK BRAUN	ATLANTIC 83141/AG FULL STRIDE
10	11	87			BONEY JAMES	WARNER BROS. 46548 SWEET THING
11	12	32			MARC ANTOINE	NYC 9926/GRP MADRID
12	13	10			WAYMAN TISDALE	ATLANTIC 83129/AG DECISIONS
13	9	24			MEDESKI MARTIN & WOOD	BLUE NOTE 93011/CAPITOL COMBUSTICATION
14	14	23			WALTER BEASLEY	SHANACHIE 5048 FOR YOUR PLEASURE
15	15	12			KIRK WHALUM	WARNER GOSPEL 47113/WARNER BROS. THE GOSPEL ACCORDING TO JAZZ, CHAPTER 1
16	17	18			CANDY DULFER	N2K ENCODED 10054 THE BEST OF CANDY DULFER
17	16	15			BOBBY CALDWELL	SIN-DROME 8930 TIMELINE - THE ANTHOLOGY PART 1
18	19	42			KEIKO MATSUI	COUNTDOWN 17775/JULG FULL MOON AND THE SHRINE
19	25	23			ACOUSTIC ALCHEMY	GRP 9907 POSITIVE THINKING...
20	18	31			BELA FLECK AND THE FLECKTONES	WARNER BROS. 46896 LEFT OF COOL
21	21	5			WARREN HILL	ANTONES/DISCOVERY 77076/SIRE LIFE THRU ROSE-COLORED GLASSES
22	23	9			EVERETTE HARP	BLUE NOTE 33588/CAPITOL BETTER DAYS
23	20	19			RUSS FREEMAN & CRAIG CHAQUICO	PEAK/WINDHAM HILL JAZZ 11380/WINDHAM HILL FROM THE REDWOODS TO THE ROCKIES
24	RE-ENTRY				NAJEE	CAPITOL 23735 BEST OF NAJEE
25	22	14			GEORGE DUKE	WARNER BROS. 47073 AFTER HOURS

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Artists & Music

Columbia's Newsome Finds New Voice With Soprano Sax

AFTER FOUR YEARS as the featured tenor saxophonist in Terence Blanchard's quintet, Sam Newsome came to a realization.

"I was not truly expressing myself on my instrument," Newsome explains. "The sound of the tenor saxophone had become an obstacle. A middle C on the tenor sounds an octave below the middle C on a piano. I wanted to feel like I was singing over the music, but I felt like I was playing under it."

Newsome began experimenting with a soprano saxophone and quickly found his voice.

"The soprano allows me to sing more, to play more lyrically," he says. "I don't feel the need to run up and down the horn for the sake of creating excitement, like I did on the tenor, where I felt like I had to play fast to cut over the rhythm section."

Newsome also found that the soprano lent itself to ideas he previously couldn't realize.

"I started playing a Turkish scale on the soprano, and I was struck by how good it sounded," he says. "It never worked on the tenor, but on the soprano it took on a life of its own. The horn itself inspired me to check out scales and approaches that I had never worked with before."



SAM NEWSOME & GLOBAL UNITY

That scale became the genesis of Sam Newsome & Global Unity's self-titled debut release on Columbia, due Feb. 9. A strikingly original fusion of jazz improvisation and world-music rhythms, the album features Newsome's lyrical soprano alongside *oud* player Amos Hoffman, percussionist Gilad, acoustic bassist Ugonna Okegwo, and stunning vocalist Elizabeth Kontomanou. (Additional vocalists and percussion players flesh out Newsome's vision on the album.)

Rather than using a second horn player in his front line, Newsome plays unison and harmony lines in conjunction with Kontomanou. It's a fascinating mix, as the singer's expressive vocals swoop and soar along Middle Eastern-tinged scales, alternately matching Newsome's soprano note for note and taking off on flights of wordless improvisation.

"Elizabeth inspired me to feature the human voice," explains Newsome. "I had never heard someone use their voice the way she does. Most singers are fairly limited; they sound good singing lyrics, but they couldn't do an entire set like Elizabeth does, improvising within the music like a horn player."

Newsome's soprano is equally compelling. He's pared down his playing to its barest essentials, blowing terse, conversational phrases built upon exotic Middle Eastern scales. New-

some attributes this eloquence to his change in instruments.

"The soprano is harder to play, in the sense of controlling the sound, the intonation," he says. "This actually helped me, because it made me more aware of my sound. Musicians tend to use common ideas and licks as a crutch, but if you strip that away, you're left with just the sound of the

me until I brought this group around," Newsome says quietly. "It wasn't what people expected; it wasn't straight-ahead jazz. And suddenly I had a hard time finding a place to play."

"I find that people who didn't know me as a tenor player are more open to what I'm doing now, because they don't have preconceptions of what I'm about," he adds reflectively. "They are hearing the music for what it is."

Although Newsome hopes that jazz purists will listen to his music with open ears, his expectations are justifiably tentative.

"Many jazz fans want to hear music that is an abstraction of something that was done in the past," he says ruefully. "So while I'd like them to embrace what I'm doing, I don't really expect it."

Yet with world music showing up everywhere from TV commercials to pop music, its re-emergence at the forefront of jazz consciousness is inevitable. With Global Unity, Newsome has organically found himself at the cusp of something both new and as old as human existence.



by Steve Graybow

instrument. I realized that this is the most important thing."

The saxophonist is quick to point out that his unique direction isn't without obstacles. Once a fixture in several New York clubs, the former bebopper now finds it hard to obtain gigs in venues that previously welcomed him with open arms.

"The clubs were very supportive of

Billboard.

Top New Age Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		ARTIST
					IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	63	No. 1		ENYA
2	3	52			PAINT THE SKY WITH STARS — THE BEST OF ENYA
3	4	13			REPRISE 46835/WARNER BROS. 32 weeks at No. 1
4	5	64			GRAND PASSION
5	6	74			GTSP 539804 JOHN TESH
6	9	104			PURE MOVIES
7	7	44			GTSP 539779 THE JOHN TESH PROJECT
8	8	13			TRIBUTE
9	NEW				VIRGIN 44981 YANNI
10	13	2			DEVOTION: THE BEST OF YANNI
11	10	76			PRIVATE MUSIC 82153/WINDHAM HILL YANNI
12	11	43			PICTURE THIS
13	12	59			WINDHAM HILL 11211 JIM BRICKMAN
14	15	16			ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS
15	14	37			WINDHAM HILL 11266 GEORGE WINSTON
16	17	21			CONVERSATIONS WITH GOD DISC 2
17	19	91			WINDHAM HILL 11382 VARIOUS ARTISTS
18	18	9			EL GRECO
19	16	46			ATLANTIC 83161/AG VANGELIS
20	21	4			SOUNDS OF WOOD & STEEL 2
21	23	84			WINDHAM HILL 11404 VARIOUS ARTISTS
22	20	19			NIGHTBIRD
23	24	93			BMG SPECIAL PRODUCTS 44579 YANNI
24	RE-ENTRY				KARMA
25	RE-ENTRY				NETTWERK 30113 DELIRIUM
26	RE-ENTRY				CONVERSATIONS WITH GOD
27	RE-ENTRY				WINDHAM HILL 11304 VARIOUS ARTISTS
28	RE-ENTRY				FORBIDDEN DREAMS
29	RE-ENTRY				BMG SPECIAL PRODUCTS 44801 YANNI
30	RE-ENTRY				PERFECT TIME
31	RE-ENTRY				WORD 69143/EPIC MAIRE BRENNAN
32	RE-ENTRY				GUITAR BY THE FIRE
33	RE-ENTRY				GTSP 533028 THE JOHN TESH PROJECT
34	RE-ENTRY				PORT OF MYSTERY
35	RE-ENTRY				WINDHAM HILL 11241 YANNI
36	RE-ENTRY				CELTIC HARPESTRY
37	RE-ENTRY				IMAGINARY ROAD 558351 VARIOUS ARTISTS
38	RE-ENTRY				INSTRUMENTAL MOODS
39	RE-ENTRY				VIRGIN 45397 VARIOUS ARTISTS
40	RE-ENTRY				LAND OF FOREVER
41	RE-ENTRY				REAL MUSIC 8801 2002
42	RE-ENTRY				WHITE STONES
43	RE-ENTRY				PHILIPS 534605 SECRET GARDEN
44	RE-ENTRY				KRYPTOS
45	RE-ENTRY				SONY CLASSICAL 60237 ANDREAS VOLLENWEIDER
46	RE-ENTRY				IN THE MIRROR
47	RE-ENTRY				PRIVATE MUSIC 82150/WINDHAM HILL YANNI
48	RE-ENTRY				AMERICAN ACOUSTIC
49	RE-ENTRY				NARADA 45862/VIRGIN TINGSTAD & RUMBEL
50	RE-ENTRY				GAIA ONBASHIRA
51	RE-ENTRY				DOMINO/NARADA 4578/VIRGIN KITARO

○ 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. † indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Songwriters & Publishers

ARTISTS & MUSIC

Barry Makes Movies' Music Matter

Composer For Over 100 Films Keeps Music In The Foreground

BY IRV LICHTMAN

NEW YORK—If moviegoers consciously hear the music he writes for a film, that's just the way it should be, as far as John Barry is concerned.

Barry, the Oscar- and Grammy-winning composer, has written the "foreground, not the background" music to more than 100 films, including 10 of the 17 James Bond films to date. He says that contemporary film-scoring standards no longer

accept the old director's credo that the best soundtrack music, especially that which accompanies dialogue, is not heard but instead bolsters the emotional impact of a scene.

Barry, elected to the Songwriters' Hall of Fame in 1998, does admit that a historical precedent perhaps gave life to the old saw, but, he adds, it has long outlived its origins.

"In the '30s and '40s, film directors generally felt that hearing music was too intrusive," Barry says. "Times have changed since then. For instance, in his 'Out Of Africa,' Sidney Pollack said to me that unless 'you write the right score, I'm dead.'

"He explained to me that there were great expanses in which there was no spoken dialogue. I had to design the music with a very conscious feeling that music was playing [a very important] part in the movie. I had to have a similar approach in 'Dances With Wolves.'"

Barry contends that the soundtrack's role as music that demanded to be heard had its contemporary origins with David Lean's two early-'60s classics, "Lawrence Of Arabia" and "Dr. Zhivago." Both had scores

composed by Maurice Jarre that were praised for the expressive music written to accompany the films' startling scenic content.

Barry has written equally expressive non-dialogue music in a new album being released Feb. 23 in the U.S. by London Records. It is a collection of personalized thematic pieces, with the title "The Beyondness Of Things." On it, Barry conducts the English Chamber Orchestra.

It is Barry's first album in about 25 years that is not concerned with his film work. (A few years ago, Epic Records released "Movieola," a Barry-conducted album of some of his film music). In the early '70s, Polydor released Barry's "Americans," which also contained original music.

In his new album, the lyricism of the pieces expresses the kind of emotion that Barry is most at home with on the screen.

(Continued on page 44)



BARRY

Lyrics-Posting Web Site 'Disabled'

BY IRV LICHTMAN

NEW YORK—Basel, Switzerland-based International Lyric Server, a well-traveled World Wide Web site posting lyrics to more than 100,000 songs, has been, by its own home page's admission, "temporarily disabled."

The change follows a copyright infringement action by the New York-based National Music Publishers' Assn. (NMPA) last November in a Swiss court.

In a more recent criminal complaint, a Swiss district attorney's office ordered the seizure of the computers and the contents of the Web site's database as evidence.

A visitor to the site, founded in 1997 by Pascal de Vries, a musician, was greeted by the words "Temporarily Disabled," along with notice to call up a story filed by Matthew Mirapaul for The New York Times.

In that piece, De Fries is quoted as saying, "For us it was just a kind of discussion database, not something to harm the music publishing business."

However, the NMPA has a markedly different point of view. Says NMPA president/CEO Ed Mur-

phy in a prepared statement, "Many people posting lyrics on the Internet, or assisting and encouraging others to do so, mistakenly believe that if the lyrics are merely copied from a recording that they somehow become the intellectual property of the poster and no longer belong to the songwriter. . . . Only copyright owners have the right to make and distribute copies of their works, including the lyrics."

The NMPA, which brought the action on behalf of several of its publisher members, contends that International Lyric Server had refused to enter licensing discussions "unless guaranteed concessions from copyright owners in advance."

Another Web site, Lyrics.com, which also allows users to submit lyrics, was visited recently, but its home page stated that it was "under construction." This Web site's origins could not be determined.

As for International Lyric Server, the NMPA says a hearing on its allegations scheduled for Jan. 22 had been canceled and will be held in several weeks.

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"MAMA, HE TREATS YOUR DAUGHTER MEAN"

Written by Herbert Lance, Johnny Wallace, Charles Singleton
Published by Singleton Warsing Music (BMI)

A Berklee College of Music graduate, Susan Tedeschi has emerged from the Boston blues scene as one of the industry's most acclaimed new talents (*Music to My Ears*, *Billboard*, Jan. 30). Among the ear-grabbing performances on her Tone-Cool/Mercury release "Just Won't Burn" is a cover of the Ruth Brown classic scorcher "Mama, He Treats Your Daughter Mean."

"I changed the arrangement of it," Tedeschi says of her reinvention of the song. "Instead of doing it more Ruth Brown style, I did it more Stevie Ray [Vaughan] Texas guitar style. It's the same chord changes and same lyrics, but the whole feel is different."

Tedeschi says she doesn't quite remember when she first became aware of the song. "I've just heard it at blues jams," she says. "People used to cover it all the time . . . and I've always been a fan of Ruth Brown. She's an incredible woman, but I got tired of hearing every female vocalist doing this song like Ruth, and they don't sing it like Ruth. I thought, 'I'm

going to do something different with it.' So I did."

The inspiration for her arrangement came to Tedeschi one night when she was onstage in Boston. "One night I was at Harper's Ferry playing with Chris Stovall Brown and some of the local guys," she says. "I got up and was playing one of their guitars. I had a Strat they had given me, and it just came out. I just started playing it different."

"They said, 'Oh, that sounds cool like that.' So we ended up doing it like that. That's just how it happens sometimes. You don't even think about it—just however you feel, that's how it comes out."



NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

THE HOT 100

... BABY ONE MORE TIME • Max Martin • Zomba/ASCAP, Grantsville/ASCAP

HOT COUNTRY SINGLES & TRACKS

STAND BESIDE ME • Stephen Allen Davis • Hamstein Cumberland/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

ESE • Alejandro Jaen, W. Paz • Ventura/ASCAP

Boosey Sells Carl Fischer Back To Fischer Family; More In The Hall

B&H SELLS FISCHER: U.K.-based music publisher Boosey & Hawkes has spun off the Carl Fischer music publishing/retail/distribution setup in the U.S. it acquired last year as part of a strategy of obtaining stock in its own company owned by Carl Fischer.

The buyer, for an undisclosed sum, is **Hayden Connor**, the great-grandson of Fischer, who founded the company in 1872. Connor has named **Sandy Feldstein**, formerly president of Warner Music Publications, the music print firm, to run the company. He is relocating from Miami to New York, where he will operate out of Carl Fischer's offices, which will be relocated in view of the change in ownership.

Carl Fischer's assets include a publishing company, wholesale and jobbing operations in New York and Chicago, and a retail store in New York and two in Chicago, as well as the management of Gamble Music Co., a direct-mail music company, and a printing operation in New York. More than 100 staffers are being retained by the new management.

NEW HALL MEMBERS: On June 9 in New York, some big-name songwriters are to be inducted into the Songwriters' Hall of Fame, celebrating its 30th anniversary this year.

Bruce Springsteen will enter in the post-1955 national category; **Peggy Lee**, in the pre-1955 group; **Sir Tim Rice**, in the international division; and **Bobby Darin**, in the posthumous category.

In another award under the auspices of the hall, five emerging songwriters have been named winners of the 13th annual Abe Olman Scholarship Awards; they were selected after showcasing their talents in song-

writing workshops conducted by the hall itself, with sponsoring entities consisting of performance right groups ASCAP, BMI, and SESAC; the Songwriters Guild of America (SGA); and the National Academy of Popular Music (NAPM), parent of the hall.

The winners are **Jean Norris** (ASCAP), **Natasha Ming** (BMI), **Delilah Harris** (SESAC), **Stephen Rosenthal** (SGA), and **Mike Errico** (NAPM).

The awards are made possible each year by the family of the late **Abe Olman**, a music publisher and co-founder of the Songwriters' Hall of Fame, in association with publisher **Howie Richmond** and the late lyricist **Johnny Mercer**.

ON TO THE NEXT DECADE: **Stu Cantor**, president of the New York-based Next

Decade Entertainment, reports a number of publishing deals. One is the renewal of global administration agreements with **Harry Belafonte** and TV/film composer **Vic Mizzy**.

Next Decade has reached an administration deal with Mizzy's Union Music Co., which has copyrights from the '40s, '50s, and '60s; the company has also picked up administration for copyrights associated with "Sesame Street" host **Bob McGrath** through his firm, **Bob Kids Music** (BMI).

PRI NT ON P RI NT: The following are the best-selling folios from Warner Music Publications:

1. **Jewel**, "Spirit."
2. **Sheryl Crow**, "The Globe Sessions."
3. **Rob Zombie**, "Hellbilly Deluxe."
4. **Garth Brooks**, "The Limited Series."
5. "City Of Angels," soundtrack.

With MPGA On Track, Stone Rolls On; Re-Pro, APRS Split

SET IN STONE: Industry veteran **Chris Stone**, executive director of the Music Producers Guild of the Americas (MPGA) since its inception 18 months ago, is stepping down from day-to-day duties at the guild in order to focus on other projects. The parting was amicable, according to Stone and MPGA founder **Ed Cherney**.

"When Ed Cherney approached me in August 1997 and asked me to help him make MPGA a reality, I told him it would take until the millennium to accomplish his goals," says Stone. "We had no idea what excitement we would generate in the audio engineer/music producer community and among the leading pro audio manufacturers. It has been simply phenomenal."

Since it was founded in September 1997 in New York at the Audio Engineering Society Convention, the MPGA has enlisted 160 members—including such industry legends as **Phil Ramone** and **Arif Mardin**—and 32 corporate sponsors. Furthermore, the guild has held educational programs in New York, Los Angeles, and Nashville.

Cherney credits Stone with being the catalyst in getting the Los Angeles-based organization off the ground.

"Without Chris Stone, there would have been no MPGA," says Cherney, the guild's chairman. "Chris mobilized the forces of music producers and audio engineers with an energy and effectiveness that is incredible. The infrastructure is solidly in place, and it's time now to refine our programs and policies."

On Jan. 1, Stone began serving as a consultant to the MPGA's board of directors and will contribute to the guild's activities on a project-specific basis. The MPGA—which is headed by Cher-

ney, president **Nile Rodgers**, and national project director **Tim Heile**—has discontinued the position of executive director.

Stone—who owned and operated the Record Plant studios in New York, Los Angeles, and Sausalito, Calif., before divesting himself of his studio holdings in 1991—says he's looking forward to taking on new projects and refocusing his attention on the World Studio Group, an elite network of recording facilities he founded in October 1992.

"I've been asked by a leading publisher to write a book about the business of audio recording facilities; I will now have time to accept [the offer]," says Stone. "I've got some entrepreneurial consulting projects in the works, and I'm looking forward to getting back to managing the World Studio Group. I'm a start-up guy, and it's very gratifying to have the MPGA in excellent health and firmly on its feet."

ON THE OTHER SIDE of the Atlantic, the British producers' organization **Re-Pro** has split from its longtime studio counterpart, the Assn. of Professional Recording Services (APRS), and renamed itself Music Production Group (MPG), according to a Re-Pro newsletter with the headline "The Last Re-Pro News." Under the new structure, the APRS will not collect dues for MPG or administer its affairs, as it did for Re-Pro. However, the APRS retains those administrative roles with the international producers' associations **Re-Pro International** and the **European Sound Directors Assn.**

PRO PEOPLE ON THE MOVE: **Peter Chaikin**, a 25-year veteran of the studio business, joins **Alesis Studio Electronics** as director of marketing. In his new capacity,



by Paul Verna

Chaikin will help define new products, manage product launches, and appropriate resources to support products, according to an Alesis statement. Chaikin joins Alesis



LINDENMUTH

from **Yamaha Corp.**, where he was instrumental in launching and marketing the **ProMix 01, 02R, and 03D** digital mixers. Prior to his tenure at **Yamaha**, **Chaikin**

worked as an engineer with **Quincy Jones**, **Phil Ramone**, and **George Duke**, among others... **Quantegy Inc.** of **Peachtree, Ga.**, appoints **Richard A. Lindenmuth** president/CEO. He was formerly president of **ITT Business and Consumer Communications** and president/

CEO of **Robinson Nugent Inc.**... **E Ware Systems Inc.** names **Mary Moyer** VP of marketing/client relations for its soundbusiness line of music production/A & R administration software; Moyer was recently assistant to the VP of international marketing at **BMG** and an executive assistant at **Reprise Records**... **Nashville-based Emerald Entertainment Group** makes three executive appointments in the wake of its recent acquisition of cross-town competitor **Masterfonics**: **Graham Lewis** is named director of studio operations, **Milan Bogdan** is promoted to sales manager, and **Bob Guerra** is promoted to VP of marketing. They were, respectively, studio manager at **MCA Studios**, **Emerald studio manager**, and head of **Emerald's broadcast division**.



MOYER

SOUND BITES: The Audio Engineering Society has named the committee chairs for its 107th convention, scheduled for Sept. 24-27 at the **Jacob Javits Center** in **New York**. The members are **Kathleen**

Mackay and **Doug Cook**, convention co-chairmen; **James Johnson**, technical papers; **Mike Solomon**, workshops; **Wieslaw Woszyk**, technical council; **Lou Manno**, technical tours; **Warren Schatz**, facilities; **Lisa Roy**, special events; **Seth Glassman**, volunteer coordinator; **Ken McGorry**, social events; and **Lisa Young** (formerly **Lisa Vogl**), communications. In addition, **Don Plunkett** will serve as the convention secretary, **Russ Hamm** will serve as adviser, and **David Bialik** is planning a digital audio broadcasting event.

SONIC SOLUTIONS, the **Novato, Calif.**-based digital audio workstation pioneer, issued a press release Jan. 25 trumpeting the fact that the company has shipped its 100th DVD system in the European market. While the European stat is impressive, I had to wonder how many DVD systems **Sonic** has sold in other regions—i.e., **North America**, **South America**, and **Asia**. **Sonic** director of marketing communications **Paul Lefebvre** says stats aren't available on a market-by-market basis, but he notes that the company's worldwide DVD penetration is 350-400 units. You go, **Sonic!**

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 30, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	...BABY ONE MORE TIME Britney Spears/ Max Martin, Rami (Jive)	NOBODY'S SUPPOSED TO BE HERE Deborah Cox/ A. Crawford, M. Jordan (Arista)	STAND BESIDE ME Jo Dee Messina/ B. Gallimore, T. McGraw (Curb)	TURN THE PAGE Metallica/ Bob Rock, James Het- field, Lars Ulrich (Elektra)	LULLABY Shawn Mullins/ S. Mullins (SMG/Columbia)
RECORDING STUDIO(S) Engineer(s)	CHEIRON STUDIOS (Stockholm, Sweden) Max Martin, Rami	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalino	LOUD RECORDING (Nashville, TN) Marty Williams	THE PLANT (Sausalito, CA) Randy Staub, Kent Matcke	ORPHAN/SOUTHERN LIVING (Atlanta, GA) Glenn Matullo
RECORDING CONSOLE(S)	N/A	SSL 6056G	SSL 4000E/G	SSL 4064G	Mackie VLZ 24X4/DDA DMR 12
RECORDER(S)	N/A	Studer 800	Mitsubishi X850	Mitsubishi X850	Protocols/Tascam DA88...
MASTER TAPE	N/A	Quantegy 499	Quantegy 467	BASF 468/Quantegy 467	Hard Disk/Quantegy DAB
MIX DOWN STUDIO(S) Engineer(s)	CHEIRON STUDIOS (Stockholm, Sweden) Max Martin, Rami	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalino	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	THE PLANT (Sausalito, CA) Randy Staub	ENCORE (Los Angeles, CA) Tom Lord-Alge
CONSOLE(S)	N/A	SSL 6056G	SSL 4000E/G	SSL 4064G	SSL 4056G
RECORDER(S)	N/A	Studer 800	Mitsubishi X850	Sony 3348	Protocols
MASTER TAPE	N/A	Quantegy 499	Quantegy 467	Quantegy 467	Hard Disk
MASTERING Engineer	STERLING SOUND Tom Coyne	MASTERDISK Tony Dawsey	MASTERING LAB Doug Sax	STERLING SOUND George Marino	MASTERDISK Scott Hull
CD/CASSETTE MANUFACTURER	BMG	UNI	WEA	WEA	Sony



Music Producers Guild of the Americas (MPGA) consultant **Chris Stone** visited the newly renovated **One on One South**, formerly **Brooklyn Recording**, in **Los Angeles**. Shown in the studio's newly renovated, **Neve 8078** control room, from left, are **One on One** owner **Yoshiki Stone**, **One on One** director of recording **Bill Dooley**, MPGA national project coordinator **Tim Heile**, and **One on One** engineer **Doc Knight**. (Photo: **David Goggin**)

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EMI Latin To Drop Selena's 'Éxitos'

SELENA FINALE? On March 9, EMI Latin is rolling out what may be the final Selena release, at least for this millennium. The single-CD set is titled "All My Hits: Todos Mis Éxitos," and it boasts all of Selena's Spanish- and English-language hits.

Label president/CEO **José Béhar** says that a limited number of copies will be shipped—probably between 500,000 and 700,000 units—and that each copy will contain a commemorative Selena pin.

Part of the promotion thrust for the album will include a rare direct-marketing push through spots on English-language TV.

CONFERENCE DOINGS: Billboard's 10th annual International Latin Music Conference, set to take place April 20-22 at Miami Beach's Fontainebleau Hilton, is starting to kick into gear, as panelists and artists are beginning to be confirmed for the confab.

Slated to attend the retail panel are **Anamaria Ceseña**, marketing director for Ritmo Latino; **Randi Mayrent**, music buyer for Borders; and **Mark Woodard**, Latin buyer for Camelot/Spec's.

Enrique Reyes, president of Reyes Records, is booked to attend the distribution panel. **Diane Almodóvar**, senior director of Latin music at BMI; **Ramón Arias**, manager of peermusic in Miami; **Abe Hernández Jr.**, president of A&A Music Enterprises; and **Ellen Moraskie**, senior VP of Warner/Chappell, are set to attend the publishing panel.

Caíman Records' **Lázaro** is scheduled to perform April 20 at the opening-day reception.

Two additional notes: The venue for the April 21 showcase is Shadow Lounge in South Beach. The party following the sixth annual Latin Music Awards, being held April 22, will be at Starfish Restaurant, also in South Beach.

For information on conference registration, contact **Michele Jacangelo Quigley**, Billboard's special events director, at 212-536-5002.

FOX, FOR NOW: **Manolo Díaz**, chairman of Universal Music Latin America, has confirmed that **Harry Fox** will be named acting managing



by John Lannert

director of Universal Music Latino if a managing director has not been appointed by Monday (1). Fox formerly was Universal's VP of sales.

GETTING CAUGHT UP: **Freddie Fender**, who has achieved fame in the R&B, pop, Tex-Mex, and country markets, is slated to receive his star on the Hollywood Walk of Fame on Thursday (4) in Hollywood. He is scheduled to appear later that day at the House of Blues. Texas Gov. **George W. Bush** sent a letter to the Hollywood Chamber of Commerce on behalf of Fender.

Sony Discos' Grammy nominee **Ricky Martin** is confirmed to perform a bilingual version of "La Copa De La Vida" Feb. 24 during the Grammy Awards program. "María" would be my personal pick, but Martin is obliged to perform a track from the nominated album, which in this case is "Vuelve." Contrary to an item in the Jan. 23 Latin Notas, Sony Discos leads all labels with six Grammy nominations in the Latin music categories.

Live entertainment company CIE has named **Phil Ernst** VP of OCESA Presents Inc., which is owned by CIE. Ernst most recently was a booking agent at International Creative Management. Informed sources say that in the coming weeks CIE should be making a blockbuster acquisition of a stateside promoter.

Roberto Roena Aponte, son of MP's famed percussionist **Roberto Roena**, was arrested Jan. 13, along with two Colombians and a Dominican, by U.S. Drug Enforcement Administration officials on charges of conspiring to traffic heroin. The younger Roena was convicted in 1987 on cocaine-trafficking charges.

Freddie Records has appointed industry veteran **Luis Silva** national director of marketing and A&R.

Sony Discos' resurgent *salsero* **Jerry Rivera** is booked to headline El Concierto Del Amor, slated to

take place Feb. 14 at the Continental Airlines Arena in East Rutherford, N.J. Produced by RMM prez **Ralph Mercado**, the annual multi-artist tropical music fest features Rivera's hot labelmate **Elvis Crespo**, WEA Latina upstart salsa singer **Frankie Negrón**, and RMM salsa stars **Tito Nieves** and **Michael Stuart**.

Argentina's critically lauded music and theater group **De La Guardia** is back in Buenos Aires after turning in 150 performances over a six-month stint at New York's off-Broadway Daryl Roth Theatre. Due to the ensemble's success, the producers of the hit production "Rent" asked the group to form a parallel company to remain touring and performing in the U.S. while the troupe was on hiatus.

NAMMYS FOR LATINOS: The upcoming second Native American Music Awards—otherwise known as the Nammys—will debut a category for American Indian-rooted music from Latin America and the Caribbean called best Latin American indigenous recording.

The Nammys is slated to take place June 19 at Foxwoods Resort Casino at Mashantucket, Conn. The resort is owned by the Mashantucket-Pequot tribe.

The first awards show will air in April in the U.S. on the History Channel. The program will be broadcast later on the Arts & Entertainment channel in Mexico, Guam, Puerto Rico, and Canada.

For more information concerning the awards program, contact **Ellen Bello**, founder/executive producer of the Nammys, at 212-228-8300.

MEXICO NOTAS: Fonovisa's noted singer/songwriter/producer **Marco Antonio Solís** is slated to bow his new album, "Trozos De Mi Alma," with two shows Feb. 13-14 at Mexico City's Auditorio Nacional. Solís' disc was dropped Jan. 26 in the U.S.

Another Fonovisa act is playing in Mexico City that weekend: **Los Temerarios** are booked to play Feb. 14 at the 50,000-seat Plaza De Toros. The show already is nearly sold out.

In a bid to successfully fill the 11 p.m.-midnight weekday slot on its Canal De Las Estrellas channel, Televisa debuted "Mucho Gusto" on Jan. 27. The Televisa-produced variety program already has bowed on U.S. Hispanic TV network Univision. "Mucho Gusto" is hosted by actress **Laura Zapata**, and the first show featured a guest appearance from her superstar sister, EMI's actress/singer **Thalía**.

Speaking of Thalía, her new *telenovela*, "Rosalinda," bows Feb. 22 on Televisa. Her next album, to be produced by **Emilio Estefan Jr.**, is due in April.

Sony Mexico's pop vocal troupe **Onda Vaselina** is scheduled to celebrate its 10th anniversary with

(Continued on next page)

Hot Latin Tracks™



THIS WEEK	LAST WEEK	WKS. ON CHART	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
1	1	3	7	JERRY RIVERA SONY DISCOS	No. 1 ESE R.SANCHEZ (A.JAEN,W.PAZ)
2	5	12	4	ENRIQUE IGLESIAS FONOVISA	GREATEST GAINER NUNCA TE OLVIDARE R.PEREZ-BOTIJA (E.IGLESIAS)
3	3	4	11	TIRANOS DEL NORTE SONY DISCOS	CREI J.MARTINEZ (C.MONGE)
4	9	26	3	OLGA TANON WITH CRISTIAN CASTRO WEA LATINA	ESCONDIDOS R.PEREZ (R.PEREZ,M.ABARAO)
5	8	10	5	SHAKIRA SONY DISCOS	TU S.MEBARAK L.MENDEZ (S.MEBARAK D.O'BRIEN)
6	7	9	28	VICENTE FERNANDEZ SONY DISCOS	ME VOY A QUITAR DE EN MEDIO PRAMIREZ (M.MONTERROSAS)
7	2	1	13	CHAYANNE SONY DISCOS	DEJARIA TODO ESTEFANO (ESTEFANO)
8	10	11	6	FRANKIE NEGRON WEACARIBE/WEA LATINA	PRINCESA S.GEORGE (E.GONZALEZ)
9	4	2	10	JUAN LUIS GUERRA 440 KAREN/CAIMAN	MI PC J.L.GUERRA (J.L.GUERRA)
10	6	—	2	MARCO ANTONIO SOLIS FONOVISA	SI TE PUDIERA MENTIR B.SILVETTI (M.A.SOLIS)
11	14	8	22	VICTOR MANUELLE SONY DISCOS	QUE HABRIA SIDO DE MI O.ALFANNO (O.ALFANNO)
12	12	7	16	LIMITE RODVEN/POLYGRAM LATINO	LA OTRA PARTE DEL AMOR J.CARRILLO G.PADILLA (ALAZAN)
13	18	16	20	LOS TEMERARIOS FONOVISA	COMO TE RECUERDO A.A.ALBA (A.A.ALBA)
14	15	18	5	JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN	ADORABLE MENTIROSA J.GABRIEL (J.GABRIEL)
15	13	6	8	GRUPOMANIA SONY DISCOS	COMO BAILA O.SERRANO B.SERRANO (O.SERRANO)
16	16	—	2	CARLOS PONCE EMI LATIN	TE VAS K.SANTANDER (K.SANTANDER)
17	1	5	11	GISELLE ARIOLA/BMG LATIN	DAME UN BESO J.VALDEZ (J.NUNEZ)
18	33	29	14	LOS MISMOS EMI LATIN	QUE BONITO LOS MISMOS (M.E.CASTRO)
19	23	31	3	CONJUNTO PRIMAVERA FONOVISA	NECESITO DECIRTE J.GUILLEN (R.GONZALEZ MORA)
20	22	21	23	MARC ANTHONY RMM	CONTRA LA CORRIENTE A.CUCCO PENA (O.ALFANNO)
21	20	20	20	ENRIQUE IGLESIAS FONOVISA	ESPERANZA R.PEREZ-BOTIJA (E.IGLESIAS C.GARCIA ALONSO)
22	23	38	4	FEY SONY DISCOS	NI TU NI NADIE J.R.FLOREZ (M.ABLANEDO)
23	17	23	21	MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	PARA DARTE MI VIDA R.QUEZADA (V.VICTOR)
24	26	27	7	CRISTIAN ARIOLA/BMG LATIN	DESPUES DE TI...QUE? R.PEREZ (R.PEREZ)
25	30	22	22	PEPE AGUILAR MUSART/BALBOA	DIRECTO AL CORAZON PAGUILAR (FATO)
26	32	—	2	CHARLIE ZAA SONOLUX/SONY DISCOS	AMORES C.ZAA (J.BACA FLORES A.PULIDO)
27	24	24	10	TONO ROSARIO WEACARIBE/WEA LATINA	ASI FUE T.ROSARIO,P.MATEO (J.GABRIEL)
28	NEW	1	1	RICKY MARTIN SONY DISCOS	CORAZONADO K.C.PORTER R.ROSA (R.ROSA K.C.PORTER L.GUIZME ESCOLAR)
29	25	33	5	PRISCILA Y SUS BALAS DE PLATA FONOVISA	SOBREVIVIRE T.PAIZ (D.FEKARIS F.PERREN)
30	19	13	13	KARIS EMD/BMG LATIN	TUS OJOS SON L.CORPORAN,E.MONTANEZ (R.ARMANDO DEL VALLE)
31	27	30	17	FRANKIE NEGRON WEACARIBE/WEA LATINA	AGUA PASADA S.GEORGE (G.FRANCISCO)
32	27	32	16	JOSE FELICIANO RODVEN/POLYGRAM LATINO	ME HAS ECHADO AL OLVIDO R.PEREZ (R.PEREZ,R.LIVI)
33	29	14	13	MICHAEL STUART RMM	NINA BELLA A.FERNANDEZ (Y.ENRIQUEZ)
34	21	15	11	PEDRO FERNANDEZ RODVEN/POLYGRAM LATINO	SIN VERTE H.PATRON (H.ESTRADA)
35	RE-ENTRY	7	7	ANA GABRIEL SONY DISCOS	ME EQUIVOQUE CONTIGO A.GABRIEL (A.J.JIMENEZ)
36	RE-ENTRY	9	9	LOS TIGRES DEL NORTE FONOVISA	ASI COMO TU LOS TIGRES DEL NORTE,E.HERNANDEZ (L.RAMIREZ)
37	RE-ENTRY	4	4	MICHAEL SALGADO JOEY/SONY DISCOS	MI CHATITA J.S. LOPEZ (J.S. LOPEZ)
38	25	25	14	MIJARES WITH LUCERO RODVEN/POLYGRAM LATINO	EL PRIVILEGIO DE AMAR J.AVENDANO LUHRS,A.ZEPEDA (J.AVENDANO LUHRS)
39	34	34	16	SHAKIRA SONY DISCOS	CIEGA, SORDOMUDA S.MEBARAK L.MENDEZ (S.MEBARAK E.SALGADO)
40	RE-ENTRY	19	19	ALEJANDRO SANZ WEA LATINA	CORAZON PARTIO E.RUFFINENGO M.A.ARENAS (A.SANZ)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
21 STATIONS	18 STATIONS	65 STATIONS
1 ENRIQUE IGLESIAS FONO VISA	1 JERRY RIVERA SONY DISCOS	1 TIRANOS DEL NORTE SONY DISCOS
2 OLGA TANON WITH CRISTIAN CASTRO WEA LATINA	2 FRANKIE NEGRON WEACARIBE/WEA LATINA	2 LIMITE RODVEN/POLYGRAM LATINO
3 SHAKIRA SONY DISCOS	3 JUAN LUIS GUERRA 440 KAREN/CAIMAN	3 JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN
4 JERRY RIVERA SONY DISCOS	4 VICTOR MANUELLE SONY DISCOS	4 CONJUNTO PRIMAVERA FONOVISA
5 CHAYANNE SONY DISCOS	5 GRUPOMANIA SONY DISCOS	5 MARCO ANTONIO SOLIS FONOVISA
6 CARLOS PONCE EMI LATIN	6 GISELLE ARIOLA/BMG LATIN	6 LOS TEMERARIOS FONOVISA
7 VICENTE FERNANDEZ SONY DISCOS	7 MARC ANTHONY RMM	7 VICENTE FERNANDEZ SONY DISCOS
8 CHARLIE ZAA SONOLUX/SONY DISCOS	8 SHAKIRA SONY DISCOS	8 LOS MISMOS EMI LATIN
9 RICKY MARTIN SONY DISCOS	9 MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	9 PRISCILA Y SUS BALAS DE PLATA FONOVISA
10 FEY SONY DISCOS	10 ENRIQUE IGLESIAS FONO VISA	10 LOS TIGRES DEL NORTE FONOVISA
11 JOSE FELICIANO RODVEN/POLYGRAM LATINO	11 TONO ROSARIO WEACARIBE/WEA LATINA	11 MICHAEL SALGADO JOEY/SONY DISCOS
12 CRISTIAN ARIOLA/BMG LATIN	12 KARIS EMD/BMG LATIN	12 ANA GABRIEL SONY DISCOS
13 ENRIQUE IGLESIAS FONO VISA	13 FRANKIE NEGRON WEACARIBE/WEA LATINA	13 LOS TUCANES DE TIJUANA EMI LATIN
14 TIRANOS DEL NORTE SONY DISCOS	14 MICHAEL STUART RMM	14 BANDA MAGUEY RCA/BMG LATIN
15 ALEJANDRO SANZ WEA LATINA	15 OLGA TANON WITH CRISTIAN CASTRO WEA LATINA	15 BANDA EL RECODO FONO VISA

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 Gainers 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.

NOTAS

(Continued from preceding page)

two shows, the dates for which are not confirmed yet, at the Auditorio Nacional.

FOURTH-QUARTER RECAP: Given the record-breaking year turned in last year by the U.S. Latino market, as reported in the Jan. 16 issue, it naturally would follow that sales of titles on The Billboard Latin 50 in the fourth quarter of 1998 would be on the upswing, compared with 1997. Indeed, fourth-quarter 1998 sales were up 11%, at 1,718,500 units.

Following is a recap of fourth-quarter figures:

The Billboard Latin 50: fourth-quarter 1998: 1,718,500 units; weekly average: 132,000 units; fourth-quarter 1997: 1,558,000 units; weekly average: 120,000 units.

Pop genre chart: fourth-quarter 1998: 824,000 units; weekly average: 63,500 units; fourth-quarter 1997: 728,500 units; weekly average: 56,000 units.

Tropical/salsa genre chart: fourth-quarter 1998: 470,500 units; weekly average: 36,000 units; fourth-quarter 1997: 432,500 units; weekly average: 33,500 units.

Regional Mexican genre chart: fourth-quarter 1998: 328,500 units; weekly average: 25,500 units;

fourth-quarter 1997: 355,500 units; weekly average: 27,500 units.

CHART NOTES, RADIO: Powered by 18.2 million audience impressions—up 1.5 million from last issue—Jerry Rivera's "Ese" (Sony Discos) solidifies its two-week grip on No. 1 on Hot Latin Tracks.

Likewise, "Ese" reigns over the tropical/salsa genre chart for a second consecutive week with 15.8 million audience impressions.

Also enjoying a two-week chart-topping run is Tiranos Del Norte's "Creí" (Sony Discos), which stays No. 1 on the regional Mexican genre chart with 8.4 million audience impressions.

Ascending to the apex of the pop genre chart this issue with 11.6 million audience impressions is Enrique Iglesias' "Nunca Te Olvidaré" (Fonovisa). The song also gained a whopping 4 million audience impressions this issue to move into second place on Hot Latin Tracks.

CHART NOTES, RETAIL: Sales of titles charting on The Billboard Latin 50, which is unpublished this issue, came in at 96,000 units, the first time in four months that charted albums failed to move 100,000 units.

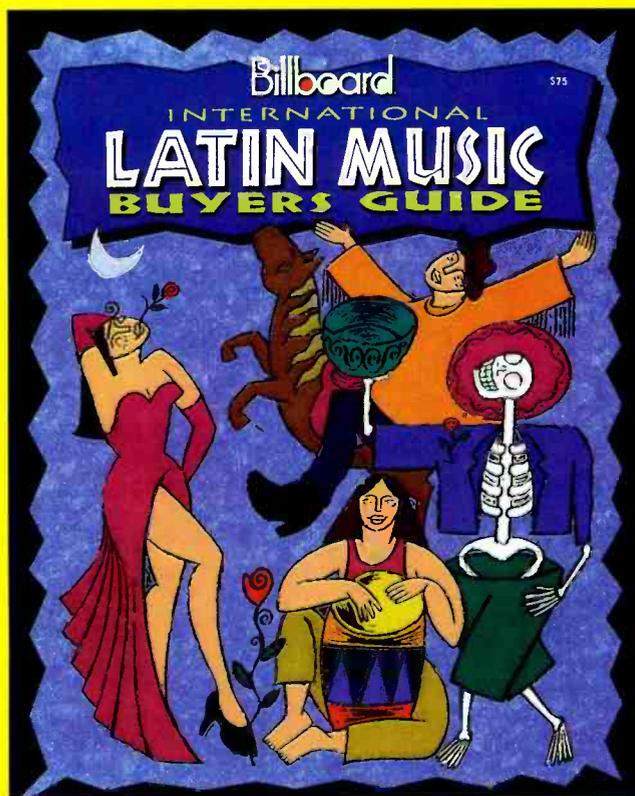
Thirty-three of the 50 albums went south, including Shakira's No. 1 "Dónde Están Los Ladrones?" (Sony Discos), down a hefty 22% to 7,000 pieces. The album, the front-running title on the pop genre chart for a 10th week in a row, dropped 137-164 on The Billboard 200.

LATIN TRACKS A-Z

- TITLE (Publisher—Licensing Org.) Sheet Music Dist.
- 14 ADORABLE MENTIROSA (BMG, ASCAP)
 - 31 AGUA PASADA (Giffan, BMI/Nelia, BMI)
 - 26 AMORES [ESCLAVO Y AMO, ENTREGA TOTAL] (Bander Brambila/EMI Blackwood, BMI)
 - 36 ASI COMO TU (Fonomusic, SESAC/TN Ediciones, BMI)
 - 27 ASI FUE (Careers-BMG, ASCAP)
 - 39 CIEGA, SORDOMUDA (F.I.P.P., BMI/Sony/ATV Latin, BMI)
 - 15 COMO BAILA (Sony Discos, ASCAP)
 - 13 COMO TE RECUERDO (Maximo Aguirre Music/Editora Angel Musical, SESAC)
 - 20 CONTRA LA CORRIENTE (New Edition EMOA, SESAC)
 - 28 CORAZONADO (Oraco Cornelius, BMI/Olinga, BMI)
 - 40 CORAZON PARTIO (EMI Blackwood, BMI)
 - 3 CREI (Peer Int'l., BMI)
 - 17 DAME UN BESO (Copyright Control)
 - 7 DEJARIA TODO (1998 Deep Music, BMI)
 - 24 DESPUES DE TI...QUE? (JKMC, ASCAP)
 - 25 DIRECTO AL CORAZON (Edimusa, ASCAP)
 - 38 EL PRIVILEGIO DE AMAR (Beechwood, BMI)
 - 4 ESCONDIDOS (MCA, ASCAP/BMG Songs, ASCAP)
 - 1 ESE (Ventura, ASCAP)
 - 21 ESPERANZA (EMI April, ASCAP/Unimusic, ASCAP)
 - 12 LA OTRA PARTE DEL AMOR (Warner-Tamerlane, BMI)
 - 35 ME EQUIVOQUE CONTIGO (Peer Int'l., BMI)
 - 32 ME HAS ECHADO AL OLVIDO (JKMC, ASCAP/MCA, ASCAP/Livi, ASCAP)
 - 6 ME VOY A QUITAR DE EN MEDIO (Warner-Tamerlane, BMI)
 - 37 MI CHATITA (Eizaz, BMI)
 - 9 MI PC (Karen, ASCAP)
 - 19 NECESITO DECIRTE (Seg Son, BMI)
 - 22 NI TU NI NADIE (Copyright Control)
 - 33 NINA BELLA (EMOA, ASCAP)
 - 2 NUNCA TE OLVIDARE (EMI April, ASCAP)
 - 23 PARA DARTE MI VIDA (WB Music Corp., ASCAP/Flamboyant)
 - 8 PRINCESA (Delmonte, BMI)
 - 18 QUE BONITO (Pacific, BMI)
 - 11 QUE HABRIA SIDO DE MI (New Edition EMOA, SESAC)
 - 10 SI TE PUDIERA MENTIR (Crisma, SESAC)
 - 34 SIN VERTE (Unimusic, ASCAP)
 - 29 SOBREVIVIRE (I WILL SURVIVE) (Copyright Control)
 - 16 TE VAS (F.I.P.P., BMI)
 - 5 TU (F.I.P.P., BMI/Sony/ATV Latin, BMI)
 - 30 TUS OJOS SON (EMD, ASCAP)

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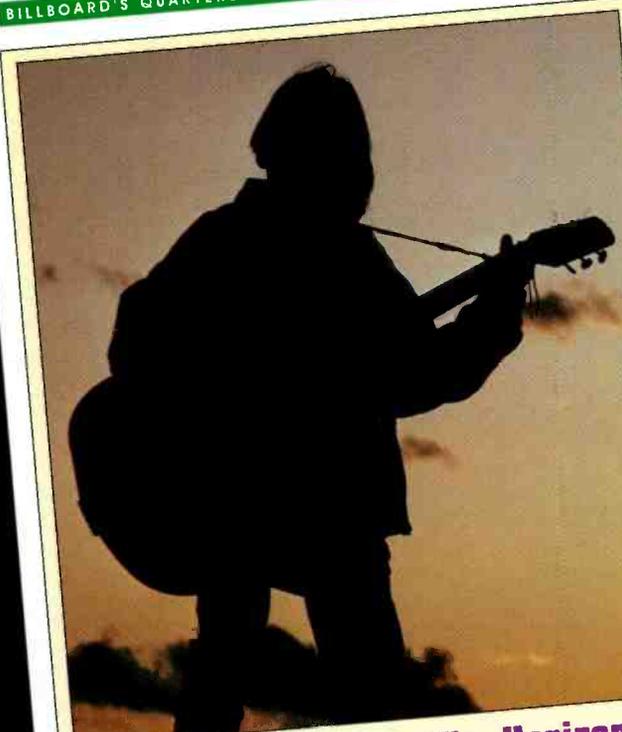
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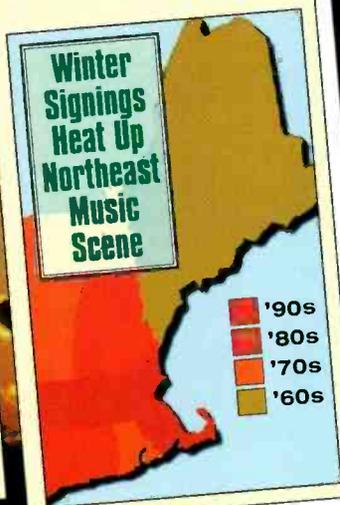
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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Lean Times Ahead For Brazil Biz Inflation Strikes Major Record Companies And Retailers

BY ENOR PAIANO

SÃO PAULO, Brazil—The domestic record industry here is bracing itself for a bumpy ride in the wake of the plummeting local currency, the real.

The Brazilian government allowed the real to float in mid-January, and it has since lost 40% of its value. The resulting inflation is now causing trepidation throughout the domestic music industry.

Brazilian majors reporting in dollars are likely to take a major hit, according to Manolo Díaz, chairman of Universal Music Latin America.

"For those of us that report in dollars, it represents an important loss because we are not going to be able to increase the prices to compensate for 35% devaluation," says Díaz. "And in the short term, we are not going to be able to sell 35% more. So it is going to affect all of us, particularly after 1998, when the market lost 16% [in value]."

In 1997, according to International Federation of the Phonographic Industry figures, the Brazilian market was worth \$1.2 billion. Even though Díaz says Universal is not planning price increases, some retailers are fretting that a price hike is exactly the measure the majors will take.

"In previous crises, the majors always raise the prices first and then see what happens," says Vicente Menta Neto, owner of Studio Tan. Formerly a traditional retail outlet, Studio Tan was converted by Menta Neto into an Internet "virtual store" that now sells only imported CDs and DVDs.

"One thing is for sure," says Menta Neto. "For the international E-commerce Web sites, the Brazilian market is dead."

Brazil was considered one of the

most important markets for online retailers such as Amazon.com and CDnow. But with the devaluation of the real, shipment fees, and a recently enacted import tax that can approach 60%, buying abroad on the Internet can get expensive.

A CD that sells for \$15 through a retailer like Amazon.com now costs a Brazilian consumer 40 reais (about \$23.50), without the shipment fee. By contrast, the average price for a CD in

(Continued on page 53)

Is Filipino Chart Imminent? More Data Is Available, But Hurdles Remain

BY DAVID GONZALES

MANILA, the Philippines—Two of this country's leading music merchants have invested in electronic point-of-sale (EPOS) inventory systems that will, theoretically, let them contribute accurate sales data to a national album chart. That's an information tool on the wish list of the local record industry.

The retailers are the 51-store Odyssey Records & Tapes web and the 25-outlet Radio City chain. Their

combined volume accounts for between 30% and 40% of the country's music market, according to Danilo Olivares, president of the Philippines Assn. of the Record Industry (PARI).

Odyssey operations VP Sony Escarilla says, "All our outlets were completely computerized early last year for inventory purposes, and the information is sent to the central office [in Pasig City] on a daily basis." The sys-

(Continued on page 53)

MA Recordings Brings Top-Notch Audio To U.S.

BY STEVE MCCLURE

TOKYO—Since its first releases in 1987, Tokyo-based MA Recordings has steadily gained a reputation among audiophiles as one of the classiest labels around. Now MA hopes to raise its international profile after recently signing a distribution deal with leading U.S. independent distributor Koch International.



"The theme of the label is recording in big, 'live' spaces," explains the label's owner, Todd Garfinkle. MA Recordings specializes in mostly original music with elements of improvisation, structure, and traditional styles from various parts of the world. Garfinkle's quest for original music recorded in what he describes as "strictly acoustic settings" has taken him to such exotic locales as southern Siberia; Skopje, Macedonia; and a Spanish monastery.

He says his goal is to record music that shows the artist's personal approach to his or her music, as well as to get a completely pure, flat sound that's as close as possible to the original

sound of the voices and instruments. "I try to mix 'ethnic' music with classical, jazz, and improvisational music," Garfinkle says.

Besides their exquisite sonic purity, MA Recordings' CDs (which, according to Garfinkle, sell an average 5,000 copies each) are beautifully packaged, with detailed information about the musicians and the recording process and setting. Typical of MA's releases is a 1996 album of Portuguese fado songs titled "Luz Destino," recorded by Garfinkle in a Gothic church in Lisbon. In addition to the sound's crystalline clarity, what makes the album special is the extraordinarily beautiful voice of Maria Ana Bobone. "It's baroque fado—fado without the schmaltz," says Garfinkle.

When recording, Garfinkle uses only two mikes. "It's all live—there are no overdubs," he says. "I use completely handmade equipment. It's all made by a Japanese engineer friend of mine." The only exception is the mikes, made by Danish firm Bruel and Kjaer.

A Los Angeles native, Garfinkle spent his high school years on a kibbutz in northern Israel. He first visited Japan in 1983 and has lived here continuously since 1985. Garfinkle's first musical project in this country was an album in 1986 for CBS/Sony of his own solo piano work titled, appropriately enough, "Solo Piano."

Koch will initially distribute five MA titles: "Luz Destino"; "Salterio," an album of medieval Spanish psalter music; "Calamus," a collection of medieval Arab-Andalusian music; "The Piano Music Of Alberto Ginastera Volume One," performed by Argentina's Eduardo Delgado; and "Staring At The Sun," a collection of music featuring saxophonist Peter Epstein and other jazz players recorded at St. Peter's Episcopal Church in New York.

HMV Taps Wilf Walsh To Oversee Its Expansion In Germany

BY TOM FERGUSON

LONDON—HMV has appointed a new managing director of its expanding operation in Germany. The new incumbent is Wilf Walsh, the music chain's London-based operations director.

Reporting to HMV Europe managing director Brian McLaughlin, Walsh replaces Steve Knott, who left HMV Jan. 1. Walsh, who takes up his new post April 6, will be based in Dusseldorf.

He says of the new job, "I'm look-

ing forward to it. It should be good, particularly with our new store activity and trying to get the brand established in Germany. I've been operations director for the U.K. and Ireland about three years, and I've been with HMV for five years, so it was time for a change."

HMV currently has only one outlet in Germany, a shopping-mall site in Oberhausen. However, it has recently acquired sites in Munster, Frankfurt, and Cologne. "We've got a lot going on," says

Walsh. "We're opening in Munster and Frankfurt in the autumn, and then we're opening in Cologne in 2000."

HMV has indicated that it could open as many as 12 stores in the country. However, Walsh notes, "there's no exact target in terms of numbers. It will be a period of



WALSH

slow acquisition, as and when appropriate properties crop up in the appropriate towns."

One reason for the cautious approach, he acknowledges, is that buying property in Germany is a lengthy and "quite tricky" process. He adds, "We won't go hell-for-leather and take sites just to get in the market. We know it's not an easy market to crack."

No decision has yet been made on Walsh's successor as operations director.

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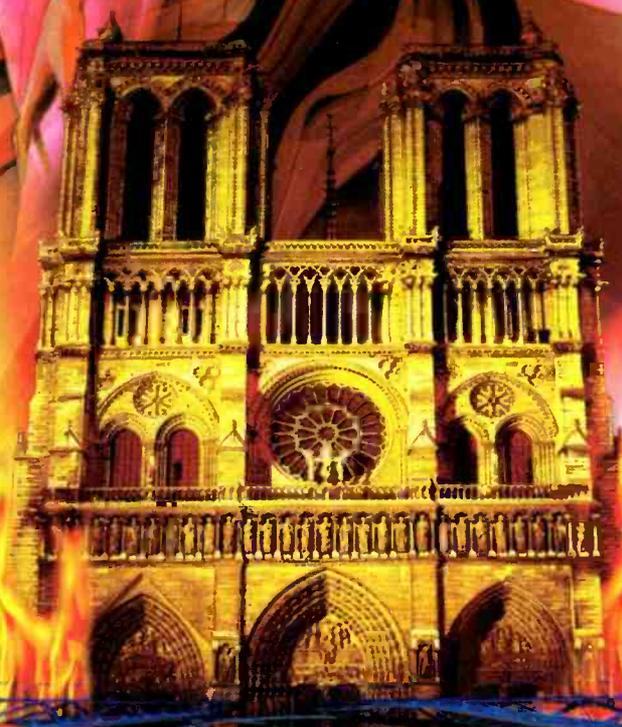
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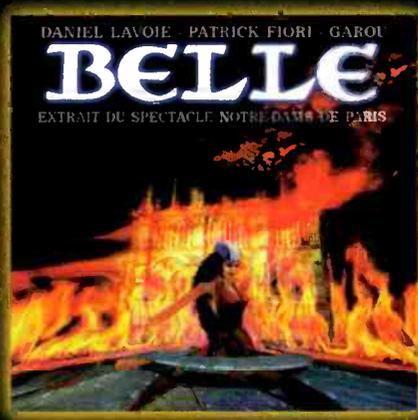
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2,2 million singles sold.
N° 1 on the charts since September 12, 1998.
29 weeks in the charts.

Complete set

(2 CD full live version)
600,000 albums sold.
N° 2 on the charts
since December 12, 1998.



The Musical in Paris, Palais des Congrès, 1998

450,000 spectators.

126 shows, from September 16, 1998 to January 31, 1999.

SOLD OUT
SINCE
NOVEMBER 10TH

France, Switzerland and Belgium tour

February 1999: 27 shows
100,000 spectators.
Lille, Metz, Strasbourg,
Orléans, Caen, Bruxelles.

SOLD OUT

Canada tour

Starting in March 1999 (4 months):
Ottawa,
Quebec,
Montreal, }
Toronto (opening January 1999).

SOLD OUT

Starting in September 1999:

100 shows. Lille,
Strasbourg, Nancy,
Orléans, Caen, Pau,
Le Mans, Angers,
Bordeaux, Marseille,
Grenoble, Bruxelles.

SOLD OUT

Toulouse, Montpellier, Toulon, Lyon,
Genève. (opening January 20, 1999).

Back to Paris

February 2000, Palais des Congrès:
100,000 tickets already sold.

PUBLISHING: Wela B.V., Boventoon B.V.,
Nico Music, Onze Music
CONTACT: Pomme Music, NDP Project,
TEL. (33) 1 43 59 15 78 / Fax (33) 1 43 59 66 77

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 02/01/99			GERMANY (Media Control) 01/26/99			U.K. (Chart-Track) 01/25/99			FRANCE (SNEP/IFOP/Tite-Live) 01/23/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	ASA GA MATAKURU DREAMS COME TRUE TOSHIBA-EMI	1	1	BIG BIG WORLD EMILIA UNIVERSAL	1	4	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA	1	4	BELIEVE CHER WEA
2	2	LAST CHANCE SOMETHING ELSE TOSHIBA-EMI	2	4	I WISH OLI P. HANSA/ARIOLA	2	2	HEARTBEAT/TRAGEDY STEPS JIVE	2	1	MAIS QUI'EST LA BELETTE MANAU POLYDOR
3	NEW	ITSUKA YUZU SENHA & CO	3	3	NARCOTIC LIQUIDO VIRGIN	3	20	TEQUILA TERRORVISION TOTAL VEGAS	3	5	TU M'OUBLIERAS LARUSSO DLA/EMI
4	5	AUTOMATIC (MAXI) HIKARU UTADA TOSHIBA-EMI	4	NEW	WOLFGANG PETRY DIE LAENGSTE SINGLE DER WELT 2 ARIOLA	4	1	A LITTLE BIT MORE 911 VIRGIN	4	2	CHANTER POUR CEUX QUI SONT LOIN DE CHEZ EUX LAAM DLA/EMI
5	1	HIKARI NO SASUHOUE MR. CHILDREN TOYS FACTORY	5	2	HIJO DE LA LUNA LOONA MOTOR	5	NEW	WESTSIDE TQ EPIC	5	3	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY
6	3	I HAVE NEVER SEEN NAMIE AMURO AVEV TRAX	6	5	HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z ARIOLA	6	NEW	GIMME SOME MORE BUSTA RHYMES ELEKTRA/WEA	6	6	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA
7	NEW	YURAMEKI DIR EN GREY EASTWEST JAPAN	7	6	GET FREAKY MUSIC INSTRUCTOR FEATURING AB EASTWEST	7	3	I WANT YOU FOR MYSELF ANOTHER LEVEL FEATURING GHOSTFACE KILLAH NORTHWESTSIDE	7	14	PARISIEN DU NORD CHEB MAMI & K-MEL VIRGIN
8	NEW	ACRO NO OKA DIR EN GREY EASTWEST JAPAN	8	8	VATER WO BIST DU? DIE 3 GENERATION RCA	8	5	PRaise YOU FATBOY SLIM SKINT	8	NEW	BIG BIG WORLD EMILIA UNIVERSAL
9	4	AUTOMATIC HIKARU UTADA TOSHIBA-EMI	9	7	BELIEVE CHER WEA	9	10	MORE THAN THIS EMMIE MANIFESTO	9	8	LE TEMPS DES CATHEDRALES BRUNO PELLETIER POMME/SONY
10	NEW	ZAN DIR EN GREY EASTWEST JAPAN	10	9	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA	10	NEW	YOU DON'T KNOW ME ARMAND VAN HELDEN LONDON	10	12	KIM KAY LILALI DLA/EMI
11	6	BE WITH YOU GLAY UNLIMITED	11	13	LIEBESLIED ABSOLUTE BEGINNER UNIVERSAL	11	8	BELIEVE CHER WEA	11	7	ELLE DONNE BARBARA SCAFF & RONAN HARDI-MAN POLYDOR
12	8	STROBO KOHMI HIROSE VICTOR	12	15	MIAMI WILL SMITH COLUMBIA	12	13	YOU SHOULD BE BLOCKSTER SOUND OF MINISTRY	12	9	DIS MOI FAUDEL MERCURY
13	NEW	I WISH KOHMI HIROSE VICTOR	13	10	IF YOU BELIEVE SASHA WEA	13	6	CHOCOLATE SALTY BALLS CHEF COLUMBIA	13	NEW	LARA FABIAN POLYDOR
14	7	YES RINA CHINEN SONY	14	14	RESPECT SPIKE POLYDOR	14	9	GOODBYE SPICE GIRLS VIRGIN	14	10	S'IL SUFFISAIT D'AIMER CELINE DION COLUMBIA
15	NEW	KOKODE KISS SHITE RINGO SHIINA TOSHIBA-EMI	15	20	SHINE (DAVID'S SONG) LAMAR EPIC	15	12	TO EARTH WITH LOVE GAY DAD LONDON	15	11	I WANT TO SPEND MY LIFETIME LOVING YOU
16	12	TOHKU MADE KOHSHI INABA ROOMS	16	12	NO MATTER WHAT BOYZONE POLYDOR	16	11	CASSIUS 1999 CASSIUS VIRGIN	16	13	TINA ARENA & MARC ANTHONY COLUMBIA
17	9	WHITE KEY AMI SUZUKI SONY	17	11	NOMANSLAND D.J. SAKIN & FRIENDS INTERCORD	17	14	WALK LIKE A PANTHER '98 ALL SEEING I LONDON	17	18	ABDEL-KADER KHALED & TAHA & FAUDEL BAR-CLAY/POLYGRAM
18	11	CAMOUFLAGE MARIYA TAKEUCHI WARNER	18	16	LORDS OF THE BOARDS GUANO APES SUPERSONIC/GUN/ARIOLA	18	NEW	THREE DRIVES GREECE 2000 HOJU CHOONS	18	15	ELLE PLEURE OPHELIE WINTER EASTWEST
19	NEW	STOP 7 HOUSE ZETIMA	19	NEW	PARTY MIX PUR INTERCORD	19	17	END OF THE LINE HONEYZ MERCURY	19	NEW	SIKIDIM TARKAN PODIS/POLYGRAM
20	14	KARAPPO YUZU SENHA & CO	20	17	TOO MUCH RAIN UNITED DEE JAYS EMI	20	1	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT	20	16	MOTHERSHIP RECONNECTION SCOTT GROOVES LABELS/VIRGIN
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	J-FRIENDS PEOPLE OF THE WORLD SONY	1	1	XAVIER NAIDOO NICHT VON DIESER WELT 3R/EPIC	1	NEW	VARIOUS ARTISTS THE CLUBBER'S GUIDE TO NINETY NINE MINISTRY OF SOUND	1	2	MANAU PANIQUE CELTIQUE POLYDOR
2	2	AYUMI HAMASAKI A SONG FOR XX AVEV TRAX	2	2	MADONNA RAY OF LIGHT MAVERICK/WEA	2	5	VARIOUS ARTISTS THE BEST CLUB ANTHEMS '99 ... EVER! VIRGIN/EMI	2	1	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
3	NEW	TOSHIKI KADOMATSU TIME TUNNEL BMG	3	4	WESTERNHAGEN RADIO MARIA WEA	3	4	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	3	3	SOUNDTRACK NOTRE DAME DE PARIS (INTEGRAL) POMME/SONY
4	4	MASAYOSHI YAMAZAKI DO MI NO POLYDOR	4	6	BELIEVE CHER WEA	4	2	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC	4	5	KHALED & TAHA & FAUDEL 1 2 3 SOLEILS BAR-CLAY/POLYGRAM
5	3	SPEED MOMENT TOYS FACTORY	5	7	GUANO APES PROUD LIKE A GOD ARIOLA	5	3	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	5	11	WILL SMITH BIG WILLIE STYLE COLUMBIA
6	NEW	TATUYA ISHII DEEP SONY	6	3	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	6	4	OLI P. MEIN TAG ARIOLA	6	4	FLORENT PAGNY LIVE EN CONCERT MERCURY
7	5	SOUNDTRACK ARMAGEDDON SONY	7	10	U2 THE BEST OF 1980-1990 ISLAND/MERCURY	7	7	LENNY KRAVITZ 5 VIRGIN	7	8	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHERQUES/SONY
8	8	KOHMI HIROSE HIROSE KOHMI THE BEST LOVE WINTERS VICTOR	8	5	EMILIA BIG BIG WORLD UNIVERSAL	8	6	BOYZONE WHERE WE BELONG POLYDOR	8	6	SOUNDTRACK TAXI SMALL/SONY
9	6	GLOBE RELATION AVEV TRAX	9	8	METALLICA GARAGE INC. VERTIGO/MERCURY	9	10	STEPS STEP 1 JIVE	9	7	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
10	7	MARIAH CAREY #1'S SONY	10	NEW	ANDRE RIEU ROMANTIC MOMENTS POLYDOR	10	8	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 41 EMI/VIRGIN/POLYGRAM	10	10	EXCALIBUR LA LEGENDE DES CELTES TRISTAR/SONY
11	NEW	HEKIRU SHIINA FACE TO FACE SONY	11	11	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WEA	11	9	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND	11	9	LARA FABIAN PURE POLYDOR
12	12	MISIA THE GLORY DAY BMG	12	13	PHIL COLLINS ... HITS WEA	12	11	MADONNA RAY OF LIGHT MAVERICK/WEA	12	NEW	L. MAAZEL & WIENER PHILARMONIKER CONCERT DU NOUVEL AN 1999 RCA
13	14	VARIOUS ARTISTS DANCEMANIA XI TOSHIBA-EMI	13	14	MARIAH CAREY #1'S COLUMBIA	13	12	VARIOUS ARTISTS HITS '99 SONY TV/MARNER/EMI	13	13	ANDRE RIEU ROMANTIQUE PHILIPS/POLYGRAM
14	10	MIHO KOMATSU KOMATSU MIHO 2ND MIRAI AMEMURA D-TOWN	14	9	VARIOUS ARTISTS DIE WOCHENSHOW—BEST OF POLYSTAR	14	13	M PEOPLE THE BEST OF M PEOPLE M PEOPLE/BMG	14	12	VARIOUS ARTISTS ENSEMBLE V2/SONY
15	RE	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	15	15	SOUNDTRACK BLADE EPIC	15	14	CHER BELIEVE WEA	15	15	ANDRE RIEU ANDRE RIEU EN CONCERT PHILIPS/POLYGRAM
16	13	KIRORO NAGAJADA-KIRONOMORI VICTOR	16	16	THE KING GRAVELANDS EMI	16	17	THE BEE GEES ONE NIGHT ONLY POLYDOR	16	RE	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
17	NEW	PRE-SCHOOL 2ND ALBUM TOYS FACTORY	17	16	ABSOLUTE BEGINNER BAMBULE UNIVERSAL	17	RE	WILL SMITH BIG WILLIE STYLE COLUMBIA	17	16	MANU CHAO QUANESTINO VIRGIN
18	9	SPITZ 99EP POLYDOR	18	19	THE OFFSPRING AMERICANA COLUMBIA	18	20	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	18	NEW	MANUTATAH LA OLANDE TREMA/SONY
19	11	YUMI MATSUOYA NEUE MUSIK YUMI MATSUOYA COMPLETE BEST VOL. 1 TOSHIBA-EMI	19	17	THE OFFSPRING AMERICANA COLUMBIA	19	RE	THE OFFSPRING AMERICANA COLUMBIA	19	14	JOHNNY HALLYDAY STADE DE FRANCE 1998 MERCURY
20	NEW	MIDORI KARASHIMA EVER GREEN TOSHIBA-EMI	20	NEW	THE OFFSPRING AMERICANA COLUMBIA	20	15	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS EPIC	19	14	MADONNA RAY OF LIGHT MAVERICK/WEA
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	J-FRIENDS PEOPLE OF THE WORLD SONY	1	1	XAVIER NAIDOO NICHT VON DIESER WELT 3R/EPIC	1	NEW	VARIOUS ARTISTS THE CLUBBER'S GUIDE TO NINETY NINE MINISTRY OF SOUND	1	2	MANAU PANIQUE CELTIQUE POLYDOR
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6	NEW	TATUYA ISHII DEEP SONY	6	3	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	6	4	OLI P. MEIN TAG ARIOLA	6	4	FLORENT PAGNY LIVE EN CONCERT MERCURY
7	5	SOUNDTRACK ARMAGEDDON SONY	7	10	U2 THE BEST OF 1980-1990 ISLAND/MERCURY	7	7	LENNY KRAVITZ 5 VIRGIN	7	8	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHERQUES/SONY
8	8	KOHMI HIROSE HIROSE KOHMI THE BEST LOVE WINTERS VICTOR	8	5	EMILIA BIG BIG WORLD UNIVERSAL	8	6	BOYZONE WHERE WE BELONG POLYDOR	8	6	SOUNDTRACK TAXI SMALL/SONY
9	6	GLOBE RELATION AVEV TRAX	9	8	METALLICA GARAGE INC. VERTIGO/MERCURY	9	10	STEPS STEP 1 JIVE	9	7	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
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12	12	MISIA THE GLORY DAY BMG	12	13	PHIL COLLINS ... HITS WEA	12	11	MADONNA RAY OF LIGHT MAVERICK/WEA	12	NEW	L. MAAZEL & WIENER PHILARMONIKER CONCERT DU NOUVEL AN 1999 RCA
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15	RE	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	15	15	SOUNDTRACK BLADE EPIC	15	14	CHER BELIEVE WEA	15	15	ANDRE RIEU ANDRE RIEU EN CONCERT PHILIPS/POLYGRAM
16	13	KIRORO NAGAJADA-KIRONOMORI VICTOR	16	16	THE KING GRAVELANDS EMI	16	17	THE BEE GEES ONE NIGHT ONLY POLYDOR	16	RE	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
17	NEW	PRE-SCHOOL 2ND ALBUM TOYS FACTORY	17	16	ABSOLUTE BEGINNER BAMBULE UNIVERSAL	17	RE	WILL SMITH BIG WILLIE STYLE COLUMBIA	17	16	MANU CHAO QUANESTINO VIRGIN
18	9	SPITZ 99EP POLYDOR	18	19	THE OFFSPRING AMERICANA COLUMBIA	18	20	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	18	NEW	MANUTATAH LA OLANDE TREMA/SONY
19	11	YUMI MATSUOYA NEUE MUSIK YUMI MATSUOYA COMPLETE BEST VOL. 1 TOSHIBA-EMI	19	17	THE OFFSPRING AMERICANA COLUMBIA	19	RE	THE OFFSPRING AMERICANA COLUMBIA	19	14	JOHNNY HALLYDAY STADE DE FRANCE 1998 MERCURY
20	NEW	MIDORI KARASHIMA EVER GREEN TOSHIBA-EMI	20	NEW	THE OFFSPRING AMERICANA COLUMBIA	20	15	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS EPIC	19	14	MADONNA RAY OF LIGHT MAVERICK/WEA

Hits Of The World is compiled at Billboard/London by Alison Smith and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316. NEW = New Entry RE = Re-Entry

HITS OF THE WORLD

CONTINUED

EUROCHART 02/06/99			MUSIC & MEDIA			SPAIN (AFYVE/ALEF MB) 01/21/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	BELIEVE CHER WEA	1	2	BELIEVE CHER WEA	1	1	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC
2	3	BIG BIG WORLD EMILIA RODEO/UNIVERSAL	2	NEW	BIG BIG WORLD EMILIA UNIVERSAL	2	2	CHER BELIEVE WEA
3	3	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA	3	1	WHAT'S YOUR SIGN? DES'REE EPIC	3	6	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS.
4	NEW	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA	4	3	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA	4	7	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND
5	4	GOODBYE SPICE GIRLS VIRGIN	5	5	EVERYBODY GET UP FIVE RCA	5	10	THE OFFSPRING AMERICANA COLUMBIA
6	10	NARCOTIC LIQUIDO VIRGIN	6	NEW	GOD IS A D.J. FAITHLESS ARIOLA	6	8	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS
7	NEW	WHEN YOU'RE GONE BRYAN ADAMS FEATURING MEL C. A&M	7	7	DIEZ Y CUARTO SIEMPRE ASI DISCO DE ARTE/BMG	7	3	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT/EPIC
8	6	HEARTBEAT/TRAGEDY STEPS JIVE	8	NEW	U DRIVE ME CRAZY 'N SYNC ZAFIRO/BMG	8	4	MARIAH CAREY #1'S COLUMBIA
9	7	HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z ROC-A-FELLA/NORTHWESTSIDE	9	4	CUBA LIBRE GLORIA ESTEFAN EPIC	9	8	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER
10	NEW	WESTSIDE TQ CLOCKWORK/EPIC	10	6	SUR YUMITUS RCA	10	NEW	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC
ALBUMS			ALBUMS			ALBUMS		
1	1	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	1	1	ALEJANDRO SANZ MAS WEA	1	1	LA OREJA DE VAN GOGH DILE AL SOL EPIC
2	2	CHER BELIEVE WEA	2	2	JARABE DE PALO DEPENDE VIRGIN	2	2	CHER BELIEVE WEA
3	4	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS.	3	6	CHER BELIEVE WEA	3	6	DUNCAN DHU COLECCION 1985-1998 DRO
4	3	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND	4	7	U2 THE BEST OF 1980-1990 ISLAND/MERCURY	4	7	ROSANA LUNA NUEVA UNIVERSAL
5	NEW	THE OFFSPRING AMERICANA COLUMBIA	5	10	JULIO IGLESIAS MI VIDA—GRANDES EXITOS COLUMBIA	5	10	HEVIA TIERRA DE NADIE HISPAVOX
6	7	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	6	8	ELLA BAILA SOLA ELLA BAILA SOLA HISPAVOX	6	8	
7	9	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT/EPIC	7	3		7	3	
8	6	MARIAH CAREY #1'S COLUMBIA	8	4		8	4	
9	8	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER	9	NEW		9	NEW	
10	NEW	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC	10	9		10	9	

MALAYSIA (RIM) 01/19/99			HONG KONG (IFPI Hong Kong Group) 01/17/99		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	2	VARIOUS ARTISTS EVERLASTING LOVE SONGS WARNER	1	1	SAMMI CHENG LISTEN TO SAMMI WARNER
2	1	MARIAH CAREY #1'S SONY	2	4	EASON CHAN A NEW LIFE CAPITAL ARTISTS
3	3	XPDC SAMURAI LIFE	3	2	LEON LAI IF I CAN SEE YOU AGAIN SONY
4	7	ELLA EL EMI	4	NEW	ANDY HUI ULTIMATE BEST OF THE BEST—ANDY HUI CAPITAL ARTISTS
5	NEW	LEON LAI IF I CAN SEE YOU AGAIN SONY	5	5	VARIOUS ARTISTS MUSIC IS LIVE—JACKY & FRIENDS '98 UNIVERSAL/POLYGRAM
6	NEW	SITI NURHALIZA ADIWARNA SUWAH	6	NEW	SAMMI CHENG ULTIMATE BEST OF THE BEST—SAMMI CHENG CAPITAL ARTISTS
7	4	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM	7	3	LEO KU BE MY VALENTINE EMI
8	NEW	THE OFFSPRING AMERICANA SONY	8	7	WILLIAM SO SOLITUDE GO EAST
9	RE	THE CORRS TALK ON CORNERS 143/LAVA/WARNER	9	NEW	DICK & COWBOY BIE GANG WHAT'S MUSIC
10	RE	VARIOUS ARTISTS WARNA-WARNI AIDILFITRI SONY	10	RE	FAYE WONG CHANG YOU EMI

IRELAND (IRMA/Chart-Track) 01/21/99			BELGIUM (Promuvi) 01/29/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	CHOCOLATE SALTY BALLS CHEF COLUMBIA	1	1	BELIEVE CHER WARNER
2	2	HEARTBEAT/TRAGEDY STEPS JIVE	2	3	VIRTUAL ZONE/CHANGE U MIND VIRTUAL ZONE ANTLER-SUBWAY/EMI
3	4	WHEN YOU'RE GONE BRYAN ADAMS FEATURING MEL C. A&M	3	2	BIG BIG WORLD EMILIA UNIVERSAL
4	3	BIG BIG WORLD EMILIA UNIVERSAL	4	6	IN MY EYES MILK INC. ANTLER-SUBWAY/EMI
5	NEW	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA	5	7	AFSCHEID VOLUMIA! BMG
6	7	PRAISE YOU FATBOY SLIM SKINT	6	5	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY SONY
7	8	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA	7	NEW	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY
8	5	GOODBYE SPICE GIRLS VIRGIN	8	8	MAIS QUI EST LA BELETTE MANAU POLYGRAM
9	9	TAKE ME THERE BLACKSTREET FEATURING MYA INTERSCOPE/UNIVERSAL	9	4	KWAKHAK MICHAEL'S BEATBOX BYTE/ZOMBA/ROUGH TRADE
10	6	BELIEVE CHER WEA	10	NEW	WALL STREET DJ FRED & ARNOLD T NEWS/POLYGRAM
ALBUMS			ALBUMS		
1	1	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT	1	1	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND/POLYGRAM
2	2	U2 THE BEST OF 1980-1990 ISLAND	2	2	SOUNDTRACK NOTRE DAME DE PARIS POMME/UNIVERSAL
3	4	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	3	4	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY
4	3	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	4	3	JOE COCKER GREATEST HITS EMI
5	8	THE CORRS FORGIVEN, NOT FORGOTTEN 143/LAVA/ATLANTIC	5	10	MANAU PANIQUE CELTIQUE POLYGRAM
6	5	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC	6	6	MARIAH CAREY #1'S SONY
7	6	SOUNDTRACK CHEF AID: THE SOUTH PARK ALBUM COLUMBIA	7	5	HELMUT LOTTI GOES CLASSIC (FINAL) & CLASSICAL CHRISTMAS PIET ROELIN/POLYGRAM
8	7	VARIOUS ARTISTS HITS 99 SONY/WARNER/BMG	8	7	VENGABOYS GREATEST HITS ZOMBA/ROUGH TRADE
9	RE	TRACY CHAPMAN TRACY CHAPMAN WEA	9	8	DIRE STRAITS SULTANS OF SWING—THE BEST OF VERTIGO/POLYGRAM
10	10	MARIAH CAREY #1'S COLUMBIA	10	NEW	FLORENT PAGNY LIVE EN CONCERT POLYGRAM

AUSTRIA (Austrian IFPI/Austria Top 40) 01/26/99			SWITZERLAND (Media Control Switzerland) 01/31/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	4	NARCOTIC LIQUIDO EMI/VIRGIN	1	1	BIG BIG WORLD EMILIA UNIVERSAL
2	2	IF YOU BELIEVE SASHA WARNER	2	4	NARCOTIC LIQUIDO EMI
3	1	BIG BIG WORLD EMILIA UNIVERSAL	3	3	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY SONY
4	3	HUO DE LA LUNA LOONA POLYGRAM	4	9	WOULD YOU . . . ? TOUCH & GO V2/MUSIKVERTRIES
5	NEW	A KLANA INDIANA A KLANA INDIANA EMI	5	2	BELIEVE CHER WARNER
6	NEW	RESPECT SPIKE POLYGRAM	6	5	HUO DE LA LUNA LOONA POLYGRAM
7	6	NO MATTER WHAT BOYZONE POLYGRAM	7	8	HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z BMG
8	5	BELIEVE CHER WARNER	8	NEW	MIAMI WILL SMITH SONY
9	NEW	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY SONY	9	6	NO MATTER WHAT BOYZONE POLYGRAM
10	10	GEIL DJ VISAGE EMI	10	NEW	I WISH OLI P. BMG
ALBUMS			ALBUMS		
1	1	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND/POLYGRAM	1	1	GOLA UF U DERVO SOUND SERVICE/PHONAG
2	8	SASHA! DEDICATED TO WARNER	2	NEW	EMILIA BIG BIG WORLD UNIVERSAL
3	4	MADONNA RAY OF LIGHT WARNER	3	2	CHER BELIEVE WARNER
4	NEW	L. MAAZEL & W.R. PHIL HARMONIKER NEU-JAHRSKONZERT 1999 BMG	4	3	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM
5	2	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY	5	4	MARIAH CAREY #1'S SONY
6	9	MARIAH CAREY #1'S COLUMBIA	6	5	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER
7	6	CHER BELIEVE WARNER	7	6	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY
8	NEW	GUANO APES PROUD LIKE A GOD BMG	8	10	LENNY KRAVITZ 5 EMI
9	7	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE WARNER	9	NEW	SENS UNIK POLE POSITION SENS UNIK/TBA
10	NEW	JOE COCKER GREATEST HITS EMI	10	8	WHITNEY HOUSTON MY LOVE IS YOUR LOVE BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

CHINESE SUPERSTAR Faye Wong's first-ever Japanese concert, scheduled for March 11 at Tokyo's 8,000-seat Budokan, was sold out in one day, according to concert promoter Kyodo Tokyo. An extra show has been added for March 12. Meanwhile, Toshiba-EMI, Wong's Japanese licensee, says it will release the singer's first English-language single, "Eyes On Me," Feb. 24. The track, recorded in Beijing, will be used as the theme song for Square Co.'s TV ad campaign for its "Final Fantasy 8" computer game. The label says Wong's latest album, "Chang You," titled "Uta Asobi" (Song Play) in Japan, has sold close to 90,000 copies (including imports), since its Oct. 21, 1998, release there. It will be rereleased by Toshiba-EMI in a Japan-only version containing "Eyes On Me" on March 3.



WONG

STEVE MCCLURE

debut by author **Kaizad Gustad**. This humorous drama—about three young Indians living in London, New York, and Sydney who come to Mumbai, India, to search for their roots—has spawned a hit soundtrack featuring the popular single "Mumbai" (*bhai* is slang for gang lord) by Channel V VJ and dancer **Jaaved Jafferri**. The video also showcases Jafferri's mimicry talents as he portrays underworld street characters. Another video on heavy rotation is "Paisa Paisa Paisa" (Money, Money, Money) by pop diva **Mehnaz**, which has the three leads doing a "Full Monty"-style dance in the movie. Also included is **Robert Miles'** global hit "Fable" and a moody English track, "Quest," by Indo-Greek female singer **Anaida**, which has a stylish Gustad-directed video. BMG says it has already surpassed sales of 100,000 since the album's November release. **NYAY BHUSHAN**

AMONG THE HOTTEST unsigned bands to emerge from the active Japanese indie scene is **Feed**, a three-piece ensemble that played its first-ever gig Nov. 4, 1998, at an industry showcase in New York. **Feed** (Maya Saito on vocals, **Shinsuke Komiya** on guitar and programming, and **Akifumi Ikeda** on guitar and bass) recently played its second gig at "live house" Garage in Tokyo's Shimokitazawa district, impressing those in attendance with its powerful yet restrained brand of art rock. At present, the band is unsigned. "We are as excited about **Feed** as we were when we found **Pizzicato Five** and **Buffalo Daughter**," says an enthusiastic **Terri MacMillan**, who's with the band's management, Chibari Inc. **STEVE MCCLURE**



SAITO

MEXICAN ACTS have responded to the seven-day visit of **Pope John Paul II** to Mexico City, which began Jan. 22, by putting out a flurry of releases related to his arrival. Three singles were released, along with one album. Among the singles shipped was Sony Music Mexico's multi-artist track "Pescador" ("The Fisherman"), which has vocal contributions by a host of pop artists, including **Kabah**, **Jeans**, **Mercurio**, **Kairo**, **Ellas Tres**, **Tierra Cero**, **Lynda**, **Lissette**, and **Aranza**. BMG Mexico released "José Guadalupe Esparza Le Canta A Juan Pablo II" (José Guadalupe Esparza Sings To John Paul II), a full-length CD recorded by **José Guadalupe Esparza**, a former member of BMG's popular regional Mexican act **Bronco**. **TERESA AGUILERA**

STOCKHOLM RECORDS' WORLDBEATERS the **Cardigans** and BMG's rap artist **Petter** (see Words & Deeds, page 30) are both nominated in six categories in the Swedish Grammisgalan, scheduled to take place Feb. 15 in Stockholm. The **Cardigans** stole the show at last year's ceremony, despite having no eligible release; they were given an export-related award. The Swedish Grammis gala, scheduled to take place in the Kungliga Tennishallen, will be broadcast live by national TV4. The band starts its world tour Feb. 1 in the U.S. at Theatre of the Living Arts in Philadelphia. Dates in Japan and Europe will follow, and the tour ends May 3 in Dublin. The band's bass player, **Magnus Svenningsson**, is ill and will be replaced on the tour by **Lars Ljungberg**. **KAI R. LOFTHUS**

BMG INDIA is proving that money can be made from soundtracks to offbeat films such as "Bombay Boys," the directorial

SIR PAUL MCCARTNEY took out an "anonymous" ad in four U.K. newspapers yesterday to appeal what he perceives as a media ban on "The Light Comes From Within," the new single from his late wife **Linda's** "Wide Prairie" album on EMI. The single, released Jan. 15 in the U.K., carries a parental guidance sticker on its cover, as the lyrics feature the f-word. In the ads, parents are told "your children need your guidance in this matter. It is your Parental Duty [sic] to listen to this record." Although no station has admitted to banning the record, it has not been playlisted by any major radio outlet. The record has attracted substantial publicity and was championed on the air by **Bob Geldof** on his show on London alternative outlet Xfm. "Do you honestly believe your children don't hear this word?" says **McCartney** in a statement. "I'm daring [programmers] to play it . . . to grow up and get with the 20th century." **PAUL SEXTON**

Virgin, HMV Go Back To The Future

BY TOM FERGUSON

LONDON—Virgin Megastores and HMV have launched 1999 with new marketing initiatives looking to identify, respectively, the acts of the future and the best music of the past.

HMV has launched one of its biggest marketing initiatives to date with Music of the Millennium, in partnership with national TV broadcaster Channel 4. The project will canvass hundreds of thousands of people to produce a 10-category list of the millennium's musical greats. Virgin Megastores, on the other hand, has kicked off with New Music, a low-price campaign on 75 albums by breaking acts with linked showcases for unsigned groups at its U.K. stores.

Music of the Millennium launched Jan. 18. Channel 4 is broadcasting five-minute segments weeknightly in four series, ending in May; each features artists discussing their favorite music or musician. The first group of 15 included Sinéad O'Connor on Bob Marley, Herbie Hancock on George Gershwin, and Alexander O'Neal on Otis Redding. Each ends with a plug for the voting procedures, and the TV element of the project culminates in a night of dedicated programming in November. National radio station Classic FM is also involved in the project.

HMV's contribution to what is being billed as the U.K.'s biggest-ever music survey includes distributing 500,000 voting leaflets through its 108 stores and producing 25 million bags that can double as voting forms. Other elements include window displays, ballot boxes, and browser cards.

Cormac Loughran, senior marketing manager at HMV, says the campaign fits neatly with HMV's emphasis on its own heritage during a year that will see the closure of the original London store where it began trading almost 80 years ago.

He adds, "This is not a short-term tactical hit; for me, it's a very exciting project. You could very easily create something which is customer-focused but doesn't create an industry buzz. This is something the whole music business can unite behind. Also, we're giving our customers something back."

However, at HMV's younger rival Virgin, head of marketing Andy Kendrick calls its New Music campaign "a way of taking a stance against more polls and retrospectives. We're starting a new year, and a lot of people are looking back—as with HMV's campaign—but the future is in looking forward, with new artists for this year, next year, and beyond." All 90 Virgin outlets in the U.K. and Ireland are taking part in the campaign, which offers customers two CDs for 20 pounds (\$32) from a list of 75 selected titles. Launched Jan. 22, it runs until Feb. 18.

"I'm particularly glad," Kendrick continues, "that we've done it because of the HMV/Channel 4 tie-in. Our support for new stuff makes [the HMV campaign] look so staid. When you get toward the end of this year, I can understand interest picking up on classic album stuff, but to start it already is just overkill."



HMV's Loughran concedes that 1999 "is going to be a year of lists." He insists, however, "Our key objective is to provide the definitive list," which will "set some real landmarks in place." There's also solid commercial reasoning behind HMV's involvement, both in obtaining a more detailed picture of its customers' tastes and in generating more store traffic. "When people go in to vote," says Loughran,

Bananas Do The Jailhouse Rock

Colombian Group Records Album Inside Prison

BY JOHN LANNERT

For their seventh album, Colombian *merengue* group Bananas are promoting their latest album from a novel location—Cárcel Modelo de Barranquilla, a Colombian prison.

In an innovative arrangement between Bananas' label, Codiscos, and Colombia's national penitentiary institution, INPEC, the group's "Bananas Sigue Siendo Bananas" (which roughly translates as "Bananas Keep On Being Bananas") is being marketed as a comeback album for the band, while serving as an image-enhancer for INPEC — a n d Bananas.

Fernando López Henao, artistic division VP at Codiscos, notes that the results of the project have been "100% positive," because both INPEC and Bananas "have demonstrated that people can be rehabilitated in prison and they can work within the prison system to be rehabilitated."

Criticized in Colombia for the numerous escapes from its prisons by well-known drug traffickers, INPEC was seeking a way to boost its profile.

To that end, Cárcel Modelo director Dr. Carmelo de la Ossa authorized Codiscos to build a 24-track digital recording studio last year inside the prison where the members of Bananas were doing time on drug charges after their arrest in 1995 in Barranquilla's airport. Not all of the members plead-

"they will see some of the [Millennium-linked] product that we're promoting. There's a lot of product that hasn't had that much exposure in the past five or 10 years, and all of a sudden you can revisit it." Early feedback has been very positive, he adds. "Speaking to the stores, they've had lots of customers coming in asking about it, very interested in what's happening. It's easy to be cynical about these things, but the vote and the list strategy is one that customers can relate to."

The involvement of Classic FM, he adds, will steer the project away from being a purely pop/rock listing.

For his part, Kendrick says U.K. label support for the Virgin campaign has been "fantastic." He adds, "Everybody across the industry has been aware of the dearth of new/breaking artists, so the labels and distributors have been very positive."

A second strand of the Virgin campaign was a string of January in-store showcases at four Megastores, the culmination of a demo tape competition run in conjunction with U.K. weekly music magazine New Musical Express (NME). The competition attracted almost 2,500 entries, whittled down to 12. NME organized label A&R representation at each showcase.

ed guilty, but a Colombian judge sentenced them all to prison.

López Henao says some prisoners, such as the members of Bananas, are able to "work off" their sentences by performing gainful labor at the prison.

López Henao also points out that Codiscos donated the studio infrastructure to the prison, which was built in part by Bananas' five members—vocalists Tom River and Javier Echeverría, keyboardist Javier Weeber, guitarist Jorge Ortega, and bassist Mike López. López Henao says the prison is planning to construct a radio station at the studio site.

All the album tracks were cut at the prison studio, bar the saxophone and trumpet sections, which were recorded in Santo Domingo. The album was mixed at Codiscos' studio at its headquarters in Medellín, Colombia.

"Bananas Sigue Siendo Bananas" was shipped in December and already has sold 40,000-50,000 units, according to López Henao.

To support the album in the near term, Bananas will perform two shows outside of Cárcel Modelo. The pair of performances will also benefit INPEC's interests, as a portion of the ticket sales for the shows are to benefit the children of people in Colombia's jails and prisons.

The album has assisted Bananas, too. Because of the band's model behavior and its participation in the recording project, López Henao expects the group members to be released by the end of this year. The original sentence was for six years.

newsline...



THE U.K. GOVERNMENT UNDERLINED ITS COMMITMENT to protecting copyright in the digital age Jan. 25 at MIDEM when Kim Howells, parliamentary undersecretary of state at the Department of Trade and Industry, pledged his support for the music business and other content-led industries.



HOWELLS

"There's a whole new world in cyberspace. If we're not sharp, it will make us all redundant," he told a gathering of U.K. execs organized by the British Phonographic Industry and authors' umbrella body British Music Rights. Howells, who visited stands at the trade fair and attended two showcases of new U.K. acts during his visit, said other interests would "thieve" from creative people without protection and suggested that copyright legislation might have to be updated yearly to keep abreast of technological changes. "You must tell us what you think, so that we can use your initiative when talking to other countries," he told delegates, arguing that the EU's forthcoming Copyright Directive would be of assistance "to ensure that the theft of intellectual property does not become the norm."

DOMINIC PRIDE

SWEDISH INDUSTRY VETERAN DAG HAEGGQVIST has been named chairman of Underground Technologies (UT), the new venture formed by the merger of Swedish indies Vibrafon, Dolores, Dot, and North of No South (Billboard, Sept. 26, 1998). The company is being led by managing director Peter Yngen, who says he will look for a replacement managing director when the integration of the labels is complete. Haeggqvist, who founded the Sonet label as an independent in the '50s, is also chairman of the Swedish arm of the International Federation of the Phonographic Industry and runs his own label, Gazell Records, and a publishing company, Gazell Music. Although the four labels have pooled their resources, they will retain their separate identities in the marketplace, according to UT.



HAEGGQVIST

DOMINIC PRIDE

ONLINE MUSIC RETAILER BOXMAN, based in Sweden and operating in the Nordic region, is expanding into Germany, the U.K., and France. The company, started in 1996, fulfills orders placed by its four subsidiaries operating in Sweden, Denmark, Norway, and Finland. The manager of its German operation is Achim Fehlau, former managing director of MCY Music in Germany. Fehlau will move from Berlin to Hamburg, where Boxman will locate its German headquarters. The company hopes to have the three new subsidiaries operating by April. Boxman announced last year that it intended eventually to roll out its service in 11 European territories.



DOMINIC PRIDE

REPRESENTATIVES OF EUROPE'S AUTHORS' BODIES and the major music publishers signed an agreement Jan. 25 to work to protect their rights in the area of physical distribution of music. The "memorandum of understanding regarding offline products" will apply particularly to multimedia discs and covers mechanical royalty agreements applying to enhanced CDs.

JEFF CLARK-MEADS

LOCAL REPERTOIRE DOMINATED SALES AND AIRPLAY charts throughout Europe in 1997-98, according to the first pan-European study of its kind, unveiled at MIDEM. The report, by a new body, the European Commission-funded European Music Observatory, says that more than two-thirds of pop hits originated in the region. The Observatory, which is led by lobbying organization the European Music Office, will provide quarterly reports on the development of European repertoire and other regional music topics. "The music community can't change laws or state policies, but with proper data, the Observatory can help point out the obstacles to the free flow of musical works and artists across Europe," says managing director Jean-François Michel.

EMMANUEL LEGRAND

BELGIAN PRODUCER MIKE DELLANAY was killed in a car accident Jan. 24 while traveling to MIDEM. A fellow producer/remixer, Italian-born Vito Lucente, 27, was hospitalized with spinal injuries following the accident, which occurred some 60 miles from Cannes. The pair had been driving overnight from Belgium. Brussels-based Dellanay, who was 40, had a 15-year career as a bass player and producer and ran his own company, Peanuts Productions. A former member of the group Kiwi, he was responsible for a number of European dance hits, the most recent of which was "Do It" by H2SO4. He is survived by three children.

MARK SOLOMONS

IS FILIPINO CHART IMMINENT?

(Continued from page 47)

tem uses hardware and software programs developed in-house.

She says the chain would be willing to offer its sales data for chart compilation purposes, although final approval of that would depend on the specifics of any EPOS-based national charts program.

Radio City operations VP Merwin Tee says that 15 of its 25 outlets are EPOS-equipped. However, there are plans to introduce a new system chainwide, using IBM Sure One hardware and the SureStore software program developed by the Filipino firm Archos Business Systems. Tee adds that the two Music One megastores opened in Makati City and Pasig City (both near the Manila metropolis) also have EPOS capabilities. He confirms that Radio City/Music One would like to see its data used for accurate national sales charts but would want to ensure that the compilation task was handled by an independent organization.

"I would give a top 10 list, or something like that, to PARI," he says, "but not the actual figures. I would be very cautious about giving figures to anyone."

Olivares and major-label executives have for some time been keen to see dependable music sales charts come to the Philippines. Best-seller lists based on record companies' shipments to the trade have been considered, Olivares says, but he notes that a number of local labels may not favor that course due to the resulting commitment to pay full taxes and royalties.

"Having album charts in the Philippines is a big concern for us," says Rudy Tee, managing director of the BMG affiliate here. "We estimate our sales, as well as [those of] our competitors, and that gives us what we think is a good idea of sales. But it's hard to tell who's definitely No. 1, because the figures are hard to get."

At independent label Star Recordings, A&R manager Rene Salta says, "It's a bad situation not to have charts. Everyone claims to be No. 1, but we really don't know. We don't know what's happening out there."

However, Rudy Tee says he's not in favor of the trade association becom-

ing the charts' compiler.

"PARI doesn't have the time to handle charts, as they should be concerned with piracy," he says. "I have nothing against PARI, but it should be an independent body [taking on the charts]." He says he would like to see the International Federation of the Phonographic Industry (IFPI) handle it.

Local industry executives are very conscious of the EPOS-based charts produced by the Recording Industry of Malaysia (RIM), the IFPI affiliate in that country. Those have been in existence for just over two years and remain Asia's most advanced music retail sales charts outside of Japan. RIM member companies paid 50% of the costs of installing the EPOS systems in key retail accounts, according to Olivares, and as a result they obtain fast, accurate sales information.

"I'm very impressed with the system there," he says. The PARI president accepts, however, that the Filipino association doesn't currently have the funding for the production of album charts, EPOS-based or otherwise.

Music merchants other than Odyssey and Radio City/Music One aren't likely to invest in electronic inventory equipment, in his opinion. Such retailers would include the SM Shoemart department store chain, which Olivares estimates has 25%-30% of the Filipino music market.

Warner Music Philippines national sales manager Fred Patuto shares Olivares' views.

"SM has no interest in which album is selling the most," he says. "They only care that the cash register is ringing."

Although EPOS statistics from Odyssey and Radio City/Music One might be sufficient to jump-start a chart, Olivares acknowledges that data from more retailers, including rural outlets, would be required to make the listings fully representative. All these goals are secondary to the issue of funding, however. Without an effort in this area, the Filipino industry's wish to have its business accurately tracked and reflected will remain exactly that.

LEAN TIMES AHEAD FOR BRAZIL BIZ

(Continued from page 47)

a local record store is 25 reais (\$14.70).

Traditional merchants are pondering small price increases and thinner profit margins. One small retailer is even bucking the law by transforming his prices into dollars.

"My debts are in dollars, so now they have skyrocketed," says Carlos Farinha, owner of Bizarre Records, a retail store that primarily deals with imported product. "I am not accepting credit cards nor long-term payments, only cash."

Not all companies in Brazil's recording industry are certain to feel the devaluation pinch, however. Aloysio Reis, managing director of EMI-Odeon Brazil, claims that his company's success in dealing with Brazil's past economic crises will help insulate the label

from the country's current turmoil.

"Since the Russian crash [in August 1998]," says Reis, "we knew that something could happen with the currency, and we kept expenses very tight. So, we won't experience many problems."

The financial crisis is also affecting the live music scene, as José Nogueira, director of the Palace concert hall here, explains.

"With inflation, it is difficult to make long-term plans or work with credit cards, and that is my main concern," Nogueira says. "Also, foreign artists become more expensive, as they are usually paid in dollars."

Assistance in preparing this story was provided by John Lannert.

Two Retailers Join To Form Chain

BY LARRY LeBLANC

TORONTO—Two Toronto-based retailers, Rock Entertainment and CD Plus, have merged their operations to create a 100-store chain under a new company called CD Plus.com.

The merger, announced Jan. 11, involves retailers Rock Entertainment and CD Plus. The former, owned by Wayne Albo, operated 90 stores under the names National Records, Record Baron, Music City, Musiplax, and AVE, primarily in secondary market locations.

CD Plus, operated by David Cubitt and Bill Birss, has been a longtime leader in mail-order cata-

log and Internet retailing and operated 10 Ontario warehouse-style stores.

With a staff of 600, the newly formed chain, which has engaged the stock brokerage firm First Marathon to look into presenting a public offering, will operate in every province except Quebec, New Brunswick, Prince Edward Island, and Newfoundland.

Its 77-store mall division will operate under the AVE banner, and the remaining 23 street outlets will run as CD Plus.com outlets. The two divisions will operate independently, with different price points and product mixes. The company will utilize

warehouses in North Bay, Ontario, and Winnipeg, Manitoba, formerly operated by Rock Entertainment.

Since the merger, CD Plus.com has made an agreement with British Columbia-based Sound Data Systems for the exclusive rights to its database of more than 200,000 titles and 350,000 individual song listings.

"We're going to aggressively market on the Internet," says Cubitt. "In secondary markets, with an Internet kiosk in stores, [buyers] will have selections at their fingertips. We're committed to putting \$1 million [Canadian] funding into immediately [upgrading] content, marketing, and distribution of our Internet site."

SALE OF USED CDS CAUSES STIR IN CANADA

(Continued from page 8)

labels, artists, songwriters, and legitimate retailers and devalues music, the practice is not illegal in Canada, and the labels' options in attempting to curb it are limited.

Generally, under the terms of their sales contracts with retailers, labels retain the right to refuse to sell product to retail accounts dealing in used, rented, promotional, bootleg, counterfeit, or pirated music. But the record companies have never enforced this measure, which many industry observers fear will not hold up under Canadian trade regulations.

Unlike the U.S. market, sources say, labels in Canada cannot refuse volume discounting or hold back co-op advertising and marketing funds from those retailers to which they sell directly, even if those chains sell used music. To do so, sources say, could be considered an illegal trade practice under Canadian law.

Despite widespread industry speculation that the CRIA is considering action, Robertson says, "My feeling is that each company has to deal with it individually based on their own relationships with accounts and their trade terms."

LABEL STRATEGY

Affiliates of multinational record companies operating here say they are formulating game plans on how to deal with the contentious issue, but they have not revealed any new policies as yet. Universal's Lennox contends that A&B Sound and CD Plus.com proceeded with their plans to sell used music without prior discussion with their major suppliers. "Where's the dialogue in this profit partnership we have?" Lennox asks. "If [A&B Sound buyer] Lane Orr had telephoned and said, 'We're getting squeezed [by used-CD retailers]; what are you going to do about it?,' there would have been a dialogue. Instead, he stuck his tongue out and did it, and now CD Plus wants to follow."

"We've been going at [labels] for at least 10 years to do something about used product," counters Orr. "If we hadn't started [selling used CDs], somebody else would have. In several instances, used stores have

matched us on the prices of front-end product. [Their low prices are] being subsidized by [sales of] used product."

David Cubitt, a principal in CD Plus.com, maintains that the company's street division "is a target for [competition from] used locations."

"Selling [used] records directly cuts into the revenue of our business," says Lisa Zbitnew, president of BMG Music Canada. "This is a top [industry] issue which needs be addressed quickly."

WILL OTHERS FOLLOW SUIT?

For now, some of Canada's top music merchants reject any notion of selling used music.

"It's not a business HMV would ever get into," says Peter Luckhurst, president of HMV Canada, which operates 97 stores nationally. "[If others did it] we still wouldn't do it. [Selling used CDs] devalues the product as well as encourages shoplifted and promo product to be recycled."

Adds Tim Baker, buyer for the 33-store, Ontario-based Sunrise Records, "It's not something we would remotely entertain because we work with the record companies as partners. It also sends the wrong message to the consumers. They think by getting \$5 [Canadian] for a used CD, that's what [retailers] pay for a new record. With a new CD selling for \$17.99 or \$18.99 and a used CD for \$9.99, they also think we make a lot of money on new CDs."

But some retailers acknowledge the pull of market pressure. "We'd only jump in if everybody else did," says Vito Ierullo, president of one-stop R.O.W. Entertainment, which also operates the Record on Wheels retail chain.

The Retail Music Assn. of Canada (RMAC), which represents the majority of Canada's music retailers, will address the used-CD issue Feb. 9 during its board conference call.

"If there are retailers wanting to go the used-CD route, I don't want anything to do with them," says Baker, whose chain is a member of the RMAC. "We don't need them as members of RMAC."

CD Plus, the forerunner to CD

Plus.com, was an RMAC member; A&B Sound is not.

MARKET FACTORS

Industry observers say it was inevitable that the practice of selling used CDs would spread in Canada. The practice had already shaken up the U.S. market earlier this decade, and in Canada the number of independent stores selling used CDs has proliferated. Meanwhile, major retail chains continue to grapple with skinny margins on front-line titles, as well as increased competition from online sales.

Ierullo concedes that some of R.O.W. Entertainment's independent accounts are selling used product. "HMV Canada and Music World get advertising and marketing funds, which allow them to buy product [cheaply]. That's what hurt these [independent] guys. Maybe the only way they can make a buck is to go into used goods."

RMAC president Al Herfst notes, "The lines of distribution are becoming increasingly blurred. Labels are competing with their own customers [through their affiliated record club online sales]. As the marketplace shrinks, more retailers are looking for whatever opportunities they can find, including such things as [selling used music]."

Several retailers complain that labels' promotional product represents a significant part of the used-music marketplace and that labels have not done enough to curb the practice.

"Go into any used-CD store, and there's punched promotional product," says Orr. "It's coming from people employed in the [music] industry."

While expressing concern over the recent moves by A&B Sound and CD Plus.com, Garry Newman, chairman/president of Warner Music Canada, says it's still too early to draw conclusions. "At this point, A&B is not [selling used CDs] directly, and CD Plus is only planning on doing it. I would frown on it if [CD Plus.com] goes ahead with its plans. [Selling used product] is not good for our business, but it's not going to kill our business either."

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Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

BMG Distribution Highlights Success, Lays Out New Plans At Convention

BY DON JEFFREY

SAN DIEGO—After recounting the company's successes of the past year and a half, Pete Jones, president/CEO of BMG Distribution, told attendees at this year's convention that changes in the music business have made the stakes for success higher than ever.

A total of 1,244 BMG distribution and label employees, artists, and guests attended the convention at the Hyatt Hotel on San Diego Bay; it began the afternoon of Jan. 3 with a presentation by distributed label

Beyond Records and ended early in the morning of Jan. 10 with a performance by Arista artist Deborah Cox.



JONES

In all, 69 acts made music in the hotel's ballrooms or at outside venues, representing a variety of genres, including the classic rap of Run-D.M.C., the classic rock of George Thorogood & the Destroyers, the silky soul of

Jeffrey Osborne and Peabo Bryson, the emotive Latin pop of Midon, the jazz/rock of Andy Summers, and the country/rock of Alabama.

The U.S. distributor is a unit of BMG Entertainment, a \$4.4 billion global music company based in New York that owns or distributes more than 200 labels in 53 countries, employs 7,500 people, operates a music publisher with rights to more than 700,000 songs, and runs a record club, BMG Music Service, that has more than 8 million mem-

bers. Its major wholly owned labels include RCA, Arista, and Windham Hill, and it distributes and owns stakes in successful labels like Jive and Loud.

Taking off on the convention theme of "BMG Rising," Jones list-

ed a series of accomplishments for the company in the 18 months since it met in New York for its previous convention.

BMG had two of the five top albums of 1998 and four of the top six
(Continued on next page)

DVD Drives 12% Leap In Vid Revenue

BY SETH GOLDSTEIN

NEW YORK—DVD was the difference between a so-so year and a good one.

U.S. home video wholesale revenue vaulted an estimated 12% in 1998 to \$9.4 billion—and 50% of the \$1 billion gain can be attributed to shipments of the 5-inch optical disc, according to Billboard's annual mar-

ket-share survey.

Granted, only one-half of the 30 million discs received at retail sold through, and vendors may be taking some returns in 1999 that will diminish DVD's contribution. But those returns—if there are any—will likely be small in comparison to the norm of 20% and higher for VHS deliveries.

Based on fourth-quarter results, consumer demand is sopping up everything DVD replicators can manufacture. "Tape was up a little bit. The real growth was in DVD," says Best Buy merchandising VP Joe Pagano, who reported a 1998 home video gain of 30%. VHS, though, is far and away the dominant format, as witnessed when "Titanic" steamed into view.

The Big Boat movie thundered by the competition 1998. Consumers snapped up 25 million of the 30 million cassettes in stores, helping bring Paramount Home Video to the brink of a \$1 billion year. The studio managed to double its 1997 sales—not at all bad for a vendor that had languished for several years in the middle of the pack.

"Titanic" demand accounted for much of the increase in industry-wide rental and sell-through revenues. However, the release, worth a cool \$450 million to Paramount, was still a one-shot. DVD promises longevity plus prosperity.

In its first full year at retail, the format brought in an extra 8%-10% to the suppliers who devoted most or all of 1998 to filling the pipeline. Warner Home Video, not known for
(Continued on page 65)

Top Web Shopping Sites In December Sold Music

IF THERE IS ANY DOUBT left that music is one of the most attractive consumer products on the Internet, the latest figures from an online-research company should dispel it.

In its recent online shopping survey, Media Metrix, a company that measures traffic to World Wide Web sites, reports that four of the top 10 shopping sites in December were music sellers.

At No. 8 was CDnow, which Media Metrix says attracted 2.69 million unique visitors in December. "Unique visitor" means that a particular person who goes to a site is counted only once each month no matter how many times he or she may return to that location.

At No. 9 was Musicblvd.com with 2.68 million unique visitors. Music Boulevard's parent, N2K, is being acquired by CDnow, and if you added the totals for each of their Web sites, you would have a site in fourth place overall. The No. 10 site was Columbiahouse.com, at 2.45 million unique visitors. Columbia House is the record club co-owned by Sony Music Entertainment and Warner Music Group.

At No. 2 in December was high-

flying Amazon.com. It was visited by 9.13 million people. Most of those were probably book customers, but music is a fast-growing category for the retailer. Because of its size, it became the biggest-selling music

site on the Internet in last year's third quarter, just months after it started offering CDs.

The No. 1 site had nothing to do with music. It was Bluemountainarts.com, which makes personalized electronic greetings. It drew 12.3 million visitors, nearly 35% more than Amazon.

Media Metrix also measured the top sites according to growth in visitors from November to December. Again,

Bluemountainarts.com led the way, increasing its count by 3.23 million. Amazon.com kept the No. 2 position, attracting 1.32 million more users than in November.

Neither CDnow nor Musicblvd.com was among the top 15 in growth, but there were a couple of imminent music merchants on this list. At No. 6 was Barnesandnoble.com, with 923,000 more visitors in December. At No. 9 was Buy.com, which will sell music soon. Its growth was 816,000 unique visitors.

BUYING TRENDS



by Don Jeffrey

U.S. Home Video Market Shares, 1996-1998

	1998		1997		1996	
	%	\$(mil.)	%	\$(mil.)	%	\$(mil.)
Disney	26.6	2,500	28.6	2,400	27.0	2,200
Warner	11.7	1,100	15.0	1,260	11.8	970
Fox	11.7	1,100	11.9	1,000	12.3	1,000
Columbia	10.6	1,000	11.9	1,000	8.4	680
Paramount	10.1	950	5.6	475	5.6	450
Universal	8.0	750	9.5	800	9.3	750
MGM	4.3	400	4.0	340	4.6	375
New Line	3.4	320	3.0	250	3.1	250
PolyGram	2.7	250	1.8	155	1.6	135
Artisan	1.7	160	1.0	85	1.2	100
GoodTimes ¹	1.5	140	NA	NA	NA	NA
HBO Home Video	0.5	50	0.9	75	0.8	65
Anchor Bay ²	0.5	50	NA	NA	NA	NA

1. Distributes HBO, MGM, and New Line titles.

2. Revenues for previous years no longer considered accurate.

Source: Billboard

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SHOREWOOD PACKAGING, a manufacturer of paperboard packaging for the music and video industries, is considering an offer to acquire Field Group PLC, a London-based paperboard manufacturer. A rival company, Chesapeake Corp., has already bid \$320 million for Field Group.

UNIVERSAL STUDIOS has announced a marketing partnership with Coca-Cola that will link the soft-drink company's brands with Universal's music, theme parks, and movies. Universal says that it and Coke plan promotions, discounts, and tie-ins with Universal Music Group.

BLOCKBUSTER says it has signed a multi-year revenue-sharing agreement with Warner Home Video to supply Blockbuster stores with new video releases by Warner Bros., HBO, and Turner. Blockbuster has entered into direct revenue-sharing deals with studios in order to increase the number of copies of new videos in its 6,000 stores.

TIME WARNER, which owns Warner Music Group and Warner Bros. Pictures, says it has increased its common-stock repurchase program to \$5 billion. The program will be spread out over three years and funded from cash flow.

 **THE CONSUMER ELECTRONICS MANUFACTURERS ASSN. (CEMA)** projects that sales of consumer electronics should reach a record \$79 billion this year, a 5% rise over 1998 sales of \$76 billion. CEMA estimates that sales of DVD players will rise 60% to 1.6 million units this year. The trade group expects 42.5 million CD players to be sold in 1999.

NAVARRÉ, an independent distributor of music, reports a net loss of \$3.99 million in the third fiscal quarter, resulting from operations of its start-up online service Net Radio. During the same period a year ago, the company posted a net profit of \$579,000. Sales for the three months that ended Dec. 31 increased 7.4% to \$74.6 million from \$69.4 million.

RENTRAK reports that Internet revenue for the quarter that ended Dec. 31 increased to 7% of total revenue from 1.3% during the corresponding period the previous year. Rentrak, which distributes videocassettes on a revenue-sharing basis to retailers, generates online revenue from fulfillment services for third parties, direct sales to consumers through its Blowout Video subsidiary, and fees for creating and managing World Wide Web sites for retailers.

CAK UNIVERSAL CREDIT CORP., an entertainment lending firm created by former EMI North America CEO Charles Koppelman and Prudential, says it plans to offer financing based on TV syndication fees. The company says it has originated \$250 million in loans ranging from \$1 million to \$140 million in its first nine months of operation. A source says that "most if not all" of the \$250 million in loans have been music industry-related, though none have been announced so far. The source also says another \$400 million has been earmarked for loans backed by song catalogs and record masters. The source says that although most of the loans have been made, the securitized bonds created from the loans have not yet "passed through to bond investors."

HASTINGS ENTERTAINMENT, the operator of 129 book, music, and video superstores, says it is opening a 24,800-square-foot superstore in Midwest City, Okla., in the spring. The site will offer 40,000 book titles, 20,000 music selections, 6,000 videotapes and video games, and 800 DVD titles.

SENSORY SCIENCE, a consumer electronics company that plans to market MP3 players for Internet-downloaded music starting this spring, reports net income of \$203,000 on sales of \$21.3 million in the third quarter, which ended Dec. 31, compared with net profit of \$1.07 million on sales of \$14.2 million during the same period the previous year. The company was formerly known as Go-Video, and its principal product has been a dual-deck VCR.

AT HOME NETWORKS, the high-speed Internet service provider that recently announced it is buying online search company Excite, reports a net loss of \$64.9 million on revenue of \$19.2 million during the fourth quarter, compared with a loss of \$21 million on revenue of \$3.7 million a year earlier.

ARTISTDIRECT, an online music merchandiser, says it will be offering the vinyl edition of Sublime's platinum "40 Oz. To Freedom" album exclusively online (at sublime.com) for a month prior to its general retail release.

BMG DISTRIBUTION HIGHLIGHTS SUCCESS, LAYS OUT NEW PLANS

(Continued from preceding page)

singles. Its market share for current, or new, albums rose to 14.4%, its highest ever. BMG led all distributors in singles share for the fourth consecutive year. And its share of the alternative market increased by 4.5 percentage points to 12.3%.

Monthly sales records were broken during the 18-month period between conventions. October and November of last year were the biggest sales months in the company's history.

In the last fiscal year, the distributor's revenue exceeded \$1 billion. In San Diego, Jones said, "I assure you we will exceed it by a lot" in the current fiscal year, which ends June 30.

Turning to challenges, Jones focused first on the Internet. But he characterized it as an opportunity rather than a threat. He reminded staffers that research showed the principal reason consumers don't buy the latest albums by their favorite artists is that they don't know when new albums are out.

Jones suggested that targeted marketing via the Internet could help solve that problem. Advances in technology for streaming and downloading music and video online present unique advantages, he said.

"BMG and its retailers must use this technology to create the ultimate in narrowcasting—a radio station and video channel to every wired consumer," he said.

Many observers believe that BMG has been the most aggressive major music company in using the Internet. Under the direction of worldwide marketing chief Kevin Conroy, it has developed genre-based World Wide Web sites and an online store (getmusic.com).

Jones also raised the topic that has roiled the music industry in the past year—consolidation.

"It's definitely a competitive environment of higher stakes than ever," he said.

Consolidation of the account base—though acquisitions of retail chains like Camelot, Blockbuster, the Wall, and Spec's—has left 13 companies representing 75% of music volume, he said. Specialty music chains are important, Jones said, but he urged his staff to also pay attention to the independent stores (some of whose owners were in attendance) because they command high customer loyalty and help break bands. He cited Waterloo Records in Austin, Texas, as the exemplar of a good indie store.

Jones talked about the mass merchants, too, saying that they provide the chance to expand the music market through impulse buying by their broad-based shoppers.

Consolidation at the record-company level has been demonstrated most dramatically by Universal Music Group's absorption of PolyGram. Five distributors now control 80% of the music market. Jones said that the beefed-up Universal would become a "a most formidable competitor." He also noted that the merger presented opportunities for

BMG to pick up artists, labels, and executives cut loose from contracts.

BMG Entertainment has set a goal of an 18% market share for current albums, a jump of more than 3 percentage points. It's an ambitious target, and executives say they don't expect to meet it in a year. But they clearly see possibilities that make it reachable.

The development of new artists was a definite theme at the convention. Jones said that in the period between the New York and San Diego conventions, 51 BMG acts had made Billboard's Heatseekers chart for developing artists. Of those, 24 had sold more than 100,000 albums. One recording, by Creed, had been



certified double-platinum.

In remarks at the convention, Strauss Zelnick, president/CEO of BMG Entertainment, emphasized that the company's focus was on "building worldwide superstars"—acts whose albums sell at least 5 million units across several territories. He noted that the company spends more than \$1 million on every new act and emphasized the odds against realizing a return on that investment: Of some 60,000 records released worldwide by the entire industry, less than 1% sell more than 1 million units.

He said BMG's goal was "smaller rosters and a higher hit ratio. We don't believe in throwing it against the wall and seeing what sticks."

Zelnick said BMG's sales in North America had risen 41.4% in four years and that operating income had gone from a loss to "a significant profit."

Replying to a question from the audience, Zelnick said BMG was not currently considering an acquisition of EMI Music, which has been rumored for some time. He also said there were no current plans to take BMG Entertainment, a subsidiary of the private Germany-based company Bertelsmann A.G., public.

Zelnick also announced the promotion of Jones. After 11 years as president of BMG Distribution, Jones is now president/CEO of BMG Distribution and BMG Associated Labels. For the first time, he has oversight for several labels—CMC International, Loud Records, and Robbins Entertainment—that are distributed by BMG. The company own 50% of Loud and 62.5% of CMC.

Jones said his role with the labels was not to sign or develop artists but to "maximize opportunities." In addition, he's now responsible for the Special Products division.

To aid in his new duties with the associated labels, Jones has hired Sami Valkonen as VP of business development (see Executive Turntable, this page).

Jones announced other promotions and shifts of responsibilities. Rick Cohen, formerly senior VP of sales,

is now senior VP of sales and strategic sales planning. Relieved of the responsibility for overseeing branch managers, Cohen will concentrate on midterm to long-term distribution issues that have arisen in the new age of consolidation, Jones said.

Rick Bleiweiss, formerly senior VP of marketing, is senior VP of marketing and branch operations, with responsibility for all nine branches and two sales offices. He is to focus on the short-term to midterm issues, said Jones.

Tom O'Flynn, the former Atlanta branch manager, was named to the new position of VP of branch operations. Branch managers will report to him. He will be replaced by the Atlanta sales manager, Susan Luke.

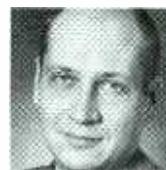
At the conclusion of his comments, Jones performed what has become a ritual of the convention—the name game. Blindfolded and seated backward on a chair facing the audience, he rattled off the names of 417 BMG Distribution employees from memory. He said later that the serious purpose of the exercise was to demonstrate the importance of each person to the organization.

Executives and staffers displayed an upbeat mood at the weeklong convention, as they spent their days at lengthy label presentations and their evenings in artist showcases. Jones attributed the mood to momentum driven by success.

"Having the company together in one place—spending time as we do focused on wall-to-wall music—is one of the most important things we do," he said in an interview. "Our organization can never be too close to the music. We get a wonderful surge from the convention that carries into the next year. It promotes cohesion."

EXECUTIVE TURNTABLE

DISTRIBUTORS. Sami Valkonen is named VP of business development at BMG Distribution and associated labels in New York. He was managing director of the BMG Expo '98 Project.



VALKONEN

HOME VIDEO. Deluxe Entertainment Services in Los Angeles names Ken Biggins managing director of film and video services, Europe, and promotes Luis Urbano to managing director of Deluxe Video Services. Biggins remains managing director of Deluxe Laboratories; Urbano was GM of Deluxe Video Services.

Mitch Mallon is promoted to national sales director at Rhino Home Video in Los Angeles. He was national accounts manager.

NEW MEDIA. iXL Inc. in Los Angeles promotes Josh Rose to creative director. He was associate creative director.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	1	METALLICA ▲ ¹¹ ELEKTRA 61113*/EEG (10.98/16.98)	NO. 1 METALLICA 15 weeks at No. 1	389
2	2	BEASTIE BOYS ▲ ⁹ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	382
3	4	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	222
4	3	PINK FLOYD ▲ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1140
5	5	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG/ISLAND 846210*/MERCURY (10.98 EQ/17.98)	LEGEND	501
6	6	GUNS N' ROSES ▲ ¹⁵ Geffen 24148/Interscope (6.98/11.98)	APPETITE FOR DESTRUCTION	399
7	7	ALANIS MORISSETTE ▲ ¹⁵ Maverick 45901/Warner Bros. (10.98/16.98) ES	JAGGED LITTLE PILL	187
8	11	JAMES TAYLOR ▲ ¹¹ Warner Bros. 3113* (7.98/11.98)	GREATEST HITS	430
9	8	SUBLIME ▲ ³ Gasoline Alley 11413/MCA (10.98/16.98)	SUBLIME	128
10	9	SHANIA TWAIN ▲ ¹¹ Mercury (Nashville) 522886 (10.98 EQ/17.98)	THE WOMAN IN ME	204
11	13	JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	414
12	10	CELINE DION ▲ ¹⁰ 550 Music 67541/Epic (10.98 EQ/17.98)	FALLING INTO YOU	150
13	12	JEWEL ▲ ⁹ Atlantic 82700*/AG (10.98/17.98) ES	PIECES OF YOU	154
14	14	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	143
15	18	DEF LEPPARD ▲ Mercury 528718 (10.98 EQ/17.98)	VAULT — GREATEST HITS 1980-1995	118
16	15	PINK FLOYD ▲ ²² Columbia 36183* (15.98 EQ/31.98)	THE WALL	511
17	16	LYNYRD SKYNYRD ▲ ³ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	195
18	17	SOUNDTRACK ▲ ⁹ Polydor 825095/Universal (10.98 EQ/17.98)	GREASE	296
19	21	SARAH MCLACHLAN ▲ ³ Nettwerk 18725*/Arista (10.98/16.98) ES	FUMBLING TOWARDS ECSTASY	222
20	20	METALLICA ▲ ⁶ Elektra 60812*/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	459
21	19	GARTH BROOKS ▲ ¹⁰ Capitol 28689 (10.98/15.98)	THE HITS	171
22	22	KORN ▲ Immortal 66633/Epic (10.98 EQ/16.98) ES	KORN	98
23	24	STEVE MILLER BAND ▲ ⁷ Capitol 46101 (7.98/11.98)	GREATEST HITS 1974-78	373
24	23	BARENAKED LADIES ▲ Reprise 46393/Warner Bros. (10.98/16.98) ES	ROCK SPECTACLE	66
25	36	QUEEN ▲ Hollywood 61265 (10.98/17.98)	GREATEST HITS	295
26	31	THE OFFSPRING ▲ ⁵ Epitaph 86432* (9.98/14.98) ES	SMASH	10
27	28	CAROLE KING ▲ ¹⁰ Epic 34946 (7.98 EQ/11.98)	TAPESTRY	414
28	35	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ Fantasy 2* (12.98/17.98)	CHRONICLE VOL. 1	284
29	25	TOOL ▲ Volcano 31087* (10.98/16.98)	AENIMA	117
30	—	BARRY WHITE ● Mercury 522459 (10.98 EQ/17.98)	ALL TIME GREATEST HITS	1
31	27	KORN ▲ Immortal 67554/Epic (10.98 EQ/16.98)	LIFE IS PEACHY	61
32	29	MILES DAVIS ▲ Columbia 64935 (7.98 EQ/11.98)	KIND OF BLUE	31
33	26	FLEETWOOD MAC ▲ ⁴ Warner Bros. 25801 (9.98/16.98)	GREATEST HITS	333
34	—	BARRY WHITE ▲ Casablanca/Island 822782/Mercury (7.98 EQ/11.98)	GREATEST HITS VOLUME 1	7
35	32	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	252
36	33	METALLICA ▲ ⁵ Elektra 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	424
37	38	VAN MORRISON ▲ ³ Polydor 841970/Universal (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	411
38	41	METALLICA ▲ ⁴ Megaforce/Elektra 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	400
39	37	AEROSMITH ▲ ⁴ Geffen 24716/Interscope (12.98/17.98)	BIG ONES	121
40	40	PINK FLOYD ▲ Columbia 37680 (10.98 EQ/16.98)	A COLLECTION OF GREAT DANCE SONGS	27
41	43	VARIOUS ARTISTS ▲ ² Tommy Boy 1137 (10.98/15.98)	ESPN PRESENTS: JOCK JAMS VOL. 1	177
42	30	MADONNA ▲ ⁵ Sire 26440*/Warner Bros. (13.98/18.98)	THE IMMACULATE COLLECTION	253
43	—	POISON ● Capitol 53375 (7.98/11.98)	GREATEST HITS 1986-1996	1
44	42	THE BEATLES ▲ ⁹ Capitol 46443 (15.98/30.98)	THE BEATLES	229
45	—	AC/DC ▲ ¹⁶ Atlantic 92418/AG (10.98/16.98)	BACK IN BLACK	245
46	34	ADAM SANDLER ▲ Warner Bros. 46151 (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	67
47	47	ELTON JOHN ▲ ¹⁵ Rocket/Island 512532/Mercury (7.98 EQ/11.98)	GREATEST HITS	442
48	—	JOURNEY ▲ ⁹ Columbia 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	458
49	—	EAGLES ▲ ⁷ Geffen 24725/Interscope (12.98/17.98)	HELL FREEZES OVER	205
50	—	ALAN JACKSON ▲ ⁴ Arista Nashville 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	164

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. †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. **ES** indicates past or present Heatseeker title. ©1999, Billboard/BPI Communications, and SoundScan, Inc.

Merchants & Marketing

ADA Pulls Out Of This Year's AFIM Show

CONFAB CAPERS: The Alternative Distribution Alliance (ADA) has had the plug pulled on its scheduled 1999 convention, which was to have coincided with the Assn. for Independent Music (AFIM) Convention, to be held May 19-23 at the Marriott Marquis Hotel in Atlanta (Billboard, Oct. 24, 1998).

ADA's unanticipated exit could have led to a gaping hole in the AFIM event, since the trade organization had been counting on the distributor to supply acts for its evening showcases. To everyone's relief, other indie distributors have stepped up to the plate and will mount "Indie Lounge" talent presentations during the AFIM get-together.

According to ADA president Andy



by Chris Morris

Allen, his company's parent, Warner Music Group, decided to cancel the ADA gathering because of its high cost. Allen says the firm would have spent \$250,000 on the Atlanta event, which would have entailed the transportation and housing of 200 people and 28 of the distributor's acts.

"The monies involved . . . became

a little greater than we anticipated," Allen says. "It became very difficult for me to justify that kind of outlay without direct sales that would come from it . . . It's very disappointing, because we were fairly far into the planning."

Allen says that the unfortunate cancellation of the ADA convention by no means reflects a lack of interest in mounting a joint event with AFIM in the future. "We're going to try to do it [at AFIM in Cleveland] next year," he says. "If I didn't have such a large nut to do it, we'd still do it [this year]."

"Andy wants to continue to be involved," says AFIM executive director Pat Bradley. "There's the possi-

(Continued on page 59)

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'98 SoundScan Figures Show Weakness In Catalog Sales

IN THIS COLUMN, I want to draw attention to something that I reported in the Jan. 16 issue of Billboard in a story on SoundScan's year-end numbers—something that may have been overlooked by readers. That story pointed out that while album sales were up 9.1% last year, an alarming weakness was hidden in catalog sales numbers. In breaking out album sales, current sales were up 16.1% over the previous year, while catalog sales were down slightly by 0.4%.

The weakness can be seen when catalog sales are broken out between regular catalog and deep catalog. Current sales are those units that are sold within the first 15 months of a title's release (12 months for jazz and classical); regular (or new) catalog sales are defined as those sales that occur between 15 months and three years; and deep catalog is defined as those sales that occur after a title has been available for three years.

For 1998, deep catalog showed a healthy sales increase of 11.4% over 1997's total. But new catalog titles saw sales drop 20.5% from the previous year. As SoundScan CEO Mike Fine pointed out, those numbers appear to confirm the lament of many label sales and retail executives that over the last few years, the industry has been developing hits instead of artists.

OOPS: In the Jan. 16 Retail Track column on Shopping.com, the number of albums purchased from the online merchant by a chain was incorrectly stated. The chain ordered 10 copies of an album and received them. It then placed an order for 60 copies of a hit album and received a confirmation that it would receive them.

At the time, a company spokeswoman confirmed that Shopping.com's strategy included selling to smaller businesses. But after Retail Track

focused on Shopping.com's sales practices, it seems that the company may be having second thoughts. The retailer who ordered those 60 copies tells me that he just received a notice from the online merchant that it will sell only a maximum of five copies per title.

Just as that column was hitting the street, Shopping.com announced that it had agreed to be acquired by Compaq for a price in the area of \$220 million, considerably higher than its then Wall Street valuation of \$72.4 million.

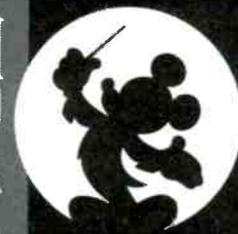
OOPS II: In regard to the item about a one-stop's sting operation in the Jan. 9 column, I incorrectly reported the number of majors involved. In the sting, only three majors had an opportunity to take a stand on street-date violations, with one stepping up to the plate and two deciding to look the other way.

RETAIL TRACK
by Ed Christman



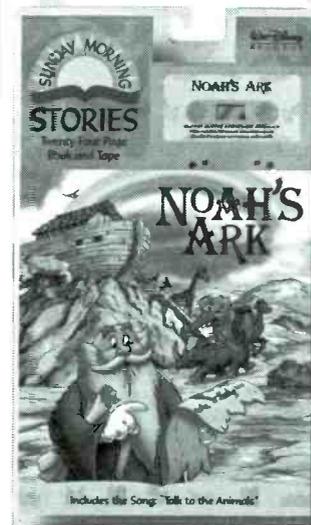
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DECLARATIONS OF INDEPENDENTS

(Continued from page 57)

bility of this happening some year in the future."

ADA's withdrawal from the '99 AFIM confab doubtlessly unnerved the trade group, which had hoped to attract a larger retail presence via its association with the distributor and its artists. However, Bradley is confident that the retail constituency will welcome the association's new slate of Indie Lounge presentations.

"Other distributors were coming to us, wanting to do things before the ADA withdrawal," Bradley says. "It sort of slid into place."

The Indie Lounge sets will be not unlike the "PGD Zone" presentations at past National Assn. of Recording Merchandisers (NARM) conventions. The evening showcases will take place at a ballroom in the Marriott.

Bayside Entertainment Distribution in West Sacramento, Calif., which has traditionally hosted AFIM's opening-night reception, will also mount the first of four Indie Lounges. MS Distributing Co. (Hanover Park, Ill.), MDI Distribution (Atlanta), and Navarre Corp. (New Hope, Minn.) will sponsor the other showcases. Bradley says the firms are discussing the talent lineups with their labels.

DEAD-LY DEAL: Bayside Entertainment Distribution, which is branching out into worldwide sales, has nailed the exclusive international distribution rights for Grateful Dead Records in San Francisco. Arista/BMG continues to handle the label in the U.S. The Dead pact served as a handy door-opener for Bayside at MIDEM, where the company introduced its new internation-

al sales reps to foreign accounts.

BOOK 'EM (AND FILM 'EM): Shangri-La Records, the independent label/retail operation in Memphis, has modestly branched into books and films. The company has just published a lovely pocket-sized book, "Will Roy Sanders: The Last Living Bluesman," drawn from an interview conducted last June by Shangri-La owner **Sherman Willmot** with the venerable singer/guitarist, whose one-time group **the Fieldstones** was the house band at the late, lamented Bluff City club Green's Lounge. The interview also serves as the basis for a like-titled short documentary that Shangri-La will issue later in the year. It is hoped that the **Sanders** film will be part of an ongoing documentation of the fertile down-home blues scene in the region.

FLAG WAVING: Our inspirational verse for the week comes from "It'll Work Out Fine," a track from "Better Than This," the debut Checkered Past album by **Hadacol**: "Put a penny on the needle/You're stuck in my head."

This clever bit of wordplay (remember the days when you weighted your tone arm to spin those warped LPs?) is typical of the sharp songwriting that characterizes the Kansas City, Mo.-based roots-rock band's bow. The group—which features brothers and principal songwriters **Fred** and **Greg Wickham**, bassist **Richard Burgess**, and drummer **Scott McCuiston**—has honed its briskly rocking chops with some six years playing Midwestern roadhouses.

Fred Wickham recalls, "We'd go



HADACOL

into these places, and people would say, 'You gonna play something we know?' " While the group's audiences, which often demanded little more than some recognizable covers to dance to, could be demanding, Wickham says, the experience of playing the joints was invaluable: "There's no practice time that can equal going out [to a gig] on a weekend."

One might think that with the name **Hadacol**—the handle for a brand of patent medicine that sponsored a particularly disastrous tour by **Hank Williams** in the late '40s—the band fits snugly in the No Depression bag. Yet the group's songs attest to the influence of **the Blasters** and other blues- and rockabilly-based acts. Wickham notes that **Hadacol** has been dogged with name-recognition problems in the past.

"We used to be called **Big Iron**," he says. "Even though that's a **Marty Robbins** song, people thought it was referring to heavy metal."

"Better Than This" is the band's second time around with producer **Lou Whitney**, who operates a studio in nearby Springfield, Mo.,

where his group, **the Skeletons**, is based.

"We're big fans of the **Skeletons** and [their precursors] **the Morells**," Wickham says. "We basically made a record with him three or four years ago that never came out. Our drummer quit . . . [and] we basically went in and made a different record."

Not surprisingly, "Better Than This" sports a sound not unlike the **Skeletons'** brawny roots formula, with elements of the **Blasters** and **the Del-Lords**, another group **Whitney** had a hand in producing.

Most of the members of **Hadacol** hold down day jobs as teachers, but Wickham says the group hopes to play live dates on the East Coast in March and on the West Coast during the school break this summer.

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MERCHANTS & MARKETING

Intel's Consumer ID No. Scheme Draws Flak

Lyrics Site Case May Be Settled; More Promotion For Less Than Jake

INTEL IN TROUBLE? Intel drew a firestorm of criticism when it recently unveiled plans for a new Pentium III chip that will allow a consumer-identifying serial number, or Processor Serial Number (PSN), to be built into each processor.

Intel claims that this number will help make online transactions more secure, but several rights groups concerned with protecting consumer privacy see the new function as unnecessarily intrusive since it makes identifying users and the manner they move about on the Internet so easy.

For this reason, groups such as Junkbusters (www.junkbusters.com) are calling for a boycott of the machines even though the function can be turned off by users.

One aspect of the technology Intel was flaunting was its ability to keep people from illegally installing copyrighted computer software on several PCs.

Representatives from Intel could not be reached for comment, but we suspect the PSN could have some application in the digital distribution of music.

For instance, a user might pay a subscription fee to an online music service so that he or she has access to certain songs that work only on that person's PSN.

LYRICS LAWSUIT: News that the National Music Publishers' Assn. (NMPA) and licensing arm the Harry Fox Agency (HFA) are suing a Swiss World Wide Web site posting song lyrics should not alarm operators of fan sites, says NMPA president **Edward Murphy**.

"If someone is out there putting up lyrics to a few songs, yes that's illegal, but we're not going to go chasing them all over the world," says Murphy. "You have to make a value judgment."

Murphy says that the decision to take legal action against International Lyric Server (ILS), was predicated on the vast selection of songs (100,000), traffic on the site (1 million reported hits a day), and the site's decision to sell advertising around its lyrics service.

Still, he says, the NMPA and HFA are amenable to striking a licensing arrangement with ILS. At press time, Murphy was attending the MIDEM convention in Cannes and had scheduled a meeting with ILS to discuss a resolution.

NMPA is acting on behalf of publishers such as EMI Songs, Warner/Chappell Music, and Sony Music.

JAKE BREAK: Capitol Records is continuing its innovative soup-to-nuts Internet promotion



BY DOUG REECE

for ska act **Less Than Jake's** "Hello Rockview" album with plans to release fan-generated ads on TV.

Some ads, which were collected over the past few months through solicitations on the band's Web site and other strategic areas, are being screened online. One will be aired on TV this month.

Still, according to Capitol Records senior director of new media **Robin Bechtel**, this is a small piece of the Internet promotional pie for the band.

The backbone of Capitol's effort has been a 1,000-member **Less Than Jake** Internet street team, playfully dubbed Team Lackey.

The group, which is organized into SoundScan dominant market areas, is responsible for traditional grass-roots assistance online and offline but has also been generating its own ideas.

Some "Lackeys," who are coincidentally record store employees or programmers at college radio stations, have been posting signage at their stores or dedicating segments of their air shifts to the band.

Of course, the group's site was also active with listening parties, cybercasts, etc., which could have contributed to respectable first-week sales of more than 18,000 units, according to SoundScan.

The overriding philosophy, says Bechtel, is to not only leverage fan loyalty in the band's favor but also to provide a sense of community. Moreover, there are cost-efficiency factors built into these extended programs.

"It's nothing mind-boggling," says Bechtel, the pioneer behind the launch of the **Megadeth** Web site in 1994 and the (at the time) controversial digital-distribution sale of **Duran Duran's** "Electric Barbarella" single. "You find out who the fans are and keep them in the family. Then, when you have a new record out, you can spend more money on making new fans rather than doing outreach to the people who bought the last record."

SALES FORCE: Following N2K's announcement that preliminary fourth-quarter results show a 325% increase in sales from the same period in 1997 (Billboard, Jan. 30), merger partner CDnow reports a preliminary sales increase from \$7.9 million to \$20 million in the '97 and '98 fourth quarters, respectively.

SONICNET STATIC: Rumors that SonicNet may be looking to move away from parent TCI Music and find another partner may be overstated, according to SonicNet president **Nicholas Butterworth**.

"I can't comment on specific discussions, but I can tell you that we do have conversations all the time with different people about a variety of strategic options," says Butterworth. "At this time, we are not party to any agreements to sell SonicNet."

DOWN LOW ON DOWNLOADS: GoodNoise is selling a downloadable version of the **Poster Children's** new album, "New World Record," beginning Feb. 16. The price of the online album, \$6.99, is \$2 less than the price of the spinART album being released in stores Feb. 17.

"Day After Day," a new single from **Julian Lennon's** forthcoming Fuel 2000 Records release, "Photographic Smile," is being offered for free downloading at digital music site Audiodiner (www.audiodiner.com).

SOUND BYTES: Retail giant Trans World Entertainment has teamed with custom compilationist Musicmaker.com to offer custom CDs at www.twec.com. . . Ktel is hawking Valentine's-themed custom CDs on its Web site. Users select 10 tracks for \$9.99 and get a free "80's Love Jams" CD with purchase. . . The Recording Industry Assn. of America has joined other civil liberties groups to oppose the Child Online Protection Act, claiming that it violates free speech rights and will not protect children. . . Broadcast.com has formed a joint venture with Softbank to launch the former's services in Japan.

International Net Broadcasting has acquired Sednet Exploration Inc., owner of online video channel Vidnet. . . Jupiter Communications predicts that online auctions will account for \$3.2 billion in sales annually by 2002. . . **Ulrich Seng** joins MCY Music as director of multimedia. Seng, founder of SPEA Software AG and, more recently, Media Gallery, has designed a portable music player for MCY's encrypted MP3 music files.

MOVING ON: It seems like it was over quicker than it began, but I'm leaving my post as new media editor at Billboard to begin duties as senior editor at MP3.com. Though I'll miss working with the folks at Billboard, I'm looking forward to some new challenges and opportunities. My replacement will be announced shortly.



Diamonds In The Rough. MGM Home Entertainment celebrated the studio's 75th anniversary by inviting distributors to Chicago, where they learned details of a yearlong sales and marketing program designed to maximize retailer profits and raise consumer awareness through extensive advertising, in-store support, discounts, and cross-trailerling. On the scene, from left, are Ingram Entertainment's Vern Fross and MGM Home Entertainment president David Bishop.

Branding Could Rescue Public Domain

BY ANNE SHERBER

NEW YORK—In the beginning there was pornography and public domain.

At the onset of the home video business in the early 1980s, just as adult distributors realized that people would buy or rent their tapes for home viewing, other suppliers understood that they could release mainstream movies that had fallen out of copyright.

"The video business was founded on adult product," says Ed Goetz, president of Minnesota-based Simitar Entertainment. "The next big wave was public-domain titles. Everybody jumped

on that bandwagon. It proved that there was a market for home video product and, subsequently, for licensed home video product." Simitar still pursues public-domain (PD) sales.

But times have changed. Because the home video business is now largely hit-driven, suppliers of PD titles have had to scramble to brand their releases for consumers and retailers. With price points dropping precipitously for movies that must be licensed, few companies want to admit to releasing features that have no rights attached, for fear that they'll be perceived as less valuable.

In other words, mum's the word. Two companies active in PD, UAV Home Video in Fort Mills, S.C., and the Video Treasures division of Anchor Bay Entertainment in Troy, Mich., declined to comment.

One reason, says Jeffrey Schillen, executive VP of the Cerritos, Calif.-based Diamond Entertainment, is that the genre has an image problem.

"I guess the glamour part of the video business is all licensed stuff," he says. "Everybody wants to dictate what price they can sell their product for."

And everybody does. Once a movie has lost copyright protection, almost anyone with access to two VCRs and a color Xerox machine can sell smartly dressed copies.

A search of one distributor database for "Lucky Texan," a 1938 John Wayne movie in PD, revealed at least five suppliers in the last

eight years: Columbia TriStar, Republic, Madacy Entertainment, UAV, and Simitar.

Madacy Entertainment in Toronto is probably the most aggressive of the group. According to national video sales manager Jim Newhouse, who's based in Los Angeles, Madacy has been in the PD business for six years. The category now accounts for the bulk of the company's sales.

"What we've tried to do is pick the truly classic films," says Newhouse. "We've tried not to just take [a release] because it's public domain. We try to acquire the best source materials, then clean them up and add bells and whistles. So consumers are not just getting a public-domain film; they're getting extras, including biographies, filmographies, posters, and trivia."

Most of Madacy's PD revenue is from five- and 10-cassette boxed sets, which are grouped thematically or by a specific actor or director. Newhouse currently markets at least 50 such sets at a suggested list of \$49.99 each.

The sets include an Alfred Hitchcock collection with some of his better-known British efforts from the '30s, such as "The Lady Vanishes," "The Man Who Knew Too Much," "The 39 Steps," and "Secret Agent," along with a lesser import, 1930's "Juno And The Paycock."

There's also a Family Classics package of "The Jungle Book," "The Little Princess" (starring Shirley Temple), "Father's Little
(Continued on page 63)

Divx's Direct-To-Sell-Thru 'Gold' Category Doesn't Pan Out; New Life For 'Pig'?

HIDDEN ASSET STAYS HIDDEN: Digital Video Express (DVE) won't be panning for gold. The Circuit City Stores subsidiary, responsible for delivering Divx titles to retail, had established a "gold" category for direct-to-sell-through releases primarily for vendors that weren't supporting open DVD but wanted to get box-office winners exposure in the format.

So far, though, the roster remains empty—unlike Divx "silver," which now comprises 300 movies that rent for \$4.49 each with an option to buy. In fact, sources indicate, DVE is unlikely to ever designate a "gold" entry. There are a couple of reasons why.

First, just about everyone has declared for DVD, although not every title is treated equally. Second, and perhaps more important, DVE is treading a fine line between being first with a title and annoying open DVD retailers that might take complaints about exclusivity to Divx-partial vendors.

Some partisans of the open DVD camp, such as Warner Home Video and Best Buy, consider Divx anathema. DVE, however, wants to be considered part of the gang: It describes Divx as "enhanced DVD" and takes pain to note that all discs can be played on Divx machines. Because Circuit City does not wish to further antagonize Warner, Best Buy, et al., the gold will go a-glimmering. Instead, DVE is sticking to a schedule of VHS rental and catalog titles that in February includes "There's Something About Mary," "Rounders," "Ronin," "Patriot Games," "Rocky IV," "Black Rain," and "Shooting Fish."

Which means Disney's "Mulan" and the animated "101 Dalmatians," two sell-through videos due in March, are unlikely to debut on Divx before DVD. DVE has the rights but not the desire to upset retail or the studio. Nonetheless, we're told some retailers are upset about what they see as Divx favoritism.

Fox Home Entertainment's "Mary," a sure best seller, for example, is absent from the Jan. 20 DVD Release Report, which lists street dates through April 27. You can bet the farm that DVDers will be at the studio's doorstep demanding equal treatment.

But what is the complaint, exactly? The 87,000 Divx players sold in the fourth quarter moved about 450,000 discs, i.e., the five titles per unit free to consumers who applied for the rebate. DVE knows precious little about software demand free and clear of any promotion.

THIS PIG GOES TO MARKET: Universal Studios Home Video hopes cassettes and DVD will fatten the studio bottom line for "Babe: Pig In The City." It should, but don't expect a silk purse. The movie bombed at the box office, diminishing its ancillary potential. Industry sources estimate "Pig In The City" will deliver about 3 million units, vs. 10 million-plus for the original "Babe," which sold \$60 million worth of tickets.

"It didn't realize its theatrical potential," says Universal executive VP **Bruce Pfander**, who figures to make up some of the lost ground with a multi-partner marketing effort centered on the May 4 launch. Supermarket and drugstore customers are a prime target.



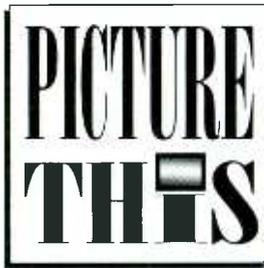
by Seth Goldstein

The calendar may be on Pfander's side. "Pig In The City" pads into stores well after Disney's "Mulan" and "101 Dalmatians," due in March; right now, Paramount Home Video's "Rugrats Movie" is the only major competition. Universal isn't stinting, according to observers. The studio alone is thought to be spending \$8 million marketing the "Babe" sequel, once considered the second link in a video series akin to the six-part "Land Before Time" franchise.

Universal is holding out hope "Pig In The City" won't be the end of this line. Taking note of previews, Pfander reports, "We're getting scores through the roof."

VIBITS: Crossan "Bo" Anderson, senior VP/general counsel, has been named acting president of the Video Software Dealers Assn. (VSDA), replacing Jeffrey Eves, who resigned in January but won't officially leave the organization until April 1. His status is vague. According to VSDA chairman Mark Vrieling, Eves has no day-to-day responsibilities, so presumably he can conduct a job search while still on the VSDA payroll. Meanwhile, a membership task force is conducting its own search for a replacement.

"Riverdance," watch your step. Northstar Entertainment in Atlanta is releasing what it calls "America's response" to the Irish video phenomenon. It's called "Mountain Legacy" and stars step-dance champ **Burton Edwards**, backed by the nation's "top cloggers, flat footers, buckdancers, and mountain music musicians." Suggested list: \$19.95. Northstar's previous release, three movies based on stories by **Dick Francis**, set mystery fans' feet tapping.



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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			◀ No. 1 ▶					
1	1	10	ARMAGEDDON	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck	1998	PG-13	19.99
2	5	21	TITANIC	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1997	PG-13	29.95
3	4	7	THE MASK OF ZORRO	Columbia TriStar Home Video 21693	Antonio Banderas Anthony Hopkins	1998	PG-13	19.95
4	3	8	DR. DOLITTLE	FoxVideo 2762	Eddie Murphy	1998	PG-13	19.98
5	2	7	THE WEDDING SINGER	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore	1997	PG-13	14.98
6	6	47	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
7	9	7	GOOD WILL HUNTING	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck	1997	R	22.95
8	10	10	'N THE MIX WITH 'N SYNC ▲³	BMG Video 65000	'N Sync	1998	NR	19.95
9	8	13	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
10	14	13	HOPE FLOATS	FoxVideo 32234	Sandra Bullock Harry Connick, Jr.	1998	PG-13	19.98
11	16	139	GONE WITH THE WIND ◊	MGM/UA Home Video Warner Home Video 907249	Clark Gable Vivien Leigh	1939	G	19.95
12	26	5	PLAYBOY'S 45TH ANNIVERSARY PLAYMATE VIDEO CENTERFOLD	Playboy Home Video Universal Music Video Dist. PBV0835	Jaime Bergman	1998	NR	19.98
13	7	5	THE PARENT TRAP	Walt Disney Home Video Buena Vista Home Entertainment 1055	Dennis Quaid Natasha Richardson	1998	PG-13	22.99
14	11	11	SMALL SOLDIERS	Universal Studios Home Video 84018	Kirsten Dunst Gregory Smith	1998	PG-13	22.99
15	17	12	SOUTH PARK: 3-PACK VOLUME 2	Rhino Home Video Warner Home Video 36562	Animated	1998	NR	39.98
16	15	12	CATS	PolyGram Video 4400479953	Elaine Page John Mills	1998	NR	24.95
17	12	12	GODZILLA	Columbia TriStar Home Video 23126	Matthew Broderick Hank Azaria	1998	PG-13	14.95
18	13	15	THE X-FILES	FoxVideo 0448	David Duchovny Gillian Anderson	1998	PG-13	22.98
19	29	121	LADY AND THE TRAMP	Walt Disney Home Video Buena Vista Home Entertainment 582	Animated	1955	G	26.99
20	24	2	TAE-BO WORKOUT	Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
21	19	9	BACKSTREET BOYS: NIGHT OUT WITH THE BACKSTREET BOYS ▲³	Jive/Zomba Video 41657	Backstreet Boys	1998	NR	19.95
22	22	33	BACKSTREET BOYS: ALL ACCESS VIDEO ▲⁴	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
23	33	2	MAN IN THE IRON MASK	MGM/UA Home Video Warner Home Video M907047	Leonardo DiCaprio Jeremy Irons	1998	PG-13	19.98
24	25	12	SOUTH PARK: VOLUME 4	Rhino Home Video Warner Home Video 36556	Animated	1998	NR	14.95
25	20	3	METALLICA: CUNNING STUNTS	Elektra Entertainment 40202	Metallica	1998	NR	19.98
26	21	11	SOUTH PARK: VOLUME 5	Rhino Home Video Warner Home Video 36557	Animated	1998	NR	14.95
27	38	2	MADELINE	Columbia TriStar Home Video 602946	Hatty Jones Frances McDormand	1998	PG	15.95
28	18	10	BILLBOARD DAD	Dualstar Video Warner Home Video 36519	Mary-Kate & Ashley Olsen	1998	NR	19.96
29	28	15	LOST IN SPACE	New Line Home Video Warner Home Video N4666	William Hurt Gary Oldman	1998	PG-13	22.98
30	27	9	U2: POPMART	PolyGram Video 4400583033	U2	1998	NR	19.95
31	32	32	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
32	31	23	JERRY SPRINGER-THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NR	14.99
33	30	8	PLAYBOY'S ASIAN EXOTICA	Playboy Home Video Universal Music Video Dist. PBV0836	Various Artists	1998	NR	19.98
34	23	12	SOUTH PARK: VOLUME 6	Rhino Home Video Warner Home Video 36558	Animated	1998	NR	14.95
35	NEW ▶		BARNEY: SING & DANCE WITH BARNEY	Barney Home Video The Lyons Group 2030	Barney	1999	NR	14.95
36	RE-ENTRY		BABE	Universal Studios Home Video Universal Music Video Dist. 82453	James Cromwell	1995	G	14.98
37	36	134	GREASE: 20TH ANNIVERSARY EDITION ◊	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
38	NEW ▶		LORD OF THE DANCE: FEET OF FLAMES	PolyGram Video 440601612	Michael Flatley	1998	NR	24.95
39	39	26	JERRY SPRINGER-TOO HOT FOR TV!	Real Entertainment 6502	Jerry Springer	1998	NR	24.99
40	34	9	TORI AMOS: THE COMPLETE VIDEOS 1991-1998	Atlantic Video 83154	Tori Amos	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

New Line Exec. VP Karaffa Exits

NEW LINE CHANGES: Senior VP of marketing Sarah Olson-Graves has become the top-ranking New Line home video executive here following the departure of New Line Home Video executive VP Michael Karaffa.

A spokesman for New Line says the company will not replace Karaffa, whose departure had been widely anticipated. His duties will be split between Olson-Graves and president/COO Stephen Einhorn.

A longtime employee, Olson-Graves has risen through the ranks of the marketing department, beginning as a director more than five years ago.

She will now report directly to Einhorn, who is based in New York.

An eight-year veteran of the company, Karaffa will act as a consultant for New Line for an indefinite period of time.

Neither Karaffa nor New Line executives were available for

comment on his departure.

Karaffa has been floated as a possible replacement for outgoing Video Software Dealers Assn. (VSDA) president Jeffrey Eves (Billboard, Jan. 16), but VSDA chairman Mark Vrieling says the organization has not approached him about the job.

Karaffa is the fourth executive to leave New Line within the last few years. A year ago, former head of sales Kevin Kasha departed for Miramax Home Video, and former marketing VP Louise Alaimo joined Bonnevill WorldWide Entertainment. Prior to that, publicity VP Cathy Scott exited to become VP of marketing and communications at the VSDA.

SHELF TALK



by Eileen Fitzpatrick

WEST COAST ONLINE:

Unlike other retailers that identify themselves on the Internet, West Coast Entertainment has launched a World Wide Web site (Continued on page 65)

Top DVD Sales™

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			◀ No. 1 ▶		
1	1	3	ARMAGEDDON (PG-13) (29.99) *	Touchstone Home Video/Buena Vista Home Entertainment 10008	Bruce Willis Ben Affleck
2	2	6	LETHAL WEAPON 4 (R) (24.98)	Warner Home Video 16075	Mel Gibson Danny Glover
3	3	5	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
4	4	6	THE NEGOTIATOR (R) (24.98)	Warner Home Video 16750	Samuel L. Jackson Kevin Spacey
5	6	4	THE AVENGERS (PG-13) (24.98)	Warner Home Video 15873	Ralph Fiennes Uma Thurman
6	7	8	THE MASK OF ZORRO (PG-13) (29.98)	Columbia TriStar Home Video 62169	Antonio Banderas Anthony Hopkins
7	5	3	OUT OF SIGHT (R) (34.98)	Universal Studios Home Video 20340	George Clooney Jennifer Lopez
8	11	9	GODZILLA (PG-13) (24.95)	Columbia TriStar Home Video 23129	Matthew Broderick Hank Azaria
9	RE-ENTRY		MERCURY RISING (R) (24.98)	Universal Studios Home Video 20353	Bruce Willis Alec Baldwin
10	8	6	DEEP IMPACT (PG-13) (29.98)	Paramount Home Video 33082	Morgan Freeman Robert Duvall
11	9	7	SIX DAYS, SEVEN NIGHTS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10008	Harrison Ford Anne Heche
12	17	9	U.S. MARSHALS: SPECIAL EDITION (R) (24.99)	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
13	16	7	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley
14	14	9	TOP GUN (PG) (29.99)	Paramount Home Video 16927	Tom Cruise Kelly McGillis
15	12	9	GONE WITH THE WIND (G) (26.99)	MGM/UA Home Video/Warner Home Video 06311	Clark Gable Vivien Leigh
16	19	9	LOST IN SPACE (PG-13) (22.98)	New Line Home Video/Warner Home Video N4667	William Hurt Gary Oldman
17	10	3	DISTURBING BEHAVIOR (R) (24.98)	MGM/UA Home Video/Warner Home Video 67432	Katie Holmes
18	13	7	GOOD WILL HUNTING: COLLECTOR'S EDITION (R) (39.99)	Miramax Home Entertainment/Buena Vista Home Entertainment 10005	Matt Damon Ben Affleck
19	RE-ENTRY		THE PEACEMAKER (R) (29.99)	Universal Studios Home Video 84160	George Clooney Nicole Kidman
20	18	9	CITY OF ANGELS: SPECIAL EDITION (PG-13) (24.99)	Warner Home Video 16320	Nicolas Cage Megan Ryan

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PUBLIC DOMAIN

(Continued from page 61)

Dividend," an Abbott and Costello movie, and a "Lassie" title. Newhouse also promotes singles at \$4.99 suggested list.

Madacy has created a branded look on the packaging of its PD catalog, something that Newhouse says mass merchants and grocery chains appreciate.

"We set up a lot of in-and-out promotions with the singles, and the packaging gives the titles the look of a collection," he notes.

Branding is vital, since virtually every PD supplier distributes the same titles in some configuration. To differentiate itself from the competition, Goetz acknowledges that Simitar has had to get creative.

"Because there is, for instance, so much John Wayne product out there, we developed a biography of him," Goetz says. "We packaged a couple of short-run movies on one tape and the bio on the other. That's been a huge seller."

PD money can be made in niche markets as well. "We have released one new set of public-domain titles—10 two-packs—in Spanish, and they're doing fairly well," Goetz says.

The well of viable PD movies may be running dry, however.

Diamond Entertainment, which does approximately 30% of its business in PD, has shifted its emphasis to 30- and 40-year-old TV programs sold in five-packs at \$19.95. Tapes include episodes of "The Andy Griffith Show," "The Beverly Hillbillies," "The Dick Van Dyke Show," "Bonanza," and "The Milton Berle Show."

Diamond's Schillen says the company acquires its masters from outside source companies that research the rights. As DVD penetration grows, Diamond will follow with a low-priced line of discs.

DVD may be PD's salvation as cassette profits diminish. Goetz says that although Simitar has more than 70 PD titles in its catalog, the genre is no longer a core part of corporate sales because it's losing money.

"Price has become the issue," he maintains. "Since we all have the same titles, the only criteria for Best Buy or Musicland is who can replicate these titles the cheapest. They have bidding wars."

However, Schillen says that the criteria that mass merchants use is more refined than price-point analysis.

"The mass merchants are very sophisticated," Schillen says. "They buy from the company with the best graphics and the best packaging at the lowest price. If somebody is cheaper but with disgusting looks, they won't buy it."

PD margins are extremely tight, he agrees. Yet, on the other hand, PD titles serve a dual purpose.

"Part of it is that we provide the titles as a service to our retailers," he says. "It's something they can sell at a lower price. And then we can get in to sell our other product."

FOREVER LOVE

"Reba McEntire is especially touching as Lizzie."

-Hollywood Reporter

Country music superstar, *Reba McEntire*, stars as Lizzie Brooks, a woman who awakens from a 20-year coma to a world she doesn't recognize. Her husband Peter (*Tim Matheson*) is a stranger, her young daughter Emma has become a beautiful woman, and her best friend Gail (*Bess Armstrong*) has become a rival.

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(*My So Called Life, That Darn Cat '97*)

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2-Pack Catalog #: BWE 3036
ISBN #: 1-57742-324-0
UPC #: 7-45751-3036-3-4



ORDER DATE: February 23
STREET DATE: March 16



Billboard

FEBRUARY 6, 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	2	4	LETHAL WEAPON 4 (R)	Warner Home Video 16075	Mel Gibson Danny Glover
2	3	3	BLADE (R)	New Line Home Video Warner Home Video N4685	Wesley Snipes
3	5	5	SIX DAYS, SEVEN NIGHTS (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 1527803	Harrison Ford Anne Heche
4	1	8	THE NEGOTIATOR (R)	Warner Home Video 6692	Samuel L. Jackson Kevin Spacey
5	8	2	OUT OF SIGHT (R)	Universal Studios Home Video 83408	George Clooney Jennifer Lopez
6	NEW ▶		THE TRUMAN SHOW (PG)	Paramount Home Video 35597	Jim Carrey Laura Linney
7	4	7	THE MASK OF ZORRO (PG-13)	Columbia TriStar Home Video 21693	Antonio Banderas Anthony Hopkins
8	11	2	HOW STELLA GOT HER GROOVE BACK (R)	FoxVideo 2767	Angela Bassett Whoopi Goldberg
9	7	10	ARMAGEDDON (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck
10	14	2	DISTURBING BEHAVIOR (R)	MGM/UA Home Video Warner Home Video M907182	Katie Holmes Nick Stahl
11	10	3	THE AVENGERS (PG)	Warner Home Video 15873	Ralph Fiennes Uma Thurman
12	6	8	DR. DOLITTLE (PG-13)	FoxVideo 2762	Eddie Murphy
13	9	7	SLIDING DOORS (PG-13)	Paramount Home Video 335763	Gwyneth Paltrow Jack Hannah
14	12	12	DEEP IMPACT (PG-13)	Paramount Home Video 330821	Morgan Freeman Robert Duvall
15	13	13	HOPE FLOATS (PG-13)	FoxVideo 32234	Sandra Bullock Harry Connick, Jr.
16	15	3	HALLOWEEN: H2O (R)	Dimension Home Video Buena Vista Home Entertainment 1589303	Jamie Lee Curtis
17	16	16	A PERFECT MURDER (R)	Warner Home Video 16643	Michael Douglas Gwyneth Paltrow
18	NEW ▶		54 (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1595803	Mike Myers
19	17	11	THE HORSE WHISPERER (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 1355203	Robert Redford Kristin Scott Thomas
20	18	2	BASEKTBALL (R)	Universal Studios Home Video 83658	Trey Parker Matt Stone

◆ 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.

'Babe' Arrives With Herd Of Tie-Ins

LOVE YA, BABE: "Babe: Pig In The City," the sequel to "Babe," comes to home video May 4 from Universal Studios Home Video. Priced at \$22.98, the cassette version of "Babe: Pig In The City" will be packaged in a clamshell. The \$29.98 DVD version will have full-frame and widescreen options.

Cross-promotional partners include Aunt Jemima frozen breakfast products, Jel Sert, LifeSavers, and Sound Source CD-ROM. A \$5 mail-in rebate is available to consumers who send in register receipts and proofs of purchase for "Pig In The City" and any one of the following titles: "Babe," "Antz," and the six volumes of "The Land Before Time."

The Aunt Jemima campaign targets households with kids ages 6 to 12. On April 18, a full-page back-cover free-standing insert will be circulated in more than 46 million Sunday newspapers, offering two coupons. One is good for the purchase of Aunt Jemima frozen waffles, pancakes, or French toast. Discounts vary by market.

The second coupon allows \$2 off the purchase of "Pig In The City" when consumers buy any two of the aforementioned products. Consumers also can receive a collectible "Babe" premium by mailing in a cassette insert with proofs of purchase from the Aunt Jemima products. The insert also contains an Aunt Jemima savings coupon.

Jel Sert is offering a \$3 mail-in rebate with the purchase of "Pig In The City" and three packages of its Wyler's or Flavor Aids powdered drinks or three packages of Flavor Ice popsicles. Inserts with the rebate coupons will be circulated May 2 and 9. Coupons will be packed in 4.5 million Jel Sert products.

LifeSavers is sponsoring an online contest supporting the "Babe" sequel through its World Wide Web site, candystand.com, which will run six to eight weeks beginning in late April. The site will feature a banner ad promoting "Pig In The City."

Finally, consumers can mail in for a free "Babe And Friends Early Reader" CD-ROM, which retails for \$29.98, and extra copies at half-price. The necessary insert is packed in with the cassette.

Universal is supporting the release with a multimillion-dollar TV advertising and promotional campaign, beginning in mid-April and extending two weeks beyond the May 4 street date. Spots targeting moms and kids will air on broadcast network prime-time family shows including "Sabrina The Teenage Witch," "Home Improvement," and "Touched By An Angel." Ads will run on cable networks.

SPECIAL 'DELIVERY': One of the most gratifying kid-vid suc-



by Moira McCormick

cess stories of 1998 was that of Buena Vista Home Entertainment's "Kiki's Delivery Service," the story of a junior witch-in-training (voiced by Kirsten Dunst) and her dryly witty cat familiar (Phil Hartman).

This thoroughly enchanting ani-

mated feature by Japanese director Hayao Miyazaki, creator of 1988's exquisite "My Neighbor Totoro," was both critically lauded and well-received commercially, unusual for a title with no familiar movie or TV characters and no licensing tie-ins. "Delivery" has been a word-of-mouth success.

"To some degree, the lack of awareness gave 'Kiki' underground status," says Buena Vista spokesman Martin Blythe, who notes that the feature never had a theatrical release. "It was something of a stealth candidate, which has now translated into a wonder-

(Continued on next page)

Billboard

FEBRUARY 6, 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	Year of Release	Suggested List Price
			◀ No. 1 ▶		
1	1	11	LION KING II: SIMBA'S PRIDE Walt Disney Home Video/Buena Vista Home Entertainment 8804	1998	26.99
2	2	164	LADY AND THE TRAMP Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	26.99
3	7	13	QUEST FOR CAMELOT Warner Family Entertainment/Warner Home Video 1607	1998	22.95
4	4	21	TELETUBBIES: DANCE WITH THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3748	1998	14.95
5	3	11	MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519	1998	19.96
6	6	49	HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99
7	5	21	TELETUBBIES: HERE COME THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3747	1998	14.95
8	9	17	SCOOBY-DOO ON ZOMBIE ISLAND Warner Family Entertainment/Warner Home Video H1424	1998	19.96
9	10	39	ANASTASIA FoxVideo	1997	26.98
10	8	169	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
11	14	165	PETER PAN: 45TH ANNIVERSARY LIMITED EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12730	1953	26.99
12	20	7	POKEMON: VOL. 1 Viz Video/Pioneer Entertainment 0001D	1998	14.98
13	16	11	BLUE'S CLUES: ARTS AND CRAFTS Nickelodeon Video/Paramount Home Video 839163	1998	9.95
14	12	25	THE BLACK CAULDRON Walt Disney Home Video/Buena Vista Home Entertainment 9124	1985	26.99
15	17	7	THE LAND BEFORE TIME VI: THE SECRET OF SAURUS ROCK Universal Studios Home Video 83759	1998	19.98
16	13	19	BARNEY'S GREAT ADVENTURE PolyGram Video 40045005765	1997	22.95
17	15	247	BAMBI Walt Disney Home Video/Buena Vista Home Entertainment 942	1942	26.99
18	21	214	SLEEPING BEAUTY ◆ Walt Disney Home Video/Buena Vista Home Entertainment 9511	1959	26.99
19	11	93	HOW THE GRINCH STOLE CHRISTMAS! ◆ MGM/UA Home Video/Warner Home Video M201011	1966	14.95
20	23	47	CREATURE COMFORTS BBC Video/FoxVideo 7012	1997	14.98
21	19	99	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996	26.99
22	NEW ▶		BLUE'S CLUES: ABC'S AND 123'S Nickelodeon Video/Paramount Home Video 835743	1998	9.95
23	24	17	BLUE'S CLUES: STORY TIME Nickelodeon Video/Paramount Home Video 838883	1998	9.95
24	25	273	AN AMERICAN TAIL ◇ Universal Studios Home Video 83842	1986	19.98
25	22	39	ELMOPALOOZA! ◇ Sony Wonder	1998	12.98

◆ 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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DVD DRIVES 12% LEAP IN VIDEO REVENUE

(Continued from page 55)

sharing sales data, stated publicly that DVD sales of \$175 million held more than a 10% share.

Actually, DVD's slice of the pie is considerably higher, closer to 16% of Warner's \$1.1 billion take for the year before factoring in distribution fees for the MGM, New Line, and HBO Home Video discs it ships. All have been active in DVD.

So are Columbia TriStar, which has made the new format a top priority, and Universal Studios Home Video. "It's made for a healthier business," exclaims Columbia TriStar president Benjamin Feingold. "We're extremely pleased," Universal executive VP Bruce Pfander says. "DVD has taken off."

Paramount and 20th Century Fox Home Entertainment were late arrivals to DVD in 1998—"Titanic" wasn't among the selections—and some Hollywood sources complain their slowness retarded market growth. There were also studio complaints that Blockbuster could have done considerably more than test the format in several hundred of its 4,000 stores.

One executive suggests that Viacom Entertainment chairman Sumner Redstone won't commit the chain to a DVD rollout until he's squeezed the best possible price from software vendors. Not

that suppliers lacked for outlets, however.

Based on VideoScan, which tracks about 60% of DVD point-of-purchase volume, and other sources, consumers bought approximately 15 million discs last year, worth \$250 million-\$300 million wholesale. Probably another 15 million were shipped to fill store inventories. Those consumer sales will count toward retailers' 1999 results; vendors were able to credit the full amount to calendar '98, valued at \$500 million.

Overall, DVD grabbed a 6% share of the wholesale trade. VHS sell-through grew 3%, or \$240 million, to \$6.24 billion, floated by "Titanic," Columbia TriStar's "Godzilla," and Buena Vista Home Entertainment's direct-to-video sequel to "The Lion King." If they lacked in big numbers out the door, the studios recouped in better net sales.

"The real story is the evolving maturity of the VHS side of the business," a Hollywood executive says. "You don't see anyone boasting in public about shipments. Instead, they're focusing on sell-off, and that's all to the good. It benefits retailers and distributors, and I think the bottom line is a lot better."

There were improvements elsewhere. Thanks to a swarm of copy-depth programs, rental had its biggest single-year surge of the decade, up 10% or \$240 million, to \$2.64 billion.

Even better news for suppliers is that DVD sales are in addition to VHS, not instead of. That's expected to change, but for now, adults are keeping the new player to themselves, in the view of one observer. "It seems to be, 'Let the kids watch VHS; the DVD is mine.'"

Yet vendors are waiting for that shoe to drop. "I think we're going to lose some VHS sales," says Artisan Entertainment sales and marketing president Jeff Fink, who expects the laggards will be titles "fully exploited at all price points and then introduced on DVD."

Artisan, formerly LIVE Entertainment, has gotten "some preliminary signals," Fink says. "Some retailers are cutting back VHS [stock-keeping units] of \$9.98 releases on the market a minimum of 18 months."

Buena Vista parent Disney once again topped the market share charts, finishing the year at \$2.5 billion. The studio reportedly grabbed a 30%-35% share of the top 100 sell-through titles, including most of the top 10 releases. Although percentage growth slowed and there has been some erosion of share, "we had our biggest year in video ever," says a source, "and we hit our targets."

Consumers' "very voracious appetite" for DVD was "a little bit on the pleasant side," he continues. Disney, meanwhile, remains a fan of the Divx limited-play alternative, which may debut two Buena Vista

animated titles this spring, "Mulan" and "101 Dalmatians."

DVD likely won't have either for a while, but the pressure for family entertainment releases is building. "People will want Disney classics in the digital format," Pagano predicts, adding, "The time is ripe in our stores."

Warner and Fox finished in a tie for second place at \$1.1 billion each, no mean achievement since neither had a runaway sell-through hit. Fox kept pace on the strength of catalog management, judged among the best in the business. For Warner, DVD carried much of the load.

The same combination—catalog and DVD—worked for Columbia, Universal, MGM, and down the line to Anchor Bay Entertainment and HBO Home Video, once a rental specialist that is pushing sell-through harder than ever. HBO scored in DVD with its made-for-pay-TV space exploration series directed by Tom Hanks.

What muffles the format's blastoff is the diffidence of retailers like Blockbuster and mass merchant behemoth Wal-Mart. "The day Wal-Mart gets in DVD in a big way," the format's success is assured, says a home video executive. "They're the *crème de la crème*."

SHELF TALK

(Continued from page 62)

without using its corporate tagline as its cyberspace address.

The 450-store chain, based in Langhorne, Pa., debuted @Movie buff.com as a destination for fans as well as buyers. "The Movie Buff's Movie Store" is a slogan used in all our advertising, and consumers know us by it," says West Coast director of interactive marketing Joe Buesgen.

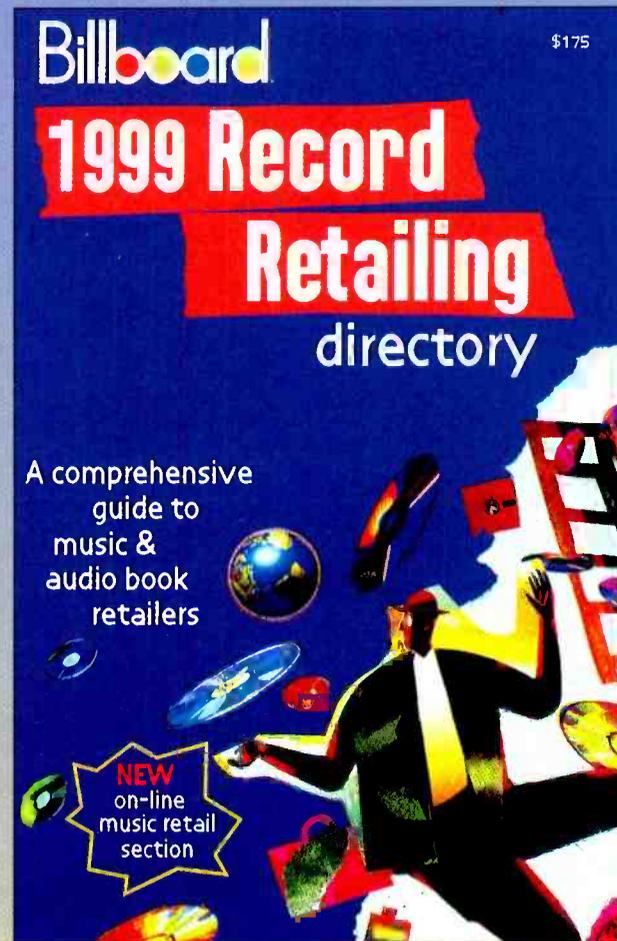
Consumers can also type in west coastvideo.com to access the site, which features original content, including Hollywood news, gossip, and reviews. Visitors can search 160,000 VHS and DVD titles and use a "recommendation" option to find the movie best suited to their personal tastes and preferences.

Shipping and handling are handled by in-house and outside fulfillment operations.

If consumers aren't comfortable purchasing online, they can find the nearest West Coast store from the Web site. Most outlets, in turn, will promote the site through in-store kiosks, Buesgen says. Since West Coast is mainly a rental operation, the chain isn't worried that all of its 5 million customers will stay home and get their entertainment online.

"Sites like Barnes & Noble have proven that one doesn't cannibalize the other and people will still come into our stores to rent," he adds. "And with the site's extensive information, it allows them to make an educated purchase decision."

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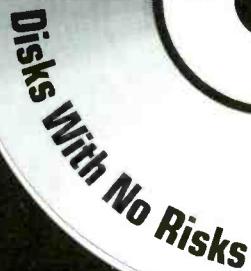
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Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036.

JANUARY

Jan. 28-31, **1999 National Assn. Of Music Merchants International Music Market**, Convention Center, Los Angeles. 800-767-NAMM.

FEBRUARY

Feb. 2, **A Conversation With Jerry Goldsmith**, Los Angeles Museum, Beverly Hills, Calif. 310-786-1091.

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. 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**, Palladium, Los Angeles. 323-634-7811.

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. 16-17, **Digital Broadcast Satellite Conference: The Five Burning Questions**, Sheraton Gateway Hotel, Los Angeles. 831-643-2222, www.carmelgroup.com.

Feb. 17-21, **1999 Gavin Seminar**, Hyatt Regency Hotel, New Orleans. 415-495-1990, ext. 653.

Feb. 18, **Industry Networking Event/Pre-Grammy Party**, sponsored by the Powerhouse Group, the National Academy of Recording Arts and Sciences, and Billboard Talent Net, OHM, New York. 212-561-1736.

Feb. 20, **Six Steps To Songwriting Success With Jason Blume**, sponsored by Nashville Songwriters Assn. International and Songwriters in the Round, Fort Lauderdale, Fla. 305-264-0094.

Feb. 22, **MusiCares Person Of The Year Dinner**, honoring Stevie Wonder, Century Plaza Hotel, Los Angeles. 310-201-8816.

Feb. 23-25, **Great Lakes Broadcasting Conference & Expo**, Lansing Center, Lansing, Mich. 800-968-7622.

Feb. 23-25, **REPLitech Europe**, Messe, Vien-

na. 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.

Feb. 27, **How To Start & Run Your Own Record Label Seminar**, New Yorker Hotel, New York. 212-688-3504.

MARCH

March 4-6, **Million Dollar Black College Radio & Music Conference '99**, Sumner Suites Atlanta Airport Hotel, College Park, Ga. 404-766-1275.

March 6-7, **1999 New York Music And Internet Expo**, New Yorker Hotel Grand Ballrooms, New York. 973-731-6864.

March 8-11, **1999 National Assn. Of Recording Merchandisers Convention & Trade Show**, Las Vegas Hilton, Las Vegas. 609-596-2221.

March 13-17, **14th Annual Winter Music Conference**, Fontainebleau Hilton Resort and Towers, Miami Beach. 954-563-4444.

March 19, **11th Annual Tamika Reggae Awards**, Madison Square Garden Theater, New York. 718-525-8345.

March 24, **Gospel Music Assn. Dove Awards**, Nashville. 615-242-0303.

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GOOD WORKS

SONGS FOR SURVIVAL: Blue Boundary Records founder and artist **Stewart Francke**, who was diagnosed with leukemia in June 1998, has compiled "2 Guitars Bass & Drums" to raise money for the foundation named in his honor that provides financial assistance to people with leukemia and their families. Also included are tracks by **Days Of The New, Marshall Crenshaw, Mary Cutrufello, Charm Farm, Mr. Radio, Robb Roy, Billy Mann, and Mitch Ryder**. The record was released Jan. 12 on Blue Boundary. Contact: **Peter Murdock** at 248-586-1075.

PARTY LIKE IT'S 1999: Brazil Carnaval '99, a dance party scheduled to be held Feb. 13 at the Hollywood Palladium, will raise funds for Project Angel Food. The organization delivers nearly 1,000 meals to people with AIDS in Los Angeles County. Contact: **Michelle Heenen** at 323-634-7811.

FILLED WITH WONDER: On Feb. 22 at the Century Plaza Hotel in Los Angeles, **Stevie Wonder** will be named the 1999 MusiCares Person of the Year at the ninth annual MusiCares fund-raising dinner, concert, and silent action. Past hon-

orees have included **Luciano Pavarotti, Phil Collins, Natalie Cole, Bonnie Raitt, and David Crosby**. Contact: **Rudi Simpson** at 310-201-8816.

ALS ALERT: **Ben Stiller** and **Kristen Johnston** will host the first Project A.L.S. dinner, auction, and award show Feb. 11 at Raleigh Studios in Los Angeles. **Melissa Etheridge** and **Randy Newman** will perform at the event, the goal of which is to raise money and awareness for Project A.L.S., a foundation concerned with helping those with amyotrophic lateral sclerosis (also known as Lou Gehrig's disease). It was founded by **Jenifer Estess**, a theater and film producer who was diagnosed with the illness in 1997. Contact Project A.L.S. at 323-951-9100 or **Mary Kaye Daniels** at 310-550-7776.

MORE THAN ZERO: Zero Hour artist **Eden White** will perform at a benefit for family-rehabilitation programs Feb. 10 at New York's Fez. The show is sponsored by the Council of Family & Child Caring Agencies, an umbrella organization that helps abused or neglected children in New York. Funds raised will go directly to the N.Y. Foundling Hospital, the Seamen's Society for Children & Families, and Cardinal McClosky Services, all of which work with substance-affected families. White will also donate a part of the proceeds from her song "Through The Glass," about an addict looking at her newborn child and promising to change her life. Contact: **Jeremy Freeman** at 212-582-5400.

LIFELINES

BIRTHS

Girl, Catherine Taylor, to **Gail and John Day**, Dec. 30 in New York. Father is director of A&R for Columbia House.

Girl, Jillian Elizabeth, to **Angelia Bibbs-Sanders and Jerome Sanders**, Jan. 3 in Los Angeles. Mother is executive director of the Los Angeles chapter of the National Academy of Recording Arts and Sciences.

Girl, Olivia Genevieve, to **Jo Ann and Allen Kepler**, Jan. 13 in Tarzana, Calif. Mother is national radio and promotion manager at Higher Octave Music. Father is VP of programming at Broadcast Architecture.

DEATHS

Irving Cohen, 89, of kidney fail-

ure, Jan. 13 in New York. An entertainment lawyer, Cohen was a partner in the New York law firm of Reinheimer & Cohen, whose clients included Rodgers and Hammerstein, Frank Loesser, and Lerner and Loewe. After splitting with Reinheimer, he joined with David Grossberg to form Cohen & Grossberg, which also represented key clients in the world of musical and legitimate theater. In his autobiography, "The Street Where I Live," lyricist/librettist Alan Jay Lerner stated that Cohen "refuses to this day to accept . . . that there is a wide difference between what is right and what is legal." He is survived by his wife, Phyllis; a brother, Philip Baskir; two sons, Peter and Dr. Laurence Cohen; and four grandchildren.



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To The Max. Dave Matthews recently performed a 60-minute acoustic concert for WXXM (Max 95.7) Philadelphia in Max's Living Room. Pictured, from left, are Greater Media group head of marketing Ted Kelly, Max PD Chuck Tisa, Matthews, and senior VP/GM of Greater Media's four-station cluster Dennis Begley.

Virtual Radio Becomes Real Option

This story was prepared by Jeff Silberman, managing editor of Top 40 Airplay Monitor.

LOS ANGELES—The use of multi-market automation, or Virtual Radio, continued its march across the deregulated radio landscape late last month, and the players involved large and small broadcast concerns alike.

Jacor, a longtime advocate of sharing voice-tracks between different markets via ISDN, officially rolled out its previously reported Ohio-based Buckeye Country Network and launched a live oldies night shift based in Las Vegas. But even a veteran PD/announcer in Portland, Ore., is now offering to voice-track dayparts to small- and medium-market stations.

With Virtual Radio's spread continuing, the experiences of executives at Capstar, Citadel, and Jacor (which uses the same Prophet computer program as Capstar's Star System), as well as Portland-based veteran PD Bob Ancheta, indicate that the new services may be coming to an air shift near you sooner than you think.

Jacor, like Capstar and other previous advocates of such automation, insists that the main benefit of voice-tracked dayparts is bringing major-market air personalities to small-market stations that couldn't otherwise afford such talent. Yet once the costs of hardware and infrastructure are assimilated, another inevitable result will be, at the very least, considerable savings from using fewer night and overnight DJs. Indeed, PDs from other radio groups claim that they've noticed an influx of recently beached Capstar and Jacor personalities.

EIGHT OHIO STATIONS

Jacor's Buckeye Country Network is made up of eight Ohio stations, from WGAR Cleveland and WCOL Columbus to outlets in such small markets as Lima and Marion. The "hub" station that cuts all the voice work is WCOL. All the stations will have their

own morning shows; some will also have local midday and, at a couple of stations, afternoon hosts. But voice-tracking will rule nights and overnights. "As far as I know, most of the people doing the voice-tracking work at WCOL and even [top 40 sister] WNCI," says Jacor national program coordinator Sean Compton.

Those jocks will customize the night's voice-tracks for each participating station. The lead time for liner copy can be anywhere from the day before to a few hours before broadcast. "The [local station] PDs have to ensure that [the voice-tracks] sound localized, so they have to work with the talent to make sure they pronounce the names of area towns and landmarks correctly, mention events going on in their market, and so on,"

'You have to be on top of the next move or you won't be in the business'

Compton notes. "One thing [Jacor CEO] Randy Michaels taught us as we moved forward with this is to never forget to wrap your arms around the community."

Capstar's Star System, which serves a variety of formats, including top 40 and country, has hubs in Austin, Texas, and Fort Lauderdale, Fla., to service primarily stations from Capstar's Gulfstar division and a few owned by the Southern Star division. The stations decide how many shifts are to be tracked. Lead time for voice-tracking can be anywhere from a few hours to two days. The jocks can change the tracks on the fly as well, in case something important happens in the market.

What's different: The jocks who do the voice-tracking work only for the Star System and not at any other Cap-

star station. "Some [jocks] can track four to six shifts at once," says Jack Taddeo, senior VP of programming for Capstar. "It depends on the station's format. A jock can do six to eight stop-sets at the same time for stations that do 10 in a row, but not as many for the more interactive, personality-driven stations."

Another slight difference: While each Capstar station programs its own music, Jacor stations in the Buckeye network have the option of airing music from WCOL.

Taddeo estimates cost savings to small-market stations of about 20% over using local air talent. However, he also cites the high cost of the Prophet system. "There's a considerable upfront investment to build a studio, hire the air talent, and procure the Internet servers to build a wide-area network," he says. "The [bottom line] doesn't look that good at the end of the first year, but this is a long-term project."

Compton says that, so far, most of those affected by the Buckeye network will "assume other duties. We can shrink the jock's shifts. Instead of doing four- or five-hour shifts, they'll do two-hour shifts and spend more time doing remotes and promotions."

BABY STEPS QUICKLY

Jacor's other new project, tentatively titled the Kool Network, is made up of seven oldies stations in the West tied to a hub at KQOL Las Vegas. A live, four-hour show airs 7-11 p.m. PT from the Stratosphere hotel/casino.

All the music will be programmed in Las Vegas, although the host will take requests from the network's stations via an 800 number. Compton notes that few, if any, night jobs will be lost, as several stations either had no night jocks or were start-ups. "We couldn't do this a few years ago, because the satellite cost was prohibitive," he says. "Now that we own NSN Satellite, we can afford to uplink our" *(Continued on next page)*

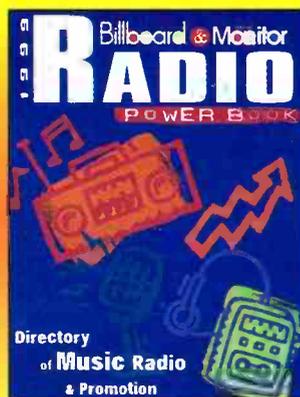
newsline...

CHANCELLOR PUTS ITSELF ON THE BLOCK. In a move that shocked the radio industry, Chancellor Media has put itself up for sale. Specifically, the group has announced that it's hiring an investment banker to sniff out leads to "maximize shareholder value." Those alternatives may include "the sale, merger, or consolidation of one or more of the operating divisions." The front-runner to buy Chancellor is Clear Channel Communications. "We are certainly going to pursue it," chairman/CEO Lowry Mays told *The Dallas Morning News*. Even so, companies like Microsoft and Disney/ABC cannot be discounted, say analysts.

BROADCAST.COM GOING JAPANESE. Broadcast.com has inked a deal with Japanese software company Softbank to launch Broadcast.com Japan. Twelve million Japanese Internet users will be able to access its English-language audio archives, including U.S. radio stations.

'LOVELINE' CREATOR SUES FOR INFRINGEMENT. The creator and original host of KROQ Los Angeles' sex chat show, "Loveline," has filed a \$40 million copyright-infringement lawsuit against MTV for what he says is the channel's theft of his creation. Jim Trenton, known to radio listeners as the Poorman, claims he presented his own pilot to MTV executives several times in 1996, but each time they rejected the concept. MTV now has a TV version of the show; officials are declining to comment on the suit. Trenton was replaced by comedian Adam Carolla after his contract with KROQ expired in 1994. In an interview with *E!*, Trenton points out that several MTV executives were employed at KROQ when he still hosted the program. "Loveline" is now syndicated by KROQ and airs on more than 20 stations nationwide, while KROQ owner Infinity is appealing a 1995 court ruling that gave Trenton the rights to the show.

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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	16	I'M YOUR ANGEL JIVE 42557	R. KELLY & CELINE DION 9 weeks at No. 1
2	2	2	18	TRUE COLORS FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
3	4	4	13	WHEN YOU BELIEVE DREAMWORKS 59022/GEFFEN	WHITNEY HOUSTON & MARIAH CAREY
4	3	3	22	FROM THIS MOMENT ON MERCURY 466450	SHANIA TWAIN
5	6	7	12	ANGEL WARNER SUNSET 13497/REPRISE	SARAH MCLACHLAN
6	8	13	4	WRITTEN IN THE STARS CURB/ROCKET SOUNDTRACK CUT/ISLAND	ELTON JOHN & LEANN RIMES
7	5	5	27	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT	BACKSTREET BOYS
8	7	6	20	I'LL BE ATLANTIC 84191	EDWIN MCCAIN
9	13	22	4	FAITH OF THE HEART UNIVERSAL SOUNDTRACK CUT	ROD STEWART
10	10	10	13	HANDS ATLANTIC ALBUM CUT	JEWEL
11	9	8	27	THIS KISS WARNER BROS. 17247	FAITH HILL
12	11	9	56	TRULY MADLY DEEPLY COLUMBIA 78723	SAVAGE GARDEN
13	12	11	52	YOU'RE STILL THE ONE MERCURY 568452	SHANIA TWAIN
14	14	14	15	THE POWER OF GOOD-BYE MAVERICK 17160/WARNER BROS.	MADONNA
15	15	12	38	TO LOVE YOU MORE 550 MUSIC ALBUM CUT/ERG	CELINE DION
16	16	15	55	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	BACKSTREET BOYS
17	17	17	50	MY FATHER'S EYES DUCK ALBUM CUT/REPRISE	ERIC CLAPTON
18	18	16	44	TORN RCA ALBUM CUT	NATALIE IMBRUGLIA
◀ AIRPOWER ▶					
19	21	30	4	LOVE OF MY LIFE WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. MICHAEL W. SMITH
20	23	26	6	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA ALBUM CUT	'N SYNC
21	20	21	25	I DON'T WANT TO MISS A THING COLUMBIA 78952	AEROSMITH
22	22	23	10	THE LAST DAY WARNER BROS. ALBUM CUT	MARILYN SCOTT
23	26	27	7	NO BRIDGE I WOULDN'T CROSS SLAMAJAMA ALBUM CUT	DAVID CASSIDY
24	29	—	2	I STILL BELIEVE COLUMBIA ALBUM CUT	MARIAH CAREY
25	24	24	15	IRIS WARNER SUNSET SOUNDTRACK CUT/REPRISE	GOO GOO DOLLS

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	2	3	16	ANGEL WARNER SUNSET 13497/REPRISE	SARAH MCLACHLAN 1 week at No. 1
2	1	1	21	LULLABY SMG ALBUM CUT/COLUMBIA	SHAWN MULLINS
3	3	2	16	HANDS ATLANTIC ALBUM CUT	JEWEL
4	4	4	28	SAVE TONIGHT WORK ALBUM CUT/ERG	EAGLE-EYE CHERRY
5	6	7	19	SLIDE WARNER BROS. ALBUM CUT	GOO GOO DOLLS
6	5	6	23	JUMPER ELEKTRA 64058/EEG	THIRD EYE BLIND
7	7	5	23	MY FAVORITE MISTAKE A&M ALBUM CUT/INTERSCOPE	SHERYL CROW
8	9	11	17	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
9	10	14	9	IT'S ALL BEEN DONE REPRISE ALBUM CUT	BARENAKED LADIES
10	8	9	41	IRIS WARNER SUNSET SOUNDTRACK CUT/REPRISE	GOO GOO DOLLS
11	17	22	7	EVERY MORNING LAVA ALBUM CUT/ATLANTIC	SUGAR RAY
12	12	12	17	SWEETEST THING ISLAND ALBUM CUT/MERCURY	U2
13	13	13	54	I'LL BE LAVA 84191/ATLANTIC	EDWIN MCCAIN
14	16	16	13	YOU GET WHAT YOU GIVE MCA ALBUM CUT	NEW RADICALS
15	15	15	44	REAL WORLD LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
16	11	8	18	THANK U MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE
17	14	10	33	ONE WEEK REPRISE 17174	BARENAKED LADIES
18	19	18	22	INSIDE OUT RCA ALBUM CUT	EVE 6
19	18	17	52	TORN RCA ALBUM CUT	NATALIE IMBRUGLIA
◀ AIRPOWER ▶					
20	26	36	5	UNSENT MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE
◀ AIRPOWER ▶					
21	21	25	14	KISS ME SQUINT 85904*/COLUMBIA	SIXPENCE NONE THE RICHER
◀ AIRPOWER ▶					
22	24	27	10	FLY AWAY VIRGIN ALBUM CUT	LENNY KRAVITZ
23	22	23	19	FROM THIS MOMENT ON MERCURY 566450	SHANIA TWAIN
24	25	26	13	FATHER OF MINE CAPITOL ALBUM CUT	EVERCLEAR
25	28	31	12	CRUSH RCA ALBUM CUT	DAVE MATTHEWS BAND

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 66 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

Radio PROGRAMMING

VIRTUAL RADIO BECOMES REAL OPTION

(Continued from preceding page)

program and deliver it." The oldies and country networks are not the first, nor will they be the last, step in Jacor's long-term plans to streamline and exploit its programming. "Kool is the first non-talk live network programming we've done," Compton notes. "We have already been very successful with a gardening and home-improvement talk show in Ohio; we're starting the same thing up in Colorado and Wyoming. A lot of talk stations struggle to find quality talent for weekends. So last year, we began rotating talent, such as Roger Hedgecock from KOGO San Diego and Bill Cunningham from WLW Cincinnati, for nationwide weekend shifts. We're putting our best local talent on a national stage.

"1998 was the year we experimented with talk stations; this year we're going to experiment with everything else. We might try something for our top 40 stations, although nothing is definitively planned just yet. We have to be careful. We're going to take baby steps quickly."

Jacor is installing Prophet systems in all its stations, so when an element is created for top 40, it can hit the air quickly and smoothly. Jacor personalities in a variety of formats have been approached about doing the work. "We intend to aggressively reward our key talent with intelligent cross-utilizations in all formats," Compton says.

Educating PDs on how to use the Prophet system is also key. Jacor and Capstar programmers travel to the Prophet Academy in Ogallala, Neb., a two-hour drive from Denver, where they are trained for two to four days. There can be additional training back at their stations.

CITADEL ADMITS VOICE-TRACKING

Paralleling the launch of the Jacor oldies show is Citadel's recent decision to use the overnight host at country WRKZ Harrisburg, Pa., on five other regional country outlets. According to VP of product development Scott Mahalick, Citadel has been voice-tracking dayparts for as many as 50 of its stations for as long as five years. Although most of the voice-tracking was done at each station using DAT technology, classic rock KGGL Boise, Idaho, did use the Virtual Radio services of the Research Group; then, following the Research Group's much-publicized recent difficulties, it started handling all of its voice-tracking internally.

That Citadel would use any multi-market network might seem a little unusual since Citadel chairman Larry Wilson has long been a vocal advocate of local talent. And Mahalick himself is quick to note that Citadel still "believes live and local personalities will beat automation every time. We're very selective about where we track. It has to be the right competitive conditions. Tracked work still lacks the heart and soul of live talent. As far as the technology has progressed, we're still a few years off from seeing it perfected."

Voice-track technology isn't available only to mega-groups. Ancheta, a 29-year Portland air talent/program-

mer, has been voice-tracking for album KTWS (the Twins) Bend, Ore., as well as several international programs, since last April. Now he's ready to expand and take on more clients.

Here's how he does it: Each night, he receives a fax from KTWS with a complete log for the next night's four-hour show. "I get weather updates, and I read the Bend newspaper off its Web page," he says. "It takes about 20 minutes to cut a four-hour show. The next morning, I use an MP3 encoder to shrink it down, then [transmit] it to the station's Web site by noon. There, the station downloads it into their automation and, boom, I'm there." The cost for his work: just \$500 a month.

JOCKS ON THE NET

Ancheta, who is talking to interested small-market stations, has formed Internetjock.com and recruited the services of country KUPL Portland vet Joe Casavetti, modern AC KINK Portland middayer Cindy Hanson, 10-year classic rock talent Jolie Wolf, liner voice Eric Wright, and KTWS PD Ron Alvarez to handle future work.

Instead of fighting the onslaught of technology, Ancheta has decided to join it. "I got bounced around a lot myself," he says. "A lot of jocks are on the street due to automation and voice-tracking. When groups pay so much for properties, inevitably non-essential air talent is the first to go. You have to be on top of the next move or you won't be in the radio business."

The increased use of corporate radio voice-tracking is sure to revive fears of staff cuts and future talent

shortages, as nights and overnights have traditionally been the shifts where air talent is developed. "It is a concern, but I'm more interested in sharing quality product," Compton says. "We can now serve stations from Los Angeles to Cheyenne, Wyo., with top-quality talent. But are we just slicing and dicing air staff to do that? No way. We still have room to develop local talent."

HEALTHY COMPETITION?

"The good people will stay in this business no matter what," Taddeo adds. "This will probably clear the forest a bit of the people who ultimately fall out of the business. It used to be a competition for 12,000 jobs. Now they'll be competing for 6,000 jobs, and not only will better people get those jobs, but they'll rise through the ranks more quickly."

"Inevitably, something gives when areas that typically went to newcomers in the business become fewer," Mahalick says. "Yet we still have plenty of part-time opportunities and new positions in our company that were created from this consolidation. There are other ways to get exposure, be it in production or promotion."

"In some ways, those people are learning more and advancing their careers a bit faster than those who start in overnights," he adds. "People in night shifts don't get as much attention as those who work during the day, who learn more about the business by working in a variety of areas. Some positives are manifesting themselves in this new environment."



Don't be surprised if you point and click your way to www.ksyg.com and find Bill Clinton, Monica Lewinsky, and Kenneth Starr dancing around the logo of KSYG (Talk 103.7) Little Rock, Ark.

It's all about keeping things moving at KSYG, anyway.

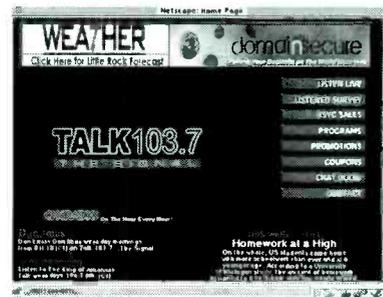
"The idea for the moving characters came from our program director, B. Jay Kaplan, who is also our Webmaster," says GM Hal Smith.

"In general discussion, it was decided to keep featured characters to those who are in the news," he adds. "Seems as if Bill, Kenneth, and Monica are always in the news, so they are our default characters. During the baseball home-run chase, Mark McGwire was featured. We even had Saddam [Hussein] ready, but no attack happened."

The site is updated weekly, with on-air promotion each hour: "Since we have been using the current site format, our raw hits have increased over 100 per day on average," notes Smith. "The feedback has been very positive. Outside the state, we've received comments from Phoenix, Seattle, Texas, Oklahoma, Tennessee, Switzerland, Brazil, and even Australia, just to name a few."

Dancing celebrities shouldn't be the only reason to visit the station's site. KSYG's pages are full of information about the format's programming (including Don Imus, Dr. Laura, and Michael Reagan), weekly polls and surveys, high school football Webcasts, and the latest news and Little Rock weather.

"It's been a good promotional tool, especially helping us build our database," says Smith. "We have also received inquiries for commercial avails as a result of our site."



According to Butch Walker of *Marvelous 3*, rock'n'roll is in a slump. "How many nameless shows have you been to lately where people just stand around talking and watching some guys dressed like golfers who don't address the audience? They get excited only when the radio hit is played, and then everyone goes home to play Sony PlayStation because it's more exciting," he says.

"It used to be different. For one, there weren't video games. But rock was also something there. You'd listen to the double live album with a pull-out poster and wonder about what life was like for the band. You wanted the guy's wild hair or his clothes. It was about persona, and that showed in the live experience. I'm not saying we all have to

spit blood or set fires, but it should be engaging and passionate. Regardless of the 'singing for Satan' bit, Marilyn Manson deserves credit for putting a face back on rock and shaking shit up."



"They get excited only when the radio hit is played, and then everyone goes home to play Sony PlayStation."
—Butch Walker, *Marvelous 3*

Walker hopes his band can do the same for power pop. "Freak Of The Week," No. 15 on this issue's Modern Rock Tracks, is its earnest attempt. "It isn't my favorite song on the album,

but it is the one heating up at radio. It feels like karmic payback for all those nights of driving 13 hours to a show."

The Atlanta native attributes the song's chart-climbing status to its universal subject matter. "Peer pressure makes you afraid of evolution, and you worry about how you are perceived. In music, you get caught up in the 'indie cred' vs. 'selling out' battle. But you have to wave the white flag, write a few silly songs, and wear eyeliner."

Walker admits that he wasn't immune. "I can relate. When I was in my aggro-20s, I'd play serious music in my basement. As I got some years on me, I prayed for a contract and millions of adoring fans. If that's selling out, sign me up."

Billboard®

FEBRUARY 6, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	12	TURN THE PAGE GARAGE INC.	METALLICA ELEKTRA/VEEG
2	2	2	30	FLY AWAY 5	LENNY KRAVITZ VIRGIN
3	4	4	12	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY
4	3	3	12	KICKIN' MY HEART AROUND BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA
5	6	20	3	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
6	5	6	8	ONE MY OWN PRISON	CREED WIND-UP
7	7	5	20	SLIDE DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS.
8	9	9	25	DRAGULA HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope
9	10	10	22	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	THE FLYS DELICIOUS VINYLS/TRAUMA
10	12	12	12	EVERYTHING IS BROKEN TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
11	11	8	19	STILL RAININ' WANDER THIS WORLD	JONNY LANG A&M/INTERSCOPE
				AIRPOWER	
12	19	30	3	WHISKEY IN THE JAR GARAGE INC.	METALLICA ELEKTRA/VEEG
13	8	7	17	PRETTY FLY (FOR A WHITE GUY)	THE OFFSPRING COLUMBIA
14	15	14	34	WHAT'S THIS LIFE FOR MY OWN PRISON	CREED WIND-UP
15	14	15	16	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
16	16	17	11	FREE TRAIN	TRAIN AWARE/COLUMBIA
17	13	11	22	CELEBRITY SKIN CELEBRITY SKIN	HOLE DGC/GEFFEN
18	17	16	18	BITTERSWEET SUNBURN	FUEL 550 MUSIC/ERG
19	22	23	8	LEECH	EVE 6 RCA
20	20	19	28	INSIDE OUT	EVE 6 RCA
21	18	13	17	PSYCHO MAN REUNION	BLACK SABBATH EPIC
22	21	18	7	ANOTHER BRICK IN THE WALL (PART 2) THE FACULTY SOUNDTRACK	CLASS OF '99 COLUMBIA
23	29	—	2	SELLING MY SOUL REUNION	BLACK SABBATH EPIC
24	23	21	15	POWERTRIP POWERTRIP	MONSTER MAGNET A&M/INTERSCOPE
25	27	27	6	NOW THAT YOU'RE GONE THINGS WE DO	INDIGENOUS PACHYDERM
26	37	—	2	YOU BLEW ME OFF BOO-TAY	BARE JR. IMMORTAL/EPIC
27	30	33	4	I DON'T LIKE THE DRUGS (BUT THE DRUGS LIKE ME) MECHANICAL ANIMALS	MARILYN MANSON NOTHING/INTERSCOPE
28	25	29	7	PROPHECY VILLA ELAINE	REMY ZERO DGC/INTERSCOPE
29	26	25	9	SUPER BREAKDOWN MR. FUNNY FACE	SPRUNG MONKEY SURFD0G/HOLLYWOOD
30	33	—	2	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope
31	35	—	2	HAUNTING ME DARKEST DAYS	STABBING WESTWARD COLUMBIA
32	31	26	25	GOT THE LIFE FOLLOW THE LEADER	KORN IMMORTAL/EPIC
33	24	24	8	YOU WANTED THE BEST PSYCHO-CIRCUS	KISS MERCURY
34	36	36	6	FAITH THREE DOLLAR BILL Y'ALL	LIMP BIZKIT FLIP/INTERSCOPE
35	32	32	10	I AM THE BULLGOD DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC
36	28	22	19	SUREFIRE (NEVER ENOUGH) THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS
37	39	39	3	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE
38	NEW	1	1	LOTUS UP	R.E.M. WARNER BROS.
39	34	28	11	ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN (LIVE) LIVE ON TWO LEGS	PEARL JAM EPIC
40	NEW	1	1	NEVER THERE PROLONGING THE MAGIC	CAKE CAPRICORN/MERCURY

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 112 Mainstream rock stations and 73 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®

FEBRUARY 6, 1999

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	18	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY
2	2	4	9	EVERY MORNING 14:59	SUGAR RAY LAVA/ATLANTIC
3	3	2	20	NEVER THERE PROLONGING THE MAGIC	CAKE CAPRICORN/MERCURY
4	4	3	23	FLY AWAY 5	LENNY KRAVITZ VIRGIN
5	5	8	9	MALIBU CELEBRITY SKIN	HOLE DGC/GEFFEN
6	7	6	25	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	THE FLYS DELICIOUS VINYLS/TRAUMA
7	8	7	21	SLIDE DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS.
8	9	13	9	LEECH EVE 6	EVE 6 RCA
9	14	21	7	ONE MY OWN PRISON	CREED WIND-UP
10	6	5	17	PRETTY FLY (FOR A WHITE GUY) AMERICANA	THE OFFSPRING COLUMBIA
11	15	17	10	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE
12	10	9	15	YOU GET WHAT YOU GIVE MAYBE YOU'VE BEEN BRAINWASHED TOO	NEW RADICALS MCA
13	11	14	15	SPECIAL VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
				AIRPOWER	
14	25	37	3	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
				AIRPOWER	
15	21	29	5	FREAK OF THE WEEK HEY ALBUM	MARVELOUS 3 HIF/ELEKTRA/VEEG
				AIRPOWER	
16	22	26	11	MY FAVOURITE GAME GRAN TURISMO	THE CARDIGANS STOCKHOLM/MERCURY
17	13	11	23	CELEBRITY SKIN CELEBRITY SKIN	HOLE DGC/GEFFEN
18	12	10	21	CIRCLES EL OSO	SOUL COUGHING SLASH/WARNER BROS.
19	18	16	41	INSIDE OUT	EVE 6 RCA
20	16	12	17	SWEETEST THING THE BEST OF 1980-1990	U2 ISLAND
21	24	25	15	CRUSH BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA
22	30	39	3	ONE HIT WONDER SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
23	19	19	10	JOINING YOU SUSPOSED FORMER INFATUATION JUNKIE	ALANIS MORISSETTE MAVERICK/REPRISE
24	20	20	15	PURE MORNING WITHOUT YOU I'M NOTHING	PLACEBO HUT/VIRGIN
25	17	18	12	AT THE STARS HOW DOES YOUR GARDEN GROW?	BETTER THAN EZRA ELEKTRA/VEEG
26	23	23	13	BODY MOVIN' HELLO NASTY	BEASTIE BOYS GRAND ROYAL/CAPITOL
27	28	27	25	GOT THE LIFE FOLLOW THE LEADER	KORN IMMORTAL/EPIC
28	27	28	11	PROPHECY VILLA ELAINE	REMY ZERO DGC/GEFFEN
29	39	—	2	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA
30	36	—	2	PRAISE YOU YOU'VE COME A LONG WAY, BABY	FATBOY SLIM SKINT/ASTRALWERKS
31	NEW	1	1	HEAD THE THRILL KISSER	TIN STAR V2
32	NEW	1	1	SECRET SMILE FEELING STRANGELY FINE	SEMISONIC MCA
33	29	24	19	BITTERSWEET SUNBURN	FUEL 550 MUSIC/ERG
34	26	22	14	IT'S ALL BEEN DONE	BARENAKED LADIES REPRISE
35	31	35	5	TOUCHED VISUAL AUDIO SENSORY THEATER	VAST ELEKTRA/VEEG
36	33	33	18	DRAGULA HELLBILLY DELUXE	ROB ZOMBIE Geffen
37	NEW	1	1	LOTUS UP	R.E.M. WARNER BROS.
38	40	—	2	I DON'T LIKE THE DRUGS (BUT THE DRUGS LIKE ME) MECHANICAL ANIMALS	MARILYN MANSON NOTHING/INTERSCOPE
39	38	38	3	FAITH THREE DOLLAR BILL Y'ALL	LIMP BIZKIT FLIP/INTERSCOPE
40	NEW	1	1	PRISONER OF SOCIETY THE LIVING END	THE LIVING END WARNER BROS.



HITS! IN TOKIO

Week of January 17, 1999

- ① Pretty Fly (For A White Guy) / The Offspring
- ② You Get What You Give / New Radicals
- ③ When You Believe / Mariah Carey And Whitney Houston
- ④ To Zion / Lauryn Hill Featuring Carlos Santana
- ⑤ Bokuwakokoniru / Masayoshi Yamazaki
- ⑥ Believe / Cher
- ⑦ Sweetest Thing / U2
- ⑧ I Don't Want To Miss A Thing / Aerosmith
- ⑨ Heaven / Glen Scott
- ⑩ Hands / Jewel
- ⑪ Every Morning / Sugar Ray
- ⑫ Ex-Factor / Lauryn Hill
- ⑬ Thank U / Alanis Morissette
- ⑭ Feel This Way / Zebrahead
- ⑮ The Future Of The Future / Deep Dish With Everything But The Girl
- ⑯ Automatic / Hikaru Utada
- ⑰ Kicking My Heart Around / The Black Crowes
- ⑱ Key Of Love / Misia
- ⑲ Take Me There / Blackstreet And Mya Featuring Mase And Blinky Blink
- ⑳ Tropicalia / Beck
- ㉑ Mr. Pinstripe Suit / Big Bad Voodoo Daddy
- ㉒ Don't Be Afraid / Dne Little Creature
- ㉓ Across The Universe / Fiona Apple
- ㉔ Body Movin' / Beastie Boys
- ㉕ Until You Come Back / Whitney Houston
- ㉖ Gangster Tripping / Fatboy Slim
- ㉗ 5, 6, 7, 8 / Steps
- ㉘ Nobody's Supposed To Be Here / Deborah Cox
- ㉙ As / George Michael With Mary J. Blige
- ㉚ Slide / Goo Goo Dolls
- ㉛ Warning / Freestylers
- ㉜ Water, Flower / Silva
- ㉝ I'm Your Angel / Celine Dion Duet With R. Kelly
- ㉞ Human Beings / Seal
- ㉟ Hifai - Rofai / Spitz
- ㊱ Crush / Jennifer Paige
- ㊲ Breaking Of My Heart / Andrea Martin Featuring Ivan Matias
- ㊳ Smoke / Natalie Imbruglia
- ㊴ 20th Century Boy / Placebo
- ㊵ Jukebox / Ani DiFranco
- ㊶ Malibu / Hole
- ㊷ True Colors / Phil Collins
- ㊸ Love Like This / Faith Evans
- ㊹ Star Chasers / 4 Hero
- ㊺ Kazoetarinaiyorunoashioto / UA
- ㊻ Love Him / Donna Lewis
- ㊼ You And Me / Sean Oliver
- ㊽ Marie / Solveig
- ㊾ I Don't Want To Wait / Paula Cole
- ㊿ Fever / Triceratops

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM IN TOKYO

81.3FM J-WAVE

Station information available at:
<http://www.j-wave.co.jp>

Top 40 Tracks™

T. WK	L. WK	2 WKS	WKS ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
				No. 1	
1	1	2	11	SAVE TONIGHT WORK, T&S	EAGLE-EYE CHERRY 2 weeks at No. 1
2	5	6	11	ANGEL WARNER SUNSET /REPRISE	SARAH MCLACHLAN
3	2	1	11	LULLABY SMG /COLUMBIA	SHAWN MULLINS
4	3	3	11	HAVE YOU EVER? ATLANTIC	BRANDY
5	4	4	11	HANDS ATLANTIC	JEWEL
6	7	8	11	MIAMI COLUMBIA	WILL SMITH
7	8	7	11	SLIDE WARNER BROS.	GOO GOO DOLLS
8	6	5	11	JUMPER ELEKTRA /EEG	THIRD EYE BLIND
9	15	19	11	...BABY ONE MORE TIME JIVE	BRITNEY SPEARS
10	9	10	11	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA	'N SYNC
11	17	28	5	BELIEVE WARNER BROS.	CHER
12	10	9	11	IRIS WARNER SUNSET /REPRISE	GOO GOO DOLLS
13	13	17	9	TAKE ME THERE INTERSCOPE	BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK
14	11	11	11	LATELY PENDULUM /RED ANT	DIVINE
15	14	12	11	MY FAVORITE MISTAKE A&M/INTERSCOPE	SHERYL CROW
16	26	33	6	ALL I HAVE TO GIVE JIVE	BACKSTREET BOYS
17	20	25	8	BACK 2 GOOD LAVA /ATLANTIC	MATCHBOX 20
18	30	38	3	EVERY MORNING LAVA /ATLANTIC	SUGAR RAY
19	16	15	11	I'LL BE LAVA /ATLANTIC	EDWIN MCCAIN
20	12	13	11	DOO WOP (THAT THING) RUFFHOUSE /COLUMBIA	LAURYN HILL
21	21	27	6	IT'S ALL BEEN DONE REPRISE	BARENAKED LADIES
22	18	14	11	TOUCH IT UPTOWN /UNIVERSAL	MONIFAH
23	27	31	5	ANGEL OF MINE ARISTA	MONICA
24	23	23	11	INSIDE OUT RCA	EVE 6
25	22	22	10	YOU GET WHAT YOU GIVE MCA	NEW RADICALS
26	19	16	11	FROM THIS MOMENT ON MERCURY	SHANIA TWAIN
27	24	18	11	ONE WEEK REPRISE	BARENAKED LADIES
28	29	24	11	REAL WORLD LAVA /ATLANTIC	MATCHBOX 20
29	25	21	11	I'M YOUR ANGEL JIVE	R. KELLY & CELINE DION
30	28	20	11	TOO CLOSE ARISTA	NEXT
31	37	—	2	UNSENT MAVERICK /WARNER BROS.	ALANIS MORISSETTE
32	31	29	11	ARE YOU THAT SOMEBODY? BLACKGROUND /ATLANTIC	AALIYAH
33	32	32	10	LUV ME, LUV ME FLYTE TYME /MCA	SHAGGY FEATURING JANET
34	36	36	8	CAN I GET A... DEF JAM /MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA
35	33	35	9	HOW DEEP IS YOUR LOVE ISLAND/DEF JAM /MERCURY	DRU HILL FEAT. REDMAN
36	40	—	2	CHANGES AMARU/DEATH ROW /INTERSCOPE	2PAC
37	NEW	—	1	PRETTY FLY (FOR A WHITE GUY) COLUMBIA	THE OFFSPRING
38	39	37	10	I DON'T WANT TO MISS A THING COLUMBIA	AEROSMITH
39	34	26	11	THANK U MAVERICK /REPRISE	ALANIS MORISSETTE
40	35	30	11	CRUSH EDEL AMERICA /HOLLYWOOD	JENNIFER PAIGE

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: 216 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.

Radio

PROGRAMMING

Jennifer Love Hewitt Makes A Big 'Deal' And Cruises From TV And Film To Top 40

DEAL ME IN: Jennifer Love Hewitt has come a long way since her first public vocal performance—in a pig barn in Killeen, Texas.

With the release of her foray into the top 40 fold, "How Do I Deal," the lead single from the 143/Warner Bros. soundtrack to "I Still Know What You Did Last Summer," the film actress and regular on the Fox TV series "Party Of Five" has taken her lifelong ambition to sing professionally out of the stable and onto the charts.

In this issue, the song is the top debut on the Hot 100 at No. 65, having secured airplay on some 91 mainstream top 40 stations across the U.S.

"I'm completely surprised by the success," says Hewitt during a late-afternoon break from taping her TV series. "I tend to take the approach of not letting yourself believe too much of what people say will happen, because then you're pleasantly surprised if it does."

"Show business is a touch-and-go thing," she adds. "Either you're successful or not. And with music, it's either a hit or it's not. It all has to do with whether the people feel the moment or not."

The midtempo "How Do I Deal" walks the line between hook-heavy power pop and slightly edgier rock, ideal for top 40 mainstream's demographic, which neatly coincides with the TV show's 18-34 core. Hewitt's vocals are more than competent, replete with urging and emotion and scoring high notes with ease.

"It's a great combination of elements," says Mark McKay, PD of top 40 WBHT Wilkes-Barre, Pa. "When you look at Gen Xers and her star power from 'Party Of Five' and add it to the tempo and texture of the song, it's a good hit. The priority for us in putting it on was name recognition, figuring that females who want to emulate Jennifer Love Hewitt will migrate to her. It's a very chick-friendly song."

McKay has had "Deal" in rotation since the end of October. "People like what they hear," he says. "The phones for us have always been great. It's doing quite well."

Hewitt's road to top 40 stardom was paved organically when the song was presented to her to sing in the \$70 million-grossing thriller "I Still Know What You Did Last Summer." From the start, it was meant to be included on the film's soundtrack. Written by Dillon O'Brian, Phil Roy, and Bob Thiele Jr., the track was produced by Bruce Fairbairn and superstar maestro David Foster.

"When I heard David Foster's name, I just freaked," Hewitt says. "I said, 'I have to do it,' even though

I hadn't done the singing thing in a while. I'd been waiting for a song to inspire me, one that would make me want to jump in the studio and sing it over and over again. 'How Do I Deal' did that for me. I flipped over it."

Because of her tight schedule, Hewitt rushed into the studio with



by Chuck Taylor

Foster and Fairbairn and put down the vocal in one day, then returned the next day to whip up backing vocals and add color here and there.

"While I was recording it, we were looking at video directors," Hewitt says. "Two days later, we had a costume fitting, and four days after that we shot the video. Then two weeks later, the song was on the radio. I got to wear really good clothes and be a rock star for a couple weeks and hear myself on the radio, which I've always wanted. It was incredibly exciting."

In terms of promotion, her tight schedule again made things tough. She brought the record to two of top 40's primary powerhouses, KIIS-FM Los Angeles and WHTZ (Z100) New York, and introduced the video, which was featured as a world-premiere clip on MTV. Then it was back to taping the TV series.

But those few moves have led to the fulfillment of a life's dream to be a singer. Hewitt arrived in Los Angeles from Killeen on her 10th birthday—she's now 19—and began appearing in commercials, including more than 20 national spots for Mattel Toys. She then toured the world as a spokesmodel for L.A. Gear.

Her TV debut came on the Disney Channel's "Kids, Inc.," followed by regular appearances on the Steven Bochco series "The Byrds Of Paradise" on ABC, the Chad Everett adventure series "McKenna" on ABC, and the Fox sitcom "Shaky Ground." From there, she began a film career that has included "Sister Act 2: Back In The Habit," "Can't Hardly Wait," "Trojan War," and "House Arrest."

But it was always singing that she wanted to do first; the acting actually came about as another outlet for self-expression.

"I had no plans to be an actress," she says. "I wanted to be the next Aretha Franklin and the big superstar singer. But then acting came along, and I found another way to express myself."

That didn't stop her from staying active with the music, though.

Hewitt actually has three albums to her credit. The first, "Love Songs," was released when she was 12 and included such youthful titles as "First Taste Of Love," "'90's Kids," and "Won't U B Mine." That album, which had singles released in the U.K., Germany, Austria, and Switzerland, was followed by "Let's Go Bang," recorded in 1995 for Atlantic Records, just before she was cast in "Party Of Five." And in 1996, a much more mature "Jennifer Love Hewitt," also on Atlantic, was released.

"I started singing when I was 3 years old," Hewitt says. "I'd listen to songs on the radio, and 10 minutes later I could sing the melody and the words back to my mom."

Her inspirations included Franklin, Janis Joplin, Billie Holiday, and the Beatles—"those standard people that everybody says. Music has always been somewhere around me, and it's still like that," she says. "There's a radio in my room, my car, and my trailer, and it's always on."

Even so, that doesn't necessarily mean that Hewitt's fourth album will be hitting the record racks in the very near future.

"I don't want to do an album just because that's what's supposed to come next," she says. "I'm in a jam because of the acting. If I do an album, I want to give it 100% and promote it, and right now there's not time to do that. I'd rather take my time and be happy with it and make sure it's as good as it can be."

"I have been writing songs for the last eight months or so, and I have an album's worth about things that have been happening in my life," she adds. "Now I'm trying decide if they're songs I want to keep for myself or whether I want people to know me that well."

In the meantime, she's preparing the pilot for a possible spinoff from "Party Of Five" in which she'd play the lead character; it's tentatively called "The Time Of Your Life." She's also working on an Audrey Hepburn biography for ABC. ("She's a lifetime idol. I'm really excited about that.") And this summer, she'll star in and serve as executive producer of the romantic comedy "Marry Me Jane" for New Line Cinema. The film—about a wedding planner who has to design the nuptials of her dream guy—is based on an original idea of Hewitt's.

But for the moment, at least, she's taking stock in this latest success on the charts and on the radio.

"'How Do I Deal' is so special now because I was singing it for me, not because I wanted to be a huge singing star," Hewitt says.

"I did this because I love it," she adds. "I would be a completely different person and a different teenager if I hadn't had acting and singing to express myself growing up. I know I've been really fortunate."

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THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

L.A. Indie Film Festival To Screen Underground Clips

LOS ANGELES FILM FESTIVAL: Underground and uncensored videoclips that aren't ready for prime time or MTV will get a chance to be showcased at the Los Angeles Independent Film Festival (LAIFF).

"We'll be considering videos that received little or no airplay," says LAIFF organizer **Anne Deasey**. "We had a music video showcase at last year's festival, and we had such a tremendous response that we had to do it again this year."

All types of music will be accepted for the video showcase. In keeping with the independent spirit of the festival, Deasey says, "We really want to encourage up-and-coming directors who aren't with a production company to submit their videos."

Clips from established production companies will also be accepted, although the nonmainstream criteria still apply. The LAIFF is also looking for director's-cut videos; clips from new, unsigned, and independent-label artists; and videos that address social issues or emphasize extremes in visual design.

The LAIFF will be held April 15-20 this year. Music video submissions can be sent to the LAIFF, 5455 Wilshire Blvd., Suite 1500, Los Angeles, Calif. 90036. Videos must be on VHS tape, and the submission deadline is Feb. 12. Directors not affiliated with a production company must fill out a submission form. More info can be obtained by visiting the LAIFF site on the World Wide Web at www.laiff.com.

ON THE MOVE: MCA Records has named **Craig DeLeon** director of video production. DeLeon was previously a rep at Propaganda Films, and he has been replaced at Propaganda by **Jill Losquardo**.

H.S.I. Productions has added

Hype Williams and **Little X** to its directorial roster.

MTV Latin America has appointed **Jorge Diaz de Villegas** to the position of VP of marketing and communications. Prior to joining the network, he was director of circulation and marketing at The Miami Herald/Nuevo Herald.

Shari Bernson is the new executive producer of Denver-based shows "Teletunes" and "Rhythm Visions." She replaces **Barbara Jabailey**, who resigned as executive producer but will act as a consultant to the shows. **Justin Kennedy** has been added to the "Teletunes" staff; he will handle tracking and promotion calls.

Tony Isable has exited as producer of St. Louis-based "Hot Videos." The show's executive producer, **James Thomas**, will be handling music calls... **Jason Valens** is no longer a rep for 1171 Production Group... **Chris Moore** has exited as associate producer of Ohio's "Alternative Edge."

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on "Punk TV," which won the Billboard Music Video Award for best hard rock/metal local/regional show in 1996, 1997, and 1998.

TV affiliate: **KBDI-TV Denver**. Program length: 30 minutes. Time slot: 12:30 a.m. Tuesdays and 1:30 a.m. Fridays.

Key staffers: **Mike Drumm**, executive producer; **Stefan Goldby**, music director/host.

Following are the top five clips for "Punk TV" for the week of Jan. 18.

1. **Knowledge**, "Clinton Youth" (Asian Man).
2. **Pennywise**, "Society" (Epitaph).
3. **Voodoo Glow Skulls**, "Left For Dead" (Epitaph).
4. **Pinhead Circus**, "Carefree Metal Daze" (BYO).
5. **Green Day**, "Nice Guys Finish Last" (Hollywood).

THE EYE



by **Carla Hay**

PRODUCTION NOTES

LOS ANGELES

Mariah Carey's "I Still Believe" was directed by **Brett Ratner**.

Bille Woodruff directed the remix video for **Kelly Price's** "Secret Love."

The **Tractors** teamed up with director **Michael Obolowitz** for their "Shortenin' Bread" video.

NEW YORK

Dixie Chicks shot "You Were Mine" with director **Adolfo Doring**.

Lauryn Hill's "Ex-Factor" was directed by **Malik Sayeed**.

OTHER CITIES

Whitney Houston filmed the "Heartbreak Hotel" video with director **Kevin Bray** in Miami. Also featured are **Faith Evans** and **Kelly Price**.



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 The Roots Feat. Erykah Badu, You Got Me
- 2 Foxy Brown, Hot Spot
- 3 2Pac, Changes
- 4 R. Kelly, When A Woman's Fed Up
- 5 Lauryn Hill, Ex-Factor
- 6 Busta Rhymes, Gimme Some More
- 7 Dru Hill, These Are The Times
- 8 Monica, Angel Of Mine
- 9 Tyrese, Sweet Lady
- 10 Mariah Carey, I Still Believe
- 11 Brian McKnight, Hold Me
- 12 Redman, I'll Bee Dat
- 13 112 Feat. Mase, Love Me
- 14 Jay-Z, Hard Knock Life
- 15 Faith Evans, All Night Long
- 16 Jamaica Digi Fleck Squad & R.O.C., Gang Home...
- 17 Shanice, When I Close My Eyes
- 18 Jesse Powell, You
- 19 Total, Trippin'
- 20 DJ Quik, Hand In Hand
- 21 Kirk Franklin, Revolution
- 22 Tevin Campbell, Another Way
- 23 R. Kelly, Home Alone
- 24 Men Of Vizion, Do You Feel Me
- 25 Cherokee, Ooh Wee Wee
- 26 Brandy, Have You Ever?
- 27 Boyz II Men, I Will Get There
- 28 Method Man, Break Ups 2 Make Ups
- 29 Blackstreet & Mya, Take Me There
- 30 Faith Evans, Love Like This

NEW ONS

- Whitney Houston, Heartbreak Hotel
112, Anywhere
TQ, Bye Bye Baby
DeFari, Lik Wit Connection
Mya, My First Night With You
Snoop Dogg, Woor
Quincy Jones, I'm Yours
Naughty By Nature, Dirt All By My Lonely
Brand Nubian, Back Up Off The Wall
Foxyxx N Mayhem, 9 Ways To Get Loot



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Randy Travis, Spirit Of A Boy, Wisdom Of A Man
- 2 Kenny Chesney, How Forever Feels
- 3 Faith Hill, Let Me Let Go
- 4 Dixie Chicks, You Were Mine

- 5 The Kinleys, Somebody's Out There Watching
- 6 John Michael Montgomery, Hold On To Me
- 7 Deryl Dodd, A Bitter End
- 8 Sara Evans, No Place That Far
- 9 Jo Dee Messina, Stand Beside Me
- 10 The Wilkinsons, Fly (The Angel Song)
- 11 Wynonna, Woman To Woman
- 12 Shania Twain, That Don't Impress Me Much
- 13 Garth Brooks, It's Your Song
- 14 Diamond Rio, Unbelievable
- 15 Lila McCann, With You *
- 16 Wade Hayes, Tore Up From The Floor Up *
- 17 Chad Brock, Ordinary Life *
- 18 Sammy Kershaw, One Day Left To Live *
- 19 Terri Clark, Everytime I Cry *
- 20 Danni Leigh, 29 Nights *
- 21 Collin Raye, Anyone Else *
- 22 Ty Herndon, Hands Of A Working Man *
- 23 Patty Loveless, Can't Get Enough *
- 24 South Side Five, A Random Act Of Senseless... *
- 25 Toby Keith, Getcha Some
- 26 Aaron Tippin, For You I Will
- 27 Olivia Newton-John, Precious Love
- 28 Dwight Yoakam, These Arms
- 29 T. Graham Brown, Wine Into Water
- 30 Dolly Parton, The Salt In My Tears
- 31 Billy Ray Cyrus, Under The Hood
- 32 Gary Allan, I'll Take Today
- 33 Tracy Lawrence, I'll Never Pass This Way
- 34 Travis Tritt, No More Looking Over My Shoulder *
- 35 Joe Diffie, Poor Me
- 36 Blackhawk, There You Have It
- 37 Lari White, Take Me
- 38 Mark Nesler, Slow Down
- 39 Linda Davis, I'm Yours
- 40 Shannon Brown, I Won't Lie
- 41 Charlie Robison, Barlight
- 42 Alison Krauss, I Give You To His Heart
- 43 Jessica Andrews, I Will Be There For You
- 44 Claudia Church, What's The Matter With You
- 45 Andy Griggs, You Won't Ever Be Lonely *
- 46 The Tractors, Shortenin' Bread
- 47 Garth Brooks, Tearin' It Up
- 48 Shane McAnally, Say Anything
- 49 Monte Warden, Someday...
- 50 Shania Twain, From This Moment On

* Indicates Hot Shots

NEW ONS

The Warren Bros., Better Man



Continuous programming
1515 Broadway, NY, NY 10036

- 1 2Pac, Changes
- 2 The Offspring, Pretty Fly (For A White Guy)
- 3 Jay-Z, Hard Knock Life (Ghetto Anthem)
- 4 Will Smith, Miami
- 5 Eminem, My Name Is
- 6 Britney Spears, ...Baby One More Time
- 7 New Radicals, You Get What You Give
- 8 Brandy, Have You Ever?
- 9 'N Sync, (God Must Have Spent) A Little...
- 10 Lauryn Hill, Ex-Factor
- 11 Blackstreet & Mya, Take Me There
- 12 Monica, Angel Of Mine
- 13 Redman, I'll Bee Dat
- 14 Limp Bizkit, Faith
- 15 Jay-Z Feat. Amil & Ja, Can I Get A...
- 16 Busta Rhymes, Gimme Some More
- 17 Lenny Kravitz, Fly Away
- 18 Barenaked Ladies, It's All Been Done
- 19 Jewel, Hands
- 20 Beastie Boys, Body Movin'
- 21 Everlast, What It's Like
- 22 Goo Goo Dolls, Slide
- 23 Green Day, Nice Guys Finish Last
- 24 Mariah Carey, I Still Believe
- 25 DMX, Ruff Ryders' Anthem
- 26 Sugar Ray, Every Morning
- 27 Tyrese, Sweet Lady
- 28 Master P, Kenny's Dead
- 29 Method Man, Break Ups 2 Make Ups
- 30 Juvenile, I'm Yours
- 31 Outkast, Rosa Parks
- 32 Blackstreet Boys, All I Have To Give
- 33 Hole, Malibu
- 34 Foxy Brown, Hot Spot
- 35 Collective Soul, Run
- 36 Stardust, Music Sounds Better With You
- 37 Orgy, Blue Monday
- 38 Dru Hill, These Are The Times
- 39 Chef, Chocolate Salty Balls
- 40 Eagle-Eye Cherry, Save Tonight
- 41 Aaliyah, Are You That Somebody?
- 42 Foo Fighters, My Hero
- 43 Lauryn Hill, Doo Wop
- 44 Spice Girls, Goodbye
- 45 98 Degrees, Because Of You
- 46 Monifah, Touch It
- 47 Whitney Houston, Heartbreak Hotel
- 48 Fyts, Got You
- 49 Alanis Morissette, Uninvited
- 50 Silk The Shocker, It Ain't My Fault 2

** Indicates MTV Exclusive

NEW ONS

- Blondie, Rapture/Maria/No Exit
Cher, Believe
DMX, Slippin'
Fatboy Slim, Praise You



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Shawn Mullins, Lullaby
- 2 Jewel, Hands
- 3 Eagle-Eye Cherry, Save Tonight
- 4 Goo Goo Dolls, Slide
- 5 Sarah McLachlan, Angel
- 6 Sheryl Crow, My Favorite Mistake
- 7 Sugar Ray, Every Morning
- 8 Third Eye Blind, Jumper
- 9 Alanis Morissette, Thank U
- 10 Goo Goo Dolls, Iris
- 11 Barenaked Ladies, It's All Been Done
- 12 Matchbox 20, Back 2 Good
- 13 R. Kelly & Celine Dion, I'm Your Angel
- 14 Mariah Carey, I Still Believe
- 15 Shania Twain, From This Moment On
- 16 New Radicals, You Get What You Give
- 17 Lenny Kravitz, Fly Away
- 18 Barenaked Ladies, One Week
- 19 U2, Sweetest Thing
- 20 Semisonic, Closing Time
- 21 Aerosmith, I Don't Want To Miss A Thing
- 22 Rolling Stones, Gimme Shelter
- 23 Natalie Imbruglia, Torn
- 24 Brian Setzer Orchestra, Jump Jive An' Wal
- 25 Hootie & The Blowfish, Only Lonely
- 26 Shania Twain, You're Still The One
- 27 Mariah Carey & Tamar Tendi, Ain't No Mountain...
- 28 Smash Mouth, Walkin' On The Sun
- 29 Lauryn Hill, Ex-Factor
- 30 Matchbox 20, Real World
- 31 Matchbox 20, 3 AM
- 32 Sixpence None The Richer, Kiss Me
- 33 Hole, Malibu
- 34 Whitney Houston & Mariah Carey, When You Believe
- 35 R.E.M., Lotus
- 36 Collective Soul, Run
- 37 Fastball, The Way
- 38 Cher, Believe
- 39 Alanis Morissette, You Oughta Know
- 40 Sarah McLachlan, Adia
- 41 Everclear, Father Of Mine
- 42 Green Day, Time Of Your Life
- 43 Dave Matthews Band, Crush
- 44 Emilia, Big Big World
- 45 Madonna, Nothing Really Matters
- 46 Paula Cole, I Don't Want To Wait
- 47 Jewel, You Were Meant For Me
- 48 Third Eye Blind, Semi-Charmed Life
- 49 Alanis Morissette, Ironic
- 50 Third Eye Blind, How's It Going To Be

John Mellencamp, I'm Not Not Running Anymore
Khaheed, No Mercy

NEW ONS

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 6, 1999.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

R. Kelly, When A Woman's Fed Up

BOX TOPS

- Kirk Franklin, Revolution
Jesse Powell, You
Juvenile, Ha
Five, It's The Things You Do
DJ Quik, Hand N Hand
2Pac, Changes
The Offspring, Pretty Fly (For A White Guy)
TQ, Bye Bye Baby
Lauryn Hill, Ex-Factor
Total, Trippin'
Britney Spears, ...Baby One More Time
The Roots Feat. Erykah Badu, You Got Me
3rd Storee, If I Lose My Woman
Deborah Cox, Nobody's Supposed To Be Here
Master P, Kenny's Dead
Faith Evans, All Night Long
Tyrese, Sweet Lady
Destiny's Child, Get On The Bus
Busta Rhymes, Gimme Some More
Beastie Boys, Body Movin'
Limp Bizkit, Faith
Mariah Carey, I Still Believe
'N Sync, (God Must Have Spent) A Little More...
Voices Of Theory, Wherever You Go
Outkast, Da Art Of Storytelli'

NEW

- Bootsy Collins F/MC Lyle, I'm Leavin' U Gotta...
Brand Nubian, Get Your Back Off
Fun Lovin' Criminals, Korean Bodega
Jerome, Too Old For Me (Remix)
Joey McIntyre, Stay The Same
Khaheed, No Mercy
Meja, All About The Money
Mya, My First Night
Sheryl Crow, Anything But Down
Sly & Robbie, Superthurster
Snoop Dogg, Woor
Venga Boys, We Like To Party



Continuous programming
1515 Broadway
New York, NY 10036

NEW

Sheryl Crow, Anything But Down
Silkk The Shocker, It Ain't My Fault



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Sky, Love Song (new)
Black Katt, If I Were A Planet (new)
Robbie Williams, Milenyum (new)
2 Rude, Innovations (new)
Prozakk, Sucks To Be You (new)
Third Eye Blind, Jumper (new)
Lauryn Hill, Ex-Factor
Britney Spears, ...Baby One More Time
The Offspring, Pretty Fly (For A White Guy)
Cher, Believe
Maestro, Stick To Your Vision
New Radicals, You Get What You Give
Spice Girls, Goodbye
Sky, Some Kinda Wonderful
Bryan Adams F/Melanie C., When You're Gone
Shawn Mullins, Lullaby
Barenaked Ladies, It's All Been Done
Jewel, Hands
Eagle-Eye Cherry, Save Tonight
'N Sync, (God Must Have Spent) A Little More...



Continuous programming
Hawley Crescent,
London NW18TT

- Cher, Believe
The Offspring, Pretty Fly (For A White Guy)
Whitney Houston & Mariah Carey, When You Believe
Madonna, The Power Of Good-Bye
Bryan Adams F/Melanie C., When You're Gone
Will Smith, Miami
Robbie Williams, No Regrets
Emilia, Big Big World
Spice Girls, Goodbye
Jay-Z, Hard Knock Life (Ghetto Anthem)
Honeyz, End Of The Line
Busta Rhymes, Gimme Some More
Manic Street Preachers, Everlasting
R.E.M., Lotus
Jessica, How Will I Know
Another Level, I Want You For Myself
The Cardigans, Erase/Rewind
Boyzone, I Love The Way You Love Me
TQ, Westside
Meja, All About The Money



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
Emilia, Big Big World
Everlast, What It's Like
Garbage, Special
Jewel, Hands
New Radicals, You Get What You Give
The Offspring, Pretty Fly (For A White Guy)
Zebrahead, Get Back
Class Of 99, Another Brick In The Wall Part 2
Stardust, The Music Sounds Better With You
Beastie Boys, Body Movin'
The Roots F/Erykah Badu, You Got Me
Whale, Four Big Speakers



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Sixpence None The Richer, Kiss Me
Whale, Four Big Speakers
Lo Fidelity All Stars, Battleground
Beastie Boys, Body Movin'
Tin Star, Head
Gomez, Get Myself Arrested
Garbage, Special
MU330, Father Friendly
Green Day, Nice Guys Finish Last
Voodoo Glow Skulls, Bullt Proof
Sugar Ray, Every Morning



1/2-hour weekly
46 Gifford St
Brocton, MA 02401

- Jonathan Richman, I Don't Know
Whale, Four Big Speakers
Tin Star, Head
Beastie Boys, Body Movin'
Lo Fidelity All Stars, Battleground
Class Of 99, Brick
Stardust, Music Sounds Better
Everclear, One Hit Wonder
Sixpence None The Richer, Kiss Me
Gomez, Get Myself Arrested

COALITION OFFERS DIGITAL MUSIC FILE AUTHENTICATION

(Continued from page 1)

between authentication and security. The Genuine Music technologies can ensure that a music file has not come from a pirate source, but they do nothing to stop a file from being copied and spread around the Internet.

"This is not a security initiative. It is an initiative to help consumers see whether a file is legitimate," says Rick Fleischman, Liquid Audio senior marketing director. "If you put material out in [the MP3] format, it is the intention that people will hand it around, or you are trusting that if you asked them not to, they wouldn't do so."

The coalition officially launched Jan. 25 with a mission to promote open-standard enhancements to digital audio formats that will provide authentication of the origin and ownership of music (*Billboard/Bulletin*, Jan. 25). Authentication is provided through two avenues: a digital certificate that is appended to a given file and a watermark that is embedded in each file.

The digital certificates initially will be provided by the Netscape Certificate Server; the watermark technology was developed by Liquid Audio. A prototype was on display at MIDEM in Cannes, with the first commercial application expected by June.

"We are trying to build a bridge between MP3 and legitimate content providers," says Fleischman. "We felt like we needed to embrace MP3 in a way that is responsible so we can start to work past the problems because of the stigma associated with it."

The partners in the new coalition say they will work to educate consumers about the meaning of the "Genuine Music" authentication mark.

Fleischman says because of growing requests from Liquid Audio customers for a means to distribute unencrypted material, the company will incorporate support for MP3 into its Liquid Music System. Users of the newest version of its player will be able to download any MP3 or Genuine Music-marked track from the Internet; users of its Liquifier Pro encoding software will be able to create MP3 files.

The coalition's 48 charter members include software and MP3 vendors such as Xing, MusicMatch, and GoodNoise; hardware manufacturers such as Diamond Multimedia; Internet music sites such as Tower Records, CDnow, and SonicNet; and indepen-

dent record labels such as Platinum Entertainment. Many are already aligned with MP3 in some way.

The movement stands to gain the most visibility—and credibility—through those companies that have used secure Liquid Audio technology to deliver music and might now begin to swim into the unencrypted waters of MP3.

Using the Liquid Audio watermark, Minneapolis-based Twin/Tone Records has posted 800 songs on the Internet, with another 2,000 soon to come, says label co-founder Paul Stark. "We identified the authentication problem right from the beginning," says Stark. He notes that because the Liquifier will now encompass both secure Liquid

Audio and MP3 technology, Twin/Tone will leave the decision of which way to go to its artists.

"Those that want to give away the songs for free will probably use MPEG-3. For anything we are trying to sell, we'll stick with what Liquid Audio has," he says.

Although the coalition maintains a charter to create open standards, currently MP3 is the sole digital audio format and Liquid Audio is the only end-to-end distributor of secure music signed on.

"We are always supportive of any initiative that promotes high-quality security for music," says Larry Miller, president of a2b Music. "But it is difficult to see how this initiative can set a standard without

involvement from the other secure, end-to-end distribution companies, the electronics manufacturers, and the majors."

Also aiming to assure those majors, the Recording Industry Assn. of America (RIAA) in December launched the Secure Digital Music Initiative (SDMI) and asked record companies and technology companies, including Liquid Audio, to develop an industry-sanctioned standard for selling music downloaded online by the end of the year.

RIAA executive VP/general counsel Cary Sherman says that while the association applauds the Genuine Music movement, the initiative does not go beyond educating consumers about whether a file is legitimate.

"We think it is commendable to do something to try to distinguish between legitimate uses of digital distribution and pirate uses, and anything that moves in that direction is beneficial," he says. "But it doesn't take the important next step, which is actually to disable the copying of illegal MP3 files. Much more is needed to truly ensure that the Internet becomes a vibrant and legitimate avenue for music."

Fleischman says the Genuine Music initiative is fully aligned with the goals of, and possibly could roll into, the SDMI.

Assistance in preparing this story was provided by Ed Christman in Cannes.

EMI MUSIC TAPS NEW LEADERS OF FRENCH, GERMAN UNITS

(Continued from page 8)

EMI's German operations include EMI Electrola, and Canibol becomes co-managing director of that unit with Rüdiger Fleige, who reports to him. Fleige had been the most senior EMI executive in Germany (aside from Heisel) since longtime leader Helmut Fest left last March for a new role as senior VP of artist acquisition at EMI Music Europe.

Until last December, Canibol headed Universal Music's GSA operations, having opened the U.S. company's business there in 1991. He was one of the most prominent casualties of the merger with PolyGram, when Universal Music International chairman/CEO Jorgen Larsen opted for PolyGram's German chief, Wolf-D. Gramatke, to run the combined companies there.

Canibol's professional relationship with Larsen stretches back 20 years, when both men worked at CBS Records in Europe; for that reason, his exit from Universal was considered surprising.

Canibol is one of the German music industry's most popular executives, although colleagues and competitors alike say he will need to toughen up to succeed at EMI, where the German business is thought to need some reconstruction. However, the company's album chart share held steady in 1998, according to statistics compiled by Billboard sister publication Music & Media: EMI accounted for 20.5% of the German album charts last year, virtually unchanged from its 20.3% share in 1997. This compares with

second-ranked PolyGram's 18.3% share.

Meanwhile, at EMI France, Lumbroso steps in as president, succeeding eight-year chief Gilbert Ohayon, who has left the company. Lumbroso, based in Paris, carries the additional title of regional managing director of EMI Benelux. EMI Holland managing director Hennie van Kuljeren and EMI Belgium managing director Erwin Goegbeur report to him.

Lumbroso, an artist-oriented executive who is associated with such French stars as Jean-Jacques Goldman, Vanessa Paradis, and Patricia Kaas, held several PolyGram posts between '87 and '97. He was most recently managing director of Polydor Records U.K., a position he took

after developing a Paris-based joint venture with PolyGram, Remark Records, with Paradis on its roster.

EMI's Perry has been searching for a replacement for Ohayon since last summer, when—unusually—it was announced that the French executive would leave the company at his contract's end in March. Industry observers say Ohayon completely rebuilt EMI France during his tenure but failed to make it an A&R powerhouse of comparable weight to Virgin France.

According to Music & Media, EMI held a 17.2% album chart share in 1998, down from 27.5% the previous year. It placed third in the chart share rankings, behind Sony (35.4%) and PolyGram (30.8%).

INDIE LABEL RISK BUYS REGIONAL DISTRIBUTOR

(Continued from page 8)

duction of the records, in all areas now."

Volpe continues, "We were thinking in the future of doing our own distribution and starting from the ground up, but when the opportunity for MDI came up, it made perfect sense for us to invest in MDI, and then build MDI... When we started the company two years ago, we wanted to be as completely independent as possible and in control of our own destiny in every area, and distribution is a very important area."

MDI will now exclusively distribute all product from Risk, which is skewed toward alternative rock, and

404, which reflects Easton's background in R&B and rap music. The labels were formerly handled by Navarre Corp. in New Hope, Minn.; certain titles, by such Risk acts as Jack Off Jill and James Intveld, were distributed by EMI Music Distribution.

MDI's other current exclusives include Atlanta-based Triad International; L.A.-based hard rock label Inzane Records; R&B/rap label Diamond Productions; Memphis rap label Greedy Records; and L.A. hip-hop label Serious Entertainment. The company will also do exclusive fulfillment for DMADance.com, a

new online dance-music store created by DMA magazine.

Easton says, "Before we came in, MDI carried about 90 labels. We want to be very selective. Even if we see something very good, if we do not feel that it fits, that we can do a good job, we will direct them to somebody else who can do a good job. I think in the next 12-24 months, it will be around 150 labels."

Volpe adds, "There'll be a good mix. We want to have some good rock labels. MDI already has some great dance situations going. And Nina is building up the urban side of the company as well. We want to have a nice mix of labels in all areas of music. Plus I think a lot of areas of music are merging together, the styles and so forth, so you can help market certain kinds of records in other markets, like rock into hip-hop, hip-hop into rock."

MDI is staffing up to move the company to the national-distribution level.

"We're more than doubling [staff] within the next month," Easton says. "They currently have 15 people, and we're going to double from that... We will have a fully staffed regional sales staff in 10 markets. There already are two regional offices, fully staffed with support staff and with systems in place."

Easton continues, "We have al-

ready hired ADRs, artist development reps, which are quite unusual in some of the distributors' cases on the independent level but very customary on the major level, on both coasts. Then we have established a separate marketing and advertising department, which will be run by Missy Query."

MDI's main office and warehouse will remain in Dallas; plans call for the opening of a satellite warehouse in New York in the future. The distributor will operate regional offices in Atlanta and L.A.

Easton sees the new MDI as a good fit between her expertise on the label side (before 404 Music, she co-founded and served as president of Ichiban Music in Atlanta) and the company's strong rep as a regional wholesaler.

She says, "The people involved will bring certain knowledge from both sides, with a strong label background—being able to market, promote, and bring hit records and knowing and understanding the labels that will be exclusively distributed in the future by MDI."

"From the other side, from the retail community point of view, MDI has always been very service-oriented as a regional company and wants to continue that now as a national."

'A BUG'S LIFE' TO TEST FAMILY DVD

(Continued from page 8)

"A Bug's Life" was pushed by the film's director, John Lasseter, and Pixar partner Steve Jobs, who are both big proponents of the format, Koch says.

"They held a strong belief that the movie should be out on DVD, and it felt right," says Koch.

In another first, "A Bug's Life" will be digitally transferred to its tape and DVD versions. The improved transfer will let the entire film image be viewed on the pan-and-scan version. The widescreen version differs only in the aspect-

ratio proportions.

The DVD version will include both pan-and-scan and widescreen viewing options.

Added features on the tape and DVD will include the hilarious outtake segments seen over the film's final credits and the 1997 Oscar winner for best animated short, "Geri's Game," also produced by Pixar.

To add to the title's collectible nature, box covers will feature a number of characters from the film, including the ant protagonist Flik, the young Princess Dot, the male ladybug

Francis, the evil grasshopper Hopper, and the German worm Heimlich.

Marketing elements include ties with Lever 2000, Kid Cuisine, Sea & Ski, Nintendo 64, and Disney Interactive.

A sing-along companion video, "Flik's Musical Adventure," arrives May 25.

Buena Vista will offer a \$5 rebate with the purchase of "A Bug's Life" and either "Mulan" or "101 Dalmatians," which is scheduled for rerelease March 9. The rebate isn't valid with purchase of the DVD.

ATLANTIC'S JEWEL CHARTS PATH

(Continued from page 1)

board Hot 100—no longer a given even for a platinum-level artist—amid a torrent of national publicity.

In the past two months, Jewel has made appearances on virtually every daytime and night talk show (17 in all), as well as on the covers of Rolling Stone, Vogue, People, and Entertainment Weekly.

"I've never seen an artist appear on more television shows and magazine covers in my life," says Eric Keil, VP of purchasing for the New Jersey-based retail chain Compact Disc World. "Publicity has almost reached overkill, but it's really made her top of mind with everybody."

"She was our most consistent seller throughout and after Christmas," he adds. "While other things were falling off, Jewel maintained her sales level, and 'Spirit' has been in our top 10 ever since it came out. The song 'Hands' is as good as any she's ever written, and word-of-mouth on the record is great; it's very high-quality. That's what is going to keep it on the charts."

"There has been a natural evolution with Jewel," says Val Azzoli, co-chairman/co-CEO of the Atlantic Group (U.S.). "This album solidifies the fact that she really is a star. There's no one in America who doesn't know who she is now."

THE QUEEN OF ALL MEDIA?

Despite such amazing strides, Atlantic Records still has a lot of ground it intends to cover. The label confidently plans to still be working this record two years from now, says Azzoli. A worldwide tour is on the way. Jewel has just launched a charity with her manager/mother, Nedra Carroll, that requires her high profile in order to work.

And then there's the other task: to take on the globe. Despite the success of her first album—"Pieces Of You," released in 1995 but not a hit until the single "Who Will Save Your Soul" became a sleeper smash in the summer of 1996—Jewel has yet to become an internationally renowned artist along the lines of mainstream counterparts Alanis Morissette or Celine Dion.

In the U.S., "Pieces" sold 10 million copies, while in other territories it moved 2 million, according to the label. "Spirit" is off to a better start, already having moved a million units. Her top three markets outside of the States are Canada, Japan, and Australia.

CLEARLY DEFINED IMAGE

One thing is certain: The Jewel of 1999 couldn't possibly have a more clearly defined image to show the world. Sincerity, humility, and empathy for the globe's perplexities are her calling cards and are all showcased on the 14 songs on "Spirit." (Besides the 13 listed, there's a hidden track sung with Carroll.)

"One of the most exciting things for her on this record is that she feels it's well-produced," says Ron Shapiro, executive VP/GM of Atlantic Records (U.S.). "It's sonically pleasing. Thematically, it holds together. It states her truth and her sense of purpose in life and her career. And it does so while it simultaneously has the rawness of the heart and the simplicity of her and yet the polish that

Jewel Branches Out With Film Role, 2nd Book

BY CHUCK TAYLOR

NEW YORK—Taking advantage of her ability to reach so many people, Jewel ventured into the publishing world last May with "A Night Without Armor," a collection of poetry from the present back to her teen years. The HarperCollins book scored a top 10 ranking on The New York Times' best-seller list last summer and is now available on audiotape and CD from HarperCollins Publishers.

Jewel plans to release a second project with the publisher this year. She calls it "a book of collective words, like short stories about the people from the town where I grew up. Little essays; just ideas. I don't know yet if it's a journal, whether it's prose or short stories."

She's also recently completed her first acting role, appearing in "Ride

With The Devil," a film directed by Ang Lee. It's set to launch in the fall.

Atlantic hopes to pull a song from Jewel's current album, "Spirit"—probably the third targeted single, "What's Simple Is True"—to include on the film's soundtrack.

"I really enjoyed the acting," Jewel says. "I don't feel comfortable getting good at something and then sticking with it, even though that's the smarter, safer thing to do. I think I've done all my work with singing, at a certain level. With acting, I still have so much to learn."

The artist's multimedia interests may have made Atlantic a little uneasy at the beginning, but according to Val Azzoli, co-chairman/co-CEO of the Atlantic Group (U.S.), the label's now behind these ventures 100%.

"The more life experiences she

a successful record has to have to be commercially viable in 1999."

In terms of message, 24-year-old Jewel says "Spirit" is "about not having to search for a way of living."

"We're born with spirit—and strength and trust and peace—and we have to cultivate it," she says. "I feel like these things are very natural; we don't have to be on a big journey."

"It's about being more tolerant," she adds. "Being more all-inclusive, taking down the boundaries we set for ourselves. This comes with evolution as something we have to recognize within ourselves. I don't think you have to stand on one foot and lick your finger to be hit by spirit."

TAKING ON THE WORLD

Atlantic's first move in propelling Jewel's music career to the next level is to press her message to a number of targeted nations that haven't yet caught on to her.

"Clearly, there's work to be done around the world," says Shapiro. "There's a major global Warner Music International plan behind her tour and her second single, 'Down So Long,' which we feel is probably a better track [than "Hands"] for many markets."

The folksy, appealing song will probably be released worldwide in March. A videoclip was shot in late January, directed by Lawrence Carroll, who also shot Jewel's "You Were Meant For Me."

From February through June, Jewel is set to travel through Europe twice, once for promotion and once for performing. She'll then embark on a monthlong sweep through Australia and New Zealand, then a tour in Southeast Asia. She'll return this summer for an extensive North American tour.

For her part, Jewel says, "I feel like things happen in time or they don't, so I try not to think about [worldwide success]. It takes a while for my music to work, for people to

get it. When I go somewhere, I need to really tour and go to the radio stations and saturate the market. It always takes that kind of legwork for me, and I couldn't do that with 'Pieces Of You' because I couldn't afford to leave the States. On this record, I can afford a little more time to go back and back and back. It's a big world, and for me, it just takes time."

Radio and retail's opinions on her work in the U.S. bode well for Jewel's success elsewhere.

Glenn Kalina, operations manager of top 40 WIOQ Philadelphia, says he was amazed by overwhelming audience approval when the station eased from rhythmic top 40 toward mainstream and gave Jewel a try on the air with "Foolish Games," even though she was an unfamiliar artist for the station.

"She has now become a core artist for us, having gone from her alternative/modern AC days to mainstream top 40 and the cover of Entertainment Weekly," Kalina says. "We had great success with her, which we were so surprised by, so we didn't wait when 'Hands' came out. The song is doing really well for us, and she's a multimedia artist at this point who's done quite well for herself. She's definitely gone up the ladder a notch, if not more than that."

Jim Litwak, executive VP of Albany, N.Y.-based retailer Trans World Entertainment, adds, "We think that this album has long legs and will be incredibly successful, putting her in the stratosphere. She appeals to such a broad base of customers. Her draw and strength are that everyone sees something that they like in her."

THE GAME HAS GOTTEN BIGGER

Jewel has expanded that base still further with a number of non-music ventures, including a poetry book and forthcoming film role (see story, this page).

With this recent profound growth,

can have, the better off as a writer and human being she will be," he says. "With the book, we realized it was another facet that would stifle her writing if we didn't let her do it. Then with the movie, we first said, 'Ah, no,' But it was the right movie, not one about a rock singer or folk singer. She got the job because of her acting ability, not because of her singing or her name value. Anything you do well will not infringe on the core business of music."

"She's going to ever evolve," Azzoli adds. "Jewel will never be satisfied with just what she does. I can see her producing, writing, doing her album covers. She's just a creative source that needs those outlets. We can't sit here with a two-year game plan. For her to be successful, we must let Jewel grow organically."

manager/mom Carroll says that her daughter's camp is fully aware that the game has gotten bigger since "Spirit" proved its sales mettle.

"With any career, as you move along in time, substance builds," she says. "There was a successful album, now there's a second, a movie, a book. It does feel more substantial to us. We're in the process of putting in place the larger businesses of Jewel—more business development because of the widening of her career base."

(Carroll stepped down as Jewel's day-to-day manager Jan. 1, choosing to focus on her long-term career development. Julie Agrati has since been signed on to handle Jewel's daily operations—this in the midst of a pending \$10 million lawsuit filed by Jewel's previous manager, Inga Vainshtein. Jewel, Carroll, and Shapiro weren't willing to discuss the matter.)

THINGS HAVE SUDDENLY CHANGED

Jewel says that she, too, can feel that things have suddenly changed.

"It does feel good, though I don't know if I can name specific things that are different," she says. "But the air has changed somehow. But in another way, my life is still so my life. I feel like I'm in my same bubble."

She intends to keep it that way. When asked her views on the celebrity that accompanies media success, Jewel launches into a five-minute verbalization of her ideas on the topic.

"There's a couple things I think about celebrity," she begins. "It's man-made. It's an invention by mankind, and it's fascinating to see how the rules get made by many parties. There are rules you're supposed to follow, and it becomes like fashion. Somebody like me wouldn't have been popular during the Renaissance era."

"At the beginning, these figures were war heroes or localized celebrities, because we didn't have the press like today to have national celebrities," she continues. "But then came

the beginning of the movie era, when celebrity took on a whole new meaning—it became idolatry, which is very different from inspiration. What idolatry does is causes the fans to feel separate, and the person pushing the product begins to separate themselves as superhuman, as a mythological figure that was born different, that was more glamorous, more efficient, more technically perfect.

"All I can try to do is to control how I exist with my fans and, to a degree, how they interact with me," Jewel says.

She relates a story of when a picture appeared in a magazine of her sucking a lollipop—which most mistook for a cigarette—and Internet discussions erupted en masse, questioning whether she was "still a nice girl."

"I had to write in and explain the situation, and they immediately changed," she says. "I was able to educate people that I'm not trying to capitalize on creating a gap. I want to be as honest as I can with the press and with the process."

(According to one survey, Jewel follows only Madonna as the most popular musician on the Internet.)

HIGHER GROUND FOR HUMANITY

She's also applying a lot of that energy to charities, in particular Higher Ground for Humanity, which Jewel and Carroll launched Jan. 22 in association with Vogue.

The organization will act as an umbrella to raise support and awareness for any number of causes, including lesser-known organizations like Families Helping Families, State of the World Forum for Emerging Leaders, Friends of the Institute of Noetic Sciences, the Center for the Study of Consciousness, and the New Delhi Natural Healing Clinic.

To some, such a sweeping goal of "promoting global community and individual action to inspire positive change" may come off as provincial or homespun. But to those who know her, it's attributed to Jewel's spirit of hope that fundamental change can come with simple—often grassroots—efforts.

Will there come a time when such innocence is lost on Jewel? Most around her camp say no, that her spirit is a true lifelong gift.

"What you see is what you get with Jewel. She's real," says Atlantic's Azzoli. "She wears her heart and her emotions on her sleeve. She's organic; nothing is contrived. It's all a natural evolution of something else. She also has an amazing amount of maturity for her age. She's really together and taking all of this fortune and fame in great stride. She has a good grasp of life."

When asked how to maintain innocence in her writing and attitudes on the world around her, Jewel says, "It's sort of where I live personally. I really can thank my upbringing for that, being raised in Alaska. People say to me, 'Oh, you're famous,' like that's the point of existing. It is fun—it's a nice time, and it's a challenge. But it isn't the point of being alive. Being on top of the charts is not my lifelong goal. My goal is to keep writing and seeking new things."



SHAPIRO



AZZOLI



CARROLL

EU AUTHORS' BODIES SEEK INTERNET BUSINESS STANDARDS

(Continued from page 1)

eties here can work together to produce what are intended to be globally applicable solutions.

The initiative is the product of a meeting between leading publishers and the heads of the EU's authors' bodies during MIDEM, held Jan. 23-28 here.

One of those present, EMI Music Publishing Worldwide chairman Martin Bandier, says, "There are more questions than we have answers to with the Internet. For instance, if somebody in London downloads music from a site in New York, do they pay mechanical royalties at the U.S. rate or the higher European rate?"

Bandier says the European societies have been asked to produce what he describes as a "position paper" to address this and other aspects of online business.

"The Internet is the new frontier," he says. "Like the U.S. in the 1700s, we're trying to come up with a body of legislation to carry us for the next thousand years."

It is understood that a team of four executives will spearhead the project. It is thought they will represent Europe's biggest societies: Germany's GEMA, the U.K.'s Mechanical Copyright Protection Society-Performing Right Society

(MCPS-PRS), France's SACEM/SDRM, and Dutch body BUMA-STEMRA.

Reinhard Nicklas, director of GEMA's industry department, believes the position paper should be complete in the summer. He notes that a number of societies have already spelled out their individual doctrines and that there is little difference in their respective stances.

"This document will not go into the detail of tariff rates," he says. "It will merely set out business standards."

Nonetheless, Gunnar Petri, managing director of Swedish body STIM, says he believes the position paper should be a bulwark against the relatively low American rates being adopted as a world standard. If the higher European rates are dropped, "it will be extremely damaging to authors and publishers the world over," he says.

In the physical world, the mechanical royalty rate in continental Europe is 9.01% of each record's published price to dealer. In the U.S. the rate is about 7 cents per track.

Bandier says differences between the European societies were voiced at the meeting here to

clear the air before agreement was reached on cooperation. "The key now," he adds, "is, if you've got a good idea, share it."

MCPS-PRS chief executive John Hutchinson says the meeting allowed the societies to put their own concerns about the Internet to the major publishers. He states that the position-paper initiative is being driven as much by the societies as by the publishers.

Of the need for such an initiative, he says, "We feel that there is a danger that we do business on the Internet without having decided what we are selling. Any good organization or group of organizations decides what the project is and the rules for selling before entering the business."

He offers the analogy of the oil industry, which agreed on standard octanes in tandem with strong competition among the individual fuel companies.

The European-generated position paper is intended to produce global standards that can also be applied in the U.S. and other major markets worldwide.

Says GEMA's Nicklas, "Publishers will be working with our group, and they will be the bridge to America."

Preston Feted As MIDEM's Person Of The Year

BY ADAM WHITE

CANNES—Europe's performing right leaders turned out in force Jan. 26 here to pay tribute to BMI president/CEO Frances Preston as she was named MIDEM's 1999 Person of the Year. And in a letter acknowledging the accolade, President Clinton reflected on Preston's "unwavering devotion to music and to . . . performers, writers, and composers" and on her music industry leadership.

Some 285 guests attended the event at the Carlton Hotel here, among them France's Jean-Loup Tournier, president of SACEM; the U.K.'s John Hutchinson, CEO of PRS/MCPS Alliance; Germany's Dr. Reinhold Kreile, president of GEMA; and Spain's Eduardo Batiste, president of SGAE.

Top international publishers also participated, including Warner/Chappell Music chairman/CEO Les Bider and EMI Music Publishing chairman/CEO Martin Bandier, who both gave speeches in Preston's honor—as did Tournier. Michael Bolton attended and performed four songs; composer Michael Kamen was among other musicians present.

Organizers of the annual MIDEM convention have, in recent years, selected a Man of the Year—Preston is the first woman to be so honored—and named the accolade after the late Nesuhi Ertegun, a longtime Atlantic Records executive and record producer. Previous hon-

orees include Clive Davis, Jan Timmer, Ahmet Ertegun, and Quincy Jones.

Preston, whose relationships with international performing right officials stretches back many years, is in concert with many of them who object to the U.S. Copyright Extension Act's "homestyle exemption," which exempts various music-playing locations, including certain restaurants, from paying performance fees (Billboard, Jan. 16). The BMI executive alluded to the issue in her remarks at the dinner.

Reed Midem Organisation chief executive Xavier Roy later told Billboard that he regarded the Person of the Year accolade as a key component of the annual convention, which this year drew slightly more attendees than in 1998: that is, 10,864 individuals, compared with 10,819, from 94 nations (90 last year) representing 4,057 companies (3,900).

"The real boom [at MIDEM] is in the Internet and online sector," said Roy. A total of 15 Internet-related companies took exhibit space at MIDEM's Palais des Festivals, and many more individuals represented online interests.

"The participants I've spoken to have been extremely pleased with their visibility here and the contacts made," Roy added, noting that Lucent Technologies was the single-largest corporate exhibitor at MIDEM this year, presenting its Music on Demand system. "We

expect even more growth at MIDEM 2000 in this new-media area."

Next year, the convention organizers will stage Midnet to provide dedicated exhibit space, business panels, and an awards program for the online sector (Billboard, Jan. 23). It will open the day before MIDEM 2000 in Cannes and may make use of the Palais des Festivals extension that is currently being built, according to Reed Midem music division director Christophe Blum.

Overall, the 1999 participation figures are at an all-time high for MIDEM, and, for the first time, the U.K. provided the largest number of attendees (Billboard-Bulletin, Jan. 25), slightly ahead of the U.S. "There were more British in the [hotel] Martinez bar, too," cracked Reed Midem U.K. managing director Peter Rhodes.

However, there was also a 20% increase in exhibitors from the U.S., said Blum, accounting for 79 booths this year, compared with 65 in 1998. There were U.S. group stands from, among others, Nashville and independent labels (latter under the Assn. for Independent Music umbrella). The single-largest national stand was that of the German music industry; the Korean music business put up a national exhibit for the first time; and the "Swedish At MIDEM" collective effort this year was the most visible, and audible, in and around the Palais.

Chrysalis Acquires Publisher Global Music

BY ADAM WHITE

CANNES—Chrysalis Group plc, the U.K.-based media and music combine, is positioning its \$8 million purchase of Germany's Global Music (Billboard-Bulletin, Jan. 26) as a significant step toward the creation of an international, independent publishing network. "There's a gap in the market for a creatively driven alternative," says Chrysalis music division chief executive Steve Lewis.

Since Chris Wright, co-founder and chairman of Chrysalis, sold the record label of that name to EMI Music in 1990, the engine of the group's music division has been publishing. Its record label, Echo, has had difficulty making an impact in the U.K. or elsewhere, although both Wright and Lewis say they intend to stay the course with the imprint, which has six acts.

The acquisition of Global Music from founder Peter Kirsten brings to Chrysalis ownership of more than 15,000 local and international copyrights—the best-known may be "Blame It On The Boogie," a 1978 hit for the Jacksons—and subpublishing rights in Germany, Switzerland, and Austria (GSA) to a further 75,000 copyrights. The latter includes the catalogs of Arc Music and Paul Simon, some Leiber and Stoller works, and repertoire from Cherry Lane and DreamWorks.

Lewis suggests that it has been the Chrysalis Group's ambition to create an international publishing network since he joined the firm, after a long spell leading Virgin Music. Wright says that Global's buy is right for three reasons. "Firstly, it's a going concern, and we intend to continue it that way. Secondly, it gives us further international reach. And thirdly, we gain access to markets [in Germany, Switzerland, and Austria] where domestic repertoire is strong. The kind of repertoire for which Global is known complements what we

already have."

Global Music revenue for calendar 1997 was 14.8 million deutsche marks (\$8.6 million), and it reported a pretax loss of 200,000 deutsche marks (\$116,000). This compares with revenue of 14.9 million deutsche marks (\$8.7 million) and pretax profits of 600,000 deutsche marks (\$350,000) in 1996. The firm is based in Munich, has offices in London under managing director Peter Knight Jr., and has a total of 12 employees.

Lewis says, "We want to retain the quality that people like about Global. We're not dropping it into some corporate meat grinder. And Peter [Kirsten] wasn't talking to other people about selling." The transaction, he adds, began from a conversation at MIDEM two years ago between Kirsten and Leeds Levy, president of Chrysalis Music North America.

Net publisher's share of Global Music was 2.8 million deutsche marks (\$1.6 million) in 1997 and 2.9 million deutsche marks (\$1.7 million) the previous year. The figures include owned copyrights and administered third-party catalogs.

Wright says that the German firm will trade as Global Chrysalis Music and that Kirsten has a two-year service agreement as its managing director, with a further two-year option. Knight will also stay on in London. Global Records and its studio business are not part of the deal.

In addition to Germany, Chrysalis now has its own publishing units in the U.S., the U.K., France, Sweden, and, since last fall, Denmark and Norway. Air Chrysalis Denmark was launched in December as a joint venture between Air Chrysalis Scandinavia and the Pacific West label founded in Copenhagen by David Rowley. A similar joint venture exists in Norway between the Chrysalis firm there and Terje Engen's S2 label;

(Continued on next page)



Sealing the pact between Chrysalis Group plc and Global Music, from left, are Chris Wright, co-founder and chairman of Chrysalis; Peter Kirsten, founder of Global Music; and Steve Lewis, chief executive of Chrysalis' music division.

ONLINE ISSUES TAKE THE LEAD AT MIDEM

(Continued from page 1)

conversation among delegates attending the convention.

Online players from both the U.S. and Europe here agreed that the European music business has been two to three years behind the evolution of E-commerce in the U.S. But they say the convention is serving as a wake-up call, and they predict that the European market will develop quickly.

While convention attendees were debating the future of digital distribution for music, digital distribution companies and other online players used the meeting as a platform to make a plethora of announcements:

- New York-based MCY Music launched MCY.com, which allows customers to digitally download (for a fee) approximately 300,000 songs from about 350 independent labels, including music by Tina Turner and John Coltrane. MCY, which acts as a service provider for labels, supplying them with a variety of digital distribution options, uses Aris Technologies encryption and watermarking technology and plans to market a \$199 MCY chip-encoded player in March.

- Dingwall, Scotland-based Music on Demand (MODE), a provider of digital distribution technology and related services, announced that it is incorporating Lucent Technologies audio compression into its system.

- A2b Music, a New York-based digital distribution and marketing supplier, introduced to Europe the 2.0 version of its product, which features Real Networks streaming technology that gives the a2b player Mac compatibility and bundles E-commerce tools with it. Also, a2b announced its first European marketing campaign, promoting the Squeeze cut "In The Morning" via a digital download of the track. The campaign includes a coupon for the Quixotic Records album "Domino," which contains the track, redeemable at HMV stores in Europe.

- Liquid Audio, a Redwood, Calif.-based provider of audio delivery systems, announced that Warner/Chappell Music Inc. will use its software to promote its songwriters to the industry on its World Wide Web site, warnerchappell.com. Initially focusing on featured artists but with plans to digitize its entire song portfolio, the Web site will allow producers and editors to sample songs for licensing. Liquid Audio also announced the "Genuine Music Coalition" (see story, page 1).

- New York-based label and online merchant Bip!Com announced a strategic partnership with Ray Gun magazine to launch a commerce site in April that, in addition to selling music, will carry lifestyle-related products and services to its target audience of 18- to 24-year-olds.

- Middlesex, England-based MediaTag debuted AudioTag, a watermarking technology, which it is marketing to musicians and producers, while apparently letting

bigger music security providers chase the label business.

- Camas, Wash.-based MusicMatch debuted the 3.0 version of its MusicMatch Jukebox, an MP3 online player.

Following is other news that was not announced at MIDEM but heard circulating around the show:

- Seattle-based Amazon.com, the largest online music merchant, is apparently preparing to launch European and Japanese sites. Sources say the company's executives were trolling the exhibition floor, meeting with wholesalers in those markets in an attempt to look for potential fulfillment suppliers.

- A2b has reached a deal with Alliance Entertainment Corp. to provide the Coral Springs, Fla.-based wholesaler with its digital downloading technology, according to sources. It's unclear how Alliance would employ the a2b technology, but in addition to providing fulfillment for online merchants, AEC's online involvements include its Store 24 program, which provides custom online retail sites for independent merchants, and the All Music Guide, a music database that it licenses to online merchants.

- Boxman product director Bill Odqvist confirms that the Stockholm-based online merchant will expand beyond its current markets of Finland, Sweden, Norway, and Denmark to Germany, France, and the U.K. in the next six months.

- West Sacramento, Calif.-based retailer Tower Records/Video is testing an online store in the U.K., according to VP of worldwide marketing Mike Farrace (Dec. 5, 1998).

Amazon, a2b, and Alliance executives declined comment.

FUNDAMENTAL CHANGES

Due to E-commerce, "everything we know about music is undergoing fundamental changes," noted Cary Sherman, executive VP/general counsel of the Recording Industry Assn. of America, in his keynote address at the convention. "The impossible is becoming possible overnight."

As a result of digital distribution, the industry "will have to create new licensing systems and royalty schemes," he said (see story, page 1).

In a panel on "Shopping On The Net," Mark Mooradian, group director at Jupiter Communications, said that worldwide digital distribution of music probably generated about \$1.3 million in sales in 1998 and that sales were projected to grow to \$39 million this year. (The U.S. market accounts for the majority of online sales to date.)

Mooradian, who moderated the panel, noted that while the technology exists to allow suppliers to provide digital distribution, it will take about five years before enough consumers have broad-band technology in the home for digital delivery to have a meaningful impact on the music industry.

Similarly, custom CD builders, which market their product over

the Internet, think that the custom-burning of CDs will dominate their business for the next five years, even though such companies are adding digital downloading options on their sites, William Crowley, VP of sales and marketing at Reston, Va.-based musicmaker.com, told Billboard.

The two online merchants on the "Shopping On The Net" panel—Jennifer Cast, GM of Amazon.com's music store, and Jason Olim, president of Jenkintown, Pa.-based CDnow—both said they are eager to add digital distribution capabilities. Said Olim, "We don't care if we sell it physically or digitally. Our goal is to get the consumer to buy product."

Until now, the majors have been reluctant to embrace digital distribution, largely due to concerns about security protection for their music. MP3 technology has made available for free about 20,000 songs on the Internet, industry observers estimate.

With the Dec. 15, 1998, announcement of the Secure Digital Music Initiative, which is aimed at establishing a worldwide industry security standard, some observers suggest that the major record companies could begin making music available for digital download by next December.

"The industry is being dragged kicking and screaming to digital distribution," said Mooradian. However, Jim McDermott, VP of new technology at PolyGram Group Distribution, told Billboard that despite industry opinion, the majors are not "asleep at the wheel" on this issue. During the "Shopping On The Net" panel, he said, "The bathtub is filled with water and the rubber duck is floating in it, and guess what, the fat guy is about to get in."

NEW ATTITUDES

Other attendees said they see major record company attitudes changing on other Internet issues as well. For instance, Olim told Billboard that during the fourth quarter, for the first time, CDnow received cooperative advertising money from the majors.

And a custom CD burner says that the majors appear more willing to consider business opportunities in that area. Previously, with the exception of EMI and Elektra, which have made a limited number of titles available for promotions, major labels have not made their music available to custom CD builders.

In addition to speculating on when the majors will jump into digital distribution, convention attendees wondered when the European music industry will become more aggressive online.

Dougie Dudgeon, A&R director of London-based Snapper Music, said, "There is no doubt that the U.S. is probably three to five years ahead of [most of] Europe in terms of applicability and usage of the Internet. There is not yet enough of

a market" for the European industry to chase, he added.

While that may be true, Dick Wingate, VP of content development and label relations at Liquid Audio, told Billboard, "Everything Internet is behind in Europe, but I think they are getting a sense of urgency from this show."

Meanwhile, online merchants told Billboard that European wholesalers should begin gearing up for the business opportunities E-commerce affords. "The European wholesalers don't get it," said Boxman's Odqvist.

Boxman generated \$25 million-\$30 million in online sales last year in the four Scandinavian countries in which it operates, according to Odqvist. The company fulfills out of Stockholm but sets up offices and sites locally. Odqvist predicts that Europe "will become huge business" for online merchants.

Miami-based wholesaler MSI, which handles online fulfillment in the States, opened Depot 31 to service the European online marketplace. According to Ben Colonomos, managing director of Depot 31 and president of MSI, its European operation has been so successful that it is looking for a larger facility.

Meanwhile, Woodland, Calif.-based wholesaler Valley Media, the dominant online fulfillment provider in the world, attended MIDEM in an effort to encourage European wholesalers to provide fulfillment services. Senior VP of sales Ken Alterwitz told Billboard that Valley can help wholesalers to replicate its fulfillment operation. "I don't expect to make money on this but rather [provide it] as a service to our online merchants to give them a global package."

With preparation for the assault on Europe now more than just a

gleam in the eye of online merchants, Jupiter's Mooradian asked if an online realm would break down global borders and move the industry to one price worldwide. Amazon's Cast appeared to second that notion when she pointed out that "customers don't understand why albums are more money in one country than another."

TOOLS & SERVICES

Other companies were too busy marketing themselves to take sides on the debate at the convention. For example, MODE, which launched its service last May, was here touting its abilities to labels. "We want to be the enabler to the labels for online distribution," said projects manager Stein Aanensen. "We can give them the tools, or we can do it for them."

The MODE system provides production and storage, Web shop integration and online delivery, transaction monitoring and reporting, market analysis and consumer trends, and one-to-one marketing.

Similarly, German phone company Deutsche Telekom says it will soon provide digital distribution services for labels. The company is in the testing phase of its system, and when it launches the service, it will collect money from customers who digitally download music by including the charges in their phone bills, reported Kerstin Schott who handles marketing and management for on-demand services.

Even those in the thick of Internet issues used the MIDEM meet to take advantage of enhancing their business. For instance, CDnow's Olim said the company's digital licensing crew was at the show because "we want to add licensing and custom compilation capabilities."

CHRYSALIS ACQUIRES GLOBAL MUSIC

(Continued from preceding page)

its first signing is rocker Joachim Nielson.

Chrysalis Music's own catalog is administered in GSA (and other territories) by EMI Music, according to Wright. "We're not putting Chrysalis through Global in the short term," he says. "Global will assist us in Germany, but it doesn't need to interfere with our EMI relationship. We're very happy with them." When the administration deal there expires in less than two years, Wright says he is open-minded about what happens.

Kirsten is receiving a combination of cash and Chrysalis shares for Global, and the British company is also taking on the German firm's debt.

As for the Chrysalis Group's record label activities, Wright maintains that it intends to sustain and further develop Echo, which falls under managing director Jeremy Lascelles, who reports to Lewis. "If we didn't have Echo," says the Chrysalis chairman, "given the size of our group, we'd be inventing it."

However, Wright agrees that the

label will have to adapt to changing conditions in the music market, moving closer to the pop mainstream. "It's difficult for us leopards to change into tigers, but we rather hope there's still a role for the leopard." Adds Lewis, "We want to be more agile."

Echo acts include Feeder (licensed to Elektra for North America), Babybird (Atlantic), Moloko (Warner Bros.), and Subcircus (DreamWorks). Artists dropped are D-Influence, Marc Almond, and Lhoq. A new signing is Big Yoga Muffin. The entire Echo roster, bar Feeder and Subcircus, is signed to Chrysalis Music.

Meanwhile, Wright is waiting to hear whether Curb Records intends to renew its U.K. licensing deal with the Hit Label, another part of Chrysalis Group. Curb's LeAnn Rimes has been a major seller for the imprint in the U.K. "The Hit Label has been an important profit contributor to our group," he says. "Obviously we want to keep the license."

CHANGES FOR UNIVERSAL IN SCANDINAVIA, U.K.

(Continued from page 8)

land into PolyGram and Universal repertoire, with one division in each territory for Mercury/Polydor/A&M and another handling Universal/Geffen/Interscope/DreamWorks. Plans for Sweden, the biggest Scandinavian market, remain unclear.

UMG says that only "limited" layoffs have taken place or are likely between now and April 1, the target date for the final combination of the group's operations in the Nordic region. Total job losses so far—representing about one-third of the company's workforce in the region—are 15 people in Denmark (14 from PolyGram and one from Universal), 10 in Norway (seven from PolyGram and three from Universal), and seven in Finland (four from PolyGram and three from Universal). No other departures are imminent, according to the company.

In Denmark and Norway, the current label managers are expected to retain their existing responsibilities. Universal Music Norway managing director Petter Singsaas would only say that "we'll have to review our structure when the international setup has been completed and when we know the exact reporting lines."

Universal Music Denmark managing director Jens-Otto Paludan is expected to confirm layoffs and key executive appointments early in the week of Monday (1). Sources say that Universal's Niclas Ancker will retain his post as head of local A&R, an acknowledgment of his work with Universal's international hit pop act Aqua. Mikael Boier will continue as international marketing director of Universal, while his counterpart at PolyGram, Michael Dawids, has exited. Universal Music Norway financial director Jorgen Hansen is to get an equivalent post at the merged company.

In Norway, PolyGram managing director Jørn Johnsen has left the company and on Jan. 15 took the post of managing director of the Oslo-based affiliate of management company Stageway Impresario, which handles, among others, classical/crossover star Sissel Kyrkjebø (*Billboard Bulletin*, Jan. 25). Johnsen worked for 25 years at PolyGram, mostly in Norway, but including a brief stint as head of Polydor in Japan during the early '80s.

Singsaas has mostly named PolyGram people for his executive lineup, including Morten Jensen, who continues as international marketing director, and Eddie Nygren, who continues as financial director. The local A&R operation will be jointly run by Singsaas and PolyGram's local A&R director Erik Næss. PolyGram's former head of classics and jazz, Tone Johnsen, gets the same role at the merged company, as does Universal Norway's former special marketing manager, Petter Askersrud.

Universal Music Finland managing director Gugi Kokljuschkin says that marketing activities in the territory will be coordinated jointly by two executives: Pekka Salla (formerly PolyGram label manager) and Kimmo Kivisilta (formerly Universal marketing manager). They will oversee PolyGram and Universal's repertoire, respectively.

DISTRIBUTION SHAKE-UP

Despite the relatively calm transition in terms of A&R and marketing,

a major shakeup is still a prospect in Scandinavia: Sources say that UMG is considering centralizing distribution for the region in either Sweden or Germany.

A committee consisting of managing and financial directors has been established to analyze the implications of such a move. Reykjavik, Iceland-based mail-order company Japis will continue to distribute Universal product as part of an arrangement with BMG until April 1. A new distribution deal for the Baltic countries is being negotiated, according to Uni-

versal in Sweden.

In other merger news, Universal Music Group in the U.K. has named Mark Crossingham deputy managing director of its new Universal/Island label unit in the territory (*Billboard*, Jan. 23). Crossingham has been GM of Universal/Interscope in the territory since 1997 and was widely tipped for the No. 2 spot at the new combine (*Billboard Bulletin*, Jan. 15).

Universal Music U.K. chairman/CEO John Kennedy tells *Billboard* that he hopes Island Records U.K. manag-

ing director Marc Marot will take the job of managing director at Universal/Island. In the meantime, Crossingham reports to Kennedy. "Marc has some paperwork to do," says Kennedy, adding that he hoped to be able to make an announcement by Jan. 29.

Meanwhile, Jeff Golebo, acting managing director of Universal U.K., will be moving to PolyGram's former headquarters at Sussex Place in Hammersmith, west London, and will also be reporting to Kennedy. "In the short term, he will be helping with the integration," says

Kennedy. "After that, we will discuss his future. He has aspirations, and we'll see what happens."

Kennedy says that the former A&M building on New Kings Road in Chelsea, west London, is the most likely home for the Universal/Island combine. The choice, according to the chairman/CEO, was driven by the fact that "it is not connected with either Island or Universal." Universal Music U.K. becomes operational as a single company Feb. 8, of which Kennedy says, "I'm happier doing things rather than talking about them."

INDIES EYE TALENT POOL IN WAKE OF MAJORS' SHAKE-UP

(Continued from page 1)

While major labels also will be eyeing the talent pool, the indies believe they are well-positioned to woo both executives and artists. The indie sector ranked third in U.S. market share in 1998, according to SoundScan, behind WEA and Sony.

"Other majors are going to mimic the efficiencies that Universal hopes to get. There will be other shoes to drop at other labels," TVT's Gottlieb predicts. "In that sense, what this may show is that there is a group of strong independents that are well-capitalized and have strong track records that are very viable. For a long time, both execs and artists have sometimes thought, all things being equal, the big companies were the preferable place to put your career because they were more stable, but I think now people will realize that boutiques like us offer great stability."

Los Angeles-based Beyond Records president Allen Kovac says that the ability to nurture acts and not seek immediate hits could be a strong suit for many indies when it comes to courting released acts.

"The big decision for those dropped artist is, Do they want to go back to more of the same or do they want to sign with independent companies that aren't on the quarterly billing system, who have time to let them develop and have patience to let them make their

music in the way the majors can't today?" asks Kovac. "Out of 200 acts dropped, we're looking to talk to around a half-dozen artists we think would be compatible with our label."

While many labels were cagey about mentioning dropped acts they may pursue—indeed, many artists are still waiting to hear of their status in the new Universal organization—Platinum, the country division of Platinum Entertainment, has already started reaching out to a number of acts dropped by Mercury Nashville and stranded by the closure of MCA Nashville imprint Decca Records.

George Collier, senior VP of Platinum, says, "I started talking to [manager] Bobby Roberts last week about [former Mercury Nashville artist] John Anderson . . . I want John Anderson. He'd be perfect here. We just signed the Oak Ridge Boys."

Collier is also shopping for Delbert McClinton, whom Decca dropped. "I want Delbert bad," he says. Collier is also talking to the manager of comedian Rodney Carrington, who was dropped by Mercury Nashville.

For Salem, Mass.-based Rykodisc, the appeal lies in acts with a triple-A or modern rock slant. "There are a lot of midlevel acts that sell between 40,000 and 200,000 units that maybe have been around for a while and

aren't as young and sexy to a major anymore," says Jeff Rougvie, former A&R director, now senior director of DVD projects, at Rykodisc. "An indie offers them a fresh start and a place to earn some money without having to sell a million records."

Rock acts also appeal to Edel America's First. After hitting big with Jennifer Paige's pop nugget "Crush," the label is looking to expand. "We're definitely going after acts in the rock/pop field. We're a pop label, and we're looking to go into the rock area."

When interviewed for this story, First was in L.A. meeting with a number of acts and executives for a possible expansion.

Los Angeles-based Red Ant, which recently scored a No. 1 on *The Billboard Hot 100* with Pendulum/Red Ant femme trio Divine, may scout some of the radio-friendly acts dropped in the merger.

"In terms of our strategy as a

company, that's where we've scored, with pop acts," says president Randy Phillips.

While some indies will pluck acts from those let go in the merger, others say the ripple effect will be much broader than immediate roster cuts.

"It's not just a matter of looking at the acts that are getting dropped, but the ones that will now never get signed," says John Scher, president of New York-based Hybrid Records.

"There are only five major record companies; they can't sign them all," Scher adds. "For a company like ours, we've got a real advantage to get in under the radar and develop them before majors find out who they are. That may be the strongest [development] in the long run. In the next four or five years, you're going to see some indie labels explode."

Assistance in preparing this story was provided by Chet Flippo in Nashville and Eileen Fitzpatrick.

UNIVERSAL REVAMPS U.S. DISTRIB. ARM

(Continued from page 8)

offered a senior West Coast position with UMVD, but he chose not to relocate and is leaving the company, according to sources.

UMVD has further named regional directors and marketing and/or sales managers for its 12 regional offices, all of which will be fully staffed with their own sales, marketing, artist development, field merchandising, sales account, and catalog executives—including an artist development rep for each of the four Universal Music Group (UMG) label groups: Mercury/Island, Universal/Motown, Interscope/Geffen/A&M, and MCA.

The regional directors and their respective offices are as follows: Larry Hensley, Atlanta; Rich Grobecker, Boston; Bob Colosi, Chicago; Larry Howell, Dallas; Bill Schulte, Detroit; David Cline, Los Angeles; Rob Coble, Miami; Kathy Aderman, Minneapolis; Mike Farrell, New York; Ted Higashioka, San Francisco; Mike Jones, Seattle; and Bill Twyman, Washington, D.C.

Marketing directors appointed at press time include Shawn Fowler, Atlanta; Mike Khouri, Boston; Roger Christian, Chicago; Joe Courtney, Dallas; Bruce Bench, Detroit; Jimi Willis, Los Angeles; Stephanie Timberlake, Minneapolis; Ron DiMatteo, New York; David Foster, San Francisco; and Bill Walden, Washington, D.C.

The make-up of the new UMVD

regional staff represents roughly a 50/50 breakdown between Universal and PolyGram employees, according to Droz. He says, "We haven't folded Universal into PolyGram, and we haven't folded PolyGram into Universal. We have truly taken what we consider to be the best of both organizations into a single organization. We are two cultures becoming a third culture, with a new structure, new staffing, new policies, and new procedures."

As part of its new structure, UMVD will divide its sales forces into separate components devoted to new "mainstream" releases and catalog, compilations, and reissues. The latter division will work closely with UMG's special markets and catalog operation, which will function as a full-fledged label group and be overseen by Bruce Resnikoff.

"We're going to be dealing with more releases than we ever have in the past—or than anyone has dealt with in the past," says Droz. "We want to make sure that nothing falls through the cracks. We want to give new releases special attention, but we don't want catalog to suffer."

Commenting on the loss of jobs caused by the Universal/PolyGram consolidation, Droz says, "We are grateful for the contributions made by the employees affected by these changes, and we wish them the best in the future."

NARM To Help Job-Seekers

BY PAUL VERNA

NEW YORK—The National Assn. of Recording Merchandisers (NARM) is reaching out to people displaced in the recent wave of music industry consolidations with a wide array of initiatives at this year's convention, March 8-11 in Las Vegas.

The moves, which include a special complimentary registration, "codify" what has long been an informal function of the convention, according to NARM chairman Pam Horovitz: networking.

"We started thinking that networking is the single biggest attraction of a convention, and we should recognize that a lot of people have found employment over the years through the networking they've done at NARM," she says.

"This is a year when we should recognize that this is a real service we could be providing to people in

the industry," she adds. "We should step to the plate, rather than asking people to slink around the lobby."

The initiatives include:

- A complimentary convention registration to people in the music industry who have lost their jobs and are seeking new employment.
- A "job opportunities" booth on the exhibit floor that will have interview rooms, a scheduler, and space for people to leave résumés.
- A block of rooms set aside at the headquarters hotel, the Las Vegas Hilton.

Companies interested in conducting interviews at the convention or in posting available positions, and those individuals interested in the "job opportunities" convention registration, are asked to contact the NARM office at 609-596-2221 (phone) or 609-596-3268 (fax).

DREAMWORKS RECORDS STILL STRIVING TO LIVE UP TO GREAT EXPECTATIONS

(Continued from page 1)

Steven Spielberg, former Disney executive Jeffrey Katzenberg, and music business veteran David Geffen—was mounted with perhaps the greatest expectations of any start-up in recent memory. Chief executives Mo Ostin and Lenny Waronker were brought on board in October 1995 (Billboard, Oct. 14, 1995).

DreamWorks will continue to be distributed in the U.S. by Universal Music and Video Distribution. The Universal/PolyGram Group Distribution unit, which is in the process of being merged (see story, page 8), is headed by Henry Droz and Jim Urie, who have led Universal since DreamWorks' inception.

Stan Goman, executive VP/COO of the 119-store Tower Records chain in West Sacramento, believes that DreamWorks' progress may be affected in the short term as Universal oversees the meshing of two massive distribution entities.

Goman says, "These guys come in, they get started, and what happens? Jonah swallows the whale. I think that puts them back . . . Right now, I think their distribution's going to be in a state of flux."

Since the label opened its doors, its marketing, promotion, and publicity functions had been handled by Geffen Records (which David Geffen sold to MCA in 1990). According to sources, DreamWorks will hire in-house personnel to handle these functions now that Geffen has been wrapped into Universal's new Interscope-headed West Coast label group, which is also expected to house DreamWorks. Former Geffen publicity head Bryn Bridenthal, who handled DreamWorks' publicity from the beginning, is believed to be headed for a post at the label, as is Mel Posner, Geffen's former head of international.

While DreamWorks has seen moderate success with early releases by established artists and some high-profile soundtrack and Broadway-cast projects, it is still operating in start-up mode, seeking a breakthrough album out of its roster of new pop and country talent.

IN THE HUNT FOR HITS

Ostin and Waronker declined to comment about the label's performance to date and future plans.

According to data from SoundScan, not one of the 32 albums released by DreamWorks since mid-1996 has sold in excess of a million copies, and just three—George Michael's "Older," the original Broadway cast album of "Rent," and one of three albums tied to the animated film "Prince Of Egypt"—have sold more than 500,000 units.

To date, DreamWorks' best-selling title is its very first release—"Older," issued in May 1996. The set, which was Michael's first new studio collection since his final album for Columbia in 1990, has sold more than 857,000 units to date.

The label's other top sellers so far have included resurgent country star Randy Travis' April 1998 DreamWorks Nashville bow, "You And You Alone," which moved 227,000 units, and comedian Chris Rock's April 1997 album "Roll With The New," which sold 239,000 units.

DreamWorks' trio of "Prince Of

Egypt" albums (Billboard, Oct. 31, 1998), which cross-promote the animated feature produced by DreamWorks SKG's film unit, has sold a total of 1 million units to date. The main "Prince Of Egypt" soundtrack sold 559,000 units, the "Inspirational" volume has sold 242,000, and the "Nashville" collection has sold 222,000. The albums were issued simultaneously on Nov. 17, 1998.

"They're not afraid to chase a record, like they did with 'Prince Of Egypt,'" Goman says. "I thought it was gutsy that they made three volumes of it. From a company like that and the people who are there, I would never have put any of those people in the 'gutsy' column. They're pretty conservative people."

U.S. touring companies have helped maintain sales of an early DreamWorks release, the original Broadway cast album of the Pulitzer Prize- and Tony Award-winning musical "Rent." To date, the album, which was issued in August 1996, has sold 739,000 units.

DreamWorks may be viewed as a contemporary analog to Warner

'DreamWorks has the type of acts that you just be a little bit patient with, and then they'll click'

Bros. in its '60s-'70s heyday, when Ostin and Waronker cultivated a slate of distinguished artists—including Randy Newman, Van Morrison, and Billboard Century Award honorees James Taylor and Joni Mitchell—who garnered critical acclaim and went on to become enduring catalog artists. The executives' philosophy has always hinged on the long-term development of career performers, and it appears to be propelling the formation of DreamWorks' roster of interesting new talent.

Bob Bell, new-release buyer at 220-store Warehouse Entertainment in Torrance, says, "The acts that they're signing may not be the obvious immediate commercial hits, but they're the kind of artists that are going to develop over a long period of time, hopefully into very major artists. And I think that's the kind of strategy that has worked for Mo Ostin and Lenny Waronker in the past, and they certainly have a good track record where that's concerned."

"If you're looking at them long-term, strategically, to develop new artists, certainly that's the area of specialty of Mo Ostin and group," says Len Cosimano, VP of merchandising at 228-store Borders Books & Music in Ann Arbor, Mich.

Cosimano notes that the climate for long-term artist development isn't the best within the business right now.

"We in the industry, and consumers, are much less patient . . . I am guilty of sitting down on Monday and looking at the releases coming

out tomorrow to get excited about the week, as opposed to looking more long-term. We all are looking at sales. Right now, with 'Titanic,' is probably the worst time to ask anybody about how you develop artistry."

However, he adds, "the timing is actually good for [DreamWorks] to do this, because many other record companies are not going to be patient enough to really nurture an artist through one or two or three releases and a lot of work."

Bell says that DreamWorks' deep pockets may help the label pursue its strategy. He says, "It's true that industry conditions have changed, but I think, with the backing of Spielberg, Geffen, and Katzenberg, that DreamWorks may have the luxury of being able to take their time and develop some unique artists without that kind of pressure to have the quick hit."

Says Goman, "I think [DreamWorks has] the type of acts that you just be a little bit patient with, and then they'll click."

While several of DreamWorks' new acts have garnered strong critical notices, airplay has been scant, and their sales have not been commensurate with their press.

U.K. electronica act Propellerheads' 1998 debut, "Decksanddrumsandrockandroll," has sold 175,000 units. The Boston trio Morphine, picked up by the company after some well-received releases on Rykodisc, sold 141,000 units of its 1997 album "Like Swimming." L.A.'s eels scored modern rock airplay and sales of 189,000 units with their August 1996 debut, "Beautiful Freak," but their far darker sophomore album, "Electro Shock Therapy," issued in October to largely positive reviews, has moved only 35,000 units so far. Henry Rollins' hard rock group Rollins Band sold 96,000 copies of its 1997 label debut, "Come In And Burn," after several albums for Imago.

Two singer/songwriters have proved to be big critical favorites but haven't found great commercial acceptance so far. "XO," the August label debut of Elliott Smith—who previously recorded for indie Kill Rock Stars and received a much-publicized Academy Award nomination last year for his song "Miss Misery," featured in the Oscar-winning "Good Will Hunting"—has sold 97,000 units. Rufus Wainwright, son of musicians Loudon Wainwright III and Kate McGarrigle, won raves for his self-titled debut album, out last May, but the set has sold just 35,000 units to date.

Margaret Mittleman, who manages Smith, is upbeat about DreamWorks' long-term view of the singer/songwriter's career.

"I'm pleased," Mittleman says. "It's a perfect home for Elliott, [with DreamWorks'] artist development [and] the way that they think about a project. He feels comfortable; he knows that it's not like it's over if this record doesn't do something, and there's still plenty of time yet."

She adds, "We just know we're going to make the most of this record and that there's more to go, and many more to make, and a long-term relationship, and let's build this, and grow, and grow together . . . It's going to take time, and they're will-

ing to do that."

Befitting the label arm of a major film production company, DreamWorks has released 11 soundtrack albums. Besides the "Prince Of Egypt" titles, soundtracks for the "Saturday Night Live" spinoff "A Night At The Roxbury" (157,000 units) and "Small Soldiers" (136,000 units) have performed best. The rest have sold between 3,000 ("Witchblade") and 51,000 ("Amistad").

MANY NEW ACTS ON HORIZON

DreamWorks is looking at a hefty slate of debut releases by its new acts in the coming months.

In the label's most recent release schedule, dated Jan. 20 and running through July, the company lists forthcoming titles by L.A. metal act Buck Cherry; modern rock group Self; R&B artist Dave Hollister; alternative band Cupcakes; the Good, the Bad & the Ugly (a collaboration by mixers/producers Mike Simpson of the Dust Brothers, Dan "The Automator" Nakamura, and Prince Paul); hip-hop unit Def Squad; Tamar

DION LEADS JUNO NOMINEES

(Continued from page 10)

Confirmed to perform are Dion, Sloan, the Moffatts, the Philosopher Kings, Bruno Pelletier, Colin James & the Little Big Band, and the Rascalz Featuring Choclair, Kardinal Offishall, Thrust, and Checkmate.

Quebec-based pop composer Luc Plamondon, best known as the co-creator of the musicals "Starmania" and "Notre Dame De Paris," will be inducted into the Juno Hall of Fame.

"This year we're looking not only at more music, but more of a variety of music [than previously], as well as some special moments," says Daisy Falle, president of the Canadian Academy of Recording Arts and Sciences, which is co-producer of the event with CBC-TV.

Among the categories in which there will be heated competition this year are top group, in which Barenaked Ladies, the Tragically Hip, the Matthew Good Band, the Philosopher Kings, and the Rankins are competing; and top new group, with the Wilkinsons, the Moffatts, Love Inc., New Meanies, and Johnny Favourite Swing Orchestra.

This year's Junos are noteworthy for the performance inclusion of the Rascalz and for the high visibility of leading Quebec-based, French-speaking figures, including Dion, Parent, Pelletier, and Plamondon.

At last year's ceremony, rappers the Rascalz caused a flap backstage by refusing the Juno for top rap recording for their ViK album "Cash Crop." The Vancouver-based trio was protesting the Juno organizers' decision not to include the rap, reggae, and dance portion of the show in the broadcast. Organizers have not indicated if these categories will be part of this year's 12 on-air award presentations.

Other than Dion, there have been only a handful of French-Canadians represented at the Junos since the show's beginnings—Quebec has its own annual ADISQ Awards—and Plamondon is the first Francophone

Braxton, sister of Toni Braxton; and New York rock group Ours.

Also on the schedule are the soundtrack to the film "Forces Of Nature"; a sophomore album by metal unit Powerman 5000, whose 1997 label debut sold 62,000 units; a second album by Rock; a new album by English modern rock quartet Ash, formerly on Warner Bros.; and Randy Newman's DreamWorks debut, co-produced by Mitchell Froom and Tchad Blake.

The forthcoming Newman set is his first disc of solo songs since his 1988 Reprise album, "Land Of Dreams." "The material is funny, of course, sometimes darkly funny," says Froom. "And the music can be really beautiful. Believe me, Randy is more vital and crustier than ever—if that's possible."

DreamWorks Nashville plans albums from Jessica Andrews, Mac McAnally, Redmon & Vale, Lisa Angelle, and Asleep At The Wheel.

Assistance in preparing this story was provided by Bradley Bambarger.

to be inducted into the Juno's Hall of Fame.

Juno Awards will be presented in 38 categories. Following is a partial list of nominees.

Top group: Barenaked Ladies (Reprise), the Matthew Good Band (A&M), the Philosopher Kings (Columbia), the Rankins (EMI Music), the Tragically Hip (Universal).

Top female: Holly Cole (Alert), Deborah Cox (Arista), Celine Dion (Columbia), Lynda Lemay (WEA), Ginette Reno (Arista).

Top male: Jim Cuddy (WEA), Corey Hart (Columbia), Colin James (WEA), Kevin Parent (Tacea), David Usher (EMI Music).

New solo artist: Melanie Doane (Columbia), Emm Gryner (Mercury), Bruce Guthrie (EMI Music), Hayden (Hardwood), Tamia (Qwest).

New group: Johnny Favourite Swing Orchestra (Universal), Love Inc. (ViK), the Moffatts (EMI), New Meanies (Virgin), the Wilkinsons (Giant).

Top country group or duo: Farmer's Daughter (Stubble Jumper), Leahy (Virgin), Thomas Wade & Wayward (Peg Music), the Wilkinsons (Giant).

Top country female: Lisa Brokop (Columbia), Tracey Brown (Popular), Terri Clark (Mercury), Beverley Mahood (Spin), Shania Twain (Mercury).

Top country male vocalist: Paul Brandt (Reprise), Chris Cummings (Warner Bros.), Jason McCoy (Universal), Duane Steele (Mercury), Jamie Warren (Too Hip).

Top R&B/soul recording: "One Wish," Deborah Cox (Arista); "I Need Some Time," Kirsten Parkollie (Krescent); "Rally'n," July Black Featuring Saukrates (Capitol Hill); "Bout Your Love," Glenn Lewis (I.L.L. Vibe); "Tamia," Tamia (Qwest).

Top rap recording: "The Epic," Citizen Kane (Treehouse); "Frankenstein U.V.," Frankenstein (K.O.S.); "Ghetto Concept—The Album," Ghetto Concept (7 Bill Enter); "Built To Last," Maestro (Attic); "Northern Touch," Rascalz Featuring Choclair, Kardinal Offishall, Thrust, and Checkmate.

Top album: "Happy?," Jann Arden (A&M); "Let's Talk About Love," Celine Dion (Columbia); "The Book Of Secrets," Loreena McKennitt (Quinlan Road); "Grand Parleur Petit Faiseur," Kevin Parent (Tacea); "Phantom Power," the Tragically Hip (Universal).

Top single: "One Week," Barenaked Ladies (Reprise); "My Heart Will Go On," Celine Dion (Columbia); "Apparitions," the Matthew Good Band (A&M); "Adia," Sarah McLachlan (Nettwerk); "Hurts To Love You," the Philosopher Kings (Columbia).

Top songwriter: Bryan Adams; Loreena McKennitt; Ed Robertson; Amy Sky; Steven Mac Kinnon and David Pickell; Shania Twain.

Top producer: Bryan Adams and Bob Rock; Bruce Fairbairn; David Foster; Colin James; Daniel Lanois.

Top video: "Forestfire" by David Usher (EMI Music); "Lukey" by Great Big Sea & the Chieftains, directed by Ulf Buddensieck (Wicklow); "Apparitions" by the Matthew Good Band (A&M); "Sweet Surrender" by Sarah McLachlan (Nettwerk); "Wishing That" by Jann Arden, directed by Jeth Weinrich (A&M).

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®**

FEBRUARY 6, 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/Hot Shot Debut ▶						
1	NEW	1	1	SILKK THE SHOCKER NO LIMIT 50003*/PRIORITY (10.98/17.98) 1 week at No. 1	MADE MAN	1
2	NEW	1	1	DAVE MATTHEWS/TIM REYNOLDS BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
3	1	—	2	BRITNEY SPEARS JIVE 41651 (10.98/16.98)	...BABY ONE MORE TIME	1
4	4	4	10	THE OFFSPRING ▲ ² COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	2
5	2	6	44	'N SYNC ▲ ⁵ RCA 67613 (11.98/17.98)	'N SYNC	2
6	5	2	22	LAURYN HILL ▲ ³ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
7	3	1	5	DMX ▲ ² RUFF RYDERS/DEF JAM 558640*/MERCURY (11.98 EQ/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
8	6	3	9	2PAC AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
9	8	11	52	DIXIE CHICKS ▲ ³ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	8
10	7	5	17	JAY-Z ▲ ³ ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
11	9	12	64	SHANIA TWAIN ▲ ⁷ MERCURY (NASHVILLE) 536003 (10.98 EQ/17.98)	COME ON OVER	2
12	11	15	17	EVERLAST ● TOMMY BOY 1236 (11.98/16.98) HS	WHITEY FORD SINGS THE BLUES	11
13	13	10	13	VARIOUS ARTISTS ▲ POLYGRAM-UNIVERSAL-EMI 416795/MIRGIN (11.98/17.98)	NOW	10
14	14	8	10	MARIAH CAREY ▲ ² COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4
15	10	7	10	JEWEL ▲ ³ ATLANTIC 82950*/AG (10.98/16.98)	SPIRIT	3
16	16	13	11	R. KELLY ▲ ³ JIVE 61625* (19.98/24.98)	R.	2
17	15	17	61	WILL SMITH ▲ ⁴ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
18	12	14	76	BACKSTREET BOYS ▲ ³ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
◀ GREATEST GAINER ▶						
19	33	—	2	SOUNDTRACK HOLLYWOOD 62177 (10.98/17.98)	VARSITY BLUES	19
20	17	9	10	GARTH BROOKS ▲ ¹² CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
21	22	20	36	DMX ▲ ² RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98 EQ/17.98)	IT'S DARK AND HELL IS HOT	1
22	18	19	33	BRANDY ▲ ⁴ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
23	24	25	45	LIMP BIZKIT FLIP 90124*/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	23
◀ PACESETTER ▶						
24	41	82	3	VARIOUS ARTISTS KOCH 8803 (9.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	24
25	19	—	2	SUGAR RAY LAVA/ATLANTIC 83151/AG (10.98/16.98)	14:59	19
26	21	21	13	DRU HILL ▲ UNIVERSITY/ISLAND 524542/MERCURY (10.98 EQ/17.98)	ENTER THE DRU	2
27	23	27	18	GOO GOO DOLLS ▲ WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
28	30	30	80	SARAH MCLACHLAN ▲ ⁵ ARISTA 18970 (10.98/17.98)	SURFACING	2
29	NEW	1	1	ANI DIFRANCO RIGHTEOUS BABE 013 (10.98/15.98)	UP UP UP UP UP UP	29
30	20	16	6	BUSTA RHYMES ▲ FLIPMODE/ELEKTRA 62211*/EAG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
31	32	57	11	CHER WARNER BROS. 47121 (10.98/16.98)	BELIEVE	31
32	27	26	12	SOUNDTRACK INTERSCOPE 90181 (10.98/17.98)	THE RUGRATS MOVIE	19
33	25	18	6	MYSTIKAL ▲ NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	5
34	28	24	10	WHITNEY HOUSTON ▲ ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
35	31	29	12	ALANIS MORISSETTE ▲ ³ MAVERICK/REPRISE 47094*/WARNER BROS. (10.98/17.98)	SUPPOSED FORMER INFATUATION JUNKIE	1
36	29	22	9	METALLICA ELEKTRA 62299*/EAG (18.98/24.98)	GARAGE INC.	2
37	35	34	43	SOUNDTRACK ▲ ⁴ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
38	37	36	17	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
39	34	31	7	REDMAN ● DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	DOC'S DA NAME 2000	11
40	40	33	29	BARENAKED LADIES ▲ ³ REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
41	42	41	69	CREED ▲ ² WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
42	36	28	9	SOUNDTRACK ▲ AMERICAN 69377/COLUMBIA (11.98 EQ/17.98)	CHEF AID: THE SOUTH PARK ALBUM	16
43	38	32	6	VARIOUS ARTISTS ● ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98)	DJ CLUE? THE PROFESSIONAL	26
44	47	58	11	NEW RADICALS MCA 11858 (10.98/16.98) HS	MAYBE YOU'VE BEEN BRAINWASHED TOO.	44
45	43	38	31	SOUNDTRACK ▲ ³ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
46	49	45	22	ROB ZOMBIE ▲ GEFEN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
47	44	39	23	KORN ▲ IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
48	55	81	6	TYRESE RCA 66901* (9.98/13.98) HS	TYRESE	48
49	54	78	12	JUVENILE CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	36
50	46	42	68	EVERCLEAR ▲ ² CAPITOL 36503* (10.98/16.98)	SO MUCH FOR THE AFTERGLOW	33
51	50	50	37	LENNY KRAVITZ ▲ VIRGIN 45605 (10.98/16.98)		5
52	45	35	10	SOUNDTRACK ▲ DREAMWORKS 50041/INTERSCOPE (11.98/17.98)	THE PRINCE OF EGYPT	25

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
53	56	59	17	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
54	51	65	13	98 DEGREES ● MOTOWN 530956/UNIVERSAL (10.98 EQ/16.98)	98 DEGREES AND RISING	51
55	48	40	28	BEASTIE BOYS ▲ ³ GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
56	26	—	2	THE BLACK CROWES AMERICAN 69361/COLUMBIA (10.98 EQ/16.98)	BY YOUR SIDE	26
57	53	51	99	MATCHBOX 20 ▲ ⁷ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
58	52	52	94	THIRD EYE BLIND ▲ ³ ELEKTRA 62012*/EAG (11.98/17.98) HS	THIRD EYE BLIND	25
59	59	54	11	VARIOUS ARTISTS ● POLYGRAM TWDEF JAM 565668/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	46
60	58	43	10	METHOD MAN ▲ DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	2
61	57	46	11	U2 ● ISLAND 524613/MERCURY (11.98 EQ/17.98)	THE BEST OF 1980-1990	45
62	67	70	28	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
63	60	55	60	ANDREA BOCELLI ▲ ² PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	35
64	62	79	19	SHAWN MULLINS ● SMG 69637/COLUMBIA (10.98 EQ/16.98) HS	SOUL'S CORE	54
65	70	53	47	MADONNA ▲ ³ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
66	64	61	40	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
67	61	49	20	HOLE ▲ DGC 25164/INTERSCOPE (10.98/16.98)	CELEBRITY SKIN	9
68	39	—	2	KEITH MURRAY JIVE 41646* (10.98/16.98)	IT'S A BEAUTIFUL THING	39
69	74	69	33	EVE 6 ▲ RCA 67617 (10.98/16.98) HS	EVE 6	33
70	71	63	39	DAVE MATTHEWS BAND ▲ ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
71	63	48	10	ICE CUBE ▲ PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. 1 (THE WAR DISC)	7
72	69	56	17	SHERYL CROW ▲ A&M 540959/INTERSCOPE (10.98 EQ/17.98)	THE GLOBE SESSIONS	5
73	65	71	62	CELINE DION ▲ ⁵ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
74	73	73	25	EAGLE-EYE CHERRY ● WORK 69434/EPIC (10.98 EQ/16.98) HS	DESIRELESS	45
75	77	75	16	CAKE ● CAPRICORN 538092/MERCURY (10.98 EQ/16.98)	PROLONGING THE MAGIC	33
76	68	44	7	SOUNDTRACK WARNER SUNSET/ATLANTIC 83153/AG (10.98/17.98)	YOU'VE GOT MAIL	44
77	66	47	5	SOUNDTRACK COLUMBIA 69762 (11.98 EQ/17.98)	THE FACULTY	47
78	76	72	19	SOUNDTRACK ▲ DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	5
79	81	80	16	PHIL COLLINS ● FACE VALUE/ATLANTIC 83139/AG (10.98/16.98)	...HITS	18
80	75	60	36	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
81	82	83	22	VARIOUS ARTISTS ▲ TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	20
82	79	74	11	GEORGE MICHAEL ▲ EPIC 69635 (15.98 EQ/19.98)	LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL	24
83	78	77	31	THE BRIAN SETZER ORCHESTRA ▲ INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
84	72	62	7	VARIOUS ARTISTS NO LIMIT 50724*/PRIORITY (10.98/16.98)	NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED	19
85	80	66	9	PEARL JAM EPIC 69752* (11.98 EQ/17.98)	LIVE ON TWO LEGS	15
86	93	102	4	ORGY ELEMENTREE 46923/WARNER BROS. (7.98/11.98) HS	CANDYASS	86
87	83	67	9	VARIOUS ARTISTS TOMMY BOY 1268 (12.98/17.98)	MTV PARTY TO GO 99	60
88	87	105	14	VARIOUS ARTISTS ▲ SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
89	84	84	17	DEBORAH COX ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	72
90	86	76	9	BONE THUGS-N-HARMONY RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	32
91	90	90	103	SPICE GIRLS ▲ ² VIRGIN 42174* (10.98/17.98)	SPICE	1
92	85	68	12	U2 ▲ ² ISLAND 524612/MERCURY (24.98 EQ CD)	THE BEST OF 1980-1990/THE B-SIDES	2
93	89	86	12	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	16
94	95	100	13	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
95	88	87	43	ALL SAINTS ▲ LONDON/ISLAND 828997/MERCURY (10.98 EQ/16.98) HS	ALL SAINTS	40
96	97	96	22	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	96
97	92	85	32	SOUNDTRACK ▲ ² BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
98	107	123	45	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
99	102	99	23	THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98 EQ/16.98)	PHOENIX RISING	44
100	94	88	10	SOUNDTRACK ● DREAMWORKS 50050/INTERSCOPE (10.98/16.98)	THE PRINCE OF EGYPT—INSPIRATIONAL	73
101	99	94	64	SPICE GIRLS ▲ ³ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
102	104	101	22	ALABAMA ▲ ² RCA (NASHVILLE) 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	13
103	100	91	37	GARBAGE ● ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
104	105	109	14	JONNY LANG A&M 540984/INTERSCOPE (10.98 EQ/16.98)	WANDER THIS WORLD	28
105	111	115	86	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	2
106	101	92	13	VARIOUS ARTISTS ● ARISTA 19026 (10.98/16.98)	ULTIMATE DANCE PARTY 1999	69

Albms 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.

Billboard 200 continued

FEBRUARY 6, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
107	96	89	12	BEE GEES	POLYDOR 559220/UNIVERSAL (10.98 EQ/17.98)	ONE NIGHT ONLY
108	109	103	93	SAVAGE GARDEN ▲	COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN
109	115	126	13	THE FLYS	DELICIOUS VINYL 74006/TRAUMA (10.98/16.98) HS	HOLIDAY MAN
110	98	107	12	BECK ●	BONG LOAD/DGC 25309*/INTERSCOPE (10.98/16.98)	MUTATIONS
111	120	125	18	KEITH SWEAT ▲	ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME
112	113	116	9	DJ QUIK	PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM
113	108	106	68	JANET ▲	VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE
114	NEW ►	1	1	DEPECHE MODE	MUTE/REPRISE 47298/WARNER BROS. (10.98/15.98)	THE SINGLES 81 > 85
115	103	93	19	MARILYN MANSON	NOTHING 90273*/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS
116	128	138	63	MARTINA MCBRIDE ▲	RCA (NASHVILLE) 67516/RG (10.98/16.98)	EVOLUTION
117	125	141	6	FATBOY SLIM	SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY
118	112	98	51	SOUNDTRACK ▲	MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER
119	122	114	24	KELLY PRICE ●	T-NECK/ISLAND 524516/MERCURY (10.98 EQ/16.98)	SOUL OF A WOMAN
120	110	108	12	TOTAL	BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM
121	106	97	46	NATALIE IMBRUGLIA ▲	RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE
122	121	111	71	USHER ▲	LAFACE 26043/ARISTA (10.98/16.98)	MY WAY
123	117	117	59	SOUNDTRACK ▲	SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC
124	116	112	11	112 ●	BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112
125	114	110	10	SEAL ●	WARNER BROS. 46828 (10.98/17.98)	HUMAN BEING
126	118	104	40	MYA ▲	UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA
127	123	118	9	TIMBALAND	BLACKGROUND/ATLANTIC 92813*/AG (10.98/16.98)	TIM'S BIO: LIFE FROM DA BASSMENT
128	124	113	16	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY ●	EPIC 69600 (11.98 EQ/17.98)	VH1 DIVAS LIVE
129	126	124	14	TOBY KEITH ●	MERCURY (NASHVILLE) 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE
130	129	120	27	SOUNDTRACK ●	MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2
131	135	137	21	ALAN JACKSON ▲	ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE
132	153	142	24	GERALD LEVERT ●	EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES
133	139	159	25	SOUNDTRACK ●	ELEKTRA 62201/EEG (11.98/17.98)	CAN'T HARDLY WAIT
134	133	145	12	JIMI HENDRIX	EXPERIENCE HENDRIX 11671*/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX
135	145	139	13	MOTLEY CRUE	MOTLEY 78002/BEYOND (10.98/17.98)	GREATEST HITS
136	127	121	41	ANDREA BOCELLI ●	PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM
137	148	185	16	SOUNDTRACK ●	FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK
138	150	151	4	KID ROCK	LAVA/ATLANTIC 83119/AG (7.98/11.98) HS	DEVIL WITHOUT A CAUSE
139	NEW ►	1	1	JESSE POWELL	SILAS 11789/MCA (10.98/16.98)	'BOUT IT
140	130	119	9	RZA AS BOBBY DIGITAL	GEE STREET 32521*/M2 (11.98/17.98)	RZA AS BOBBY DIGITAL IN STEREO
141	91	37	12	CELINE DION ▲	550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES
142	154	157	13	DIVINE	PENDULUM 12325/RED ANT (10.98/16.98) HS	FAIRY TALES
143	132	155	66	GREEN DAY ▲	REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD
144	146	147	34	BROOKS & DUNN ▲	ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER
145	131	135	48	BIG BAD VOODOO DADDY ●	COOLSVILLE 90290/INTERSCOPE (10.98/16.98)	BIG BAD VOODOO DADDY
146	134	127	13	SOUNDTRACK ●	GEFFEN 25220/INTERSCOPE (10.98/17.98)	SABRINA THE TEENAGE WITCH
147	140	134	35	MASTER P ▲	NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON
148	151	152	71	MASTER P ▲	NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D
149	157	166	25	DIAMOND RIO	ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE
150	144	144	14	SOUNDTRACK	TVT SOUNDTRAX 8210/TVT (10.98/17.98)	BLADE
151	170	163	33	VARIOUS ARTISTS	RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK
152	136	129	19	HOOTIE & THE BLOWFISH ▲	ATLANTIC 83136*/AG (10.98/16.98)	MUSICAL CHAIRS
153	138	130	14	AEROSMITH ▲	GEFFEN 25221/INTERSCOPE (16.98/21.98)	A LITTLE SOUTH OF SANITY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
154	161	158	62	METALLICA ▲	ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD
155	152	150	74	INSANE CLOWN POSSE ●	ISLAND 524442/MERCURY (10.98 EQ/16.98)	THE GREAT MILENKO
156	178	179	37	VONDA SHEPARD ▲	550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)
157	142	122	10	SOUNDTRACK ●	DREAMWORKS (NASHVILLE) 50045/INTERSCOPE (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE
158	179	—	2	TRICK DADDY	SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM
159	159	165	24	FIVE	ARISTA 19003 (10.98/16.98) HS	FIVE
160	160	146	25	SNOOP DOGG ▲	NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD
161	141	131	13	R.E.M. ●	WARNER BROS. 47112* (10.98/16.98)	UP
162	164	149	14	BLACK SABBATH ▲	EPIC 69115 (15.98 EQ/24.98)	REUNION
163	175	192	3	GODSMACK	REPUBLIC 53190/UNIVERSAL (8.98/12.98) HS	GODSMACK
164	137	133	14	SHAKIRA	SONY DISCOS 82746 (10.98 EQ/15.98) HS	DONDE ESTAN LOS LADRONES?
165	167	176	18	DC TALK ●	FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL
166	169	160	73	FLEETWOOD MAC ▲	REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE
167	149	136	22	SOUNDTRACK ▲	SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC
168	174	195	12	THE WILKINSONS	GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98) HS	NOTHING BUT LOVE
169	181	200	18	TRIN-I-TEE 5:7	B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7
170	197	199	3	SARA EVANS	RCA (NASHVILLE) 67653/RG (10.98/16.98) HS	NO PLACE THAT FAR
171	158	178	84	K-CI & JOJO ▲	MCA 11613* (10.98/16.98)	LOVE ALWAYS
172	171	173	38	JOHN MELLENCAMP ▲	MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988
173	166	154	10	VARIOUS ARTISTS	VIRGIN 46796 (12.98/17.98)	PURE MOODS II
174	162	153	9	GETO BOYS	RAP-A-LOT 46780/VIRGIN (11.98/17.98)	DA GOOD DA BAD & DA UGLY
175	147	172	57	NEXT ▲	ARISTA 18973 (10.98/15.98) HS	RATED NEXT
176	173	161	26	MO THUGS FAMILY ●	MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION
177	172	181	6	TQ	CLOCKWORK 69431*/EPIC (11.98 EQ/16.98) HS	THEY NEVER SAW ME COMING
178	156	—	2	VARIOUS ARTISTS	HOSANNA/INTEGRITY 69789/EPIC (10.98 EQ/15.98)	SHOUT TO THE LORD 2000
179	163	140	50	CHERRY POPPIN' DADDIES ▲	MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT
180	155	132	16	BIZZY BONE ●	MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE
181	165	174	10	ELVIS CRESPO ●	SONY DISCOS 82634 (8.98 EQ/14.98) HS	SUAVENTEMENTE
182	189	186	69	BROOKS & DUNN ▲	ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION
183	183	—	28	VARIOUS ARTISTS ●	POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK
184	143	128	11	VARIOUS ARTISTS	TIME LIFE 80401/MADACY (17.98/19.98)	SONGS 4 LIFE — FEEL THE POWER!
185	NEW ►	1	1	KENNY ROGERS	ONQ 0371/MADACY (2.98/5.98)	WITH LOVE
186	168	156	15	CYPRESS HILL ●	RUFFHOUSE 69037*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV
187	190	183	34	FUEL ●	550 MUSIC 68554*/EPIC (10.98 EQ/16.98) HS	SUNBURN
188	176	197	74	FOO FIGHTERS ▲	ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE
189	RE-ENTRY	25	25	TRISHA YEARWOOD ●	MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS
190	RE-ENTRY	11	11	SOUNDTRACK	EPIC 68905 (11.98 EQ/17.98)	DANCE WITH ME
191	188	171	23	JERMAINE DUPRI ▲	SO SO DEF 69037*/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK
192	180	148	12	SOUNDTRACK ●	DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	BELLY
193	198	194	14	ANDREA BOCELLI	PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO
194	199	184	61	LOREENA MCKENITT ▲	QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS
195	RE-ENTRY	40	40	ENYA ▲	REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA
196	193	188	17	LUCINDA WILLIAMS	MERCURY 558338 (10.98 EQ/16.98)	CAR WHEELS ON A GRAVEL ROAD
197	187	162	7	VARIOUS ARTISTS	COLD FRONT 6366/K-Tel (13.98/17.98)	CLUB MIX 99
198	195	193	60	KENNY WAYNE SHEPHERD BAND ▲	REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...
199	182	170	36	NATALIE MERCHANT ▲	ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA
200	RE-ENTRY	9	9	ENRIQUE IGLESIAS ●	FONOVISA 080002 (10.98 EQ/16.98)	COSAS DEL AMOR

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 2Pac 8	Phil Collins 79	Five 159	Juvenile 49	Monica 62	Shakira 164	The Rugrats Movie 32	VARIOUS ARTISTS
98 Degrees 54	Deborah Cox 89	Fleetwood Mac 166	K-Ci & JoJo 171	Alanis Morissette 35	Vonda Shepard 156	Rush Hour 78	Club Mix 99 197
Aerosmith 153	Creed 41	The Flys 109	Toby Keith 129	Mo'Nigs Family 176	Kenny Wayne Shepherd Band 198	Sabrina The Teenage Witch 146	DJ Clue? The Professional 43
Alabama 102	Elvis Crespo 181	Foo Fighters 188	R. Kelly 16	Motley Crue 135	Silkkk The Shocker 1	Titanic 123	ESPN Presents: Jock Jams Vol. 4
All Saints 95	Sheryl Crow 72	Kirk Franklin 53	Kid Rock 138	Fatboy Slim 117	Touch'd By An Angel: The Album 93	Touched By An Angel: The Album 93	Monsters Of Rock 151
Backstreet Boys 18	Cypress Hill 186	Garbage 103	Korn 47	Will Smith 17	Varsity Blues 19	Varsity Blues 19	MTV Party To Go 99 87
Barenaked Ladies 40	dc Talk 165	Geto Boys 174	Lenny Kravitz 51	Snoop Dogg 160	The Wedding Singer 118	The Wedding Singer Volume 2 130	No Limit Soldier Compilation — We Can't Be Stopped 84
Beastie Boys 55	Depeche Mode 114	Godsmack 163	Madonna 65	SOUNDTRACK	You've Got Mail 76	You've Got Mail 76	Now 13
Beck 110	Diamond Rio 149	Goo Goo Dolls 27	Marilyn Manson 115	Armageddon — The Album 45	Britney Spears 3	Britney Spears 3	Pure Funk 183
Bee Gees 107	Ani DiFranco 29	Green Day 143	Master P 147, 148	Back To Titanic 167	Spice Girls 91, 101	Spice Girls 91, 101	Pure Moods II 173
Big Bad Voodoo Daddy 145	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey 128	Hole 67	matchbox 20 57	Belly 192	Sugar Ray 25	Sugar Ray 25	Shout To The Lord 2000 178
Bizzy Bone 180	Divine 142	Hootie & The Blowfish 152	Dave Matthews Band 70	Blade 150	Keith Sweat 111	Keith Sweat 111	Songs 4 Life — Feel The Power! 184
The Black Crowes 56	Dixie Chicks 9	Ice Cube 71	Dave Matthews/Tim Reynolds 2	Can't Hardly Wait 133	The Temptations 99	The Temptations 99	The Source Presents Hip Hop Hits — Volume 2 59
Black Sabbath 162	DJ Quik 112	Enrique Iglesias 200	Martina McBride 116	Chef Aid: The South Park Album 42	Third Eye Blind 58	Third Eye Blind 58	Ultimate Dance Party 1999 106
Andrea Bocelli 63, 136, 193	DMX 7, 21	Natalie Imbruglia 121	Tim McGraw 105	City Of Angels 37	Total 120	Total 120	World Wrestling Federation: WWF The Music Volume 3 24
Brandy 22	Dru Hill 26	Insane Clown Posse 155	Loreena McKennitt 194	Dr. Dolittle: The Album 97	TQ 177	TQ 177	Wow-1999: The Year's 30 Top Christian Artists And Songs 88
Brooks & Dunn 144, 182	Enya 195	John Mellencamp 172	Sarah McLachlan 28	Dr. Dolittle: The Album 97	Trick Daddy 158	Trick Daddy 158	
Garth Brooks 20	Faith Evans 94	John Mellencamp 172	Natalie Merchant 199	Outkast 38	Trin-i-tee 5:7 169	Trin-i-tee 5:7 169	
Busta Rhymes 30	Sara Evans 170	John Mellencamp 172	Jo Dee Messina 98	Pearl Jam 85	Tyrese 48	Tyrese 48	
Cake 75	Everclear 50	John Mellencamp 172	Metallica 36, 154	Jesse Powell 139	U2 61, 92	U2 61, 92	
Mariah Carey 14	Everlast 12	John Mellencamp 172	Method Man 60	Kelly Price 119	Usher 122	Usher 122	
Cher 31		John Mellencamp 172	George Michael 82	R.E.M. 161			
Cherry Poppin' Daddies 179		John Mellencamp 172		Redman 39			
Eagle-Eye Cherry 74		John Mellencamp 172		Kenny Rogers 185			
		John Mellencamp 172		RZA As Bobby Digital 140			
		John Mellencamp 172		Savage Garden 108			
		John Mellencamp 172		Seal 125			
		John Mellencamp 172		The Brian Setzer Orchestra 83			
		John Mellencamp 172					
		John Mellencamp 172					
		John Mellencamp 172					

ORGY FINDS SUCCESS WITH ELEMENTREE ALBUM 'BLUE MONDAY'

(Continued from page 13)

doesn't bother Orgy guitar synth player Amir Derakh.

"To be honest, I thought we'd be hearing more [criticism] for that," he says. "We wanted to do the original 'Blue Monday' justice. But if we wrote that song, that's how it would sound. It became our song. People will say whatever they want to say. These days, bands get noticed for all kinds of reasons, and I don't really question why."

He adds with a laugh, "We're lucky. That's probably why any band becomes successful. We're just doing what we do."

Luck may have something to do with it, but a persistent artist-development campaign and an association with Korn could also be considered key factors.

Orgy and Korn are handled by the same management company (the Firm), and "Candyass" is the first release from the latter group's Elementree, a joint venture with Reprise/Warner Bros. According to Derakh, the signing process was fairly easy: "We didn't argue about anything. The guys in Korn understand us because they come from the same thing, artistically. They've been there, and they gave us creative freedom."

Warner Bros./Reprise national director of marketing (U.S.) Linnea Nan outlines the label's setup strategy: "We released 'Candyass' at an artist-development price of \$11.99, but we're getting to make the transition to regular-priced CDs. The Elementree people have been really aggressive and supportive with the band. Orgy was also featured on a sampler shipped with the first 100,000 CDs of Korn's 'Follow The Leader' album. We had an E-mail campaign, and we gave out sampler cassettes to people at concerts. We have a bounce-back [response] card, which has been getting an 8%-10% response, which is twice the usual rate."

In September 1998, "Candyass" debuted at No. 16 on the Heatseekers chart and reached No. 1 in January. The band, whose songs are published by various companies, is affiliated with ASCAP.

Nan says the turning point in the Orgy artist-development story came with the Family Values tour and radio. In late 1998, Orgy was featured on the Family Values tour, the lineup of which included Korn, Limp Bizkit, Ice Cube, and Rammstein.

"We noticed considerable sales increases for Orgy in markets where the band had just played on the Family Values tour," says Nan.

Orgy's lineup is rounded out by lead vocalist Jay Gordon, guitarist Ryan Shuck, bass player Paige Haley, and drummer Bobby Hewitt.

Although Orgy has been enjoying airplay for "Blue Monday" (the song recently peaked at No. 2 on Hot Dance Music/Club Play), radio's initial reaction to the band was lukewarm. Orgy's first single, "Stitches," failed to enter Billboard's rock radio charts.

"There was so much traffic at radio, with Marilyn Manson having just come out, that 'Stitches' didn't get the sea legs it deserved," reflects Nan.

Laurie Gail, music director of mod-

ern rock WFNX Boston, says, "Stitches' did OK for us, but we're getting a much bigger reaction to 'Blue Monday.' Since we've been an alternative station for 15 years, we've played the original version of 'Blue Monday,' and I think a lot of people remember the original. But I'm sure a lot of our younger listeners don't know about the original version. What works is that Orgy has a totally 'now' sound."

Sales for "Candyass" have been particularly strong in the Midwest. Lovell Carter, assistant manager of a Musicland branch in Chicago, says, "The Orgy album has been flying out of this store. I think it's because their song 'Blue Monday' is on the radio, and I also think it's because a lot of people are hearing about the band through word-of-mouth."

Building on Orgy's fan base included working with music video outlets to increase the group's profile.

Reprise/Warner Bros. senior VP of marketing (U.S.) Craig Kostich says that the Box Music Network was an early supporter of Orgy: "We staged a couple of campaigns at the Box in the top markets, which aired 'Box Tops' interviews. Orgy did a showcase at New York club Don Hill's in connection with Spin magazine and Access Entertainment Network."

MTV has given Orgy added exposure by playing the 'Blue Monday' video, particularly on the channel's modern rock show "120 Minutes."

BOTTLE ROCKETS

(Continued from page 13)

extensively, you can rely on that touring fan base," says Woods.

Fans in Chicago, Minneapolis, St. Louis, and Austin, Texas, have been especially receptive, he says.

"These guys are not a shoegazing band; they're not tragically cool," Woods says. "When they play live, they leave nothing in the bag. Their fans recognize that."

Terry Currier, owner of the Music Millennium store in Portland, Ore., says that although "Leftovers" was marketed toward the group's core fan base, "it's good enough that new fans could be picked up with it."

Currier adds that Bottle Rockets devotees are "hardcore fans; they're lifers." Even when TAG was marketing the band to a larger audience, he says, "people were buying the records for the songs."

Keefer, PD at KBXR Columbia, Mo., says the station "picked up the banner" for the Bottle Rockets after the band received play at a local college station.

"They're a good-time band, and they do well for us," he says. "There's never been a shortage of rock bands, but there aren't many bands that play rock-'n-roll. The Bottle Rockets are a kind of bluesy, boogie rock-'n-roll that you don't hear a lot of, and it's nice to have a band like that to throw in the mix."

Woods says the label is going for visibility and pricing with "Leftovers." But he adds that the label is "not going to cut our throats" working the band until the new studio album is pressed this spring.

The band is now in Springfield, Mo., recording the yet-untitled work with

Orgy was also featured in a 1998 MTV "Fashionably Loud" special, and the band recently taped an interview for "120 Minutes."

Tour plans for Orgy, which is booked by the Creative Artists Agency, include a trek with Love & Rockets beginning in March.

"We're very excited about the tour," says Derakh. "Love & Rockets is one of my favorite bands."

To capitalize on the success of "Blue Monday," the label will release the single as an enhanced CD on Feb. 9 (a standard version of the single already went to stores). The multimedia portion of the disc will include the "Blue Monday" clip. Kostich also says that the label has plans to release to clubs an "underground version of 'Blue Monday,' and I think we're going to rerelease 'Stitches.'"

Whatever Orgy's next single, how it performs at radio could be crucial to the extended life of the album and may determine whether the band will be considered just another one-hit wonder, some observers say. WFNX's Gail says, "The album is good, but it's difficult for bands to get past their first hit single. What's working in Orgy's favor is that there isn't a lot of music out there that sounds similar."

As Derakh sees it, "Being underground is cool, and obviously we want to be successful, but we don't really think about it a lot. Whatever happens, happens. But I do know we've only just begun to work this record."

longtime producer Eric "Roscoe" Ambel, who also helmed the band's acclaimed 1994 set, "The Brooklyn Side," on East Side Digital.

Describing the band's relationship with Ambel, Henneman says, "While I consider it a great take if we make it from the start of a song to the finish, Roscoe's the detail man. I'm impressed by that."

"The new one is going to be a real rock album," adds guitarist Tom Parr.

Songwriting duties are shared by Henneman and the band. "When we write songs, it's like everyone brings in their own tree, and we all decorate it," explains Henneman.

The label intends to take it straight to rock radio.

"If we're going to have a harder record," says Woods, "we think the time is right for rock radio. The format has changed so much. You're hearing bands like Bare Jr. and that's where these guys will fit in."

Woods acknowledges that radio will be key to crossing the band over to the more mainstream acceptance that it was heading for on TAG.

Booked by Jeffery Osborne of Osborne Talent & Touring, the Bottle Rockets will continue to tour, depending on the new album's release schedule, and they'll likely be hitting Europe in June.

"They're established out on the road, and we'll get them back into those rooms in their core cities," says Woods.

The life the Bottle Rockets love, they say, is makin' music with their friends. And they can't wait to get on the road again.

BETWEEN THE BULLETS



by Geoff Mayfield

NO SHOCK: It's not a surprise to see **Master P** sibling **Silkk The Shocker** ring the bell on The Billboard 200. Although many had not yet heard of the rapper a year ago—his 1996 debut peaked at No. 49 during its brief nine-week stay on the big chart—his last album, "Charge It 2 Da Game," roared in at No. 3 with 248,000 units in the March 7, 1998, issue. He would have debuted at No. 1 then had it not been for the uncommonly large numbers posted by that week's top two sellers, the "Titanic" soundtrack, which did more than half a million copies in that particular frame, and "Titanic" chanteuse **Celine Dion**, whose own "Let's Talk About Love" was No. 2 with 288,000 units.

In fact, last year's Silkk album actually started with a fatter number than this year's, as his new "Made Man" pulls in with 240,000 units. But, hey, everything is relative: Silkk sells just about double the total that placed **Britney Spears** at No. 1 last issue and holds a comfortable lead over the current runner-up, a live double set by **Dave Matthews** and bandmate **Tim Reynolds**. Even with a handsome opening week of 187,000 units, Matthew/Reynolds' "Live At Luther College" trails the Shocker by a 27% margin.

Over and above the popularity that Silkk proved last year, the prospects for "Made Man" were boosted by a who's who of guest appearances by the likes of **Master P**, **Snoop Dogg**, **Mystikal**, and **Mia X**. The rapper also lifted his visibility by performing with Master P on ABC's Jan. 11 telecast of the American Music Awards. Add it all up, and Silkk ended being the top seller for most chains, including the Musicland Group, Best Buy, Warehouse Entertainment, Blockbuster Music, Camelot Music, and Target Stores.

A sure indicator of "Made Man's" potential was the number of street-date violations that placed the album at No. 70 on last issue's Top R&B Albums, appropriate since "Charge It 2 Da Game" debuted early at No. 45 on the R&B list and became one of the most-talked-about albums last year when retailers grumbled about the escalating problem of street-date transgressions. That said, expect the sophomore set by young rapper **Foxy Brown** to make big noise on next issue's charts as she scores enough premature sales to snare the Hot Shot Debut at No. 60 on this issue's Top R&B Albums.

FILLING BIG SHOES: Music merchants and movie theater owners have something in common this year. Both find themselves chasing the ghost of "Titanic," as the **James Cameron** blockbuster churned historic numbers at the record store and the box office, which means both face a challenge beating last year's comparable-week numbers.

Consider this: 1998 album sales were up almost 12% over 1997's tally, an increase of 76.3 million units. The first "Titanic" album alone accounted for more than 12% of that 76.3 million. Add in the more than 980,000 that "Back To Titanic" put in the till, then figure that a good portion of the 5.9 million copies that **Celine Dion's** "Let's Talk About Love" sold in '98 was owed to its inclusion of closing theme "My Heart Will Go On," and the film loomed as an even larger savior in 1998's album gains.

In fact, the first "Titanic" soundtrack and Dion's album ensured that music stores got off to a fast start last year, as both moved the kind of numbers in January, February, and March that one would expect to see only during a fourth-quarter holiday drive. Yet in spite of the tough competition from the comparable '98 weeks, this year's album sales have been so far, so good.

As noted here last issue, album sales were up 4% over the similar week of '98, when "Titanic" did 419,000 copies and Dion added more than 256,000 pieces. This issue, album sales are up almost 6% over the comparable '98 week, a little amazing considering that was the week that "Titanic" swelled to a stunning 664,500 units, with Dion delivering another 264,000. Get past the top two titles, however, and every title on this issue's list outsells its counterpart from a year ago, from **Britney Spears** at No. 3 with 123,000, compared with the 109,000 that **Spice Girls'** "Spiceworld" had at No. 3 last year, to No. 200, where this issue's bookend, **Julio Iglesias**, falls just shy of 6,000 units, compared with **Tru**, who closed out the Jan. 27, 1998, chart at just a hair over 5,000 copies.

DO SINGLES DEplete ALBUM SALES? Two current examples suggest that singles don't cannibalize. **Britney Spears** has had the top-selling single for four straight weeks. It has moved 938,000 units, yet she manages to sell 2,000 more albums this issue than she did last issue, when she ruled The Billboard 200. In its first two weeks, her set has tallied 243,000 units; the head buyer at one national chain opines that the single has actually helped her sell more albums by serving as a tantalizing appetizer for the full-length entree. "I don't think she would have sold this many albums if there had not been a single," he says flatly.

Meanwhile, **Monica's** album recaptures its bullet at No. 62, posting a gain, despite the retail availability of her "Angel Of Mine" single.

R&B LEGEND CHARLES BROWN, 76, DIES

(Continued from page 10)

decade ago), Maria Muldaur, Dr. John, and John Lee Hooker.

Brown is credited with injecting a striking strain of urbanity and elegance into the frequently rough-hewn, small-band R&B that dominated the charts in the late '40s. Raucous jump blues was not Brown's style: Where his contemporaries stomped and shouted, he murmured and mused, and his warm vocals were couched in a lush bed of jazz-based piano work.

Born Sept. 13, 1922, in Texas City, Texas, Brown studied classical piano as a child and later fell under the sway of such jazz pianists as Art Tatum and Fats Waller. (He cited Frank Sinatra, Helen O'Connell, and Pha Terrell of Andy Kirk's jazz band as vocal influences.) After earning a bachelor's degree in chemistry, he taught high school and worked in an Arkansas chemical plant during the early years of World War II.

Moving to Southern California from the San Francisco area in 1943, Brown began to perform on L.A.'s Central Avenue, then the center of the city's black jazz and R&B scene. It was while playing at an amateur show at the Lincoln Theatre in 1944 that Brown was spotted by guitarist Johnny Moore, who recruited him for a new trio that would be modeled on the Nat "King" Cole Trio, which featured Moore's guitarist brother Oscar.

After scoring a No. 3 R&B hit backing Ivory Joe Hunter, Johnny Moore's Three Blazers notched a No. 2 R&B smash of their own with "Drifting Blues" for the L.A.-based

Philo Records (later Aladdin Records). The song featured Brown's sophisticated piano work and relaxed vocals and set the style for his solo work to come.

The Blazers cut several more hits for the Exclusive label, including the Brown-penned Yuletide perennial "Merry Christmas Baby," which reached No. 3 on the R&B chart in 1947. A wrangle with Moore over the credit for that tune and billing in the group led Brown to strike out on his own; he signed a solo contract with Aladdin in late 1948.

As a solo artist, Brown scored two No. 1 R&B hits, "Trouble Blues" (1949) and "Black Night" (1951), which hung at the peak of the chart for 15 weeks and 14 weeks, respectively. Between 1949 and 1951, he also reached the R&B top 10 with eight other Aladdin singles. (Mosaic Records in Stamford, Conn., has issued a limited-edition five-CD boxed set of Brown's complete recordings for Aladdin.)

Brown exerted an enormous influ-

ence on younger R&B performers. Charles' first records for Swingtime bore the older singer/pianist's indelible stamp, and Sam Cooke, Fats Domino, Chuck Berry, and Marvin Gaye were among other stars-to-be who assimilated his style.

However, as a new generation of black performers adopted elements of Brown's sound and found success with the rock'n'roll audience, Brown saw his own career fall into eclipse during the '50s as the audience for his insinuating style waned. His last chart hit was another seasonal gem, "Please Come Home For Christmas," which King Records released in 1960.

Brown, who was plagued by problems with the musicians' union and the I.R.S., faded into obscurity in the years that followed. For nearly three decades, he performed only in small clubs, and he sometimes supported himself with janitorial work.

Brown began to re-emerge from the recesses of R&B history in 1986, when the short-lived Blueside Rec-

ords released his album "One More For The Road." (Alligator Records later rereleased the set.) In 1989, Raitt, at the height of her renewed popularity, drew Brown out of semi-retirement when she hired the singer to open her U.S. tour dates.

The following year, indie roots label Rounder Records' Bullseye Blues imprint released "All My Life," which found Brown with his vocal and pianistic skills undiminished, backed by an outstanding band that included veteran R&B saxophonist Clifford Solomon and guitarist Caron, who would lead Brown's group in the years that followed; Dr.

John and Ruth Brown made guest appearances. He recorded a series of successful albums for Bullseye through 1995, when he inked his first major-label contract with Verve; the company released three albums by the musician.

Charles Brown, who was married and divorced twice, leaves no survivors. A memorial service is scheduled for Saturday (30) at Angelus Funeral Home in Los Angeles; singer and ordained minister Solomon Burke will preside. Donations to defray funeral costs may be made to the Charles Brown Trust, 1311 Spruce St., Berkeley, Calif. 94709.

BEENIE MAN INKS FIVE-SET VIRGIN DEAL

(Continued from page 10)

ing to dilute his reggae roots."

Beenie Man was born and raised in Waterhouse, a Kingston urban enclave renowned equally for political turmoil and reggae talent. He first toddled onstage at age 5 and linked with producer/manager Patrick Roberts—then a teenager himself—shortly after releasing his first set, "The Invincible Beenie Man: Ten Year Old Wonder." Since '94, Beenie Man, now 25, has dominated the international reggae DJ (rapper) field with show-stealing live performances and numerous hit singles and albums that display a rare gift for musical and lyrical versatility and sophistication.

On Dec. 9, 1997, Beenie released his fourth album, "Many Moods Of Moses." "Who Am I," the set's lead single, performed strongly in Jamaica and the U.K. and entered New York R&B station WQHT's mix in February '98.

"As soon as that happened, it went into the charts," says Randy Chin, co-owner of VP Records, which co-released "Many Moods" with Roberts' Shocking Vibes label. The single peaked at No. 6 on Billboard's

Hot Rap Singles chart, No. 15 on the Hot R&B Singles chart, and No. 40 on the Hot 100 Singles chart. "Many Moods," which was Billboard's No. 1 reggae album for '98, peaked at No. 35 on the Top R&B Albums chart.

The Virgin signing was officially announced on Jan. 20 at the Pegasus Hotel here. Shocking Vibes presented two videos, one portraying Beenie Man's 20-year-long career history. The other described Shocking Vibes' equally striking career trajectory, as a label, production house, and management company, from ghetto roots to the most effective and professionally run outfit in the Jamaican music industry.

Moxie's own track record includes managing drum'n'bass "riddim twins" Sly Dunbar and Robbie Shakespeare and signing DJ Sreechey Dan to Payday, Moxie's former label/production company (now solely a production company).

"We think it's especially important right now for a reggae artist to be presented on a world level," says Moxie. "Unfortunately, except for Maxi, Beenie Man may be the only one."

FORMER BILLBOARD PUBLISHER COOK DIES

(Continued from page 5)

music industry."

"Hal was a pillar of support, as well as a creative thinker," says George Avakian, the noted musicologist/record producer who was a contemporary of Cook's at Columbia Records as director of the international and popular album departments.

"He pushed Columbia singles sales to the top . . . and believed in catalog that could sell forever. Columbia LPs turned the business upside down, so that by the time CD came along, it was albums all the way," Avakian adds. "When Columbia started an across-the-board record club—there was only the RCA Red Seal/Book of the Month classical club at the time—we sometimes had albums that sold

more by mail order than in the stores—club sales were not reported [to the trades]. Nobody realized that such sales often more than doubled what the trades reported in stores." Avakian followed Cook to Warner Bros. from Columbia.

Cook's survivors include his wife, Caroline; two sons, Richard and James; a brother, Marvin; and four grandchildren.

A memorial service is scheduled for 2 p.m. Feb. 1 at the Palm Desert Community Presbyterian Church. In lieu of flowers, the family asks that donations be made to either MusiCares, at 3402 Pico Blvd., Santa Monica, Calif. 90405, or the Living Desert, at 47900 Portola Ave., Palm Desert, Calif. 92260.

MCKEEHAN LEADS DOVE AWARD NOMINATIONS

(Continued from page 10)

are the W's, Switchfoot, Wilshire, Michelle Tumes, Nichole Nordeman, and Watermark.

It also proved to be a banner year for independent labels, evidenced by Gotee's Knapp; Rocketown's Chris Rice, Watermark, and Wilshire; and Five Minute Walk's the W's. In addition, Steve Taylor's Squint Entertainment has two nominations in the shortform video category with Sixpence None The Richer and the Insyderz, as well as the multiple nominations of Burlap To Cashmere.

Hosted by John Tesh, the Dove Awards will be syndicated this year and for the first time will be held in March, apart from the GMA's Gospel Music Week activities, which will remain in April.

The show will be produced by Nashville-based High Five Entertainment. The Doves will be televised between March 24 and April 12 through a syndication arrangement with Central City Productions. WABC-TV New York is among the stations cleared to carry the program. Winners in the 44 categories are voted on by the 6,000 members of the GMA.

Following is a partial list of nominees:

Artist of the year: Avalon, de Talk, Point Of Grace, Michael W. Smith, Jaci Velasquez.

Songwriter: Joel Lindsey, Toby McKeehan, Cindy Morgan, Rich Mullins, Michael W. Smith.

Male vocalist: Bob Carlisle, Steven Curtis Chapman, Jonathan Pierce, Chris Rice, Michael W. Smith.

Female vocalist: Jennifer Knapp, Crystal Lewis, Rebecca St. James, Kathy Troccoli, Jaci Velasquez.

Group: Avalon, de Talk, Delirious?, Newsboys, Point Of Grace.

New artist: All Star United, Burlap To Cashmere, Jennifer Knapp, Nichole Nordeman, Michelle Tumes.

Producer: Brown Bannister, Brent Bourgeois, Kirk Franklin, Toby McKeehan, Michael W. Smith.

Song of the year: "Adonai," recorded by Avalon, written by Stephanie Lewis, Lorraine Fero, and Don Koch (Sparrow); "Deeper," recorded by Delirious?;

written by Martin Stuart and Stuart Gurrard (Sparrow); "Entertaining Angels," recorded by Newsboys, written by Jody Davis, Peter Furler, and Phil Joel (StarSong); "God So Loved," recorded by Jaci Velasquez, written by Chris Eaton (Myrrh); "I Believe In Christ," recorded by Jonathan Pierce, written by Jonathan Pierce, Steve Plunkett, and Denise Hildreath (Curb); "Live The Life," recorded by Michael W. Smith, written by Michael W. Smith and Brent Bourgeois (Reunion); "Mercy Said No," recorded by Greg Long, written by Greg Long, Don Koch, and Dave Clark (Myrrh); "My Deliverer," recorded by Rich Mullins, written by Rich Mullins and Mitch McVicker (Myrrh); "Testify To Love," recorded by Avalon, written by Paul Field, Henk Pool, Ralph Van Manen, and Robert Riekerk (Sparrow); "Undo Me," written and recorded by Jennifer Knapp (Gotee); "We Fall Down," recorded by Bob Carlisle, written by Kyle Matthews (Diadem).

Shortform video: "Entertaining Angels," Newsboys (StarSong); "He Has Made Me Glad," the Insyderz (Squint Entertainment); "Kiss Me," Sixpence None The Richer (Squint Entertainment); "Ms. Innocence," Wilshire (Rocketown); "My Friend (So Long)," de Talk (ForeFront); "The Devil Is Bad," the W's (Five Minute Walk/Sarabellum).

Pop/contemporary recorded song: "Basic Instructions," Burlap To Cashmere (Squint Entertainment); "God So Loved," Jaci Velasquez (Myrrh); "I Believe In Christ," Jonathan Pierce (Curb); "Steady On," Point Of Grace (Word); "Testify To Love," Avalon (Sparrow).

Country recorded song: "Been There, Done That," Jeff & Sheri Easter (Spring Hill); "Count Your Blessings," the Martins (Spring Hill); "He Chose To Wear The Crown," Rabbit Easter Band (Daywind); "Heaven Will Be My Home," Walt Mills (Homeland); "Whispers In My Heart," Susie Luchsinger (New Haven).

Contemporary gospel recorded song: "I Told The Storm," Greg O'Quin 'N Joyful Noyze (Myrrh); "Jesus Is All," Fred Hammond & Radical For Christ (Verity); "Let The Praise Begin," Fred Hammond & Radical For Christ (Verity); "Love Wouldn't," Kelli Williams (Word Gospel); "Your Steps Are Ordered," Fred Hammond & Radical For Christ (Verity).

Southern gospel recorded song: "Born Again," Janet Paschal (Spring Hill); "He Made A Change," the Cathedrals (Homeland); ". . . I Believe In A Hill Called Mount Calvary," Gaither Vocal Band (Spring Hill); "In Time, On Time, Every Time," Gold City (Daywind); "One Holy Lamb," Poet Voices (Solnite).

This Week's
Billboard
online
<http://www.billboard.com>

Exclusive Album Reviews

Bell, Book & Candle
"Read My Sign"
(Blackburn Recording Co.)

Built To Spill
"Keep It Like A Secret"
(Warner Bros.)

Free Radicals
"Flyin' With The Phoenix"
(Texas World Records)

Jon-Paul & Rich
"When The Smoke Clears"
(National Recording Co.)

News Updates Twice Daily

Hot Product Previews Every Monday

A new **Billboard Challenge** begins every Thursday. This week's champ is Richard Bernstein of Washington, D.C.

News contact: Julie Taraska
jtarsaka@billboard.com

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Bulletin, Billboard Among NARM Award Nominees

Billboard magazine and the Billboard Bulletin have been nominated for this year's NARM products and services supplier of the year award in the medium and small division, respectively. The winners will be announced March 11 at the NARM conference in Las Vegas at the awards banquet, which highlights the final night of the conference. Billboard was victorious in its category last year; this is Bulletin's first nomination.

NARM's merchandiser and supplier of the year awards are divided into several categories including retailers, distributors, wholesalers, entertainment software suppliers, and suppliers of related products and services. Finalists compete against companies of like size in accordance with NARM categorization, which is based on each company's total U.S. sales volume.

Members nominate trading partners and those with the most nominations become finalists. Representatives from these trading partners comprise the panel of judges who rate each finalist's performance in six areas: product/service quality; communication; the adequacy of employees; marketing and promotion; business dealings; and industry support. The company with the highest aggregate score for each category will be the winner in each division.

Billboard's competitors for the award are Muze and SoundScan, and, in the small-company division, Bulletin is up against Concrete Marketing, Gopher Products, Hired Gun Marketing, Liquid Audio, and Macey Lipman Marketing.

"The NARM Awards have grown in stature and prestige over the years, reflecting the enormous effort required to achieve excellence," says NARM president Pamela Horovitz. "We congratulate all our nominees, and like them, are anxiously awaiting the announcement of the winners."

Marketing from the University of Connecticut. In New York, Lynne Lancaster has joined Amusement Business as advertising account manager and is responsible for New York, the Northeast, and Europe. Prior to this position, she worked for Fox Associates as senior account manager where she sold space for both trade and consumer publications. Lancaster has also worked for Metal Bulletin, a twice-weekly trade publication serving the metals industry; Woman's Day, Family Life, Rand McNally, American Legion, and various other publications.



PERSONNEL DIRECTIONS

Angelo Biasi has been named publisher at Musician in Nashville. Biasi's responsibilities include supervision of Musician's sales, marketing, special projects, and circulation departments. Biasi brings 10 years of experience in the music and pro audio industries serving in music retail, manufacturing, and publishing. Prior to this position, Biasi was the eastern advertising manager for Electronic Musician and the director of advertising on their Digital Piano Buyer's Guide.



BIASI

He holds a B.S. in business management from the Rochester Institute of Technology and an MBA in

marketing from the University of Connecticut.

In New York, Lynne Lancaster has joined Amusement Business as advertising account manager and is responsible for New York, the Northeast, and Europe. Prior to this position, she worked for Fox Associates as senior account manager where she sold space for both trade and consumer publications.

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Boys Arrive At Five With Full Force

IT'S BEEN ALMOST 12 years since the name Full Force appeared in the writing or production credits of a No. 1 song on The Billboard Hot 100, but given the momentum of "All I Have To Give" by the Backstreet Boys, the Force may be with us once again.

The Boys' latest Jive single, now a commercial release, takes a mighty 52-position rocket ride up the chart to land well inside the top 10 at No. 5. If the Backstreet Boys unseat labelmate Britney Spears from pole position, it will be the first chart-topper for Full Force since 1987, when Lisa Lisa & Cult Jam had a pair of No. 1 hits, "Head To Toe" and "Lost In Emotion."

Since that time, the Force has collaborated with Cheryl "Pepsi" Riley, Samantha Fox, Selena, and, more recently, 'N Sync. A year and a half ago, the Full Force credit appeared in the top five when a remake of Lisa Lisa's "All Cried Out" by Allure Featuring 112 peaked at No. 4.

If "All I Have To Give" does achieve No. 1 status, it will be the first chart-topper for the Backstreet Boys, whose previous best was a No. 2 posting for their initial hit, "Quit Playing Games (With My Heart)," in September 1997. It will also be the third No. 1 single for the Jive label in the space of just a few weeks. It was only four weeks ago that R. Kelly & Celine Dion reigned with "I'm Your Angel," which is still potent at No. 6. Thanks to the Backstreet Boys, Kelly & Dion, and Spears, Jive has three titles in the top six.

HALO, HALO: The previous column's prediction

that every song in the top 10 of the Hot 100 would soon have the word "angel" or "believe" in the title is coming true. There are three angelic songs in this issue's top 10, led by the high-flying Monica, who rises 6-2 with "Angel Of Mine" (Arista). As mentioned above, "I'm Your Angel" by R. Kelly & Celine Dion is No. 6. And Sarah McLachlan collects her second top 10 hit, as "Angel" (Arista) floats 11-8.

If Monica can rise to the top before the Backstreet Boys get there, she will have her third No. 1 in less than a year, following her duet with Brandy on "The Boy Is Mine" and her solo "The First Night." And thanks to Monica, McLachlan, and Deborah Cox, Arista, like Jive, has three titles in the top 10.

STILL 'HERE': Deborah Cox refuses to yield the No. 1 position on Hot R&B Singles & Tracks, so "Nobody's Supposed To Be Here" (Arista) is at the pinnacle for the 14th week. If Cox can hold on for one more frame, she'll be tied with the Charles Brown Trio's "Trouble Blues" as the longest-running R&B No. 1 since the first quarter of 1947, when Louis Jordan led the list for 17 weeks with "Ain't Nobody Here But Us Chickens."

But Cox is facing three powerful challengers, as labelmate Monica leaps 8-2 with "Angel Of Mine," Gerald Levert remains strong at No. 3 with "Taking Everything" (EastWest), and another labelmate, Whitney Houston, bounds 11-6 with "Heartbreak Hotel."



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1998	1999
TOTAL	39,599,000	39,646,000 (UP 0.1%)
ALBUMS	34,152,000	35,677,000 (UP 4.4%)
SINGLES	5,447,000	3,969,000 (DN 27.1%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1998	1999
CD	27,741,000	30,282,000 (UP 9.2%)
CASSETTE	6,343,000	5,306,000 (DN 16.3%)
OTHER	68,000	89,000 (UP 30.9%)

OVERALL UNIT SALES THIS WEEK

13,554,000

LAST WEEK

13,272,000

CHANGE

UP 2.1%

THIS WEEK 1998

13,317,000

CHANGE

UP 1.8%

ALBUM SALES THIS WEEK

12,089,000

LAST WEEK

11,912,000

CHANGE

UP 1.5%

THIS WEEK 1998

11,423,000

CHANGE

UP 5.8%

SINGLES SALES THIS WEEK

1,465,000

LAST WEEK

1,360,000

CHANGE

UP 7.7%

THIS WEEK 1998

1,894,000

CHANGE

DOWN 22.7%

ALBUM SALES BY FORMAT

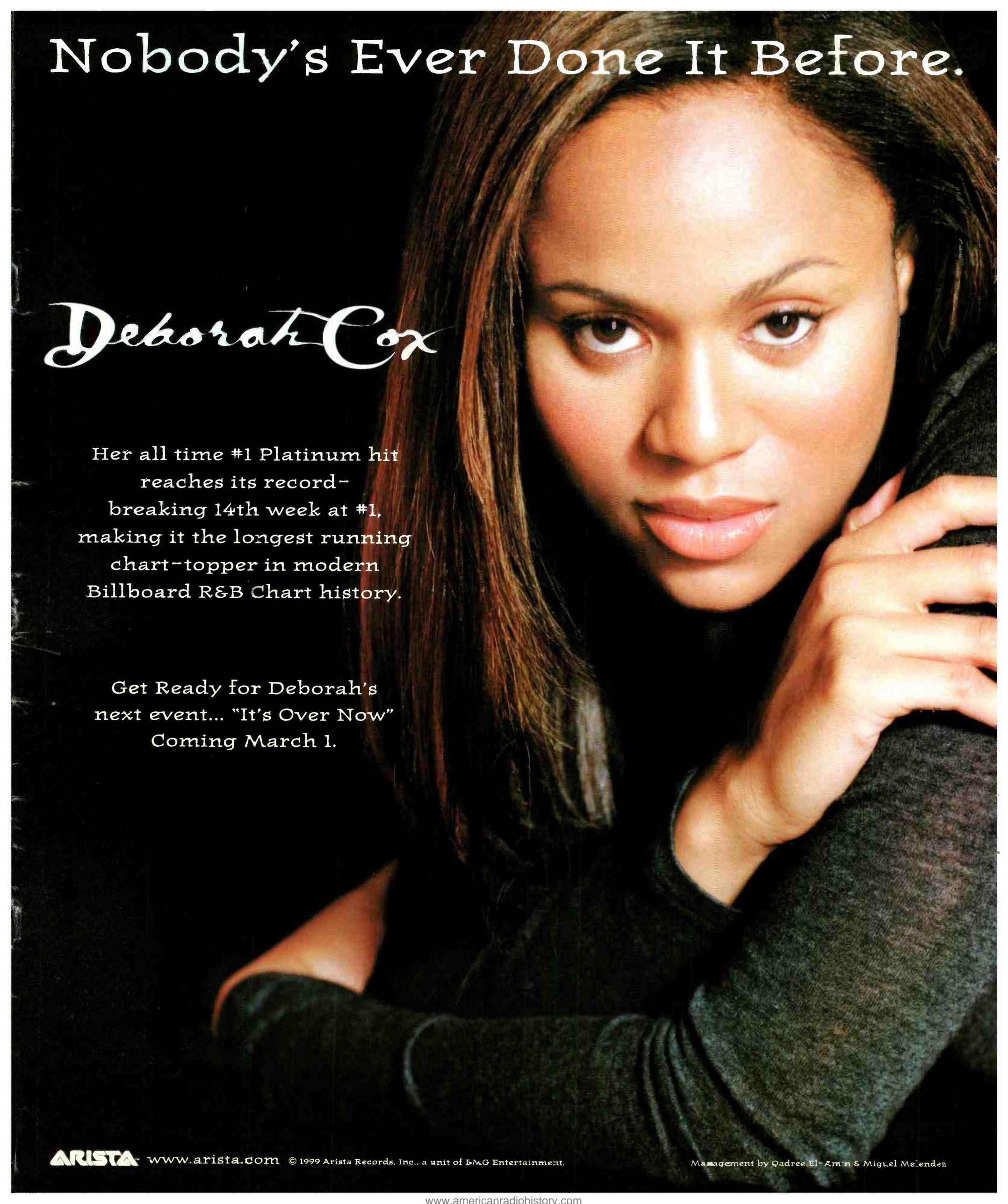
	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1998	CHANGE
CD	10,239,000	10,129,000	UP 1.1%	9,281,000	UP 10.3%
CASSETTE	1,822,000	1,751,000	UP 4.1%	2,118,000	DN 14%
OTHER	28,000	32,000	DN 12.5%	24,000	UP 16.7%

ROUNDED FIGURES

FOR WEEK ENDING 1/24/99

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





Nobody's Ever Done It Before.

Deborah Cox

Her all time #1 Platinum hit
reaches its record-
breaking 14th week at #1,
making it the longest running
chart-topper in modern
Billboard R&B Chart history.

Get Ready for Deborah's
next event... "It's Over Now"
Coming March 1.

"This album is my very special musical love letter to you. Inside, you'll find a collection of my 25 favorite love songs—sung by my favorite singers—from all that I have ever produced, written, conducted or arranged—I am very excited to share them with you."

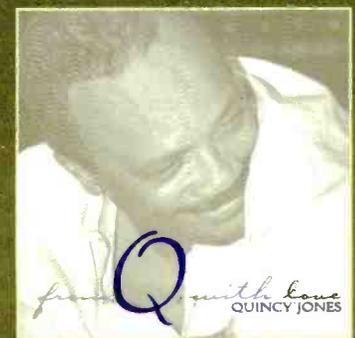
—Quincy Jones

Featuring four new songs, including "I'm Yours" with Siedah Garrett and El DeBarge and introducing Catero with "Something I Cannot Have."

Includes performances by:

Patti Austin
George Benson
Brandy
Naomi Campbell
Tevin Campbell
Rachelle Ferrell
Aretha Franklin
Aaron Hall
Heavy D
Bernard Ighner
James Ingram
Ronald Isley
Michael Jackson
R. Kelly
Brian McKnight
James Moody
Frank Sinatra with Count Basie & His Orchestra
Al B. Sure!
Take 6
Tamia
Toots Thielemans
Luther Vandross
Sarah Vaughan
Mervyn Warren
Kirk Whalum
Barry White
Charlie Wilson

Produced by Quincy Jones for Quincy Jones Productions



IN STORES FEBRUARY 9.

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