

FLIP'S STAIN D STANDS TALL AS PROOF OF ROCK'S RESURGENCE

(Continued from page 11)

Staind is managed by the Firm, the Los Angeles-based company that also manages Limp Bizkit and Korn.

As Staind lead singer Aaron Lewis recalls, "The first time we met Fred, our band did a show with Limp Bizkit, and Fred tried to throw us off the bill because he saw our album cover art and thought we were a satanic band."

"He listened to the CD and said he hated it," Lewis says. "But after he saw us play he became a big fan, and he's been great to us ever since."

Even before the release of "Dysfunction," Staind—which also includes guitarist Mike Mushok, bass guitarist Johnny April, and drummer Jon Wysocki—embarked on a heavy touring schedule which saw the band crisscrossing the U.S. several times. The band is on the 1999 Family Values tour (headlined by Limp Bizkit), which concludes Oct. 31 in Biloxi, Miss.

Elektra senior director of mar-

keting for the U.S. Dane Venable says of the artist-development plan for Staind, "Before we started with radio, we tried to develop a fan presence through a street-awareness campaign."

"About a year ago, we started out with 20,000 Staind sampler cassettes, stickers, and a letter from Fred Durst endorsing the band, and that letter went out to the entire Limp Bizkit fan club list," he says. "We developed a Staind Web site [www.staind.com] around that time, and we put the Web site address on all their promotional material."

"We were able to collect a tremendous amount of names from the Web site for our mailing list," he says. "And Staind's album was, until this month, at a developing-artist price."

Venable adds, "We got very lucky on two fronts. This band has been able to stay out on the road for a year, and

the Family Values tour has been one of the important factors in sales going the way they've been going. The second thing Staind has going for them is that the band is radio-friendly."

Lewis credits Korn for leading the late '90s movement toward louder, angrier hard rock now being accepted by the mainstream: "Korn opened the door for a lot of bands like us."

"Just Go," the first single from "Dysfunction," peaked at No. 24 on the Mainstream Rock Tracks chart in the June 5 issue. The video for the song (directed by Durst) received noticeable exposure on the Box and MTV.

The album's second single, the catchier "Mudshovel," is shaping up to be a bigger hit. It crossed over to the Modern Rock Tracks chart, where it has been ascending and stands this issue at No. 27. The song is No. 21 on the Mainstream Rock Tracks chart. Video outlets such as MTV and the Box have also been supporting "Mudshovel," and HBO's live music series "Reverb" recently filmed Staind for an upcoming episode, set to air sometime in November.

Although the Limp Bizkit connection is often brought up about Staind, the two acts have different styles. Whereas Limp Bizkit's music uses hip-hop and a DJ, Staind's music doesn't have any rap. And unlike other hard rock bands, Staind probably won't be doing power ballads anytime soon.

"It's refreshing to hear a rock band like Staind that refuses to soften their music in order to get played on the radio," says Michael Picozzi, PD of mainstream rock station WCCC Hartford, Conn., which has "Mudshovel" in heavy rotation.

"About half of our sales from the Staind album have been in the last month alone," reports Bob Say, music buyer for Reseda, Calif.-based retail chain Moby Disc Records. He attributes Staind's recent surge in sales to "the Family Values tour and airplay. The Staind album also seemed like it was a huge priority at Elektra, and I liked that they had a developing-artist price for the album. I don't know if Staind will reach the level of Limp Bizkit, but Staind's album sales seem to be a work in progress."

As for how Staind's audience has changed now that the band is more well-known, Lewis says with a wry laugh, "The kids in our audience are becoming more psychotic. I'm just a normal, everyday person, and it freaks me out when we get 'swamped' by people who recognize us and rush up to us. It's overwhelming."

After the Family Values tour, Staind will play selected radio festivals and club shows until the end of the year. The band, which is booked by John Branigan of the William Morris Agency, will embark on another U.S. tour in January.

Lewis says the band's next single will probably be "Me" or "Home." The band's songs are published by i.m. nobody Music/My Blue Car Music/Greenfund/Pimpypug Muzik (ASCAP).

According to Elektra's Venable, the label also has international plans for Staind. "We have tremendous interest overseas, especially in Germany and the U.K. By the second quarter of next year, we're looking at the band making it over to Europe."

newslines...

DUTCH LABELS and retailers have launched a joint campaign to fight CD-R piracy. BMG Holland managing director Maarten Steinkamp says that the scheme, dubbed Don't Stop the Music, is aimed at both the producers of illegal CD copies and the people—mostly schoolchildren—who are buying them. "Apart from those directly involved, we want to reach those who have a responsibility toward these people, mainly kids, namely their parents and schoolteachers," says Steinkamp. The campaign is being organized by the Collective Promotion of Sound Carriers in the Netherlands, which represents music companies and retailers. It will run a series of commercials on TV and in the Dutch national press and teen magazines. Steinkamp says that the campaign doesn't imply raids on schoolyards, where most of the sales of illegal CDs take place. Instead it is meant to raise the awareness of the impact of this particular crime. "The originators of the plan are the artists and authors themselves, who suffer from CD cloning badly," Steinkamp adds. Under the banner UMAC (United Musicians Against Copying), about 100 artists and authors—such as local star Marco Borsato (Polydor), rock singer Anouk (Dino), country singer Ilse DeLange (Warner Music), and rock band Kane (RCA)—are taking part in the campaign.

ROBERT TILLI

IT'S OFFICIAL: In completion of a global-name-change process resulting from the acquisition of PolyGram's music interests by Universal parent Seagram Co., the merged entities' music publishing unit is now known as the Universal Music Publishing Group and has adopted the Universal globe as its logo. In the U.S., the ASCAP-cleared company is Universal Music Corp., while the BMI-cleared company is Songs of Universal and the SESAC-cleared company is Universal Tunes. Existing publishing catalogs have been given a "Universal" prefix to form names such as Universal-MCA and Universal-Island. David Renzer, worldwide president of the publishing company, reports that it is holding its first global meeting under the finalized name Oct. 19-22 in Newport Beach, Calif.



IRV LICHTMAN

A \$10 MILLION suit has been filed by the members of the group Bloodstone, publishing company the Crystal Jukebox Inc., and administrator Wixen Music Publishing against Anheuser-Busch Corp., its ad agency the Leap Partnership, and commercial production company Tomandandy, which allegedly infringed on the copyright of the R&B act's 1972 top 10 pop hit "Natural High." The action, filed Oct. 12 in U.S. District Court in Los Angeles, claims that the defendants used "Natural High" in an early-1999 TV spot for Michelob beer without Bloodstone's permission. It adds that the use of the tune in a commercial promoting beer sales was "the precise antithesis of the anti-alcohol message famously associated with the composition [and Bloodstone]." An Anheuser-Busch spokesman says the company has not seen the suit.

CHRIS MORRIS

MP3.COM'S STOCK jumped 7.3% and closed at \$46.8125 a share on Oct. 12, following the company's announcement that it will provide source music to the Francis Ford Coppola television show "First Wave." Under the agreement, Peace Arch Productions, which produces the show, will select 30 songs submitted by registered MP3.com artists. "First Wave" airs on the Sci-Fi Channel.

EILEEN FITZPATRICK

A LIVE PERFORMANCE by electronica artist Moby on "Late Show With David Letterman" on Oct. 15 was to be offered as a free download on



MOBY

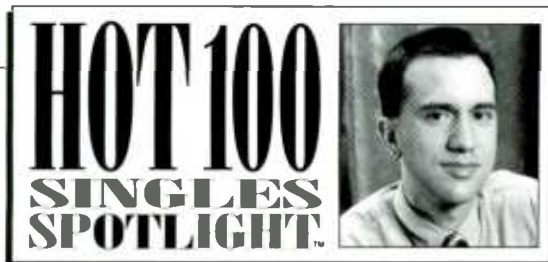
Amazon.com immediately following the broadcast. Moby was scheduled to play the track "Natural Blues" on the CBS talk show; by midnight PST, the full-length song was to be available for secure digital download using Liquid Audio technology at www.amazon.com/music-downloads. The track will be accessible for six weeks. During that time, it will also be posted on V2.com, which is the Web site of Moby's North American label, V2 Records. "Natural Blues" is included on Moby's latest set, "Play."

INTERNET MUSIC company Launch Media will offer a 30-day exclusive download for two Fiona Apple tracks from her album "When The Pawn..." which bows Nov. 9 on Clean Slate/Epic. The tracks are "Fast As You Can" and "Love Ridden"; both downloads expire after the 30-day promotional period. The promotion is a first between Launch and a Sony Music label. In April, the two companies announced a strategic partnership in which Launch received the broadcast rights to select music videos from the Sony Music video library on its Web site.

EILEEN FITZPATRICK

NAVARRA CORP'S online broadcast subsidiary NetRadio Inc. received an unenthusiastic reception from investors in its stock market debut, sinking over 9% in its first day of trading. Shares in the Minneapolis-based company closed at \$10 Oct. 14, following a 3.2 million share initial public offering (IPO) at \$11 a share. The company downscaled its IPO from an original level of 4 million shares, due to limited demand. The company will trade on the Nasdaq under NETR.

BRIAN GARRITY



by Silvio Pietroluongo

SMOOTH OPERATOR: "Smooth" by Santana Featuring Rob Thomas (Arista) sails to the top of The Billboard Hot 100 this issue, becoming the first No. 1 single in the venerable 30-plus-year career of Carlos Santana.

There was a heated battle for the No. 1 slot on the chart this issue between "Smooth" and "Heartbreaker" by Mariah Carey Featuring Jay-Z (Columbia). On the airplay chart "Smooth" has a total audience of 88 million, compared with "Heartbreaker's" 67.5 million. "Heartbreaker," however, holds the upper hand in sales, scanning 96,000 units to "Smooth's" 69,500 units.

If we add the point totals for each of these two components of the Hot 100—airplay monitored by Broadcast Data Systems (BDS) and SoundScan sales data—Carey comes out ahead. However, with the addition of points from non-monitored small-market radio playlists, Santana ends up on top by a total of 108 points.

The 108-point difference is the slimmest margin between the top two records this chart year and the closest competition since 30 points separated No. 1 "The First Night" by Brandy (Arista) and No. 2 "One Week" by Barenaked Ladies (Reprise) in the Oct. 10, 1998, issue. The tightest race for No. 1 on the Hot 100 since we first introduced BDS and SoundScan data in December 1991 occurred on Aug. 8, 1992, when Madonna's "This Used To Be My Playground" (Sire/Warner Bros.) made it to No. 1 with a tiny five-point lead on No. 2 "Baby Got Back" by Sir Mix-A-Lot (American/Reprise).

50% AND A DEBUT TOO: Besides celebrating Santana's feat this issue, Arista Records has plenty to rejoice about, as it occupies five of the top 10 slots on the Hot 100. Top 10 holdovers aside from Santana's "Smooth" this issue are TLC's "Unpretty" (LaFace), which holds at No. 4, and Whitney Houston's "My Love Is Your Love," which inches up 8-7.

Moving into the top 10 and making the biggest move on the chart (43-6) is Puff Daddy Featuring R. Kelly with "Satisfy You" (Bad Boy). "Satisfy" scans 89,000 units in its first week out and debuts at No. 3 on Hot 100 Singles Sales. Surging 13-8 and rounding out the top Arista contingent is "We Can't Be Friends" by Deborah Cox With R.L. "Friends" earns the Greatest Gainer/Sales designation with a sales spike of 10,000 units this issue, moving it 7-5 on the sales chart.

Closing out the Arista artist parade this issue is the return of The Artist Formerly Known As Prince at No. 96, with his first new entry on the Hot 100 in almost four years. "The Greatest Romance Ever Sold" scans 16,000 units and debuts at No. 23 on the sales chart. In its first full week at radio, "Romance" picks up 69 stations, with a No. 1 rank from WJUC Toledo, Ohio, and top 30 rankings at top 40 WWZZ Washington, D.C., and R&B WJTT Chattanooga, Tenn.

"Romance," which is produced by Prince (how did The Artist ever get him to sign on?), is from the album "Rave Un2 The Joy Fantastic," which will hit retail Nov. 9.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes 'NO. 1' indicator and 'MAMBO NO. 5 (A LITTLE BIT OF...)' at the top.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs with multiple weeks on the chart.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table with columns: TITLE (Publisher - Licensing Org.) Sheet Music Dist., followed by a list of songs and artists.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes 'NO. 1' indicator and 'HEARTBREAKER' at the top.

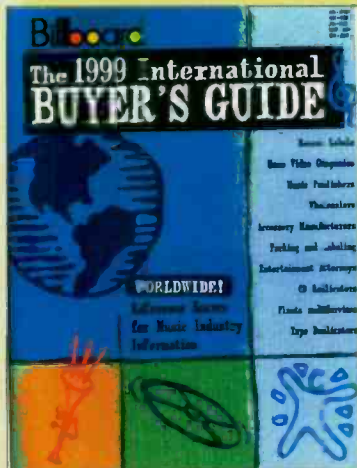
Records with the greatest sales gains. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs with sales data.

Need a name?

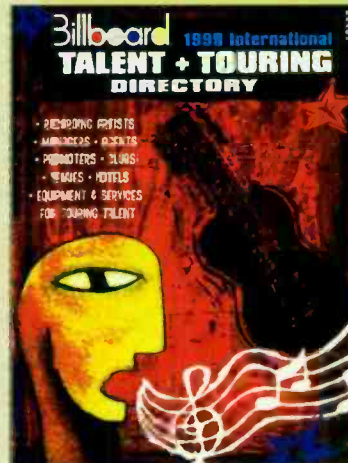
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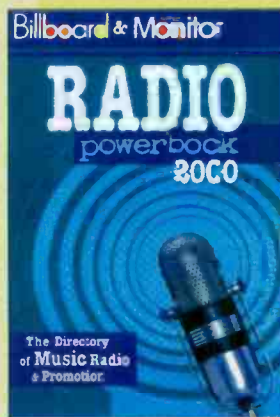
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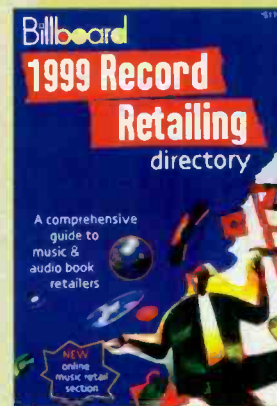
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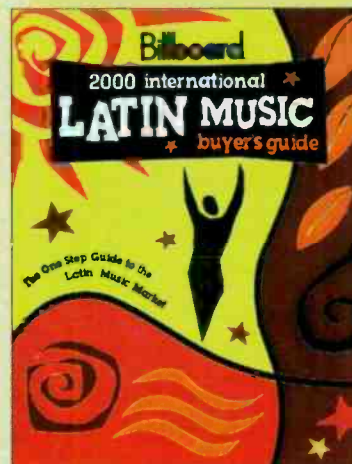
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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes 'NO. 1' indicator and list of songs like 'BACK AT ONE', 'SMOOTH', 'I KNEW I LOVED YOU'.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have appeared on the Hot 100 multiple times.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table with columns: TITLE (Publisher - Licensing Org.) Sheet Music Dist, followed by a list of songs and artists in alphabetical order.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes 'NO. 1' indicator and list of songs like 'I WANNA LOVE YOU FOREVER', 'HOT BOYZ', 'GIRL ON TV'.

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

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 744 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 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart position 1 for 'SMOOTH SANTANA FEAT. ROB THOMAS (ARISTA)' and other top hits.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have appeared on the Hot 100 chart for more than 20 weeks.

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart position 1 for 'I WANNA LOVE YOU FOREVER JESSICA SIMPSON (COLUMBIA)' and other top selling singles.

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

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

Table listing songs and their publishers/licensing organizations, including entries like '15 MINUTES (Pink Jeans, SESAC/Zomba)' and 'I DO (CHERISH YOU) 98 DEGREES (UNIVERSAL)'.

Table listing songs and their publishers/licensing organizations, including entries like 'ASCAP/The Price Is Right, BMI/R/Kelly, BMI) HL/WBM' and 'ASCAP/Telma's Boy, BMI/Songs Of Universal'.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns for 'THIS WEEK', 'LAST WEEK', 'WEEKS ON', and 'TITLE' for various songs.

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

HOT 100 RECURRENT AIRPLAY

Table with columns for 'THIS WEEK', 'LAST WEEK', 'WEEKS ON', and 'TITLE' for recurrent airplay songs.

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table with columns for 'THIS WEEK', 'LAST WEEK', 'WEEKS ON', and 'TITLE' for songs in the Hot 100 A-Z section.

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

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns for 'THIS WEEK', 'LAST WEEK', 'WEEKS ON', and 'TITLE' for Hot 100 Singles Sales.

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

Table with columns for 'THIS WEEK', 'LAST WEEK', 'WEEKS ON', and 'TITLE' for Hot 100 Singles Sales (continued).

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'SMOOTH' and 'BACK AT ONE'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'SOMETHING LIKE THAT' and 'BLACK BALLOON'.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs with significant airplay gains.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs with significant airplay gains.

Records are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like '15 MINUTES' and 'ANGELS WOULD FALL'.

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

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'SMOOTH' and 'I WANNA LOVE YOU FOREVER'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'SHE'S ALL I EVER HAD' and 'MAMBO #5'.

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

ARISTA'S STONE FINDS AUDIENCE

(Continued from page 13)

pected it."

"No More Rain (In This Cloud)" is receiving major play from stations like WZHT Montgomery, Ala.; WBLS New York; KBXX Houston; KXJM Portland, Ore.; WQOK Raleigh-Durham, N.C.; WROU Dayton, Ohio; KJMM Tulsa, Okla.; WWVZ Charleston, S.C.; and WIIZ Augusta, Ga., among others.

Concurrently, the Andrew Dosunmu-lensed video is airing on BET, M2, and the Box. At press time, it had been accepted by MTV and VH1.

"This song has major mass appeal," says Darryl E., PD/music director at R&B mainstream outlet WZHT (Hot 105.7). "I'm finding that it crosses generational lines. I had one 68-year-old woman tell me that she loves the song."

E. attributes this to the song's

"master Gladys sample," as well as its overall "radio-friendly vibe."

Additionally, he says, the song's tale is full of happiness. "After all the trials and tribulations Angie's been through, she's embracing happiness [by the end of the song]."

Stone believes the reason her music is finding an appreciative audience is because people can "find themselves in the lyrics," which she describes as warm, inviting, and inspirational, with a touch of subtle victory.

"There's no direct slapping in the face in my songs," Stone says. "I prefer soft slaps. They usually last longer. It's like, 'slapping me softly with her song.'"

Says Eric Farr, singles buyer at HMV's Fifth Avenue location in New York, "She's very contempo-

rary; she's dealing with universal issues in a way that other artists aren't."

Also, says Farr, "More and more people are desiring Angie's brand of classic-sounding R&B music. It's different from everything else out there. The public is sensing that Angie is about quality."

Farr says that when customers discover "No More Rain (In This Cloud)" isn't available as a commercial single, they immediately purchase the album, which he says has been steadily increasing in sales each week since its release.

Ridenour confirms that national sales of the album have been increasing each week. "We're averaging about 14,000 units per week," he says.

In the beginning, says Farr, women were the album's sole buyers. These days, he says, it's a mix

of "men and women, black and white, gay and straight. She's touching many people with this record."

On Nov. 10, Stone, who is managed and booked by Breyon Prescott and Sheila Eldridge of Washington, D.C.-based Chameleon Management, taped a segment of BET's new show "All." With a scaled-down band, she performed "No More Rain (In This Cloud)" and "Everyday," which Ridenour believes will be the next single.

On Nov. 11, she was scheduled to perform at a Hennessy-sponsored showcase at the Zanzibar club in Washington, D.C.

"We're on the cusp of breaking Angie in a big way," says Ridenour. "All I can say is that when we reload with the next single and get her on the road in 2000, well, get ready, because this train is just leaving the station."

Music Spending Expected To Rise 5.5% Per Year

BY DON JEFFREY

NEW YORK—Consumer spending on recorded music is projected to increase at an average annual rate of 5.5% in the U.S. over the next five years, down from 6.4% over the past five years.

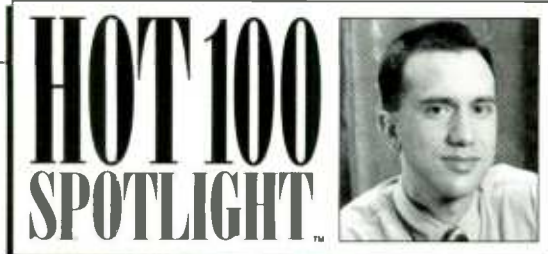
The projection, from New York-based investment bank Veronis Suhler & Associates, is based on the presumption that the shift to CDs from lower-priced configurations of music will have less impact on sales in the future than previously.

Veronis Suhler estimates that consumer spending on recorded music will reach \$18 billion in 2003. Last year it rose 12.1% to \$13.7 billion, according to the Recording Industry Assn. of America.

Overall unit sales of music are projected to rise at only a 3.6% compound annual growth rate through 2003, compared with a 3.3% annual growth rate for the years 1993-1998.

Veronis Suhler estimates that music prices will rise at an annual rate of only 2.7% in the next five years and reach \$13.91 on average in 2003. Over the last five years, prices rose 3% a year on average. In 1998 the average price was \$12.21.

In their annual forecast on the communications industry, the bankers say that although the digital music format MP3 can contribute to music piracy, "on balance we believe that MP3 will be a net positive because it will facilitate the transmission of music over the Internet."



by Silvio Pietroluongo

GRAND SLAM: "Smooth" (Arista) by Santana Featuring Rob Thomas moves into the pole position of the Hot 100 Singles Sales and Top 40 Tracks charts, for a clean sweep of four Billboard singles charts. "Smooth" sits atop The Billboard Hot 100 for a fifth week and the Hot 100 Airplay chart for a second week.

This sweep has only happened one other time in the brief one-year existence of the Top 40 Tracks chart, when TLC's "No Scrubs" (LaFace/Arista) was No. 1 on all four charts in the May 1, 1999, issue.

"Smooth" enters No. 1 slot on the sales chart with a slight gain for a total of 61,000 units scanned. This is the lowest amount for a No. 1-selling single since Mary J. Blige's "Not Gon' Cry" (Arista) moved 60,500 pieces in the Feb. 17, 1996, issue. With the singles market so soft this issue and the airplay of "Smooth" so strong, we could eliminate the sales total from "Smooth's" Hot 100 equation and the song would still be at No. 1 based on its audience of 113 million listeners. The only other time that has happened this year was also May 1, when TLC's phenomenal 140 million audience total for "Scrubs" would have been enough to maintain its No. 1 ranking on the Hot 100 over runner-up "Kiss Me" by Spence None The Richer (Squint/Columbia).

ALMOST AT ONE: Brian McKnight's "Back At One" (Motown) earns the Greatest Gainer/Airplay award for the third time in the last four weeks and moves 6-2 on the Hot 100 with an increase of 8.5 million listeners. If we dismiss the small sales total garnered by the 12-inch vinyl dance remix version (less than 1% of its Hot 100 point total), "One" would be the highest charting radio-only single on the Hot 100 since we revamped the chart at the beginning of this year. However, as some chart purists have argued, "If it's available at retail, it's not a radio-only track."

As with Santana's "Smooth," if we subtract the sales total from McKnight, his position would be unchanged. The two situations differ, however, because "Smooth's" sales account for 30% of its point total, rather than the negligible amount of sales points on "Back At One" or Lou Bega's "Mambo No. 5 (A Little Bit Of...)" (RCA).

DO YOU PIKACHU? Anyone not surrounded by children might find this question confusing. Those of you with access to kids within the 5- to 12-year-old age group most likely find the mention of this yellow pocket monster annoying. Whatever your situation is, there will be no escaping everything Pokémon this holiday season. Even The Billboard Hot 100 is affected, as the leadoff track from the soundtrack to the Warner Bros. picture "Pokémon: The First Movie," "Don't Say You Love Me" by M2M (Atlantic), debuts at No. 72. M2M is 16-year-old guitarist Marit E. Larsen and 15-year-old keyboardist Marion E. Ravn from Lørenskog, Norway. The harmonious duo has performed together for more than nine years, forming a band in 1990 called Hubba-bubba, appearing in musicals, and recording a Norwegian language children's album. The "Pokémon" soundtrack, which hit retail on Nov. 9, is loaded with tracks from top teen stars including Britney Spears, Christina Aguilera, 'N Sync, and 98°.



Def Soul Sets Sail. The Island/Def Jam Music Group launched its Def Soul Records label with a reception for Def Soul recording artist Montell Jordan at New York's China Club. Jordan performed tracks from his fourth album, "Get It On . . . Tonight." Shown at the party, from left, are Jim Caparro, chairman of the Island/Def Jam Music Group; Def Jam founder Russell Simmons; Kevin Liles, president of Def Jam/Def Soul Records; Jordan; and Kelly Price, Def Soul recording artist.

COALITION JOINS GOV. IN PLEA FOR TAX-FREE NET

(Continued from page 6)

1433—that would levy a 5% federal sales tax on all goods sold on the Internet or through catalogs.

With the 106th Congress soon to adjourn, insiders say none of these bills will make it to committee hearings and will have to be reintroduced next year. The current moratorium expires in October 2001.

The coalition recommends lawmakers make permanent a temporary international ban of tariffs on electronic commerce, repeal the 3% excise tax on telephone service, initiate a ban on special Internet access taxes and special online purchase taxes, and remove discriminatory taxes singling out telecommunications companies that hold back investments in Internet infrastructure.

Gilmore's proposal also calls for repeal of the federal excise tax on local and long-distance phone service and recommends that states with current tax surpluses spend some of the money on providing computers and Internet access to low-income citizens and those in rural communities.

The coalition believes that taxes on

orders sold by a business on the Internet could only be collected by a state, county, or city if the business "has a strict, tangible presence in that jurisdiction." Under current law, state and local governments cannot require businesses that do not have a physical presence within their borders to collect sales taxes. In 46 states, purchasers are supposed to pay the sales tax directly to state governments, but most citizens do not.

The coalition also maintains that Internet taxation would create a massive bureaucracy to monitor and collect taxes, could stifle growth of E-commerce, and is unnecessary because most state and local governments now show tax surpluses.

The coalition's comprehensive blueprint to the ACEC, which is currently soliciting views on Internet taxation during the three-year ban and will report its findings to Congress (Billboard, July 3), is being seen as a major new component of the fight for tax reform.

The controversy over Internet taxes could become an election year

issue. Further, according to a poll released by the Gallup Organization Sept. 14, 36% of registered voters who are active Internet users would be less likely to vote for a political candidate who supports online taxes, and more than 70% oppose the idea of levying online taxes.

Gilmore's proposal calls for the abolition of sales taxes on "Internet-based sales of goods, services, and information." To compensate states for the obvious revenue losses they would sustain as a result of the plan, Gilmore proposed that the federal government cede \$1.7 billion in federal tax revenues back to the states.

The ACEC will consider the proposals by the new coalition and Gilmore during its December meeting in San Francisco. Eventually it must decide whether to accede to wishes by state and local government to apply many existing sales and use taxes toward Internet purchases or accede to business interests that say that applying any new taxes to the Internet will hurt the growth of E-commerce.

WORD TAKING WINANS SONS TO MAINSTREAM

(Continued from page 11)

group—Marvin Jr., 19; Carvin Jr., 19; Juan, 18; and Michael Jr., 17—to gospel's fast track with key visibility and prime bookings.

They hope to carry on the musical legacy forged by Carvin Winans Sr., and Marvin Winans Sr., who charted new ground in contemporary gospel in their nearly two-decade reign in gospel while earning four Grammys, a Dove and a Stellar Award, and a gold album.

"Because of what we believe the mass appeal of this group will be, we've gone the extra distance in creating a marketing presence for this project," says Marvie Wright, director of marketing for the Myrrh Black Music division of Word Entertainment. "That includes the distribution of more than 80,000 snippets by a national street team targeting areas where the label expects to see heavy sales; an extensive outreach campaign

to churches and youth ministries; increased point-of-purchase displays at retail; and a cross-country promotional tour that included performances at industry-oriented conventions."

Adds Suzanne Baptiste, product manager at Epic Records, "Although their message remains true to their beliefs, the music is very contemporary and what's happening in the here and now. We not only believe that we can cross them over into mainstream but that the record will be really big."

If early response to the record and/or news of the release serves as any indication, Word Entertainment/Epic executives are hardly off base with their great expectations. The single "Send Me" was serviced to gospel radio July 30, while "Just For A Day" was serviced to contemporary Christian music stations Aug. 11. It goes to R&B radio next month.



WINANS PHASE 2

"Overall response has been really positive," says Lynn Poole, senior director of sales at Epic Records Group. "The obvious name recognition means a lot at retail because of the Winans' track record as a family. We're expecting retail to come to the party early on it. We just started solicitation last week, and we're almost at our goal. The numbers are very strong."

Sherry Anderson, whose Los Angeles-based store, New Life

Gospel, is a favorite for hardcore gospel buyers, says, "The name alone makes the project exciting to our customers. We're already receiving inquiries from die-hard Winans fans who know that the project is coming, and because I'm expecting a high number of sales, I'm ordering twice what I normally would. That says something, especially considering that they're first-timers."

The Winans only began singing together in their native Detroit two years ago. But they have had a great deal of direction from their fathers. Carvin Winans Sr. serves as the group's manager, while Marvin Winans Sr.'s recently launched management firm, Solid Rock Management Co., handles the act's bookings.

"Twenty years ago we had to break down a lot of barriers in radio and within the church," says Carvin Winans Sr. "Today, the world is more receptive to contemporary gospel,

and it is much more easily accepted in the church. When you hear this album, people know this is a gospel group. Still, the tracks are just as clean and polished as anybody in R&B, maybe better than some."

The project included an assembly of top-notch producers and writers: J. Moss and Paul Allen, Cedric and Victor Caldwell, Reuben Gin, Michael Narada Walden, Babyface (who contributed a tune), and Rodney Jerkins. The latter, a huge Winans fan, cut his price in half to take part in the project.

"With their track records," Juan Winans observes, "they knew what today's audiences wanted to hear, so it wasn't hard for them to give us what we wanted."

Adds Carvin Winans Jr., "We wanted music that would reach our age group—and doing the music they listen to. The message is you can be young and saved and still have fun."

HOT 100 SPOTLIGHT



by Silvio Pietroluongo

BATTLE ROYALE: We have a good old-fashioned prizefight set up for The Billboard Hot 100 crown in next week's issue. Christina Aguilera will be defending her No. 1 ranking for "Genie In A Bottle" (RCA) against challenger Enrique Iglesias, whose "Bailamos" (Overbrook/Interscope) will have a full week of sales under its belt. A week ago, it looked like Iglesias would have a strong chance of reaching the top, but Aguilera's endurance, coupled with continuing increases in "Genie's" audience, has cast some doubt on her relinquishing the No. 1 title. In fact, the Vegas odds (OK, the odds coming from the corner cubicle of the charts department) have Iglesias' chances of overtaking her at even money.

Let's take a look at the numbers from this issue's weigh-in.

"Genie's" sales dip by 11% this issue, but that's still good enough to scan 212,000 units, topping the Hot 100 Singles Sales chart. An audience increase of 6 million listeners, good for the Greatest Gainer/Airplay designation, makes up for the sales erosion of her limited retail edition, resulting in an overall gain in Hot 100 points. The radio growth yields a new weekly total of 81.5 million impressions. This is the sixth time in the past seven issues that "Genie" has been either an airplay or sales Greatest Gainer and its fourth consecutive issue as a Greatest Gainer while at No. 1.

"Bailamos" jumps 13-11 on the Hot 100 due to a gain of 3 million audience impressions. The song's total of 63 million listeners is more than 18 million behind "Genie's" total. If next issue's radio picture is the same as this issue's, and "Genie's" sales are flat, Iglesias would need to scan 235,000 units to unseat Aguilera. If we assume that "Genie's" sales will fall by another 11% next issue and that both titles will gain the same amount of listeners, "Bailamos" will have to move 210,000 units to reach No. 1. To gain a slight advantage, Interscope will be hitting below the belt, as "Bailamos" will be sale-priced at most retail accounts. Otherwise, we hope to have a clean fight.

SMOOTH MOVE: Santana Featuring Rob Thomas makes the biggest jump on the Hot 100 chart as "Smooth" (Arista) leaps 44 spots to No. 26. First-week sales of 19,000 units place "Smooth" at No. 13 on Hot 100 Singles Sales. "Smooth" also increases by 12% on the Hot 100 Airplay chart and moves 59-52 with a total audience of 30.5 million.

FOUR FIRST NAMES, TWO DEBUTS: The Latin infusion continues on the pop charts as two more superstars of that genre debut this issue.

Luis Miguel enters Hot 100 Singles Sales at No. 72 with "Sol, Arena Y Mar" (WEA Latina). "Sol" differs from the current batch of charting Latino titles on the pop charts as it's sung entirely in Spanish. Luis Miguel, who has topped the Hot Latin Tracks chart 13 times, is at No. 8 on that list with "Sol."

Marc Anthony also makes an appearance this issue as he debuts on the Top 40 Tracks chart at No. 40 with "I Need To Know" (Columbia), the first single from his forthcoming self-titled English debut album. Anthony is also a veteran of the Latin charts, racking up 10 top 10 singles, including two No. 1's, on Hot Latin Tracks. "Know" ranks top 10 at top 40 outlets WKTU New York; WBLI Long Island, N.Y.; WPOW and WHYI Miami; KFMB San Diego; and KISV Bakersfield, Calif.

NEW FORMAT, TWO PACKAGES

(Continued from page 1)

days after members of an industry-wide committee formed to set the standard thought a consensus had been reached (*Billboard Bulletin*, Aug. 12). Similarly, retailers are also unable to reach a decision on which standard is best.

At DVD 99, held Aug. 4-5 in Los Angeles, committee member and BMG Entertainment VP of production, manufacturing, and purchasing Louis Vaccarelli announced that the group was leaning toward a packaging standard that was the same width as a jewel box CD but with a 6-inch face, making it 1 inch higher than a standard CD and about 2 inches shorter than a standard DVD Video box. But he said that there would be no decision until an Aug. 9 conference call.

But when some members of the 17-member industrywide committee, which is part of the International Steering Committee of the Recording Industry Assn. of America (RIAA), held the conference call Aug. 9 to finalize details, there was no consensus.

"The RIAA's International Steering Committee for DVD Audio packaging has been working diligently for some time, and we're sorry not to reach a consensus for the debut," says Paul Bishow, Universal Music Group's (UMG) format launch director.

Bishow says that UMG, though, is committed to the 6-inch-high box, dubbed the "super jewel box," for DVD Audio's launch. EMI Music Distribution is also supporting the super jewel box configuration.

Graham Crawshaw, EMI's senior director, release management, says, "Our main interest in the packaging is to have something to differentiate DVD Audio from anything else and to eliminate any consumer confusion. At this point we're supporting the super jewel box and are ready to make the required investment for equipment modification at the proper time. We've centralized all our 'learning' and production at our Uden, Holland, plant, where we're already producing a number of DVD Video music titles."

Other members of the committee share the belief that the super jewel box is a good approach but not right now. "We've decided to stay with the standard jewel box for the DVD Audio

introduction," says Craig Braun, corporate and creative director for Warner Music Group's Ivy Hill Packaging. "This is due both to the added investment for new equipment and the increase in turnaround time. We do believe that you have to present the consumer with a package that is upscale and different. We will graphically differentiate the new DVD Audio jewel box from conventional CD product."

Indeed, the added investment for reconfiguring automated sorting

'We're sorry not to reach a consensus for the debut'

- PAUL BISHOW -

equipment at retail and distribution is a great concern.

"The downside with [the 6-inch package] is that retailers immediately have to accommodate it for any kind of automated machinery," says National Assn. of Recording Merchandisers (NARM) president Pam Horovitz. "Right away it's not going to fit."

After NARM's annual confab last March, the association invited retailers to express their views about DVD Audio packaging on its Web site. The information was then forwarded to the RIAA, but Horovitz says NARM made "no formal recommendation" to the packaging committee.

"Most of the comments from the Web site were leaning toward a jewel box, but some said a taller package had its benefits," she says.

Valley Media senior VP of sales and marketing Ken Alterwitz says the company has already spent millions of dollars to configure its existing automated machines to fit its various audio and video products.

But Bishow sees the added expense for the new equipment to die-cut the larger graphic elements and automation equipment as an investment in the future.

In addition to automated tasks, merchandising at the store level will mean changes with the super jewel box packaging.

"I'm not really nuts about [the super jewel box]," says Wherehouse Entertainment chief marketing and merchandising manager Larry Gaines. "There will be costs associated with it for new signage. It won't be outrageously expensive, but that will depend on how product is released."

Tower Records/Video/Books president Russ Solomon, though, called the super jewel box configuration "perfect."

"If the width is the same, there would be no additional costs. That's a nothing issue," says Solomon. "DVD Audio needs to look different from DVD Video and CD; that's critical."

The need for DVD Audio to differentiate itself from DVD Video and CD appears to be the only issue both manufacturers and retailers agree upon.

"We view DVD Audio as the next standard in audio, not only for the sound but as a secure format to protect our intellectual property assets," says UMG's Bishow. "We believe that it's essential to differentiate DVD Audio [from the CD] with a distinctive package that will be immediately identifiable to the consumer."

"I like the idea of a different configuration, but it could be done with color, like a gold or silver face," says Wherehouse's Gaines. "The product is going to cost more, and that would have given it more value. A bigger package does that too, but I'd rather see the same size as a CD because it's easier for most stores to put it in."

Reseda, Calif.-based Moby Disc's VP of merchandising and head buyer, Bob Say, isn't that concerned about how big the packaging will be but what it will say. "I'm not averse to the packaging specifications, but they better spell out in big gigantic letters that it's DVD Audio," he says.

The packaging debate isn't likely to be decided soon, and a spokeswoman for the RIAA would only comment that the packaging committee is still in discussions.

Pricing and specific DVD Audio title announcements have yet to be determined.

Assistance in preparing this story was provided by Steve Traiman in New York.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 740 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 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes 'NO. 1' indicator and list of songs like 'ALL STAR' by Smash Mouth.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs with long airplay histories like 'SLIDE' by Go Go Dolls.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table with columns: TITLE (Publisher - Licensing Org.) Sheet Music Dist., followed by song titles and artists like '808' by R. Kelly.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes 'NO. 1' indicator and list of songs like 'GENIE IN A BOTTLE' by Christina Aguilera.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs like 'SMILE' by Blanc Et Noir.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Main chart for Hot 100 Airplay with columns for rank, title, artist, and chart history.

HOT 100 RECURRENT AIRPLAY

Chart for Hot 100 Recurrent Airplay showing songs that have appeared on the Hot 100 for more than 20 weeks.

Recruits are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Alphabetical list of Hot 100 singles with columns for rank, title, and artist.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Main chart for Hot 100 Singles Sales with columns for rank, title, artist, and chart history.

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

NMPA REPORT ON THE STATE OF MUSIC PUBLISHING WORLDWIDE SHOWS REVENUES INCREASE

(Continued from page 1)

ing July 19 in New York, cites previously reported figures from the International Federation of the Phonographic Industry (IFPI) that show there was a 2.2% decrease in worldwide recorded music sales from \$39.5 billion in 1996 to \$38.6 billion in 1997. According to the report, since music publishing revenues are usually collected later than sound-carrier sales, it is possible that music publishing revenues will be lower for 1998. However, the report notes that IFPI recorded a slight increase in worldwide recorded music sales in 1998.

A positive note was sounded by Ed Murphy, NMPA president/CEO, in the area of mechanical royalties, the collection of which is done by the NMPA's Harry Fox Agency.

"The best news came from the [mechanical] based revenue sector, which totaled \$2.74 billion, an increase in revenue of 3.1% from 1996. This rise

was due mainly to an increase in synchronization collections, which rose 30.9% to \$864.17 million—a trend that is likely to continue as we move forward into the new millennium." The report says that global performance-based income in 1997 increased by 1.1% to \$2.65 billion.

For last year, which is not subject to the report, Murphy tells Billboard that in terms of mechanical collections, "the front part of 1998 was flat, but the back part changed substantially [for the better]. We're now running 15% ahead of last year, which also reflects the last quarter of 1998."

On a worldwide basis, the NMPA report notes a widening gap in favor of mechanical collections over performance fees, although in the U.S., performance fees collected by ASCAP, BMI, and SESAC—the main performance collecting groups—outstrip mechanical collections.

Globally, mechanical income accounts for 44% of revenues, while performance royalties account for 42%, with the remaining 14% divided by distribution-based income (10%), interest investment income (3%), and miscellaneous income (1%).

Print music sales worldwide were flat in 1997 at \$580.58 million, with the U.S. (\$208 million) and Germany (\$125 million) accounting for 57% of worldwide revenues.

Overall, Murphy says in the report, "the 1.1% increase from the total revenue figure of the 1996 [survey] underscores the maturation of the music publishing market in the traditional revenue leaders—the major industrialized territories like the United States, Japan, and Western Europe—where copyright laws and their enforcement have historically been the strongest."

The publishing revenues of the top five territories—the U.S., Germany, U.K., Japan, and France—represent 69.9% of the overall total, up from 68.6% in 1996, the report says. This gain ends a downward trend that began in 1995, when the top five fell from 1994's 71% to 69% in 1995. However, the report continues, "when looking at the top 10 territories, the downward trend continues: from 88% in 1994, to 87% in 1995, to 86% in 1996, and to 85.7 in 1997."

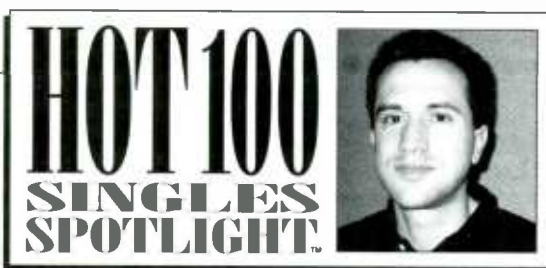
Murphy says there is little compensation from the developing mar-

kets in light of the maturation of leading markets. "While gains in copyright protection are continuing to made [in the developing markets], the monies being collected are not yet enough to compensate for the slowdown in the major markets. At the same time, the Asian financial crisis has been felt keenly both in Southeast Asia and Latin America, thereby further slowing growth in those areas."

Among the developing markets, Murphy reports that Latin America showed the "most impressive"

increase of the three regions. Revenues rose in Latin America by 25% to \$213.55 million.

But, Murphy cautions, "due to the collapse of the Brazilian economy in late 1998—which itself was caused in some part by the Asian economic crisis—similar growth cannot be expected for 1998. Due partly to the language difference between Portuguese-speaking Brazil and the remainder of the region, Brazil's woes will probably not drastically affect the rest of Latin America."



by Silvio Pietroluongo

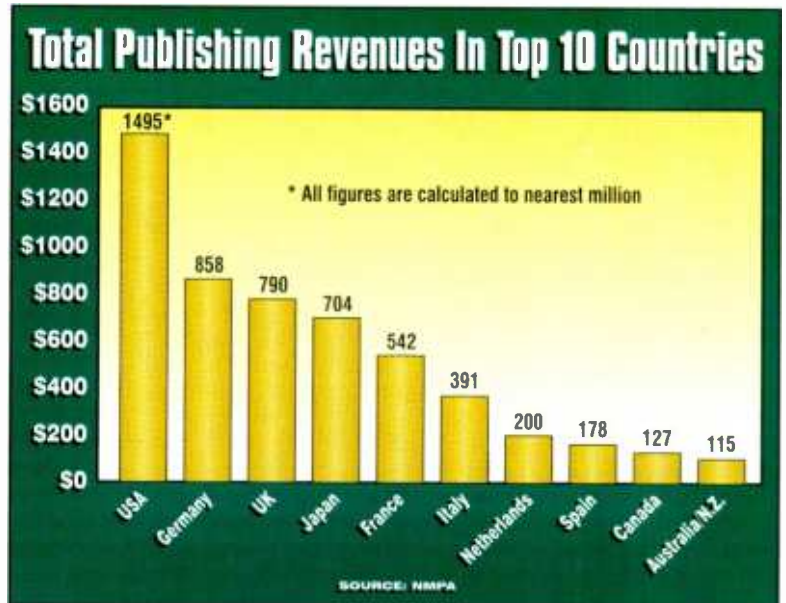
WISH GRANTED: Super teen Christina Aguilera moves to the head of the class on The Billboard Hot 100 with "Genie In A Bottle" (RCA). Aguilera has enjoyed a steady rise on the chart, posting double-digit percentage gains each week on both the Hot 100 Airplay and Hot 100 Singles Sales charts. This issue, a 26% gain in sales—to 156,500 units—pushes "Genie" 2-1 on the sales chart, earning the Greatest Gainer/Sales award for a second time in the past three weeks. "Genie" jumps into the top 10 on the airplay chart, 15-9, based on a radio audience increase of 8 million listeners.

Aguilera's move from 3-1 on the Hot 100 knocks both Will Smith Featuring Dru Hill & Kool Mo Dee's "Wild Wild West" (Overbrook/Columbia) and Destiny's Child's "Bills, Bills, Bills" (Columbia) down one spot. This is the second week in a row that "Bills" has dropped one place while gaining points and maintaining its bullet.

REAL EARLY: K-Ci & JoJo's "Tell Me It's Real" (MCA) is the highest-debating song on the sales chart, a week earlier than expected, due to street-date violations. "Real" comes in at No. 25, with a sales total of 11,000 units, and re-bullets on the airplay chart, with a gain of 4.5 million audience impressions. This activity pushes "Real" 28-16 on the Hot 100. Because the amount of early units influences its chart position, "Real" is marked with a Retail Launch designation, something not often accomplished by street-date violations. "Real" would move to No. 22 on the Hot 100 if it did not have any sales points.

SMOOTH COMBINATION: The Hot Shot Debut this issue is "Smooth" by Santana Featuring Rob Thomas (Arista). Thomas, the front man for matchbox 20, co-wrote "Smooth" and also provides lead vocals on the track. "Smooth" marks Carlos Santana's first Hot 100 appearance in 14 years and his first time on a label other than Columbia. "Smooth" is No. 1 on Billboard sister publication Airplay Monitor's Triple-A Airplay chart and is surging upward at adult top 40, mainstream top 40, and mainstream rock radio. "Smooth" is the No. 1-ranking song on 12 stations on the Hot 100 panel: four 4 triple-A stations, including KACD Los Angeles, KBOS Boston, and KTCZ Minneapolis; seven mainstream rock outlets, including KQRS Minneapolis, WEGR Memphis, and KLBX Austin, Texas; and adult top 40 WBMX Boston. "Smooth" also ranks top 10 at mainstream top 40 stations WXYV Baltimore and WSTW Wilmington, Del. "Smooth" will be available at retail Aug. 3. It is wonderful to see that in the year of Latin music's big pop-chart success, arguably the most accomplished Latin musician of all time is able to make his mark on the Hot 100.

EXTENDED LIFE: Ricky Martin's "The Cup Of Life" (Columbia) drops 47-51 in its 24th week on the Hot 100. Our rules stipulate that a song will be removed from the chart and considered a recurrent when it drops below No. 50 and has spent more than 20 weeks on the chart. However, "Life's" chart history includes 16 weeks from a previous run in 1998. Due to its renewed life at radio, "Life" will be eligible to remain on the Hot 100 until it reaches at least 36 total weeks on the chart.



Lyrics Site Sparks Some Concerns

BY IRV LIGHTMAN

NEW YORK—Although members of the National Music Publishers' Assn. (NMPA) applaud the group's efforts in creating an Internet portal, Songfile, many have reservations about the use of their song lyrics on the popular International Lyric Service (lyrics.ch).

The service was acquired earlier this year by NMPA's mechanical collection group, the Harry Fox Agency, with unanimous approval of the 18-member NMPA/Harry Fox board.

In an ironic twist, the collection group purchased the Swiss-based site after taking legal action that temporarily shut it down for unauthorized use of its members' copyrights (Billboard Bulletin, May 12).

While it is agreed that the site—operating with some lyric content before a more intensive rollout in the weeks to come—is in no danger of being closed as a result of these reservations, varied feelings about the site are being expressed among publishers and music print executives, most of whom prefer to comment without attribution.

They range from contentions that there is a lack of proper copyright identification on the site, to concerns about a lack of a study or statistical information that would give some clue as to the impact of using lyrics on the site, to desires to see "a better shake" in the distribution of fees from online "hits" on a particular lyric.

According to information obtained by Billboard, a payment

system calls for fees of 12.5% of an estimated \$60,000-\$70,000 in monthly ad revenue to be distributed on the basis of the number of hits on a lyric.

Another issue raised by publishers is the need to assess those copyrights that might be restricted from usage on a site, such as film songs or show material, the latter of which are bound by grand rights that require approval of those who own the stage rights to a show.

The most extreme view of the site was expressed by one publishing executive, not a member of the NMPA board, who questioned why NMPA was involved in such an acquisition in the first place, as well as the payment system used.

"They shouldn't be in this business," the executive says. "And if they're going to be, all the revenues, minus a 5% commission or so for operating the site, should go to publishers."

Ed Murphy, NMPA/Harry Fox's president/CEO and a staunch advocate of the site says, the site is capable of adding "\$500,000 to \$1 million a year in music publishing revenue," because access to lyrics (as well as the availability of 30-second sound-clips) can stimulate sales of recordings and sheet music.

The matter of payment is addressed by a publisher who advocates use of the site but declares that "any excess money belongs to the publishers . . . If the agency is not simply stockpiling money, it can go to reduce commissions publishers pay for the agency's services."

Murphy says the site, which at one time contained more than 100,000 lyrics, is likely to be content for the time being starting with a list of 2,000 songs that have led the collections parade at the Harry Fox Agency over the past five years.

One supporter of the site is Marty Bandier, chairman of EMI Music Publishing and a member of the NMPA/Harry Fox board. "Ed [Murphy] has done a spectacular job of preparing the Harry Fox Agency for the 21st century," Bandier says. "We have to be ready for E-commerce. It's a terrific idea."

Publishers will have three options on the use of their lyrics on the site: the full lyric, downloadable; the full lyric, not downloadable; and access to lyrics in parts that require accessing up to eight pages.

Meanwhile, some publishers are combing their catalogs to decide what material to use online.

"We're looking at what we can or cannot use based on various restrictions and those who don't sell much sheet music," says one. "I tend to think that kids will be looking for contemporary lyrics, not the evergreens of old."

Meanwhile, the practicality of dealing with the site is forthrightly addressed by one music print executive who holds rights to authorize the display of lyrics.

"One of my publishers wants me to agree to it, [and] I'm not going to risk my relationship with him by saying no," the executive says. "But so far I haven't said yes."

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 742 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 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart entries for 'NO. 1' and other top songs like 'I WANT IT THAT WAY', 'WILD WILD WEST', 'ALL STAR', etc.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have appeared on the Hot 100 chart for more than 20 weeks.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table with columns: TITLE (Publisher - Licensing Org.) Sheet Music Dist., followed by a list of songs and artists including '808 (R. Kelly, BMI/Dotted Line, BMI) WBM', 'ALL MY GRILL (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP) WBM', etc.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart entries for 'NO. 1' and other top songs like 'WILD WILD WEST', 'GENIE IN A BOTTLE', 'BILLS, BILLS, BILLS', etc.

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

Table with columns: TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs and artists including 'WATCH OUT NOW (Psycho Les, ASCAP/6 Deep, ASCAP)', 'SLAVE TO THE HABIT (Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) TOKeco Tunes', etc.

CHRISTIAN MUSIC ENJOYS GROWTH

(Continued from page 8)

headlined the show at the Southfork Ranch that also included performances by Margaret Becker, Twila Paris, Avalon, Phillips, Craig & Dean, Charlie Peacock, Cheri Keaggy, Layton Howerton, Nichole Nordeman, and others.

Another signal of the strength of the Christian industry is increased attendance at the Christian Booksellers' Assn. (CBA) convention (Saturday-Thursday [10-15]) in Orlando, Fla. (see Higher Ground, page 56).

According to CBA president Bill Anderson, pre-registration is up this year, with 690 first-timers registered, and nearly 100 retail stores are attending for the first time.

Bill Hearn, president/CEO of EMI Christian Music Group, sees a number of factors contributing to the Christian industry's growth. "There's no one answer to why things are going so well," says Hearn. "It's a

combination of several factors, and it might not be exclusively these factors. I think one is, we are definitely experiencing a strong spill-over effect from last fall's incredibly strong release schedule. There were new albums from de Talk, Kirk Franklin, and other very significant artists. Those albums are all still selling very well."

Hearn says another factor is continued interest in the Christian marketplace by mainstream America and the increased interest mainstream companies have in creating inspirational product. "Not only do they see how significant the Christian retail market is, they also see the moral fiber of America starting to change. With all the violent crime, tragedies, and social issues, I think mainstream corporate America is waking up and saying, 'We need to do more positive stuff,'" Hearn says, citing such pro-

jects as Sony's "Touched By An Angel" soundtrack and DreamWorks' "Prince Of Egypt" soundtrack. "We can't underestimate what is going on in American society. People are looking for more positive content in entertainment."

Jeremy Potter, music buyer for the Wheaton, Ill.-based Lemstone chain, agrees. "I think people are concerned about the future and looking for answers in churches, bookstores, and probably a variety of other places," says Potter. "We are about to experience the end of the millennium, something none of us has ever done before. People don't know what, if anything, will happen with the Y2K bug, and the world just seems out of control. In the upcoming months, I think that we will see a lot of traffic in our stores as people search for comfort."

Another factor said to be contributing to the Christian music community's sunny climate is the overall maturity of the industry. "We are, as an industry, learning how to market

ourselves and our products better," says EMI's Hearn. "One real strong example of that is the success of Time Life with the 'Songs 4 Life' series on television. Those album sales of that continuity series are definitely contributing to the growth of the marketplace right now. That's a factor I don't chalk up to compilation sales as much as I chalk up to the Christian community doing a much better job of marketing itself to the masses, as opposed to confining ourselves to the subculture Christian community."

Hearn cites the "WoW" series of CDs, which has included "WoW Gospel" and most recently "WoW Worship," as another good example of the industry effectively marketing its wares, as well as Gaither's successful series. "Why all of a sudden did people start buying traditional gospel music? It's because Gaither found them on television," Hearn says.

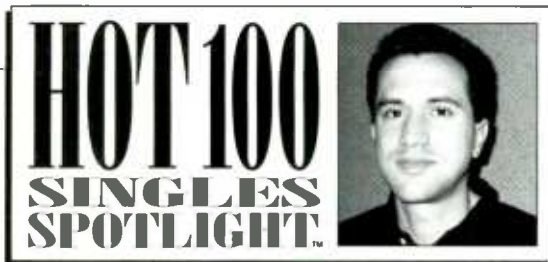
A factor that points to more effective business strategies is the fact that the midyear increase happened

with 6% fewer titles being released in during the first six months of 1999 than in the same period in '98. There were 871 titles released the first six months of 1999, compared with 924 titles released during that time last year.

"It's all about focus," says Roland Lundy, president of Word Entertainment/COO of Idea Entertainment. "When you have less releases, you focus your time and energy."

Better synergy between Christian record labels and their mainstream owners is another factor. "Our industry is getting even more mature in its relationship with mainstream owners and partners," Breeden says.

Provident Music Group chairman/CEO Jim Van Hook says Christian labels are getting more skilled at meeting the needs of the marketplace. "I would guess a lot of it is driven by filling up some empty pipelines in the secular world," he says.



by Silvio Pietroluongo

DESTINY FULFILLED Destiny's Child makes the move to No. 1 on The Billboard Hot 100 this issue with "Bills, Bills, Bills" (Columbia). "Bills" dislodges Jennifer Lopez's "If You Had My Love" (Work/ERG) from the top of the chart, even though her "Love" has its highest audience total to date with 84.2 million listeners. The sale-priced "Bills" also manages to hold back Pearl Jam's "Last Kiss" (Epic) on the Hot 100 and overtake it at No. 1 on Hot 100 Singles Sales, despite continued gains by "Kiss." For the week, "Bills" scans 124,500 units, an increase of 22%, while "Kiss" moves 111,000 pieces, a 3% gain from a week ago.

'WEST' DUE NORTH: Destiny's Child should enjoy its first-ever week on the Hot 100 summit, because labelmate Will Smith Featuring Dru Hill & Kool Mo Dee will ascend from 8 to 1 next issue with "Wild Wild West" (Columbia) after a full week of sales. Due to street-date violations, "West" debuts at No. 25 on the sales chart with 11,500 pieces scanned. "West" does not merit the red retail launch star, as the amount of units sold does not affect its position on the chart. "West" would have been No. 8 even without any sales points.

BOYS OF SUMMER: The Hot Shot Debut designation on the Hot 100 goes to LFO at No. 52 with its seasonal ditty "Summer Girls" (Logic/Arista). "Girls" scans 26,000 units and is receiving strong airplay at major-market mainstream top 40 stations WHTZ New York; WWZZ Washington, D.C.; KRBE Houston; and KHTS San Diego. LFO is composed of Bostonians Rich "Nice" Cronin and Devin along with New Yorker Brad Fischetti.

"Girls" is the second Hot 100 hit for the group. Its first was "If I Can't Have You," billed to L.F.O. (Lyte Funky Ones) Featuring Kayo, which peaked at No. 70 in November 1998.

ALL STAR BREAK: As major-league baseball players prepare to assemble at Boston's Fenway Park for the 70th annual All Star game on Tuesday (13), Smash mouth breaks into the top 10 with "All Star" (Interscope). The 13-10 jump is based on a gain of 2 million audience impressions. There is no truth to the rumor that Juan Gonzalez of the Texas Rangers will not listen to "All Star" unless the members of Smash mouth promise to mention his name in the lyrics whenever they perform the song. If Smash mouth did, it could easily find a spot for Gonzalez (who declined to attend this year's baseball showcase) somewhere near the "not the sharpest tool in the shed" line.

THIRTY-THREE JAMBOREE: The biggest mover on the Hot 100 this issue is "Jamboree" by Naughty By Nature Featuring Zhane (Arista), as it moves 40 spots to No. 33. "Jamboree" scans 26,000 pieces in its first week of release to debut at No. 16 on the sales chart, the second-highest sales debut, slightly behind LFO's total. "Jamboree" ranks top 10 at R&B outlets KKBT and KPWR Los Angeles; WENZ Cleveland; WHHH Indianapolis; XHTZ San Diego; KXJM Portland, Ore.; and KISV Bakersfield, Calif.

UMI STRATEGIC UNIT SETS GLOBAL GOALS

(Continued from page 8)

UM3 conference."

Urban was managing director of PolyMedia for four years; previously, he ran his own record and publishing company, Eurostar, operating in Germany, Austria, and Switzerland. The newest member of his UM3 team is Veille, currently managing director of Podis, Universal Music France's strategic-marketing division, who will join in the fall. Podis is France's market leader in TV-advertised compilations, according to the company. Greenhalgh and Huntly were appointed to their UM3 slots in March.

Meir Malinsky, VP of strategic (formerly special) marketing at UMI since 1994, has left the company. "From my end, probably he was thinking of taking over this job," says Urban, "and the decision was different. But there was no war; we worked together until his last day, and there were no bad feelings."

Malinsky was intimately involved with catalog business when UMI, then known as MCA Music Entertainment International, began serious international expansion five years ago.

"We started [strategic-marketing initiatives] almost the moment we opened all our companies," Larsen has said (Billboard, Nov. 1, 1997). "It was considered slightly controversial by some of our U.S. labels, because they thought we should be concentrating on [current] U.S. product. Of course, this was a concentration on American product, but in a different way."

Confirming that the development of UM3 is a direct reflection of those convictions, Urban says, "Jorgen was the guy who started the whole thing of strategic marketing in '81 at CBS Records, while I was there as well. He's the pioneer."

Urban intends UM3 to be proactive in developing current artists, too. He cites South Africa's Lady-smith Black Mambazo, whose PolyGram TV compilation "The Star & The Wiseman" was a platinum seller in the U.K.; Turkish star Tarkan,

directly signed to Podis; and Spanish band Loona, which was "picked up down in Majorca by the UM3 people in Germany, and the rest is history."

Loona's "Bailando" single sold more than 1 million copies, plus a further 1.5 million on compilations, according to Universal.

At any time, about 25% of Universal Music's catalog is in print. Urban says he hopes to increase this to about 50%, "but only if we find the right consumer classes for it. I don't like just digging up nuggets and hoping we can sell them."

Selection and marketing of UM3 product will be "very much research-led," he says. "The target is to increase the value of music, and to do that we have to do something; we can't just say, 'This is the CD, pay more money for it.' We have to be

inventive and creative about how to make a package, the way it looks, what is included, and so on."

The UM3 chief concedes that in a major catalog such as Universal Music's, a substantial part will be unsalable at any given time. "There's probably 25% which may have been produced some 30, 40, 50 years ago, that even if you enhance it sound-wise, nobody would listen to it."

The three-dozen dedicated UM3 units worldwide will increase to "over 40" in future, working in conjunction with UMI senior VP of marketing and A&R Max Hole in London.

Urban's only comment on his division's financial expectations is that its profit targets are "a stunning number." He adds, "We're a service center. We'll give hints and information and make sure good ideas travel."

UM3 Has Wealth Of Catalog

LONDON—UM3, the strategic-marketing arm of Universal Music International, will call on the catalog resources of the Universal Music Group's 19 chief labels and those owned or distributed by subsidiaries worldwide. These include such rich seams as Motown, A&M, Verve, Island, and Decca.

But division chief Wolf Urban prefers not to rank them in order of priority.

"As we try to serve all possible consumer groups, there is not one key label," he says. "Motown is only one example of how 'good old music,' as we say, can be marketed in different ways. All the youngsters are using good melodies from the '70s, so why not market it again and have them listen to the originals? We should remind them why [this music] is important. As far as pricing, the way is up. It won't go down."

Urban makes particular men-

tion of boxed-set releases, which he says "weren't taken seriously" by companies in the past. "They were almost a promotional giveaway, but this is wrong," he says.

Jimi Hendrix, whose "Live At Woodstock" double CD is an early UM3 priority, is an example of the jewels in the catalog that will be given respect.

"We will definitely focus even more on this kind of cult artist to release at top-end price," Urban says.

Also coming from UM3 is a 27-single Abba boxed set; a complete retrospective of the Chess label, featuring more than 300 recordings; a new midprice series, currently in development; and an autumn focus on "big brand" compilations in various territories, such as "Bravo Hits" (Germany, Austria, and Switzerland) and "One Shot" (Italy).

PAUL SEXTON

ARTISTS RALLY AROUND CONFLICT IN YUGOSLAVIA; REFUGEE BENEFIT CONCERT HELD IN GREECE

(Continued from page 6)

That day, an estimated 4,000 people went to see the acts, most of them leaving their shelters for the first time since air-raid warnings were issued.

The gigs have continued every night since the first attacks, and bands playing have included Riblja Corba (Fish Chowder) and Zabranjeno Pusenje (Smoking Forbidden). Besides these rock bands, on the same stage there are nightly performances from dance and rap acts, folk singers, and actors reading poetry.

Gigs are also being organized every evening on the Branko bridge, the main link between old and new Belgrade, in an attempt to prevent it from being targeted by NATO missiles.

Bora Djordjevic, lead singer of Riblja Corba, has written a song that has become a street anthem: Its title translates as "Only Unity Can Save Serbs." He has recorded this song with his band and singers Dejan Cukic, Bajagic,

Filip David from the band Generation 5, and Zvonko Djukic from the band Van Gogh. The video for the song (there is no record release planned as yet) is a staple of music programming on Serb TV, which since the start of the conflict has stopped airing most international videoclips. Live footage of the nightly concerts and the pro-national videos have taken their place.

Radio programming has also been changed to suit the mood. International rock'n'roll has all but vanished, while more sedate international songs and instrumental music rule the airwaves.

The radio landscape has also shifted since April 5, when Belgrade's Radio B92—the country's only dissenting voice—was taken over by the Yugoslav Culture Ministry and its editor deposed. Now its music and commentary matches that of most other national stations.

Folk singers have also started

penning nationalist songs, more of which appear every day in video form.

ARTISTS POWERLESS: BREGOVIC

Artists from the former greater Yugoslavia and from other countries are also making their stand. One of the best known is Bregovic, whose collaborations with other artists have done much to foster relations between the peoples of the Balkans and outside.

Born in Sarajevo to a Croatian father and a Serbian mother, Bregovic has worked with many artists, including Greek star George Dalaras, and his latest work is with Polish singer Kayah, which he has recently been promoting in Poland.

The album features Bregovic's music with Polish lyrics written or adapted from the original by Kayah. Simply called "Kayah And Bregovic," the record was released in Poland by BMG April 12.

Bregovic has no illusions that musi-

cians can do anything about the war. "Westerners have this kind of luxurious approach about changing the world with music, but because I'm from Sarajevo I know what artists mean in a place where there is a war. They mean nothing. They don't need artists, they need soldiers in the war."

He adds, "Even if you behave like an artist, you are always used as a soldier by somebody." But Bregovic is not entirely pessimistic. "I represent culture, and I can show people that this is not just a place of savages... My music cannot make a difference, but it could pose questions in somebody's head."

Bregovic's music easily bridges the ethnic divides of his country. "I also have very big influences from Albanian music," he says. "I made a record last year with Albanian singers."

INTERNATIONAL BRIDGES

Nations close to the conflict are also making musical noises about the con-

flict. On April 2, 150,000 people attended an anti-war concert in Thessaloniki, Greece, to raise money for Kosovar refugees and those whose homes had been damaged by the airstrikes.

The country's most popular singers and groups were joined by Bregovic and Bulgarian musicians. The concert was covered by both Greek and Yugoslav TV.

On April 8, Greece's Dalaras—a dedicated activist for peace and human rights—and Alkinoos Ioannidis performed at Republike Square, after an invitation by the Artists and Intellectuals Committee of Yugoslavia. At the concert, Dalaras said, "We came to Belgrade with a bitter song, but also a song of hope for peace, for the ending of this horrible war."

This report was assembled in London by Dominic Pride with reports from Barnaby Harward in Warsaw, Cosmas Develgas in Athens, and sources in Belgrade.

HOT 100 SPOTLIGHT

This column was prepared by Silvio Pietroluongo, chart manager of The Billboard Hot 100.

BREAKING ITS OWN RECORD: TLC's "No Scrubs" (LaFace/Arista) holds at No. 1 on The Billboard Hot 100 for a third consecutive week as airplay continues to grow across top 40 and R&B formats. The 5% increase brings "Scrubs" a total audience of more than 133 million, extending its Hot 100 Airplay record. This is the 10th straight week that "Scrubs" has improved on its prior-week audience total.

HILL CLIMBING: Due to its retail release as a single, Dru Hill's "These Are The Times" (University/Island) made a dramatic return to the Hot 100 last issue after being relegated to recurrent status for the prior two weeks. Billboard allows recurrences to re-enter the Hot 100 if the record garners enough points to rank higher than No. 50.

The last song to re-enter the chart in this fashion was "1999" by Prince (Warner Bros.); that vintage track made it back to No. 40 on Jan. 16 of this year thanks to airplay motivated by the dawning of the year for which it was named.

This issue, "Times" earns Greatest Gainer/Sales honors and moves up 31-24. "Times" moves 37,000 pieces and jumps to No. 17 on Hot 100 Singles Sales. When it was an airplay-only track, "Times" peaked at No. 21 on the Hot 100 and No. 12 on Hot 100 Airplay in the Jan. 23 issue.

ON THE MONEY: JT Money makes his first Hot 100 appearance in grand style, earning the Hot Shot Debut at No. 22 with "Who Dat" (Tony Mercedes/Freeworld/Priority). "Dat" scans more than 41,000 units this week, with 67% of those sales coming from the South Central and Southeast regions of the U.S. Miami leads the way with 2,500 units sold, followed by Atlanta with 2,000 and Tampa, Fla., with more than 1,000. South Central and Southeast R&B and crossover stations also lead the way in airplay, accounting for an eerily familiar 69% of "Dat's" total audience impressions. "Dat" is top five at WBLX Mobile, Ala.; WHTA Atlanta; WTMP Tampa; WPEG Charlotte, S.C.; and WEAS Savannah, Ga.

CAN I GET A BULLET? Jay-Z Featuring Amil & Ja's "Can I Get A..." (Def Jam/Mercury) regains its bullet this issue and moves up six places to No. 44 after perilously hanging on at No. 50 the past two weeks, thus escaping the grips of the recurrent chart. An increase of 11 stations hands Jay-Z and friends a stay of execution... Displaced by radio growth of Sugar Ray's "Every Morning" (Lava/Atlantic), which rises to No. 3, "What's It Gonna Be?" by Busta Rhymes Featuring Janet (FlipMode/Elektra/EEG) drops a spot to No. 4 but retains its bullet due to an increase in audience. "Be?!" increases by a dozen stations this week, 11 of which are mainstream top 40 stations... Shania Twain is the only artist with two bulletted singles on this issue's Hot 100. "Man! I Feel Like A Woman!" (Mercury Nashville) rises 13 spots to No. 80, while "That Don't Impress Me Much" (Mercury) makes an impressive 56-47 jump. Country stations account for 99.8% of audience impressions for "Man!" Conversely, non-country stations account for 77% of the points for "Much," as that song has been moved to recurrent status at most country stations.

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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'NO SCRUBS', 'EVERY MORNING', 'BELIEVE', etc.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'DOO WOP (THAT THING)', 'LULLABY', 'INSIDE OUT', etc.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table listing songs and artists alphabetically by title. Includes entries like '808 (R. Kelly, BMI/Dotted Line, BMI)', 'ALL I HAVE TO GIVE', 'ALL NIGHT LONG', etc.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'HOLLA HOLLA', 'NANN', 'NAS IS LIKE NAS', etc.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'PRAISE YOU', 'RUFF RYDERS' ANTHEM', 'RUN', etc.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL)

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HOT 100 RECURRENT AIRPLAY

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Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

HOT 100 A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
1 ALL I HAVE TO GIVE (P-Blast, ASCAP/Zomba, ASCAP) WBM
2 ALL NIGHT LONG (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ausar, BMI/BMG, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Brother 4 Brother, ASCAP) HL
3 ANGEL OF MINE (WB, ASCAP/Motown Tunes, ASCAP/Travon, ASCAP/PolyGram International, ASCAP/Rhettyme, ASCAP) HL/WBM
10 ANGEL (Sony/ATV Songs, BMI/Tyde, BMI/Studio Nomade, SOCAN) HL
22 THE ANIMAL SONG (Rough Cut, BMI) HL/WBM
74 ANYONE ELSE (PolyGram International, ASCAP/SL Julien, ASCAP) HL
70 ANYWHERE (Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP)
89 AT THE STARS (Tentative, BMI/Warner Chappell, BMI) WBM
13 ...BABY ONE MORE TIME (Zomba, ASCAP/Grantsville, ASCAP) WBM
31 BACK 2 GOOD (EMI Blackwood, BMI/Bidnis, BMI/Melusic, ASCAP) HL
1 BELIEVE (Xenomania, PRS/WB, ASCAP/Warner Chappell, PRS) WBM
72 BLUE MONDAY (Be, PRS/WB, ASCAP) WBM
49 BUSY MAN (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Teren It Up, BMI) HL/WBM
43 CAN I GET A... (Lil Lu Lu, BMI/DJ Irv, BMI/Ja, BMI/EMI Blackwood, BMI) HL
25 C'EST LA VIE (Sugar Free, PRS/Bucks, PRS/19, PRS/BMG, PRS/BMG Songs, ASCAP/Chrysalis, ASCAP/PolyGram, ASCAP) HL/WBM
81 CHANGES (Joshua's Dream, BMI/Music Corp. Of America, BMI/Zappa, ASCAP/WB, ASCAP) HL/WBM
84 CRUSH (Colden Grey, ASCAP) CLM
47 DOO WOP (THAT THING) (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP) HL
59 DRIVE ME WILD (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Cal IV, ASCAP/Cooter Moe, ASCAP)
61 EVERYBODY'S FREE (TO WEAR SUNSCREEN) (Peer, BMI)
7 EVERY MORNING (McG, BMI/Warner Chappell, BMI/See Squared, BMI/Cantbury, BMI) WBM
26 EX-FACTOR (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/Colgoms-EMI, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL
32 FADED PICTURES (Zomba, ASCAP/Kiely, ASCAP/Tallest Tree, ASCAP/WB, ASCAP) WBM
93 FATHER OF MINE (Evergleam, BMI/Montalupis, BMI/Commongreen, BMI/Irving, BMI) WBM
28 FLY AWAY (Miss Bessie, ASCAP) CLM
71 GEORGY GORGY (Hudmar, ASCAP)
69 GHETTO COWBOY (Mo Thugs, ASCAP/Siet, ASCAP/Layzie Bone, ASCAP/EMI April, ASCAP) HL
55 GIRLFRIEND/BOYFRIEND (Donrill, ASCAP/Zomba, ASCAP/Syeda, ASCAP/Mo Loving, ASCAP/Asjah, ASCAP/TVT, ASCAP/Blondie Rockwell, ASCAP) WBM
18 (GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU (Bayjun Beat, BMI/Music Corp. Of America, BMI) HL
63 GONE CRAZY (WB, ASCAP/Yee Haw, ASCAP) WBM
85 HANDS OF A WORKING MAN (Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM
79 THE HARDEST THING (Stephen A. Kipner, ASCAP/EMI April, ASCAP/Muso, ASCAP)
15 HARD KNOCK LIFE (GHETTO ANTHEM) (Lil Lu Lu, BMI/EMI Blackwood, BMI/45, ASCAP/Instantly, ASCAP/WB, ASCAP/Helene Blue, ASCAP/MPL Communications, ASCAP) HL/WBM
19 HAVE YOU EVER? (Realsongs, ASCAP) WBM
78 HA (Money Mack, BMI)
2 HEARTBREAK HOTEL (Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Marshall, ASCAP/EMI April, ASCAP) HL
80 HEAVY (Sugarfuzz, BMI) WBM
97 HILLBILLY SHOES (Sixteen Stars, BMI) HL
97 HOLD ON TO ME (Reynson, BMI/Bayou Boy, BMI) HL
96 HOW DO I DEAL (Warner-Tamerlane, BMI/Paradise Avenue, BMI/The Phil Roy, ASCAP/Openpop, ASCAP) WBM
29 HOW FOREVER FEELS (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
51 I CAN'T GET OVER YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
41 I DON'T WANT TO MISS A THING (Realsongs, ASCAP) WBM
16 IF YOU (LOVIN' ME) (2000 Watts, ASCAP/Kenny Flav, ASCAP/WB, ASCAP/Toni Robi, ASCAP/The Mother Chapter, ASCAP) WBM
46 I'LL THINK OF A REASON LATER (Hamstein Cumberland, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM
23 I'M NOT READY (Twisted, ASCAP/EMI April, ASCAP/Lil' Mob, BMI/Divided, BMI/Zomba, BMI) HL/WBM
45 I'M YOUR ANGEL (Zomba, BMI/R. Kelly, BMI) WBM
4 I STILL BELIEVE (Tom Sturges, ASCAP/Chrysalis, ASCAP/Colgoms-EMI, ASCAP) HL/WBM
21 IT AIN'T MY FAULT 1 & 2 (Big P, BMI)
35 JUMPER (3EB, BMI/EMI Blackwood, BMI) HL
73 KEEPIN' UP (Maypop, BMI/Wildcountry, BMI/Route Six, BMI) WBM
5 KISS ME (Le Tigre Sur Un Ballon, ASCAP/Squint, ASCAP/My So-Called, ASCAP) HL
94 LIFE (Zomba, BMI/R. Kelly, BMI)
68 LOVE AIN'T LIKE THAT (LaLuna, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
83 LOVE LIKE THIS (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Brother 4 Brother, ASCAP/Smokin' 4 Life, BMI/Bernard's Other, BMI/Warner-Tamerlane, BMI/Tommy Jym, BMI) HL/WBM
44 LULLABY (Shawn Mullins, BMI/EMI Blackwood, BMI) HL
90 LUV ME, LUV ME (Street Tuff, ASCAP/Warner-Tamerlane, BMI/Tyde Tyme, ASCAP/MCA, ASCAP) HL/WBM
40 MEANWHILE (J. Fred Knobloch, ASCAP/Waysong, ASCAP/Lebrun, ASCAP/Ingram, ASCAP)
33 MIAMI (Treyballi, ASCAP/Pladis, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Sony/ATV Tunes, ASCAP/Portrait-Solar, ASCAP/DPJ), ASCAP) HL
66 MY FIRST NIGHT WITH YOU (Sony/ATV Songs, BMI/ECAF, BMI/Realsongs, ASCAP)
36 MY NAME IS (Eight Mile Style, BMI/Ain't Nothing Goin' On But Funkin, ASCAP/Chrysalis, ASCAP/M.A.M., ASCAP) WBM
75 NANN (First N' Gold, BMI/Trick N' Rick, BMI/Funk So Righteous, BMI)
86 NAS IS LIKE (Zomba, ASCAP/11 Will, ASCAP/EMI April, ASCAP)
98 NEVER THERE (Stamen, BMI/EMI Blackwood, BMI) HL
17 NOBODY'S SUPPOSED TO BE HERE (Wfken, ASCAP/Famous, ASCAP) HL
60 NO PLACE THAT FAR (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM
6 NO SCRUBS (Shek'em Down, BMI/Hitco, BMI/Tam, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Kandacy, ASCAP/Tony Mercedes, ASCAP) HL
77 ONE (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI)
48 ORDINARY LIFE (Magnolia Hill, ASCAP)

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL)

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL)

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

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 740 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 listeners data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top songs like 'NO SCRUBS' by TLC and 'IF YOU HAD MY LOVE' by Jennifer Lopez.

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

HOT 100 RECURRENT AIRPLAY

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

Recipients are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

HOT 100 A-Z

Table listing songs alphabetically by title. Includes entries like '808' by Mark Willis and 'I Feel Like a Woman!' by Shania Twain.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top-selling singles like 'IF YOU HAD MY LOVE' by Jennifer Lopez.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs with significant sales gains.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 744 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes 'NO SCRUBS' by TLC at No. 1 and other chart entries.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the Hot 100 for 20 or more weeks.

Recurrensts are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Continuation of the Hot 100 A-Z chart.

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

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes 'LIVIN' LA VIDA LOCA' by Ricky Martin at No. 1 and other chart entries.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Continuation of the Hot 100 Singles Sales chart.

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

NICHE GENRES, MUSIC INFORMATION ARE FOCUS OF MTV LINEUP

(Continued from page 1)

wide array of] viewers wanted to see. The new shows will appeal to more serious music lovers," says MTV senior VP of music development Lois Curren. "We've found that the viewers want more music information, which we'll be giving them in the new programming."

The new shows include "Hot Spot," a pop videoclip show; "Hip-Hop Nation," which will have a lifestyle magazine format; "Beat Suite," an R&B/hip-hop videoclip program; "Spankin' New Music," a video program for new and developing artists; "Making The Video," a documentary-style program on making videoclips; "All That Rocks," a rock-oriented show; and "Phenomenon," a documentary series on artists who've experienced sudden fame (*Billboard* **Bulletin**, April 26).

Other shows that were previously announced last year as part of MTV's development slate (*Billboard*, Nov. 28,

1998) include "Web Riot," an interactive program with MTV Online (www.mtv.com); "Dance Planet," the working title for a show that will visit different dance clubs from around the world; "Diary," which will feature artists documenting parts of their lives on video; and "Head Trip," featuring artists expressing their opinions on a variety of subjects.

MTV will also premiere "Masterworks" this fall, a semiannual concert event in which artists pay tribute to an artist whom they consider influential. MTV executive VP of programming Brian Graden says, "We hope 'Masterworks' will turn into something as big as 'Unplugged' was for MTV."

The network's executives say that MTV's current programs aren't

expected to be canceled to make way for these new shows. Instead, the new shows will be scheduled in time slots that currently show random videoclips or reruns of current shows.

One of the chief criticisms directed at MTV has been that the network often cancels new programs within a year.

But of the crop of music-oriented series that MTV debuted last year—"Artist Cut," "Say

What?," "Total Request Live," "FANatic," "Revue," "Biorhythm," "The Cut," and "Rocks Off"—all will be back for a second season, except for "Revue." "Artist Cut," according to Graden, hasn't been canceled but is "appearing in snippets on MTV."

Graden adds, "We are as committed to the new shows as we can be. Most of the shows from last year haven't been canceled, so that track record speaks for itself."

Early reaction to MTV's new music shows among music video promoters is cautiously optimistic.

Mark Weinstein, president of independent video promotion company R'N R Freelance, says, "To the extent that the new programs give exposure to new artists, then I'm all for it. But with all due respect, it's been a while since MTV has really broken a new artist. There may be that 1% of

artists that MTV plays first, but most of the time, MTV starts paying attention to new artists after other [programmers] have already picked up on those artists."

Island Def Jam Music Group VP of video promotion (U.S.) Emily Wittman says of MTV, "I've noticed that they're trying to put more music on the channel. I think MTV saw how their sister channel [VH1] pulled it off by focusing more on music, and now MTV is trying to do that, too."

Wittman says that she's particularly interested in the music videoclip programs, such as "Hot Spot" and "Beat Suite." She continues, "These shows will be all about the videos. Maybe with those shows, MTV won't have to wait so long to add a video. With MTV, they usually won't add a video unless they see the song charting somewhere."

Graden acknowledges, "There will always be a certain amount of tension between the [music] industry and MTV, because the industry always wants us to break more acts than MTV has finite time for. Even if MTV were to play videos 24 hours a day, it would be impossible to break all the acts that record companies want us to. When MTV chooses acts to get behind, we give them a three-dimensional package. We don't just play their videos. We get them on 'Total Request Live' or 'FANatic.' We build excitement over

the world premieres of their videos."

Part of MTV's brand of promotion includes occasionally having a week of specialty programming built around a certain theme. MTV will have an "All Access Week" promotion in July.



GRADEN

MTV senior VP of music Tom Calderone explains, "All Access Week" is where we'll be traveling around with all the big tours, like 'N Sync, Britney Spears, DMX, and Jewel, just to name some examples. Instead of just playing their videos, we'll be giving out tour information, set lists, ticket prices, merchandising information."

Calderone concludes, "The goal is to make MTV a complete entertainment destination for our audience. Videos are just part of the package."

HOT 100 SINGLES SPOTLIGHT



by Silvio Pietroluongo

LIVIN' OUT LOUD: Ricky Martin jumps to No. 1 this issue on The *Billboard* Hot 100 with "Livin' La Vida Loca." It is the first No. 1 for both Martin and fledgling Columbia imprint C2. A full sales week of 280,000 units and a radio gain of 13 million in audience impressions earns "Loca" the unprecedented triple bill of No. 1/Greatest Gainer/Sales & Airplay. (Titles above No. 20 were not eligible for Greatest Gainer awards before December 1998.) This is the third consecutive week that "Loca" has been the Greatest Gainer/Airplay. Lisa Loeb was the last artist to pull off that hat trick with "I Do" (Geffen); she went on to extend that to six straight weeks, Nov. 8-Dec. 13, 1997.

Martin's 280,000 units are the most scanned by a single in a week since the June 27, 1998, issue, when Puff Daddy & Faith Evans (Featuring 112) moved 329,000 units of "I'll Be Missing You" (Bad Boy/Arista). Martin's No. 1 ranking caps off quite a week for the Latino superstar, as he was also a two-time award winner at *Billboard*'s sixth annual Latin Music Awards in Miami.

STILL FLYIN': Lenny Kravitz regains his bullet this issue and moves to a new peak position of No. 12 on the Hot 100 with "Fly Away" (Virgin). "Fly" hit No. 1 on both Mainstream Rock Tracks and Modern Rock Tracks in November and has spread slowly to the top 40 and adult formats during its seven-month journey on the Hot 100. "Fly's" current total of 59.5 million audience impressions is 200,000 short of its high-water mark, registered two weeks ago.

BELIEVIN': Female trio **Blaque**, which stands for Believing in Life and Achieving a Quest for Unity in Everything, makes the biggest jump on the Hot 100 this issue, as "808" (Track Masters/Columbia) moves 57-35. A 33% jump in sales almost brings "808" into the top 10 on Hot 100 Singles Sales (23-11). R&B radio is leading the way in airplay, with top five reports coming from South Central and Southeast reporters KIPR Little Rock, Ark.; WZHT Montgomery, Ala.; KDKS Shreveport, La.; and WHTA Atlanta. The group is No. 1 at its home-state stations WIIZ Augusta, Ga., and WFXE Columbus, Ga. **Blaque** is opening for 'N Sync on tour through mid-May.

TOP 40 TRACKING: Sugar Ray's "Every Morning" (Lava/Atlantic) rebounds on the Top 40 Tracks chart, 2-1, to become the first song in that chart's relatively brief five-month history to make a return engagement at the top... We usually do not bullet songs that have appeared for more than 20 weeks on our format-specific airplay charts. However, we make an exception this issue for Jay-Z's "Can I Get A..." (Def Jam/Mercury) on Top 40 Tracks. A fourth straight week of increased audience impressions, along with a jump to a new peak position of No. 18, is just cause for us to waive the no-bullet rule. A 31-spin increase at mainstream top 40 station WHTZ (Z100) New York negates what would have been a loss of more than 1.5 million audience impressions and actually increases "Can's" total audience by 287,000 impressions for the week.

Beck Cites Calif. 7-Year Law In Contract Fight

BY CHRIS MORRIS

LOS ANGELES—Beck has become the latest artist to use a California labor statute limiting the duration of contracts in an attempt to renegotiate his record deal.

Suits filed separately by Geffen Records and Bong Load Custom Records in California Superior Court on April 26 here claim that Beck (real name Beck Campbell, aka Beck Hansen) has informed the labels in writing that he will no longer render his services to them, citing section 2855 of the California Labor Code.

That law—the so-called "seven-year statute," which restricts the length of personal-services contracts to seven years—has been utilized in the past by such acts as Don Henley, Metallica, Luther Vandross, and, most recently, Toni Braxton in contract disputes with their labels.

Acknowledging that her client has implemented the seven-year statute, Beck's attorney, Jill Berliner, says the singer is contemplating a countersuit, but she could not say when any action would be filed.

Beck attained stardom in 1993, when his Bong Load single "Loser" became a modern rock radio hit and ignited a major-label bidding war ultimately won by Geffen.

In their suits, Bong Load and Geffen are both seeking declarations that their agreements with Beck remain in force, with damages to be determined (*Billboard* **Bulletin**, April 27).

According to Bong Load's suit, Beck signed an exclusive production agreement with the indie label on Jan. 11, 1993. In return for Beck's

exclusive services as an artist, Bong Load agreed to finance the production of the singer's masters; provide the services of co-owners/producers Tom Rothrock and Rob Schnapf; distribute or license the masters; and attempt to secure a third-party recording or distribution agreement on Beck's behalf.

Bong Load says that on Nov. 19, 1993, the label entered into a third-party deal with Geffen, which acquired the exclusive services of Beck in the agreement.

'They could have had a new contract with him instead of a lawsuit if they had closed the deal'

Both the Bong Load and Geffen actions state that under the terms of the deal, Bong Load and Beck were required to provide masters for three albums to Geffen, which had two options for the delivery of four additional albums. According to the Bong Load suit, the deadline for Geffen to exercise its first option has not yet come due.

Geffen's suit says that in May 1998, Beck approached Geffen to renegotiate his recording agreement, though the contract had not yet expired.

Both suits claim that Beck told the labels that, under the terms of the

state labor code, he was no longer required to perform as of April 23, 1999.

Berliner says the dispute dates back to contract renegotiations with Geffen last year. Prior to the start of those talks, Beck's album "Mutations"—originally earmarked as an independent release by the musician, who has a clause in his contract permitting him to release indie projects—was delivered to Geffen for release. According to SoundScan, "Mutations" has sold 430,000 units.

According to Berliner, the renegotiation discussions—which took place as Universal was putting together its acquisition of PolyGram—were "beyond frustrating" and went unresolved. Negotiations started again in January, as the PolyGram acquisition was being completed, but no agreement was reached, Berliner says.

In the interim, several of Geffen's senior executives, including chairman/CEO Ed Rosenblatt and president Bill Bennett, were let go, as the label, along with A&M and Interscope, was wrapped into Universal's new West Coast unit.

Berliner says a new deal is "not getting made because people who historically are very, very good at their jobs are not free to do their jobs... They could have had a new contract with him instead of a lawsuit if they had closed the deal."

The attorney maintains that the seven-year statute is applicable in Beck's case, since the labels are "ignoring the fact that Beck worked for a good year and a half for Bong Load before he had a contract."

MUSIC BUSINESS LOOKS TO CHALLENGES AHEAD

(Continued from page 5)

profit was largely due to weakness outside the U.S.

Escalating costs also continue to be a concern of record companies. Executives say they invest about \$1 million in each developing artist, and most of that investment has to be written off if the act's album fails to generate adequate sales.

Moreover, the cost of retaining artists under contract has soared to a point where some observers say it is increasingly difficult to make significant profits on superstars. But labels remain in competition to sign and keep big-selling artists, some of whom have demanded more lucrative contracts as their album sales decline. "It's so hard to grab big chunks of market share that the competition for these artists keeps going up," says one executive.

But some executives say the potential for huge returns on artists has never been better because of the industry's global nature. The majors "take breaking artists into different markets faster than ever—there's a quicker return on successful acts than ever before," says one.

Another major record executive says a hopeful sign is the emergence of successful acts like the Backstreet Boys and Spice Girls that appeal to the youngest consumers. "Young kids really have an identification with these teen groups," says this source. "It's a conditioning process. These are their artists. It reinvigorates the industry."

The economic answer to the problem of escalating contract settlements, suggests Harold Vogel, a veteran music industry analyst, is "to go out and find new artists. If the price of artists is too much out of line, it pushes the risk-reward ratio over to the unknown artist." These acts have lower royalty rates, which means higher returns for the labels.

This is what paid off in spades for relative major-label newcomers like Hootie & the Blowfish and Alanis Morissette. But many industry observers agree that it's becoming harder to build careers than hit records.

Yet executives defend the music business as being more sound financially than other segments of the

entertainment industry. One executive points out that a low-budget film costs \$10 million, while the cost of signing a new act and marketing its album rarely exceeds \$1 million.

"You're diversifying the risk over a significant number of artists," this source says. "You still have a number of albums that will recoup their investments. And you've got built-in sequel rights. If a record works, there are a number of other records you've contracted for. You can cross-collateralize the moneys."

Additionally, the overall market for music is apparently growing.

"Our general observation is that recorded music purchasing is becoming less age-specific and more generation-specific," says Robert Broadwater, managing director of Veronis Suhler & Associates, an investment bank specializing in the media industry. "It used to be only kids bought music. That's not the case. Baby boomers have the record-buying habit, and it's expanded the market."

SOARING EXPENSES

However, the cost of making people aware of that music is also rising. Marketing expenses have soared, putting more pressure on profits. Executives say the costs are necessary to "cut through the clutter" of entertainment alternatives.

"There's so much more product in circulation; labels have to spend more money to get attention," says Joe Micallef, president of independent distributor Allegro. "The majors' financial models force them to shoot for higher [sales] numbers." And that requires bigger marketing expenses.

One major executive concedes that marketing expenses—particularly video production—have gone up sharply as a percentage of revenue, cutting margins. Another executive suggests that label heads need to rein in younger executives whose enthusiasm for new acts might lead them to create expensive marketing campaigns that have little chance of paying off.

Distributors complain that they are paying exorbitant sums to retail, especially large national chains, for cooperative advertising programs. They argue that some retailers use the co-op money more as a way to bolster their own margins than to promote albums.

"When shelf space is limited, it becomes costly to get the positioning you want," says one executive.

But other executives say the biggest cost problem continues to be radio, which research shows is still the biggest means of exposing music to consumers.

What has happened, says one top executive, is that the segmentation of radio into numerous formats has made it harder to get widespread exposure over the air. If an artist has appeal across several radio formats, the costs can be forbidding.

The hope of many executives is that new technology, specifically the Internet, will ease the cost burden and produce profits. Many observers believe the industry needs technology to come to the rescue again as it did in the late 1980s and early 1990s, when the mass adoption of the CD produced double-digit growth.

"New technology is always good for recorded music, and the conversion to CD was particularly good," says

Broadwater.

Kathy Styponias, entertainment analyst with Prudential Securities, adds, "My sense is we've seen a turnaround, but I don't expect the heady growth rates of the early CD cycle."

Most observers do not think DVD Audio will have the same impact on the industry as did the CD. One executive says the consumer may be suffering from "format fatigue." Others think the format of the future will be some chip-based flash-memory device that stores computer-delivered music.

Despite fears that digital delivery will take control of music away from record companies, most observers are betting that the Internet revolution will be beneficial.

Says one major-label executive, "Downloading from the Internet may be a way to pull costs out of the system." Digital delivery will obviate the need for warehouses, trucks, and labor; reducing manufacturing and distribution costs and increasing profitability.

Record companies maintain that electronic commerce—whether by digital delivery or World Wide Web stores—will expand the market by attracting consumers who don't frequent brick-and-mortar stores.

CATALOG AS PROFIT SOURCE

If the Internet can strengthen the market for catalog titles (generally defined as those that have been out for more than 18 months), it will significantly boost industry profitability. Catalog yields higher profit margins than new releases because the marketing costs are lower. Companies like Universal and EMI have created stand-alone catalog units for more effective marketing.

The catalog market is stable but not growing at the rate at which it grew when CDs were replacing LP collections. According to SoundScan, all U.S. catalog sales declined 2.1% last year to 255.8 million units, while deep catalog (which generally means titles more than 3 years old) showed a strong improvement, rising 7.7% to 183.8 million. For this year through Feb. 24, SoundScan reports that catalog is up 2.7% (with deep catalog up 3.2%), compared with a 5.5% rise in current or new albums sold.

Some say the advent of the Internet has forced traditional retailers to become better sellers of catalog, especially deep catalog, by improving their inventory-management systems. But what some retail chains have done, sources say, is to put pressure on the record suppliers to take greater returns or grant extended-payment terms in exchange for carrying deep catalog.

Better inventory management by retailers and distributors alike has reduced the overall rate of product returns, most sources say, which had been a big drain on record company profits in recent years.

Sources say returns reached as high as 35%-45% of sales in past years but have now retreated in many cases to less than 20%.

Overexpansion at retail in the early and mid-'90s had resulted in a bigger pipeline to fill, and when poorly performing stores were closed, returns soared. "There was a tendency on the part of some retailers to use returns as a way of [achieving] financial liquidity," says Micallef.

But with better systems in place, the industry's economics are looking better. Profit margins are generally good—on a CD with a list price of \$16, the record distributor receives about \$10 from the retailer, and the label pockets about \$4 from that, for a 40% margin. Analysts say the industry requires low capital investment, and cash generation is good. But they also note that as markets become more efficient, profit margins tend to narrow through competition.

On CDs sold outside the U.S., where prices are higher, the margin is greater; perhaps closer to 50%. But the advent of Internet selling may narrow the gap between U.S. and international pricing. One analyst, who asked not to be identified, says, "The risk is exporting American pricing models for CDs and undercutting European prices."

With trade barriers coming down in Europe now, the pricing of music there might level off. One record executive suggests that if trans-border selling of music through the Internet becomes more prevalent, prices worldwide may level out, with the possibility existing that U.S. prices could rise as those in other countries decline.

In the U.S., executives argue, music prices have risen less than other entertainment options. Recently, Sony raised CD wholesale prices about 8 cents, and WEA just announced increases that may be a few cents higher (see story, page 5).

Some have seen a gradual creep upward in prices as distributors have placed more and more product, especially by top artists, at higher list prices. "It began by moving up superstars," says Micallef. "It's gradually working its way down to everything."

He notes that retailers also have been raising prices, which cannot sit well with record companies: "If retailers are raising prices, it's harder for labels to raise prices."

The consumer may not buy it, though. "There's difficulty in raising prices for anybody," says Broadwater. "This is an economy that doesn't take price increases for anything."

THE ANALYSTS' FORECAST

Analysts say it's generally difficult to make projections about the revenue and profits of record companies because their numbers depend so much on hits and specific releases, and artists can be notoriously difficult in meeting deadlines.

Many analysts believe that Warner Music Group has turned around after a number of weak quarters. Some say it has less exposure in troubled Asia and Latin America than other majors. One analyst projects cash flow (earnings before interest, taxes, and amortization) of \$530 million this year for the music group, up from \$493 million last year.

As for Seagram, some analysts do not see much growth in the latter half of its fiscal year, which ends in June. One estimate is for \$900 million in cash flow (*pro forma*, assuming that PolyGram had been part of the company for the full year), which includes \$25 million in cost savings from the consolidation of Seagram's Universal Music Group with PolyGram. Executives say Seagram is on target to achieve its promised \$300 million in

annual savings by fiscal 2001 or 2002.

But analysts are worried about the disruptive effects of laying off as much as 20% of the combined work force of Universal and PolyGram and downsizing labels and artist rosters.

The only record company not reporting profits was London-based EMI. Some London analysts have downgraded the stock over concerns about EMI's direction. One analyst estimates that EMI will have pretax profit of 229 million pounds this fiscal year and cash flow of about 345 million pounds, about 20% less than a year ago.

Speculation still swirls about an acquisition of EMI, and the potential purchasers remain pretty much who they have been for years: Walt Disney, News Corp., Bertelsmann, and Viacom. BMG recently said it was not interested in buying EMI because it did not represent good value.

Governments in the U.S. and in Europe might not allow an existing major to buy EMI, though.

"I really can't see the record companies shrinking below five because antitrust [regulations] won't allow it," says Vogel.

But as the market share of certain independent labels rises, the majors continue to step up and acquire those companies—often, some observers point out, at a big premium to their fair market value.

In the past couple of years, a number of former successful independents have been fully acquired by majors; examples include Priority (bought by EMI) and Interscope (bought by Universal). At press time, Universal was in negotiations to buy the 40% of Def Jam it didn't own.

These former joint ventures are viewed by the majors as a way to tap the creativity and resources of top independent entrepreneurs who aren't willing to cash out of their companies. Such current 50% ventures as LaFace, Bad Boy, and Loud (all with BMG) have been quite successful for both partners.

But some executives say that many joint ventures are less than ideal for the majors. "It depends who you're in business with," says one executive. "You give up at least 50% of the profits, and if you're duplicating overhead, it won't be profitable."

RICKY MARTIN

(Continued from page 10)

body wants him."

But will the Grammy Awards want a Latino performer on the TV show every year?

Michael Greene, president/CEO of the National Academy of Recording Arts and Sciences (NARAS), says the selection of a Hispanic recording artist to appear on the Grammy TV program will be considered on a year-by-year basis.

Greene quickly adds, however, that with the increased involvement in the Hispanic music community of NARAS' Latino counterpart, the Latin Academy of Recording Arts and Sciences, "I can't imagine that Latin artists won't be an incredibly important part of our [TV] plans for the future for the American Grammys."

Assistance in preparing this story was provided by Carrie Bell in Los Angeles.

FEB. CERTIFICATIONS

(Continued from page 12)

Road," Apple/Capitol, their first.

The Beatles, "Lady Madonna," Apple/Capitol, their second.

The Beatles, "Hey Jude," Apple/Capitol, their third.

The Beatles, "Something," Apple/Capitol, their fourth.

The Beatles, "Get Back," Apple/Capitol, their fifth.

The Beatles, "Let It Be," Apple/Capitol, their sixth.

Cher, "Believe," Warner Bros., her first.

Monica, "Angel Of Mine," Arista, her fifth.

GOLD SINGLES

Monica, "Angel Of Mine," Arista, her sixth.

Whitney Houston, "Heartbreak Hotel," Arista, her 16th.

The Beatles, "The Long And Winding Road," Apple/Capitol, their 23rd.

The Beatles, "Got To Get You Into My Life," Apple/Capitol, their 24th.

Backstreet Boys, "All I Have To Give," Jive, their third.

Cher, "Believe" Warner Bros., her sixth.

Gerald Levert, "Taking Everything," Elektra, his second.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 754 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 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top 50 songs including 'Angel of Mine' by Monica, 'Slide' by Goo Goo Dolls, and 'Believe' by Cher.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have appeared on the Hot 100 chart for more than 20 weeks.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs A-Z including 'All I Have to Give', 'All Night Long', and 'Angel in Disguise'.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top 100 songs by sales including 'Angel of Mine' by Monica, 'Heartbreak Hotel' by Faith Evans, and 'Believe' by Cher.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs 89-100 including 'Rosa Parks', 'Save Tonight', and 'Silly Ho'.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 733 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 100 Singles chart.

Table with 4 columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE. Lists top 37 airplay songs like 'GENIE IN A BOTTLE' and 'MAMBO NO. 5'.

Table with 4 columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE. Lists songs 38-75 in airplay order.

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

HOT 100 RECURRENT AIRPLAY

Table with 4 columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE. Lists recurrent songs 1-13.

Table with 4 columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE. Lists recurrent songs 14-22.

Recipients are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

Table with 4 columns: RANK, TITLE, PUBLISHER, LICENSING, DIST. Lists songs 86-114 in rank order.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with 4 columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE. Lists top 37 sales songs like 'SUMMER GIRLS' and 'UNPRETTY'.

Table with 4 columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE. Lists songs 38-75 in sales order.

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

Table with 4 columns: RANK, TITLE, PUBLISHER, LICENSING, DIST. Lists songs 47-64 in rank order.

Table with 4 columns: RANK, TITLE, PUBLISHER, LICENSING, DIST. Lists songs 65-91 in rank order.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Main Hot 100 Airplay chart table with columns for rank, week, title, and artist.

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

HOT 100 RECURRENT AIRPLAY

Hot 100 Recurrent Airplay chart table showing songs that have appeared on the chart for more than 20 weeks.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

HOT 100 A-Z chart listing songs and artists in alphabetical order.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc.



Main Hot 100 Singles Sales chart table with columns for rank, week, title, and artist.

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

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 727 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 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top hits like 'Mambo No. 5 (A Little Bit Of...)' by Lou Bega and 'I Know What's Up' by Donell Jones.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists tracks that have been on the Hot 100 for 20 or more weeks.

Recipients are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top sales hits like 'Satisfy You' by Puff Daddy and 'I Know What's Up' by Donell Jones.

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

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

- List of song titles and publishers/licenses for tracks 59 through 75, including '15 Minutes', 'Angels Would Fall', and 'I Know What's Up'.

DANNY GOLDBERG FORMS INDIE ARTEMIS

(Continued from page 8)

Feb. 20); rock singer/songwriter Patti Rothberg, who was let go when EMI Records was shuttered in 1997; and Warren Zevon.

Goldberg says he's looking for known and new pop and rock acts for the new label. "That's no different from the philosophy that I've had all along about signing acts," says Goldberg. "I've always been attracted to just really good artists who have some kind of history, because I think there are a lot of different times in an artist's career when they can sell records, as well as new acts." Goldberg says he has not talked to any of his former Mercury acts about coming to Artemis.

Additionally, Goldberg believes "there might be a place for us in the rap area in terms of providing pop promotion and sales services for labels that are self-contained in terms of A&R and street teams.

There may be a niche we can fill."

Although he has no artists yet, staffing for the label is proceeding. Goldberg is assembling a team full of players from his major-label past.

Among the executives at Artemis are ex-Mercury head of international Dave Lory, former Mercury Records Group senior VP of marketing Michael Krumper, former Motown head of business affairs Adrian White, former Motown promotion executive Waymon Jones, and former Mercury Records publicist Sage Robinson.

Additionally, Goldberg is bringing in veteran executive Daniel Glass as head of promotion. Glass' label, Glass Note Records, is being merged with Artemis.

Eventually, Goldberg expects to have a staff of approximately 40 people, including those who work

for JRB Sales & Marketing. The independent sales company, founded by former Mercury head of sales Jeff Brody, will serve as Artemis' sales arm. JRB Sales & Marketing is co-owned by Brody and Sheridan Square.

Artemis has signed a three-year deal with RED, Sony's independent distribution arm.

"Danny will enhance all that we do at RED," says Ken Antonelli, senior VP/GM of RED. "His label will add a depth and quality to a variety of genres, especially in the rock genre, given his history."

Goldberg is still surveying his international distribution options.

Ng Records, home of such acts as Orange 9mm and L.E.S. Stitches, will serve as home for Artemis' hard rock acts. Because of a pre-existing deal, Ng's releases will be distributed through Jive at least until the end of the year.

Although Artemis and Ng share promotion and publicity functions, Ng has separate offices and a staff of eight.

The company will also have a strong Internet component. "I'm in complete control of the digital rights; I'm not bound to any corporate policy," says Goldberg. "We're going to be very proactive in making our music available. I look at the Internet as a very strong promotional vehicle and a distribution vehicle."

Additionally, Panzarella says they have been approached by "two specific Internet companies about investing in us, and there are 10 deals on the table that are Internet companies we could buy."

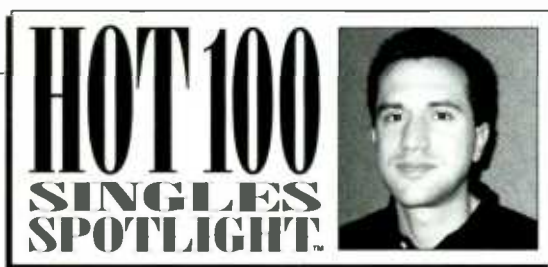
While Sheridan Square is starting with the record label, expansion will likely include a management and publishing division, says Goldberg. C&P already has a management company in Nashville that

handles new Curb Records act Tamara Walker. However, that company currently remains separate from Sheridan Square.

While he looks forward to his new venture, Goldberg admits that his tenures at Atlantic, Warner Bros., and Mercury ended too soon. "I'm disappointed that they were so short," he says.

"To really accomplish something takes a little more time. My contracts called for more time, and my plan called for more time. It's disappointing when you build relationships, you make commitments, you have your own clock, and that clock stops. I certainly didn't want to leave those labels, but I've found that these things sometimes turn out to be blessings in disguise. Every change I've been through has so far led to something I like."

MELINDA NEWMAN



by Silvio Pietroluongo

BOTTLE ROCKET: Christina Aguilera makes the biggest move on The Billboard Hot 100 this issue, as "Genie In A Bottle" (RCA) leaps 49 spots to No. 12. "Bottle" scans 52,000 units in its first week of release, debuting at No. 6 on Hot 100 Singles Sales, and it earns Greatest Gainer/Airplay honors with a 12.5 million increase in audience impressions. The 18-year-old Aguilera is another in a line of chart-topping artists to have appeared on the "New Mickey Mouse Club" in the mid-'90s. Her costars included Britney Spears and 'N Sync's Joshua "J.C." Chazese and Justin Timberlake, as well as Keri Russell of television's "Felicity."

SHALL WE DANCE? Hot on the heels of successful chart performances by fellow Latinos Ricky Martin and Jennifer Lopez, Enrique Iglesias enters the Hot 100 at No. 63 as the Hot Shot Debut with "Bailamos" (Overbrook/Interscope). "Bailamos," which is from the film "Wild Wild West," marks Iglesias' inaugural appearance on the Hot 100. It's the No. 1 song on this issue's Hot Latin Tracks and Iglesias' 11th overall entry on that chart. Interscope will release a retail single for "Bailamos" on Aug. 3.

TOP 10 GAZING: Destiny's Child moves 11-2 on the Hot 100 with "Bills, Bills, Bills" (Columbia) and is poised to battle Jennifer Lopez's "If You Had My Love" (Work/ERG) for the top spot next issue while at the same time attempting to hold off Pearl Jam's "Last Kiss" (Epic), which re-bullets at No. 3 and moves to No. 1 on the sales chart. It will be a one-week fight for the top, because "Wild Wild West" by Will Smith Featuring Dru Hill & Kool Moe Dee (Columbia) will hit retail on Tuesday (6) and likely vault to the No. 1 spot in two issues... Due to Destiny's Child's leap, Whitney Houston gets pushed back a spot to No. 5 yet retains her bullet with "It's Not Right But It's Okay" (Arista). A gain of 1.2 million audience impressions offsets a decline in sales.

BABS BOWS: Barbra Streisand debuts on the sales chart at No. 29 with "I've Dreamed Of You" (Columbia). "You" matches the debut position of Streisand's last single, "I Finally Found Someone," her duet with Bryan Adams. Although the debut positions are the same, the total units scanned in the first weeks of release of these two titles were significantly different. While "Someone" moved 23,000 pieces the week of Nov. 23, 1996, "You" scans 9,500 this issue.

A few factors gave "Someone" the stronger sales week. First, "Someone" was available as both a cassette single and a CD single, while "You" is only available as a CD. "Someone" was featured in a heavily promoted Streisand film, "The Mirror Has Two Faces," and it had Adams' star power as an additional selling point. And finally, "Someone" was released to retail during the busiest sales period of the year. Don't cry for Barbra, however, as "You" adds 30 AC stations to its total and is poised to quickly ascend the Adult Contemporary chart in the coming issues.

"You" is the first single from Streisand's upcoming album, "A Love Like Ours," which isn't due in stores until the fall. Until that time, this song can only be found on the CD single, which bodes well for its continued sales points.

SACEM Says Documents Prove WWII Payments

French Rights Society Denies Withholding Funds From Jewish Members

BY RÉMI BOUTON

PARIS—The French authors' and composers' society SACEM has presented new evidence that it says proves that it did pay monies owed to its Jewish members during World War II.

However, the society was unable to explain documentation in which it asked Jewish authors to identify themselves or face internment in a concentration camp.

SACEM was accused by songwriter/member Daniel Vangarde, aka Daniel Bangalter, of actively participating in identifying its Jewish members and withholding royalties from them during the Vichy regime, which was in place during the wartime occupation of France by Nazi Germany (Billboard, June 26).

SACEM's chief executive, Jean-Loup Tournier, says that from Nov. 17, 1941, to Jan. 14, 1942, distributions were frozen for all of the organization's members. However, among the documentation that the organization revealed June 30 were the minutes of its board meeting dated Jan. 14, 1942, which applied a new directive from Vichy that authors' rights payments could be paid to Jewish authors as if they were salary payments.

The distributions for the Nov. 17-Jan. 14 period were paid at that time, according to the organization.

"Thus, SACEM did not freeze Jewish authors' rights," says Tournier.

Yet Tournier acknowledges that "it is possible that some authors' rights from Jewish authors who died during World War II have not been paid."

It will be the work of the independent Mattéoli Commission, set up by the French government, to examine the fate of those payments. SACEM says it is ready to subscribe to a fund for those who may have suffered during those years.

SACEM also presented a letter dated July 26, 1941, in which the organization asked the Commissariat Général Aux Questions Juives (the Vichy government department for Jewish affairs) if authors' rights dis-

tributed to Jewish authors were affected by the German Fourth Order of May 28, 1941, concerning "measures against Jews."

SACEM wrote at the time: "We do not think that this order is applicable to our Jewish members."

Says Tournier, "This letter shows not only that SACEM was not overzealous but also that it contested the application of this law to authors' rights."

SACEM has also revealed an interoffice letter from the Commissariat Général Aux Questions Juives dated Dec. 23, 1941, which it says shows that it was in receipt of instructions from the Vichy government on how to address payments to its Jewish members.

The letter says, "We have frequent contact with SACEM in the wake of our instructions concerning the paying of authors' rights to Jewish SACEM members. Particularly, we have asked SACEM to list all its Jewish members in order to freeze the amounts that have to be distributed to its members."

The Dec. 23 letter says the instruc-

tions were given about 10 days prior, which would be approximately Dec. 13.

SACEM cannot, however, explain why on Nov. 17, 1941, it sent a letter to its members in which it asked Jewish authors to identify themselves or face "internment in a concentration camp." That letter was brought to light by Vangarde in May (Billboard, May 22).

Says Tournier, "We have not found the document that led SACEM to write the 17 November letter."

SACEM also presented testimony from many of its members, including famous composer Henri Dutilleux, who had received the Nov. 17 letter.

Says Dutilleux, "When I read the letter in 1941, I was ashamed of the Vichy government. It was obvious that SACEM was not at the origin of these measures. You have to get back to this time."

Vangarde, who was present at the meeting, says, "These documents revealed by SACEM are insufficient to prove anything. There's a lot of incoherence in Tournier's analyses."

SEVERAL MANUFACTURERS PREP PLAYERS

(Continued from page 90)

make inroads.

"We need to have a little research to see if people want this [product line]," says Russ Solomon, president of Tower Records, which carries small electronics. "The technology people think that downloading is the miracle of the western world, but do people really want to go to that much trouble when they can buy an album off the Internet or at a store? Where's the benefit?"

The manufacturers hope the entry of the major labels into the digital space will expand the marketplace by adding coveted major-act content to the current online offerings, which lean heavily toward indie acts.

On June 28, the Secure Digital Music Initiative (SDMI) unveiled a specification for portable digital

music players designed to stem online piracy (see story, page 1) and, therefore, to reassure those majors.

Creative says that its initial units are "pre-SDMI," while Thomson's Redmond said his company had just received the initial specs and was still assessing them.

"From what we see in there, we believe that we will be able to be SDMI-compliant," says Redmond. "We're very unsure what Phase II really means, but we believe we will be compliant with what we see."

The tech companies are walking a fine line, executives say: They want to work with the major labels but also are keen to ensure that any screening technology is neither too cumbersome nor too limiting as to turn off potential customers.

TRADITIONAL RETAILERS, ONLINE MERCHANTS DEBATE TAX ON INTERNET SALES

(Continued from page 1)

music tax-free, make it tax-free for anyone who sells it."

John Marmaduke, president/chairman of Hastings Entertainment, operator of 131 superstores, says of E-commerce, "If it's a compelling channel, it doesn't need a subsidy. And those who receive subsidies will defend them to death."

On the online side, Paul Capelli, a spokesman for Amazon.com, the leading seller of music on the Internet, says, "Amazon.com believes that the best policy course for the next several years is a moratorium on all taxes on electronic commerce or on access to the Internet. Taxes imposed on transactions conducted over the Internet—or on access to the Internet—will subject Internet businesses to thousands of potential taxing jurisdictions and place an overwhelming burden on the development of electronic commerce."

Alan Manuel, co-founder of online company CDuctive, which makes custom CD compilations and sells downloads, notes another potential problem with taxing the online realm. "On the one hand, our custom CD business is akin to the mail-order business," he says. "But on the other hand, downloading is akin to E-mail and involves a service, which you don't pay taxes on."

"A lower amount of tax is better for everyone, but in the download space it hasn't been established if it's a product or if we're offering a service," he adds.

Online merchants and analysts who study Internet sales say they are not opposed to taxes on electronic commerce but add that the time is not right.

Ken Cassar, an analyst with Jupiter Communications' digital commerce group, says, "I'm an advo-

cate of the petri-dish exemption. We may be at a point where we need to let the channel flourish a little before we tax it. But long-term it's absolutely necessary that electronic commerce is taxed. If it's not taxed, it's an unfair advantage Internet merchants have over traditional merchants."

Jupiter forecasts that E-com-

'If you want to make music tax-free, make it tax-free for anyone who sells it'

—BOB HIGGINS—

merce in the U.S. will amount to \$41 billion in 2002, with growth rates of at least 50% a year after that. A recent University of Chicago study estimates that Internet sales next year could range between \$200 billion and \$1 trillion worldwide.

The taxation issue has been on the front burner in the past week because of renewed activity in Washington.

Congress last year created the Advisory Commission on Electronic Commerce to study the impact of taxation on online business and the economy. Members met for the first time in Williamsburg, Va., June 21-22.

In Congress, the Republican majority's take on Internet commerce has been free-market and initially anti-tax. That led to the passage of the Internet Tax Freedom Act in October last year, which calls for a moratorium on any Internet taxes for three years and set up the commission.

"For now," one congressional senior adviser says, "most members are either unsure, or want a shake-out period to make sure Web businesses aren't singled out for taxes, or are, frankly, scratching their heads."

Michael Putnam, an E-commerce analyst with Forrester Research, says that the growth of online selling—which Forrester projects at \$3.2 trillion worldwide by 2003—"depends on how well governments and businesses can work together. This is a test case for that."

Putnam believes the solution to the taxation issue would be for states to "agree on one low flat sales tax for all Internet sales," from, say, 2%-5%. That view is supported by some members of the commission. If E-commerce merchants have to levy different taxes according to where their customers receive the products, it "will be a nightmare," Putnam says.

During debate on the bill last year, revenue-desperate state and local governments argued that they are entitled to a share of any future sales-tax revenue, and the sooner the better.

A study by the Ernst & Young accounting firm, released June 22, estimated that state and local governments suffered a sales-tax loss of \$170 million last year to Internet businesses. Nevertheless, that is far less than the \$4 billion that is theoretically lost through direct-mail catalog sales, which also are not taxed.

The E-commerce commission is chaired by James Gilmore, governor of Virginia, which is the headquarters state of Internet provider Amer-

ica Online. The Republican is on the record as opposing taxes at this stage for Internet businesses.

Most of the commission's members believe that taxes will eventually arrive in cyberspace but say that they will oppose any that single out the Internet—particularly taxes on Web access. They also agree that Internet taxes will have to have parity with those on other forms of commerce and be structured simply to avoid red tape.

The commission will meet throughout the year and file a report to Congress by next April.

The importance of the issue was underscored in a study by the Department of Commerce, released June 22, that said that at least one-third of the nation's economic growth between 1995 and 1998 was attributable to high-tech industries and that this growth was helping to hold down inflation.

Jupiter's Cassar believes that taxing Internet commerce now would weaken the competitive edge of the U.S. in worldwide E-commerce. "The U.S. is at least 12 months ahead of the rest of the world. We're hearing a lot of merchants are capturing a surprising amount of international sales."

A big question that hangs over online commerce is whether it will ever be profitable. Cassar says that the current tax moratorium "will give American commerce players an opportunity to figure out how to do it. Internet profitability will be about creating scale, which will allow Internet merchants to develop tools and technologies not easily duplicated."

Although some observers believe that online taxation would be a nightmare for retailers because of varying tax rates in states and municipalities nationwide, some brick-and-mortar merchants who have Web

sites for E-commerce do not see that as a problem. "We're effectively operating in 44 states now," says Trans World's Higgins. "To us, there's no real difference."

In fact, many brick-and-mortar retailers with Web sites are already levying taxes on consumers' purchases.

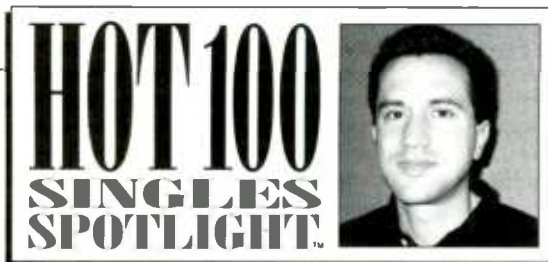
'We may be at a point where we need to let the online channel flourish a little before we tax it'

—KEN CASSAR—

Marcia Appel, senior VP of communications and corporate advertising for the Musicland Group, which operates more than 1,300 stores, says, "As it now stands, companies just selling online are given a grace period on this question. Companies with different configurations had to grapple with the issue more."

Musicland charges sales tax to online customers in two states, Indiana and Minnesota, where it has its warehouse and headquarters. The company has incorporated its online business in just those two states, separate from its traditional business, because of laws requiring brick-and-mortar merchants to charge sales taxes in the states where they have stores.

Assistance in preparing this article was provided by Eileen Fitzpatrick in Los Angeles and Ed Christman in New York.



by Silvio Pietroluongo

PAYDAY: Destiny's Child is well on its way to paying off its creditors, as "Bills, Bills, Bills" (Columbia) rockets up 52-11 on The Billboard Hot 100. First-week sales of 60,000 units and a gain of 8.5 million audience impressions are the catalysts for this dramatic leap. "Bills" is breaking at R&B radio and earned Greatest Gainer honors on sister publication Airplay Monitor's Mainstream R&B and Crossover charts for the week. "Bills" is the first single from Destiny's Child's album "The Writing's On The Wall," which is due in stores July 27.

TOP 10 SNAPSHOT: Pearl Jam dips a spot to No. 3 on the Hot 100, as a 29% sales decline for "Last Kiss" outnumbers a 10% audience jump. "Kiss" is making its strongest move at mainstream top 40 stations, with a 78% audience increase for the week at that format. . . '98 improves on its initial sales-week tally by 15,000 units, bringing its weekly total for "The Hardest Thing" (Universal) to 65,000 pieces scanned. "Thing" moves 7-5 on the Hot 100 and 8-5 on the Hot 100 Singles Sales chart on account of this sales upswing. . . Whitney Houston's "It's Not Right But It's Okay" (Arista) is the Greatest Gainer/Sales winner for the second week in a row. An impressive 80% increase to 76,000 units gives "Okay" identical 11-4 jumps on both the Hot 100 and the sales charts. . . Maxwell's "Fortunate" (Rock Land/Interscope/Columbia) regains its bullet this issue and moves up to No. 7, as both sales and airplay rebound. "Fortunate" remains at No. 1 for an eighth week on the Hot R&B Singles & Tracks chart and continues to make inroads at rhythmic top 40 stations.

KING OF THE JUNGLE: Two weeks ago I speculated on what it would take for Phil Collins to debut on the Hot 100 with his No. 1 AC single "You'll Be In My Heart" (Walt Disney/Hollywood). Well, it seems that all he needed was to make "Heart" available at retail. In the same week that "Tarzan" landed on top of the box-office charts, the first single from that motion picture rings up 27,000 units and is the Hot 100's Hot Shot Debut at No. 34.

4TH IN JULY: Jennifer Lopez remains at the top of The Billboard Hot 100 for the fourth consecutive week with "If You Had My Love" (Work/ERG). "Love" earns the Greatest Gainer/Airplay award for the second time in the last three weeks, with an increase of 11 million audience impressions. That surge in audience propels her into the top 10 of the Hot 100 Airplay chart at No. 7, and her radio growth will likely lock in at least another week at No. 1.

As we head into the final Fourth of July weekend of the decade and, for that matter, of the century, what other songs topped the Hot 100 during each of the '90s preceding Independence Day holidays? Last year it was Brandy & Monica's "The Boy Is Mine" (Atlantic); 1997: Puff Daddy, "I'll Be Missing You" (Arista); 1996: Bone Thugs-N-Harmony, "The Crossroads" (Relativity); 1995: Bryan Adams, "Have You Ever Really Loved A Woman?" (A&M); 1994: All-4-One "I Swear" (Atlantic); 1993: Janet Jackson, "That's The Way Love Goes" (Virgin); 1992: Sir Mix-A-Lot, "Baby Got Back" (Def American); 1991: Paula Abdul, "Rush Rush" (Virgin); 1990: New Kids On The Block, "Step By Step" (Columbia).

Piracy, Web Rights Top Agenda For French Industry Meeting

BY RÉMI BOUTON

PARIS—CD-R piracy and Internet rights will top the agenda when some 300 music industry professionals meet French Culture and Communication Minister Catherine Trautmann to address their future in the digital age.

The Etats Generaux du Disque (General Assembly of the Record) takes place Tuesday (29).

After an opening keynote speech by Trautmann, the record industry's case for enhancing labels' protection in the digital age will be presented by Paul René Albertini, Sony Music France CEO, Sony Music Europe VP, and president of industry body SNEP. He will be joined by Virgin Continental Europe president Emmanuel De Buretel, Naive CEO Patrick Zelnik, and Alain Ho, manager of techno label Yellow Productions.

SACEM board president Jean-Loup Tournier will explain why the authors and publishers are joining phonographic producers to

demand improvements to protection of their rights.

Retailers will have a session that will feature FNAC music manager Thierry Hidoux; Virgin Stores CEO Jean-Noel Reinhardt; Isabelle Leclerc, cultural product manager of hypermarket Leclerc; and Audiosoft VP of copyright affairs Philippe Pearson.

Another session will focus on digital copying on CD-R. Featured will be Philips France CEO Michel-Bernard Brossard and representatives of producers', authors', and artists' collecting societies.

A final session will examine the relations between music and broadcasters. Participants include Veronique Cayla, member of broadcasting authority CSA; Robin Leproux, deputy GM of music-oriented TV channel M6; NRJ group programming manager Christophe Sabot; Yves Bigot, head of music at public TV station France 2; and Henri de Bodinat, CEO of indie Musisoft.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Top entry: NO. 1 LIVIN' LA VIDA LOCA RICKY MARTIN (CZ) 2 wks at No. 1.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Top entry: 38 38 5 LAST KISS PEARL JAM (EPIC).

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Top entry: 1 2 2 SAVE TONIGHT EAGLE-EYE CHERRY (WORK/ERG).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Top entry: 14 13 30 YOU'RE STILL THE ONE SHANIA TWAIN (MERCURY/DJMG).

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table with columns: TITLE (Publisher - Licensing Org.), Sheet Music Dist., and track number. Top entry: 12 808 (R.Kelly, BMI/Dotted Line, BMI) WBM.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Top entry: NO. 1 IF YOU HAD MY LOVE JENNIFER LOPEZ (WORK/ERG) 4 wks at No. 1.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Top entry: 38 34 20 KISS ME SIXPENCE NONE THE RICHER (SQUINT/COLUMBIA).

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

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 759 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 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes 'NO. 1' indicator for 'HAVE YOU EVER?' by Brandy.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes 'NO. 1' indicator for 'THERE YOU HAVE IT' by Blackhawk.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs with recurrent airplay.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs with recurrent airplay.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

Table with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL), PUBLISHER, LICENSING ORG., SHEET MUSIC DIST.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes 'NO. 1' indicator for '...BABY ONE MORE TIME' by Britney Spears.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes 'NO. 1' indicator for 'SO INTO YOU' by Tamia.

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



Black Promoters Association of America, Inc.

**TO ALL ENTERTAINERS, MANAGERS AND
PEOPLE OF RIGHTEOUSNESS**

A grave injustice is being done in an industry that we all love so well. As you all may know, the nation's black promoters and business communities have been involved in a struggle for justice and equality. The injustice and discrimination that we are enduring comes from the hands of our booking and talent agencies and many pop promoters.

In this country where all men are created equal and endowed by the creator, black promoters are not allowed or given the privilege to present white artists like Elton John, Celine Dion or the Spice Girls. However, white promoters are allowed and given the privilege to promote any and all acts, be they black or white.

This is not only an insult to black people, but also an insult to people of all races. In a country as great as ours, and with the greatest entertainment industry on earth, how can we sit idly by and allow this type of racial injustice?

For years, our children as well as our business communities have felt the financial pain and suffering of this racist behavior. While other aspects of American life have moved beyond this type of segregation, the entertainment industry continues to live with the discriminatory policies of the past. This is clearly a repulsive vestige of another era.

There is no place for racial exclusion in an industry that enjoys and benefits from the talents of both black and white artists. Giving way to racism anywhere in our industry gives way to racism everywhere in our industry and our nation. As we pray daily asking for divine intervention, we have also asked the courts to enforce the law and put an end to these discriminatory practices. We desperately seek the help of all people, both black and white, that believe in justice, equality and the constitution of this nation, to stand up with us against this racist and deplorable act. We ask that you confront your agency and ask them to please abort and change all ways and practices that may be considered discriminatory. If they refuse to change, may we suggest that you change agencies.

WE HUMBLY THANK YOU FOR YOUR SUPPORT

Leonard Rowe, President

THE BLACK PROMOTERS ASSOCIATION OF AMERICA, INC.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 759 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 100 Singles chart.

Main Hot 100 Airplay table with columns for week, last week, weeks on, title, and artist. Includes track 1 'HAVE YOU EVER?' by Brandy.

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

HOT 100 RECURRENT AIRPLAY

Hot 100 Recurrent Airplay table with columns for week, last week, weeks on, title, and artist. Includes track 1 'TORN' by Natalie Imbruglia.

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

Hot 100 A-Z table listing songs by title, publisher, and distributor. Includes tracks like 'ALL THE PLACES (I WILL KISS YOU)' and 'ANGEL IN DISGUISE'.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Main Hot 100 Singles Sales table with columns for week, last week, weeks on, title, and artist. Includes track 1 'I'M YOUR ANGEL' by Kelly Rowland and Destiny Faye.

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

Continuation of Hot 100 Singles Sales table, including tracks like 'ROSA PARKS' and 'TRIPPIN''.

THE Billboard HOT 100

THE MOST POPULAR SINGLES & TRACKS COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS RADIO PLAYLISTS AND RETAIL STORE, MASS MERCHAND AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN.

JANUARY 30, 1999



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				▶ No. 1/Greatest Gainer/Sales ▶		
1	3	4	11	...BABY ONE MORE TIME ▲ M.MARTIN,RAMI (M.MARTIN)	◆ BRITNEY SPEARS (C) (D) (T) JIVE 42545	1
2	1	1	14	HAVE YOU EVER? ★ D.FOSTER (D.WARREN)	◆ BRANDY (C) (D) (V) ATLANTIC 84198	1
3	2	2	18	NOBODY'S SUPPOSED TO BE HERE ▲ A.CRAWFORD,M.JORDAN (S.CRAWFORD,M.JORDAN)	◆ DEBORAH COX (C) (D) (T) (X) ARISTA 13550	2
4	4	3	14	I'M YOUR ANGEL ▲ R.KELLY (R.KELLY)	◆ R. KELLY & CELINE DION (C) (D) (T) (V) JIVE 42557	1
5	12	15	21	JUMPER ★ S.JENKINS (S.JENKINS)	◆ THIRD EYE BLIND (C) (D) (V) ELEKTRA 64058/EEG	5
6	22	31	9	ANGEL OF MINE ★ R.JERKINS (R.LAWRENCE,T.POTTS)	◆ MONICA (C) (D) ARISTA 13590	6
7	5	8	19	SAVE TONIGHT A.KYMAN (E.CHERRY)	◆ EAGLE-EYE CHERRY WORK ALBUM CUT/ERG	5
8	6	11	15	HANDS J.KILCHER (J.KILCHER,P.LEONARD)	◆ JEWEL ATLANTIC ALBUM CUT	6
9	10	14	19	SLIDE R.CAVALLI,GOO GOO DOLLS (J.RZEZNIK)	◆ GOO GOO DOLLS WARNER BROS. ALBUM CUT	9
10	7	7	19	LULLABY S.MULLINS (S.MULLINS)	◆ SHAWN MULLINS (V) SMC ALBUM CUT/COLUMBIA	7
				▶ Greatest Gainer/Airplay ▶		
11	13	18	9	ANGEL ● P.MARCHAND (S.MCLACHLAN,P.MARCHAND)	◆ SARAH MCLACHLAN (C) (D) ARISTA/WARNER SUNSET (B/W ADIA)/REPRISE	11
12	9	9	12	DOO WOP (THAT THING) ● L.HILL (L.HILL)	◆ LAURYN HILL (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA	1
13	8	5	21	LATELY ▲ J.HOWCOTT,D.PARKS (W.BAKER,C.KELLY)	◆ DIVINE (C) (D) (T) PENDULUM 15316/RED ANT	1
14	11	10	13	TRIPPIN' ● M.ELLIOTT,D.PEARSON (M.ELLIOTT,D.PEARSON,T.MOSLEY)	◆ TOTAL FEATURING MISSY ELLIOTT (C) (D) (T) (X) BAD BOY 79185/ARISTA	7
15	25	64	12	WHEN YOU BELIEVE ★ BABYFACE (S.SCHWARTZ,BABYFACE)	◆ WHITNEY HOUSTON & MARIAH CAREY DREAMWORKS 59022/GEFFEN	15
16	17	6	18	BECAUSE OF YOU ▲ BAG,BLOODSHY,ARNOR (A.BAGGE,A.BIRGISSON,C.KARLSSON,P.TUCKER)	◆ 98 DEGREES (C) (D) MOTOWN 86083D	3
17	14	17	9	TAKE ME THERE ● T.RILEY (T.RILEY,T.SAVAGE,M.NELSON,M.BETHA,M.FOSTER)	◆ BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK INTERSCOPE SOUNDTRACK CUT	14
18	35	52	7	BELIEVE ★ M.TAYLOR,B.RAWLING (B.HIGGINS,S.MCLENEN,P.GARRY,S.TORCH)	◆ CHER (T) (V) (X) WARNER BROS. 44576*	18
19	18	23	11	MIAMI L.E.S.,POKE & TONE (W.SMITH,R.TOBY,S.J.BARNES,W.SHELBY,S.SHOCKLEY,L.SYLVERS,III)	◆ WILL SMITH COLUMBIA ALBUM CUT	18
20	15	12	35	FROM THIS MOMENT ON ★ R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 566450	4
21	16	13	12	LOVE LIKE THIS ● R.LAWRENCE,S.COMBS (F.EVANS,S.CRAWFORD,C.EMERY,B.EDWARDS,N.RODGERS)	◆ FAITH EVANS (C) (D) (T) (X) BAD BOY 79117/ARISTA	7
22	26	21	11	GHETTO COWBOY ● A.HENDERSON (S.HOWSE,A.HENDERSON,K.GREER,J.BURKE,F.LINSEY,R.ANTONIO)	◆ MO THUGS FAMILY FEAT. G BONE THUGS-N-HARMONY (C) (D) MO THUGS/RUTHLESS 1707/RELATIVITY	15
23	24	24	7	I DON'T WANT TO MISS A THING ★ M.WRIGHT (D.WARREN)	◆ MARK CHESNUTT (C) (D) (V) DECCA 72078	19
24	21	26	12	THESE ARE THE TIMES BABYFACE,D.THOMAS (BABYFACE,D.THOMAS)	◆ DRU HILL (V) UNIVERSITY ALBUM CUT/ISLAND	21
25	19	19	18	CAN I GET A... ★ I.GOTTI,LIL' ROB (S.CARTER,I.LORENZO,J.ATKINS,R.MAYS)	◆ JAY-Z FEATURING AMIL (OF MAJOR COINZ) AND JA (T) DEF JAM 567683*/MERCURY	19
26	23	30	9	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU C.STURKEN,E.ROGERS (C.STURKEN,E.ROGERS)	◆ 'N SYNC RCA ALBUM CUT	23
				▶ Hot Shot Debut ▶		
27	NEW		1	TAKING EVERYTHING ★ DELITE (G.LEVERT,D.ALLAMBY,L.BROWDER,A.ROBERSON)	◆ GERALD LEVERT (C) (D) (T) (X) EASTWEST 64061/EEG	27
28	20	20	38	IRIS R.CAVALLI,GOO GOO DOLLS (J.RZEZNIK)	◆ GOO GOO DOLLS WARNER SUNSET SOUNDTRACK CUT/REPRISE	9
29	40	58	6	WHEN A WOMAN'S FED UP R.KELLY (R.KELLY)	◆ R. KELLY JIVE ALBUM CUT	29
30	31	28	28	INSIDE OUT D.GILMORE (M.COLLINS,EVE 6)	◆ EVE 6 RCA ALBUM CUT	28
31	46	66	4	EVERY MORNING D.KAHNE (SUGAR RAY,D.KAHNE)	◆ SUGAR RAY LAVA ALBUM CUT/ATLANTIC	31
32	27	16	46	THIS KISS ▲ B.GALLIMORE,F.HILL (R.LERNER,A.ROBOFF,B.N.CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	7
33	48	76	3	I WILL GET THERE ★ J.JAM,T.LEWIS (D.WARREN)	◆ BOYZ II MEN (C) (D) DREAMWORKS 59018/GEFFEN	33
34	32	43	9	CHANGES A.SHAKUR (T.SHAKUR,D.EVANS,B.HORNSBY)	◆ 2PAC AMARU/DEATH ROW ALBUM CUT/INTERSCOPE	32
35	28	22	19	I'LL BE ★ M.SERLETIC (E.MCCAIN)	◆ EDWIN MCCAIN (D) (V) LAVA 84191/ATLANTIC	5
36	37	38	9	YOU GET WHAT YOU GIVE G.ALEXANDER (G.ALEXANDER,NOWELS)	◆ NEW RADICALS MCA ALBUM CUT	36
37	38	51	8	STAND BESIDE ME B.GALLIMORE,T.MCGRAW (S.A.DAVIS)	◆ JO DEE MESSINA CURB ALBUM CUT	37
38	29	25	21	MY FAVORITE MISTAKE S.CROW (S.CROW,J.TROTT)	◆ SHERYL CROW (V) A&M ALBUM CUT	20
39	39	41	18	FLY AWAY L.KRAVITZ (L.KRAVITZ)	◆ LENNY KRAVITZ VIRGIN ALBUM CUT	39
40	34	29	17	HOW DEEP IS YOUR LOVE ● DUTCH MONDIE,N.TITTY,W.CAMPBELL (R.COUSINS,T.RUFFIN,W.CAMPBELL,M.ANDREWS,R.NOBLE)	◆ DRU HILL FEATURING REDMAN (C) (D) (T) ISLAND/DEF JAM 572424/MERCURY	3
41	45	56	9	FOR A LITTLE WHILE B.GALLIMORE,J.STROUD,T.MCGRAW (P.VASSAR,S.MANDILE,J.VANDIVER)	◆ TIM MCGRAW CURB ALBUM CUT	41
42	44	48	11	SPIRIT OF A BOY, WISDOM OF A MAN J.STROUD,B.GALLIMORE,R.TRAVIS (T.BRUCE,G.BURTNIK)	◆ RANDY TRAVIS DREAMWORKS (NASHVILLE) ALBUM CUT	42
43	30	27	51	TOO CLOSE ▲ MAGEE,D.LIGHTY (K.GIST,D.LIGHTY,R.L.HUGGAR,R.BROWN,R.FORD,D.MILLER,J.B.MOORE,K.WALKER)	◆ NEXT (C) (D) (T) (X) ARISTA 13456	1
44	51	57	6	IT'S ALL BEEN DONE S.ROGERS,D.LEONARD,BARENAKED LADIES (S.PAGE)	◆ BARENAKED LADIES REPRISE ALBUM CUT	44
45	36	45	23	WRONG AGAIN ★ M.MCBRIDE,P.WORLEY (T.L.JAMES,C.WEIL)	◆ MARTINA MCBRIDE (C) (D) (V) RCA (NASHVILLE) 65456	36
46	41	44	13	THERE YOU HAVE IT ★ M.BRIGHT,T.DUBOIS (S.BOGARD,R.GILES)	◆ BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13134	41
47	59	74	7	UNBELIEVABLE M.D.CLUTE,DIAMOND RIO (A.ANDERSON,J.STEELE)	◆ DIAMOND RIO (V) ARISTA NASHVILLE ALBUM CUT	47
48	43	46	13	RIGHT ON THE MONEY K.STEGALL (C.BLACK,P.VASSAR)	◆ ALAN JACKSON (V) ARISTA NASHVILLE ALBUM CUT	43
49	33	32	26	TOUCH IT ★ J.KNIGHT (J.KNIGHT,SCREWFACE,T.STAHL,J.GULDBERG)	◆ MONIFAH (C) (D) (T) UPTOWN 56207/UNIVERSAL	9

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
50	57	65	10	HOLD ON TO ME ★ C.PETOCZ,J.M.MONTGOMERY (B.DALY,W.RAMBEAUX)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC (NASHVILLE) 84197	50
51	54	60	8	NO PLACE THAT FAR ★ N.WILSON,B.CANNON (S.EVANS,T.SHAPIO,T.MARTIN)	◆ SARA EVANS (C) (D) (V) RCA (NASHVILLE) 65584	51
52	55	82	4	EX-FACTOR L.HILL (L.HILL,A.BERGMAN,M.BERGMAN,M.HAMLSCH,R.DIGGS,D.COLES,G.GRICE,C.WOODS)	◆ LAURYN HILL RUFFHOUSE ALBUM CUT/COLUMBIA	52
53	61	71	6	BACK 2 GOOD M.SERLETIC (R.THOMAS,M.SERLETIC)	◆ MATCHBOX 20 (V) LAVA ALBUM CUT/ATLANTIC	53
54	53	53	13	PRETTY FLY (FOR A WHITE GUY) D.JERDEN (THE OFFSPRING)	◆ THE OFFSPRING (V) COLUMBIA ALBUM CUT	53
55	58	77	6	HEARTBREAK HOTEL ● SOULSHOCK,KARLIN (C.SCHACK,K.KARLIN,T.SAVAGE)	◆ WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE ARISTA ALBUM CUT	55
56	63	70	8	WRONG NIGHT D.MALLOY,R.MCENTIRE (J.LEO,R.BOWLES)	◆ REBA (V) MCA NASHVILLE ALBUM CUT	56
57	NEW		1	ALL I HAVE TO GIVE FULL FORCE (FULL FORCE)	◆ BACKSTREET BOYS JIVE ALBUM CUT	57
58	65	37	6	GOODBYE ● R.STANNARD,M.ROWE (SPICE GIRLS,R.STANNARD,M.ROWE)	◆ SPICE GIRLS (M) (X) VIRGIN 38652*	11
59	47	36	18	ONE WEEK ★ S.ROGERS,D.LEONARD,BARENAKED LADIES (E.ROBERTSON)	◆ BARENAKED LADIES (C) (D) (V) REPRISE 17174	1
60	56	61	9	ROSA PARKS OUTKAST (A.PATTON,A.BENJAMIN)	◆ OUTKAST LAFACE ALBUM CUT/ARISTA	55
61	71	72	8	FLY (THE ANGEL SONG) ★ T.HASELDEN,R.ZAVITSON (S.WILKINSON,R.M.BOURKE)	◆ THE WILKINSONS (C) (D) (V) GANT (NASHVILLE) 17131/REPRISE (NASHVILLE)	61
62	64	69	7	WHAT IT'S LIKE D.ROSS,J.GAMBLE,EVERLAST (E.SCHRODY)	◆ EVERLAST TOMMY BOY ALBUM CUT	62
63	67	85	4	SILLY HO CYPTRON (D.AUSTIN)	◆ TLC LAFACE ALBUM CUT/ARISTA	63
64	49	49	17	FOR YOU I WILL ★ P.MCMAKIN,A.TIPPIN (T.MARTIN,M.NESLER)	◆ AARON TIPPIN (C) (D) (V) LYRIC STREET 164023	49
65	50	47	14	YOU'RE BEGINNING TO GET TO ME ★ J.STROUD,C.WALKER (T.SHAPIO,A.BARKER)	◆ CLAY WALKER (C) (D) (V) GIANT (NASHVILLE) 17158/REPRISE (NASHVILLE)	39
66	75	—	2	YOU WERE MINE P.WORLEY,B.CHANCEY (E.ERWIN,M.SEIDEL)	◆ DIXIE CHICKS MONUMENT ALBUM CUT	66
67	52	39	13	HARD KNOCK LIFE (GHETTO ANTHEM) ★ MARK 45 KING (S.CARTER,M.JAMES,C.STROUSE,M.CHARNIN)	◆ JAY-Z (T) ROC-A-FELLA/DEF JAM 566493*/MERCURY	32
68	73	59	14	PUSHIN' WEIGHT ★ N.O.JOE (ICE CUBE,MR. SHORT KHOP,J.JOHNSON)	◆ ICE CUBE FEATURING MR. SHORT KHOP (C) (D) (T) PRIORITY 53456	26
69	84	—	2	TYRESE LADY THE CHARACTERS (J.T.AUSTIN,T.TAYLOR,C.FARRAR)	◆ TYRESE RCA ALBUM CUT	69
70	76	—	2	BUSY MAN J.KELTON,K.STEGALL (B.REGAN,G.TEREN)	◆ BILLY RAY CYRUS (V) MERCURY (NASHVILLE) ALBUM CUT	70
71	68	63	9	SWEETEST THING S.LILLYWHITE,D.LANOIS,B.ENO (U2)	◆ U2 ISLAND ALBUM CUT	63
72	74	83	12	ANGEL IN DISGUISE R.JERKINS,BRANDY (R.JERKINS,L.DANIELS,F.JERKINS III,T.TURMAN,T.HALE)	◆ BRANDY ATLANTIC ALBUM CUT	72
73	80	—	2	THAT DON'T IMPRESS ME MUCH R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (V) MERCURY (NASHVILLE) ALBUM CUT	73
74	66	50	9	HOLD ME ★ POKE & TONE (B.MCKNIGHT,S.BARNES,J.C.OLIVIER,J.BARNES,K.BARNES)	◆ BRIAN MCKNIGHT (FEATURING TONE & KOBE BRYANT) (C) (D) (T) MOTOWN 8608852	35
75	72	79	6	FADED PICTURES JOE (J.THOMAS,J.THOMPSON)	◆ CASE FEATURING JOE DEF JAM SOUNDTRACK CUT/MERCURY	72
76	77	75	11	FATHER OF MINE A.P.ALEXAKIS (A.P.ALEXAKIS,EVERCLEAR)	◆ EVERCLEAR CAPITOL ALBUM CUT	75
77	90	—	2	MEANWHILE ★ T.BROWN,G.STRAIT (J.F.KNOBLOCH,W.HOLYFIELD)	◆ GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72084	77
78	70	54	16	THE POWER OF GOOD-BYE ★ MADONNA,W.ORBIT,P.LEONARD (MADONNA,R.NOWELS)	◆ MADONNA (C) (D) (V) MAVERICK 17160/WARNER BROS.	11
79	85	—	2	POWERFUL THING T.BROWN,T.YEARWOOD (A.ANDERSON,S.VAUGHN)	◆ TRISHA YEARWOOD (V) MCA NASHVILLE ALBUM CUT	79
80	78	78	12	NEVER THERE J.MCCREA (J.MCCREA)	◆ CAKE CAPRICORN ALBUM CUT/MERCURY	78
81	60	55	16	YOU'RE EASY ON THE EYES K.STEGALL (T.SHAPIO,C.WATERS,T.CLARK)	◆ TERRI CLARK (V) MERCURY (NASHVILLE) ALBUM CUT	40
82	81	81	11	HOME ALONE G.ONE (R.KELLY,K.PRICE,K.MURRAY)	◆ R. KELLY FEATURING KEITH MURRAY JIVE ALBUM CUT	65
83	69	34	15	LOVE ME ● L.BRATHWAITE (L.BRATHWAITE,D.JONES,M.KEITH,Q.PARKER,M.SCANDRICK,M.BETHA,L.VANDROSS)	◆ 112 FEATURING MASE (C) (D) BAD BOY 79184/ARISTA	17
84	62	42	18	THANK U G.BALLARD,A.MORISSETTE (A.MORISSETTE,G.BALLARD)	◆ ALANIS MORISSETTE MAVERICK ALBUM CUT/REPRISE	17
85	79	84	10	LUV ME, LUV ME J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,O.BURRELL,A.RICHBOURG,R.HAMMOND,N.WHITFIELD)	◆ SHAGGY FEATURING JAMET FLYTE TME SOUNDTRACK CUT/MCA	76
86	89	—	2	SOMEBODY'S OUT THERE WATCHING ★ T.HASELDEN,R.ZAVITSON (R.LERNER,F.GOLDE,S.BOOKER)	◆ THE KINLEYS (C) (D) EPIC 79064	86
87	83	62	11	SOMEONE YOU USED TO KNOW ★ C.RAYE,P.WORLEY,B.J.WALKER,JR. (R.LEE,T.JOHNSON)	◆ COLLIN RAYE (C) (D) EPIC (NASHVILLE) 79011	37
88	82	73	16	LET ME LET GO D.HUFF,F.HILL (S.DIAMOND,D.MORGAN)	◆ FAITH HILL WARNER BROS. (NASHVILLE) ALBUM CUT	33
89	86	88	18	IT MUST BE LOVE D.JOHNSON (C.BICKHARDT,J.SUNDRUD)	◆ TY HERNDON (V) EPIC (NASHVILLE) ALBUM CUT	38
90	88	96	5	A BITTER END ★ B.CHANCEY,C.YOUNG (D.DODD,K.BEARD)	◆ DERYL DODD (C) (D) COLUMBIA (NASHVILLE) 79013	88
91	91	—	2	HOT SPOT ★ I.GOTTI,LIL' ROB (S.CARTER,I.LORENZO,R.MAYS)	◆ FOXY BROWN (T) VIOLATOR/DEF JAM 566499*/MERCURY	91
92	92	91	19	CELEBRITY SKIN M.BEINHORN (C.LOVE,E.ERLANDSON,CORGAN)	◆ HOLE DGC ALBUM CUT/GEFFEN	85
93	NEW		1	WOOF ★ MP.CRAIG B (SNOOP DOGG,MYSTIKAL,FIEND)	◆ SNOOP DOGG (C) (D) (T) NO LIMIT 53462/PRIORITY	93
94	96	99	5	TALK SHOW SHHH! ★ M.JORDAN,A.CRAWFORD (M.JORDAN,A.CRAWFORD)	◆ SHAE JONES (C) (D) M3 56216/UNIVERSAL	94
95	87	68	16	ALL THE PLACES (I WILL KISS YOU) ★ M.SEAL (A.HALL III,M.SEAL)	◆ AARON HALL (C) (D) (T) MCA 55473	26
96	NEW		1	WATCH FOR THE HOOK ★ ORGANIZED NOIZE (A.PATTON,A.BENJAMIN,R.BALEY,ORGANIZED NOIZE,E.JOHNSON,F.BELL,C.GIPP,W.KINGTON)	◆ COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR (C) (D) (T) DD ORGANIZED NOIZE 91046/INTERSCOPE	96
97	97	87	16	WHEREVER YOU GO ★ D.BOTTOMS,M.MCCARY,J.JONES (D.BOTTOMS,M.MCCARY,N.R.HARRIS)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341075/RED ANT	36
98	98	89	15	COME AND GET WITH ME ● K.SWEAT,WIZ (K.SWEAT,L.MCCALLUM)	◆ KEITH SWEAT FEATURING SNOOP DOGG (C) (D) ELEKTRA 64080/EEG	12
99	93	86	16	HUSBANDS AND WIVES D.COOK,K.BROOKS,R.DUINN (R.MILLER)	◆ BROOKS & DUINN (V) ARISTA NASHVILLE ALBUM CUT	36
100	NEW		1	ANOTHER WAY ★ M.KINCHEN (T.TURPIN,T.CARTER,M.KINCHEN)	◆ TEVIN CAMPBELL (C) (D) QWEST 17178/WARNER BROS.	100

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ◆ Videoclip available. ★ Indicates retail single available. * Retail Launch: Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a number following the symbol. (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.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 746 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 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'I'll Be' by Edwin McCain, 'Stand Beside Me' by Jo Dee Messina, 'Changes' by 2Pac, etc.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Are You That Somebody?' by Aaliyah, 'Torn' by Natalie Imbruglia, 'Real World' by Matchbox 20, etc.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'All I Have to Give' by Backstreet Boys, 'All the Places (I Will Kiss You)' by Tenor, 'Angel of Mine' by Brandy, etc.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Baby One More Time' by Britney Spears, 'Nobody Else' by Tyrese, 'I Still Love You' by Next, etc.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Touch It' by Justin Combs, 'Someone You Used to Know' by Melanie Howard, 'Spirit of a Boy, Wisdom of a Man' by Randy Travis, etc.

THE Billboard HOT 100

THE MOST POPULAR SINGLES & TRACKS COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS RADIO PLAYLISTS AND RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN.

JANUARY 23, 1999



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
▶ No. 1/Greatest Gainer/Airplay ▶						
1	1	3	13	HAVE YOU EVER? ★ D.FOSTER (D.WARREN)	BRANDY (C) (D) (V) ATLANTIC 84138	1
2	2	2	17	NOBODY'S SUPPOSED TO BE HERE ▲ A.CRAWFORD, M.JORDAN (S.CRAWFORD, M.JORDAN)	DEBORAH COX (C) (D) (T) (X) ARISTA 13550	2
3	4	4	10	...BABY ONE MORE TIME ▲ M.MARTIN, RAMI (M.MARTIN)	BRITNEY SPEARS (C) (D) (T) JIVE 42545	3
4	3	1	13	I'M YOUR ANGEL ▲ R.KELLY (R.KELLY)	R. KELLY & CELINE DION (C) (D) (T) (V) JIVE 42557	1
5	8	13	18	SAVE TONIGHT A.KVIMAN (E.CHERRY)	EAGLE-EYE CHERRY WORK ALBUM CUT/ERG	5
6	11	16	14	HANDS J.KILCHER (J.KILCHER, P.LEONARD)	JEWEL ATLANTIC ALBUM CUT	6
7	7	12	18	LULLABY S.MULLINS (S.MULLINS)	SHAWN MULLINS (V) SMG ALBUM CUT/COLUMBIA	7
8	5	5	20	LATELY ▲ J.HOWCOTT, D.PARKS (W.BAKER, C.KELLY)	DIVINE (C) (D) (T) PENDULUM 15316/RED ANT	1
9	9	8	11	DOO WOP (THAT THING) ● L.HILL (L.HILL)	LAURYN HILL (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA	1
10	14	18	18	SLIDE R.CAVALLLO, GOO GOO DOLLS (J.RZEZNIK)	GOO GOO DOLLS WARNER BROS. ALBUM CUT	10
11	10	7	12	TRIPPIN'! ● M.ELLIOTT, D.PEARSON (M.ELLIOTT, D.PEARSON, T.MOSLEY)	TOTAL (FEATURING MISSY ELLIOTT) (C) (D) (T) (X) BAD BOY 79185/ARISTA	7
12	15	19	20	JUMPER S.JENKINS (S.JENKINS)	THIRD EYE BLIND ELEKTRA ALBUM CUT/EEG	12
13	18	24	8	ANGEL ● P.MARCHAND (S.MCLACHLAN, P.MARCHAND)	SARAH MCLACHLAN (C) (D) ARISTA/WARNER SUNSET (B/W ADIA)/REPRISE	13
14	17	22	8	TAKE ME THERE ● T.RILEY (T.RILEY, T.SAVAGE, M.NELSON, M.BETHA, M.FDSTER)	BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK INTERSCOPE SOUNDTRACK CUT	14
15	12	10	34	FROM THIS MOMENT ON ★ R.J.LANGE (S.TWAIN, R.J.LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 566450	4
16	13	9	11	LOVE LIKE THIS ● R.LAWRENCE, S.COMBS (F.EVANS, S.CRAWFORD, C.EMERY, B.EDWARDS, N.RODGERS)	FAITH EVANS (C) (D) (T) (X) BAD BOY 79117/ARISTA	7
17	6	6	17	BECAUSE OF YOU ▲ BAG, BLOODSHY, ARNTOR (A.BAGGE, A.BIRGISSON, C.MARLSSON, P.TUCKER)	98 DEGREES (C) (D) MOTOWN 860830	3
18	23	27	10	MIAMI L.E.S., POKE & TONE (W.SMITH, R.TOBY, S.J.BARNES, W.SHELBY, S.SHOCKLEY, L.SYLVERS, III)	WILL SMITH COLUMBIA ALBUM CUT	18
19	19	21	17	CAN I GET A... ★ I.GOTTI, LIL' ROB (S.CARTER, J.LORENZO, J.ATKINS, R.MAYS)	JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA (T) DEF JAM 567683*/MERCURY	19
20	20	25	37	IRIS R.CAVALLLO, GOO GOO DOLLS (J.RZEZNIK)	GOO GOO DOLLS WARNER SUNSET SOUNDTRACK CUT/REPRISE	9
21	26	31	11	THESE ARE THE TIMES BABYFACE, D.THOMAS (BABYFACE, D.THOMAS)	DRU HILL (V) UNIVERSITY ALBUM CUT/ISLAND	21
22	31	33	8	ANGEL OF MINE R.JERKINS (R.LAWRENCE, T.POTTS)	MONICA ARISTA ALBUM CUT	22
23	30	36	8	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU C.STURKEN, E.ROGERS (C.STURKEN, E.ROGERS)	'N SYNC RCA ALBUM CUT	23
24	24	20	6	I DON'T WANT TO MISS A THING ★ M.WRIGHT (D.WARREN)	MARK CHESNUTT (C) (D) (V) DECCA 72078	19
25	64	72	11	WHEN YOU BELIEVE ★ BABYFACE (S.SCHWARTZ, BABYFACE)	WHITNEY HOUSTON & MARIAH CAREY DREAMWORKS 59022/GEFFEN	25
26	21	15	10	GHETTO COWBOY ● A.HENDERSON (S.HOWSE, A.HENDERSON, K.GREER, J.BURKE, F.UMDSEY, R.ANTONIO)	MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY (C) (D) MO THUGS/RUTHLESS 17079/RELATIVITY	15
27	16	14	45	THIS KISS ▲ B.GALLIMORE, F.HILL (R.LERNER, A.ROBOFF, B.N.CHAPMAN)	FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	7
28	22	29	18	I'LL BE ★ M.SERLETIC (E.MCCAIN)	EDWIN MCCAIN (D) (V) LAVA 84191/ATLANTIC	5
29	25	30	20	MY FAVORITE MISTAKE S.CROW (S.CROW, J.TROTT)	SHERYL CROW (C) (D) (V) A&M ALBUM CUT	20
30	27	34	50	TOO CLOSE ▲ KAYGEE, D.LIGHTY, G.KIST, D.LIGHTY, R.L.HUGGAR, R.BROWN, R.A.FORD, D.MILLER, J.B.MOORE, K.WALKER	NEXT (C) (D) (T) (X) ARISTA 13456	1
31	28	32	27	INSIDE OUT D.GILMORE (M.COLLINS, EVE 6)	EVE 6 RCA ALBUM CUT	28
32	43	42	8	CHANGES A.SHAKUR (T.SHAKUR, D.EVANS, B.HORNSBY)	2PAC AMARU/DEATH ROW ALBUM CUT/INTERSCOPE	32
33	32	37	25	TOUCH IT ★ J.KNIGHT (J.KNIGHT, SCREWFACE, T.STAHL, J.GULDEGGER)	MONIFAH (C) (D) (T) UPTOWN 56207/UNIVERSAL	9
34	29	28	16	HOW DEEP IS YOUR LOVE ● DUTCH MOND, THE N.TITY, W.CAMPBELL (R.COUSINS, T.RUFFIN, W.CAMPBELL, M.ANDREWS, R.NOBLE)	DRU HILL FEATURING REDMAN (C) (D) (T) ISLAND/DEF JAM 572424/MERCURY	3
35	52	47	6	BELIEVE ★ M.TAYLOR, B.RAWLING (B.HIGGINS, S.MCLENNEN, P.BARRY, S.TORCH)	CHER (T) (V) (X) WARNER BROS. 44576*	35
36	45	50	22	WRONG AGAIN ★ M.MCBRIDE, P.WORLEY (T.L.JAMES, C.WEIL)	MARTINA MCBRIDE (C) (D) (V) RCA (NASHVILLE) 65456	36
37	38	46	8	YOU GET WHAT YOU GIVE G.ALEXANDER (G.ALEXANDER, NOWELS)	NEW RADICALS MCA ALBUM CUT	37
38	51	66	7	STAND BESIDE ME B.GALLIMORE, T.MCGRAW (S.A.DAVIS)	JO DEE MESSINA CURB ALBUM CUT	38
39	41	45	17	FLY AWAY L.KRAVITZ (L.KRAVITZ)	LENNY KRAVITZ VIRGIN ALBUM CUT	39
40	58	60	5	WHEN A WOMAN'S FED UP R.KELLY (R.KELLY)	R. KELLY JIVE ALBUM CUT	40
41	44	49	12	THERE YOU HAVE IT ★ M.BRIGHT, T.DUBOIS (S.BOGARD, R.GILES)	BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13134	41
42	33	41	32	ARE YOU THAT SOMEBODY? TIMBALAND (T.MOSLEY, S.GARRETT)	AALIYAH BLACKGROUND SOUNDTRACK CUT/ATLANTIC	21
43	46	53	12	RIGHT ON THE MONEY K.STEGALL (C.BLACK, P.VASSAR)	ALAN JACKSON (V) ARISTA NASHVILLE ALBUM CUT	43
44	48	59	10	SPIRIT OF A BOY, WISDOM OF A MAN J.STROUD, B.GALLIMORE, R.TRAVIS (T.BRUCE, G.BURTNIK)	RANDY TRAVIS DREAMWORKS (NASHVILLE) ALBUM CUT	44
45	56	64	8	FOR A LITTLE WHILE B.GALLIMORE, J.STROUD, T.MCGRAW (P.VASSAR, S.MANDILE, J.VANDIVER)	TIM MCGRAW CURB ALBUM CUT	45
46	66	75	3	EVERY MORNING D.KAHNE (SUGAR RAY, D.KAHNE)	SUGAR RAY LAVA ALBUM CUT/ATLANTIC	46
47	36	40	17	ONE WEEK ★ S.ROGERS, D.LEONARD, BARENAKED LADIES (E.ROBERTSON)	BARENAKED LADIES (C) (D) (V) REPRISE 17174	1
▶ Greatest Gainer/Sales ▶						
48	76	—	2	I WILL GET THERE ★ J.JAM, T.LEWIS (D.WARREN)	BOYZ II MEN (C) (D) DREAMWORKS 59018/GEFFEN	48
49	49	57	16	FOR YOU I WILL ★ P.MCMACKIN, A.TIPPIN (T.MARTIN, M.NESLER)	AARON TIPPIN (C) (D) (V) LYRIC STREET 194023	49

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
50	47	48	13	YOU'RE BEGINNING TO GET TO ME ★ J.STROUD, C.WALKER (T.SHAPIRO, A.BARKER)	CLAY WALKER (C) (D) (V) GIANT (NASHVILLE) 17158/REPRISE (NASHVILLE)	39
51	57	61	5	IT'S ALL BEEN DONE S.ROGERS, D.LEONARD, BARENAKED LADIES (S.PAGE)	BARENAKED LADIES REPRISE ALBUM CUT	51
52	39	38	12	HARD KNOCK LIFE (GHETTO ANTHEM) ★ MARK 45 KING (S.CARTER, M.JAMES, C.STROUSE, M.CHARNIN)	JAY-Z (T) ROC-A-FELLA/DEF JAM 566493*/MERCURY	32
53	53	56	12	PRETTY FLY (FOR A WHITE GUY) D.JERDEN (THE OFFSPRING)	THE OFFSPRING (V) COLUMBIA ALBUM CUT	53
54	60	54	7	NO PLACE THAT FAR ★ N.WILSON, B.CANNON (S.EVANS, T.SHAPIRO, T.MARTIN)	SARA EVANS (C) (D) (V) RCA (NASHVILLE) 65584	54
55	82	87	3	EX-FACTOR L.HILL (L.HILL, A.BERGMAN, M.BERGMAN, M.HAMLSCH, R.DIGGS, D.COLES, G.GRICE, C.WOODS)	LAURYN HILL RUFFHOUSE ALBUM CUT/COLUMBIA	55
56	61	55	8	ROSA PARKS OUTKAST (A.PATTON, A.BENJAMIN)	OUTKAST LAFACE ALBUM CUT/ARISTA	55
57	65	67	9	HOLD ON TO ME ★ C.PETOCZ, J.M.MONTGOMERY (B.DALY, W.RAMBEAUX)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC (NASHVILLE) 84197	57
58	77	73	5	HEARTBREAK HOTEL ● S.OULSHOCK, KARLIN (C.SCHACK, K.KARLIN, T.SAVAGE)	WHITNEY HOUSTON (FEAT. FAITH EVANS & KELLY PRICE) ARISTA ALBUM CUT	58
59	74	84	6	UNBELIEVABLE M.D.CLUTE, DIAMOND RIO (A.ANDERSON, J.STEELE)	DIAMOND RIO (V) ARISTA NASHVILLE ALBUM CUT	59
60	55	58	15	YOU'RE EASY ON THE EYES K.STEGALL (T.SHAPIRO, C.WATERS, T.CLARK)	TERRI CLARK (V) MERCURY (NASHVILLE) ALBUM CUT	40
61	71	74	5	BACK 2 GOOD M.SERLETIC (R.THOMAS, M.SERLETIC)	MATCHBOX 20 (V) LAVA ALBUM CUT/ATLANTIC	61
62	42	43	17	THANK U G.BALLARD, A.MORISSETTE (A.MORISSETTE, G.BALLARD)	ALANIS MORISSETTE MAVERICK ALBUM CUT/REPRISE	17
63	70	85	7	WRONG NIGHT D.MALLOY, R.MCENTIRE (J.LEO, R.BOWLES)	REBA (V) MCA NASHVILLE ALBUM CUT	63
64	69	69	6	WHAT IT'S LIKE D.ROSS, J.GAMBLE, EVERLAST (E.SCHRODY)	EVERLAST TOMMY BOY ALBUM CUT	64
65	37	11	5	GOODBYE R.STANNARD, M.ROWE (SPICE GIRLS, R.STANNARD, M.ROWE)	SPICE GIRLS (M) (X) VIRGIN 38652*	11
66	50	35	8	HOLD ME ★ POKE & TONE (B.MCKNIGHT, S.BARNES, J.C.OUVIER, J.BARNES, K.BARNES)	BRIAN MCKNIGHT (FEAT. TONE & KOTE BRYANT) (C) (D) (T) MOTOWN 8608852	35
67	85	90	3	SILLY HO CYPTRON (D.AUSTIN)	TLC LAFACE ALBUM CUT/ARISTA	67
68	63	63	8	SWEETEST THING S.LILLYWHITE, D.LANOIS, B.ENO (U2)	U2 ISLAND ALBUM CUT	63
69	34	17	14	LOVE ME ● L.BRATHWAITE (L.BRATHWAITE, D.JONES, M.KEITH, Q.PARKER, M.SCANDRICK, M.BETHA, L.VANDROSS)	112 FEATURING MASE (C) (D) BAD BOY 79184/ARISTA	17
70	54	44	15	THE POWER OF GOOD-BYE ★ MADONNA, W.ORBIT, P.LEONARD (MADONNA, R.NOWELS)	MADONNA (C) (D) (V) MAVERICK 17160/WARNER BROS.	11
71	72	62	7	FLY (THE ANGEL SONG) ★ T.HASELDEN, R.ZAVITSON, D.JOHNSON (S.WILKINSON, R.M.BOURKE)	THE WILKINSONS (C) (D) (V) GIANT (NASHVILLE) 17131/REPRISE (NASHVILLE)	62
72	79	83	5	FADED PICTURES JOE (J.THOMAS, J.THOMPSON)	CASE FEATURING JOE DEF JAM SOUNDTRACK CUT/MERCURY	72
73	59	26	13	PUSHIN' WEIGHT ★ N.O.JOE (ICE CUBE, MR. SHORT KHOP, J.JOHNSON)	ICE CUBE FEATURING MR. SHORT KHOP (C) (D) (T) PRIORITY 53456	26
74	83	78	11	ANGEL IN DISGUISE R.JERKINS, BRANDY (R.JERKINS, L.DANIELS, F.JERKINS III, T.TURMAN, T.HALE)	BRANDY ATLANTIC ALBUM CUT	74
▶ Hot Shot Debut ▶						
75	NEW	1	1	YOU WERE MINE P.WORLEY, B.CHANCEY (E.ERWIN, M.SEIDEL)	DIXIE CHICKS MONUMENT ALBUM CUT	75
76	NEW	1	1	BUSY MAN J.KELTON, K.STEGALL (B.REGAN, G.TEREN)	BILLY RAY CYRUS (V) MERCURY (NASHVILLE) ALBUM CUT	76
77	75	76	10	FATHER OF MINE A.P.ALEXAKIS (A.P.ALEXAKIS, EVERCLEAR)	EVERCLEAR CAPITOL ALBUM CUT	75
78	78	79	11	NEVER THERE J.MCCREA (J.MCCREA)	CAKE CAPRICORN ALBUM CUT/MERCURY	78
79	84	81	9	LUV ME, LUV ME J.JAM, T.LEWIS (J.HARRIS III, T.LEWIS, O.BURRELL, A.RICHBOURG, R.HAMMOND, N.WHITFIELD)	SHAGGY FEATURING JANET FLYTE Tyme SOUNDTRACK CUT/MCA	76
80	NEW	1	1	THAT DON'T IMPRESS ME MUCH R.J.LANGE (S.TWAIN, R.J.LANGE)	SHANIA TWAIN (V) MERCURY (NASHVILLE) ALBUM CUT	80
81	81	82	10	HOME ALONE G.ONE (R.KELLY, K.PRICE, K.MURRAY)	R. KELLY FEATURING KEITH MURRAY JIVE ALBUM CUT	65
82	73	68	15	LET ME LET GO D.HUFF, F.HILL (S.DIAMOND, D.MORGAN)	FAITH HILL WARNER BROS. (NASHVILLE) ALBUM CUT	33
83	62	52	10	SOMEONE YOU USED TO KNOW ★ C.RAYE, P.WORLEY, B.J.WALKER, JR. (R.LEE, T.JOHNSON)	COLLIN RAYE (C) (D) EPIC (NASHVILLE) 79011	37
84	NEW	1	1	SWEET LADY THE CHARACTERS (J.T.AUSTIN, T.TAYLOR, C.FARRAR)	TYRESE RCA ALBUM CUT	84
85	NEW	1	1	POWERFUL THING T.BROWN, T.YEARWOOD (A.ANDERSON, S.VAUGHN)	TRISHA YEARWOOD (V) MCA NASHVILLE ALBUM CUT	85
86	88	91	17	IT MUST BE LOVE D.JOHNSON (C.BICKHARDT, J.SUNDRUD)	TY HERNDON (V) EPIC (NASHVILLE) ALBUM CUT	38
87	68	39	15	ALL THE PLACES (I WILL KISS YOU) ★ M.SEAL (A.HALL III, M.SEAL)	AARON HALL (C) (D) (T) MCA 55473	26
88	96	100	4	A BITTER END ★ B.CHANCEY, C.YOUNG (D.DODD, K.BEARD)	DERYL DODD (C) (D) COLUMBIA (NASHVILLE) 79013	88
89	NEW	1	1	SOMEBODY'S OUT THERE WATCHING ★ T.HASELDEN, R.ZAVITSON (R.LERNER, F.GOLDE, S.BOOKER)	THE KINLEYS (C) (D) EPIC 79064	89
90	NEW	1	1	MEANWHILE ★ T.BROWN, G.STRAIT (J.F.KNOBLOCH, W.HOLYFIELD)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72084	90
91	NEW	1	1	HOT SPOT ★ I.GOTTI, LIL' ROB (S.CARTER, I.LORENZO, R.MAYS)	FOXY BROWN (T) VIOLATOR/DEF JAM 566499*/MERCURY	91
92	91	95	18	CELEBRITY SKIN M.BEINHORN (C.LOVE, E.EURLANDSON, CORGAN)	HOLE DGC ALBUM CUT/GEFFEN	85
93	86	80	15	HUSBANDS AND WIVES D.COOK, R.BROOKS, R.DUNN (R.MILLER)	BROOKS & DUNN (V) ARISTA NASHVILLE ALBUM CUT	36
94	92	97	11	FIRE ESCAPE J.RAYMOND, FASTBALL (M.ZUNIGA)	FASTBALL (V) HOLLYWOOD ALBUM CUT	86
95	RE-ENTRY	2	2	BIG BIG WORLD ★ HERB, YOGI (EMILIA, YOGI)	EMILIA (D) RODEO 56228/UNIVERSAL	92
96	99	99	4	TALK SHOW SHHH! ★ M.JORDAN, A.CRAWFORD (M.JORDAN, A.CRAWFORD)	SHAE JONES (C) (D) M3 56216/UNIVERSAL	95
97	87	65	15	WHEREVER YOU GO ★ D.BOTTOMS, M.MCCARY, J.JONES (D.BOTTOMS, M.MCCARY, N.R.HARRIS)	VOICES OF THEORY (C) (D) H.O.L.A. 341075/RED ANT	36
98	89	51	14	COME AND GET WITH ME ● K.SWEAT, WIZ (K.SWEAT, L.MCCALLUM)	KEITH SWEAT FEATURING SNOOP DOGG (C) (D) ELEKTRA 64080/EEG	12
99	95	93	14	MY LITTLE SECRET ★ J.DUPRI (J.DUPRI, M.SEAL, L.SCOTT)	XSCAPE (C) (D) (T) (V) (X) SO SO DEF 79036/COLUMBIA	9
100	94	92	11	JUST THE TWO OF US ★ SAUCE (W.SMITH, B.WITHERS, W.SALTER, R.MACDONALD)	WILL SMITH (M) (T) (X) COLUMBIA 79038*	20

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ♦ Videoclip available. ★ Indicates retail single available; Gold and Platinum singles are otherwise indicated. ★ Retail Launch. Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a number following the symbol. (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.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 750 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 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1				
1	1	13	HAVE YOU EVER? BRANDY (ATLANTIC) 5 wks at No. 1	38	22	25	THIS KISS FAITH HILL (WARNER BROS.)
2	2	26	SAVE TONIGHT EAGLE-EYE CHERRY (WORK/ERG)	39	53	3	EVERY MORNING SUGAR RAY (LAVA/ATLANTIC)
3	4	15	HANDS JEWEL (ATLANTIC)	40	43	8	FOR YOU I WILL AARON TIPPIN (LYRIC STREET)
4	3	19	LULLABY SHAWN MULLINS (SMG/COLUMBIA)	41	41	10	YOU'RE BEGINNING TO GET TO ME CLAY WALKER (GIANT NASHVILLE/REPRISE (NASHVILLE))
5	5	18	SLIDE GOO GOO DOLLS (WARNER BROS.)	42	30	13	HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z (ROC-A-FELLA/DEF JAM/MERCURY)
6	8	12	NOBODY'S SUPPOSED TO BE HERE DEBORAH COX (ARISTA)	43	29	32	ONE WEEK BARENAKED LADIES (REPRISE)
7	11	11	ANGEL SARAH McLAUGHAN (ARISTA/WARNER SUNSET/REPRISE)	44	51	5	I DON'T WANT TO MISS A THING MARK CHESNUTT (DECCA)
8	7	21	DOO WOP (THAT THING) LAURYN HILL (RUFFHOUSE/COLUMBIA)	45	69	3	EX-FACTOR LAURYN HILL (RUFFHOUSE/COLUMBIA)
9	6	23	JUMPER THIRD EYE BLIND (ELEKTRA/EEG)	46	49	5	IT'S ALL BEEN DONE BARENAKED LADIES (REPRISE)
10	9	9	TAKE ME THERE BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK (INTERSCOPE)	47	48	8	ROSA PARKS OUTKAST (LAFACE/ARISTA)
11	10	14	CAN I GET A... JAY-Z FEAT. AM (OF M.I.A./OF CORINZ) AND JA (DEF JAM/MERCURY)	48	46	14	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING (COLUMBIA)
12	17	9	THESE ARE THE TIMES DRU HILL (UNIVERSITY/ISLAND)	49	63	5	HEARTBREAK HOTEL WHITNEY HOUSTON FEAT. FAITH HILL & KELLY PRICE (ARISTA)
13	16	10	MIAMI WILL SMITH (COLUMBIA)	50	54	6	TRIPPIN' TOTAL (FEAT. MISSY ELLIOTT) (BAD BOY/ARISTA)
14	12	41	IRIS GOO GOO DOLLS (WARNER SUNSET/REPRISE)	51	60	6	UNBELIEVABLE DIAMOND RIO (ARISTA NASHVILLE)
15	20	9	ANGEL OF MINE MONICA (ARISTA)	52	42	12	YOU'RE EASY ON THE EYES TERRI CLARK (MERCURY (NASHVILLE))
16	13	16	LATELY DIVINE (PENDULUM/RED ANT)	53	56	7	WRONG NIGHT REBA (MCA NASHVILLE)
17	15	20	FROM THIS MOMENT ON SHANIA TWAIN (MERCURY)	54	58	6	HOLD ON TO ME JOHN MICHAEL MONTGOMERY (ATLANTIC (NASHVILLE))
18	26	11	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU N SYNC (RCA)	55	61	12	...BABY ONE MORE TIME BRITNEY SPEARS (JIVE)
19	14	48	I'LL BE EDWIN MCCAIN (LAVA/ATLANTIC)	56	55	8	WHAT IT'S LIKE EVERLAST (TOMMY BOY)
20	18	49	TOO CLOSE NEXT (ARISTA)	57	65	9	BACK 2 GOOD MATCHBOX 20 (LAVA/ATLANTIC)
21	32	9	CHANGES 2PAC (AMARU/DEATH ROW/INTERSCOPE)	58	35	17	THANK U ALANIS MORISSETTE (MAVERICK/REPRISE)
22	23	14	I'M YOUR ANGEL R. KELLY & CELINE DION (JIVE)	59	73	3	SILLY HO TLC (LAFACE/ARISTA)
23	19	21	MY FAVORITE MISTAKE SHERYL COLE (A&M)	60	47	13	SWEETEST THING U2 (ISLAND)
24	21	33	INSIDE OUT EVE 6 (RCA)	61	50	11	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY (DREAMWORKS/GEFFEN)
25	28	10	LOVE LIKE THIS FAITH EVANS (BAD BOY/ARISTA)	62	—	1	BELIEVE CHER (WARNER BROS.)
26	37	9	WRONG AGAIN MARTINA MCBRIDE (RCA (NASHVILLE))	63	68	5	NO PLACE THAT FAR SARA EVANS (RCA (NASHVILLE))
27	40	7	STAND BESIDE ME JO DEE MESSINA (CURB)	64	67	5	FADED PICTURES CASE FEATURING JOE (DEF JAM/MERCURY)
28	45	5	WHEN A WOMAN'S FED UP R. KELLY (JIVE)	65	72	9	ANGEL IN DISGUISE BRANDY (ATLANTIC)
29	27	21	TOUCH IT MONIFAH (UPTOWN/UNIVERSAL)	66	—	1	YOU WERE MINE DIXIE CHICKS (MONUMENT)
30	24	17	HOW DEEP IS YOUR LOVE DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY)	67	—	1	BUSY MAN BILLY RAY CYRUS (MERCURY (NASHVILLE))
31	31	17	FLY AWAY LENNY KRAVITZ (VIRGIN)	68	—	1	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN (MERCURY (NASHVILLE))
32	36	11	RIGHT ON THE MONEY ALAN JACKSON (AR STA NASHVILLE)	69	59	13	LET ME LET GO FAITH HILL (WARNER BROS. (NASHVILLE))
33	39	8	SPIRIT OF A BOY, WISDOM OF A MAN RANDY TRAVIS (DREAMWORKS (NASHVILLE))	70	70	8	HOME ALONE R. KELLY FEAT. KEITH MURRAY (JIVE)
34	34	10	YOU GET WHAT YOU GIVE NEW RADICALS (MCA)	71	66	13	NEVER THERE CAKE (CAPRICORN/MERCURY)
35	38	8	THERE YOU HAVE IT BLACKHAWK (ARISTA NASHVILLE)	72	64	21	FATHER OF MINE EVERCLEAR (CAPITOL)
36	25	30	ARE YOU THAT SOMEBODY? AALIYAH (ATLANTIC)	73	—	13	LUV ME, LUV ME SHAGGY FEAT. JANET (FLYTE TYME/MCA)
37	44	8	FOR A LITTLE WHILE TIM MCGRAW (CURB)	74	—	1	SWEET LADY TYRESE (RCA)
				75	—	1	POWERFUL THING TRISHA YEARWOOD (MCA NASHVILLE)

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

HOT 100 RECURRENT AIRPLAY

1	2	6	TORN NATALIE IMBRUGLIA (RCA)	11	11	8	ALL MY LIFE K-CI & JOJO (MCA)
2	1	8	YOU'RE STILL THE ONE SHANIA TWAIN (MERCURY)	15	14	4	WHEN THE GREEN GRASS GROWS TIM MCGRAW (CURB)
3	3	6	REAL WORLD MATCHBOX 20 (LAVA/ATLANTIC)	16	—	1	HOOSH EVERYTHING (BLACKBIRD/SIRE)
4	4	5	CRUSH JENNIFER PAIGE (EDEL AMERICA/HOLLYWOOD)	17	24	4	MOVIN' ON MYA FEAT. SLICK THE SHOCKER UNIVERSITY (INTERSCOPE)
5	—	1	I DON'T WANT TO MISS A THING AEROSMITH (COLUMBIA)	18	13	9	AS LONG AS YOU LOVE ME BLACKSTREET BOYS (JIVE)
6	6	17	TIME OF YOUR LIFE (GOOD RIDDANCE) GREEN DAY (REPRISE)	19	18	28	YOU MAKE ME WANNA... USHER (LAFACE/ARISTA)
7	5	6	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS (JIVE)	20	17	3	DON'T LAUGH AT ME MARK WILLIS (MERCURY (NASHVILLE))
8	7	8	TRULY MADLY DEEPLY SAVAGE GARDEN (COLUMBIA)	21	12	7	TEARIN' UP MY HEART 'N SYNC (RCA)
9	10	8	3 AM MATCHBOX 20 (LAVA/ATLANTIC)	22	20	9	CAN'T TAKE MY EYES OFF OF YOU LAURYN HILL (RUFFHOUSE/COLUMBIA)
10	8	8	THE WAY FASTBALL (HOLLYWOOD)	23	—	38	SEMI-CHARMED LIFE THIRD EYE BLIND (ELEKTRA/EEG)
11	—	1	THE FIRST NIGHT MONICA (ARISTA)	24	15	11	ANYTIME BRIAN MCKNIGHT (MOTOWN)
12	—	1	WIDE OPEN SPACES DIXIE CHICKS (MONUMENT)	25	16	8	THE BOY IS MINE BRANDY & MONICA (ATLANTIC)
13	9	8	CLOSING TIME SEMISONIC (MCA)				

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- ALL THE PLACES (I WILL KISS YOU) (Tenor, BMI/Nate Love's, BMI/MCA, ASCAP/Jamron, ASCAP/BMG, ASCAP/Slack A D., ASCAP) HL
 - ANGEL IN DISGUISE (EMI Blackwood, BMI/Ensign, BMI/Zomba, BMI/Pink Jane, SESAC) HL/WBM
 - ANGEL OF MINE (WB, ASCAP/Motown Tunes, ASCAP/Traion, ASCAP/PolyGram International, ASCAP/Rhettrhythm, ASCAP) HL/WBM
 - ANGEL (Sony/ATV Songs, BMI/Tyde, BMI/Studio Nomade, SOCAN) HL
 - ARE YOU THAT SOMEBODY? (WB, ASCAP/Herbalicious, ASCAP/Black Fountain, ASCAP/Fox Film, BMI) WBM
 - ...BABY ONE MORE TIME (Zomba, ASCAP/Grantsville, ASCAP) WBM
 - BACK 2 GOOD (EMI Blackwood, BMI/Bidnis, BMI/Melusic, ASCAP) HL
 - BECAUSE OF YOU (Air Chrysalis Scandinavia, ASCAP/Muriyn, ASCAP) WBM
 - BELIEVE (Xenomania, BMI/Rive Droite, BMI/Warner-Tamerlane, BMI/Warner Chappell, PRS) WBM
 - BIG BIG WORLD (Anderson, ASCAP/Sweden, ASCAP)
 - A BITTER END (BMG, ASCAP/Keabo, ASCAP/Miene, ASCAP/Lobby Bayou, ASCAP) HL/WBM
 - BUSY MAN (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Teren It Up, BMI) HL/WBM
 - CAN I GET A... (Lil Lu Lu, BMI/DJ Irv, BMI/Ja, BMI/EMI Blackwood, BMI) HL
 - CELEBRITY SKIN (Mother May 1, BMI/Echo Echo, BMI) CLM
 - CHANGES (Joshua's Dream, BMI/Music Corp. Of America, BMI/Zappa, ASCAP/WB, ASCAP) HL/WBM
 - COME AND GET WITH ME (Keith Sweat, ASCAP/EMI April, ASCAP/Wiz, BMI) HL
 - DOO WOP (THAT THING) (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP) HL
 - EVERY MORNING (McG, BMI/Warner Chappell, BMI/See Square, BMI) WBM
 - EX-FACTOR (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/Calgems-EMI, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI)
 - FADED PICTURES (Zomba, ASCAP/Kiety, ASCAP/Tallest Tree, ASCAP/WB, ASCAP) WBM
 - FATHER OF MINE (Everteam, BMI/Montalupis, BMI/Commongreen, BMI/Irving, BMI) WBM
 - FIRE ESCAPE (Zuntunes, ASCAP/EMI April, ASCAP) HL
 - FLY AWAY (Miss Bessie, ASCAP) CLM
 - FLY (THE ANGEL SONG) (Golden Phoenix, SOCAN/Miyasongs, SOCAN/Rory Bourke, BMI) WBM
 - FOR A LITTLE WHILE (Magnatune, SESAC/Family Style, SESAC/Glacier Park, SESAC/Moraine, SESAC/Malaco, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
 - FOR YOU I WILL (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
 - FROM THIS MOMENT ON (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
 - GHETTO COWBOY (Mo Thugs, ASCAP/Siet, ASCAP/Layzie Bone, ASCAP/EMI April, ASCAP) HL
 - GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU (Bayun Beat, BMI/Music Corp. Of America, BMI) HL
 - GOODBYE (Windswept Pacific, ASCAP/PolyGram International, ASCAP) HL/WBM
 - HANDS (WB, ASCAP/Wiggly Tooth, ASCAP/No Tomato, ASCAP) WBM
 - HARD KNOCK LIFE (GHETTO ANTHEM) (Lil Lu Lu, BMI/EMI Blackwood, BMI/45, ASCAP/Instantly, ASCAP/WB, ASCAP/Helene Blue, ASCAP/MPL Communications, ASCAP) HL/WBM
 - HAVE YOU EVER? (Realsongs, ASCAP) WBM
 - HEARTBREAK HOTEL (Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Marsha, ASCAP/EMI April, ASCAP) HL
 - HOLD ME (PolyGram International, ASCAP/Cancelled Lunch, ASCAP/Siam U Well, ASCAP/12 & Under, BMI/Tricky Track, BMI/Jelly's Jams, ASCAP/Jumping Bean, BMI) HL
 - HOLD ON TO ME (Reynsong, BMI/Bayou Boy, BMI) HL
 - HOME ALONE (Zomba, BMI/R.Kelly, BMI/The Price Is Right, BMI/MCA, ASCAP/Zomba, ASCAP/Illotic, ASCAP) HL/WBM
 - HOT SPOT (Lil Lu Lu, BMI/DJ Irv, BMI)
 - HOW DEEP IS YOUR LOVE (Sony/ATV Songs, BMI/Music Everyone Craves, BMI/North Avenue, ASCAP/EMI April, ASCAP/Nyrraw, ASCAP/Da'ish, ASCAP/Funky Noble, ASCAP/Famous, ASCAP) HL
 - HUSBANDS AND WIVES (Sony/ATV Tree, BMI) HL
 - I DON'T WANT TO MISS A THING (Realsongs, ASCAP) WBM
 - I'LL BE (EMI April, ASCAP/Harrington, ASCAP) HL
 - I'M YOUR ANGEL (Zomba, BMI/R.Kelly, BMI) WBM
 - INSIDE OUT (Less Than Zero, BMI/Fake And Jaded, BMI/Southfield Road, BMI) HL
 - IRIS (EMI Virgin, BMI/Scrap Metal, BMI) HL
 - IT MUST BE LOVE (Aimo, ASCAP/Craig Buckhardt, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM
 - IT'S ALL BEEN DONE (Treat Baker, SOCAN/WB, ASCAP) WBM
 - I WILL GET THERE (Realsongs, ASCAP)
 - JUMPER (3EB, BMI/EMI Blackwood, BMI) HL
 - JUST THE TWO OF US (Antisia, ASCAP/Blueng, ASCAP)
 - LATELY (Tony Roy, BMI/Slav Tu Tu Five, BMI/Howcott, BMI/Irving, BMI/Hitco, BMI/Hit Street, BMI/Windswept Pacific, BMI) WBM
 - LET ME LET GO (Diamond Mine, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI) HL/WBM
 - LOVE LIKE THIS (Chyna Baby, BMI/Jance Combs, BMI/EMI Blackwood, BMI/Brother-4, Brother, ASCAP/Smokin' 4 Life, BMI/Bernard's Other, BMI/Warner-Tamerlane, BMI/Tommy Jym, BMI) HL/WBM
 - LOVE ME (Reziee, ASCAP/Malinma, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/M Betha, ASCAP) HL
 - LULLABY (Shawn Mullins, BMI/EMI Blackwood, BMI) HL
 - LUV ME, LUV ME (Street Tuff, ASCAP/Warner-Tamerlane, BMI/Flyte Type, ASCAP/MCA, ASCAP) HL/WBM
 - MEANWHILE (J. Fred Knobloch, ASCAP/Waysong, ASCAP/Lebrun, ASCAP/Ingram, ASCAP)
 - MIAMI (Treyball, ASCAP/Pladis, ASCAP/Siam U Well, ASCAP/Jelly's Jams, ASCAP/Sony/ATV Tunes, ASCAP/Portrait-Solar, ASCAP/DPJ, ASCAP) HL
 - MY FAVORITE MISTAKE (Warner-Tamerlane, BMI/Old Crow, BMI/Trottsky, BMI/Wixen, BMI) WBM
 - MY LITTLE SECRET (So So Def, ASCAP/EMI April, ASCAP/Juicy Time, ASCAP/Air Control, ASCAP/Slack A D., ASCAP/BMG, ASCAP) HL
 - NEVER THERE (Stamen, BMI/EMI Blackwood, BMI)
 - NOBODY'S SUPPOSED TO BE HERE (Wixen, ASCAP/Famous, ASCAP) HL
 - NO PLACE THAT FAR (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM
 - ONE WEEK (Treat Baker, SOCAN/WB, ASCAP) WBM
 - POWERFUL THING (Mighty Nice, BMI/Andersongs, BMI/MCA, ASCAP/Fire Feather, ASCAP) HL
 - THE POWER OF GOOD-BYE (WB, ASCAP/Webo Girl, ASCAP/EMI April, ASCAP/Future Furniture, ASCAP) HL/WBM
 - PRETTY FLY (FOR A WHITE GUY) (Underachiever, BMI/Wixen, BMI)
 - PUSHIN' WEIGHT (Gangsta Boogie, ASCAP/WB, ASCAP/Treabe, ASCAP/Chocolate Thunder, ASCAP) WBM
 - RIGHT ON THE MONEY (EMI Blackwood, BMI/Flyndge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
 - ROSA PARKS (Gnat Booty, ASCAP/Chrysalis, ASCAP) WBM
 - SAVE TONIGHT (Diesel 2, STIM/WB, ASCAP/Warner Chappell, PRS) WBM

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1				
1	1	10	...BABY ONE MORE TIME BRITNEY SPEARS (JIVE) 2 wks at No. 1	38	31	15	THE POWER OF GOOD-BYE MADONNA (MAVERICK/WARNER BROS.)
2	2	17	Nobody's Supposed to Be Here DEBORAH COX (ARISTA)	39	38	28	SO INTO YOU TAMIA (QWEST/WARNER BROS.)
3	3	8	I'M YOUR ANGEL R. KELLY & CELINE DION (JIVE)	40	56	56	SOMETHING ABOUT THE WAY...CANDLE IN THE WIND 1997 ELTON JOHN (ROCKET A&M)
4	4	3	HAVE YOU EVER? BRANDY (ATLANTIC)	41	37	10	IF I CAN'T HAVE YOU L.F.O. (LYRIC FUNKY ONES) (FEAT. KAYO) (LOGIC)
5	7	10	GHETTO COWBOY MO THUGS FAMILY (MO THUGS/THRUSH/LESS/RELATIVITY)	42	67	2	ANOTHER WAY TEVIN CAMPBELL (QWEST/WARNER BROS.)
6	5	17	BECAUSE OF YOU 98 DEGREES (MOTOWN)	43	41	35	THE BOY IS MINE BRANDY & MONICA (ATLANTIC)
7	6	12	TRIPPIN' TOTAL (FEAT. MISSY ELLIOTT) (BAD BOY/ARISTA)	44	43	21	SPACKAVELLIE PRESSHA (TONY MERCEDES/LAFACE/ARISTA)
8	17	2	I WILL GET THERE BOYZ II MEN (DREAMWORKS/GEFFEN)	45	65	8	MUSIC SOUNDS BETTER WITH YOU STARBUST (ROULE/VIRGIN)
9	12	8	HOLD ME BRIAN MCKNIGHT (FEAT. TONE & KOBE BRYANT) (MOTOWN)	46	50	29	RAY OF LIGHT MADONNA (MAVERICK/WARNER BROS.)
10	9	5	GOODBYE SPICE GIRLS (VIRGIN)	47	60	9	DON'T LET THIS MOMENT END GLORIA ESTEFAN (EPIC)
11	8	20	LATELY DIVINE (PENDULUM/RED ANT)	48	44	23	TIME AFTER TIME INNO (ISO SO DEF/COLUMBIA)
12	10	11	LOVE LIKE THIS FAITH EVANS (BAD BOY/ARISTA)	49	49	12	MONEY'S JUST A TOUCH AWAY MACK 10 FEAT. GERALD LEVERT (MOB BANGIN' PRIORITY)
13	—	1	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY (DREAMWORKS/GEFFEN)	50	48	14	MY LITTLE SECRET XSCAPE (ISO SO DEF/COLUMBIA)
14	11	14	LOVE ME 112 FEATURING MASE (BAD BOY/ARISTA)	51	54	21	THINKIN' BOUT IT GERALD LEVERT (EASTWEST/EEG)
15	13	13	PUSHIN' WEIGHT ICE CUBE FEAT. MR. SHORT KHOP (PRIORITY)	52	47	38	MY ALL MARIAH CAREY (COLUMBIA)
16	14	6	I DON'T WANT TO MISS A THING MARK CHESNUTT (DECCA)	53	—	1	JUST DON'T GIVE A F*** EMINEM (WEB/AFETERMATH/INTERSCOPE)
17	25	8	BELIEVE CHER (WARNER BROS.)	54	64	15	BETTER DAYS WC FEAT. JON B. (PAYDAY/LONDON/ISLAND)
18	15	11	DOO WOP (THAT THING) LAURYN HILL (RUFFHOUSE/COLUMBIA)	55	—	1	DO YOU FEEL ME? (...FREAK YOU) MEN OF VIZION (MJJ/550 MUSIC/ERG)
19	18	15	WHEREVER YOU GO VOICES OF THEORY (H O L A./RED ANT)	56	39	27	LOOKIN' AT ME MASE FEAT. PUFF DADDY (BAD BOY/ARISTA)
20	20	14	COME AND GET WITH ME KEITH SWEAT FEAT. SNOOP DOGG (ELEKTRA/EEG)	57	58	16	IF I LOST YOU TRAVIS TRITT (WARNER BROS. (NASHVILLE))
21	21	15	ALL THE PLACES (I WILL KISS YOU) AARON HALL (MCA)	58	46	21	STILL A G THANG SNOOP DOGG (NO LIMIT/PRIORITY)
22	26	3	MORE FREAKY TALES TOO SHORT (SHORT/JIVE)	59	57	18	INVASION OF THE FLAT BOOTY B***** TOO SHORT (SHORT/JIVE)
23	16	8	FROM THIS MOMENT ON SHANIA TWAIN (MERCURY (NASHVILLE))	60	—	1	SOMEBODY'S OUT THERE WATCHING THE KINLEYS (EPIC (NASHVILLE))
24	19	44	THIS KISS FAITH HILL (WARNER BROS. (NASHVILLE))	61	73	46	I'M ALRIGHT/BYE BYE JO DEE MESSINA (CURB)
25	35	5	WATCH FOR THE HOOK COOL BREEZE (ORGANIZED NOISE/INTERSCOPE)	62	61	16	HOW DEEP IS YOUR LOVE DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY)
26	23	11	IT'S THE THINGS YOU DO FIVE (ARISTA)	63	70	28	FRIEND OF MINE KELLY PRICE (T-NECK/ISLAND)

THE Billboard HOT 100

THE MOST POPULAR SINGLES & TRACKS COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS RADIO PLAYLISTS AND RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDCAN.



FEBRUARY 20, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
▶ No. 1/Greatest Gainer/Airplay ▶						
1	1	2	12	ANGEL OF MINE ★ R.JERKINS (R.LAWRENCE,T.POTTS)	◆ MONICA (C) (D) ARISTA 13590	1
2	2	1	14	...BABY ONE MORE TIME ▲ M.MARTIN,RAMI (M.MARTIN)	◆ BRITNEY SPEARS (C) (D) (T) JIVE 42545	1
3	4	13	10	BELIEVE ★ M.TAYLOR,B.RAWLING (B.HIGGINS,S.MCLENEN,P.BARRY,S.TORCH)	◆ CHER (C) (D) (T) (V) (X) WARNER BROS. 17119	3
▶ Greatest Gainer/Sales ▶						
4	7	29	9	HEARTBREAK HOTEL ★ SOULSHOCK,KARLIN (C.SCHACK,K.KARLIN,T.SAVAGE)	◆ WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (C) (D) (T) (X) ARISTA 13619	4
5	3	4	21	NOBODY'S SUPPOSED TO BE HERE ▲ A.CRAWFORD,M.JORDAN (S.CRAWFORD,M.JORDAN)	◆ DEBORAH COX (C) (D) (T) (X) ARISTA 13550	2
6	6	5	4	ALL I HAVE TO GIVE ★ FULL FORCE (FULL FORCE)	◆ BACKSTREET BOYS (C) (D) (T) (V) (X) JIVE 42562	5
7	5	3	17	HAVE YOU EVER? ★ D.FOSTER (D.WARREN)	◆ BRANDY (C) (D) (V) ATLANTIC 84198	1
8	8	11	22	SLIDE R.CAVALLI,GOO GOO DOLLS (J.RZEZNIK)	◆ GOO GOO DOLLS WARNER BROS. ALBUM CUT	8
9	9	8	12	ANGEL ★ P.MARCHAND (S.MCLACHLAN,P.MARCHAND)	◆ SARAH MCLACHLAN (C) (D) ARISTA/WARNER SUNSET 13621/REPRISE	8
10	15	73	9	FADED PICTURES ★ JOE (J.THOMAS,J.THOMPSON)	◆ CASE & JOE (C) (D) DEF JAM 566494/MERCURY	10
11	16	14	4	TAKING EVERYTHING ★ DELITE (G.LEVERT,D.ALLAMBY,L.BROWDER,A.ROBERSON)	◆ GERALD LEVERT (C) (D) (T) (X) EASTWEST 64061/EEG	11
12	12	9	22	SAVE TONIGHT A.KVIMAN (E.GHERRY)	◆ EAGLE-EYE CHERRY WORK ALBUM CUT/ERG	5
13	10	7	24	JUMPER ★ S.JENKINS (S.JENKINS)	◆ THIRD EYE BLIND (C) (D) (V) ELEKTRA 64058/EEG	5
▶ Hot Shot Debut ▶						
14	NEW ▶		1	YOU ★ C.ROLAND (C.ROLAND,J.POWELL)	◆ JESSE POWELL (C) (D) SILAS 55500/MCA	14
15	11	6	17	I'M YOUR ANGEL ▲ R.KELLY (R.KELLY)	◆ R. KELLY & CELINE DION (C) (D) (T) (V) JIVE 42557	1
16	20	27	7	EVERY MORNING D.KAHNE (SUGAR RAY,D.KAHNE,R.BEAN,A.ZARATE,P.TELLEZ)	◆ SUGAR RAY LAVA ALBUM CUT/ATLANTIC	16
17	13	10	18	HANDS J.KILCHER (J.KILCHER,P.LEONARD)	◆ JEWEL ATLANTIC ALBUM CUT	6
18	14	12	22	LULLABY S.MULLINS (S.MULLINS)	◆ SHAWN MULLINS (V) SMG ALBUM CUT/COLUMBIA	7
19	17	20	10	I DON'T WANT TO MISS A THING ★ M.WRIGHT (D.WARREN)	◆ MARK CHESNUTT (C) (D) (V) DECCA 72078/MCA NASHVILLE	17
20	19	17	14	MIAMI L.E.S. POKE & TONE (W.SMITH,R.TOBY,S.J.BARNES,W.SHELBY,S.SHOCKLEY,L.SYLVERS,III)	◆ WILL SMITH COLUMBIA ALBUM CUT	17
21	21	28	12	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU C.STURKEN,E.ROGERS (C.STURKEN,E.ROGERS)	◆ 'N SYNC RCA ALBUM CUT	21
22	18	15	15	WHEN YOU BELIEVE ★ BABYFACE (S.SCHWARTZ,BABYFACE)	◆ WHITNEY HOUSTON & MARIAH CAREY (C) (D) DREAMWORKS 59022/GEFFEN	15
23	22	18	24	LATELY ▲ J.HOWCOTT,D.PARKS (W.BAKER,C.KELLY)	◆ DIVINE (C) (D) (T) PENDULUM 15316/RED ANT	1
24	27	31	9	WHEN A WOMAN'S FED UP R.KELLY (R.KELLY)	◆ R. KELLY JIVE ALBUM CUT	24
25	23	24	15	THESE ARE THE TIMES BABYFACE,D.THOMAS (BABYFACE,D.THOMAS)	◆ DRU HILL (V) UNIVERSITY/ISLAND ALBUM CUT/MERCURY	21
26	26	23	21	CAN I GET A... ★ I.GOTTLIL' ROB (S.CARTER,I.LORENZO,J.ATKINS,R.MAYS)	◆ JAY-Z FEATURING AMIL (OF MAJOR COINZ) & JA (T) DEF JAM 567683/MERCURY	19
27	35	49	7	EX-FACTOR L.HILL (L.HILL,A.BERGMAN,M.BERGMAN,M.HAMLSCH,R.DIGGS,D.COLES,G.GRICE,C.WOODS)	◆ LAURYN HILL (V) RUFFHOUSE ALBUM CUT/COLUMBIA	27
28	24	19	12	TAKE ME THERE T.RILEY (T.RILEY,T.SAVAGE,M.NELSON,M.BETHA,M.FOSTER)	◆ BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK INTERSCOPE SOUNDTRACK CUT	14
29	25	16	16	TRIPPIN' ★ M.ELLIOTT,D.PEARSON (M.ELLIOTT,D.PEARSON,T.MOSLEY)	◆ TOTAL FEATURING MISSY ELLIOTT (C) (D) (T) (X) BAD BOY 79185/ARISTA	7
30	28	21	15	DOO WOP (THAT THING) ● L.HILL (L.HILL)	◆ LAURYN HILL (C) (D) (T) (V) (X) RUFFHOUSE 78668/COLUMBIA	1
31	29	26	14	GHETTO COWBOY ● A.HENDERSON (S.HOWE,A.HENDERSON,K.GREER,J.BURKE,F.LINDSEY,R.ANTONIO)	◆ MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY (C) (D) MO THUGS/ROTHLESS 1707/RELATIVITY	15
32	41	40	21	FLY AWAY L.KRAVITZ (L.KRAVITZ)	◆ LENNY KRAVITZ VIRGIN ALBUM CUT	32
33	48	53	5	SWEET LADY THE CHARACTERS (J.T.AUSTIN,T.TAYLOR,C.FARRAR)	◆ TYRESE RCA ALBUM CUT	33
34	32	33	6	I WILL GET THERE ★ J.JAM,T.LEWIS (D.WARREN)	◆ BOYZ II MEN (C) (D) DREAMWORKS 59018/GEFFEN	32
35	45	43	13	HOLD ON TO ME ★ C.PETOCZ,J.M.MONTGOMERY (B.DALY,W.RAMBEAUX)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC (NASHVILLE) 84197	35
36	39	42	10	UNBELIEVABLE M.D. CLUTE,DIAMOND RIO (A.ANDERSON,J.STEELE)	◆ DIAMOND RIO (V) ARISTA NASHVILLE ALBUM CUT	36
37	46	50	9	BACK 2 GOOD M.SERLETIC (R.THOMAS,M.SERLETIC)	◆ MATCHBOX 20 (V) LAVA ALBUM CUT/ATLANTIC	37
38	44	44	11	NO PLACE THAT FAR ★ N.WILSON,B.CANNON (S.EVANS,T.SHAPIRO,T.MARTIN)	◆ SARA EVANS (C) (D) (V) RCA (NASHVILLE) 65584	38
39	31	30	15	LOVE LIKE THIS ● R.LAWRENCE,S.COMBS (F.EVANS,S.CRAWFORD,C.EMERY,B.EDWARDS,N.RODGERS)	◆ FAITH EVANS (C) (D) (T) (X) BAD BOY 79117/ARISTA	7
40	30	25	38	FROM THIS MOMENT ON ★ R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 566450	4
41	34	34	11	STAND BESIDE ME B.GALLIMORE,T.MCGRAW (S.A.DAVIS)	◆ JO DEE MESSINA CURB ALBUM CUT	34
42	33	35	31	INSIDE OUT D.GILMORE (M.COLLINS,EVE 6)	◆ EVE 6 RCA ALBUM CUT	28
43	37	39	12	FOR A LITTLE WHILE B.GALLIMORE,J.STROUD,T.MCGRAW (P.VASSAR,S.MANDILE,J.VANDIVER)	◆ TIM MCGRAW CURB ALBUM CUT	37
44	36	32	41	IRIS R.CAVALLI,GOO GOO DOLLS (J.RZEZNIK)	◆ GOO GOO DOLLS WARNER SUNSET SOUNDTRACK CUT/REPRISE	9
45	38	36	12	CHANGES A.SHAKUR (T.SHAKUR,D.EVANS,B.HORNSBY)	◆ 2PAC AMARU/DEATH ROW ALBUM CUT/INTERSCOPE	32
46	53	62	5	MEANWHILE ★ T.BROWN,G.STRAIT (J.F.KNOBLOCH,W.HOLYFIELD)	◆ GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72084	46
47	43	38	12	YOU GET WHAT YOU GIVE G.ALEXANDER (G.ALEXANDER,NOWELS)	◆ NEW RADICALS MCA ALBUM CUT	36
48	40	37	22	I'LL BE ★ M.SERLETIC (E.MCCAIN)	◆ EDWIN MCCAIN (D) (V) LAVA 84191/ATLANTIC	5

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
49	51	58	5	YOU WERE MINE P.WORLEY,B.CHANCEY (E.ERWIN,M.SEIDEL)	◆ DIXIE CHICKS MONUMENT ALBUM CUT	49
50	55	56	10	WHAT IT'S LIKE D.POSS,J.GAMBLE,EVERLAST (E.SCHRODY)	◆ EVERLAST TOMMY BOY ALBUM CUT	50
51	49	47	9	IT'S ALL BEEN DONE S.ROGERS,D.LEONARD,BARENAKED LADIES (S.PAGE)	◆ BARENAKED LADIES REPRISE ALBUM CUT	44
52	68	80	3	HOW FOREVER FEELS ★ M.WILSON (W.MOBLEY,T.MULLINS)	◆ KENNY CHESNEY (C) (D) BNA 65666	52
53	54	54	11	FLY (THE ANGEL SONG) ★ T.HASELDEIN,R.ZAVITSON,D.JOHNSON (S.WILKINSON,R.M.BOURKE)	◆ THE WILKINSONS (C) (D) (V) GIANT (NASHVILLE) 17133/REPRISE (NASHVILLE)	53
54	57	71	3	ALL NIGHT LONG R.LAWRENCE,F.EVANS,S.COMBS (F.EVANS,R.LAWRENCE,S.COMBS,S.CRAWFORD,T.RUSSAN,T.GAITHER,G.UNDERWOOD,B.REED)	◆ FAITH EVANS FEATURING PUFF DADDY BAD BOY ALBUM CUT/ARISTA	54
55	52	52	11	WRONG NIGHT D.MALLOY,R.MCENTIRE (J.LEO,R.BOWLES)	◆ REBA (V) MCA NASHVILLE ALBUM CUT	52
56	56	69	3	I STILL BELIEVE S.JORDAN,M.MASON (A.ARMATO,B.CANTARELLI)	◆ MARIAH CAREY COLUMBIA ALBUM CUT	56
57	74	—	2	YOU GOT ME THE GRAND NEGAZ (T.TROTTER,A.THOMPSON,J.SCOTT,S.STORCH,THE ROOTS,E.JEFFERS)	◆ THE ROOTS FEATURING ERYKAH BADU MCA ALBUM CUT	57
58	66	75	3	UNSENT G.BALLARD,A.MORISSETTE (A.MORISSETTE,G.BALLARD)	◆ ALANIS MORISSETTE MAVERICK ALBUM CUT/REPRISE	58
59	63	66	5	THAT DON'T IMPRESS ME MUCH R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (V) MERCURY (NASHVILLE) ALBUM CUT	59
60	62	67	5	BUSY MAN J.KELTON,K.STEGALL (B.REGAN,G.TEREN)	◆ BILLY RAY CYRUS (V) MERCURY (NASHVILLE) ALBUM CUT	60
61	58	46	20	HOW DEEP IS YOUR LOVE ● DUTCH,NOKO (THE N-TITY,W.CAMPBELL (R.COUSINS,T.RUFFIN,W.CAMPBELL,M.ANDREWS,R.NOBLE)	◆ DRU HILL FEATURING REDMAN (C) (D) (T) ISLAND DEF JAM 57242/MERCURY	3
62	61	68	5	POWERFUL THING T.BIRCHWIN,T.YEARWOOD (A.ANDERSON,S.VAUGHN)	◆ TRISHA YEARWOOD (V) MCA NASHVILLE ALBUM CUT	61
63	59	57	16	PRETTY FLY (FOR A WHITE GUY) D.JERDEN (THE OFFSPRING)	◆ THE OFFSPRING (V) COLUMBIA ALBUM CUT	53
64	84	84	4	WOOF ★ M.P.CRAIG (SNOOP DOGG,MYSTIKAL,FIEND)	◆ SNOOP DOGG FEATURING MYSTIKAL AND FIEND (C) (D) (T) NO LIMIT 53462/PRIORITY	64
65	65	65	3	HOW DO I DEAL ★ B.FAIRBAIRN,D.FOSTER (D.O'BRIAN,P.ROY,B.THIELE,JR.)	◆ JENNIFER LOVE HEWITT (C) (D) (V) 143 17105/WARNER BROS.	65
66	73	83	5	SOMEBODY'S OUT THERE WATCHING ★ T.HASELDEIN,R.ZAVITSON (R.LERNER,F.GOLDE,S.BOOKER)	◆ THE KINLEYS (C) (D) EPIC (NASHVILLE) 79064	66
67	NEW ▶		1	NO SCRUBS K.BRIGGS (K.BRIGGS,K.BURGESS,T.COTTE)	◆ TLC LAFACE ALBUM CUT/ARISTA	67
68	72	77	3	HA M.FRESH (JUVENILE,M.FRESH)	◆ JUVENILE CASH MONEY ALBUM CUT/UNIVERSAL	68
69	67	60	12	ROSA PARKS OUTKAST (A.PATTON,A.BENJAMIN)	◆ OUTKAST LAFACE ALBUM CUT/ARISTA	55
70	71	76	14	FATHER OF MINE A.P.ALEXAKIS (A.P.ALEXAKIS,EVERCLEAR)	◆ EVERCLEAR CAPITOL ALBUM CUT	70
71	91	—	3	KISS ME ★ S.TAYLOR (M.SLOCOM)	◆ SIXPENCE NONE THE RICHER (C) (D) (X) SQUINT 79101/COLUMBIA	71
72	60	51	14	SPIRIT OF A BOY, WISDOM OF A MAN J.STROUD,B.GALLIMORE,R.TRAVIS (T.BRUCE,G.BURTNIK)	◆ RANDY TRAVIS DREAMWORKS (NASHVILLE) ALBUM CUT	42
73	78	—	2	I CAN'T GET OVER YOU D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.MCBRIDE)	◆ BROOKS & DUNN (V) ARISTA NASHVILLE ALBUM CUT	73
74	76	86	14	HOME ALONE G-ONE (R.KELLY,K.PRICE,K.MURRAY)	◆ R. KELLY FEATURING KEITH MURRAY JIVE ALBUM CUT	65
75	64	59	7	SILLY HO CYPTRON (D.AUSTIN)	◆ TLC LAFACE ALBUM CUT/ARISTA	59
76	85	—	2	CRUSH S.LILLYWHITE (D.J.MATTHEWS)	◆ DAVE MATTHEWS BAND RCA ALBUM CUT	76
77	75	78	15	ANGEL IN DISGUISE R.JERKINS,BRANDY (R.JERKINS,L.DANIELS,F.JERKINS,III,T.TURMAN,T.HALE)	◆ BRANDY ATLANTIC ALBUM CUT	72
78	89	99	4	WATCH FOR THE HOOK ★ ORGANIZED NOIZE (PATRICKA,BELMANN,F.BALEY,ORGANIZED NOIZE,E.JOHNSON,F.BELL,C.GPP,W.KINGDON)	◆ COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR (C) (D) (T) (X) ORGANIZED NOIZE 97046/INTERSCOPE	78
79	81	85	3	KEEPIN' UP D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER,R.ROGERS)	◆ ALABAMA RCA (NASHVILLE) ALBUM CUT	79
80	NEW ▶		1	WHAT'S SO DIFFERENT TIMBALAND (E.LUMPKIN,T.MOSLEY)	◆ GINUWINE 550 MUSIC ALBUM CUT/ERG	80
81	70	55	16	THERE YOU HAVE IT ★ M.BRIGHT,T.DUBOIS (S.BOGARD,R.GILES)	◆ BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13134	41
82	82	87	13	LUV ME, LUV ME J.JAM,T.LEWIS (J.HARRIS,III,T.LEWIS,O.BURRELL,A.RICHBOURG,R.HAMMOND,N.WHITFIELD)	◆ SHAGGY FEATURING JANET FLYTE TIME SOUNDTRACK CUT/MCA	76
83	80	79	15	NEVER THERE J.MICCHEA (J.MICCREA)	◆ CAKE CAPRICORN ALBUM CUT/MERCURY	78
84	83	70	17	PUSHIN' WEIGHT ● N.O. JOE (ICE CUBE,MR. SHORT KHOP,J.JOHNSON)	◆ ICE CUBE FEATURING MR. SHORT KHOP (C) (D) (T) PRIORITY 53456	26
85	NEW ▶		1	C'EST LA VIE ★ R.HEDGES (B.WITCHED,R.HEDGES,BRANNIGAN,ACKERMAN)	◆ B'WITCHED (C) (D) (T) (V) (X) EPIC 79084	85
86	77	72	12	SWEETEST THING S.LILLYWHITE (D.LANOIS,B.ENO (U2))	◆ U2 ISLAND ALBUM CUT/MERCURY	63
87	79	61	9	GOODBYE ● R.STANNARD,M.ROWE (SPICE GIRLS,R.STANNARD,M.ROWE)	◆ SPICE GIRLS (M) (X) VIRGIN 38652	11
88	94	96	8	TALK SHOW SHHH! ★ M.JORDAN,A.CRAWFORD (M.JORDAN,A.CRAWFORD)	◆ SHAE JONES (C) (D) M3 56216/UNIVERSAL	88
89	NEW ▶		1	ORDINARY LIFE ★ N.WILSON,B.CANNON (B.BAKER,C.HARRINGTON)	◆ CHAD BROCK (C) (D) (V) WARNER BROS. (NASHVILLE) 171136	89
90	97	—	2	WE LIKE TO PARTY ★ DANSKI,DJ DELMUNDO (DANSKI,DJ DELMUNDO)	◆ VENGABOYS (T) (X) GROOVILICIOUS 061-STRICTELY RHYTHM	90
91	86	74	20	FOR YOU I WILL ★ P.MCMACKIN,A.TIPPIN (T.MARTIN,M.NESLER)	◆ AARON TIPPIN (C) (D) (V) LYRIC STREET 64023	49
92	95	93	14	SOMEONE YOU USED TO KNOW ★ C.RAYE,P.WORLEY,B.J.WALKER,JR. (R.LEE,T.JOHNSON)	◆ COLLIN RAYE (C) (D) EPIC (NASHVILLE) 79011	37
93	98	91	12	HOLD ME ★ POME & TONE (B.MCKNIGHT,S.BARNES,J.C.OLIVIER,J.BARNES,K.BARNES)	◆ BRIAN MCKNIGHT FEATURING TONE & KOBE BRYANT (C) (D) (T) MOTOWN 8608852/MERCURY	35
94	NEW ▶		1	RUFF RYDERS' ANTHEM ★ SWIZZ (E.SIMMONS,K.DEANI)	◆ DMX (T) RUFF RYDERS/DEF JAM 566217/MERCURY	94
95	96	90	19	YOU'RE EASY ON THE EYES K.STEGALL (T.SHAPIRO,C.WATERS,T.CLARK)	◆ TERRI CLARK (V) MERCURY (NASHVILLE) ALBUM CUT	40
96	88	81	19	THE POWER OF GOOD-BYE ★ MADONNA,W.ORBIT,P.LEONARD (MADONNA,R.NOWELS)	◆ MADONNA (C) (D) (V) MAVERICK 17160/WARNER BROS.	11
97	93	88	17	YOU'RE BEGINNING TO GET TO ME ★ J.STROUD,C.WALKER (T.SHAPIRO,A.BARKER)	◆ CLAY WALKER (C) (D) (V) GIANT (NASHVILLE) 17158/REPRISE (NASHVILLE)	39
98	87	82	16	HARD KNOCK LIFE (GHETTO ANTHEM) ★ MARK 45 KING (S.CARTER,M.JAMES,C.STROUSE,M.CHARNIN)	◆ JAY-Z (T) ROC-A-FELLA/DEF JAM 566493/MERCURY	32
99	90	64	16	RIGHT ON THE MONEY K.STEGALL (C.BLACK,P.VASSAR)	◆ ALAN JACKSON (V) ARISTA NASHVILLE ALBUM CUT	43
100	92	97	5	HOT SPOT ★ I.GOTTLIL' ROB (S.CARTER,I.LORENZO,R.MAYS)	◆ FOXO BROWN (T) VIOLATOR/DEF JAM 566499/MERCURY	91

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ◆ Videoclip available. ★ Indicates retail single available; Gold and Platinum singles are otherwise indicated. ★ Retail Launch: Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a number following the symbol. (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.

WYNTON MARSALIS, SONY GET BEHIND NINE ALBUMS IN '99

(Continued from page 1)

standards, his plans for 1999 are wildly ambitious.

A series of albums, tagged "Swinging Into The 21st," will see Marsalis release four new classical titles and four new jazz titles between April and October of this year, as well as a four-CD boxed set of live material (see album listing, this page). The worldwide releases are a joint effort between Columbia Jazz and Sony Classical. Although details are still being firmed, the albums are expected to be offered at a price point below the current frontline standard of \$16.98.

"Columbia has never done anything like this," says Don Ienner, chairman of the Columbia Records Group. "To close out the millennium with Wynton Marsalis making the most bold jazz and classical statement is the way we should end this century."

The musician, the only jazz artist ever to receive a Pulitzer Prize, agrees that the output represents "a millennium statement," a way to perpetuate the music pioneered by some of his primary influences like Jelly Roll Morton and Thelonious Monk—both of whose works are represented in the series—as well as classical composers like Igor Stravinsky. "The early jazz musicians were just trying to relate to all kinds of people," says Marsalis. "I'm just trying to be part of that wave."

Unbelievable as it seems, the release slate represents a scaled-back version of Marsalis' initial plan. "Originally, Wynton came to me with this incredibly aggressive campaign—it was almost a new record every two weeks for a year," says Ienner.

Although Ienner concedes that "I'm sure other labels want to talk to Wynton," he adds that Marsalis is putting out these records "because that's what he needs to do before he moves on musically. He's not putting these out to fulfill his contractual obligation to Columbia."

"The idea is that the whole classical and jazz series showcases his various creative facets," says Jeff Levenson, VP of jazz for Columbia Records. "So you have music devoted to standards, music devoted to longform suites, music for dance, and music for films. Each one underscores his different creative objectives in the making of

the records. In total, the campaign is meant to showcase that he's a multifaceted artist, whose chops bridge all these stylistic media."

The series kicks off with the April 27 Columbia Jazz release of "Marsalis Plays Monk—Standard Time Vol. 4," the latest edition in Marsalis' celebrated series of albums devoted to standards repertoire. That will be followed by two Sony Classical releases on May 25. The two divisions will alternate titles monthly. The series culminates with an Oct. 5 boxed set, "Live At The Village Vanguard."

For Sony Classical president Peter Gelb, the releases herald Marsalis' continued growth as a classical musician, as well as chart his entry into the marketplace as a classical composer.

"It's fair to say that he's been taken very seriously as a classical performer for years—he's one of the greatest-selling classical instrumentalists in the world," says Gelb. "What is new, and what these recordings demonstrate, are his talents as a classical composer. He's been very prolific as a jazz composer, but he's basically taught himself over the last two years how to write and orchestrate [classical] music."

Both Columbia Jazz and Sony Classical expect radio, especially NPR, to propel the campaigns. Radio samplers for each format are being prepared.

Additionally, Marsalis, who is artistic director of Jazz at Lincoln Center, will be on tour this year with the Lincoln Center Jazz Orchestra. Plans call for him to stop at many radio stations on the tour route.

Not surprisingly, with at least one release a month coming from Marsalis, Columbia's sales staff is marshaling its forces.

"Our biggest challenge is making sure retail understands what this is all about," says Tom Donnarumma, Columbia's (U.S.) senior VP of sales. "We're preparing an electronic press kit that Wynton will be involved with. It will be given to the field force to show to buyers and principals at retail that will walk them through the concept. We're also going to have color brochures."

Donnarumma is also exploring added-value incentives tied in with specific retailers. "We're looking for

semi-permanent fixtures at key jazz and classical accounts, so we're going to have to come up with certain things to attain those accounts," he says. Among the possibilities is a cardboard eight-slot slipcase that will be given to purchasers of the first disc. It will serve as a reminder of future discs in the series.

Point-of-purchase materials, all tagged with the "Swinging into the 21st" slogan, are being prepared, as are pieces that will help cross-reference the jazz and classical titles.

To educate retailers and consumers, there will be ads in both The New York Times and Los Angeles Times.

Both classical and jazz buyers say they anticipate little confusion, as long as the campaigns are fully explained.

"It's really up to the label to get the message to the consumer—we'll be interested in helping them," says Charlie McNeil, jazz buyer for the 170-store National Record Mart. "Anytime a company the size of Sony partners up with someone with the artistry and ambition of Wynton, the jazz community benefits."

"I'm sure Sony's going to promote the titles well, and as long as they're distinguishable from each other, there shouldn't be any problem," says Ray Edwards, the New York-based national classical manager for Sacramento, Calif.-based Tower Records. "It's hard to say how his classical compositions will do. He's more famous as a trumpet player than a composer."

Only in his late 30s, Marsalis has a prodigious output that already rivals that of some of Columbia's legendary jazz forefathers like Miles Davis and Duke Ellington.

Ienner expects the new releases to find their proper place in Marsalis' growing catalog. "Financially, these records are not a huge risk. The most important thing is that at some point, Sony will recoup its investment in Wynton Marsalis. These records will sell forever."

Or as Levenson puts it, "He's become the kind of icon that he has spent most of his life celebrating."

Despite such sweeping statements about the series and its place in the millennium, for Marsalis, the beginning of the next century looks amazingly similar to the end of this one. In other words, don't expect him to slow down anytime soon.

"I'm out here to swing; that's what I'm here to do," he says. "I tell cats all the time, 'We're in the service industry.' All that stuff about being stars and [people] kissing [our] behinds, that's not what I'm about. We're servants of the people. I'm not taking a break. Take a break and do what? I just want to continue to swing."

JIMENEZ TO RECEIVE EL PREMIO BILLBOARD

(Continued from page 6)

While he acknowledges that conjunto makes a comfortable fit for various musical idioms, Jiménez points out that each session is distinct.

"I like to share my roots and to put some conjunto flavor in a recording, so people can say we have something different here," says Jiménez. "But you can't have a one-track mind about what you want to play. You have to feel the differences in the music and make

'Swinging' Release Schedule

The following is a release schedule for Wynton Marsalis' "Swinging Into The 21st" series. Included are exclusive comments from Marsalis about each project.

• April 27, "Marsalis Plays Monk—Standard Time Vol. 4" (Columbia Jazz). "Wherever you are in the world, when you say Monk's name, someone's going to say 'Yeah!,'" says Marsalis. "It's as if his name implies a groove itself. I think his music showed us how to be modern without being ugly."

• May 25, "The Fiddler's Tale" and "At The Octoroon Balls" (Sony Classical). "The Fiddler's Tale" is based on Igor Stravinsky's "The Soldier's Tale." Marsalis says, "It's a very interesting story about the fiddler who sells his soul to the devil to sell more records. There are a lot of great classical musicians on that one."

Marsalis wrote "At The Octoroon Balls" for string quartet. "These guys worked so hard on the music. They were calling me, they were coming to my house," Marsalis recalls. "I told them I was going to work especially hard to get the best takes and to make it something they would like because they worked so hard on it."

While Marsalis obviously doesn't play on the piece, the album also includes the instrumental version of "The Fiddler's Tale," which does feature the trumpeter.

• June 29, "Big Train" (Columbia Jazz). "I wrote this for my 3-year-old son, Jasper," says Marsalis. "He loves trains. I took a train ride from New York to New Orleans with him, and he checked everything out. [The piece] goes in [backward] progressions from adulthood to childhood. The adult always wants to know where the train is going; the child wants to know how the train goes."

• July 20, "Modern Music For Dance" (Sony Classical). This set features two ballets composed by Marsalis: "Sweet Release," written for Alvin Ailey's dance company, and a piece written for Chinese dancer/choreographer Zhong Mai Li. "We decided to collaborate on a Chinese story about a man who falls in love with a picture, and the picture comes to life," he says.

• Aug. 17, "Mister Jelly Roll—Standard Time Vol. 6" (Columbia Jazz). "I call him Lord Mister Jelly Roll. I really wanted to have this

as part of the series," says Marsalis. "Just because the music is fun, it's sophisticated, but it's soulful, it's down-home. It's like a bowl of gumbo. I had all the cats come up from New Orleans to record it, but we were working too hard to eat any gumbo."

• Sept. 21, "Reel Time—Music For Film" (Sony Classical). "This is film music I've done, most of which didn't make it into the films," says Marsalis. Included is music from the theatrical releases "Rosewood" and "Night Falls On Manhattan," as well as HBO's sports special on boxer Sugar Ray Robinson. "I kind of like doing film scoring. I need to get more experience. I'm going to call my homeboy Terence Blanchard and get him to give me some lessons."

• September/October, "The Marciac Suite" (Columbia Jazz). This project, a sentimental favorite of Marsalis', will be available as a free mail-order bonus to consumers who purchase all seven previous discs. It celebrates the French town of Marciac, which Marsalis visits every summer. "It's a sweet piece I wrote to be played at the Marciac jazz festival. Each song has to do with a person there or something with the landscape or what their favorite food is. One piece is written for a musician there named Pierre Doussaget. It has a lot of chord changes; it goes through all 12 keys. There's a big solo on there that I have to play on or he'd tease me about not being able to do all the changes! I didn't want this one sold; I just wanted it given away to people."

Sometime in the second half of 2000, the set will become available at retail as a catalog title.

• Oct. 5, "Live At The Village Vanguard" (Columbia Jazz). The four-CD set highlights Marsalis' famed septet's annual stints at the New York jazz institution from 1988 to 1995. Among the revolving players were pianists Marcus Roberts and Eric Reed, saxophonist Wes Anderson, and bassist Ben Wolfe. "I've got 30 CDs of material to get through for this," says Marsalis. "I've gone from 400 songs down to 70, but I've got to get it down to around 35... People loved us; the band just had a very special feel. It's almost impossible to describe."

MELINDA NEWMAN

BACH IS COURTED TO HELM DISNEY RECORDS

(Continued from page 6)

Cottrell as part of an EMI restructuring. Since then, Bach has been serving as a consultant for a number of businesses, including Disney Records and Tower Records/Video, for its independent distribution company Bayside.

Disney Records previously was assigned to the Walt Disney Co.'s consumer product group, but as part of the restructuring it has been placed under the Buena Vista Music Group umbrella. If Bach agrees to take the job, he would report to Cavallaro and Berman.

In other moves, Buena Vista has decided to end Disney Records' long-time self-distribution status and has signed a production and distribution deal with Universal Music and Video Distribution (UMVD), effective Monday (15). Disney has long been considered one of the leading indepen-

dent labels, and this move would for the first time place the imprint in the major record companies' camp.

In making the move to Universal, Disney Records joins the other Buena Vista Music Group labels—Hollywood, Mammoth, and Lyric Street—which recently decided to stay with the newly merged Universal and PolyGram Group Distribution.

Sources say that Disney will close its distribution facility in Indianapolis over the next month. In the new setup, Disney Records will use UMVD sales representatives for soliciting records but likely would have its own regional marketing staff, similar to the way most major labels operate.

Bach didn't return calls seeking comment, and a Buena Vista Music Group spokeswoman declined comment.

THE Billboard HOT 100

THE MOST POPULAR SINGLES & TRACKS COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS RADIO PLAYLISTS AND RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN.

FEBRUARY 13, 1999



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				◀ No. 1 ▶ 1 week at No. 1		
1	2	6	11	ANGEL OF MINE ★ R. JERKINS (R. LAWRENCE, T. POTTS)	MONICA (C) (D) ARISTA 13590	1
2	1	1	13	...BABY ONE MORE TIME ▲ M. MARTIN, RAMI (M. MARTIN)	BRITNEY SPEARS (C) (D) (T) JIVE 42545	1
3	4	3	20	NOBODY'S SUPPOSED TO BE HERE ▲ A. CRAWFORD, M. JORDAN (S. CRAWFORD, M. JORDAN)	DEBORAH COX (C) (D) (T) (X) ARISTA 13550	2
				◀ GREATEST GAINER/AIRPLAY ▶		
4	13	18	9	BELIEVE ★ M. TAYLOR, B. RAWLING (B. HIGGINS, S. MCLENNEN, F. BARRY, S. TORCH)	CHER (C) (D) (T) (V) (X) WARNER BROS. 17119	4
5	3	2	16	HAVE YOU EVER? ★ D. FOSTER (D. WARREN)	BRANDY (C) (D) (V) ATLANTIC 84198	1
6	5	57	3	ALL I HAVE TO GIVE ★ FULL FORCE (FULL FORCE)	BACKSTREET BOYS (C) (D) (T) (V) (X) JIVE 42562	5
				◀ GREATEST GAINER/SALES ▶		
7	29	55	8	HEARTBREAK HOTEL ★ SOULSHOCK, KARLIN (C. SCHACK, K. KARLIN, T. SAVAGE)	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (C) (D) (T) (X) ARISTA 13619	7
8	11	9	21	SLIDE R. CAVALLO, GOO GOO DOLLS (J. RZEZNIK)	GOO GOO DOLLS WARNER BROS. ALBUM CUT	8
9	8	11	11	ANGEL P. MARCHAND (S. MCLACHLAN, P. MARCHAND)	SARAH MCLACHLAN (C) (D) ARISTA/WARNER SUNSET (B/W ADIA)/REPRISE	8
10	7	5	23	JUMPER ★ S. JENKINS (S. JENKINS)	THIRD EYE BLIND (C) (D) (V) ELEKTRA 64058/EEG	5
11	6	4	16	I'M YOUR ANGEL ▲ R. KELLY (R. KELLY)	R. KELLY & CELINE DION (C) (D) (T) (V) JIVE 42557	1
12	9	7	21	SAVE TONIGHT A. KVIMAN (E. CHERRY)	EAGLE-EYE CHERRY WORK ALBUM CUT/ERG	5
13	10	8	17	HANDS J. KILMER (J. KILMER, P. LEONARD)	JEWEL ATLANTIC ALBUM CUT	6
14	12	10	21	LULLABY S. MULLINS (S. MULLINS)	SHAWN MULLINS (V) SMG ALBUM CUT/COLUMBIA	7
15	73	75	8	FADED PICTURES ★ JOE J. THOMAS, J. THOMPSON	CASE & JOE (C) (D) DEF JAM 566494/MERCURY	15
16	14	27	3	TAKING EVERYTHING ★ DELITE (G. LEVERT, D. ALLAMBY, L. BROWDER, A. ROBERSON)	GERALD LEVERT (C) (D) (T) (X) EASTWEST 64061/EEG	14
17	20	23	9	I DON'T WANT TO MISS A THING ★ M. WRIGHT (D. WARREN)	MARK CHESNUTT (C) (D) (V) DECCA 72078/MCA NASHVILLE	17
18	15	15	14	WHEN YOU BELIEVE ★ BABYFACE (S. SCHWARTZ, BABYFACE)	WHITNEY HOUSTON & MARIAH CAREY (C) (D) DREAMWORKS 59022/GEFFEN	15
19	17	19	13	MIAMI L. E. S. POKE & TONE (W. SMITH, R. TOBY, S. J. BARNES, W. SHELBY, S. SHOCKLEY, L. SYLVERS, III)	WILL SMITH COLUMBIA ALBUM CUT	17
20	27	31	6	EVERY MORNING D. KAHNE (SUGAR RAY D. KAHNE)	SUGAR RAY LAVA ALBUM CUT/ATLANTIC	20
21	28	26	11	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU C. STURKEN, E. ROGERS (C. STURKEN, E. ROGERS)	'N SYNC RCA ALBUM CUT	21
22	18	13	23	LATELY ▲ J. HOWCOTT, D. PARKS (W. BAKER, C. KELLY)	DIVINE (C) (D) (T) PENDULUM 15316/RED ANT	1
23	24	24	14	THESE ARE THE TIMES BABYFACE, D. THOMAS (BABYFACE, D. THOMAS)	DRU HILL (V) UNIVERSITY/ISLAND ALBUM CUT/MERCURY	21
24	19	17	11	TAKE ME THERE T. RILEY (T. RILEY, T. SAVAGE, M. NELSON, M. BETHA, M. FOSTER)	BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK INTERSCOPE SOUNDTRACK CUT	14
25	16	14	15	TRIPPIN' ★ M. ELLIOTT, D. PEARSON (M. ELLIOTT, D. PEARSON, T. MOSLEY)	TOTAL FEATURING MISSY ELLIOTT (C) (D) (T) (X) BAD BOY 79185/ARISTA	7
26	23	25	20	CAN I GET A... ★ J. GOTTLIL' ROB (S. CARTER, J. LORENZO, J. ATKINS, R. MAYS)	JAY-Z FEATURING AMIL (OF MAJOR COINZ) AND JA (T) DEF JAM 5676837/MERCURY	19
27	31	29	8	WHEN A WOMAN'S FED UP R. KELLY (R. KELLY)	R. KELLY JIVE ALBUM CUT	27
28	21	12	14	DOO WOP (THAT THING) ● L. HILL (L. HILL)	LAURYN HILL (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA	1
29	26	22	13	GHETTO COWBOY ● A. HENDERSON (S. HOWSE, A. HENDERSON, K. GREER, J. BURKE, T. LINDSEY, R. ANTONIO)	MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY (C) (D) MO THUGS/PUTHLESS 1707/REALITY	15
30	25	20	37	FROM THIS MOMENT ON ★ R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (C) (D) (V) ARISTA (NASHVILLE) 566450	4
31	30	21	14	LOVE LIKE THIS ● R. LAWRENCE, S. COMBS (F. EVANS, S. CRAWFORD, C. EMERSON, B. EDWARDS, N. RODGERS)	FAITH EVANS (C) (D) (T) (X) BAD BOY 79117/ARISTA	7
32	33	33	5	I WILL GET THERE ★ J. JAM, T. LEWIS (D. WARREN)	BOYZ II MEN (C) (D) DREAMWORKS 59018/GEFFEN	32
33	35	30	30	INSIDE OUT D. GILMORE (M. COLLINS, EVE 6)	EVE 6 RCA ALBUM CUT	28
34	34	37	10	STAND BESIDE ME B. GALLIMORE, T. MCGRAW (S. A. DAVIS)	JO DEE MESSINA CURB ALBUM CUT	34
35	49	52	6	EX-FACTOR L. HILL, L. HILL, A. BERGMAN, M. BERGMAN, M. HAMLISCH, R. DIGGS, D. COLES, G. GRICE, C. WOODS)	LAURYN HILL (V) RUFFHOUSE ALBUM CUT/COLUMBIA	35
36	32	28	40	IRIS R. CAVALLO, GOO GOO DOLLS (J. RZEZNIK)	GOO GOO DOLLS WARNER SUNSET SOUNDTRACK CUT/REPRISE	9
37	39	41	11	FOR A LITTLE WHILE B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR, S. MANDILE, J. VANDIVER)	TIM MCGRAW CURB ALBUM CUT	37
38	36	34	11	CHANGES A. SHAKUR (T. SHAKUR, D. EVANS, B. HORNSBY)	2PAC AMARU/DEATH ROW ALBUM CUT/INTERSCOPE	32
39	42	47	9	UNBELIEVABLE M. D. CLUTE, DIAMOND RIO (A. ANDERSON, J. STEELE)	DIAMOND RIO (V) ARISTA NASHVILLE ALBUM CUT	39
40	37	35	21	I'LL BE ★ M. SERLETIC (E. MCCAIN)	EDWIN MCCAIN (D) (V) LAVA 84191/ATLANTIC	5
41	40	39	20	FLY AWAY L. KRAVITZ (L. KRAVITZ)	LENNY KRAVITZ VIRGIN ALBUM CUT	39
42	22	20	20	BECAUSE OF YOU ▲ BAG, BLOODSHY, ARNTOR (A. BAGGE, A. BIRGSSON, C. KARLSSON, P. TUCKER)	98 DEGREES (C) (D) MOTOWN 860830/UNIVERSAL	3
43	38	36	11	YOU GET WHAT YOU GIVE G. ALEXANDER (G. ALEXANDER, NOWELS)	NEW RADICALS MCA ALBUM CUT	36
44	44	51	10	NO PLACE THAT FAR ★ N. WILSON, B. CANNON (S. EVANS, T. SHAPIRO, T. MARTIN)	SARA EVANS (C) (D) (V) RCA (NASHVILLE) 65584	44
45	43	50	12	HOLD ON TO ME ★ C. PETOCZ, J. M. MONTGOMERY (B. DALY, W. RAMBEAUX)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC (NASHVILLE) 84197	43
46	50	53	8	BACK 2 GOOD M. SERLETIC (R. THOMAS, M. SERLETIC)	MATCHBOX 20 (V) LAVA ALBUM CUT/ATLANTIC	46
47	41	32	48	THIS KISS ▲ B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	7
48	53	69	4	SWEET LADY THE CHARACTERS (J. T. AUSTIN, T. TAYLOR, C. FARIRAR)	TYRESE RCA ALBUM CUT	48

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
49	47	44	8	IT'S ALL BEEN DONE S. ROGERS, D. LEONARD, BARENAKED LADIES (S. PAGE)	BARENAKED LADIES REPRISE ALBUM CUT	44
50	48	43	53	TOO CLOSE ▲ KAYCEE, D. LIGHTY (K. GIST, D. LIGHTY, R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER)	NEXT (C) (D) (T) (X) ARISTA 13456	1
51	58	66	4	YOU WERE MINE P. WORLEY, B. CHANCEY (E. ERWIN, M. SEIDEL)	DIXIE CHICKS MONUMENT ALBUM CUT	51
52	52	56	10	WRONG NIGHT D. MALLOY, R. MCENTIRE (J. LEO, R. BOWLES)	REBA (V) MCA NASHVILLE ALBUM CUT	52
53	62	77	4	MEANWHILE ★ T. BROWN, G. STRAIT (J. F. KNOBLOCH, W. HOLYFIELD)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72084	53
54	54	61	10	FLY (THE ANGEL SONG) ★ T. HASELDEN, R. ZAVITSON, D. JOHNSON (S. WILKINSON, R. M. BOURKE)	THE WILKINSONS (C) (D) (V) GIANT (NASHVILLE) 17131/REPRISE (NASHVILLE)	54
55	56	62	9	WHAT IT'S LIKE D. ROSS, J. GAMBLE, EVERLAST (E. SCHRODY)	EVERLAST TOMMY BOY ALBUM CUT	55
56	69	—	2	I STILL BELIEVE S. JORDAN, M. MASON (A. ARMATO, B. CANTARELLI, L. BRICUSSE, A. NEWLY)	MARIAH CAREY COLUMBIA ALBUM CUT	56
57	71	—	2	ALL NIGHT LONG R. LAWRENCE, F. EVANS, S. COMBS (F. EVANS, R. LAWRENCE, S. COMBS, S. CRAWFORD, T. RUSSAW, T. GAITHER, G. UNDERWOOD, B. REED)	FAITH EVANS FEATURING PUFF DADDY BAD BOY ALBUM CUT/ARISTA	57
58	46	40	19	HOW DEEP IS YOUR LOVE ● DUTCH MONDIE, THE N-TITY, W. CAMPBELL (R. COUSINS, T. RUFFIN, W. CAMPBELL, M. ANDREWS, R. NOBLE)	DRU HILL FEATURING REDMAN (C) (D) (T) ISLAND/DEF JAM 57242/MERCURY	3
59	57	54	15	PRETTY FLY (FOR A WHITE GUY) D. JERDEN (THE OFFSPRING)	THE OFFSPRING (V) COLUMBIA ALBUM CUT	53
60	51	42	13	SPIRIT OF A BOY, WISDOM OF A MAN J. STROUD, B. GALLIMORE, R. TRAVIS (T. BRUCE, G. BURTNIK)	RANDY TRAVIS DREAMWORKS (NASHVILLE) ALBUM CUT	42
61	68	79	4	POWERFUL THING T. BROWN, T. YEARWOOD (A. ANDERSON, S. VAUGHN)	TRISHA YEARWOOD (V) MCA NASHVILLE ALBUM CUT	61
62	67	70	4	BUSY MAN J. KELTON, K. STEGALL (B. REGAN, G. TERENCE)	BILLY RAY CYRUS (V) MERCURY (NASHVILLE) ALBUM CUT	62
63	66	73	4	THAT DON'T IMPRESS ME MUCH R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY (NASHVILLE) ALBUM CUT	63
64	59	63	6	SILLY HO CYPTRON (D. AUSTIN)	TLC LAFACE ALBUM CUT/ARISTA	59
65	65	—	2	HOW DO I DEAL ★ B. FAIRBAIRN, D. FOSTER (D. O'BRIAN, P. ROY, B. THIELE, JR.)	JENNIFER LOVE HEWITT (C) (D) (V) 143 17105/WARNER BROS.	65
66	75	—	2	UNSENT G. BALLARD, A. MORISSETTE (A. MORISSETTE, G. BALLARD)	ALANIS MORISSETTE MAVERICK ALBUM CUT/REPRISE	66
67	60	60	11	ROSA PARKS OUTKAST (A. PATTON, A. BENJAMIN)	OUTKAST LAFACE ALBUM CUT/ARISTA	55
68	80	—	2	HOW FOREVER FEELS ★ B. CANNON, N. WILSON (W. MOBLEY, T. MULLINS)	KENNY CHESNEY (C) (D) (V) BNA 65666	68
69	63	59	20	ONE WEEK ★ S. ROGERS, D. LEONARD, BARENAKED LADIES (E. ROBERTSON)	BARENAKED LADIES (C) (D) (V) REPRISE 17174	1
70	55	46	15	THERE YOU HAVE IT ★ M. BRIGHT, T. DUBOIS (S. BOGARD, R. GILES)	BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13134	41
71	76	76	13	FATHER OF MINE A. P. ALEXAKIS (A. P. ALEXAKIS, EVERCLEAR)	EVERCLEAR CAPITOL ALBUM CUT	71
72	77	—	2	HA M. FRESH (JUVENILE, M. FRESH)	JUVENILE CASH MONEY ALBUM CUT/UNIVERSAL	72
73	83	86	4	SOMEBODY'S OUT THERE WATCHING ★ T. HASELDEN, R. ZAVITSON (R. LERNER, F. GOLDIE, S. BOKKER)	THE KINLEYS (C) (D) EPIC (NASHVILLE) 79064	73
				◀ HOT SHOT DEBUT ▶		
74	NEW ▶		1	YOU GOT ME THE GRAND NEGAZ (TROTTER, THOMPSON, SCOTT, STORCH, THE ROOTS)	THE ROOTS FEATURING ERYKAH BADU MCA ALBUM CUT	74
75	78	72	14	ANGEL IN DISGUISE R. JERKINS, BRANDY (R. JERKINS, L. DANIELS, F. JERKINS III, T. TURMAN, T. HALE)	BRANDY ATLANTIC ALBUM CUT	72
76	86	82	13	HOME ALONE G. ONE (R. KELLY, K. PRICE, K. MURRAY)	R. KELLY FEATURING KEITH MURRAY JIVE ALBUM CUT	65
77	72	71	11	SWEETEST THING S. LILLYWHITE, D. LAMOIS, B. ENO (U2)	U2 ISLAND ALBUM CUT/MERCURY	63
78	NEW ▶		1	I CAN'T GET OVER YOU D. COOK, K. BROOKS, R. DUNN (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE ALBUM CUT	78
79	61	58	8	GOODBYE ● R. STANNARD, M. ROWE (SPICE GIRLS, R. STANNARD, M. ROWE)	SPICE GIRLS (M) (X) VIRGIN 38652*	11
80	79	80	14	NEVER THERE J. MCCREA (J. MCCREA)	CAKE CAPRICORN ALBUM CUT/MERCURY	78
81	85	—	2	KEEPIN' UP D. COOK, ALABAMA (R. OWEN, T. GENTRY, G. FOWLER, R. ROGERS)	ALABAMA RCA (NASHVILLE) ALBUM CUT	81
82	87	85	12	LUV ME, LUV ME J. JAM, T. LEWIS (J. JAM, T. LEWIS, O. BURRELL, A. RICHBOURG, R. HAMMOND, N. WHITFIELD)	SHAGGY FEATURING JANET FLYTE TIME SOUNDTRACK CUT/MCA	76
83	70	68	16	PUSHIN' WEIGHT N. O. JOE (ICE CUBE, MR. SHORT KHOP, J. JOHNSON)	ICE CUBE FEATURING MR. SHORT KHOP (C) (D) (T) PRIORITY 53456	26
84	84	93	3	WOOF ★ M. P. CRAIG (B. SNOOP DOGG, MYSTIKAL, FIEND)	SNOOP DOGG FEATURING MYSTIKAL AND FIEND (C) (D) (T) NO LIMIT 53462/PRIORITY	84
85	NEW ▶		1	CRUSH S. LILLYWHITE (D. J. MATTHEWS)	DAVE MATTHEWS BAND RCA ALBUM CUT	85
86	74	64	19	FOR YOU I WILL ★ P. MCMAKIN, A. TIPPIN (T. MARTIN, M. NESLER)	AARON TIPPIN (C) (D) (V) LYRIC STREET 164023	49
87	82	67	15	HARD KNOCK LIFE (GHETTO ANTHEM) ★ MARR, 45 KING (S. CARTER, M. JAMES, L. STROUSE, M. CHARNIN)	JAY-Z (T) ROC-A-FELLA/DEF JAM 5664937/MERCURY	32
88	81	78	18	THE POWER OF GOOD-BYE ★ MADONNA, W. ORBIT, P. LEONARD (MADONNA, R. NOWELS)	MADONNA (C) (D) (V) MAVERICK 17160/WARNER BROS.	11
89	99	96	3	WATCH FOR THE HOOK ★ ORGANIZED NOIZE (A. PATTON, A. BENJAMIN, R. BAILEY, ORGANIZED NOIZE, E. JOHNSON, F. BELL, C. GIP, W. KNIGHTON)	COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR (C) (D) (T) NO LIMIT 53462/PRIORITY	89
90	64	48	15	RIGHT ON THE MONEY K. STEGALL (C. BLACK, P. VASSAR)	ALAN JACKSON (V) ARISTA NASHVILLE ALBUM CUT	43
91	RE-ENTRY		2	KISS ME ★ S. TAYLOR (M. SLOCUM)	SIXPENCE NONE THE RICHER (C) (D) (X) SQUIRT 79101/COLUMBIA	90
92	97	91	4	HOT SPOT ★ I. GOTTLIL' ROB (S. CARTER, J. LORENZO, R. MAYS)	FOXY BROWN (T) VIOLATOR/DEF JAM 5664997/MERCURY	91
93	88	65	16	YOU'RE BEGINNING TO GET TO ME ★ J. STROUD, C. WALKER (T. SHAPIRO, A. BARKER)	CLAY WALKER (C) (D) (V) GIANT (NASHVILLE) 17158/REPRISE (NASHVILLE)	39
94	96	94	7	TALK SHOW SHHH! ★ M. JORDAN, A. CRAWFORD (M. JORDAN, A. CRAWFORD)	SHAE JONES (C) (D) (M3 56216/UNIVERSAL	94
95	93	87	13	SOMEONE YOU USED TO KNOW ★ C. RAYE, P. WORLEY, B. J. WALKER, JR. (R. LEE, T. JOHNSON)	COLLIN RAYE (C) (D) EPIC (NASHVILLE) 79011	37
96	90	81	18	YOU'RE EASY ON THE EYES K. STEGALL (T. SHAPIRO, C. WATERS, T. CLARK)	TERRI CLARK (V) MERCURY (NASHVILLE) ALBUM CUT	40
97	NEW ▶		1	WE LIKE TO PARTY ★ DANSKI, DJ DELMUNDO (DANSKI, DJ DELMUNDO)	VENGABOYS (T) (X) GROOVILICIOUS 0617/STRICTLY RHYTHM	97
98	91	74	11	HOLD ME ★ POKE & TONE (B. MCKNIGHT, S. BARNES, J. C. OLIVIER, J. BARNES, K. BARNES)	BRIAN MCKNIGHT FEATURING TONE & KOBE BRYANT (C) (D) (T) MOTOWN 8608852/MERCURY	35
99	92	84	20	THANK U G. BALLARD, A. MORISSETTE (A. MORISSETTE, G. BALLARD)	ALANIS MORISSETTE MAVERICK ALBUM CUT/REPRISE	17
100	94	90	7	A BITTER END ★ B. CHANCEY, C. YOUNG (D. DODD, K. BEARD)	DERYL DODD (C) (D) COLUMBIA (NASHVILLE) 79013	88

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ★ Videoclip available. ★ Indicates retail single available; Gold and Platinum singles are otherwise indicated. ★ Retail Launch: Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a number following the symbol. (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 (C), (X), (T) or (M) respectively, based on availability. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 754 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 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1						
1	1	16	HAVE YOU EVER?	BRANDY (ATLANTIC) 8 wks at No. 1	38	35	52	TOO CLOSE	NEXT (ARISTA)
2	2	14	ANGEL	SARAH McLAUGHLIN (ARISTA/WARNER SUNSET/REPRISE)	39	49	4	YOU WERE MINE	DIXIE CHICKS (MONUMENT)
3	5	21	SLIDE	GOO GOO DOLLS (WARNER BROS.)	40	48	8	NO PLACE THAT FAR	SARA EVANS (RCA (NASHVILLE))
4	3	29	SAVE TONIGHT	EAGLE-EYE CHERRY (WORK/ERG)	41	41	10	WRONG NIGHT	REBA (MCA NASHVILLE)
5	4	18	HANDS	JEWELL (ATLANTIC)	42	46	11	WHAT IT'S LIKE	EVERLAST (TOMMY BOY)
6	6	22	LULLABY	SHAWN MULLINS (SMG/COLUMBIA)	43	33	17	I'M YOUR ANGEL	R. KELLY & CELINE DION (JIVE)
7	11	12	ANGEL OF MINE	MONICA (ARISTA)	44	40	8	IT'S ALL BEEN DONE	BARENAKED LADIES (REPRISE)
8	7	15	NOBODY'S SUPPOSED TO BE HERE	DEBORAH COX (ARISTA)	45	61	2	ALL NIGHT LONG	FAITH EVANS FEAT. PUFF DADDY (BAD BOY/ARISTA)
9	9	26	JUMPER	THIRD EYE BLIND (ELEKTRA/VEEG)	46	60	2	I STILL BELIEVE	MARIAH CAREY (COLUMBIA)
10	15	6	EVERY MORNING	SUGAR RAY (LAVA/ATLANTIC)	47	37	11	SPIRIT OF A BOY, WISDOM OF A MAN	RANDY TRAVIS (DREAMWORKS (NASHVILLE))
11	8	13	MIAMI	WILL SMITH (COLUMBIA)	48	47	28	THIS KISS	FAITH HILL (WARNER BROS.)
12	23	4	BELIEVE	CHER (WARNER BROS.)	49	59	4	POWERFUL THING	TRISHA YEARWOOD (MCA NASHVILLE)
13	13	12	THESE ARE THE TIMES	DRU HILL (UNIVERSITY/ISLAND/MERCURY)	50	39	13	LOVE LIKE THIS	FAITH EVANS (BAD BOY/ARISTA)
14	17	14	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU	'N SYNC (RCA)	51	58	4	BUSY MAN	BILLY RAY CYRUS (MERCURY (NASHVILLE))
15	10	12	TAKE ME THERE	BLACKSTREET & MIA FEAT. MASE & BLINKY BLINK (INTERSCOPE)	52	38	20	HOW DEEP IS YOUR LOVE	DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY)
16	16	8	WHEN A WOMAN'S FED UP	R. KELLY (JIVE)	53	57	4	THAT DON'T IMPRESS ME MUCH	SHANIA TWAIN (MERCURY (NASHVILLE))
17	17	17	CAN I GET A...	JAY-Z FEAT. M.I.A. (DEF JAM/MERCURY)	54	54	17	PRETTY FLY (FOR A WHITE GUY)	THE OFFSPRING (COLUMBIA)
18	22	15	...BABY ONE MORE TIME	BRITNEY SPEARS (JIVE)	55	51	6	SILLY HO	TLC (LAFACE/ARISTA)
19	29	8	HEARTBREAK HOTEL	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)	56	52	11	ROSA PARKS	OUTKAST (LAFACE/ARISTA)
20	14	24	DOO WOP (THAT THING)	LAURYN HILL (RUFFHOUSE/COLUMBIA)	57	53	9	TRIPPIN'	TOTAL FEAT. MISSY ELLIOTT (BAD BOY/ARISTA)
21	27	8	I DON'T WANT TO MISS A THING	MARK CHESNUTT (DECCA/MCA NASHVILLE)	58	69	2	UNSENT	ALANIS MORISSETTE (MAVERICK/REPRISE)
22	20	10	STAND BESIDE ME	JO DEE MESSINA (CURB)	59	63	3	MEANWHILE	GEORGE STRAIT (MCA NASHVILLE)
23	34	6	EX-FACTOR	LAURYN HILL (RUFFHOUSE/COLUMBIA)	60	65	2	HA	JUVENILE (CASH MONEY/UNIVERSAL)
24	18	44	IRIS	GOO GOO DOLLS (WARNER SUNSET/REPRISE)	61	56	35	ONE WEEK	BARENAKED LADIES (REPRISE)
25	24	11	FOR A LITTLE WHILE	TIM MCGRAW (CURB)	62	64	8	FADED PICTURES	CASE & JOE (DEF JAM/MERCURY)
26	30	9	UNBELIEVABLE	DIAMOND RIO (ARISTA NASHVILLE)	63	—	1	YOU GOT ME	THE ROOTS FEAT. ERYKAH BADU (MCA)
27	28	36	INSIDE OUT	EVE 6 (RCA)	64	71	2	HOW FOREVER FEELS	KENNY CHESNEY (BNA)
28	25	51	I'LL BE	EDWIN MCCAIN (LAVA/ATLANTIC)	65	66	12	ANGEL IN DISGUISE	BRANDY (ATLANTIC)
29	21	19	LATELY	DIVINE (PENDULUM/RED ANT)	66	70	24	FATHER OF MINE	EVERCLEAR (CAPITOL)
30	19	23	FROM THIS MOMENT ON	SHANIA TWAIN (MERCURY)	67	50	11	THERE YOU HAVE IT	BLACKHAWK (ARISTA NASHVILLE)
31	26	12	CHANGES	2PAC (AMARU/DEATH ROW/INTERSCOPE)	68	75	11	HOME ALONE	R. KELLY FEAT. KEITH MURRAY (JIVE)
32	31	20	FLY AWAY	LENNY KRAVITZ (VIRGIN)	69	62	16	SWEETEST THING	U2 (ISLAND)
33	44	3	ALL I HAVE TO GIVE	BACKSTREET BOYS (JIVE)	70	73	3	FLY (THE ANGEL SONG)	THE WILKINSONS (Giant (NASHVILLE)/REPRISE (NASHVILLE))
34	32	13	YOU GET WHAT YOU GIVE	NEW RADICALS (MCA)	71	—	1	I CAN'T GET OVER YOU	BROOKS & DUNN (ARISTA NASHVILLE)
35	45	4	SWEET LADY	TYRESE (RCA)	72	74	2	KEEPIN' UP	ALABAMA (RCA (NASHVILLE))
36	42	12	BACK 2 GOOD	MATCHBOX 20 (LAVA/ATLANTIC)	73	68	16	NEVER THERE	CAKE (CAPRICORN/MERCURY)
37	43	9	HOLD ON TO ME	JOHN MICHAEL MONTGOMERY (ATLANTIC (NASHVILLE))	74	—	14	LUV ME, LUV ME	SHAGGY FEAT. JANET (FLYTE TYME/MCA)
					75	—	1	CRUSH	DAVE MATTHEWS BAND (RCA)

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

HOT 100 RECURRENT AIRPLAY

1	—	1	MY FAVORITE MISTAKE	SHERYL CROW (A&M/INTERSCOPE)	14	12	11	3 AM	MATCHBOX 20 (LAVA/ATLANTIC)
2	1	2	WRONG AGAIN	MARTINA MCBRIDE (RCA (NASHVILLE))	15	14	11	CLOSING TIME	SEMISONIC (MCA)
3	4	9	TORN	NATALIE IMBRUGLIA (RCA)	16	13	9	I'LL NEVER BREAK YOUR HEART	BACKSTREET BOYS (JIVE)
4	2	3	ARE YOU THAT SOMEBODY?	AALIYAH (BLACKGROUND/ATLANTIC)	17	15	8	CRUSH	JENNIFER PAIGE (EDEL AMERICA/HOLLYWOOD)
5	3	2	TOUCH IT	MONIFAH (UPTOWN/UNIVERSAL)	18	18	12	AS LONG AS YOU LOVE ME	BACKSTREET BOYS (JIVE)
6	5	9	REAL WORLD	MATCHBOX 20 (LAVA/ATLANTIC)	19	16	7	WHERE THE GREEN GRASS GROWS	TIM MCGRAW (CURB)
7	6	11	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY)	20	23	31	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
8	7	20	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)	21	22	41	SEMI-CHARMED LIFE	THIRD EYE BLIND (ELEKTRA/VEEG)
9	8	4	I DON'T WANT TO MISS A THING	AEROSMITH (COLUMBIA)	22	25	4	HOOSH	EVERYTHING (BLACKBIRD/SIRE)
10	9	11	THE WAY	FASTBALL (HOLLYWOOD)	23	21	11	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC)
11	10	11	TRULY MADLY DEEPLY	SAVAGE GARDEN (COLUMBIA)	24	—	19	WALKIN' ON THE SUN	SMASH MOUTH (INTERSCOPE)
12	17	11	ALL MY LIFE	K-CI & JOJO (MCA)	25	—	23	IF YOU COULD ONLY SEE	TONIC (POLYDOR&M)
13	11	4	WIDE OPEN SPACES	DIXIE CHICKS (MONUMENT)					

Recipients are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

TITLE (Publisher - Licensing Org.)	SHEET MUSIC DIST.
6 ALL I HAVE TO GIVE	(P-Blast, ASCAP/Zomba, ASCAP)
57 ALL NIGHT LONG	(China Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ausar, BMI/BMG, BM/Justin Combs, ASCAP/EMI April, ASCAP/Brother-4-Brother, ASCAP) HL
75 ANGEL IN DISGUISE	(EMI Blackwood, BMI/Ensign, BMI/Zomba, BMI/Pink Jane, SESAC) HL/WBM
1 ANGEL OF MINE	(WB, ASCAP/Motown Tunes, ASCAP/Travon, ASCAP/PolyGram International, ASCAP/Rhettrhyme, ASCAP) HL/WBM
9 ANGEL	(Sony/ATV Songs, BMI/Tyde, BMI/Studio Nomade, SOCAN) HL
2 ...BABY ONE MORE TIME	(Zomba, ASCAP/Grantsville, ASCAP) WBM
46 BACK 2 GOOD	(EMI Blackwood, BMI/Bidnis, BMI/Melusic, ASCAP) HL
42 BECAUSE OF YOU	(Air Chrysalis Scandinavia, ASCAP/Murlyn, ASCAP) HL/WBM
4 BELIEVE	(Xenomania, PRS/WB, ASCAP/Warner Chappell, PRS) WBM
100 A BITTER END	(BMG, ASCAP/Keabo, ASCAP/Milene, ASCAP/Loggy Bayou, ASCAP) HL/WBM
62 BUSY MAN	(BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Teren It Up, BMI) HL/WBM
26 CAN I GET A...	(Lil Lu Lu, BMI/DJ Irv, BMI/Ja, BMI/EMI Blackwood, BMI) HL
38 CHANGES	(Joshua's Dream, BMI/Music Corp. Of America, BMI/Zappo, ASCAP/WB, ASCAP) HL/WBM
85 CRUSH	(Golden Grey, ASCAP)
28 DOO WOP (THAT THING)	(Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP) HL
20 EVERY MORNING	(McC, BMI/Warner Chappell, BMI/See Squared, BMI) WBM
35 EX-FACTOR	(Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/Colgems-EMI, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL
15 FADED PICTURES	(Zomba, ASCAP/Kiely, ASCAP/Tallest Tree, ASCAP/WB, ASCAP) WBM
71 FATHER OF MINE	(Evergreen, BMI/Montalupis, BMI/Commongreen, BMI/Irving, BMI) WBM
41 FLY AWAY	(Miss Bessie, ASCAP) CLM
54 FLY (THE ANGEL SONG)	(Golden Phoenix, SOCAN/Kiyasongs, SOCAN/Rory Bourke, BMI) WBM
37 FOR A LITTLE WHILE	(Magnatune, SESAC/Family Style, SESAC/Glacier Park, SESAC/Moraine, SESAC/Malaco, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
86 FOR YOU I WILL	(Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
30 FROM THIS MOMENT ON	(Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
29 GHETTO COWBOY	(Mo Thugs, ASCAP/Siet, ASCAP/Layzie Bone, ASCAP/EMI April, ASCAP) HL
21 (GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU	(Bayun Beat, BMI/Music Corp. Of America, BMI) HL
79 GOODBIE	(Windswept Pacific, ASCAP/PolyGram International, ASCAP) HL/WBM
13 HANDS	(WB, ASCAP/Wiggly Tooth, ASCAP/No Tomato, ASCAP) WBM
87 HARD KNOCK LIFE (GHETTO ANTHEM)	(Lil Lu Lu, BMI/EMI Blackwood, BMI/45, ASCAP/Instantly, ASCAP/WB, ASCAP/Helene Blue, ASCAP/MPL Communications, ASCAP) HL/WBM
5 HAVE YOU EVER?	(Realsongs, ASCAP) WBM
72 HA	(Money Mack, BMI)
7 HEARTBREAK HOTEL	(Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Marshai, ASCAP/EMI April, ASCAP) HL
98 HOLD ME	(PolyGram International, ASCAP/Cancelled Lunch, ASCAP/Slam U Well, ASCAP/12 & Under, BMI/Tricky Track, BMI/Jelly's Jams, ASCAP/Jumping Bean, BMI) HL
45 HOLD ON TO ME	(Reynolds, BMI/Bayou Boy, BMI) HL
76 HOME ALONE	(Zomba, BMI/R. Kelly, BMI/The Price Is Right, BMI/MCA, ASCAP/Zomba, ASCAP/Illitic, ASCAP) HL/WBM
92 HOT SPOT	(Lil Lu Lu, BMI/DJ Irv, BMI)
58 HOW DEEP IS YOUR LOVE	(Sony/ATV Songs, BMI/Music Everyone Craves, BMI/North Avenue, ASCAP/EMI April, ASCAP/Nyrraw, ASCAP/Urban Warfare, ASCAP/WB, ASCAP/Famous, ASCAP) HL
65 HOW DO I DEAL	(Warner-Tamerlane, BMI/Paradise Avenue, BMI/The Phil Roy, ASCAP/Owenspop, ASCAP) WBM
68 HOW FOREVER FEELS	(Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
78 I CAN'T GET OVER YOU	(Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
17 I DON'T WANT TO MISS A THING	(Realsongs, ASCAP) WBM
41 I'LL BE	(EMI April, ASCAP/Harrington, ASCAP) HL
11 I'M YOUR ANGEL	(Zomba, BMI/R. Kelly, BMI) WBM
33 INSIDE OUT	(Less Than Zero, BMI/Fake And Jaded, BMI/Southern Road, BMI) HL
36 IRIS	(EMI Virgin, BMI/Scrap Metal, BMI) HL
56 I STILL BELIEVE	(Tom Sturges, ASCAP/Chrysalis, ASCAP/Colgems-EMI, ASCAP/Taradam, BMI) HL/WBM
49 IT'S ALL BEEN DONE	(Treat Baker, SOCAN/WB, ASCAP) WBM
32 I WILL GET THERE	(Realsongs, ASCAP) WBM
10 JUMPER	(3EB, BMI/EMI Blackwood, BMI) HL
81 KEEPIN' UP	(Maypop, BMI/Widcountry, BMI/Route Six, BMI) WBM
91 KISS ME	(Le Tigre Sur Un Ballon, ASCAP/Squint, ASCAP)
22 LATELY	(Tony Roy, BMI/Slav Tu Tu Five, BMI/Hocott, BMI/Irving, BMI/Hitco, BMI/Hit Street, BMI/Windswept Pacific, BMI) WBM
31 LOVE LIKE THIS	(China Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Brother-4-Brother, ASCAP/Smokin' 4 Life, BMI/Bernard's Other, BMI/Warner-Tamerlane, BMI/Tommy Lynn, BMI) HL/WBM
14 LULLABY	(Shawn Mullins, BMI/EMI Blackwood, BMI) HL
82 LUV ME, LUV ME	(Street Tuff, ASCAP/Warner-Tamerlane, BMI/Flyte Type, ASCAP/MCA, ASCAP) HL/WBM
53 MEANWHILE	(J. Fred Knobloch, ASCAP/Waysong, ASCAP/Lebrun, ASCAP/Ingram, ASCAP)
19 MIAMI	(Treyball, ASCAP/Pladis, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Sony/ATV Tunes, ASCAP/Portrait-Solar, ASCAP/DJJI, ASCAP) HL
80 NEVER THERE	(Stamen, BMI/EMI Blackwood, BMI) HL
3 NOBODY'S SUPPOSED TO BE HERE	(Wixen, ASCAP/Famous, ASCAP) HL
44 NO PLACE THAT FAR	(Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM
69 ONE WEEK	(Treat Baker, SOCAN/WB, ASCAP) WBM
61 POWERFUL THING	(Mighty Nice, BMI/Andersongs, BMI/MCA, ASCAP/Tire Feather, ASCAP) HL
88 THE POWER OF GOOD-BYE	(Webb, ASCAP/Webo Girl, ASCAP/EMI April, ASCAP/Future Furniture, ASCAP) HL/WBM
59 PRETTY FLY (FOR A WHITE GUY)	(Underachiever, BMI/Wixen, BMI)
83 PUSHIN' WEIGHT	(Gangsta Boogie, ASCAP/WB, ASCAP/Trebae, ASCAP/Chocolate Thunder, ASCAP) WBM
90 RIGHT ON THE MONEY	(EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
67 ROSA PARKS	(Gnat Booty, ASCAP/Chrysalis, ASCAP) WBM
12 SAVE TONIGHT	(Diesel 2, STIM/WB, ASCAP/Warner Chappell, PRS) WBM
64 SILLY HO	(D.A.R.P., ASCAP/EMI April, ASCAP) HL
8 SLIDE	(Corner Of Clark And Kent, BMI/EMI Virgin, BMI) HL

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1						
1	2	3	ANGEL OF MINE	MONICA (ARISTA) 1 wk at No. 1	38	36	18	ALL THE PLACES (I WILL KISS YOU)	AARON HALL (MCA)
2	1	13	...BABY ONE MORE TIME	BRITNEY SPEARS (JIVE)	39	37	26	NOBODY ELSE	TYRESE (RCA)
3	5	2	ALL I HAVE TO GIVE	BACKSTREET BOYS (JIVE)	40	34	47	THIS KISS	FAITH HILL (WARNER BROS. (NASHVILLE))
4	14	11	BELIEVE	CHER (WARNER BROS.)	41	41	5	ANOTHER WAY	TEVIN CAMPBELL (QWEST/WARNER BROS.)
5	3	20	NOBODY'S SUPPOSED TO BE HERE	DEBORAH COX (ARISTA)	42	45	4	SOMEBODY'S OUT THERE WATCHING	THE KINLEYS (EPIC (NASHVILLE))
6	27	2	HEARTBREAK HOTEL	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)	43	35	14	DOO WOP (THAT THING)	LAURYN HILL (RUFFHOUSE/COLUMBIA)
7	4	3	TAKING EVERYTHING	GERALD LEVERT (EASTWEST/EEG)	44	38	8	NO PLACE THAT FAR	SARA EVANS (RCA (NASHVILLE))
8	8	13	GHETTO COWBOY	MO THUGS FAMILY (MO THUGS/RUTHLESS/RELATIVITY)	45	—	1	KISS ME	SINFENCE NONE THE RICHER (SQUINT/COLUMBIA)
9	7	11	I'M YOUR ANGEL	R. KELLY & CELINE DION (JIVE)	46	40	12	(DO YOU) WANNA RIDE	REEL TIGHT (G-FUNK/RESTLESS)
10	—	1	FADED PICTURES	CASE & JOE (DEF JAM/MERCURY)	47	48	4	DO YOU FEEL ME? (...FREAK YOU)	MEN OF VIZION (MJJ/WORK/ERG)
11	9	4	WHEN YOU BELIEVE	WHITNEY HOUSTON & MARIAH CAREY (DREAMWORKS/GEFFEN)	48	43	11	MUSIC SOUNDS BETTER WITH YOU	STARBUST (ROULE/VIRGIN)
12	11	5	I WILL GET THERE	BOYZ II MEN (DREAMWORKS/GEFFEN)	49	47	18	THE POWER OF GOOD-BYE	MADONNA (MAVERICK/WARNER BROS.)
13	6								

TRINIDAD'S WOMEN SET TONE OF '99 CARNIVAL

(Continued from page 8)

for that and other issues of concern to the Caribbean music industry.

In 1978, Calypso Rose became the first woman to win the National Calypso crown, forcing carnival officials to change the title from calypso king to monarch. Rose took both the Roadmarch and National Calypso titles with her witty songs "Her Majesty" and "Soca Jam."

THE RISE OF WOMEN

This year, Sanell Dempster became only the second female Roadmarch winner. Singing "The River," she beat a field of three women and 22 men, including seven-time winner Superblue, to emerge with the most popular song played by bands throughout the festival.

"This is a new millennium, and women are headed for the top," she says.

Singing Sandra took the 1999 National Calypso Monarch crown, breaking Calypso Rose's record as the only female calypso monarch. Her tune of social consciousness, "Voices From The Ghetto," and her profound "Song For Healing" were tonics for a multi-ethnic nation threatened by racial and religious strife.

In the calypso tents, many of the old stalwarts—such as Lord Kitchener, Black Stalin, Duke, Sugar Aloes, and Chalkdust—thrilled visitors and expatriate Trinians home for the celebration with their fresh crop of calypsos.

But at the big Dimanche Gras competition, not even last year's national monarch, the gifted Mystic Prowler, could overcome the impact of Singing Sandra.

As part of her presentation of "Song For Healing," the new female monarch had a group of Indian and Afro-Trinidadian dancers face off against each other, engaging in a tug of war with a large Trinidad flag and ripping it in half. At the end of the song, Sandra had the opposing parties come together in peace and rejoin the flag, a powerful and timely plea for tolerance.

If Sandra was poignant but reassuring, it was the Afro-Trinidadian stylist and second-place winner Sugar Aloes who proved most controversial.

"This Stage Is Mine," his bitter political ditty, included harsh comments about Prime Minister Basdeo Panday's wife, Oma, prompting condemnation from the ruling Indian-dominated United National Congress (UNC) Party.

In a statement, the UNC's Women's Arm strongly condemned "the crude, indiscreet, and unsophisticated manner in which the calypsonian Sugar Aloes has sought to disrespect all our women."

But the competition judges and the public—long used to the free license granted calypso—ignored the criticism and rewarded Sugar Aloes with the No. 2 spot.

At the Caribbean International Soca Monarch contest, defending champion and four-time winner Superblue found himself beaten into third place by an energetic young king, Kurt Allen, who won with "Dust Dem." Second place went to the ever-popular George for his "Iwer And A Half."

At the 1999 National Panorama Steelpan Championships, Witco Desperados won by playing a Clive Bradley arrangement of Oba's "In My House."

MASQUERADE ACTION

In masquerade action, the coveted title of band of the year went to Wayne Berkely & Masquerade 1999 for their performance of "Trapeze." The internationally famous *masman* Peter Minshall and his band, Callallo Company, took second place with their performance of "The Lost Tribe." Placing third was the group Legends with a presentation of "Dynasty."

The king of J'Ouvert, the early-morning satirical masquerade that heralds the start of the street parades, was Phillip Montano. He won with a presentation called "Caroni To Jump Start 1999 Crop"—a jibe at Caroni Limited, the island's sugar mill. Named queen of J'Ouvert was Gloria Jones; she performed a depiction dubbed "The Winner Of The 1998 Miss Universe, Wendy Fitzwilliam." (The Trinidad-born Wendy Fitzwilliam made an appearance in the flesh, leading the carnival band Local Motion de Trini Way at Carnival Tuesday's major parade.)

At the Carnival Monday and Tuesday championship masquerade competitions, Geraldo Riviera Jr. drowned all comers in a sea of pyrotechnic wonder to emerge as carnival king with "Let There Be Light." Riviera's 800-member band, Savage Garden, also gave Trinidad its 1999 carnival queen, Inez Gould, who scored with a depiction dubbed "The Tempest."

On May 26, the carnival king and queen will appear at the 1999 Miss Universe pageant, which Trinidad

will host.

The prominence of such styles as ragga soca, rapso, chutney, gospelpo, and parang this year has set off a discussion about whether these new styles present cause for concern.

Says Eddy Grant, CEO of the calypso and reggae label Ice Records, "There is no longer any demarcation. And when there's no demarcation, there is confusion. And when there's confusion, it is bad for marketing."

To music marketers like Grant it may be bad, but to music makers and their eager fans, the plethora of choices couldn't be more exciting. A powerful enthusiast for the new trends is Machel Montano, Trinidad's most popular performer.

Says Montano, "We're thinking that for the year 2000 we must now

take soca and make some bold steps, so we are searching to see where we can take it. And things will seem confusing, but that will only be for a time until we complete the quest."

New York-based Carl Holder, CEO of leading soca distributor Caribbean Music Brokers, agrees with Montano that musical variety isn't yet a problem; instead, he points with concern to the sheer volume of tracks being produced and to the piracy plague.

"This year, 1,000 soca and calypso tracks were produced," Holder says, "while only about 40 of those received regular airplay in Trinidad and the U.S."

Holder says this creates an overproliferation of product that is going nowhere.

"It creates poor sales and great

losses for producers," he says, "and then the pirates come and take the hottest tracks and put them on CD and tape collections and sell them."

Holder believes the solution is for producers to pool their resources and, in joint efforts, produce higher-quality tracks in smaller quantities.

Addressing that idea, and other problems, such as piracy, Holder and some other top New York soca producers—including Rawlston Charles of Charlie's Record Shop and Granville Straker of Straker Records—met on Jan. 21 at the offices of VP Records in Queens, N.Y., to form a new organization, the Caribbean Producers Assn.

Their intent is to collectively tackle such perennial industry problems as piracy, overproduction, and artist compensation.

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EU E-COMMERCE BILL FACES EASY PASSAGE

(Continued from page 6)

Pirate Music for Free, the company may not necessarily be aware that this is illegal, but it gives a serious indication. It would be for a national judge to decide if the company should have been aware, but a record company could make a good argument that they should have been aware" (Billboard, Dec. 5, 1998).

Sanctions under national copyright laws in the European Union would be available to a record company that had its rights infringed in this way.

The E-Commerce Directive is based closely on the U.S. Digital Millennium Copyright Act.

IFPI legal adviser Darrel Panethiere says that the exemptions for

Internet companies being granted in Europe are "no worse" for labels than those faced by record companies in the U.S. Adds Regnier, "The E-Commerce Directive leaves us some control, and on that basis it is an incentive for cooperation between IFPI and the telecoms companies."

While acknowledging that the draft E-Commerce Directive "does a lot for telecoms companies," she adds that "we can live with the rules on liability."

Panethiere says of the document, "We do not have important rights taken away except those that we can balance elsewhere."



Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for weeks 1-49.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for weeks 50-100.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales are awarded, respectively, for the largest sales and airplay increases on the chart. * Indicates retail single available. Gold and Platinum singles are otherwise indicated. Retail Launch Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a number following the symbol (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.



Pre-Grammy Excitement. The Beverly Hills Hotel was the venue for Arista Records' much-anticipated annual pre-Grammy festivities on Feb. 24. The party included performances by Grammy nominees Sarah McLachlan, Monica, and OutKast. Shown, from left, are Monica, Faith Evans, Kelly Price, Whitney Houston, Arista president Clive Davis, Deborah Cox, and Shanice Wilson.



GETTING HIGHER: Records are made to be broken—or at least force competitiveness as the bar is continually raised. This issue, that bar gets raised a bit higher, as TLC's "No Scrubs" (LaFace/Arista) hits 55.3 million in audience. The track wins Greatest Gainer/Airplay for gaining another 6 million listeners, moving 8-6 on Hot R&B Singles & Tracks.

The previous record for largest audience at the R&B panel was 55.1 million, held by K-Ci & JoJo's "All My Life" (MCA). While TLC's song seemed to be the quickest-growing track at young-end R&B stations monitored by Broadcast Data Systems, the question was how far the record would penetrate the adult format, since TLC targets young female listeners. However, it appears that the theme of "No Scrubs" is pretty universal with women of all ages, as the track earned the Airpower award on the adult R&B chart in the March 19 edition of sister publication R&B Airplay Monitor.

Arista confirms that the video is currently in production, but even without the visual, "Fanmail," the group's album, dropped only 10% in sales, scanning more than 202,000 units, for another week at No. 1 on The Billboard 200.

IS IT GONNA BE? Under the circumstances, it's pretty clear that "No Scrubs" is destined for No. 1 once sales from the single's March 23 retail release are factored into the equation. But until then, Busta Rhymes Featuring Janet's "What's It Gonna Be?!" (FlipMode/Elektra/EEG) has one week to hit the top. Rhymes' single hit retail March 9 and is the No. 1-selling record at R&B core stores, moving 29,000 units in its first week.

The sales push gives the track the extra power to motor 20-2 on Hot R&B Singles & Tracks, while earning Greatest Gainer/Sales. At radio, the tune is still picking up steam and has 25 million in audience so far. The current No. 1, Whitney Houston's "Heartbreak Hotel" (Arista), in its seventh chart-topping week, is losing momentum and could be overtaken if "What's It Gonna Be?!" gets a strong push.

Rhymes has two things working in his favor. First, he just released the single's high-tech, big-budget video, which is among MTV's top five most requested. Secondly, the single's B-side contains the street anthem "Tear Da Roof Off," which had been marinating on mix shows and in clubs. All in all, "What's It Gonna Be?!" would need at least a 25% sales increase and 2 million listeners to have a chance.

BENEFICIARIES: It's always interesting to see how radio play translates into album sales for various artists. This issue, two acts reap obvious benefits from exposure at R&B stations.

112's "Room 112" (Bad Boy/Arista) leaps 18-12 on Top R&B Albums with a 27% sales increase. Second single "Anywhere" moves 26-20 on Hot R&B Singles & Tracks and has the chart's second-largest audience gain, 4 million listeners.

"It's Time" by Glenn Jones (SAR) earns the album chart's percentage-based Pacesetter trophy for its 52% increase. That set springs 81-59, driven by the support for the track "Baby Come Home," which has 159 spins at the adult R&B format.

UGLY DUCKLING

(Continued from page 26)

England. They already have full appreciation for the nostalgic movement."

Although 1500 is a self-sufficient label with its own promotion and marketing staff, it intends to use its new partnership with Interscope to bring acts home after 1500 gets them to second base. The label was formerly affiliated with A&M.

LARGE-SCALE PROMOTION

"They trust us to do our own thing, and when we do go to Interscope, we aren't asking for the world, so they are usually happy to oblige," Riker says. "We love operating indie style, but we'd be stupid not take advantage of large-scale promotions our partnership affords us."

Two such promotions are already secured. If somebody buys a pair of Converse shoes at Footlocker this spring, the customer will get a free CD sampler that includes an Ugly Duckling track. Some of the group's songs will be available for a make-



your-own-custom-CD promotion through Miller Genuine Draft. Details for that promotion are still being determined.

Also, Interscope's college and urban reps will help work the album, especially at retail.

TIMING IS RIGHT

"Underground hip-hop is on the rise and gangster rap is seeing a decline, so it's a good time for these guys to come out and introduce themselves to the world," says Wherehouse urban music buyer Violet Brown of the trio, which is booked by Variety Artists and whose music is published by Locke Music (BMI). "It's a good album, and they can pull off live performances. I expect them to do well and help add freshness to the game."

No one is more ready for release than the group itself, which unfortunately got caught up in the Universal/PolyGram merger. "It was baptism by fire. There were some dark moments when people we were working with got fired, artists we knew got dropped, and our album kept getting pushed back, but the 1500 guys were confident we'd survive," Andycaat says. "We're really into old music and thought it'd be neat to be on a label with history like A&M, but it didn't work out that way. We remained cautiously optimistic because we just wanted a chance to take it to the people."

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
◀ No. 1/GREATEST GAINER ▶					
1	50	—	2	WHAT'S IT GONNA BE?! ◆ BUSTA RHYMES FEATURING JANET (C) (D) (T) FLIPMODE/ELEKTRA 64051/EEG	1 week at No. 1
2	1	1	4	IT AIN'T MY FAULT 2 ◆ SILKK THE SHOCKER FEAT. MYSTIKAL (C) (D) (T) NO LIMIT 53470/PRIORITY	
3	2	26	12	HARD KNOCK LIFE (GHETTO ANTHEM) ◆ JAY-Z (C) (D) (T) ROC-A-FELLA/DEF JAM 566977/MERCURY	
4	5	3	5	NANN ◆ TRICK DADDY FEATURING TRINA (C) (D) (T) SLIP-N SLIDE 247 WARLOCK	
5	3	34	5	NAS IS LIKE ◆ NAS (T) (X) COLUMBIA 79113*	
6	4	2	14	WATCH FOR THE HOOK ◆ COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR (C) (D) (T) (X) ORGANIZED NOIZE 97046/INTERSCOPE	
7	6	4	9	WOOF ◆ SNOOP DOGG FEAT. MYSTIKAL AND FIEND (C) (D) (T) NO LIMIT 53462/PRIORITY	
8	7	6	3	RESPIRATION ◆ MOS DEF & TALIB KWELI ARE BLACK STAR FEAT. COMMON (C) (D) (T) RAWKUS 53473 PRIORITY	
9	9	12	6	HERE I GO ◆ INFAMOUS SYNDICATE (C) (D) (T) RELATIVITY 1771	
10	8	5	19	GHETTO COWBOY ◆ MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY (C) (D) MO THUGS/RUTHLESS 1707/RELATIVITY	
11	10	7	12	MORE FREAKY TALES TOO SHORT	
12	11	8	3	WE BE PUTTIN' IT DOWN ◆ BAD AZZ FEAT. SNOOP DOGG (C) (D) (T) 19 STREET 53465/PRIORITY	
13	12	9	6	STAND UP ◆ CHARLI BALTIMORE FEAT. GHOSTFACE KILLAH (C) (D) (T) UNTERENTAINMENT 79094/EPIC	
14	14	11	18	WHO LET THE DOGS OUT? CHUCK SMOOTH (C) (D) WINGSPAN 0002	
15	19	13	20	THE REAL ONE ◆ THE 2 LIVE CREW FEATURING ICE-T (C) (D) (T) LIL' JOE 899	
16	16	18	10	FREE YOUR MIND ◆ GOLD FEAT. LAYZIE BONE, MENENSKI, TEE & HALO (C) (D) PALU 700	
17	22	25	4	ON DEADLY GROUND PSYCHO VS. IRISCIENCE (C) (T) (X) BLACKBERRY 006*/NU GRUV	
18	15	15	22	PUSHIN' WEIGHT ◆ ICE CUBE FEAT. MR. SHORT KHOP (C) (D) (T) PRIORITY 53456	
19	20	16	4	HA ◆ JUVENILE (T) CASH MONEY 56234*/UNIVERSAL	
20	18	10	3	MY NAME IS ◆ EMINEM (T) WEB/AFTEPMATH 95040*/INTERSCOPE	
21	30	—	2	GANGSTA! GANGSTA! (HOW U DO IT) ◆ C. WEBB FEAT. KURUPT (C) (D) (T) HUMILITY 54317/LIGHTYEAR	
22	17	14	21	JUST DON'T GIVE A F*** EMINEM (C) (D) (M) (T) (X) WEB/AFTEPMATH 97044/INTERSCOPE	
23	26	21	3	HOLLA HOLLA ◆ JA RULE (T) MURDER INC. 566959*/MERCURY	
24	NEW ▶	1		BE FAITHFUL FATMAN SCOOP & CROOKLYN CLAN FEAT. FAITH EVANS (T) AV8 86*	
25	13	17	21	DOO WOP (THAT THING) ◆ LAURYN HILL (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA	
26	28	—	2	N**** WHAT!! WHIP (C) (X) OUTHOUSE 0169*	
27	23	24	27	INVASION OF THE FLAT BOOTY B***** TOO SHORT (C) (D) (T) SHORT 42543/JIVE	
28	21	20	5	PHD. (PLAYA HATA DEGREE) TONY-O FEAT. KEVIN GARDNER & REDWINE (C) (D) EPICUREAN 0027	
29	24	33	6	REMEMBER ME BALLIN INDO G (C) (D) (T) HYPNOTIZE MINDS 1767/RELATIVITY	
30	29	23	13	FREE & SINGLE B DA OUTTA SIGHT CHILD (C) (T) OS 0001*	
31	33	44	15	YOU SCARED, YOU SCARED/DJ WILL U PLEASE PLAY RAHEEM (M) (T) (X) TIGHT 2 DEF 4499*	
32	25	19	3	MONEY CASH HOES/JIGGA WHAT? ◆ JAY-Z FEAT. DMX (T) ROC-A-FELLA/DEF JAM 566893*/MERCURY	
33	31	30	10	DA GOODNESS REDMAN (T) DEF JAM 566831*/MERCURY	
34	34	27	9	BEAT OF THE DAY (THROW YA HANDS UP) ◆ DJ S&S FEAT. B.B.O. (C) (D) (T) LETHAL/BLACKHEART 371703/MERCURY	
35	NEW ▶	1		I REALLY LIKE IT ◆ HARLEM WORLD FEAT. MASE & KELLY PRICE (T) ALL OUTSO SO DEF 79089*/COLUMBIA	
36	RE-ENTRY	7		EVERY THING I WANT ◆ TEE KEE FEATURING DA'IMON (C) (X) DOC HOLLYWOOD 7002*/WHITE LION	
37	36	32	52	THROW YO HOOD UP MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) LOC-N-UP 70714	
38	35	29	22	WHATCHA WANNA DO? ◆ MIA X FEAT. CHARLIE WILSON (C) (D) (T) NO LIMIT 53459/PRIORITY	
39	27	28	15	LIZARD-LIZARD ◆ NO GOOD-N-JIGGIE FEATURING LUKE (C) (D) (T) LUKE/LOUD 65628/RCA	
40	RE-ENTRY	25		BROOKLYN ZOO ◆ OL' DIRTY BASTARD (C) (T) (X) ELEKTRA 64477/EEG	
41	46	38	24	BETTER DAYS ◆ WC FEATURING JON B. (C) (D) (T) PAYDAY/LONDON 570258/MERCURY	
42	RE-ENTRY	2		PLAN-A SKEME TEAM (T) (X) 3-2-1 71041*/ZERO HOUR	
43	40	47	8	BREAK UPS 2 MAKE UPS ◆ METHOD MAN FEAT. D'ANGELO (T) DEF JAM 563405*/MERCURY	
44	32	31	21	MONEY'S JUST A TOUCH AWAY ◆ MACQ 10 FEAT. GERALD LEVERT (C) (D) (T) HOO BANGIN' 53327/PRIORITY	
45	41	46	86	HOW DO U WANT IT/CALIFORNIA LOVE ◆ 2PAC (FEAT. KC AND JOJO) (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	
46	RE-ENTRY	40		IMMA ROLL ◆ MR. MONEY LOC (C) (T) (X) LOC-N-UP 70310*	
47	37	50	4	BET YA MAN CAN'T (TRIZ) ◆ FAT JOE FEAT. BIG PUNISHER, CUBAN LINK & TRIPLE SEIS (T) MYSTIC/ATLANTIC 65526*/AG	
48	NEW ▶	1		YOU GOT ME ◆ THE ROOTS FEATURING ERYKAH BADU (T) MCA 55539*	
49	39	41	29	SUPERTHUG (WHAT WHAT) ◆ NOREAGA (C) (D) (T) PENALTY 0237/TOMMY BOY	
50	38	45	30	STILL A G THANG ◆ SNOOP DOGG (C) (D) (T) NO LIMIT 53455/PRIORITY	

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.



Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'No. 1' section for 'FORTUNATE' by Maxwell and 'GREATEST GAINER/SALES' section for 'IF YOU HAD MY LOVE' by Jennifer Lopez.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'Hot Shot Debut' section for 'BETTER DAYS' by TQ.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. * Indicates retail single available. Gold and Platinum singles are otherwise indicated. † Retail Launch. Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. (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.



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MAY 29, 1999

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'No. 1/Greatest Gainer/Sales' and 'Greatest Gainer/Airplay' sections.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'Hot Shot Debut' section.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ★ Indicates retail single available. Gold and Platinum singles are otherwise indicated. ☆ Retail Launch: Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. (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.

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Fortunate' by Maxwell, 'No Scrubs' by TLC, and 'Tell Me It's Real' by K-Ci & JoJo.

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

HOT R&B RECURRENT AIRPLAY

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

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

R&B SINGLES A-Z

Table listing R&B singles A-Z with columns: RANK, TITLE, ARTIST, LABEL, WEEKS ON. Includes entries like 'Almost Doesn't Count' by Sushi Too and 'I Want You' by Mya.

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 songs like 'Fortunate' by Maxwell, 'Chante's Got a Man' by Chante Moore, and 'Who Dat' by J Money.

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



MAY 22, 1999

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'FORTUNATE' by Maxwell, 'WHO DAT' by JT Money, 'CHANTE'S GOT A MAN' by Chante Moore.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'LOVE LIKE THIS' by Faith Evans, 'ANGEL OF MINE' by Monica, 'I WANT U' by Reel Tight.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ★ Indicates retail single available; Gold and Platinum singles are otherwise indicated. ☆ Retail Launch: Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. (C) Cassette single available. (D) CD Single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) Vinyl single available. (V) Vinyl single available. (V) Vinyl 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.

KNIGHT EMBARKS ON A GOSPEL ROAD

(Continued from preceding page)

Christian bookstores, churches, individuals, retailers, and press.

A promotional CD sampler featuring two songs—"Everybody" and "Saints Medley"—will arrive at adult R&B, contemporary Christian, and gospel radio on Monday (17); advance CDs will go to retail for in-store play May 31.

"Gladys already has an audience that embraces her, whatever music she does," says Batchelor. "We're looking at adding to her existing base. Since we launched our Peacock gospel label in October 1998, we've been able to find out what we needed to do to impact the gospel and contemporary Christian markets. So we feel we're now capable of taking Gladys' new project to those [same] audiences."

Violet Brown, director of urban music and marketing at the 550-store, Torrance, Calif.-based Warehouse Music, anticipates strong consumer response to Knight's album. "Gladys has a solid core base who will always come out for her. I think it's going to reach some people who haven't purchased her music in a long time, older consumers who are gospel fans. It should do well, especially with major distribution."

Armando Cruz, regional manager for the Richmond, Va.-based, 19-store Willie's Inc., adds that Knight "has been successful with her [three] solo albums. This record should also bring her some new buyers: I compare it to [the Gospo Centric] album 'Personal Inspirations' that Stephanie Mills put out in 1996. It's a consistent catalog

seller for us."

Cruz expects to include tracks from "Many Different Roads" on CDs the chain creates for in-store play: "We can program tracks from it on the morning tape we feature, which has a gospel theme, and then on the regular R&B CD we use in the afternoons."

MCA's Batchelor says Knight's tour with the Temptations (which kicked off in February and continues from July through November) will provide exposure for the new album since Knight will be including material from the set in her act. An appearance on "The Donny & Marie Show" aired May 12; other major TV appearances were being set at press time.

For Knight, the album's national release affords her the opportunity "to hopefully reach people with the music and its message. A tune like 'Mercy's Arms' is my testimony. It's a statement about how as lowly human beings, we live our lives. We're so imperfect, we fall so short, yet God loves us no matter what."

Knight also included the tune "Mr. Love," which was featured on her 1991 MCA album, "Good Woman." "That song was a favorite of both my mom and my son Jimmy," says Knight. "But it got kinda lost the first time. It's a special song for me."

Knight says she is working on a new set for MCA that "will be back to basics, working with songwriters like Jim Weatherly, who wrote tunes like 'Midnight Train To Georgia' and 'Best Thing That Ever Happened To Me.' I'm going to record in Nashville and am also doing some songwriting for the project."

That album is expected to have a late-fall release. Knight is managed by Kenya Jackson at Shakeji Inc.; her booking agent is Sal Michaels at Pyramid Entertainment. Knight's songs are published by Shakeji Music/Sar Song Music (ASCAP).



Love's Golden Glow. Elektra artist Gerald Levert celebrates the gold certification of his "Love & Consequences" album following a performance at the Westbury (N.Y.) Music Fair with Patti LaBelle. Shown, from left, are Associated Booking's Jody Wenig, Levert, Elektra chairwoman Sylvia Rhone, and Associated Booking's Oscar Cohen.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
NO. 1					
1	1	1	6	WHO DAT (C) (D) (T) TONY MERCEDES/FREEWORLD 53469/PRIORITY †	JT MONEY FEATURING SOLE 4 weeks at No. 1
2	2	2	10	WHAT'S IT GONNA BE?! ● (C) (D) (T) FLIPMODE/ELEKTRA 64051/EEG †	BUSTA RHYMES FEAT. JANET
3	3	3	12	IT AIN'T MY FAULT 2/SOMEBODY LIKE ME (C) (D) (T) NO LIMIT 53470/PRIORITY †	SILKK THE SHOCKER FEAT. MYSTIKAL
GREATEST GAINER					
4	4	4	11	HOLLA HOLLA (M) (T) (X) MURDER INC./DEF JAM 566959*/MERCURY †	JA RULE
5	6	7	5	PLAYERS HOLIDAY (C) (D) (T) THUMP STREET 2265 †	T.W.D.Y. FEAT. TOO SHORT & MAC MALL
6	8	8	4	NASTY TRICK (C) (D) (T) HYPNOTIZE MINDS 1784/RELATIVITY †	GANGSTA BOO
7	5	5	7	ONE-NINE-NINE-NINE (C) (D) (T) RAWKUS 53474/PRIORITY †	COMMON FEATURING SADAT X
8	7	6	20	HARD KNOCK LIFE (GHETTO ANTHEM) ● (C) (D) (T) ROC-A-FELLA/DEF JAM 566977/MERCURY †	JAY-Z
9	NEW		1	AUTOMATIC (C) (D) (T) HOO 'BANGIN' 53480/PRIORITY †	MC EIHT
10	12	14	20	MORE FREAKY TALES (C) (D) (T) SHORT 42571/JIVE	TOO SHORT
11	15	11	13	NANN (C) (D) (T) SLIP-N-SLIDE 247/WARLOCK †	TRICK DADDY FEATURING TRINA
12	9	9	17	WOOF (C) (D) (T) NO LIMIT 53462/PRIORITY †	SNOOP DOGG FEATURING MYSTIKAL AND FIEND
13	17	18	4	BOUNCE, ROCK, SKATE, ROLL (C) (D) (T) SHORT 46605/JIVE †	BABY DC FEAT. IMAJIN
14	13	12	14	STAND UP (C) (D) (T) UNENTERTAINMENT 79094/EPIC †	CHARLI BALTIMORE FEAT. GHOSTFACE KILLAH
15	16	15	13	NAS IS LIKE (T) (V) (X) COLUMBIA 79113* †	NAS
16	11	13	22	WATCH FOR THE HOOK (C) (D) (T) (X) ORGANIZED NOIZE/A&M 97046/INTERSCOPE †	COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR
17	24	32	6	QUIET STORM (T) LOJUD 65718*/RCA †	MOBB DEEP
18	19	17	6	HATE ME NOW (T) (V) COLUMBIA 79070* †	NAS FEATURING PUFF DADDY
19	18	20	14	HERE I GO (T) RELATIVITY 1771 †	INFAMOUS SYNDICATE
20	10	16	10	GANGSTA! GANGSTA! (HOW U DO IT) (C) (D) (T) HUMILITY 54317/LIGHTYEAR †	C. WEBB FEAT. KURUPT
21	21	25	11	WE BE PUTTIN' IT DOWN (C) (D) (T) 19 STREET 53465/PRIORITY †	BAD AZZ FEAT. SNOOP DOGG
22	14	10	11	RESPIRATION (C) (D) (T) RAWKUS 53473/PRIORITY †	MOS DEF & TALIB KWELI ARE BLACK STAR FEAT. COMMON
23	20	21	4	SHE'S A BITCH (T) THE GOLD MIND/EASTWEST 63751*/EEG †	MISSY "MISDEMEANOR" ELLIOTT
24	25	24	27	GHETTO COWBOY ● (C) (D) (T) MO THUGS/RUTHLESS 1702/RELATIVITY †	MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY
25	26	19	26	WHO LET THE DOGS OUT? (C) (D) WINGSPAN 0002	CHUCK SMOOTH
26	NEW		1	ALL I KNOW (T) MCA 55543* †	RAHZEL
27	22	23	13	PHD. (PLAYA HATA DEGREE) (C) (D) EPICUREAN 0027	TONY-O FEAT. KEVIN GARDNER & REDWINE
28	27	27	5	STREET TALKIN' (T) DEF JAM 870763*/MERCURY	SLICK RICK FEATURING OUTKAST
29	23	22	6	WHAT G'S DO 4 MONEY (C) (D) (T) BIG KID 43192/LIGHTYEAR †	LIL' RACHETT FEATURING LV
30	30	34	29	JUST DON'T GIVE A F*** (C) (D) (M) (T) (X) WEB/AFTERMATH 97044/INTERSCOPE	EMINEM
31	29	33	7	EVEN CHEAPER (CHEAPSKATE REMIX) (T) (X) ROC-A-BLOK/RUFFHOUSE 79136*/COLUMBIA †	SPORTY THIEVZ
32	NEW		1	BIG MAMA (GO BIG GIRL) (C) TRIAD 2170*/ROADRUNNER †	BLACK DAVE
33	39		2	COLD FEET (M) (T) (X) FRANCIS 2118* †	40K CREW
34	34	37	35	INVASION OF THE FLAT BOOTY B****S (C) (D) (T) SHORT 42543/JIVE	TOO SHORT
35	28	26	14	EVERYTHING I WANT (C) (X) DOC HOLLYWOOD 7002*/WHITE LION †	TEE KEE FEATURING DA'IMON
36	33	29	30	PUSHIN' WEIGHT ● (C) (D) (T) PRIORITY 53456 †	ICE CUBE FEAT. MR. SHORT KHOP
37	NEW		1	MAKE IT IN LIFE (T) REPLAY 36001*	GROUP HOME FEATURING AGALLAH
38	RE-ENTRY		3	NUTTIN' TO DO (M) (T) (X) GAME 3001*/LANDSPEED	BAD MEETS EVIL FEAT. EMINEM & ROYCE THE FIVE-NINE
39	32	28	3	THE ANTHEM (C) (D) (T) INTERSCOPE 97054	SWAY & KING TECH FEAT. DJ REVOLUTION
40	44	41	9	BE FAITHFUL (T) AV8 86*	FATMAN SCOOP & CROOKLYN CLAN FEAT. FAITH EVANS
41	RE-ENTRY		3	BALLIN' (C) (D) REBEL 2617/HARVEST	BIG VILLA
42	40	39	18	DA GOODNESS (T) DEF JAM 566831*/MERCURY	REDMAN
43	37	36	29	DOO WOP (THAT THING) ● (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA †	LAURYN HILL
44	36	44	8	RYDE OR DIE (T) RUFF RYDERS 95042*/INTERSCOPE †	LOX, DMX, DRAG-ON & EVE
45	47	46	94	HOW DO U WANT IT/CALIFORNIA LOVE ▲? (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND †	2PAC (FEAT. KC AND JOJO)
46	43	43	60	THROW YO HOOD UP (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
47	41	40	9	YOU GOT ME (T) MCA 55539* †	THE ROOTS FEATURING ERYKAH BADU
48	38	42	12	HA (T) CASH MONEY 56234*/UNIVERSAL †	JUVENILE
49	RE-ENTRY		3	EVERYONE FALLS IN LOVE (C) (T) (X) PENTHOUSE 6278*/VP †	TANTO METRO & DEVONTE
50	48		13	REMEMBER ME BALLIN (C) (D) (T) HYPNOTIZE MINDS 1767/RELATIVITY	INDO G

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

Pete Heller Goes It Alone In The Studio With 'Big Love'

ULTRA FLAVA: U.K. remixer/producer/DJ Pete Heller has been a card-carrying member of the club community for 13 years. During his salad days, he worked with Andrew Weatherall and Terry Farley under the moniker Bocca Juniors (remember "Raise"?). In recent years, the duo of Heller and Farley has forged ahead with a successful remixing career (U2, Kylie Minogue, M People,



HELLER

and Simply Red), as well as recording under a variety of pseudonyms, including Fire Island, Roach Motel, and Heller & Farley Project. The pair was also instrumental in the formation of the influential Junior Boy's Own label in the early '90s.

While Farley and Heller's partnership is still rock solid, that didn't stop Heller from going into the studio one day—sans Farley—and concocting a track that has the global dance scene gasping with excitement. The result? "Big Love" by Pete Heller. And boy, is it ever poised to be this year's "Music Sounds Better With You."

Heller says he created "Big Love," complete with its clever sampling of Stargard's "Wear It Out," exactly one year ago. "But I kept playing around with it. I kept reworking it," he says. "Midway through the summer, I began sending it to DJs, one at a time."

By the end of summer, "Big Love" had become the unofficial anthem of Ibiza, Spain. Says Heller, "In the autumn, Junior Boy's Own pressed up 1,000 promo copies and sent them to DJs. And then Frankie [Knuckles] played it at a Subliminal party in New York last September; and the record just completely blew up."

Shortly thereafter, Heller signed the buoyant track to London Records U.K. imprint Essential Recordings, which has licensed the track to New Jersey-based Subliminal Records for the U.S. "Big Love" finally sees the light of day on Monday (10).

In addition to Heller's original mix, the 12-inch includes a butt-shakin' dub by the Dronez (aka Erick Morillo, Harry "Choo-Choo" Romero, and Jose Nuñez), which features additional diva wailings from club siren Octavia. The U.S. release



by Michael Paoletta

will also feature an a cappella version.

What's next up Heller's sleeve? "Well, Terry and I are working on a couple of tracks that are in a [weekly New York party] Body & Soul style. Hopefully, this will then turn into an album project." And then on May 27, the pair will embark on a two-week DJ tour throughout the U.S. Our fingers are crossed that they'll be manning the turntables at a club in New York.

GOTTA HAVE HOPE: On May 19, New York's club community will have the opportunity to flex its political muscle. On that night, club Vinyl will host Relief, a benefit being organized by Leslie Doyle to aid the refugees of Kosovo. The one-night-only event—sponsored by Tommy Hilfinger, KBA Marketing, and Camel—will spotlight the deft turntablist skills of David Morales, Tony Humphries, and "Little" Louis Vega, all of whom are donating their services for the evening. Admission to the event will require a \$10 minimum donation. All proceeds will go to the International Rescue Committee, a U.S. government-sanctioned organization. For more information, contact Doyle at 201-939-9375.

TURN IT OUT: Get ready to sweat, kids! On May 18, Subliminal Records issues "I Need Your Love" by the Rule—yet another alter ego of Mike Gray and Jon Pearn, who are more commonly known as Full Intention, Hustlers Convention, and Ronaldo's Revenge, among others.

For the sample-snappy and post-disco-happy "I Need Your Love," the

British duo steps back in time to the early '80s, when labels like the now-defunct Prelude dominated global dancefloors. In fact, one of that label's classic recordings, "Body Music" by the Strikers, plays an integral part in the scheme of things here. Don't be surprised if memories of New York's legendary Paradise Garage club quickly flood the mind.

For something a little less effervescent, and quite the antithesis to the Full Intention version, flip the record over for the tech-house-styled restructuring courtesy of the Dronez.

Fans of Stardust's disco throwback, "Music Sounds Better With You," should immediately begin their search for "Fall In Love" by B.O.C. Productions. Producer DJ Lars "LB" Behrenroth has taken a sinewy bassline, as well as disco-charged sound bites, to create a most retro, yet positively contemporary, vibe. And if you're like us, you'll be humming this one for days to come. Out on Tuesday (11) via New York-based Chez Music.

On the same day, the Chicago-based Afterhours imprint will finally issue Ron Carroll's "Soundz," which includes remixes by Spero Pagos, Rick Garcia, and Mazi. Since March, club punters in the U.S. and the U.K. have been inquiring about this soulful gem. And for very good reason: Classic-sounding house tracks don't come along every day. That said, savor this while ya can!

New York-based Kult Records is responsible for a much-in-demand promo 12-inch that is making the

rounds in clubland. Tentatively scheduled for a June 15 release, "Touched By Love" by Cristianne is quite the edgy, quirky, and wired house track.

Wickedly produced and written by Deep Swing (Erik Wikman and James Donaldson), the same outfit responsible for Sunkids Featuring Chance's "Rescue Me," this vocal house jam seriously deviates from the duo's signature gospel-drenched overtones of past productions. Of course, with a vocalist like Christianne, who straddles the soundscape somewhere between Eartha Kitt and Nicolette, this was the only way to go—and we're quite thankful for that. Remember, folks, it's all about variety.



On The Move. Singer/songwriter Duane Harden is enjoying international success with "You Don't Know Me" and "What You Need," issued on Armed Records and Strictly Rhythm, respectively. Recently, Harden signed with Strictly Rhythm as the label's first male artist. He also entered into a publishing deal with the label for his dance compositions. Harden's non-dance material will be handled by EMI Music Publishing. Shown at the EMI signing in London, from left, are Frank Ferguson of EMI Music Publishing; Harden; Guy Moot and Sally Perryman of EMI Music Publishing; and Harden's manager, Steve Kutner.

Atlantic Brings Falk's Grooves Stateside

NEW YORK—In his 20 years of making music, Sweden's Christian Falk has covered a lot of ground. He's played bass in two Swedish bands (Blacknuss Allstars, a soul/jazz collective, and Imperiet, which Falk describes as a "Swedish Clash"); played guitar in Madhouse (Dr. John produced the act's first album); and has produced/remixed tracks for the likes of Youssou N'Dour, Neneh Cherry, Stonefunkers, Robyn, Shabba Ranks, and Jennifer Brown. The 37-year-old Falk has also worked with Sean "Puffy" Combs.

With the Jan. 29 release of his debut album, "Quel Bordel," on Warner Music Sweden (Global Music Pulse, Billboard, Feb. 20), which Atlantic Records will issue June 22, Falk has entered yet another chameleonlike stage of his musical journey—that of club music producer/artist.

"I didn't want this album to be a map of the types of music I've already done," explains Falk. "I also didn't want to use the latest club sounds or the coolest loops. It

would've been easy to make commercial house tracks, but I chose not to. Instead, I've used different sounds from different worlds. I wanted a collection of songs that speak for themselves."

Over the course of 10 songs, Falk—whose songs are published by A Love Supreme/BMG Music Publishing—weaves a lush soundscape that spotlights a variety of rhythms, as well as a variety of vocalists.

The cinematic opening track, "Remember," which features Swede popster Robyn on the microphone, recalls Massive Attack during its "Unfinished Sympathy" era. For "Leave Me," Falk enlisted the diva stylings of clubland's Yavahn (of Ruffneck) to create a deep house journey. On "Make It Right," Falk collaborated with newcomer Deme-

treus; the result will please fans of Electribe 101.

"Quel Bordel" features three delicious remixes. Originally recorded by ESG, Roy Ayers, and Jevetta Steele, respectively, "Moody," "Daylight," and "Calling You" have been deftly restyled by Cherry, Cindy, and Steele, who injects new life into the song she originally recorded for the "Baghdad Cafe" soundtrack.

Falk says that Steele was very much into the idea of covering her own song from the onset. He says his original idea was to do a drum'n'bass version. "But after I did it," he says, "the label requested a softer version for the radio. After I redid it, I realized this new version better fit the total vibe of the album."

"Quel Bordel" will be preceded by the May 18 release of the club remixes of "Make It Right." At the same time, the label will service jazz/AC radio with "Calling You."

Because of Falk's left-of-center musical leanings on "Quel Bordel,"

(Continued on page 30)

Billboard **Dance** **HOT** Breakouts

MAY 15, 1999

CLUB PLAY

1. FEEL GOOD SUSSEX HOUSE
RAW NERVE
2. FEEL MY DRUMS SAL DANO
TOMMY BOY SILVER
3. GIVE IT TO YOU JORDAN KNIGHT
INTERSCOPE
4. WE ARE IN THE DARK
PLASMIC HONEY JELLYBEAN
5. EL TECHO LEDESMA HOLA

MAXI-SINGLES SALES

1. STRONG ENOUGH CHER WARNER BROS.
2. OOH BABY BABY JANA CURB
3. URGENTLY IN LOVE
BILLY CRAWFORD V2
4. WE ARE IN THE DARK
PLASMIC HONEY JELLYBEAN
5. SHE WANTS YOU BILLIE VIRGIN

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



FALK

BUST IN ' UP THE CHARTS

RAP HIP HOP II

a Billboard spotlight

This phat Billboard special hits the streets June 5th. Billboard examines the power of Rap/HipHop as it breaks out into film, fashion, restaurants and publishing. Billboard also looks at the phenomenal success of women in rap, reviews rappers from around the planet and recaps the rap charts.

Don't miss this slammin' spotlight.

Issue Date: June 5

Ad Close: May 11

Contact: Michael Lewis 212-536-5008

•BONUS•

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London
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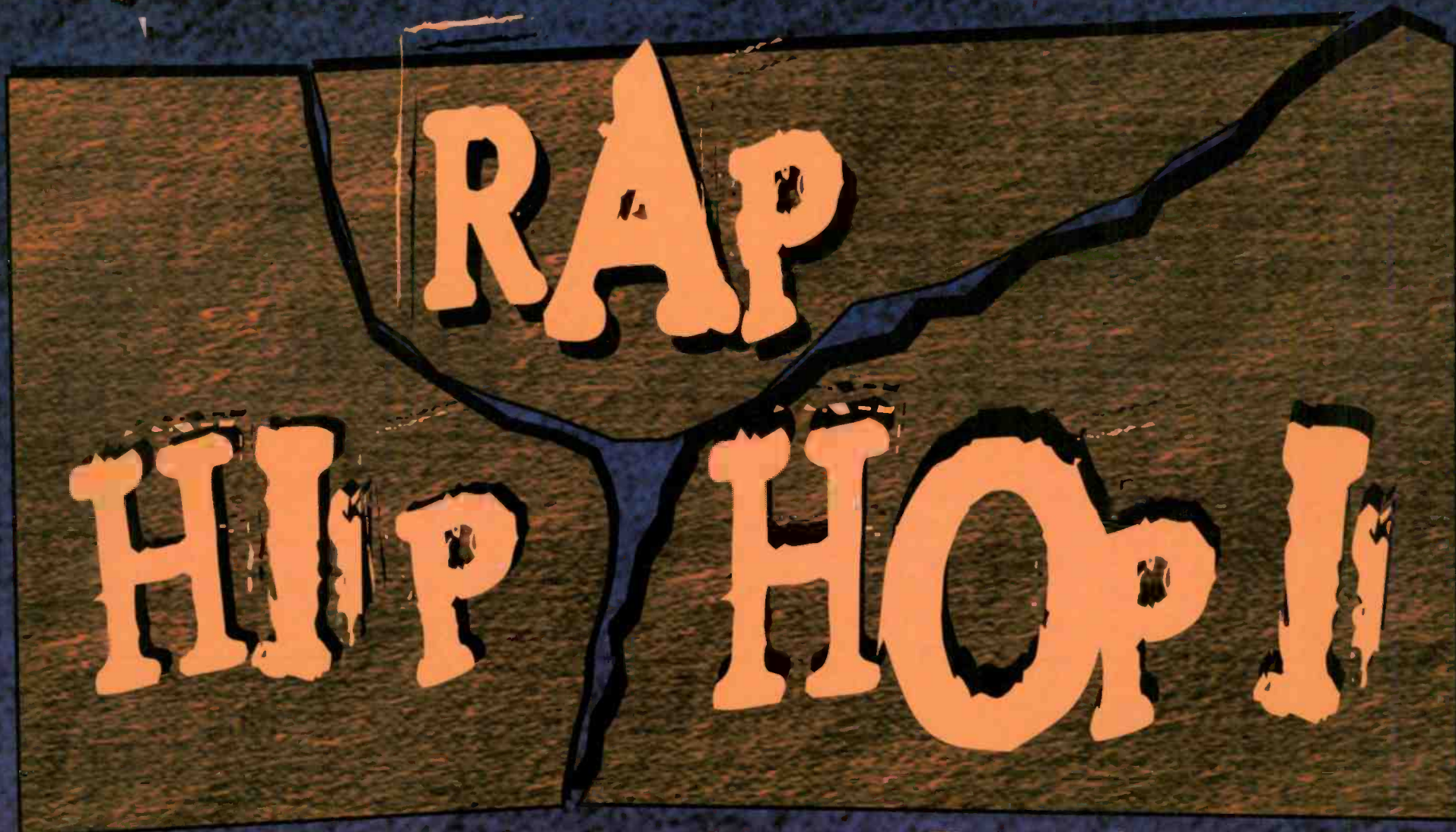
MAY 1, 1999

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'No. 1' section and 'Greatest Gainer/Sales' section.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'Hot Shot Debut' section and 'RE-ENTRY' section.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. * Indicates retail single available. Gold and Platinum singles are otherwise indicated. † Retail Launch: Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. (C) Cassette single available. (D) CD single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) Vinyl 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.

BUST IN' UP THE CHARTS



a Billboard spotlight

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Labels, Retail Gear Up For Music-Driven Black History Month

BY CARLA HAY

NEW YORK—Black History Month wouldn't be complete without the music that's shaped African-American history and popular culture. Record labels and retailers are gearing up for releases and promotions around Black History Month, celebrated throughout February, to commemorate the music and artists that have made a difference.

For the past several years, PolyGram has distributed a Black History Month promotional CD sampler to retailers. The company has the advantage of drawing from its Motown catalog. "Black History Month Music

Sampler 1999" is being released by Universal Music and Video Distribution (UMVD), due to the Universal/PolyGram merger. Artists featured on the sampler include James Brown, Parliament, the Temptations, Grace Jones, and Isaac Hayes. The release features no new material.

UMVD will also have posters and commemorative bags for Black History Month, which will be given to

retailers, particularly those that focus on R&B music.

"Mom-and-pop stores are key to this campaign," says Stacy Haigler, who works in artist development and field marketing for black music at UMVD. "We send the [materials] to artist development representatives, who give them to field reps."

"The posters and the calendars have been doing well for us," says Clarence Kendricks Jr., manager of Kendricks Record Shop in Detroit. "The record companies are starting to pay more attention to the black mom-and-pop stores."

"The music industry is very re-



THE O'JAYS

sponsive to our store during Black History Month because we're in a predominantly black area," says Ray Vann, manager of Field's Record Shop in Washington, D.C. "The CD samplers we get are great. We play them all the time, and they tend to get the best response on the weekends, when we have the most traffic. There have been several times when we've played the CD in the store and people ask where to find the music that's playing so they can buy it."

UMVD VP Kirk Bonnon says of the company's Black History Month plans: "We will be making a donation to the United Negro College Fund and staging a music event sometime in February. We're also creating a sampler tie-in with Coca-Cola."

As part of Black History Month, Motown will release "The Very Best Of Brenda Holloway" Feb. 23. The release is timed to coincide with the Rhythm & Blues Foundation Awards, to be held Feb. 25. Holloway is scheduled to receive the Pioneer Award.

MCA Records and its Hip-O reissue imprint are also planning several releases for Black History Month. Hip-O's releases include two blues compilations from the Excello label catalog, "Excello Vol. 1, 1952-1955" and "Excello Vol. 2, 1955-1957," both due Tuesday (9), as well as Patti LaBelle & the Blue Belles' "Best Of The Early Years" Feb. 9 and Stephanie Mills' "The Ultimate Collection," set for a Feb. 23 release.

MCA's offerings, all due Feb. 23, include Jimi Hendrix's "Live At The Fillmore East"; jazz/R&B great Louis Jordan's "The Anthology: 1938-1953"; and the compilation "Men Are Like Street Cars: Women Blues Singers."

Indie Malaco Records has planned "the biggest Black History Month promotion we've ever done," according to marketing director Greg Preston.

The label has released a compilation titled "Celebrate The Heritage Of Gospel." Artists on the album include Mahalia Jackson, Men Of Standard, Dorothy Norwood, and the Georgia Mass Choir. The CD is available at a low retail price of \$4.99.

"We're making the CD available at that price for a limited time, probably until March," says

Preston. "We're promoting it for Black History Month, and the promotions will include advertising with one-stops and retailers. We're giving it a huge push in Christian bookstores."

EMI Music Distribution (EMD) senior VP of marketing Briggs Ferguson says, "When it comes to Black History Month, we've focused primarily on one-stops and black music stores. We've set up a theme with point-of-purchase material, posters, and CDs. We're creating pre-packs of all this material that we're distributing to our independent accounts through our urban field team. It's all about educating people about Black History Month."

Ferguson continues, "I think Black History Month is a great opportunity for a grass-roots marketing approach. The [retail] chains often want to create their own merchandising. We think the independent urban coalition is a good mechanism to reach this audience."

Recordings that EMD will be promoting around Black History Month include the "Down In The Delta" soundtrack and a Cassandra Wilson three-song sampler.

Ferguson continues, "We're focusing on selling catalog artists like Janet Jackson, Miles Davis, Al Green, and Nat 'King' Cole for Black History Month."

"The artwork for our Black History Month poster is pretty compelling," adds Ferguson. "The theme is 'Educate, Appreciate, Celebrate.' We'll also have brochures for consumers with a time line of key events in black history. From a merchandising point of view and in terms of the quality of the material, this is the most aggressive we've gotten."

EMI's reissue imprint the Right Stuff is also planning its own Black History promotions, specifically around the Feb. 9 release of "The Best Of The O'Jays."

The Right Stuff VP of product development Tom Cartwright says, "The O' Jays will be doing some concert dates in February which will be supported by a radio campaign. We did a mailing of the O'Jays [records] to the independent urban accounts. We also set up co-op ads with [urban

music] coalitions." He adds, "It's easier for stores to get R&B titles placed near the front during Black History Month. We experience a bump in catalog sales. Black History Month has gotten more mainstream, and it's become a big deal for a lot of people."



UMVD PROMOTIONAL CD

Syndicated Radio Does Its Part For Black History Month; Snow Wins Court Case

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

HISTORY LESSONS: Each year, R&B radio celebrates Black History Month throughout February with tributes, educational forums, and community outreach programs. This year, syndicated radio takes the lead in offering broadcasters not only specialty programming but also complete Black History Month campaigns to educate and inform people of all ethnic backgrounds.

Here's what's happening around the country:

ABC Radio Networks' nationally syndicated "The Tom Joyner Morning Show," heard on 98 stations nationwide, continues its year-round recognition of black history with its daily feature "Little Known Black History Facts" but takes it to another level. "Little Known Black History Facts" author Lady Sala Shabazz, an educator and African-American historian, has compiled two books that will be distributed through McDonald's restaurants nationwide. The books also feature illustrations by acclaimed African-American artist Jon Solomon Sanders.

In addition, a "Little Known Black History Facts" teaching guide, including class plans, tests, projects, and warm-up questions, will be mailed to history teachers throughout the U.S., regardless of the ethnic makeup of their schools and communities.

Best-selling author and motivational speaker Iyanla Vanzant is hosting "Voices Of Power '99," a monthlong series featuring inspirational words by great African-American heroes, both past and present. The syndicated one-minute vignettes are read by Vanzant.

Legendary New York DJ Frankie Crocker hosts "Verity Records' WOW Gospel 1999," a one-hour program celebrating black history through gospel music and inspirational words. The program features Shirley Caesar, Karen Clark-Sheard, Dr. Bobby Jones, Hezekiah Walker, and others. Both "Voices Of Power" and "Verity Records' WOW Gospel 1999" are available through SFX Radio Networks.

Additionally, Tastemakers 1999, a monthly publication highlighting events, concerts, and clubs in Atlanta, Chicago, Los Angeles, New York, and Washington, D.C., will list Black History Month

happenings in its February editions. For more details or to subscribe, check out its World Wide Web site, www.tastemakers.com.

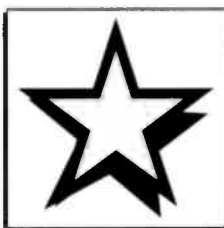
STUFF: The Artist Formerly Known As Prince is releasing an extended CD single of the song "1999" on his NPG Records label (*Billboard* *Bulletin*, Jan. 26). "1999—The New Master" features seven new versions of the cut, including remixes by Larry Graham, Rosie Gaines, and Doug E. Fresh, as well as a capella and spoken-word versions. The new CD is available in stores Tuesday (2). The song was originally released in 1982 on the Warner Bros. album of the same name.

Darren O'Brien, also known as dancehall/reggae artist Snow, has won a New York state Appeals Court verdict in a lengthy legal battle between himself and former friend Marvin Prince. Prince, who filed the suit in 1994, had argued that Snow agreed to make him a partner and share in

all proceeds from the artist's career. After a jury found in favor of Prince, awarding him \$1.5 million in 1996, Snow appealed. The Appeals Court overturned the jury verdict and dismissed Prince's original complaint.

New York indie hip-hop label Rawkus has inked a three-year distribution deal with Priority Records. . . . Although criticized in some quarters for its negative portrayal of life in inner-city housing projects, Eddie Murphy's new animated program, "The P.J.s," will release a soundtrack on Hollywood Records titled "The Hood Is Listening." Artists participating on the album, which streets in March, include Snoop Dogg, Krayzie Bone, Wyclef Jean, and Timbaland.

CDuctive.com, an online marketplace for independent and underground music, has expanded its section of hip-hop and R&B product. The Web site offers browsers the opportunity to listen to music via streaming audio, then create custom CDs. Some of the artists now available include Brand New Heavies, Master Ace Incorporated, the Pharcyde, Prince Paul, Ultramagnetic MCs, Tone Lōc, Def Jef, and Young MC. . . . The Hard Knock Life tour, featuring Roc-A-Fella Records artists Jay-Z and DJ Clue, Ruff Ryders' DMX, and Def Jam's Method Man and Red Man, kicks off Feb. 27 in Charlotte, N.C. The tour goes to 40 cities.





MARCH 20, 1999

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes chart entries 1-48.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes chart entries 49-100.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ◆ Videoclip available. ★ Indicates retail single available. Gold and Platinum singles are otherwise indicated. ☆ Retail Launch: Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a number following the symbol. (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.

After No. 1 Success, WB Picks A 'Strong' Sequel For Cher's Believers

ONE-NAMED WONDERS: Congratulations are in order for Cher, whose Warner Bros. single "Believe," after an arduous climb, finally reached the peak of The Billboard Hot 100 last issue. And trust us, nobody was more thrilled than us—except, of course, maybe the singer herself; **Liz Rosenberg**, senior VP of Warner Bros.; and **Debra Pelton**, the label's director of promotions.

Now it's time for Warner Bros. to unleash a follow-up single, and this, children, is where things become somewhat tricky. Not because the album—"Believe"—lacks any equally catchy songs; on the contrary, there's nary a bad song in the 10-song bunch. (Well, perhaps "Taxi Taxi" is the sole exception.)

After much discussion, the label has made the wise decision to go with the **Paul Barry/Mark Taylor**-penned "Strong Enough," which has much in common with **Gloria Gaynor's** "I Will Survive," both lyrically and musically.

On board for restructuring duties are Taylor; **Club 69**, **Marc Andrews**, **D-Bop** (**Andy Alder** and **Dave Cross**), and **Pumpin' Dolls**, all of whom inject the song with a distinctive flair. Each accomplishes this without losing too much of the song's



by Michael Paoletta

effervescent pop appeal.

On March 23, Warner Bros. will issue a limited white-label promo to club jocks; this will be followed March 30 by a standard promo 12-inch. Unfortunately, it won't ship to retail until April 13. We can already see "Strong Enough" sitting pretty atop the Hot Dance Music/Club Play chart. Will the Hot 100 be far behind? We can only hope that radio programmers realize that "Believe" is no fluke and that listeners crave rhythmic dance/pop music.

It's been three years since Columbian singer/songwriter **Shakira** released her groove-splashed Sony Discos debut, "Pies Descalzos." Two years ago, the album won three awards at Billboard's fourth annual Latin Music Awards. In the time since, numerous remixes have been done of her singles, most notably "Estoy Aquí," which is how we discovered this ultra-talented artist in the first place.

These days, months after its

release, Shakira's sophomore album, "Dónde Están Los Ladrones?"—which has been certified gold by the Recording Industry Assn. of America and which topped The Billboard Latin 50 the week of Nov. 28, 1998—remains firmly entrenched in that chart's top 10. Additionally, the set's current (and second) single, the steel guitar-splashed ballad "Tú," reached No. 1 on the Hot Latin Tracks chart the week of Feb. 20.

Now, along comes the promo-only club mixes of "Tú." And if you've been wondering where remixer/producer **Tony Moran's** been hiding, well, wonder no more.

For "Tú," Moran delivers one of his signature anthemic productions, which will surely have hands waving in the air. For something a bit poppier, look no further than the edits supplied by **Tavare and Nieves**. As feverish as all the mixes are, we can't help but wonder what **Marcello "Memé" Mansur**—who deftly restyled the bulk of Shakira's previous clubby excursions—would've done with "Tú." Perhaps he'll be contributing to the singer's third album (being produced by **Emilio Estefan**), scheduled for summer release.

After spending 45 weeks on Billboard's Top R&B Albums chart, the eponymous debut by University/

Interscope ingénue **Mya** doesn't appear to be disappearing any time soon. This becomes blatantly clear as the album track, the **Babyface/Diane Warren**-penned "My First Night With You," ascends the Hot R&B Singles & Tracks chart.

Realizing the song's full potential, the label has smartly had it refashioned for massive club consumption. Fans of **Deborah Cox's** club-savvy masterpieces will completely embrace the handful of remixes (due April 6), including **Soul Solution's** extended mix, **Boris and Beck's** Roxy dub, and **Fernando Garibay's** extended vocal mix.

Underground pundits and punters alike are going gaga over **Björk's** "Alarm Call," especially **Alan Braxe** and **Ben Diamond's** percussion-fueled French edit and dub. Culled from Elektra's ultra-fine "The Mod Squad" soundtrack and due in stores March 23, "Alarm Call" is easily the Icelandic chanteuse's most accessible club single to date. **Andy Bradford**, **Mark Bell**, **Beck**, and **Matmos** each offer quirky, alterna-spiced takes on the song.

COMP THIS! The past few weeks have seen a flurry of multi-artist dance compilations. While most have been pure dreck, a few sparkle with



Deft Mix. Last year, David Morales ably injected Jocelyn Brown's "Ain't No Mountain High Enough," Aretha Franklin's "Here We Go Again," Mariah Carey's "My All" and "Rooftop," Ultra Nate's "New Kind Of Medicine," and Spice Girls' "Stop" with ample club sass. At the 41st annual Grammy Awards, held Feb. 24, he was royally rewarded with a Grammy in the category of remixer of the year, non-classical. Morales is shown accepting his trophy during the show's pre-telecast.

a vitality that make us proud to be a member of the club community.

"Dance Therapy" is an Atlantic Records International project that was issued Feb. 23 in 24 countries—including Canada, Brazil, the Czech Republic, Italy, New Zealand, Singapore, and Portugal—but excluding the U.S.

In addition to including five No. 1 Hot Dance Music/Club Play hits and six top 10 tracks from that chart, the 15-song set also spotlights several songs that were never released commercially, including the **Soul Solution** remix of **Donna Lewis's** "Love Him," **Todd Terry's** re-working of the **Corrs's** "Dreams," and **Lenny**
(Continued on next page)

Iceland's GusGus Highlights Its Pop Side With 4AD/WB's 'Normal'

BY MARK SOLOMONS

LONDON—With the April 27 release of GusGus' sophomore 4AD/Warner Bros. album, "This Is Normal," fast approaching, the left-of-center Icelandic nine-piece has plans to bust through what it perceives as a "glass ceiling" for electronic-based acts in the U.S.

"We're not trying to follow the Chemical Brothers or Prodigy," says band member **Baldur Stefánsson**, who doubles as the act's manager. "Electronic music has a specific visualization in people's minds in the U.S. You know, two or three guys with electronic instruments and a DJ. But we're trying to change [that perception] by using instruments to make pop music."

Such sentiments please **Rich Holtzman**, VP of Los Angeles-based 4AD, who says the band is often referred to as an electronic art collective. "Nobody wants to be called that," he says. "It makes you sound like a bunch of wankers. With the new album, we're trying to avoid the use of the word 'electronic' and focus on 'alternative' and 'pop.'"

Issey Monk, senior director of marketing of Warner Bros., concurs, adding, "This is definitely a pop record. I don't even want to refer to it as an electronic album, because it's really not. Unlike the Prodigy, which is more punk than



GUSGUS

pop, GusGus is more pop than punk."

GusGus, unconventional from the outset, was born out of a common interest in film rather than music. In fact, a strong visual element has carried through to the act's live performances, which include videoclips and film footage created by the band.

GusGus formed in Reykjavík, Iceland, in 1995, when Stefánsson hired filmmakers **Siggi Kjartansson** and **Stefán Árni** to assist him on a political campaign he was organizing for Iceland's Democratic Party.

To aid the party, the trio decided to make a short film together. Along the way, the three enlisted the help of six additional creative types—**Alfred More**, **Biggi Veira**, **Daniel Ágúst**, **Hafþís Huld**, **Herb Legowitz**, and **Magnús Jónsson**. With a nine-person assembly, the GusGus production team was complete.

The film, titled "Pleasure," later ran as a double feature in Iceland

with the **Drew Barrymore** vehicle "Mad Love."

The soundtrack for "Pleasure," written during a two-month postponement of filming, was titled "GusGus." It was released locally as an album on Iceland's **Skian Records**.

As luck would have it, the soundtrack was heard in a Reykjavík record store by a British tourist who was the roommate of **Lewis Jamieson**, head of A&R of U.K. independent 4AD Records.

Recalls Stefánsson, "I went to the U.K., and 4AD offered us a deal. [At the time], GusGus wasn't even a band. We had to sit down and work out what to do."

The band's debut, 1997's "Polydistortion," has sold approximately 150,000 copies worldwide, including some 40,000 in the U.S., according to Holtzman.

With "This Is Normal," GusGus has recast itself in a more conventional pop mold; notwithstanding its amorphous and arty origins, this is a real band with real songs.

GusGus' songs are published by **PolyGram/Island Music**.

Musically, "This Is Normal" covers a wide beat-infested terrain that combines nuances from acts as diverse as **Massive Attack** and **Lionrock**, as well as elements of early-'80s electro beats and late-'80s house rhythms.

"Ladyshave," the set's first single, was released in the U.K. on March 1; in the U.S., it arrives on retail shelves Tuesday (16) in both CD5 and 12-inch vinyl formats and goes to college and modern rock radio April 6.

Advance 12-inch promos—featuring remixes by **Roy Davis Jr.**, **Sasha**, and **Tim "Love" Lee**—were delivered to club DJs March 2.

For "This Is Normal," **Monk** stresses the importance of getting GusGus on the road in the U.S.

"That was a problem we had with the first album," she says. "They weren't in the U.S. as much as they needed to be. This time around, they'll be touring more in the States. Their live show is so exceptional, and we must capitalize on that. In fact, we're putting together their tour schedule as we speak."

In North America, GusGus' booking agent is **Marc Geiger** of Los Angeles-based **Artist Direct**. **Ben Winchester** of London-based **Primary Talent International** handles the collective's bookings in all other territories.

In addition to Warner Bros., 4AD has licensed "This Is Normal" to **Virgin** in France, Greece, and Italy; **Play It Again Sam** in the Benelux; **Caroline** in Spain; and **MNW** in Scandinavia. All territories will issue the album April 27.

Billboard Dance Breakouts

MARCH 20, 1999

CLUB PLAY

1. THE FLAME ERIN HAMILTON TRAX
2. WALK ON BY MAD DOLL MCA
3. TEARDROPS LOVESTATION
4. DREAMING RUFF DRIVERZ PRESENT ARROLA TOMMY BOY SILVER
5. THAT MAN OF MINE SUGARSHOP FEAT. CINDY MAZELLE REDZONE

MAXI-SINGLES SALES

1. LA NINA TERRY MULLAN SM/JE
2. TAKE ME BASS TRIP PANDISC
3. NO NOS TENEMOS (NNT) PROYECTO UNO H.O.L.A.
4. MY MIND IS MY ENEMY PRAGA KHAN ANTLER SUBWAY
5. EVERY MORNING SWEET RAIN UNDER THE COVER


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



Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for R&B singles and tracks, including 'No. 1' and 'Greatest Gainer/Airplay' sections.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for R&B singles and tracks, including 'Hot Shot Debut' and 'RE-ENTRY' sections.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. * Indicates retail single available; Gold and Platinum singles are otherwise indicated. *; Retail Launch. Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. * Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. * RIAA certification for sales of 1 million units, with additional million indicated by a number following the symbol. (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.



A. Haqq Islam & University Music Entertainment
congratulates Mya on her success, and thanks
Interscope Records for all of its support.

Mya's Accomplishments:
Debut album 2x Platinum

Singles

"It's All About Me"

#1 on R&R Charts

#2 on *Billboard's* Hot R&B Singles and Tracks Chart

#6 on *Billboard's* Hot 100 Chart

"Ghettosupastar"

#8 on *Billboard's* Hot R&B Singles and Tracks Chart

"Movin' On"

#1 on R&R Charts

#4 on *Billboard's* Hot R&B Singles and Tracks Chart

Awards & Appearances:

1998 MTV Video Music Awards (Performance & Nominee)

1998 Soul Train Lady of Soul Awards (Presenter & Nominee)

1999 Grammy Award for Ghettosupastar (Nominee)

1999 NAACP Image Awards (Performance & Nominee)

1999 Soul Train Awards (2x Nominee)





Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'No. 1' section with 'HEARTBREAK HOTEL' and 'GREATEST GAINER/AIRPLAY' section with 'NO SCRUBS'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'Hot Shot Debut' section with 'SITTING HOME' and 'NEW' section with 'PUSHIN' WEIGHT'.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. * Videoclip available. * Indicates retail single available. Gold and Platinum singles are otherwise indicated. Retail launch indicates first week that retail release impacts song's chart position. Airplay only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. © Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a number following the symbol. (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.

OUR HIGHEST HONORS TO THREE OF THE GREATEST!



Luther Vandross
THE 1999 QUINCY JONES AWARD
FOR OUTSTANDING CAREER ACHIEVEMENTS
IN THE FIELD OF ENTERTAINMENT.



Lauryn Hill
THE 1999 SAMMY DAVIS JR. AWARD
FOR "ENTERTAINER OF THE YEAR-FEMALE"



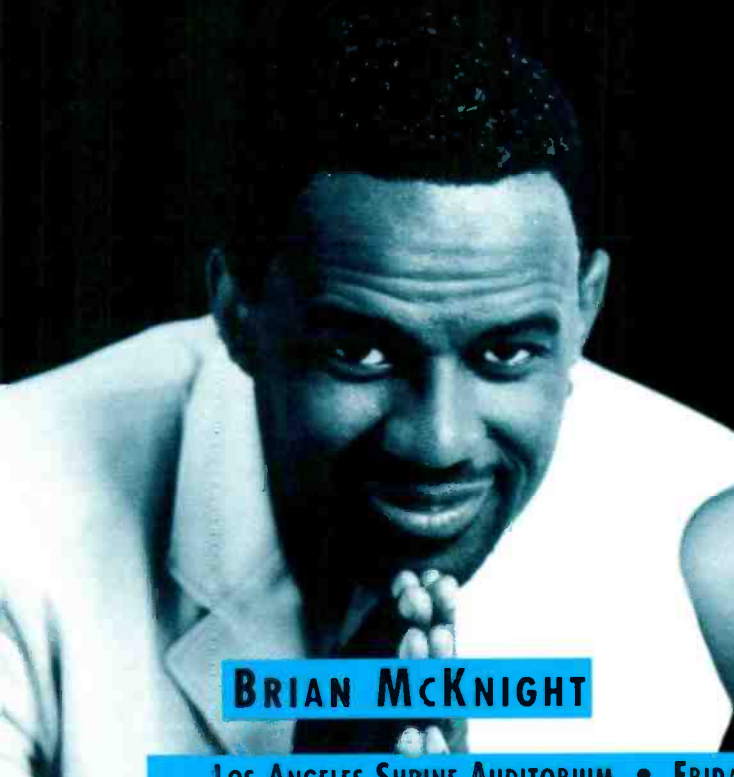
H. Kelly
THE 1999 SAMMY DAVIS JR. AWARD
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TO ORDER PREFERRED SEATING/AFTER PARTY TICKETS, CALL 310 859-1633

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes chart entries for No. 1 (Heartbreak Hotel), Greatest Gainer/Airplay (No Scrubs), and Greatest Gainer/Sales (I Still Believe).

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes chart entries for Do You Feel Me?, Ruff Ryders' Anthem, I'm Your Angel, and Hot Shot Debut (Girlfriend/Boyfriend).

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Video clip available. * Indicates retail single available. Gold and Platinum singles are otherwise indicated. Retail Launch: Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units, 1 million units, with additional million indicated by a number following the symbol. (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.



SEPTEMBER 25, 1999

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'SPEND MY LIFE WITH YOU' and 'MY LOVE IS YOUR LOVE'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like '808 ●' and 'U-WAY (HOW WE DO IT)'.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ★ Indicates retail single available; Gold and Platinum singles are otherwise indicated. †† Retail Launch: Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. (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.



SEPTEMBER 18, 1999

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'No. 1' section and 'Greatest Gainer/Airplay' section.

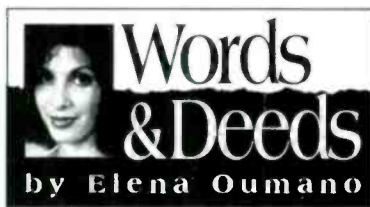
Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'Hot Shot Debut' section.

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Dubmatique's French-Language Hip-Hop

FRENCH-CANADIAN RAP: Before the mid-'90s, worldwide hip-hop was still looking primarily to America for its cues. That is, until late '97 when Montreal's three-man hip-hop group **Dubmatique** released its debut set on Tox Records.

Mixing French and English lyrics and expressing home-grown concerns, Dubmatique released "La Force De Comprendre" (The Power Of Understanding) on the heels of a surge in French hip-hop that made its way to Montreal's underground scene in 1995-96. That's when French groups like **I Am** began looking within, honing a more authentic style that addresses the issues and influences endemic to for-



mer French colonial subjects and the disenfranchised within France's status quo.

"'La Force' became Canada's first French-language hip-hop hit," says Tox assistant promotions director **Patrice Lalancette**. "And Dubmatique became the best-selling rap act here in French and in English with Canadian sales over 130,000 units." According to Lalancette, "La Force"

sold 15,000 copies, where it's licensed by Arcade.

The group's follow-up, "Dubmatique," was released November 1998 in Canada. Tracks include "La Venir" (The Arrival) featuring **I Am** and more French-language lyrics. Lalancette says it's sold more than 75,000 units so far and will be released in October in Europe.

Also on the Tox rap/hip-hop roster: solo female **MC La Gamic**, Canada's second-best-selling hip-hop act, and **No Déjà**, a French-Canadian R&B band.

"The market for French hip-hop is large," notes Lalancette. "Dubmatique even has success with English-language audiences in Vancouver and Toronto—even if they don't understand all the lyrics. So the market for French rap is much bigger than originally imagined."

"French [language] hip-hop acts are very big on radio, and there are about 1,000 bands there," she continues. "It's a very different scene here. In Quebec and Canada in general, it's more rock and punk. But Dubmatique has changed that, and [commercial] radio has opened up."

Dubmatique consists of **DJ Choice** (**Alain Benabdala**) and rappers **Disoul** (**Jerome Belinga**) and **O.T. MC** (**Ousmane Traore**). Disoul and O.T. MC first met in school in Senegal. "We started in '90, the same time as [leading Senegalese hip-hop group] **Positive Black Soul**," recalls Disoul.

In 1991, Disoul and O.T. MC left Dakar, Senegal, to study in Montreal, where they met DJ Choice, who also produces the group. Dubmatique formed in '92, taking its name from the trio's "Dubmatique" radio show, designed to encourage French-language rap. "Dub" comes from the term for the instrumental version of a song. "Matique" is derived from "dogmatique," meaning to express one's opinions forcefully.

"So it's voicing one's opinions over instrumentals or beats," explains Choice. "A lot of musical inspiration comes from the States. But more and more, it's coming from France, where a few acts are now at the same level as the Americans. However, I'd still say that everyone looks to the States to see where hip-hop's going."

French-Canadian hip-hop reflects Montreal's rich ethnic and musical mix. "Montreal has always been a big musical city, and the local club scene is very on point when it comes to jazz, R&B, North African, and African music," says Choice. "Disoul and O.T. MC bring African flavors to our albums. If you walk into a club's free-style session, you'll see groups move between English and French. Everyone works together."

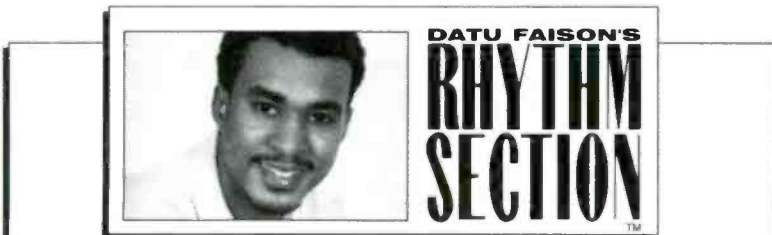
While Montreal boasts no hip-hop clubs per se, different clubs such as **Foufoune's Electrique** and **Groove Society** promote hip-hop nights. Besides Tox, which also releases other genres, Canadian hip-hop labels include **Mount Real** (the hip-

(Continued on page 32)

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				NO. 1	
1	1	2	3	JIGGA MY N**** (C) (D) (T) ROC-A-FELLA 56220/ADJMG	JAY-Z 2 weeks at No. 1
2	NEW ▶	1	1	I WANT IT ALL (C) (D) (T) G-FUNK 73721/RESTLESS †	WARREN G FEATURING MACK 10
3	2	1	10	JAMBOREE ● (C) (D) (T) (X) ARISTA 13712 †	NAUGHTY BY NATURE FEATURING ZHANE
4	NEW ▶	1	1	SIMON SAYS (C) (D) (T) RAWKUS 53567/PRIORITY	PHAROAHE MONCH
5	3	3	7	U-WAY (HOW WE DO IT) (C) (D) GHET-O-VISION/LAFAGE 24413/ARISTA †	YOUNGBLOODZ
6	4	5	9	IT'S YOUR THING (C) (D) (T) NO LIMIT 53565/PRIORITY †	MERCEDES FEATURING MASTER P
7	5	4	17	WATCH OUT NOW (C) (D) (T) VIOLATOR 1795/LOUD †	THE BEATNUTS FEAT. YELLAKLAW
8	10	11	5	THUG ONES (C) (D) (T) PENALTY 7268/TOMMY BOY	HALF-A-MILL FEAT. NOREAGA, MUSALINI AND KOOL G RAP
9	6	6	14	NO PIGEONS ● (C) (D) (T) (X) ROC-A-BLOK/RUFFHOUSE 79190/CRG †	SPORTY THIEVZ FEATURING MR. WOODS
10	9	9	12	PLAY AROUND (C) (D) (T) UNDEAS/ATLANTIC 84482/AG †	LIL' CEASE FEAT. LIL' KIM, JOE HOOKER & MR. BRISTAL
11	NEW ▶	1	1	TAKE A LICK (C) (D) (T) VOLCANO 34281/JIVE †	AKINYELE
12	8	8	10	WILD WILD WEST ● (C) (D) OVERBROOK/COLUMBIA 79157/CRG †	WILL SMITH FEAT. DRU HILL & KOOL MO DEE
13	7	7	8	B-BOY DOCUMENT 99 (C) (D) (T) EASTERN CONFERENCE/RAWKUS 53498/PRIORITY †	THE HIGH & MIGHTY FEAT. MOS DEF & MAD SKILLZ
14	11	10	23	WHO DAT (C) (D) (T) TONY MERCEDES/FREEWORLD 53469/PRIORITY †	JT MONEY FEATURING SOLE
15	NEW ▶	1	1	PIMPIN' AIN'T NO ILLUSION (C) (D) (T) JIVE 42633	UGK FEAT. KOOL ACE & TOO SHORT
16	14	19	4	TEXAS 2000 (C) (D) (T) PRIORITY 53492 †	MR. MIKE
17	12	12	15	LET ME KNOW (C) (D) (T) ENTERTAINMENT 79170/EPIC †	CAM'RON
18	13	13	28	HOLLA HOLLA (M) (T) (X) MURDER INC./DEF JAM 566959*/DJMG †	JA RULE
				GREATEST GAINER	
19	37	—	4	BOUNCE TO THE OUNCE (C) (D) (T) DUCK DOWN 53495*/PRIORITY	O.G.C.
20	18	17	12	TRU HOMIES (C) (D) (T) NO LIMIT 53494/PRIORITY †	TRU
21	NEW ▶	1	1	LUV AT FIRST SIGHT (C) (D) (T) HOO BANGIN' 53564/PRIORITY	CHILLDRIN OF DA GHETTO FEAT. SOULTRE
22	16	—	2	TEAR IT OFF (T) DEF JAM 562330*/DJMG †	METHOD MAN/REDMAN
23	20	24	10	VIVRANT THING (T) VIOLATOR/DEF JAM 562170*/DJMG †	Q-TIP
24	15	16	5	RHYME MANIA '99 (C) (D) (T) REPLAY 36002	LARGE PROFESSOR AND NEEK THE EXOTIC
25	17	15	9	FREAK WITH ME (C) (X) DOC HOLLYWOOD 5000*/WHITE LION	TEE KEE & DIAMON RA'MONE
26	25	29	37	MORE FREAKY TALES (C) (D) (T) SHORT 42571/JIVE	TOO SHORT
27	23	32	4	DRINKS ON ME (X) THUMP STREET 2267 †	T.W.D.Y.
28	19	14	18	COLD FEET (M) (T) (X) FRANCIS 2118 †	4OK CREW
29	27	20	16	COME GET IT (C) (T) (X) OFF LINE/TVT SOUNDTRAX 8311*/TVT †	DJ HURRICANE FEAT. RAH DIGGA, RAMPAGE & LORD HAVÉ MERCY
30	21	25	16	ALL I KNOW (D) (T) MCA 55597 †	RAHZEL
31	26	21	18	AUTOMATIC (C) (D) (T) HOO BANGIN' 53480/PRIORITY †	MC EHT
32	33	49	37	HARD KNOCK LIFE (GHETTO ANTHEM) ● (C) (D) (T) ROC-A-FELLA 566977/DJMG †	JAY-Z
33	NEW ▶	1	1	JUMP UP (C) (D) (T) DUCK DOWN 53491/PRIORITY	BLACK MOON
34	30	18	22	PLAYERS HOLIDAY (C) (D) (T) THUMP STREET 2265 †	T.W.D.Y. FEAT. TOO SHORT & MAC MALL
35	40	23	24	ONE-NINE-NINE-NINE (C) (D) (T) RAWKUS 53474/PRIORITY †	COMMON FEATURING SADAT X
36	22	22	4	LIVIN THAT GHETTO LIFE (C) (D) (T) BIG J 1002 †	FIFTEEN
37	31	26	21	NASTY TRICK (C) (D) (T) HYPNOTIZE MINDS 1784/RELATIVITY †	GANGSTA BOO
38	32	33	29	IT AIN'T MY FAULT 2/SOMEBODY LIKE ME (C) (D) (T) NO LIMIT 53470/PRIORITY †	SILKK THE SHOCKER FEAT. MYSTIKAL
39	28	31	27	WHAT'S IT GONNA BE?! ● (C) (D) (T) FLIPMODE/ELEKTRA 64051/EEG †	BUSTA RHYMES FEAT. JANET
40	34	—	17	BIG MAMA (GO BIG GIRL) (C) (M) (T) (X) TRIAD 2170*/ROADRUNNER †	BLACK DAVE
41	24	28	3	HOW TO ROB (T) COLUMBIA 79252*/CRG	50 CENT FEATURING THE MADD RAPPER
42	NEW ▶	1	1	MUMIA 9-1-1 (T) (X) REALIZED/GROUND CONTROL 7008*/NU GROOVE	UNBOUND
43	29	46	10	WORLDWIND (THIS IS WHAT IT SOUNDS LIKE) (C) (D) (T) DUCK DOWN 53484/PRIORITY †	BLACK MOON
44	48	—	8	SYMPHONY 2000 (T) DEF JAM 562209*/DJMG †	EPMD FEAT. METHOD MAN, REDMAN & LADY LUCK
45	44	—	19	EVERYONE FALLS IN LOVE (C) (T) (X) PENTHOUSE 6278*/VP †	TANTO METRO & DEVONTE
46	38	27	15	MAKE IT HOT (C) (D) (T) LETHAL/BLACKHEART 371704/DJMG †	DJ S&S FEATURING H.O.T.O.N.E.S.
47	RE-ENTRY	40	40	WHO LET THE DOGS OUT? (C) (D) (M) (T) (X) WINGSPAN 0002	CHUCK SMOOTH
48	41	39	26	RESPIRATION (C) (D) (T) RAWKUS 53473/PRIORITY †	MOS DEF & TALIB KWELI ARE BLACK STAR FEAT. COMMON
49	NEW ▶	1	1	IT'S MINE (T) LOUD/COLUMBIA 79265*/CRG	MOBB DEEP FEATURING NAS
50	36	37	11	MOVE (C) (D) BIG OOMP 1351	LOKO FEATURING SAMMY SAM

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



SECOND FIRST: Last issue, **Faith Evans'** "Never Gonna Let You Go" (Bad Boy/Arista) secured the No. 1 position on Hot R&B Singles & Tracks, marking her first time there as a solo artist. Hot on Evans' heels was **Eric Benét Feat. Tamia's** "Spend My Life With You" (Warner Bros.), which sat at No. 2 with an audience equal to "Never Gonna Let You Go" but with fewer sales at R&B core stores. With an increase of 1 million in radio audience and a 5% uptick at core stores, "Spend My Life With You" rises 2-1 on the R&B singles list, earning both Benét and Tamia their first No. 1's on that chart. Benét's high point was his last single, "Georgy Porgy," which, coincidentally, featured Evans and peaked at No. 15 in April of this year. Tamia's previous best was No. 7 in 1998 with "So Into You" (Qwest/Warner Bros.).

CASHING IN: As Cash Money continues to make dirty South slang cool with catchy hooks and phrases, two of its main hitmakers see rises on Hot R&B Singles & Tracks. **Juvenile's** "Back That Thang Up" (Cash Money/Universal) nabs an audience gain of 3.8 million, causing a 6-2 hop on Hot R&B Airplay. Total listeners sit in the neighborhood of 38 million—not bad for a rap record that talks about women's backsides.

Needless to say, the song's 11-5 move on Hot R&B Singles & Tracks marks Juvenile's career high on that list. His album "400 Degreez" is also the Greatest Gainer on Top R&B Albums, rising 5-3. Fellow Cash Money rapper **B.G.'s** set "Chopper City In The Ghetto" sees a sales spike on the Top R&B Albums list of 19%, despite moving backward 14-15. His album is fueled by the track "Bling Bling," which broke out of clubs and mix shows nationally and now holds an audience of 22 million listeners. "Bling Bling" jumps 29-23 on Hot R&B Singles & Tracks.

By the way, "Bling Bling" also features **Baby Turk**, **Mannie Fresh**, and **Juvenile**, who, along with B.G., form **Hot Boys**. The group's "Guerrilla Warfare" sees an 8% gain at core stores, bulleting at No. 6 on Top R&B Albums.

NEXT UP: Two groups—one established, the other new—are making inroads with recent releases in the top 10 on Hot R&B Singles & Tracks. **TLC's** "Unpretty" (LaFace/Arista) secures the No. 1 position on this issue's Hot 100 chart, the threesome's fourth No. 1 title on that list. Now that a remix of the song, which samples **Dennis Edwards'** 1984 hit "Don't Look Any Further" (Gordy/Motown), has been serviced to R&B stations, the audience has taken off, with 4.2 million additional listeners joining the party. "Unpretty" rises 9-4 as a result of the audience increase.

Ideal's "Get Gone" (Noontime/Virgin) springs 14-8 on that list based on the song's 21% sales increase at core stores. "Get Gone" thus rises 5-2 on Hot R&B Singles Sales. With 14.5 million radio listeners in tow, the track moves up one notch, to No. 30, on Hot R&B Airplay.

SEPTEMBER 11, 1999



Table 1: Main chart of Hot R&B Singles & Tracks. Columns include This Week, Last Week, 2 Weeks Ago, Weeks On Chart, Title, Artist, Imprint & Number/Promotion Label, and Peak Position. Features songs like 'Never Gonna Let You Go' by Faith Evans and 'Spend My Life With You' by Eric Benet.

Table 2: Hot Shot Debut chart. Columns include This Week, Last Week, 2 Weeks Ago, Weeks On Chart, Title, Artist, Imprint & Number/Promotion Label, and Peak Position. Features songs like 'Quiet Storm' by Mobb Deep and 'Oh No' by The Neptunes.

Records with the greatest airplay and sales gain this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ☆ Indicates retail single available; Gold and Platinum singles are otherwise indicated. ☆† Retail Launch: Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. (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.



Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'No. 1', 'GREATEST GAINER/AIRPLAY', 'GREATEST GAINER/SALES', and 'HOT SHOT DEBUT'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Continuation of the chart with entries like 'QUIET STORM', 'STAYING POWER', 'WILD WILD WEST', etc.

Records with the greatest airplay and sales gains this week... Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart... © 1999, Billboard/BPI Communications and SoundScan, Inc.

WORDS & DEEDS

(Continued from preceding page)

"New York-Paris-Dakar." Other unreleased tracks from that album include songs by New York underground freestylist **Supernatural**, **MC Koran**, and **Ginger Brown**.

The PBS message heard in Dakar and throughout French-speaking Africa and Europe "is that we're tired of the corruption, unemployment, bad education, the rich getting richer, and the poor getting poorer," says Barry. "The same things that are going on all over the world."

As for the differences between PBS and hip-hop artists from Europe and America, "it's all about the reality you're living in," he continues. "American rappers were born and raised in the 'hood, where they see bitches on the corner. I don't call women that because women have to be respected. But Americans see brothers selling crack and hear bullets; that's their reality."

"In Paris, rappers say, 'I'm a young man from the city's suburbs, [where the projects are]; that's their reality,'" says Barry. "Our reality is Africa—unemployment, corruption, and [poor] education. That's what we can talk about. I respect rappers who talk about what they know."

American pop music fans are notoriously xenophobic when it comes to embracing music whose sounds and lyrics aren't immediately familiar. But PBS is so fiercely, so essentially hip-hop—and so firmly planted in the spirit of the global hip-hop nation—that the right marketing and promotions could guarantee a stateside R&B chart welcome for the group.

Besides the hard-spitting DJ and Barry (with his supple singing voice), PBS includes DJ Saf on turntables; players of talking drums, *balafon*, *djembe*, and *kora*; African harmony choruses; and two dancers who echo the musical mix by melding Senegal's indigenous, athletic dance forms with hip-hop moves.

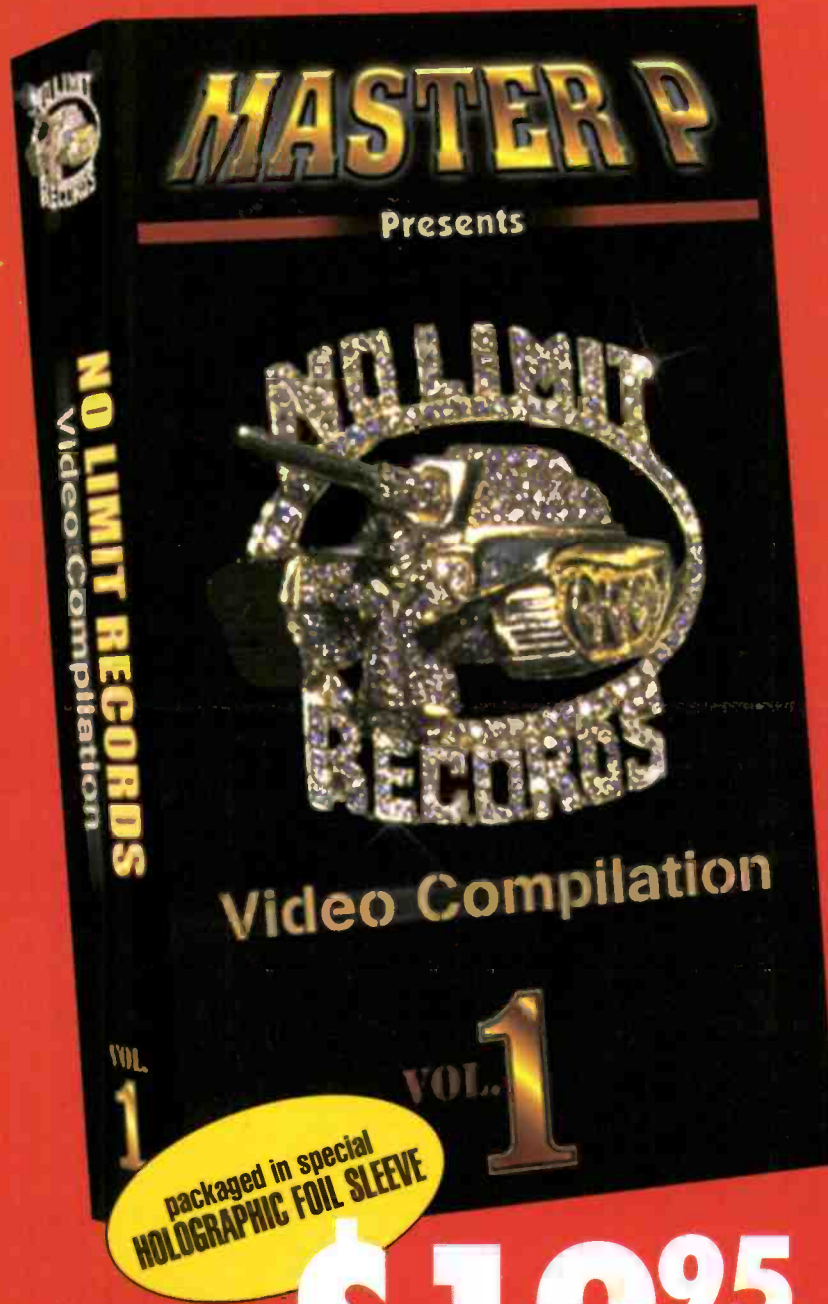
The inspired match of the talking drum with rap in "Oxyrna" (from the upcoming album) and other unexpected fusions inject a welcome freshness into a form too often weighed down by overproduction. "Sometimes you have so many influences," observes Barry. "But it's all in your head, and you put out a style without even knowing what's in there."

"PBS represents the African hip-hop movement," says Palm Tree's Gibbs, who's also executive producing the new album. "Their music draws from a wide base of youth music—American hip-hop, Caribbean reggae, and *soca* vibes, not to mention popular African forms. They cross many language barriers by expressing themselves in Wolof, French, English; they've even used Zulu for this album."

"There's already very strong interest in the PBS project from three or four Paris companies and in America from a company that's had recent national pop success with a Paris-based African group," continues Gibbs.

PBS returns Oct. 12 to New York to complete album tracks. On Oct. 22, the group launches a national U.S. tour that ends Nov. 4.

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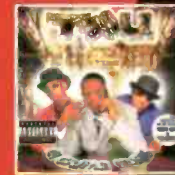
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"Make'em Say
Unghhhhh"



CATALOG NUMBER: NL-1001

ORDER DATE: AUGUST 30TH, 1999

STREET DATE: SEPTEMBER 28TH, 1999

NOT RATED RUNNING TIME: 70 MINUTES



Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'SATISFY YOU', 'WE CAN'T BE FRIENDS', 'GET GONE', etc.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'WE ON FIRE', 'U-WAY (HOW WE DO IT)', 'DAMN (SHOULD'VE TREATED U RIGHT)', etc.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. * Indicates retail single available; Gold and Platinum singles are otherwise indicated. †† Retail Launch: Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. (C) Cassette single available; (D) CD single available; (M) Cassette maxi-single available; (V) 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.



Three Girls And A Guy. Def Soul artist and "Motown Live" host Montell Jordan takes a camera break with Motown's 702 following the group's guest stint on the syndicated music program. Jordan's fourth album, "Get It On Tonight," will be released in November.

Essence, Universal Pact For Album Love Song Compilation Combines Veteran, New Male Acts

BY DAVID NATHAN

LOS ANGELES—Popular female urban lifestyle magazine *Essence* sets its brand name to music with the Dec. 7 Universal Records release "Essence Men: The Love Songs."

The 15-track compilation is the first of three albums the label plans to release as part of a deal with *Essence* Entertainment.

While future concepts are still being discussed, this first installment features three new Universal acts, the Transitions, Tommy Sims, and Calvin Richardson; veteran R&B crooners



McKNIGHT

such as Al Green, Barry White, and L.T.D.; and contemporary love tracks by Brian McKnight, Boyz II Men, Eric Benét, Joe, D'Angelo, Kenny Lattimore, and Chico DeBarge.

"This album has the same kind of sensuality that women and men have come to expect from the magazine," says Jackie Rhinehart, Universal's VP of marketing.

She says a major campaign is already under way, focused on the upcoming holiday season and continuing through Valentine's Day. "Our

initial concentration will be on independent retail accounts with a November/December setup, extending to the chains in January and February," she says.

The label will use the album's release as a springboard for introducing the Transitions, a trio brought to Universal by producer/artist and industry entrepreneur Michael Bivins.

A noncommercial single—the group's version of the O'Jays' 1975 soul classic "Let Me Make Love To You"—was issued Tuesday (2).

According to Debra Langford, who served as *Essence* Entertainment's executive producer on the album, "Essence Communications president Clarence Smith decided this would be a perfect foray into a new medium for *Essence*. The deal was originally done in 1998. While it is perfect for the *Essence* audience base, it's also an opportunity to ex-

(Continued on page 35)

Temptations' 'Phoenix' Rises To Platinum Status; OneNetNow Strives For Diversity

TEMPTIN' PLATINUM: Talk about a long time comin'. Motown's legendary *Temptations* have finally grabbed the platinum ring, earning the Recording Industry Assn. of America (RIAA) honor for their 56th album, 1998's "Phoenix Rising." Unbelievably, this is the quintet's first-ever official RIAA-certified platinum album, signifying more than 1 million units shipped. According to SoundScan, the album has sold 825,000 million copies.

"This is tremendously gratifying after so many years," says founding member Otis Williams, who was in New York with the group preparing to perform at a private party for the Princess Grace Foundation. "This has gone beyond our wildest expectations—and it's still selling. The love of our fans and God has kept us going."

Motown honored the Tempts, who celebrate their 40th anniversary in January, on Oct. 22 at a ceremony during the group's performance at New York's Madison Square Garden. In a second ceremony later that night at local nightspot Merlot, Motown president Kedar Massenburg and Universal/Chronicles director of A&R Harry Weinger presented members Williams, Ron Tyson, Harry McGilberry, Terry Weeks, and Barrington Hendersson with a custom-made plaque commemorating 16 gold and platinum singles and 17 gold and platinum albums never previously RIAA-certified.

Between performances ("We don't call it touring anymore, we just work," says Williams with a laugh), the Tempts are recording their 57th album. The tentatively titled "Ear-Resistible" is slated for release next June. Additionally, as part of its "Lost And Found" series, Motown reissued the *Temptations* album "You've Got To Earn It" in October.

HIP-HOP COMEDY: Slick Rick and Mos Def are among the artists who'll be appearing on new MTV start-up "The Lyricist Lounge Show"—an offshoot of New York's popular Lyricist Lounge open-mike showcase. Described as a hip-hop-flavored cross between "Saturday Night Live" and "In Living Color," the half-hour comedy sketch series will air on MTV's "The 10 Spot" and bow

in January; production begins this month on the MIC Media-created program.

Concurrently, MIC Media announces that its second Lyricist Lounge tour runs Nov. 1-Dec. 1. Sponsored by mp3.com, Priority, platform.net, and designer Willie Esco, the 16-city trek features unsigned artists and such hip-hop notables as Slick Rick, EPMD, and Xzibit. Scheduled stops include Monday (1) in Denver; Thursday (4) in San Francisco; Saturday (6) in Los Angeles; Nov. 7 in San Diego; Nov. 16 in Atlanta; Nov. 17 in Washington, D.C.; and Nov. 18 in Boston.

ONLINE DIVERSITY: That's the noble quest of new online site OneNetNow.com, co-founded by former EMI rap VP Marcus Morton, who serves as CEO. Additional officers include president Mike Kasaba and chairman of the board Yusef Jackson, who'll be working with fellow board members the Rev. Jesse

Jackson, actors Edward James Olmos and Andrew Shue, and Sammy Sosa. Among board members/supporters on hand at a UCLA-staged press conference Oct. 26 were Babyface and his wife, Tracey Edmonds. The community-focused Web site—scheduled to launch in early 2000—will initially feature five communities: music/entertainment, sports, politics, money, and faith.

QUINCY'S QWEST: The revamped roster at Quincy Jones' Qwest label (see story, this page) also includes such new signees as tap maven Savion Glover and Atlanta rap artist Shank, whose first single, "Standing On The Corner," features cousin Catero. And there are two more signings that VP/GM Larry Davis will only hint at: "One is a member of a multi-platinum male group who's solo now; the other is a female who was previously signed to another label."

Patti Austin has re-signed with Qwest; look for an album from her next year, possibly flavored with Jones' latest musical concept: "electro-Afro-Cuban funk." Also on the roster: Tevin Campbell, Ray Charles, the Winans, Andraé Crouch, New Order, LaTrece Kinchen, Clarke Terry, the Clayton Brothers, rapper Saafir (whose sec-

(Continued on page 36)



by Gail Mitchell



VP/GM Larry Davis Sets Sights On Making Qwest A Major Label

Six Questions is an occasional feature that focuses on noteworthy industry people. This issue's subject—Larry Davis—was recently promoted to VP/GM of Qwest Records, the latest move in a 20-year career helming promotion and marketing posts at such labels as A&M and Epic. Davis' mandate: build the Quincy Jones-founded Qwest into a major record company

signed?

Our new signings include the six-member, 13- to 16-year-old male group Young Americans, who just finished a 10-city tour with Tommy Hilfiger and the unveiling of his children's line. We also have Catero, who debuted on the "From Q With Love" album, and ShanDozia. And there's pop singer Michael Fredo, who was the opening act on the Britney Spears tour, and Josie Aiello, who's a nice fit between Tori Amos and Alanis Morissette with the soul of Chaka Khan.

What new music trends do you foresee?

More infusion from other countries and cultures. You're going to see a lot more influence from places like South Africa and Cuba. The possibilities are endless when you start mixing those kinds of rhythms, instruments, and artists into what

we're hearing now.

What's changed the most about the industry?

The relationships that helped build this business—those between radio, records, artists, and retail. Just being able to sit down with a PD and discuss a record is difficult these days.

What strengths do you bring to the Qwest table?

My greatest assets are dedication and the desire to win. At the same time, I have no problem setting up mikes or loading luggage. I'll do whatever it takes to win.

What are your first steps in meeting this mandate?

The first objective is to build the right team. Having been a part of Qwest since January 1998, I knew we had the nucleus of a winning team. We spent a lot of time assessing problem areas within the company, discussing individual and collective goals.

The second was to evaluate the artist roster. Quincy's idea from the beginning was that Qwest be a home to

multiple genres. We will continue to reflect the diversity of Quincy's years as a creative force in this business, looking at urban and rap as well as pop, alternative, rock, and jazz.

What's the biggest challenge in achieving these goals?

The enormous costs associated with signing and breaking new talent—something everyone's facing. Those costs are going out of control, in order to stay competitive. Yet artist development is the lifeblood of this industry. So you've got to be careful about who you sign and how you market.

What new acts has Qwest



Larry Davis is VP/GM of Qwest Records.

GAIL MITCHELL

Billboard **HOT R&B SINGLES & TRACKS**

COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS
R&B RADIO PLAYLISTS AND RETAIL STORE SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN.

OCTOBER 30, 1999



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
NO. 1						
1	2	20	9	SATISFY YOU ★	PUFF DADDY FEATURING R. KELLY	1
2	1	2	19	WE CAN'T BE FRIENDS ★	DEBORAH COX WITH R.L.	1
3	4	5	15	GET GONE ★	IDEAL	3
GREATEST GAINER/SALES						
4	6	7	4	U KNOW WHAT'S UP ★	DONELL JONES	4
5	3	1	9	HEARTBREAKER ★	MARIAH CAREY FEATURING JAY-Z	1
6	5	3	15	MY LOVE IS YOUR LOVE ●	WHITNEY HOUSTON	2
7	7	4	22	SPEND MY LIFE WITH YOU ★	ERIC BENET FEATURING TAMIA	1
8	8	9	20	VIVRANT THING ★	Q-TIP	7
9	10	10	23	BACK THAT THANG UP ★	JUVENILE FEAT. MANNIE FRESH & LIL' WAYNE	5
10	11	12	10	GOTTA MAN ★	EVE	10
11	9	6	13	IF I COULD TURN BACK THE HANDS OF TIME ★	R. KELLY	5
12	17	18	11	BACK AT ONE	BRIAN MCKNIGHT	12
13	19	19	8	15 MINUTES ★	MARC NELSON	13
14	16	15	12	BLING BLING ★	B.G. FEAT. BABY TURK, MANNIE FRESH, JUVENILE & LIL' WAYNE	14
15	15	16	11	BUG A BOO	DESTINY'S CHILD	15
16	12	8	12	UNPRETTY ●	TLC	4
17	14	11	9	I WANT IT ALL ●	WARREN G FEATURING MACK 10	11
18	13	13	20	SO ANXIOUS	GINUWINE	2
19	22	59	8	GIVE YOU WHAT YOU WANT (FA SURE) ★	CHICO DEBARGE	19
20	20	31	7	STAY THE NIGHT ★	IMX	20
21	18	14	25	NEVER GONNA LET YOU GO ★	FAITH EVANS	1
22	60	66	5	4, 5, 6 ★	SOLE FEATURING J.T. MOY AND KANDI	22
23	21	17	34	FORTUNATE ●	MAXWELL	1
24	34	42	5	GET IT ON TONITE ★	MONTELL JORDAN	24
25	28	41	6	U DON'T KNOW ME (LIKE U USED TO) ★	BRANDY	25
26	31	29	9	GOT YOUR MONEY	CL' DIRTY BASTARD FEATURING KELIS	26
27	27	28	14	B-PLEASE	SNOOP DOGG FEATURING XZIBIT & NATE DOGG	26
28	25	25	30	BEAUTY	DRO HILL	24
29	29	32	18	LOVE YOU LIKE I DID	112	29
30	24	21	14	GIRLS' BEST FRIEND	JAY-Z	19
31	36	39	7	SIMON SAYS ★	PHAROAAH MONCH	31
32	32	36	8	24/7	KEVON EDMONDS	32
33	23	24	23	WHAT YA WANT	EVE & NOKIO	9
34	26	22	19	MEETING IN MY BEDROOM	SILK	15
35	30	27	33	HAPPILY EVER AFTER ★	CASE	3
36	33	26	19	ALL N MY GRILL	MISSY "MISDEMEANOR" ELLIOTT FEAT. BIG BOI & NICOLE	16
37	37	38	29	QUIET STORM ★	MOBB DEEP	37
GREATEST GAINER/AIRPLAY						
38	50	58	4	DEEP INSIDE	MARY J. BLIGE	38
39	35	23	16	ALL THAT I CAN SAY	MARY J. BLIGE	6
HOT SHOT DEBUT						
40	NEW	1	1	STEP TO THIS ★	MASTER P FEATURING D.I.G.	40
41	53	—	2	THE GREATEST ROMANCE EVER SOLD ★	PRINCE (†)	41
42	42	45	6	STILL D.R.E.	DR. DRE FEATURING SNOOP DOGG	42
43	46	49	10	IF YOU LOVE ME	MINT CONDITION	43
44	41	35	24	TELL ME IT'S REAL ★	K-CI & JOJO	2
45	45	48	7	NO MORE RAIN (IN THIS CLOUD)	ANGIE STONE	45
46	38	30	25	JIGGA MY N**** ★	JAY-Z	6
47	40	37	24	BILLS, BILLS, BILLS ●	DESTINY'S CHILD	1
48	48	56	4	HE CAN'T LOVE U	JAGGED EDGE	48
49	39	34	29	WHERE MY GIRLS AT? ●	702	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
50	44	33	23	IT'S ALL ABOUT YOU (NOT ABOUT ME) ★	TRACIE SPENCER	6
51	51	53	10	WE ON FIRE	HOT BOYS	51
52	59	88	14	DOWN BOTTOM	DRAG-ON & JUVENILE	52
53	52	50	5	THINK OF YOU	CASE	50
54	54	—	2	MS. FAT BOOTY ★	MOS DEF	54
55	55	60	13	U-WAY (HOW WE DO IT) ★	YOUNGBLOODZ	46
56	56	57	6	NOTHIN' TO SOMETHIN'	GERALD LEVERT	56
57	49	44	18	SUNSHINE ★	COKO	19
58	62	71	3	HOT BOYZ	MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP	58
59	NEW	1	1	DEAD WRONG	THE NOTORIOUS B.I.G.	59
60	NEW	1	1	DANCIN'	GUY	60
61	61	65	5	TREAT YOU LIKE A QUEEN	RAHSAAN PATTERSON	61
62	63	72	11	1 * 2 * 3 ★	AMYTH	62
63	47	46	14	STAYING POWER ★	BARRY WHITE	45
64	76	63	10	WHO DO YOU BELIEVE IN	2PAC FEATURING YAKI KADAFI	53
65	81	—	2	STILL IN MY HEART	TRACIE SPENCER	65
66	65	61	7	I SEE YOU IN A DIFFERENT LIGHT	CHANTE MCORE FEATURING JOJO	61
67	68	—	2	GET NONE ★	TAMAR FEATURING J.D. & AMIL	67
68	70	81	3	YOU CAN DO IT	ICE CUBE FEATURING MACK 10	68
69	75	75	3	HEADS HIGH	MR. VEGAS	69
70	73	67	7	I WANNA KNOW	JOE	67
71	71	73	5	BRING IT ALL TO ME	BLAQUE FEATURING 'N SYNC	71
72	66	74	6	YOUR CHILD	MARY J. BLIGE	66
73	57	54	5	YA DI YA ★	GINA THOMPSON FEATURING MISSY "MISDEMEANOR" ELLIOTT	38
74	58	55	12	TEAR IT OFF ★	METHOD MAN/REDMAN	52
75	67	69	4	EASY TO LOVE	SMOKEY ROBINSON	67
76	NEW	1	1	LET'S NOT PLAY THE GAME	MAXWELL	76
77	80	85	14	P.E. 2000 ★	PUFF DADDY FEAT. HURRICANE G	34
78	78	79	3	BALLERS	PROJECT PAT FEAT. JUVENILE, THE BIG TYMERS, HOT BOYZ, & THREE 6 MAFIA	78
79	83	—	2	THA BLOCK IS HOT	LIL' WAYNE FEATURING BIG TYMERS, JUVENILE & B.G.	79
80	69	52	13	YOU DON'T KNOW	702	50
81	85	—	2	N 2 GETHER NOW	LIMP BIZKIT FEATURING METHOD MAN	81
82	82	—	2	WHAT YOU WANT ★	THE ROOTS FEATURING JAGUAR	82
83	64	62	13	OH NO	NOREAGA	49
84	79	51	14	SOUTHERN GUL ★	ERYKAH BADU FEATURING RAHZEL	24
85	72	76	10	DO YOU LIKE IT... DO YOU WANT IT...	PUFF DADDY FEATURING JAY-Z	67
86	88	70	8	I DON'T CARE ★	NO QUESTION	70
87	86	78	5	DAMN (SHOULD'VE TREATED U RIGHT)	SO PLOUSH FEATURING JA RULE	78
88	84	77	11	HYPNOTIZE CASH MONEY (PLAYER WHY YA HATER?!?) ★	TEAR DA CLUB UP THUGS FEAT. HOT BOYZ, JUVENILE, BG, & THE BIG TYMERS	74
89	74	64	6	YOU NEED A MAN ★	SHANICE	53
90	77	68	18	LET IT REIGN	WESTSIDE CONNECTION	60
91	87	83	7	PIMPIN' AIN'T NO ILLUSION ★	UGK FEATURING KOOL ACE & TOO SHORT	74
92	89	80	4	LET ME GET IT ★	VEGA	80
93	92	84	5	BIZARRE ★	U-GOD	84
94	93	87	5	IT'S MINE ★	MOBB DEEP FEATURING NAS	87
95	94	92	6	LUV AT FIRST SIGHT ★	CHILDHRIF OF DA GHETTO FEATURING SOLTRE	67
96	91	90	17	DO THE BUS A BUS	BUSTA RHYMES	43
97	95	93	3	VIBE OF LOVE	4U	93
98	96	97	3	EGO TRIPPING ★	LT. STITCHIE FEATURING MAD LION	96
99	99	96	3	MANCHILD ★	SHYHEIM	96
100	100	95	3	MI AMIGA ★	STRONG	95

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ★ Indicates retail single available; Gold and Platinum singles are otherwise indicated. ☆ Retail Launch: Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. (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 (V) respectively, based on availability. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Rough Guides Explores Dancefloor Rhythms & Artists

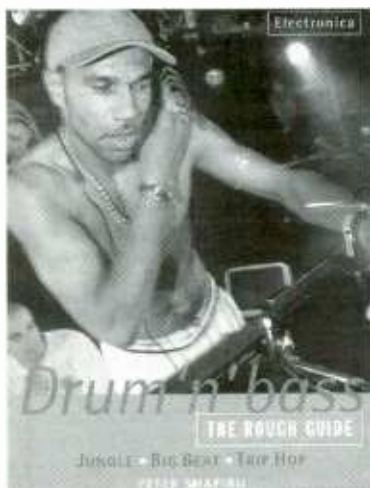
WHAT ARE WORDS WORTH? In two words: a lot! Since 1982 Rough Guides has published more than 100 travel guides for independent travelers of all ages (and on all budgets). Each Rough Guide tends to take a wonderfully journalistic approach—a deft mix of practical detail and humor, irreverence and enthusiasm—to each destination, whether it be Nepal, Crete, Sicily,



by Michael Paoletta

munity.

Both pocket-book-size, easy-reading guides are A-Z manuals featuring artist biographies, discographies,



West Africa, or California. In the end, each book ably takes readers on festive journeys that would do the locals of each region proud.

In recent years, Rough Guides began publishing phrase books, music reference guides, and a line of world music CDs (in partnership with World Music Network). The latest additions to the company's music guides—"The Rough Guide To House" by Sean Bidder and "The Rough Guide To Drum 'N' Bass" by Peter Shapiro—are primed for major consumption by the club com-

label profiles, and photographs.

In addition to covering early house music legends like Frankie Knuckles and Larry Heard, Bidder's book delves into the genre's predecessor (disco), giving ink to such influential DJs/remixers as Walter Gibbons and Larry Levan.

In terms of today's young turks, Basement Jaxx, Kings Of Tomorrow, Faze Action, and Kevin Yost, as well as many others, are each given their page (or two) to shine.

Shapiro's encyclopedic guide encompasses jungle, hardcore techno, big beat, and trip-hop. Like Bidder's book, Shapiro's offers selective historical insight (A Guy Called Gerald and Alex Reece, for instance), as well as (almost) up-to-the-minute snippets on today's artists like Air, DJ Rap, and Thievery Corporation.

NEW DEAL: Jeff Johnson, managing director of Interhit Records—temporarily dormant due to a distribution deal with Priority Records that ended in August—has launched a new label, Megahit Records. According to Johnson, Megahit's primary goal is to "preserve Interhit's original vision of bringing quality dance music from Europe to an American audience."

That said, the Los Angeles-based label's first venture is a partnership with Italian independent label S.A.I.F.A.M. Johnson says the partnership was sealed following numerous conversations with the Italian label's principal partner, Mauro Farina.

"Together," explains Johnson, "S.A.I.F.A.M./Megahit will be bringing a steady stream of Euro-dance, hi-nrg, trance, and techno to American dance music fans." The deal also allows Megahit to release product

from Replica Records, a S.A.I.-F.A.M. imprint that specializes in hi-nrg cover versions of contemporary pop hits.

Johnson is extremely excited about the partnership because it allows his label access to S.A.I.-F.A.M.'s large and ever-expanding catalog of dance music. "With Interhit, we proved that there's a market for European dance music in this country," Johnson says. "With this new union, we look to take it to the next level."

First up on S.A.I.F.A.M./Megahit's release schedule is "Trance Express Vol. 1." Released Oct. 12, the multi-artist compilation includes Spiritual Project's "O Fortuna" and Bacon Pepper's U2-sampled "Free," among others. On the same day, the label issued two singles—Spiritual Project's "O Fortuna" and L.B. Project's "Mambo No. 5"; the latter arrives via Replica.

On Nov. 9, Megahit will release Bacon Pepper's "Free," with new remixes by Volume and DJ Irene; Kyria's energized cover version of "Genie In A Bottle"; and "Superdance Hits Vol. 1," a compilation spotlighting Replica recordings.

Johnson also confirms that Megahit will be directly signing dance artists and DJs with international appeal. Megahit's first album release is the Chris Cox-mixed compilation "Cox In The Mix." Cox, as many Dance Trax readers know, is one-half of production/remix outfit Thunderpuss 2000.

Explains Johnson, "My vision for Megahit itself is to focus on artist development, with the goal of finally realizing, at least in this country, the potential of dance music as a genre that can create enduring artists."

Distribution for all releases will be handled by MDI Distribution.

LET THE JOY RISE: Word from

Billboard Dance Breakouts

OCTOBER 30, 1999

CLUB PLAY

1. GET DOWN AVANTE GARDE GROOVILICIOUS
2. SOMETHING... (FOR THE DJ'S) CHRIS COX & DJ IRENE TAKEOUTMUSIC.COM
3. DO IT PROPERLY THE COLLABORATION STAR 69
4. SUPERSONIC JAMIROQUAI WORK
5. THE ONLY WAY IS UP SYSTEM 3 FEAT. NIKI RICHARDS COLUMBIA

MAXI-SINGLES SALES

1. YOU WANNA BE A STAR (SUPERSTAR) ALISHA JELLYBEAN
2. IT'S A FINE DAY MISS JANE RAMPAGE
3. R U READY HYPERDELICS JELLYBEAN
4. STAY IN LOVE THE KROMOZONE PROJECT PHAT CAT
5. MOVE YOUR BODY JOHNNY VICIOUS FEAT. JUDY ALBANESE JELLYBEAN

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

Thunderpuss 2000 headquarters is that the production/remix outfit recently completed restructurings for the likes of Arista's Eurythmics ("17 Again"), RCA's Christina Aguilera ("The Christmas Song"), and Jellybean Recordings' Jennifer Holliday (a remake of the Cissy Houston disco nugget "Think It Over").

Speaking of just-completed remixes, wait till ya get an earful of Sting's "Desert Rose" as seen through the creative mind of Victor Calderone. Just imagine Calderone's mix of Madonna's "Frozen" being side-swiped by the likes of Ofra Haza and Annabouboula, while the unmistakable crooning of the yoga-practicing Sting works its magical spell. Quite gorgeous, if you ask us!

Expect A&M/Interscope to release the remixes in the coming weeks. In the meantime, do yourself

a favor and investigate the singer's new A&M/Interscope album, "Brand New Day," which includes the original version of "Desert Rose."

Joaquin "Joe" Claussell recently remixed Salif Keita's "Tolon Willie." Culled from Keita's Metro Blue album "Papa," the track features the unmistakable Grace Jones on background vocals. Expect promotional 12-inches to be mailed in the next few weeks.

Claussell is also responsible for re-tweaking Blue Note jazz artist Cassandra Wilson's "Run The VooDoo Down," which is culled from the singer's latest album, the truly fab "Traveling Miles." Of special note, Blue Note has given Claussell's independent label, Spiritual Life, permission to release a special 12-inch vinyl version featuring the remixes. Quite the cool marketing decision, if ya ask us.

Om Keeps Bay Area Moving

BY AMANDA NOWINSKI

SAN FRANCISCO—When Chris Smith launched Om Records four years ago in San Francisco, the local dance music community had virtually no label support.

Although the number of DJs and clubgoers in the Bay area increased dramatically during the early '90s (due to a healthy rave and house



FROM LEFT, CORNETT, ESCELLE, SMITH

scene), artists were forced to look to the East Coast and Europe for label representation.

But by 1995, Om, as well as other San Francisco-based labels like Hardkiss and Ubiquity, had emerged. With that, the beginnings of a local electronic music industry were established.

"The main goal was to promote underground dance music in San Francisco," explains Smith, who also produces Afro-Brazilian-styled house music under the moniker DJ Fluid for the act aFRO-mYSTIK. "While we wanted to strive for international talent, we knew we wanted to focus on the local scene and spread the San Francisco vibe around the world."

"The San Francisco mentality is one of 'anything goes,'" he says. "It's a true fusion of different cultures and sounds. The Bay Area has always been a very creative and forward-thinking place. There are tons of musicians and artists here. It's always been very funky and experi-

mental."

Om Records' current talent roster reflects a diversity of electronic music genres. In the past five months, Om has released albums such as Ming & FS's "Hell's Kitchen," which merged hip-hop and drum'n'bass, and El Stew's genre-expanding eponymous debut. The label issued aFRO-mYSTIK's "future-tropic" on Oct. 19.

In the compilation department Om has issued DJ Mark Farina's beat-mixed collection, "San Francisco Sessions," and the multi-artist set "Altered States Of Drum & Bass."

On the singles front, the label has enjoyed underground success with Soulstice's buttery-smooth R&B-splashed house track "Tenderly."

Om is preparing its first release for the new year. Scheduled to street in early February is "Tektonics," a



Om Records

collection of scratch-heavy, hip-hop turntablist remixes by two-time DMC/Technics World Mixing Championship winner DJ Craze; Apollo and DJ Disk of the Invisible Skratch Piklz; Eddie Def of the Space Travelers; and Z-Trip of the Bombshelter Crew.

With original dance recordings by beat-savvy producers like Photek, Meat Beat Manifesto, Howie B., J-Boogie, and Mocean Worker, "Tektonics" is testimony to Om's attempt to expand the parameters of dance music through side-stepping con-

(Continued on next page)



Turntable Antics. For the second year in a row, Miami-based DJ Craze (shown) took top honors at the DMC/Technics World Mixing Championships. Held last month at the Hammerstein Ballroom in New York, the competition brought together DJs from around the world. The U.K.'s Tony Vegas came in second place, while the Los Angeles-residing P-Trix came in third. A highlight of the two-day event was the induction of Afrika Islam, Red Alert, and DJ Charlie Chase into the DMC/Technics DJ Hall of Fame. Seen backstage were such DJ pioneers as Grandmaster Flash and Grandmaster DXT, among others. (Photo: Jennifer O'Donnell)



APRIL 24, 1999

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'No. 1' section and 'Greatest Gainer/Sales' section.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'Hot Shot Debut' section and 'Greatest Gainer/Airplay' section.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip available. ★ Indicates retail single available; Gold and Platinum singles are otherwise indicated. ☆ Retail Launch: Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. (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.



Coolio meets with executives from his label Crowbar, which is distributed by Beyond Records. Shown, from left, are Beyond COO Jeff Sydney, Crowbar president Pete Manriquez, Coolio, and Beyond president Allen Kovac.

Coolio Takes A Crowbar To Industry Rapper Bows Beyond-Distributed Label With Compilation

BY JIM BESSMAN

NEW YORK—Rap star Coolio is launching his Crowbar Records with a compilation featuring nine artists covering the gamut of R&B, rap, and hip-hop music.

The disc, titled "Coolio's Crowbar Records Presents," will be released June 15 via Beyond, the Los Angeles-based, BMG-distributed label family formed last year by the Left Bank Organization. Crowbar will be run by Coolio and his partner Pete Manriquez, Crowbar's president.

Coolio's street sensibility is re-

flected in the name of his new label, which was previously the name of his now dormant management company, and it traces a theme in his career: "My first album was 'It Takes A Thief,' though I styled myself as Robin Hood," says Coolio, who remains a Tommy Boy recording artist. "A crowbar is one of the thief's major tools."

The label's origins came out of its founder's perception that "we have a glut of non-talented people making records now," Coolio says. "People who can't sing are singing; people who can't rap are rapping; people who can't dance are dancing. So I went out and found some raw talent and refined it."

But Coolio didn't set out looking for any one artist or specific genre, he says. Instead, he proceeded "the old-fashioned way," via demo tapes.

"I hated DVS [DY'Verse Society], one of our main groups, when I played their tape, but they came to the office and asked if they could sing live, and they sounded real good," Coolio says. "So I figured maybe it was just the demo, even though I didn't even like the track. I told them, 'No promises,' and put them in the studio, and the first couple things weren't that good, but I showed them direction, and now they've refined their stuff and it's incredible."

Coolio further cites Rukus From Da Wyld Kingdom as a "totally raw rap group" that had no real stage experience or music business acumen but has since developed under his tutelage into a performing act.

"From my point of view, you're only half an artist if you work only in the studio," Coolio says. "You've got to be able to perform, so I wouldn't sign any acts until they learn to perform. So we're doing it the old-fashioned way: no big advances, but we gave everybody extra points and incentives. You get a point and a car at gold [certification]—a real car like a new Mercedes or BMW. Go

platinum on my label, and I'll buy you a house. And it's not recoupable, you feel me? Labels get so damned much when you go platinum, it's ridiculous! Who knows if this will work, but we'll give it a shot, and whatever happens, happens."

The other mostly West Coast-based Crowbar artists, all represented on the compilation, are rapper Crazy Krome, former 2Pac and Coolio collaborator Rated R, 18-year-old vocalist Heather Marie, Latin "new age gospel" hip-hoppers Midnight Suns, female hip-hop trio KUR N' C, streetwise rapper Spade, and singer/songwriter/producer Big Blue.

While nothing is confirmed, Crowbar plans to release albums from the individual artists.

Radio will be serviced with "Coolio's Crowbar Records Presents" and will cherry-pick which songs to play. Crowbar may release a single based on listener reaction.

Manriquez, who came to Crowbar with broad radio programming and promotion experience, says that one of the label's main functions is educating artists, not only concerning their music and performing, but on their understanding of the music business.

"I understand that artists will never be completely happy with a deal, but I want them to be educated and know that if you do a \$200,000 video, say, you're \$200,000 in debt," says Manriquez. "So we want them to know how business is done and that we're partners on the same level, who want our artists to have control of their careers—because in the end it benefits us by having artists who are together [businesswise]."

Crowbar pacted with Beyond largely because of its cross-marketing skills. "They cross-promote and do all kinds of weird stuff other people don't think about," says Coolio. "Basically, they promote to the peo-

(Continued on page 24)

Full Circle's Digital Delinquents Make Virtual Debut; J.T. Taylor Launches TaylorMade

This issue's column was prepared by guest columnist Dana Hall, managing editor of R&B Airplay Monitor.

3-D R&B: Hip-hop/pop producer Herby "Luv Bug" Azor, best known for his work with Salt 'N' Pepa, has created a new band—only this one's really animated. The virtual group Digital Delinquents has been computer-generated for the futuristic music industry. The act's debut single and video, "It's Cra-Zay," features the vocal talent of the female trio Live Action and will be released April 30 through Full Circle/Universal.

The Digital Delinquents are the music industry's answer to combining "animation, music, film, video, and the vast computer technology available today," says Azor.

And there's more to the Digital Delinquents than just music. The group is made up of the characters Gigy, Destiny, Onyx, Cypher, and Chi-Chung, who live in the year 2050 in a post-apocalyptic world where humans live side by side with computer-animated life forms.

Azor, who has been working on the project since 1994, says, "It's a lengthy, time-consuming, and expensive process. I've always been into art, which was actually my first love before music. When I got bored with the music industry, I decided to go back to it. I researched the process and started my own shop. We've done all the work, including the graphics, and came up with the concepts. I realized that in this business, to be enormously successful, you have to be different."

The potential for expanding the concept is boundless. Azor is working on ideas for several other virtual groups and projects. "The Digital Delinquents themselves are basically the mother ship, like Wu-Tang is to all its offshoot projects," he says. "Just as they spawned Method Man, Redman, and others, we will have virtual groups like Toy Box, targeted to adolescents, and an underground rap group, Thug-A-Thug, which will be cutting-edge—you won't see [that group] on TV."

"It's Cra-Zay" will be worked at radio and serviced to video channels like a regular single. In a promotion with Warehouse and Blockbuster music stores, people who buy R&B product will get a CD-ROM of the group so they can check out the single and video on their computer.

"We've already been approached by a couple of film and TV studios about the possibilities of taking this

further," says Azor. "It's all still a little new, so we're waiting to see what happens with the single. I feel most comfortable dealing with the music industry at this point, but the possibilities are endless, even from the marketing side. Who knows; maybe all the labels will one day have their own virtual group down the road."

KOOL AGAIN: J.T. Taylor, former front man for Kool & the Gang, is releasing his latest project on his own label, TaylorMade Records. Already at radio is the first single, "Sex On The Beach," from his yet-to-be-titled album. "It's reminiscent of my former songs,"

he says. "A lot of radio stations are still playing my old stuff. So, along with being in touch with what's happening today, I can be myself. But you have to bring some of the new to what you are doing."

The album will feature appearances by several TaylorMade artists, including rapper O.R.E. and vocalist Tony Gilmore. "It's the perfect vehicle to introduce some of our new artists," Taylor says. "People know me and will probably buy my stuff on my history, my past success. This way, they get to hear some of the talent that I think should be out there as well." Taylor is also joined by Melissa Morgan on a duet. TaylorMade Records is distributed independently; its releases are also available via the Internet.

"The traditional ways of marketing are there still, but with the millennium, Web sites, and other technologies, you have to think alternatively to facilitate the means of getting it to the people," says Taylor. "There's not a clear blueprint today. We have orders coming through our Web site, www.taylormaderecords.com. Cable TV is also a tremendous vehicle in which to market."

INTERNET INTEREST: Onradio.com, a Web site server for radio stations, is launching OnTracks, an Internet source for information on artists and music. A marketing and consumer-feedback tool for labels and advertisers, OnTracks can be accessed via Blaze.com, Vibe.com, and select R&B radio station Web sites.

WQHT (Hot 97) New York, KPWR (Power 106) Los Angeles, KKDA-FM (K104) Dallas, and top 40 WPOW Miami are linked, with more stations to be added down the road. Labels participating include Columbia, Red Ant, Warner Bros., and Loud, highlighting artists Lauryn Hill, Blaque, Divine, Eric Benét, and Pete Rock.



A Private Skyline. Skyline Records recently signed a deal with Private I for distribution through Universal Music Group. Skyline's first release will be Raven-Symone's debut set, "Undeniable." Shown, from left, are Curtis Shaw, general counsel for Skyline; Paul Ring, Joey Batts, and David Urso, executive staff at Private I; Dan Tartaglia, president/CEO of Skyline; and Shannon Thames, senior VP of Skyline. Shown seated is Joseph Isgro, president of Private I.



Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'NO SCRUBS' by TLC, 'WHAT'S IT GONNA BE?!' by Busta Rhymes, and 'I'M NOT READY' by Keith Sweat.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'NOTHING EVEN MATTERS' by Lauryn Hill, 'SHE'S A BITCH' by Missy Elliott, and 'I WANT U' by V. Herber.

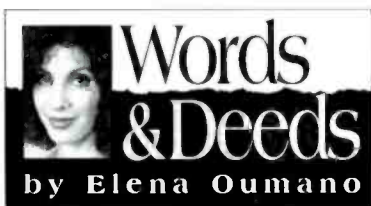
Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip available. ★ Indicates retail single available; Gold and Platinum singles are otherwise indicated. ☆ Retail Launch: Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. (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.

Walkin' Large Hopes To Step Into U.S.

ASKED DURING a '94 German TV interview to evaluate singles by local rap groups, American hip-hop deity Pete Rock awarded Cologne-based MC/DJ duo Walkin' Large's "In Hear" a 10 out of a possible 10. "Self," the English-language act's sophomore set, released in Germany by Downbeat/WEA, fulfills that promise by grafting startlingly honest personal observations to equally authentic tracks, laid-back head-bobbers produced by the group with Roe Bearkie.

Though no label or release date has been set for the U.S., a cassette sampler went out this past winter to American specialty magazines and elicited enthusiastic responses.

While most international hip-hop



labors in the imposing shadow cast by the stateside version, Walkin' Large pays homage to its American cousins while at the same time crafting a style that's uniquely its own.

"What I can bring to hip-hop as a whole," says Walkin' MC Ono (aka Ono Ngcala), "is let people know that it's so positive and influential that people with a history like mine can pick up on that vibe and trans-

late it into their own experience. I'm from South Africa, and I know apartheid very well; now I'm living in a white country, and I'm having a more or less good life here, even though I'm black. I feel a lot of love from people when we're onstage. For me, hip-hop makes the world one."

The German hip-hop scene still evokes the early U.S. "Wild Style" era, with lots of graffiti art and breakdancing," says Goetz "GG" Gotschalk, head of Premium Blend, the production/management/publishing company that works with Walkin' Large.

"But there's a growing local scene of rapping in German and in English. Walkin' Large is one of the few groups that has respect from both crowds because they were the first to show we could be up to East Coast standards," Gotschalk adds.

"Before Walkin' Large released [its 1995 debut set] 'Riverside Pictures' [through indie Grooveattack], we didn't have local artists," says Downbeat's chief, Norbert Rudnitzky. "America seemed so much ahead that we couldn't imagine a time when we'd be able to produce on that level. That record gave the producers and artists over here the confidence to think bigger."

Rather than opt for chart-dominating street ruminations over big productions, "Self" is more influenced by the loose-jointed grooves and global, underground poetics of groups like A Tribe Called Quest, Black Star, and the Roots. Says Ono, "We dig those smooth sounds and incorporate that influence without worrying about hip-hop coolness. On a lyrical tip, the issue is not about styles but very personal topics, my love life for instance, and what's wrong with me," he adds with a laugh.

Ono and DJ Ra (aka Constantin Arey) met when they were 14 and 15, respectively, and the only blacks at their Wuppertal, Germany, high school. Both boys' families had recently migrated from Africa—Ono from Capetown, South Africa, Ra from Eritrea. Ono was scribbling short stories and poems and listening to hip-hop. "The more I listened," he says, "the more I got interested in the lifestyle, especially the East Coast stuff, which is more global and uses darker samples."

By '92, Walkin' Large was opening for House Of Pain. "All of a sudden, we were hyped," says Ono. "From then on, we played many shows all around Germany."

The group signed with indie and hip-hop vinyl distributor Grooveattack, which released its first projects. In the summer of '97, the group signed to Downbeat. "I always had an eye on them," says Rudnitzky.

Downbeat launched the new album in the first quarter of '98, with a white-label vinyl release of "Listen," featuring a Roots remix. The single was serviced by Grooveattack (which still releases all the group's

(Continued on page 58)

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				▶ No. 1 ◀	
1	1	1	5	WHAT'S IT GONNA BE?! ● (C) (D) (T) FLIPMODE/ELEKTRA 64051/EEG	BUSTA RHYMES FEAT. JANET 4 weeks at No. 1
2	2	3	7	IT AIN'T MY FAULT 2/SOMEBODY LIKE ME (C) (D) (T) NO LIMIT 53470/PRIORITY †	SILKK THE SHOCKER FEAT. MYSTIKAL
3	3	2	15	HARD KNOCK LIFE (GHETTO ANTHEM) ● (C) (D) (T) ROC A-FELLA/DEF JAM 566977/MERCURY †	JAY-Z
				▶ GREATEST GAINER ◀	
4	20	—	2	ONE-NINE-NINE-NINE (C) (D) (T) RAWKUS 53474/PRIORITY †	COMMON FEATURING SADAT X
5	5	7	6	HOLLA HOLLA (M) (T) (X) MURDER INC. 5669597/DEF JAM †	JA RULE
6	4	4	8	NANN (C) (D) (T) SLIP-N-SLIDE 247/WARLOCK †	TRICK DADDY FEATURING TRINA
7	6	6	8	NAS IS LIKE (T) (X) COLUMBIA 79113* †	NAS
8	8	8	12	WOOF SNOOP DOGG FEATURING MYSTIKAL AND FIEND (C) (D) (T) NO LIMIT 53462/PRIORITY †	
9	7	5	17	WATCH FOR THE HOOK COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR (C) (D) (T) (X) ORGANIZED NOIZE/A&M 97046/INTERSCOPE †	
10	9	9	6	RESPIRATION MOS DEF & TALIB KWELI ARE BLACK STAR FEAT. COMMON (C) (D) (T) RAWKUS 53473/PRIORITY †	
11	10	10	9	HERE I GO (C) (D) (T) RELATIVITY 1771 †	INFAMOUS SYNDICATE
12	11	13	5	GANGSTA! GANGSTA! (HOW U DO IT) (C) (D) (T) HUMILITY 54317/LIGHTYEAR †	C. WEBB FEAT. KURUPT
13	12	11	15	MORE FREAKY TALES (C) (D) (T) SHORT 42571/JIVE	TOO SHORT
14	15	15	6	WE BE PUTTIN' IT DOWN (C) (D) (T) 19 STREET 53465/PRIORITY †	BAD AZZ FEAT. SNOOP DOGG
15	14	12	22	GHETTO COWBOY ● MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY (C) (D) MO THUGS/RUTHLESS 1707/RELATIVITY †	
16	16	16	13	FREE YOUR MIND GOLD FEAT. LAYZIE BONE, MENENSKI, TEE & HALO (C) (D) PALU 700 †	
17	13	14	9	STAND UP CHARLI BALTIMORE FEAT. GHOSTFACE KILLAH (C) (D) (T) UNENTERTAINMENT 79094/EPIC †	
18	17	18	23	THE REAL ONE THE 2 LIVE CREW FEATURING ICE-T (C) (D) (T) LIL' JOE 899 †	
19	NEW ▶		1	QUIET STORM (T) LOUD 65718*/RCA †	MOBB DEEP
20	23	17	21	WHO LET THE DOGS OUT? (C) (D) WINGSPAN 0002	CHUCK SMOOTH
21	NEW ▶		1	WHAT G'S DO 4 MONEY (C) (D) BIG KID 43192/LIGHTYEAR †	LIL' RACHETT FEATURING LV
22	33	28	7	ON DEADLY GROUND (C) (D) (X) BLACKBERRY 006*/NU GRUV	PSYCHO VS. IRISCIENCE
23	24	19	24	JUST DON'T GIVE A F*** (C) (D) (M) (T) (X) WEB/AFTERMATH 97044/INTERSCOPE	EMINEM
24	21	23	25	PUSHIN' WEIGHT ● ICE CUBE FEAT. MR. SHORT KHOP (C) (D) (T) PRIORITY 53456 †	
25	NEW ▶		1	WHO DAT (T) TONY MERCEDES/FREEWORLD 53472*/PRIORITY †	JT MONEY
26	26	34	8	PHD. (PLAYA HATA DEGREE) TONY-O FEAT. KEVIN GARDNER & REDWINE (C) (D) EPICUREAN 0027	
27	30	26	24	DOO WOP (THAT THING) ● (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA †	LAURYN HILL
28	27	24	7	HA (T) CASH MONEY 56234*/UNIVERSAL †	JUVENILE
29	NEW ▶		1	HATE ME NOW (T) (V) COLUMBIA 79070* †	NAS FEATURING PUFF DADDY
30	25	20	6	MY NAME IS (T) WEB/AFTERMATH 95040*/INTERSCOPE †	EMINEM
31	31	—	2	EVEN CHEAPER (CHEAPSKATE REMIX) (T) (X) ROC-A-BLOK/RUFFHOUSE 79136*/COLUMBIA †	SPORTY THIEVZ
32	32	27	30	INVASION OF THE FLAT BOOTY B*****S (C) (D) (T) SHORT 42543/JIVE	TOO SHORT
33	34	25	4	BE FAITHFUL FATMAN SCOOP & CROOKLYN CLAN FEAT. FAITH EVANS (T) AV8 86*	
34	19	21	4	YOU GOT ME THE ROOTS FEATURING ERYKAH BADU (T) MCA 55539* †	
35	29	22	3	RYDE OR DIE RUFF RYDERS FEAT. LOX, DMX, DRAG-ON & EVE (T) RUFF RYDERS 95042*/INTERSCOPE †	
36	38	32	9	REMEMBER ME BALLIN (C) (D) (T) HYPNOTIZE MINDS 1767/RELATIVITY	INDO G
37	28	—	2	R.E.C. ROOM (T) LOUD 65714*/RCA †	INSPECTAH DECK
38	35	29	5	N**** WHAT!! (C) (X) OUTHOUSE 0169*	WHIP
39	RE-ENTRY		17	YOU SCARED, YOU SCARED/DJ WILL U PLEASE PLAY (M) (T) (X) TIGHT 2 DEF 4499*	RAHEEM
40	36	36	6	MONEY CASH HOES/JIGGA WHAT? (T) ROC-A-FELLA/DEF JAM 566893*/MERCURY †	JAY-Z FEATURING DMX
41	40	43	13	DA GOODNESS (T) DEF JAM 566831*/MERCURY	REDMAN
42	18	—	2	TAKE YOUR TIME PETE ROCK FEAT. CARL MCINTOSH & JANE EUGENE FORMERLY OF LOOSE ENDS (T) LOUD 65713*/RCA †	
43	48	38	89	HOW DO U WANT IT/CALIFORNIA LOVE ▲ 2PAC (FEAT. KC AND JOJO) (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND †	
44	22	30	16	FREE & SINGLE (C) (T) OS 0001*	B DA OUTTA SIGHT CHILD
45	NEW ▶		1	I CAN'T (T) DEF JAM 870801* †	FOXY BROWN FEATURING TOTAL
46	37	48	55	THROW YO HOOD UP (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
47	RE-ENTRY		17	LIZARD-LIZARD NO GOOD-N-JIGGIE FEATURING LUKE (C) (D) (T) LUKE/LOUD 65628/RCA †	
48	NEW ▶		1	EVERYONE FALLS IN LOVE (C) (T) (X) PENTHOUSE 6278*/VP †	TANTO METRO & DEVONTE
49	NEW ▶		1	HIP HOP (T) LOUD 65724/RCA †	DEAD PREZ
50	46	40	25	WHATCHA WANNA DO? (C) (D) (T) NO LIMIT 53459/PRIORITY †	MIA X FEAT. CHARLIE WILSON

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



SCRUB THIS: Since women are the target audience of R&B stations, it would make sense that the No. 1 song on both Hot R&B Singles & Tracks and The Billboard Hot 100, TLC's "No Scrubs" (LaFace/Arista), kicks dirt on a lot of men. Now, a couple of acts are answering that women's anthem with a song that brothers can relate to. Rappers Sporty Thievz have recorded a song called "Pigeon" (Roc-A-Blok/Ruffhouse/Columbia), which would be the female equivalent of a scrub. According to Thievz member King Kirk, "We felt like they were coming at us [men] when we heard the record based on their perceptions of what their ideal man is. We came up with the term 'pigeon' because 'chicken' [slang for a low-life woman] was too good a term. We eat Kentucky Fried Chicken all the time—we don't even eat pigeons; they're the worst bird."

On the flip side of this issue, the forthcoming Sporty Thievz album will contain a song titled "Lady Killers," which according to Kirk pays due to respectable, independent women. WQHT New York DJ Funkmaster Flex was instrumental in supporting the track on his weekend mix shows. It generated considerable phones and is now a regularly requested record.

Similarly, WGCI Chicago has a custom song with the same concept as "Pigeon," called "Rat," recorded by a local artist named Precise. "Rat" began airing the week of March 15 as part of the theme song of WGCI evening personalities the Bad Boys. Since then, "Rat" has generated strong requests and is often played right after "No Scrubs."

Despite offending some male consumers, TLC's "Fanmail" returns to the No. 1 spot on Top R&B Albums with a 6% rise in sales. That boost can likely be attributed to the heavy rotation of the single's high-budget video, which began airing on TV the week of March 29, as well as to Easter weekend store traffic.

WATCH THAT: With every passing year, the envelope seems to get pushed further and further with regard to what's acceptable at mainstream radio. So far this year, we've had two "hoes" and one "bitch" on the R&B charts. Jay-Z's "Money, Cash, Hoes" (Roc-A-Fella/Def Jam) rises 49-46 on Hot R&B Singles & Tracks, while TLC's first radio track from its new set, "Silly Ho," moves up a few spaces 100-97. "She's A Bitch," the first track from Missy "Misdemeanor" Elliott's forthcoming album, scoots 73-50 on that same list, based on the 10 million listeners it's amassed in two short weeks at radio. According to the label, it will not officially service radio until Thursday (15), with the majority of audience coming from a limited amount of advance CD singles.

I AM COMING: Nas' third solo set, "I Am" (Columbia), keeps the tradition of his last two albums, as it charts a week early based on street-date violations. It bows at No. 68 on Top R&B Albums. His sophomore set, "It Was Written," debuted at No. 62 in July 1996, while his collaborative project, "The Firm" (Aftermath/Interscope), which also billed AZ, Foxy Brown, and Nature, bowed early at No. 61 in November 1997.



Recording For M.O.M.M.Y. Noontime/Epic recording artist Cha Cha gets studio assistance from a Sony labelmate, Columbia's Nas. Cha Cha's forthcoming debut album, "Dear Diary," features Nas on the track "M.O.M.M.Y."

Trina & Tamara Are Sisterly To A 'T'

Sibling Duo Blazes Its Own Trail With C2/Columbia Debut

BY CARLA HAY

NEW YORK—Trina & Tamara are sisters, but don't confuse them with twins Tia and Tamera Mowery from the WB sitcom "Sister Sister."

Trina & Tamara do happen to be the sisters of someone famous—R&B singer Jesse Powell—but they're aiming to forge their own identities in the music world with their self-titled debut album, due May 11 on C2/Columbia Records.

Trina & Tamara may be newcomers as a recording duo, but as Trina says, "We've been singing in local tal-

ent shows since we were 3 years old. We didn't pursue it professionally until we were teenagers."

The L.A.-based sisters got their first big break by appearing on "Somethin' For The People's" "My Love Is The Shhh!," which peaked at No. 2 on Hot R&B Singles & Tracks in 1997.

Tamara says, "A lot of people thought we were part of that group, but when they found out we weren't, we started getting a lot of talent scouts interested in us." Trina & Tamara also established a name for themselves by singing on "Lay You Down" on the album "Jer-



TRINA & TAMARA

maine Dupri Presents—Life In 1472 The Soundtrack."

Trina & Tamara—managed by Darrell Thompson and Tonya Salvant of TJS Management—are also the first R&B act on C2, Columbia Records' new offshoot label.

According to label executives, Columbia and C2 will collaborate to promote "Trina & Tamara," which features a mostly uptempo contemporary R&B sound. Columbia is responsible for working the record to R&B outlets, while C2 will primarily handle rhythm-crossover/pop duties.

Columbia senior VP of black music (U.S.) Demmette Guidry says, "In October 1998, we serviced the

first single, 'What'd You Come Here For?' to dance clubs, where it gained a strong foundation. We felt it was important for Trina & Tamara to start at the grass-roots club level. Then we serviced the single in January, and it impacted R&B and rhythm-crossover radio in February."

"What'd You Come Here For?," which is available as a commercial single, has been ascending Hot R&B Singles & Tracks, where it currently stands at No. 27. A remix featuring Cam'ron has also been commercially released. The second single, "Nothin' New,"

is expected to be sent to radio in April or early May.

C2 head of promotion Dennis Reese explains why he wanted "Trina & Tamara" to be the first R&B album to be released on C2: "We want C2 to be a very diverse label. We've got [pop singer] Joey McIntyre, [rock band] Dovetail Joint, and [Latin singer] Ricky Martin. We wanted an urban artist that not only was going to be huge in the urban world but also had great potential to be on rhythm-crossover/top 40 radio. When I heard Trina & Tamara's record, I wanted it because I knew it would be a hit."

(Continued on page 26)

Soul Train Awards Rise Above The Pack; Price Debuts Clothing Line; Tariq, Gunz Plan Solo Sets

This issue's column was prepared by guest columnist Dana Hall, managing editor of R&B Airplay Monitor.

A SOULFUL EXPERIENCE: Year after year, religiously, I stay home on a Friday night to watch the Soul Train Music Awards (see story, page 8). It's the only awards show I can sit through from beginning to end without getting bored. This is despite the many complaints we hear about the show: It has an overabundance of hosts (usually three) and presenters (at any given time there could be 10 people onstage to present one award), as well as a thunderous audience-noise level, which often causes the hosts to have to yell each introduction.

But that's exactly why I love to watch the show: the drama, the excitement, the "What's going to happen next?" appeal, and the "Did you see what she wore?" banter. From co-host Brian McKnight's lace see-through shirt (proving that men can look good in lace) and Kelly Price's baby-blue leather jumpsuit (proving that bodacious bods can get funky too) to Busta Rhymes' unzipped jeans (did he know?) and Da Brat's white leather ensemble (who knew?), this year's awards were a fashion frenzy, sure to spark spring's hottest street wear. I enjoy the show not only because it's R&B music but also because it's entertaining.

Every awards show has problems. The Grammys are too esoteric (although this year's did well by R&B), the Oscars are too long, and the American Music Awards are too commercial. There's room for the Soul Train Music Awards to be better in terms of technical production and writing. But there are so many other reasons to watch!

A high point of this year's Soul Train Music Awards was a tribute to Luther Vandross. Johnny Gill, Kenny Lattimore, and Chico DeBarge, joined later by presenter Whitney Houston, expertly serenaded Vandross and the audience with his greatest hits—and they did it well. Lately this concept has been done badly, the most recent example being at the American Music Awards, when teen acts (including the Backstreet Boys, 'N Sync, and LeAnn Rimes) performed a medley of Billy Joel hits. Anyone watching could see that Joel was in pain.

The Soul Train Awards show is also the place to see hot live performances. This year's show—which featured performances by Lauryn Hill, Dru Hill, R. Kelly, and Busta Rhymes—seemed to preview the concert tours coming your way this summer.

The Soul Train Music Awards are the only awards

specifically for African-American music and artists. We should enjoy them, embrace them, and continue to rally them, warts and all. Wouldn't you rather have them—even with the technical problems and bad writing—than not have them at all?

BACKSTAGE AT THE AWARDS: The backstage scene at the Soul Train Music Awards has a familial vibe. Artists name-check journalists from the podium, writers shout congratulations to winners, and there's a general sense of everyone working together.

Among the nuggets we gleaned from artists at the show: Kelly Price was sporting outfits from her new clothing line. According to the singer, the line of formal wear will be called the Kelly Price Collection, and she expects it to be carried in high-end department stores like Nordstrom and Bloomingdale's. She hopes her casual-wear collection, Big Mama Wear, will be sold at moderately priced outlets like Lane Bryant. "I didn't have a choice but to design clothes," said Price. "It's not

like I could pull things off the rack and wear them." Commenting on her contract lawsuit against her label (T-Neck), her distributing label (Island), and other parties, she said, "I'm trying to let God calm my nerves. It's been very stressful. I'm letting the lawyers work it out."

Both Lord Tariq and Peter Gunz are preparing to release solo albums. "Mine is going to be called 'Othello,'" said Gunz. "I'm calling it that because I love Shakespeare and because I'm half-white and half-black."

Deborah Cox revealed that co-writer Montell Jordan originally wrote her mega-hit "Nobody's Supposed To Be Here" for Patti LaBelle. "I might get the chance to do the song with her at the Essence Festival," said Cox. "I hear she performs it live now and tears it up" . . . Luther Vandross said he's rethinking his New Year's Eve plans. "There was one point where I had booked myself for Dec. 31, 1999, and I said, 'What if I woke up on Dec. 30 and didn't want to play?' I think I just want to hang out and enjoy civilian life. Actually, I would love to find out where Aretha Franklin is playing and be there." Vandross said his fans can expect to see more of him. "Even though my career has gone very well, I've always had a low profile as a person," he said. "But I am stepping out more now. I'll show up at the opening of an envelope!"

Assistance in preparing this column was provided by Melinda Newman in Los Angeles.



Back To Nature. The members of rap group Naughty By Nature relax after their performance at the BMG Convention in San Diego. The group's first album for Arista, "19Naughty9: Nature's Fury," is set for release April 27. Shown standing, from left, are Richard Palmese, senior VP of promotion at Arista; Charles Goldstuck, executive VP and GM at Arista; group member Vincent Brown; Clive Davis, president of Arista; group member Kier "DJ KG" Gist; and Lionel Ride-nour, senior VP of black music at Arista. Shown kneeling, from left, are Profile/Arista recording artist DJ Quik and group member Anthony "Treach" Criss.



APRIL 3, 1999

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'No. 1' section and 'GREATEST GAINER/AIRPLAY' section.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'HOT SHOT DEBUT' section.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ★ Indicates retail single available; Gold and Platinum singles are otherwise indicated. †† Retail Launch: Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. (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 (C), (X), (T) or (M) respectively, based on availability. © 1999, Billboard/BPI Communications and SoundScan, Inc.



JULY 10, 1999

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'No. 1/Greatest Gainer/Sales' and 'Greatest Gainer/Airplay' sections.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'Hot Shot Debut' section.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ★ Indicates retail single available; Gold and Platinum singles are otherwise indicated. † Retail Launch: Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 units (Gold); 1 million units (Platinum), with additional million indicated by a number following the symbol. (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 (C), (X), (T) or (M) respectively, based on availability. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Dance

ARTISTS & MUSIC

Whitney's Gay-Pride Show Shares The Love

OUT, LOUD & PROUD: OK, we admit it: We're still reeling from Whitney Houston's surprise performance June 27 at Heritage of Pride's 13th annual Lesbian & Gay Pride Dance on the Pier in New York. Houston capped a seven-hour event that also included performances by **Norma Lewis, Kim English, and Erin Hamilton**, a crossover star just waiting to happen!

Sashaying onto the stage, Arista's Houston, with the widest of smiles, told the 7,000 punters that it felt great "to be here." After much thunderous applause, Houston let loose with the *only* dance versions of "Heartbreak Hotel" and the indefatigable "It's Not Right But It's Okay."

Now, if ya think about it, this was a major coup not only for the lesbian and gay community but for the club community as well. Both communities have ferociously embraced the singer since her emergence in the mid-'80s. And, well, it's never too late to show one's respect and say "thanks" to an audience that has been there every step of the way.

And thankfully, nothing about Houston's appearance seemed contrived; it appeared completely genuine. Perhaps Houston's appearance will encourage other artists to make similar moves and acknowledge those who acknowledge them.

Forming the melodic foundation for the afternoon/evening event were DJs **Kris Spirit** and **Warren Gluck**, who both ably kept the vibe alive with a mixture of lush trance beats and diva wailings à la **Donna Summer, Cher, Deborah Cox, and Tekla**.

Special note must go to Gluck for his sublime layering of the a cappella version of **Ultra Naté's** "Free" atop the tribal breakdown of **Amber's** "Above The Clouds." Talk about creative!

BEAUTIFUL STRANGER: Ya need to know—and care—about



by Michael Paoletta

Swedish singer/songwriter **Tekla**. Her North American debut album, "Somebody Else"—which Nettwerk America released June 15 and which can't seem to find its way out of our CD player—fuses hauntingly beautiful melodies and powerfully honest lyrics.



TEKLA

The compelling alterna-dance album runs the gamut from uptempo "Ray Of Light"-hued beats (as on the title track) to slowed-down hip-hop-spliced excursions ("Run Over By A Car"). It's as if **William Orbit, Sarah McLachlan, Madonna, Texas, and Joni Mitchell** came together for an all-night recording session. Mesmerizing, to say the least.

The set's first single (the title track), with incredibly fab trance-laced house mixes by **Lenny Bertoldo**, was also issued June 15. With the song already a staple on more progressive dancefloors, the timing couldn't be better for awake radio programmers to come to the table.

SHARE HIS WORLD: International DJ/artist **Josh Wink** follows up last year's full-length album "Herehear" with "Profound Sounds Vol. #1 Josh Wink," his first studio-mixed album. In the collection's liner notes, Wink states, "Mixed tapes have always been an important part of my life. The fun thing about a mixed tape was that you didn't need to be a DJ to create one, and yet you became a DJ when you made one... The DJ has the freedom to do whatever he or she wants when creating a compilation." The man ain't kidding.

Throughout the set's 14 tracks, Wink weaves a hypnotic—at times, bordering on relentless—spell that puts the spotlight on such house music legends as **Blaze** ("Lovelee Dae") and **Sylk 130** ("When The Funk Hits The Fan").

Scheduled for release July 13 on **Ovum/Ruffhouse/Columbia**, "Profound Sounds Vol. #1 Josh Wink" is the first installation in the label's "Profound Series" of "mixed" CDs by globally respected turntablists. According to the label, **King Britt** is confirmed for a future volume.

Wink is in the midst of a two-month tour throughout the U.S. Upcoming dates include Friday (9) at the Hollywood Athletic Club in Los Angeles; July 14 at the Louvre in Tallahassee, Fla.; July 16 at Salvation in Miami; July 22 at Karma in Chicago; and July 23 at Twilo in New York.

TIDBITS: Effective immediately, industry veteran **Curtis Urbina** has officially joined the staff of New York-based multimedia music company **Pacific Time Entertainment Co.** (*Billboard* *Bulletin*, Oct. 16, 1998), which he co-owns. He has assumed the role of president/CEO.

One of clubland's staunchest supporters, Urbina helmed the late-'80s dance label **Quark Records** (remember **Jomanda?**) and for the past three years held down the post of managing director at **Jellybean Recordings**, the label owned by **John "Jellybean" Benitez**.

Says Urbina, "I have thoroughly enjoyed my time at Jellybean Recordings. I contributed all that I could to the label. It's time to move on, and I want to go out while on top. The time couldn't be more perfect to begin this new venture with Pacific Time Entertainment."

On Saturday (10), **Liquid Sound Lounge (LSL)** celebrates its six-year anniversary with a "sunset extravaganza" dance party at Pier 61 at Chelsea Piers in New York. Produced and hosted by DJ **Jeannie Hopper**, LSL is a weekly radio show broadcast 6-9 p.m. on Saturdays on **WBAI New York**, a noncommercial station.

Over the years, **Hopper's** creative musical vision has brought together multi-culti club rhythms, spoken word, and live musicians. Along the

Dance Music Summit Update



AVIANCE



ROBINSON

Warner Bros. recording artist **Janice Robinson**, Wave Music's **Kevin Aviance**, No-Mad Industries' **Joi Cardwell**, Silk Entertainment's **CeCe Peniston**, T.E. Savage Inc.'s **Vernessa Mitchell**, and Interscope's **Ann Nesby** are the latest artists confirmed to perform at **Billboard's** sixth annual Dance Music Summit, which takes place July 14-16 in Atlanta.

Also newly confirmed is **Ridge Nye**, president of **Strategy Inc.**, a music consulting firm that specializes in helping labels develop

strategies for promoting, marketing, and distributing audio content over the Internet.

Nye, along with RCA recording artist **Kristine W.** and Ministry of Sound U.K.'s managing director **Matt Jagger**, will give one of the Summit's keynote addresses.

For more information, contact **Michele Quigley** at 212-536-5002 or **Michael Paoletta** at 212-536-5068. For an up-to-date schedule of the summit, visit its Web site at www.billboard.com/events/dance.

way, she has opened many ears and eyes, introducing listeners to artists like **D*Note, Jamiroquai, Ten City, Massive Attack, Groove Collective, Juliet Roberts, Jhelisa, Kim English, Nicolette, Daft Punk, Nuyorican Soul, Jephthe Guillaume, and Scuba**.

For more information, contact the LSL hotline at 212-631-3617 or www.liquidsoundlounge.com.

[liquidsoundlounge.com](http://www.liquidsoundlounge.com).

On June 25, fave British pop/dance quartet **M People** received the Silver Clef Award at an awards presentation in London (*Billboard* *Bulletin*, June 28). The event raised money for the **Nordoff-Robbins Music Therapy** charity, which uses music to help children overcome language difficulties.

Detroit's 430 West Label Revels In Techno's Roots

BY AMANDA NOWINSKI

SAN FRANCISCO—In their quest to promote emotional, funky techno music, the owners of the Detroit-



WILD PLANET

based **430 West** label confront semantic confusion. "Techno is a dirty word to most people," says co-founder **Lenny Burden**.

Techno is a term that no longer accurately describes the soulful, electro-based Detroit style pioneered by **Juan Atkins, Derek May, and Kevin Saunderson** in the mid-'80s; contemporary techno has come to represent the aggressive antithesis of the house-flavored **430 West** sound.

"The definition of techno here in the U.S. is like rock'n'roll with a slight techno influence," explains **Burden**. "But in Europe, techno is more respected, and they know the

history of it. By the time techno returned to the U.S. from Europe in the early '90s, it was totally clouded, and people became misinformed."

Founded in 1990 by brothers **Lenny Lawrence**, and **Lynell Burden**, **430 West** strives to uncover the original essence of techno.

"Through touring and playing at a grass-roots club level, we've been trying to expose people to what techno really is, and this is some truly funky stuff," says **Lawrence**.

430 West is home to electro-inspired producers whose uptempo beats and penetrating basslines are grounded in a house club sensibility. With a roster that includes **Random Noise Generation, Tokyo Gospel Renegades, and the Sweden-based Wild Planet**, the label is also a platform for the **Burden brothers'** own **Octave One**—a techno/house outfit whose second full-length, "The Living Key To Images From Above," was released June 29.

Struck by his similar approach to techno, the **Burden brothers** signed **Simon Hartley**, who records under the **Wild Planet** moniker, last year. **Hartley** has released numerous singles and full-lengths on such labels as **Warp** and **Hybrid** and was drawn to **430 West** via the **Octave One** sound.

"I'd heard some **Octave One**

tracks in **Stockholm** a few years back, and I instantly knew that there was a real connection between our music," **Hartley** says.



X-ILE

Wild Planet's debut album, "Transmitter," was released in March. The label is scheduled to release a single from the set in September.

In 1992, the **Burden brothers** launched **Direct Beat**, a **430 West** offshoot dedicated to the electro-bass sound favored by Detroit youth. With local artists such as **AUX 88, DJ Di'jital, and the all-female X-ile**, **Direct Beat** gives voice to Detroit's newest incarnation of techno.

"We started **Direct Beat** because we wanted to expose people to what's being played in our back yards right

(Continued on page 26)

Billboard Dance HOT Breakouts

JULY 10, 1999

CLUB PLAY

1. NAKED WITHOUT YOU TAYLOR DAYNE NEPTUNE
2. DISCO INFERNO CYNDI LAUPER JELLYBEAN
3. COMMAND & OBEY GROOVE THING FEAT. DEBBIE HARRY EIGHTBALL
4. LAST CHANCE FOR LOVE JOI CARDWELL NO MAD
5. ON THE DANCE FLOOR RICHARD ROGERS VINYL SOUL

MAXI-SINGLES SALES

1. WE CAN GET THERE MARY GRIFFIN CURB
2. READY OR NOT DJ DADO PLAYLAND
3. DEEVA FEEVA GLASGOW FUNK TRACS PLAYLAND
4. WHEN I GROW UP GARBAGE ALMO SOUNDS
5. WHAT YOU NEED POWERHOUSE FEAT. DUANE HARDEN STRICTLY RHYTHM

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

Lamb Jumps Over Genre Barriers With Island Def Jam's 'Fear'

EAR PARCEL: Some artists create music that's easily pigeonholed, while others don't. U.K. duo Lamb definitely falls in the latter category.

"We like to mix things up," explains keyboardist/songwriter Andrew Barlow, who along with



by Michael Paoletta

May 17.

According to Livia Tortella, product manager at Island Def Jam, "Fear Of Fours" will initially be released in the U.S. in a limited-edition format, with a bonus disc of hard-to-find remixes (the Global Communications mix of "Gorecki," the Filia Brazillia mix of "Cotton Wool," and the Kruder & Dorfmeister mix of "Trans Fatty Acid," among others).

On "Fear Of Fours," tracks like "Little Things," "All In Your Hands," "Bonfire," "Fly," and the set's first single, "B Line," bristle with jazz-infused drum'n'bass beats, cinematic strings, electronic soul-isms, and African rhythms.

Both Barlow and Rhodes, whose songs are published by Warner/Chappell Music Ltd., credit A Guy Called Gerald as a major influence.

"Fear Of Fours"—a title that refers to the duo's fear of dance music formulas, specifically four-to-the-floor tracks—arrives after 18

needed to one style of music. That would so boring. Why would we even bother?" Indeed.

On its 2-year-old eponymous debut, Lamb concocted an experimental trip-hop landscape that was infiltrated with drum'n'bass atmospherics and ethereal vocals. Tracks like "Cotton Wool," "Trans Fatty Acid," "Lusty," and "Gorecki" continue to astound. Well, the uncompromising and commanding journey continues on "Fear Of Fours," the Manchester, England-based duo's follow-up.

In the U.S., Island Def Jam will release the album July 27. Fontana/Mercury, the label to which Lamb is signed in the U.K., issued the album



LAMB

singer/songwriter Louise Rhodes, is Lamb. "In fact, when we're in the studio, we don't like to think about what we're doing musically. We like to just let it flow."

Adds Rhodes, "We like to make music that is timeless, that is not related to a specific period in musical history, that is not solely con-



Photogenic Birthday Boys. On a recent Sunday evening at New York's Life club, the weekly Boys Life party celebrated the birthdays of three of clubland's staunchest supporters: DJ/producer Peter Rauhofer, DJ Mike Cruz, and Nervous Records A&R director Kevin Williams. Pictured in the club's VIP room, from left, are Rauhofer, Williams, and Cruz.

months of continuous touring, Barlow's side project (Hipopotism), and Rhodes' pregnancy, all of which greatly affected the outcome of "Fear Of Fours."

Says Barlow, "After months of touring and playing in front of different crowds, we saw what works and what doesn't, which definitely altered the sound of the new album. The touring really strengthened and increased our confidence as a band."

Now, figure in Rhodes' pregnant state during the entire nine months it took to record the album.

"I'm always emotionally intense, but I was even more so when I was pregnant," Rhodes says. "You know, you've got all these mad hormones and endorphins running around your body. It's like being on drugs for nine months. Plus, you have a small creature growing inside you. It's totally natural and bizarre at the same time."

"Also," she adds, "for the first album, I was so green. That was my virgin voice. Touring strengthened my voice. And when you have a child your physiology changes, which naturally changes your voice. I mean,

your diaphragm stretches, and that's the powerhouse of your voice."

All this said, don't be surprised by the new ebony shadings in Rhodes' voice. Gone are her references to Beth Gibbons (of Portishead) and Alanis Morissette. In their place are nods to Billie Holiday and Nicolette.



LOVELACE

Lamb is in the midst of a two-month tour of Europe and the U.K. In August, the pair will play select Lilith Fair dates, including Canandaigua, N.Y., on Aug. 1; Mansfield, Mass., on Aug. 3; Hartford, Conn., on Aug. 4; and Wantagh, N.Y., on Aug. 6. Tortella says Lamb will follow these introductory dates with a North American club tour beginning in mid-September.

LOST IN MUSIC: King Street Sounds recording artist Kimara Lovelace, who deftly worked us in years past with "Circles" and "When Can Our Love Begin," delivers her strongest jam yet with "I Love You More." Scheduled for release July 7, the houser penned and produced by Roland Clark finds the singer sounding more confident than ever, especially on Clark's Original Urban Soul mix and Bobby D'Ambrosio's delicious club mix. And speaking of Lovelace, where is that long-promised debut album? We're still waiting...

Since January, we've been hearing talk of possible Thunderpuss 2000 remixes of Taylor Dayne's "Naked Without You," the title track from (Continued on page 34)

With 'This Is It,' Aspiring 'Diva' Celeda Debuts

BY CRAIG ROSEBERRY

NEW YORK—With the July 27 release of Celeda's debut album, "This Is It," on MCA-distributed Twisted America Records, the husky-voiced singer is poised to be the latest "diva" of dance music. But unlike many posers and wannabes in the world of club music, Celeda is not larger than life but rather very real and tangible.

For "This Is It," Celeda collaborated with some of clubland's finest producers, including Cevin Fisher, E-Smoove, Maurice Joshua, Mike Dunn, Peter Rauhofer (aka Club 69), and Danny Tenaglia.

When it came time to write the songs' lyrics, Celeda simply looked at her own life. The result is 14 uncompromising tales that deal with universal topics like self-love, self-worth, acceptance, and tolerance.

Celeda's songs are published by Definitely Drag/Hey Amigo Music/MCA Music Publishing, a division of Universal Studios Inc. (ASCAP).

"This Is It" features the singer's current underground club hit, "Be Yourself," as well as her 2-year-old cult classic "Messin' With My Mind." Additionally, the album includes "Music Is The Answer," which originally appeared on Tenaglia's "Tourism" album. (Celeda was the featured vocalist on the track.)

Born and raised on Chicago's South Side, Celeda is no stranger to music. "I started singing in church when I was 7 years old," she says. "And I sang louder than all of the other children. Before I knew what was happening, I was put in the adult choir. Needless to say, I haven't shut my mouth since!"

However, it wasn't until Celeda discovered disco music in the late '70s that she began to set her sights on dance music.

Celeda proudly says that her disco upbringing was encouraged by DJ/remixer Frankie Knuckles, who



CELEDA

at the time was manning the turntables at such revered underground clubs as the Warehouse and the Power Plant.

She also notes that disco singer Sylvester had a dramatic impact on her life.

"I saw this beautiful man on 'American Bandstand,'" she fondly recalls. "He was all done up, looking gorgeous, wearing an outrageously flamboyant outfit. This was such a shock to me, but I realized that this was him. This was no show. He lived as a transvestite and was happy and successful. Basically, he was accepted. You couldn't deny his amazing talent. He wrote great songs and had a flawless falsetto. I was in awe."

Not only did witnessing Sylvester

help Celeda come to terms with her own gay identity; it also paved the way for her to finally live her life permanently as a transvestite. Celeda legally changed her name to Victoria Sharpe.

According to Rob DiStefano, label manager of Twisted America, there were some initial concerns about how to properly and effectively market Celeda without causing controversy.

"We were not certain how she wanted to be perceived—either as a man, a man in drag, or as a woman," admits DiStefano. "But we quickly realized that she had nothing to hide. Celeda is very spirited, positive, and forthcoming about her life and who she is. Therefore, she is our best marketing asset."

DiStefano says the label has promoted the singer "through the normal channels, focusing on heavy club play and club support and building her career from the underground up. Now, we'll secure press and retail awareness without any gimmicks. We need to keep it real—just like Celeda herself."

At the moment, Celeda, who is managed/booked by Vickie Markusic of Chicago-based Vincent Markusic & Associates, is preparing for a summer tour of select clubs throughout the U.S.

"Right now, I'm just going with the flow," says Celeda, laughing. "My life has been one interesting roller coaster ride. Honey, life is so unexpected! I'm just so thankful because I've finally reached a place where I am happy and satisfied. This album is a reflection of that. Trust me, I won't be going away anytime soon."

Billboard. HOT Dance Breakouts

JUNE 26, 1999

CLUB PLAY

1. BAILAMOS ENRIQUE IGLESIAS INTERSCOPE
2. BREAK IT STUDIO 45 NERVOUS
3. BE YOURSELF CELEDA TWISTED
4. VERY IMPORTANT PEOPLE GUS GUS WARNER BROS
5. BEAUTIFUL STRANGER MADONNA MAVERICK

MAXI-SINGLES SALES

1. A WOMAN'S GOT THE POWER JENNIFER HOLLIDAY UNIVERSAL
2. SING IT BACK MOLOKO F 111
3. BELLY ROLL D & G KORE INTERMIX
4. FAR ABOVE THE CLOUDS MIKE OLDFIELD KINETIC
5. TELL ME RIVERA & TRATTNER NERVOUS

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



JUNE 12, 1999

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, PRODUCER (SONGWRITER), ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes 'No. 1' section and 'GREATEST GAINER/SALES' section.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, PRODUCER (SONGWRITER), ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes 'HOT SHOT DEBUT' section.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ...



AUGUST 28, 1999

Chart table for Hot R&B Singles & Tracks. Columns include: This Week, Last Week, 2 Wks Ago, Wks. On Chart, Title, Artist, Imprint & Number/Promotion Label, Peak Position. Top entry: No. 1 - Bills, Bills, Bills by Destiny's Child.

Chart table for Hot Shot Debut. Columns include: This Week, Last Week, 2 Wks Ago, Wks. On Chart, Title, Artist, Imprint & Number/Promotion Label, Peak Position. Top entry: U Know What's Up by Donell Jones.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. * Indicates retail single available, Gold and Platinum singles are otherwise indicated. † Retail Launch. Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Airplay chart. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. (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.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with 4 columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE. Contains chart data for Hot 100 Airplay.

Table with 4 columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE. Contains chart data for Hot 100 Airplay (continued).

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

HOT 100 RECURRENT AIRPLAY

Table with 4 columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE. Contains chart data for Hot 100 Recurrent Airplay.

Table with 4 columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE. Contains chart data for Hot 100 Recurrent Airplay (continued).

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

TITLE (Publisher - Licensing Org.) Sheet Music Dist

Table with 4 columns: RANK, TITLE, ARTIST, LABEL. Contains chart data for Hot 100 A-Z.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with 4 columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE. Contains chart data for Hot 100 Singles Sales (left side).

Table with 4 columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE. Contains chart data for Hot 100 Singles Sales (right side).

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

Real Songs, With Vocals, Are Needed On The Dancefloor

WAKE UP EVERYBODY: In this column last year (Dance Trax, Billboard, Dec. 19, 1998), we predicted that many club DJs wouldn't embrace Luther Vandross' essential Virgin single "Are You Using Me?" because it wasn't "hard enough" or lacked a "fierce dub." Without realizing it, we touched upon a nerve that prompted many to reach for the phone and dial our number. Welcome to 1999!

While the majority of callers praised our words and said that "it was about time," a few—DJs mainly—did question our authority on the situation. Well, as a lifelong card-carrying member of the club community, we've experienced the past, and we live the present. We know from where we speak. So, let's continue, shall we?

"Are You Using Me?" is a classic-sounding song in a contemporary setting, courtesy of Masters At Work, who conceived a gorgeous dance song from the onset—and not simply a remix. What is throwing many of the naysayers off is the fact that the song doesn't sound like everything else out there.

It doesn't feature a snare-roll, it doesn't feature brutal beats, it doesn't feature minor-chord stabs, and it doesn't feature some overused sample looped over and over again. What it does spotlight is an actual song, a stunning orchestral arrangement, and soulful vocals.

Sadly, too many club DJs claim that this style of club music doesn't work on contemporary dancefloors. Many told us that it was, indeed, "not hard enough" and that their crowd "just doesn't like a lot of vocals." Perhaps it's the DJs who don't like the vocals. It's common knowledge that they're more difficult—and take more skill—to program than their dubby counterpart.

But it must be noted that whenever we're on a dancefloor and the DJ segues from a mind-numbing instru-



by Michael Paoletta

mental into a vocal houser, there is a definite surge in energy and excitement. Ya'd think the DJ would notice this.

At times, we think that some DJs are playing a game, seeing how long they can go (in their nightly set) without playing a vocal. Where are more DJs like Frankie Knuckles, Buc, Max Rodriguez, and Billy Carroll, who use dubs and instrumentals as transitional links on their musical journey—and not as the main component of the journey itself.

Now, don't get us wrong. Vocal housers by Cher, Ultra Naté, Whitney Houston, and Deborah Cox are always welcomed—but they are exceptions to the rule. And tracks like Size 9's "I'm Ready," Da Hool's "Meet Her At The Love Parade," and Calle & Rizzo's "Mind Playin' (Ener-

gy Buzz)" are bursts of excitement, but they, too, are exceptions to the rule. Most vocal-less house jams lack soul, creativity, and energy.

In an E-mail sent to our attention, one New York-based major-label promoter recalled the days when "actual songs" like CeCe Peniston's "We Got A Love Thang," Everything But The Girl's "Missing," and Kathy Sledge's "Take Me Back To Love" ruled dancefloors. These days, the promoter said, too many club DJs are playing "an endless stream of non-melodic, monotonous beats that have absolutely no motivation. How does this help promote and nurture dance music?"

ALL OF THIS SAID, imagine our reaction when the remixes of Bette Midler's ultra-fab "I'm Beautiful"—scheduled for Jan. 26 release on Warner Bros.—landed atop our desk. While Victor Calderone has refashioned the song into an intense tribal trip, what happened to the song's lyrics? Except for an occasional sample (or two), Calderone left the bulk of Midler's divine voice on the editing-room floor.

How will the average club punter know that this is a song by Midler? Are clubgoers so sophisticated that they'll be able to figure out the artist solely from the sampled vocal loop? According to one DJ, yes. Do such mixes help an artist's career when they have virtually nothing to do with the artist's original vision? We tend to think not.

Warner Bros. also hired Danny Tenaglia to remix "I'm Beautiful." A seasoned veteran, Tenaglia created a deep-baked jam that spotlights edgy beats while similarly rejecting the bulk of the singer's catty vocal delivery.

Says the New York promoter, "We are responsible for having created this very disturbing cycle. As dance music aficionados, we are constantly on the lookout for the hot new sound and the fiercest cutting-edge beats. But are we losing something in the process?" Hmmm . . .

BOOGIE NIGHTS: On Feb. 16, Rhino will issue "The Disco Box," a four-CD set that spans more than a decade of dance music. Encompassing the pre-disco, disco, and post-

disco days, "The Disco Box" is a who's who of the genre's brightest stars: Chic, Dan Hartman, Sylvester, Andrea True Connection, Sister Sledge, Donna Summer, Gloria Gaynor—they're all here.

Housed within a silver holographic six-by-12-inch box, the set's 80 classic, and musically varied, tracks are accompanied by a 60-page book that features eye-opening essays (on the music and clubs of the era) by such noted scribes as Brian Chin, Vince Aletti, Barry Walters, and Michael Freedberg.

In fact, Chin's "In The Beat Of The Night," Walters' "In The Words Of The DJs: A Disco Round Table," and Aletti's "Paa-rt-y! Paa-rt-y!" should be required reading for today's club jocks. In the process of educating themselves about the past, contemporary DJs will, we hope, see themselves as they truly are: educators who have the power to expand the musical knowledge of those on the dancefloor. And collectively, that's a lot of dancers.

Now, about that Luther Vandross record . . .

U.K.'s Charles Webster Maintains Unorthodox Presence

NEW YORK—Charles Webster is an anomaly in the world of club music. A British songwriter/producer/artist, he prefers structured songs over generic ones, shies away from an overabundance of studio technology, and dislikes many of today's dance sub-genres, especially drum'n'bass. He also proudly declares Rickie Lee Jones as his favorite singer.

Webster is the mastermind behind Presence, a four-member collective whose debut album, "All Systems Gone" on Pagan U.K., wonderfully illustrates the man's semi-unorthodox views of contemporary dancefloor drama.

Scheduled for Feb. 15 release, the Webster-produced "All Systems Gone" is awash in melancholic melodies, proper songs, soulful vocals, and atmospheric landscapes. It also eschews the latest musical fads for well-crafted musicianship and timeless music.

"I wanted to make a proper album as opposed to a strict house album," says Webster, whose music is published through Perfect Songs (BMI). "I wanted the songs to have depth and emotion. I see the album working on two levels: as a collection of songs for the clubs and the home." Looked at this way, "All Systems Gone" is a merging of "Unfinished Symphony"—era Massive Attack, "Closer"—era Mr. Fingers (aka Larry Heard), and "Teardrops"—era Womack & Womack.

Completing the Presence family are vocalists Shara Nelson, who is known for her solo career ("Down



PRESENCE

That Road") as well as her work on Massive Attack's "Blue Lines"; Sarah Jay, who was featured on last year's Massive Attack album, "Mezzanine"; and Steve Edwards, a former member of acid-jazz collective Cloud 9 who has also worked with Finley Quaye.

Nelson, who appears on the set's first single, "Sense Of Danger," and the track "Matter Of Fact," found a kindred spirit in Webster. "He creates these soundscapes that are divinely moody," she says. "You couple this with my personal—often-times pained—lyrics, and the result is quite beautiful. In the end, the album is soaked in melancholia, but with a grain of hope. You can really see that glimmer of light shining through. Musically, we were made for each other."

Upon its release Nov. 23, "Sense Of Danger"—with club restructurings by Furry Phreaks (a Webster pseudonym), Mandrax, and Attaboy—immediately became the tastemakers' song of choice. Club DJs and punters who embrace deep house dubbed it the year's classic anthem.

"The song took on a life of its own," says Richard Breeden, director of A&R for the London-based Pagan, who signed Webster/Presence to the label two years ago. "We couldn't have planned it any better."

The foundation for Presence was laid when the label released the act's "Better Day" in September 1997. This was followed, in February 1998, by a promotional-only Salt City Orchestra remix of the song.

Says Breeden, "It set the stage for what was to come. Charles created and produced a classic-sounding, soulful track that would define the Presence sound. And then we came with 'Sense Of Danger.'"

On Feb. 22, the label will issue "Better Day" again, but with new mixes.

According to Scott Bradford, manager of Newcastle, England-based specialty dance retailer Flying Records, "Sense Of Danger" is one of the best sellers of the year. "It's definitely Pagan's biggest seller," Bradford says. "And my customers are now inquiring about the album and [follow-up] single. This is going to be massive."

On the licensing front, Pagan is in discussion with a number of European and American labels. "What's so special about all the interest," Breeden says, "is that 'All Systems Gone' is not your typical dance album. Its origins are there, but it goes much further and deeper. It's like the overall vibe of the Air album. And to have other countries showing interest in it says a lot about its universal potential."

Breeden confirms a forthcoming Presence tour with a seven-piece band and the three singers. An artist's showcase is scheduled for Feb. 11 in Studio 2 at London's Abbey Road. All bookings will be handled by Cris Hearn at London-based MPI, while Webster, with the assistance of Pagan, is self-managing the act.

A native of Darbyshire, England, Webster has been producing and working as a DJ since the early '80s. Over the years, he has recorded under numerous monikers—Sine, City Of Angels, Megatonk, and Symetrics, among others—and has engineered for such early-techno pioneers as Juan Atkins, Kevin Saunderson, and Derrick May.

In 1992, during an extended visit to San Francisco, Webster launched the Love From San Francisco label. Returning to England three years later, he opened a new label, Remote, which he's described as a label concentrating on deep, funky, atmospheric grooves. In fact, both labels were responsible for issuing early Presence singles like "My Baby Love" and "Gettin' Lifted."

Webster says he is glad that it has taken him so long to record an album. "It's been a real education," says Webster. "I learned so much from working with people like Juan [Atkins], Derrick [May], and Kevin [Saunderson]. They taught me how to keep things natural and organic [in the studio]. They also expressed the importance of each song having a proper vibe. For that, I'm grateful." **MICHAEL PAOLETTA**

Billboard. Dance
HOT Dance Breakouts
 JANUARY 9, 1999
CLUB PLAY

1. TAKE THE LONG WAY HOME
 FAITHLESS CHEEKY
2. SOMEONE ASCENSION KINETIC
3. ZULU FRANCISCO PAZ SONY DISCOS
4. SKIN CHARLOTTE NERVOUS
5. SOMEONE TO HOLD VERONICA HOLA

MAXI-SINGLES SALES

1. THE BIGGEST THING IN DETROIT
 DEL 5 TWISTED
2. DO WHAT U WANNA DO
 LORDS OF ACID ANTLER SUBWAY
3. HIGH LIGHTHOUSE FAMILY ISLAND
4. SAVE TONIGHT DANCIN' ZZZZ'S
 UNDER THE COVER
5. SUENO CONTIGO ILEGALES ARIOLA

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



Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'NOBODY'S SUPPOSED TO BE HERE' and 'HAVE YOU EVER?'.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'MONEY, CASH, H***S' and 'WOOF'.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. * Indicates retail single available. ...

Hypertrophy, Fisher Get Tommy Boy Silver Off To A Solid Start

HYPERTROPHY: The recent successes of Hypertrophy's "Beautiful Day" and Cevin Fisher's "The Freaks Come Out," which peaked at, respectively, No. 2 and No. 1 on the Hot Dance Music/Club Play chart, have apparently only stoked the fires at the Tommy Boy Silver label.

"We're certainly off to a good start," says Victor Lee, head of Tommy Boy Silver. "Tom [Silverman, Tommy Boy chairman] and I want the label to be a major player in dance music. Tom has even said that he wants Tommy Boy Silver to be the No. 1 dance label in the country. It's a tall order, but we're doing everything in our power to make it happen." Indeed.

On Jan. 12, the label released fol-



by Michael Paoletta

low-ups from Hypertrophy and Fisher, titled "Eternal Flames" and "(You Got Me) Burnin' Up," respectively.

Fronted by German divas Ilona, Anja, and Mona—and masterminded by Thorsten "DJ Thoka" Kaiser and Stefan Heinemann, whose production credits also include DJ Quicksilver and Mr. President—"Eternal Flames" is another blistering, Euro-charged track that is only further enhanced

by a jittery house-inflected remix by Junior Vasquez.

For "(You Got Me) Burnin' Up," Fisher (see story, this page) has fashioned an infectious pop-splashed track around a highly recognizable sample: Loleatta Holloway's "Love Sensation." The overall effect is sensational, to say the least. Club punters desiring a deeper and darker excursion should go directly to T-Total's Hot Flush mix. Let's watch this one fly up the charts, shall we?

On Feb. 9, the Silver label will issue the flamenco-fueled percussive workout "Dreaming" by Ruff Driverz Presents Arrola. Licensed from the U.K.'s Inferno Records, "Dreaming," along with Stardust's "Music Sounds Better With You,"

helped form the soundtrack to last summer in Ibiza, Spain.

Also on Feb. 9, the label unleashes "Do You Love Me" by A Gift Of Love Featuring Demi Moore. Without question, this is the most-talked-about track to hit dancefloors in quite some time; DJs like Vasquez, David Knapp, and Victor Calderone have been pioneering it for the past several weeks.

Culled from the Deepak & Friends album "A Gift Of Love"—which features artists like Madonna, Goldie Hawn, and Moore reciting words inspired by the love poems of Rumi—"Do You Love Me" finds the smoky-voiced Moore musing about the mysteries of love: "Do you love yourself more than you love me?" wonders the actress atop an uplifting track concocted by John "HDZ" Hernandez. 'Tis truly the most twisted track of the moment—and we mean that as a compliment. Honest.

But there's more. In March, Tommy Boy Silver will drop "Your Love" by GiGi, which has been licensed from Media Records Italy, as well as "Searching" by MB Industry Featuring Toni Ann. In case ya don't know, MB Industry is the pseudonym of the production team of Darrell Martin and Billy Brown.

MACHO MEN: In the liner notes for its sublime post-disco debut album, "The Limehouse Link," the British duo Mucho Macho (Tim Punter and Neil Dunford) thanks many people: John Barry, the Salsoul Orchestra, MFSB, Mantronix, Marshall Jefferson, the B-52's, Jon Carter, Tito Puente, and Steely Dan, to name but a few. As disparate as these names may seem, all their influences are deeply felt on "The Limehouse Link."



MUCHO MACHO

Scheduled for release Feb. 9 and preceded by the single "Rap Is Really Changing," the Wiiiija/Beggars Banquet album perfectly reflects the duo's years of clubbing, DJing, and sharpening its production chops for labels like Athletico, Big Beat Boutique, and Wall of Sound. Rarely does a dance album come along that is as concerned with the beat as it is with cheeky references, but this is certainly one of them.

GOT MY EDUCATION: New York-based Centaur Entertainment has, over the course of one year, created quite a niche for itself in the ever-expanding dance-compilation market. By insisting on licensing certified club hits—and not mindless filler material—from the global gay club scene, Centaur has effortlessly presented itself as a label concerned with the preservation of quality club music.

On Jan. 5, Centaur issued "Fire Island Classics," a 10-track souvenir (of sorts) that captures the aural landscape of the Pines and Cherry Grove, two summer getaways on New York's Fire Island. The ebullient set has been supremely beat-mixed by legendary DJ Michael Fierman, and it reflects his fondness for all things musical and lyrical.

The collection begins and ends with Frankie Knuckles' house classic "The Whistle Song" and Voyage's disco chestnut "Souvenirs," respectively. Nestled between these two nuggets are such anthems as Jimmy Ruffin's out-of-print "Hold On To My Love," Peter Cox's "What A Fool Believes," Sunscreen's "Looking At You," Alison Limerick's "Where Love Lives," and the original club version of "If You Could Read My Mind" by Viola Wills.

Centaur is also responsible for "Dance With Angels," which sees the light of day Tuesday (26). Overflowing with lush orchestral arrangements and glorious rhythms, the 16-track set spotlights Cyndi Lauper ("What's Going

(Continued on next page)

The Real Cevin Fisher Stands Up On DMC/Mixmag's 'CD'

NEW YORK—In the world of dance music, it's not odd for a producer/DJ to work under a variety of pseudonyms and to record for a variety of labels. Cevin Fisher, whose first name is pronounced "seven," is no exception.

Since the early '90s, he has taken on many monikers, including, but not limited to, Columbian Drum Cartel ("We've Got The House Surrounding" for Calima Records), Submission ("Women Beat Their Men" for Velocity Recordings), Sunday School ("House Is A Feeling" for Hardtrax), and Wet Dreams ("Rain" for Subversive U.K.).



FISHER

But there are times when he feels inclined to record under his own name. Such titles as "Mas Groove," "Music Saved My Life," and "The Way We Used To," issued via Maxi Records, come quickly to mind. Of course, there's also Fisher's indefatigable "The Freaks Come Out," originally signed to Subversive U.K. and later licensed to Tommy Boy Silver, which peaked at No. 1 on Billboard's Hot Dance Music/Club Play chart the week of Nov. 7, 1998. Today, his latest Tommy Boy Silver single, the Loleatta Holloway-sampled "(You Got Me) Burnin' Up," appears poised for similar success.

"I always had a feeling that 'Freaks' would be a huge underground record. But when I heard the Sharp remixes I knew the track would go to another level," says Fisher, whose songs are published through Evol Free Music (ASCAP).

According to Fisher, the idea for the song arrived last year while he was DJing in Canada. "There was a

terrible ice storm," he recalls. "Everything shut down except for the hotel I was staying at and the club I was spinning at. So, in my mind, the freaks came out that night to hear me play. In other words, the sexy people."

Raised in East Orange, N.J., Fisher received his introduction to nightclubbing at the revered Zanzibar club in Newark, N.J.

"It's the first serious club I went to," Fisher says. "I was always amazed at how [DJ] Tony Humphries would work the [Saturday night] crowd with his blending of disco classics and the latest house music. He had a true feel for reading the crowd. At the same time, he was always aware of educating them, always turning them on to new music."

By the late '80s, Fisher was manning the turntables at private house parties and various college one-offs. His major break arrived when he became the warm-up DJ for Larry Patterson at Zanzibar on Friday nights.

"At that point, I realized I needed to be in New York to get my musical career moving," says Fisher. So he did move to New York, where he quickly assumed the role of programmer. He assisted Timmy Regisford—at the time director of A&R at Motown and now head of A&R at DreamWorks—on Stacy Lattisaw's "Guilty, Lock Me Up."

"After that, I worked as a gopher and studio assistant at [recording facilities] Unique, Calliope, and Shakedown," notes Fisher.

While at Arthur Baker's Shakedown Studios, he remixed Chaka Khan's "Love You All My Lifetime" and Quincy Jones' "I'll Be Good To You," both of which hit No. 1 on the Hot Dance Music/Club Play chart.

Fisher credits his diverse musi-

cal education (DJing, remixing, producing) with his ability to concoct dance music that can be soulful, hard-edged, or both. He says this is why many club jocks embrace his productions.

"But they were all my teachers," he says. "Frankie [Knuckles] taught me about the soulful vocal element. From Junior [Vasquez], I learned all about the tribal stuff. Danny [Tenaglia] combines the hard with the soulful. And David [Morales] has always made music that has a certain amount of sophistication to it. I try to impart my productions and remixes with such elements."

On his first official beat-mixed CD—"United DJs Of America Presents Cevin Fisher: My First CD" on DMC/Mixmag Live, scheduled for a March 23 release—the artist intertwines both vocal and progressive house.

"It represents a moment of my DJing," Fisher says. "Specifically, it includes songs I played last summer in Ibiza [Spain]."

In March, Fisher, who is managed and booked by Tim Scott of New York-based Black + White Music, will embark on a monthlong North American DJ tour to support the project.

In the meantime, Fisher is readying his next single, "The Power," for Nitegrooves/King Street Sounds and collaborating with Twisted America artist Celeda on two tracks ("Happy" and "Pick Yourself Up") for her debut album.

When all is said and done, music remains Fisher's life.

"When I'm in the studio recording or at the turntables performing, a world of emotions is going through my head," he says. "Music is my food. It is my medicine."

MICHAEL PAOLETTA

Billboard **Dance**
HOT Breakouts

JANUARY 30, 1999
CLUB PLAY

1. MAMA KONDA ORINOKO EPIDROME
2. 1999 UNUSUAL SUSPECTS PRIDE
3. LUV THANG SIMONE JAY PACIFIC TIME
4. LATELY DIVINE PENDULUM
5. ECSTASY (TAKE YOUR SHIRTS OFF) JOHNNY VICIOUS GROOVILICIOUS

MAXI-SINGLES SALES

1. BLUE MONDAY ORGY ELEMENTREE
2. I WANT YOUR LOVE DA BUDDAH BANGAZ REDLINE
3. I'M BEAUTIFUL BETTE MIDLER WARNER BROS
4. YEAH GET DOWN REUNION PROJECT NERVOUS
5. WHEN I'M GONE ROCKELL ROBB NS

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



Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'No. 1' section and 'Greatest Gainer/Airplay' section.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'Hot Shot Debut' section and 'Greatest Gainer/Sales' section.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ◆ Videoclip available. ◆ Indicates retail single available. Gold and Platinum singles are otherwise indicated. ◆ Retail Launch. Indicates first week that retail release impacts song's chart position. Airplay only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. ◆ Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ◆ RIAA certification for sales of 1 million units with additional million indicated by a number following the symbol (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.

Dance Industry Lauds, Lambastes Grammy Nominees

GRAMMY TIME: When the nominees for the 41st annual Grammy Awards were announced Jan. 5, we couldn't help but wonder what type of reaction to expect from members of the club community. Well, like last year, when the categories for best dance recording and remixer of the year made their splashy debuts, it's been an outpouring of feedback—both positive and negative.

The majority of callers felt that the nominations for best dance recording (Boy George's "When Will You Learn," Daft Punk's "Around The World," Gloria Estefan's "Heaven's What I Feel," Cyndi Lauper's "Disco Inferno," and Madonna's "Ray Of Light") better represented the actual state of dancefloors in 1998, as opposed to last year's titles.

One major-label promoter finds the five nominations extremely encouraging. "They're a great improvement over last year," he says. "It appears that the voting members [of the National Academy of Recording Arts and Sciences (NARAS)] have, in the course of one year, become more in tune with what's actually happening in the world of dance music. We sometimes forget, but it really is about educating the public."

"Is there a lack of support from



by Michael Paoletta

dance labels regarding the Grammys?" E-mailed an unhappy fan, who finds the nominees sorely lacking. "I can understand that since this is only the second year of the category you aren't going to have a huge awareness of the award yet, but come on!"

Several industry veterans voice similar thoughts. Specifically, they wonder about certain obvious titles that were missing from the nominations. Songs like "Found A Cure" (Ultra Naté), "God Is A DJ" (Faithless), "Much Better" (Club 69 Featuring Suzanne Palmer), "If You Could Read My Mind" (Stars On 54: Ultra Naté, Amber, Jocelyn Enriquez), and "Music Sounds Better With You" (Stardust).

"Where did the Boy George and Cyndi Lauper tracks come from?" wonders a somewhat bitter artist. After we point out that "When Will You Learn" and "Disco Inferno" appear on Centaur Records' "Winter Party 1998" compilation and

DreamWorks' "A Night At The Roxbury" soundtrack, respectively, the artist quips, "Well, I've never heard of them before this."

We must admit, though, we dig both those songs. And it's nice to know that while Soul Solution (Ernie Lake and Bobby Guy) were, once again, snubbed (something that truly amazes us) in the remixer of the year category, they did produce the Lauper remake, which gives them a much-deserved nomination anyway.

Speaking of the remixer category, several pundits found the five finalists (Steve "Silk" Hurley, Frankie Knuckles, Masters At Work, David Morales, and Roger Sanchez) realistic, yet nevertheless lacking.

"People in the industry are saying this is a complete joke," says one major-label A&R executive. "It's just not serious enough." Others wonder why such omnipresent talents as Hex Hector, Victor Calderone, Razor 'N' Guido, Peter Rauhofer, and Soul Solution were omitted.

Of course, the club community can (and will) go on and on about this fiercely hot topic, but there is a solution: become a voting member of NARAS.

"If anyone doesn't like the results,

that's a cue to join NARAS," says Ellyn Harris, president of both New York-based Buzz Publicity and Committee for the Advancement of Dance Music. "Also," she continues, "many independent labels aren't submitting their product. To be a player, you must play."

Remember, there is power in numbers. An increase in NARAS members who are well-versed in all things dance will mean a better reflection of what's actually happening on the dance music front. In the meantime, we'll simply congratulate all the nominees and wish them each the best of luck!

TOTAL FABULOSITY: In the Jan. 9 issue, we spoke about the need for a musical shift in clubland. Within the piece—which caused a snowstorm of phone activity—we mentioned Bette Midler's recording "I'm Beautiful."

As fab as the original Arif Marden-produced version is, we wondered what happened in the remix process of Victor Calderone and Danny Tenaglia—specifically, what happened to all of Brinsley Evans' incisive lyrics?

Apparently, somebody at Warner Bros. had similar questions, because a new mix, supplied by Evans himself, has surfaced. (Yes, our prayers have been answered.)

Cleverly dubbed Brinsley Evans' Back to the Scene of the Crime mix, it features Midler's catty vocalizing sitting pretty atop a driving house track that samples Chaka Khan's "Fate," which will sound familiar (think Stardust's "Music Sounds Better With You").

With a song time of 6:20, Evans has concocted the quintessential "I'm Beautiful" remix. The various mixes—available on both CD and 12-inch vinyl—will be on retail shelves Jan. 26.



Baby Makes Three. Pop/dance ingénue Rockell, pictured, has one more reason to celebrate. The Robbins Entertainment singer and her fiancé, John Lee III, are the happy parents of their first child, John Joseph Lee, who was born Dec. 7. Believing that the show must go on, Rockell toured until one month prior to the baby's birth. In fact, when she wasn't opening for the Backstreet Boys during several East Coast shows, the native New Yorker could be found crisscrossing America in support of her album "What Are You Lookin' At?," which includes the crossover hits "I Fell In Love," "In A Dream," and "Can't We Try." While she enjoys motherhood and a brief hiatus from performing, Rockell's label will issue her next single, "When I'm Gone," Feb. 2.

Staying with the Warner Bros. family for another second, we have a confirmed release date for the hotly anticipated remixes of Madonna's "Nothing Really Matters." Fans of the singer—and they are a wildly vociferous bunch—have been inquiring about the mixes for months. And we only fueled the fire when we mentioned the Club 69 (aka Peter Rauhofer) mixes (Dance Trax, Billboard, Nov. 7, 1998).

Those in search of alternatives to Club 69's six deliriously delicious house mixes (Radio, Mix Show, Vocal Club, Future, Future Dub, and Phunk) need look no further than the reworkings by Talvin Singh and Kruder & Dorfmeister.

The British-Asian Singh imparts his just-under-20 minute Vikram Cybercut version with ample Indian/Asian instrumentation and electronics references, while Austrian Wunderkinder K&D take the pop-injected gem down a hip-hop-oriented road by way of some fab '70s wah-wah guitars and disco breakdowns. Just too cool for words.

Now, about those release dates. Maverick will ship a white-label 12-inch to club DJs Tuesday (19), followed by a promo 12-inch Feb. 2. The commercial 12-inch ships Feb. 9, with a Feb. 23 street date. As for the CD5, it ships March 16 and will be in stores March 30.

Astralwerks' Source Direct Tackles Dark 'Demons'

BY DYLAN SIEGLER

NEW YORK—When drum'n'bass duo Source Direct signed with the U.K. imprint Science/Virgin two years ago, the act's beat prodigies, Phil Aslet and Jim Baker, were still teenagers—but they were hardly novices.

In their native St. Albans, England, Aslet and Baker (now both 21 years old) had exhausted the potential of organizing local raves, assembled their own studio, and released their first singles on friends' labels. They even started their own label—Source Direct Recordings—with a grant from the Prince's Youth Business Trust, a funding source for young British entrepreneurs.

Today, Source Direct's mission statement arrives in the form of "Exorcise The Demons," the pair's first full-length album for Astralwerks in the U.S. and Science/Virgin in the U.K.

Scheduled for worldwide release March 9, the album, which follows the singles compilation "Controlled Developments," is an aggressive collection of drum'n'bass tracks that typify the act's boundless energy.

While the tracks aren't always fast-paced, they certainly make minds race with whirring samples, dissonant incidental harmonies, and a sinister minor-key underpinning. The tracks work at a fever pitch, always driving methodically toward

a new theme.

Aslet dubs the record "a freeze frame of how we see drum'n'bass," an idealized view of a genre whose offerings disappoint him and his partner all too often.

"I see dance music production getting cheaper and cheaper," says Baker. "It's become about making a quick buck."

It was that uncomfortable perception about the new style of mass-produced tracks that first drew Source Direct into the production arena.

"Out of some 50 tracks released each week, two of them would be proper," notes Baker. "We were confident we could do a lot better than what was coming out."

While Aslet and Baker share a deep respect for early hip-hop, techno, and breakbeat, they say that today's segmented drum'n'bass scene doesn't affect what Source Direct creates in the studio.

"I'm aware of what's going on, but I just concentrate on what I'm doing," says Baker.

Adds Aslet, "I take influence from all different kinds of people—a bit of jazz, a bassline that kicks in my head, a sci-fi thing, or a heavy-metal

thing—as long as it's good to the ear."

"This album is quite an onslaught," says Science label head Steve Brown. "There's not a lot of space to breathe. It's like an aural panic attack, actually. They've got clear ideas as to what a record should do to people, and they're not willing to compromise on that position one bit."

Astralwerks project manager Jeff Sperber says the label will be "looking to do a broad servicing" of the album. While no commercial singles are planned, promotional vinyl for three of the album tracks will precede the full-length release.

Sperber says Astralwerks' obvious first focus will be drum'n'bass DJ pools. Of course, he adds, "the label will also promote it to industrial and dark-wave club audiences." To further spread the word, Astralwerks will service the album to snowboard parks, too.

Josh Madell, owner of New York retailer Other Music, says Source Direct's singles compilation "did very well" at the store—solely on the strength of the act's club cred. "We do well with most stuff on Astralwerks," he adds.

Aslet and Baker acknowledge that while they're concentrating on promoting "Exorcise," they're eager to start work on a second full-length record. "This album," says Aslet, "only scratches the surface of what we're capable of."



SOURCE DIRECT

Billboard. **Dance**
HOT Breakouts
JANUARY 23, 1999
CLUB PLAY

1. ETERNAL FLAMES HYPERTROPHY
TOMMY BOY SILVER
2. THE LOVER THAT YOU ARE PULSE
FEAT. ANTOINETTE ROBERSON JELLYBEAN
3. WE LIKE TO PARTY VENGABOYS
GROOVILICIOUS
4. HAPPY DONNA BLAKELY UC
TOMMY BOY SILVER
5. JOY KATHY BROWN DEFINITY

MAXI-SINGLES SALES

1. X '99 JUNIOR VASQUEZ TWISTED
2. EVERYBODY THINKS I'M HIGH
DJ VOODOO STREET BEAT
3. ETERNAL FLAMES HYPERTROPHY
TOMMY BOY SILVER
4. (YOU GOT ME) BURNIN' UP CEVIN FISHER
TOMMY BOY SILVER
5. SATISFIED ERIN HAMILTON TRAX

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



FEBRUARY 20, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	
				No. 1		
1	1	6	13	HEARTBREAK HOTEL ★ 2 weeks at No. 1	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE	1
2	2	2	16	ANGEL OF MINE ★	MONICA	2
3	4	13	17	FADED PICTURES ★	CASE & JOE	3
4	3	1	21	NOBODY'S SUPPOSED TO BE HERE ▲	DEBORAH COX	1
GREATEST GAINER/SALES & AIRPLAY						
5	17	21	11	YOU ☆	JESSE POWELL	1
6	5	3	16	TAKING EVERYTHING ★	GERALD LEVERT	3
7	6	5	13	WHEN A WOMAN'S FED UP	R. KELLY	5
8	9	10	12	EX-FACTOR	LAURYN HILL	8
9	11	12	14	SWEET LADY	TYRESE	9
10	7	4	18	HAVE YOU EVER? ★	BRANDY	2
11	8	8	19	THESE ARE THE TIMES	DRU HILL	5
12	10	7	16	TRIPPIN' ●	TOTAL FEATURING MISSY ELLIOTT	3
13	12	9	15	LOVE LIKE THIS ●	FAITH EVANS	2
14	15	27	5	YOU GOT ME	THE ROOTS FEATURING ERYKAH BADU	14
15	14	15	9	ALL NIGHT LONG	FAITH EVANS FEATURING PUFF DADDY	14
16	13	11	21	CAN I GET A... ★	JAY-Z FEATURING AMIL (OF MAJOR COINZ) & JA I. GOTTLILIL (ROB (S.CARTER, I. LORENZO, J. ATKINS, R. MAYS))	6
17	16	18	14	HA	JUVENILE	16
18	19	24	9	WATCH FOR THE HOOK ★	COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR	18
19	22	25	18	TALK SHOW SHHH! ★	SHAE JONES	17
20	21	19	23	ANGEL IN DISGUISE	BRANDY	17
21	18	14	16	DOO WOP (THAT THING) ●	LAURYN HILL	2
22	27	20	14	GHETTO COWBOY ●	MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY	14
23	20	17	14	CHANGES	2PAC	12
24	23	28	10	I WILL GET THERE ★	BOYZ II MEN	23
HOT SHOT DEBUT						
25	NEW	1	1	NO SCRUBS	TLC	25
26	36	49	4	WHAT'S SO DIFFERENT	GINUWINE	26
27	25	31	18	HOME ALONE	R. KELLY FEATURING KEITH MURRAY	22
28	34	36	17	NOTHING EVEN MATTERS	LAURYN HILL FEATURING D'ANGELO	28
29	29	33	10	SOFTEST PLACE ON EARTH	XSCAPE	29
30	32	29	10	ANOTHER WAY ★	TEVIN CAMPBELL	25
31	31	46	5	BREAK UPS 2 MAKE UPS ★	METHOD MAN FEATURING D'ANGELO	31
32	38	45	24	IT AIN'T MY FAULT I & II	SILKK THE SHOCKER FEATURING MYSTIKAL	32
33	24	22	18	ROSA PARKS	OUTKAST	19
34	46	42	4	WOOF ★	SNOOP DOGG FEATURING MYSTIKAL AND FIEND	34
35	40	26	21	HOW DEEP IS YOUR LOVE ●	DRU HILL FEATURING REDMAN	1
36	37	34	18	SECRET LOVE	KELLY PRICE	34
37	33	44	16	WHEN YOU BELIEVE ★	WHITNEY HOUSTON & MARIAH CAREY	33
38	45	55	5	WHEN I CLOSE MY EYES	SHANICE	38
39	26	16	15	TAKE ME THERE	BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK	10
40	41	51	12	MONEY, CASH, H*XS	JAY-Z FEATURING DMX	36
41	53	64	3	LIFE	K-CI & JOJO	41
42	28	32	12	HOT SPOT ★	FOXY BROWN	22
43	44	39	54	TOO CLOSE ▲	NEXT	1
44	30	23	11	SILLY HO	TLC	21
45	48	38	11	GIMME SOME MORE	BUSTA RHYMES	29
46	39	53	4	I STILL BELIEVE	MARIAH CAREY	39
47	52	60	13	RUFF RYDERS' ANTHEM ★	DMX	33
48	35	35	24	LEAN ON ME	KIRK FRANKLIN FEAT. MARY J. BLIGE, BONO, R. KELLY, CRYSTAL LEWIS & THE FAMILY	26

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	
49	56	69	4	GEORGY PORGY	ERIC BENET FEATURING FAITH EVANS	49
50	50	47	12	HOLD ME ★	BRIAN MCKNIGHT FEATURING TONE & KOBE BRYANT	12
51	42	37	12	I'M YOUR ANGEL ▲	R. KELLY & CELINE DION	5
52	61	62	4	WHAT'S IT GONNA BE	BUSTA RHYMES FEATURING JANET	52
53	55	52	8	THE LOVE WE HAD (STAYS ON MY MIND)	DRU HILL	52
54	54	75	5	BET YA MAN CAN'T (TRIZ) ★	FAT JOE FEAT. BIG PUNISHER, CUBAN LINK & TRIPLE SEIS	54
55	51	54	7	MORE FREAKY TALES ★	TOO SHORT	50
56	63	58	11	DO YOU FEEL ME? (...FREAK YOU) ★	MEN OF VIZION	45
57	49	56	9	IT'S ON	DJ CLUE FEATURING DMX	49
58	59	61	5	DA GOODNESS ★	REDMAN	54
59	47	41	16	HARD KNOCK LIFE (GHETTO ANTHEM) ★	JAY-Z	10
60	70	—	2	MY NAME IS	EMINEM	60
61	57	59	15	THIS IS MY PROMISE	THE TEMPTATIONS	56
62	62	74	3	REVOLUTION	KIRK FRANKLIN	62
63	58	43	17	PUSHIN' WEIGHT ●	ICE CUBE FEATURING MR. SHORT KHOP	12
64	64	57	8	GOING HOME WITH ME	JERMAINE DUPRI FEAT. KEITH SWEAT & R.O.C.	57
65	69	72	3	RUFF RYDERS ANTHEM (REMIX)	DJ CLUE FEAT. DMX, JADAKIS STYLES, DRAG-ON & EVE	65
66	60	40	18	LOVE ME ●	112 FEATURING MASE	8
67	66	68	6	I'M NOT READY	KEITH SWEAT	66
68	77	84	3	SOOPAMAN LOVER	CHICO DEBARGE FEATURING DEF SQUAD	68
69	75	80	14	HAND IN HAND	DJ QUIK FEAT. DMX & EL DEBARGE	66
70	80	—	2	ANYWHERE	112 FEATURING LIL'Z	70
71	76	76	3	IF I LOSE MY WOMAN	KENNY LATTIMORE	71
72	67	66	16	I'M ONLY HUMAN	LUTHER VANDROSS FEAT. CASSANDRA WILSON & BOB JAMES	57
73	73	73	6	AS	GEORGE MICHAEL WITH MARY J. BLIGE	73
74	72	82	3	IF YOU (LOVIN' ME)	SILK	72
75	65	65	9	I'LL BEE DAT ★	REDMAN	50
76	68	70	18	COME AND GET WITH ME ●	KEITH SWEAT FEATURING SNOOP DOGG	6
77	RE-ENTRY	5	5	JUST DON'T GIVE A F*** ★	EMINEM	62
78	78	90	5	LOBSTER & SCRIMP	TIMBALAND FEATURING JAY-Z	71
79	74	63	19	ALL THE PLACES (I WILL KISS YOU) ★	AARON HALL	8
80	79	—	2	JIGGA WHAT?	JAY-Z FEATURING BIG JAZ	79
81	99	99	7	DID YOU EVER THINK	R. KELLY	81
82	82	86	5	HEAVEN MUST BE LIKE THIS	D'ANGELO	82
83	85	78	19	WHEREVER YOU GO ★	VOICES OF THEORY	22
84	90	—	2	NANN	TRICK DADDY FEATURING TRINA	84
85	88	77	16	CAN'T GET ENOUGH ★	WILLIE MAX FEATURING RAPHAEL SAADIQ	20
86	NEW	1	1	LOVING YOU STILL ☆	TAMIA	86
87	NEW	1	1	PUNISH ME	BIG PUNISHER	87
88	71	67	19	MY LITTLE SECRET ★	XSCAPE	2
89	NEW	1	1	ONE MORE TRY	DIVINE	89
90	81	—	2	I LIKE CONTROL	DJ CLUE FEAT. MISSY "MISDEMEANOR" ELLIOTT, MOCHA & NICOLE WRAY	81
91	91	85	13	(DO YOU) WANNA RIDE ★	REEL TIGHT	32
92	87	81	9	THAT'S THE RAPPER	MYSTIKAL	60
93	93	—	2	COME CORRECT ★	BEFORE DARK	93
94	95	95	11	LIZARD-LIZARD ★	NO GOOD-N-JIGGIE FEATURING LUKE	66
95	92	88	13	IT'S NOT RIGHT BUT IT'S OKAY ★	WHITNEY HOUSTON	64
96	83	87	18	TO ZION	LAURYN HILL FEATURING CARLOS SANTANA	77
97	89	71	15	ONLY YOU ★	TAMI DAVIS	31
98	97	94	11	HOT BOYS AND GIRLS	MASTER P FEAT. MYSTIKAL, KANE & ABEL, MIA X & SILKK THE SHOCKER	87
99	86	79	3	5 BOROUGHS ★	KRS-ONE	79
100	96	92	20	WHEN YOU GET HOME	MONTELL JORDAN	74

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ★ Indicates retail single available. Gold and Platinum singles are otherwise indicated. ☆ Retail Launch: Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a number following the symbol. (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.



Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for the top 50 R&B singles.

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Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Indicates retail single available; Gold and Platinum singles are otherwise indicated. Retail Launch: Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a number following the symbol. (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.

Burt Bacharach • Count Basie • The Beatles • Dick Clark • Aaron Copland • Walt Disney • Berry Gordy

• Duke Ellington • Ahmet Ertegun • George Gershwin & Ira Gershwin • W.C. Handy •



Oscar Hammerstein • Holland-Dozier-Holland • Quincy Jones • Cole Porter • Frank Sinatra • Jerry Wexler

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OCTOBER 23, 1999

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'WE CAN'T BE FRIENDS' by Deborah Cox with R.L. Crawford and 'Satisfy You' by Puff Daddy featuring R. Kelly.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'DEEP INSIDE' by Mary J. Blige and 'Hot Shot Debut' section with 'The Greatest Romance Ever Sold' by Prince.

Records with the greatest airplay and sales gains this week... Greatest Gainer/Sales and Greatest Airplay are awarded... Retail Launch indicates first week that retail release impacts song's chart position...

The Roots 'Come Alive' On MCA Album

BY JEFF LOREZ

NEW YORK—Taking advantage of their “nonstop tour schedule,” hip-hop band the Roots have captured the essence of their much-talked-about live performances with the upcoming Nov. 2 release of “Come Alive” on MCA Records.

“Playing live is a way of life for us. We did about 250 dates last year,” says the Roots’ drummer, Ahmir “Questlove” Thompson. “Although I’m only in my 20s, live albums by the Commodores, Jacksons, and War played a very important part in my musical education. Those albums were magical. You could just close your eyes and imagine what was going on onstage. We wanted to capture that same feel with ours.”



THE ROOTS

“Come Alive” is the Roots’ fifth album, which in itself is something of an accomplishment in the ephemeral world of hip-hop. The new package features live highlights from the group’s four previous collections—

“Organix” (1993), “Do You Want Some More?!?!?!” (’94), “Illadelph Halflife” (’96), and the gold-certified “Things Fall Apart” (’98)—as well as the group’s new single, “What You Want,” featuring Jaguar. That track also appears on Columbia Records’ movie soundtrack for “The Best Man.”

Recorded largely during a tour of Europe and during a two-night stand at New York’s Bowery Ballroom, the Roots’ double-CD aims to capitalize on the band’s loyal live following and, in doing so, highlight the broad spectrum of their fan base.

“Some of our better shows have been out there [in Europe],” says Thompson. “It’s less pretentious than the States, more comfortable. In America you’re only as good as your last show. In Europe they love you unconditionally. As a result, we stretch more and try different things. I think that looseness and spontaneity were captured on the album.”

Lead MC Black Thought (aka Tariq Trotter) and drummer Thompson met while attending Philadelphia’s High School for the Performing Arts. They were later joined by co-MC Malik B, keyboardist Kamal, bassist Leonard Hubbard, and beatbox/rapper Rahzel (aka the Godfather Of Noize). The group’s booking agent is Cara Lewis at William Morris; their manager is Richard Nichols for Watch Your Back Management. The act’s music is published by Careers-BMG Publishing and Grand Negaz Music (BMI).

Despite the steady income the sextet derives from its constant live work, Thompson admits there is no substitute for an across-the-board hit record. The band’s all-important breakthrough happened earlier this year in the form of the single “You Got Me” featuring Erykah Badu (the group also produced much of her debut album).

“I guess that put us out there,” Thompson says. “After that, the work got better. I think it’s also allowed us to branch off into doing other things. Tariq is co-starring in a film called ‘Brooklyn Babylon,’ an interracial love story set in the Crown Heights, Brooklyn [N.Y.], unrest of ’92. I have a small part in Spike Lee’s next film, ‘Bamboozled,’ and Rahzel has done his solo MCA project, ‘Make The Music 2000.’”

Thompson insists, though, that outside projects will not infringe upon the Roots’ nonstop tour schedule. “Even though we’re not A-list artists, our show and status are A-list on the road. That’s basically how we survive—by our reputation.

“America has now caught up to Europe,” Thompson continues. “In America you need a hit record to make good money or open up for big acts. We went out and did stadium gigs with Rage Against The Machine, Lauryn Hill, and the Beastie Boys. The best money of all, though, is at Ivy League colleges. Our year basically breaks down like this: Summer is European festival time, fall is college tours, winter is clubs, and spring is big American tours. Somewhere in between we have to record an album.”

(Continued on page 47)

Hot Rap Singles™

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	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
NO. 1/GREATEST GAINER					
1	13	—	2	SATISFY YOU (C) (D) BAD BOY 79283/ARISTA †	PUFF DADDY FEATURING R. KELLY <small>1 week at No. 1</small>
2	1	1	6	I WANT IT ALL ● (C) (D) (T) G-FUNK 73721/RESTLESS †	WARREN G FEATURING MACK 10
3	2	2	8	JIGGA MY N**** (C) (D) (T) ROC-A-FELLA 562201/IDJMG	JAY-Z
4	3	3	6	SIMON SAYS (C) (D) (T) RAWKUS 53567/PRIORITY †	PHAROAE MONCH
5	4	4	12	U-WAY (HOW WE DO IT) (C) (D) (T) (X) GHET-O-VISION/LAFACE 24413/ARISTA †	YOUNGBLOODZ
6	8	—	2	P.E. 2000 (T) (X) BAD BOY 79276*/ARISTA †	PUFF DADDY FEATURING HURRICANE G
7	6	6	6	PIMPIN' AIN'T NO ILLUSION (C) (D) (T) JIVE 42633	UGK FEAT. KOOL ACE & TOO SHORT
8	5	5	15	JAMBOREE ● (C) (D) (T) (X) ARISTA 13712 †	NAUGHTY BY NATURE FEATURING ZHANE
9	7	7	5	BIZARRE (C) (D) (T) WU-TANG 53574/PRIORITY	U-GOD
10	9	10	14	IT'S YOUR THING (C) (D) (T) NO LIMIT 53565/PRIORITY †	MERCEDES FEATURING MASTER P
11	10	8	6	LUV AT FIRST SIGHT (C) (D) (T) HOO-BANGIN' 53564/PRIORITY	CHILLDRIN OF DA GHETTO FEAT. SOULTRÉ
12	32	25	15	VIVRANT THING (T) VIOLATOR/DEF JAM 562170*/IDJMG †	Q-TIP
13	12	9	6	TAKE A LICK (C) (D) (T) VOLCANO 34281/JIVE †	AKINYELE
14	15	18	5	EGO TRIPPING (T) (X) PRG 0412*/DEH TYME	LT. STITCHIE FEATURING MAD LION
15	17	13	22	WATCH OUT NOW (C) (D) (T) VIOLATOR 1795/LOUD †	THE BEATNUZ FEAT. YELLAKLAW
16	11	28	9	BOUNCE TO THE OUNCE (C) (D) (T) DUCK DOWN 53495/PRIORITY †	O.G.C.
17	16	14	5	FRONTLINE (C) (D) SOMETHING ELSE 108 †	FACEZ OF DEATH
18	19	16	4	WHOLE LOT OF GANGSTAS DIE (C) (D) SHANTY TOWN 1005/HOLLAND GROUP †	FLEXX G. FEAT. KURUPT AND ALKATRAZ
19	18	19	3	GOTTA MAN (T) RUFF RYDERS 497085*/INTERSCOPE †	EVE
20	NEW ▶	—	1	MS. FAT BOOTY (T) RAWKUS 203* †	MOS DEF
21	14	—	2	MANCHILD (C) (D) (T) WU-TANG 53576/PRIORITY	SHYHEIM FEATURING TEKITHA
22	20	15	17	PLAY AROUND (C) (D) (T) UNDEAS/ATLANTIC 84482/AG †	LIL' CEASE FEAT. LIL' KIM, JOE HOOKER & MR. BRISTAL
23	27	23	28	WHO DAT ● (C) (D) (T) TONY MERCEDES/FREEWORLD 53469/PRIORITY †	JT MONEY FEATURING SOLE
24	24	45	5	JUMP UP (C) (D) (T) DUCK DOWN 53491/PRIORITY	BLACK MOON
25	22	21	19	NO PIGEONS ● (C) (D) (T) (X) ROC-A-BLOK/RUFFHOUSE 79190/CRG †	SPORTY THIEVZ FEATURING MR. WOODS
26	28	20	15	WILD WILD WEST ● (C) (D) OVERBROOK/COLUMBIA 79157/CRG †	WILL SMITH FEAT. DRU HILL & KOOL MO DEE
27	23	11	13	B-BOY DOCUMENT 99 (C) (D) (T) EASTERN CONFERENCE/RAWKUS 53498/PRIORITY †	THE HIGH & MIGHTY FEAT. MOS DEF & MAD SKILLZ
28	30	31	20	LET ME KNOW (C) (D) (T) UNTERTAINMENT 79170/EPIC †	CAM'RON
29	31	27	6	IT'S MINE (C) (D) LOUD/COLUMBIA 79265*/CRG	MOBB DEEP FEATURING NAS
30	37	33	7	TEAR IT OFF (T) DEF JAM 562330*/IDJMG †	METHOD MAN/REDMAN
31	36	32	33	HOLLA HOLLA (M) (T) (X) MURDER INC./DEF JAM 565959*/IDJMG †	JA RULE
32	NEW ▶	—	1	WHAT YOU WANT (T) COLUMBIA 79288*/CRG †	THE ROOTS FEATURING JAGUAR
33	33	30	17	TRU HOMIES (C) (D) (T) NO LIMIT 53494/PRIORITY †	TRU
34	29	26	14	FREAK WITH ME (C) (X) DCC HOLLYWOOD 5000*/WHITE LION	TEE KEE & DIAMON RA'MONE
35	26	17	10	THUG ONES (C) (D) (T) PENALTY 7268/TOMMY BOY	HALF-A-MILL FEAT. NOREAGA, MUSALINI AND KOOL G RAP
36	25	29	9	TEXAS 2000 (C) (D) (T) PRIORITY 53492 †	MR. MIKE
37	44	41	42	MORE FREAKY TALES (C) (D) (T) SHORT 42571/JIVE	TOO SHORT
38	35	22	9	LIVIN' THAT GHETTO LIFE (C) (D) (T) BIG J 1002 †	FIFTEEN
39	21	12	10	RHYME MANIA '99 (C) (D) (T) REPLAY 36002	LARGE PROFESSOR AND NEEK THE EXOTIC
40	41	43	4	DEFEAT (T) GEE STREET 33563*/V2	AFU-RA
41	RE-ENTRY	—	4	PUSHER MAN (C) (D) RAISE UP 6757	RAISE UP CLICK FEAT. COOP. T.J., MONEY MIKE, LADY D, DEVIOUS ONE
42	50	—	42	WHO LET THE DOGS OUT? (C) (D) (M) (T) (X) WINGSPAN 002	CHUCK SMOOTH
43	NEW ▶	—	1	IMPROVISE (T) (X) INTERSCOPE 497119	JURASSIC 5
44	34	—	2	SHOW N PROVE (POWER OF GOD) (T) LOUD 1871* †	INSPECTAH DECK
45	40	36	42	HARD KNOCK LIFE (GHETTO ANTHEM) ● (C) (D) (T) ROC-A-FELLA 56697*/IDJMG †	JAY-Z
46	49	37	9	DRINKS ON ME (X) THUMP STREET 2267* †	T.W.D.Y.
47	NEW ▶	—	1	PHONEY PHRANCHISE (T) HIERO IMPERIUM 005*/GROUND LEVEL	DEL THE FUNKY HOMOSAPIEN
48	46	34	21	ALL I KNOW (D) (T) MCA 55597 †	RAHZEL
49	NEW ▶	—	1	WHAT YOU THINK OF THAT (T) ROC-A-FELLA 562393*/IDJMG †	MEMPHIS BLEEK FEAT. JAY-Z
50	42	35	6	SYMPHONY 2000 (T) JIVE 42605*	TRUCK FEAT. BIG PUN, KOOL G RAP AND KRS-ONE

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



BACK AGAIN: Duets reign again on Hot R&B Singles & Tracks, as **Deborah Cox With R.L.'s** “We Can’t Be Friends” (Arista) returns to the No. 1 post on the R&B singles chart. It was just four weeks ago that another duet, **Eric Benét Featuring Tamia’s** “Spend My Life With You” (Warner Bros.), held the top position. Sales played the largest role in the ascension, increasing at the R&B core panel by 17%. With 35 million in audience, the tune still ranks No. 5 on Hot R&B Airplay after 18 weeks on the chart. The single first hit the top of the R&B singles chart three weeks ago, in the Oct. 2 issue.

CLOSE RANGE: As “We Can’t Be Friends” climbs back into the No. 1 spot, **Puff Daddy Featuring R. Kelly’s** “Satisfy You” (Bad Boy/Arista) moves within striking distance of No. 1, as that song bounces 20-2, winning Greatest Gainer/Sales, based on a just-released cassette and CD single. While most No. 1 records have a comfortable spread, the race for No. 1 was so close this issue that points from small-market radio stations—which constitute less than 5% of the chart’s total points—actually made a difference. “Satisfy You,” which won Greatest Gainer/Airplay last issue, holds less audience than “We Can’t Be Friends” at 24 million but had enough to make up that difference on the chart in retail points. Small-market stations typically lean more toward R&B than rap, so “We Can’t Be Friends” had the advantage. “Satisfy You” will likely move into the No. 1 spot next issue.

BOOMERANG: Rap has officially come full circle, crossing over and influencing other genres and now coming back to its original format as a hybrid of something else. The results can be found in **Limp Bizkit Featuring Method Man’s** “N 2 Gether Now” (Flip/Interscope), No. 85 on Hot R&B Singles & Tracks. The song is from rap/rock act Limp Bizkit’s set “Significant Other” but offers more hip-hop appeal than the album’s other tracks, since aside from featuring Method Man, it was produced by **DJ Premier**. On our mainstream R&B panel, 46 stations have tested the waters, granting the song an audience of 4.3 million listeners. Normally, if a single from another genre, such as gospel or jazz, garners enough audience to chart in the top 75 of Hot R&B Airplay and consequently Hot R&B Singles & Tracks, that entire set would then be allowed to chart on Top R&B Albums. “Significant Other” holds at No. 11 on The Billboard 200 but will not show up on Top R&B Albums, since none of the album’s other content would fit into an R&B format.

CAREY ON: As Mariah Carey’s “Heartbreaker” (Columbia) slips out of the No. 1 spot, moving 1-3 on Hot R&B Singles & Tracks, the label’s staff is gearing up to release her next single, “Thank God I Found You,” featuring **Joe and 98°**.

Gopher Tours Funky France On Solid Set

GIVE UP THE FUNK: France, specifically its capital city, Paris, has gained quite the reputation as a breeding ground for carefree, sample-happy funksters who have a fine appreciation for all things steeped in American funk/disco from the '70s. For proof, ya needn't look far. Cassius, Kid Loco, Dimitri From Paris, Daft Punk, and Air, among others, are purveyors of this fine (and fun) musical statement.



GOPHER

But prior to the media's current fascination with these ultra-hot properties, there was DJ/producer Alex Gopher, who in 1995 released the now classic "Gopher EP" on Solid, the independent label he founded along with Pierre Michel Levallois and Etienne de Crecy. (De Crecy, along with Philippe Zdar, later formed the influential Motorbass.)

Gopher followed this with numerous singles and EPs—including "Est-Ce Qu'Une Gopher Party?" and "Poumchak No. 2." And with de Crecy, Gopher produced a collection of underground house tracks under the guise of Super Discount. Gopher also contributed tracks like "Mandrake" to the influential "Source Lab" compilation series.

Gopher's musical roots go much deeper, though. In 1985, he was the bass player in French indie-rock band Orange, whose other members were Nicolas Godin and Jean Benoit Dunckel, more commonly known as Air; and for Xavier Jamaux, who has since recorded under the Bang Bang moniker.

Well, after forays in rock and dance, Gopher has happily settled on



by Michael Paoletta

the latter. On Oct. 26, Solid/V2 issues Gopher's first full-length solo album, "You, My Baby & I." Solid/V2 released the album in the U.K. and throughout continental Europe on Sept. 6 and Aug. 31, respectively.

For the album, Gopher says he wanted to find his own musical personality. "I wanted this album to be a reflection of me and my musical tastes," says Gopher in a charmingly thick French accent. "It's a logical progression of my work. It's like a synthesization of all my ideas."

The retro-future vibe of "You, My Baby & I" seamlessly brings together trip-hop ("Quiet Storm"), nu-house ("Consolidated"), jazz (the Billie Holiday-infused "The Child"), funk ("With U"), and disco ("Tryin'"). This is one *well-mixed* cocktail!

While no single sound dominates the landscape, the 10-track set has apparently been influenced by '70s funk and disco.

Explains Gopher, "I discovered disco when I was 10 and never lost sight of it. Disco was huge in France. I fondly remember dancing to "Born To Be Alive" [by the equally French Patrick Hernandez] when I was 12. How could I not add some of that vibe into my first album?"

The album's first single—the Parliament/Funkadelic-scorched "Party People," with remixes by Jo Zas and Dimitri From Paris, features guest vocals by longtime George Clinton and Bootsy Collins collaborators Michael "Clip" Payne and Gary "Mudbone" Cooper.

According to Solid/V2, promo 12-inches were delivered to club DJs Sept. 23. This was followed by the release of a commercial 12-inch and maxi-CD on Sept. 28.

THE SINGLE LIFE: When we last

reported on Hannah Jones, East Side Records U.K. was issuing the singer's cover version of the club classic "Was That All It Was" (Dance Trax, Billboard, April 3). Well, a smart U.S. label—Nervous Records—has finally snagged this fab slice of diva house for mass consumption.

Originally recorded by Jean Carne in the late '70s, "Was That All It Was" is the perfect vehicle for Jones' effortless vocal stylings, which eerily echo those of Carne. This is essential stuff, kids!

Razor 'N' Guido inject the song with signature synth stabs, drum-rolls, and ample drama—as well as a clever sampling of D:Ream's "Things Can Only Get Better." And things do, indeed, get better on Lenny Fontana's Powerhouse mix, which ferociously borrows a riff or two (or three) from Saturday Night Band's ultra-fab disco chestnut "Come On Dance, Dance."

Nervous will release the single in two parts. On Tuesday (12), a 12-inch featuring the R 'N' G mixes is scheduled to street. This will be followed, on Oct. 26, by a 12-inch spotlighting Fontana's remixes. A CD-5, also due Tuesday (12), features a radio edit, club mix, and dub by R 'N' G, and a radio edit by Fontana.

"Rendez-Vu" is the latest single to be culled from "Remedy," the incredible album by Basement Jaxx. Fusing flamenco guitar, vocodered vocals, and a butt-twitchin' bassline, "Rendez-Vu" is the perfect amalgamation of two cultures (south London and Ibiza, Spain).

Also included on the 12-inch single are two non-LP tracks: "Miracles Keep On Playin'" and "All U Crazyes." The former is a genius merging of Blue James' original vocal hook from "Red Alert," firmly placed atop a fab sample (hint: the Jackson Sisters' buoyant R&B/gospel jam "I
(Continued on page 34)

DJ Krust Debuts With 'Coded Language' On Island/Def Jam

BY AMANDA NOWINSKI

SAN FRANCISCO—One of the earliest pioneers of drum'n'bass, Bristol, England-based Krust is determined to shake up the genre's status quo with "Coded Language," the DJ's debut album as a solo artist. Island/Def Jam is scheduled to release the album Nov. 23; Talkin' Loud/Mercury will issue the set Nov. 1 in the U.K.

Featuring guest vocals by soul songstress Morgan and poet/actor Saul Williams, "Coded Language" is a conscious attempt by the artist to inject drum'n'bass with more melodic and soulful elements. Krust accomplishes this by referencing his initial inspirations like soul, hip-hop, reggae, and funk.

"The drum'n'bass scene in England is changing," says Krust, a founding member of Roni Size's Reprazent, which was awarded the U.K.'s much-coveted Mercury Prize in 1997. "It's reverting back to the streets, and the original artists who pioneered the sound are starting to make the music again."

"Coded Language" is a rhythmically diverse collection of tracks that explores everything from jazzy downtempo vibes to dark-hued breakbeats. Krust's songs are published by Copyright Control.

Through his use of string instrumentation and Morgan's sultry voice, Krust injects a vulnerable, emotional quality to a genre that is typically aggressive and sterile. Nonetheless, Krust insists that while the "darkcore" trend of drum'n'bass has become clichéd, the roots of this sound stem from the urban experiences of its earlier producers.

"Dark drum'n'bass comes from the streets, from the ghettos, from the kids that are living the real, true expression," he says. "The sound comes from the kids that get up every day and see a crack addict lying in the gutter. These are kids that go to school, and as they walk down the street, they'll see a prostitute on the corner, and as they cross the road, they'll see two burnt-out buildings. That's the sort of life experience that comes out in a producer's music."

Krust developed a passion for breakbeats while a teenager in Bristol. Influenced by the American hip-hop culture portrayed in such '80s films as "Wild Style," Krust and DJ Suv (also a member of Reprazent) formed the Fresh Four. According to Krust, the act scored a top 10 hit in the U.K. with "Wishing On A Star" in 1990. Soon thereafter, Krust began

attending raves and creating music that was a fusion of breakbeats and techno (referred to as "techno breakbeat jungle"). After a chance encounter with Size at the Edinburgh Festival in 1993, Krust and Size, along with Chris Wharton, formed the Bristol-based Full Cycle Records.

In addition to his recordings on Full Cycle, Krust's productions have appeared on other U.K. labels, including Talkin' Loud and V Recordings. On the remix front, he has tweaked tracks for the likes of Björk, DJ Rap, Moloko, and Esthero.

Krust asserts that he has no interest in penetrating the pop realm and is careful to maintain an edgy quality on each of his projects—whether it be one of his own productions or a remix.

"Drum'n'bass is like punk," Krust says. "We've got the aggression and the free-form arrangement of punk. We can do anything we want, and we rely on our scene to come through and support the music. Like punk and free-form jazz, drum'n'bass is a dissident music that heavily relies on the streets."

Livia Tortello, product manager of the Island/Def Jam Music Group, agrees that Krust is anything but commercial. "His sound is very underground, so we're going to target the club and college radio communities—mediums that are more open to new ideas," she says.

"While Krust's work is harder and has a more urban flavor than Roni Size, people know who he is and will embrace him," Tortello adds. "He's on the cutting edge of drum'n'bass."

Tortello says the label will service college and specialty radio with the entire album in early November. While no commercial single will be made available, emphasis will initially be placed on the title track.

According to Tortello, club DJs were serviced with a promo-only 12-inch of the title track on Oct. 4. This will be followed by a promotional Roni Size remix on Oct. 18, the same day the single is made commercially available in the U.K. The track's video, which features Saul Williams, was sent to video outlets on Sept. 27.

At press time, a tour of Europe and the U.S. was being solidified. North American bookings are handled by Gerry Gerard of New York-based Chaotica, while Alex Hardee of London-based MPI handles all other territories. Krust is managed by Simon Goffe of London-based Heavyweights Management.



KRUST



Big Beats From Big Boys. Collectively known as production/remix outfit the Dronez, Erick Morillo, Jose Nunez, and Harry "Choo Choo" Romero have been keeping a hectic schedule of late. Recent DJ guest spots include the closing party at the Pacha club in Ibiza, Spain, as well as the eighth-anniversary party at the Ministry of Sound in London. Between club dates, the Dronez have remixed Diana Ross' "Not Over You Yet," the Sneaker Pimps' "Low Five," DJ Rap's "Good To Be Alive," and Pete Heller's "Big Love," among others. Shown, from left, are Morillo, Romero, and Nunez.

Billboard
HOT Dance Breakouts
OCTOBER 16, 1999
CLUB PLAY

1. TIVA GROOVE ONDAR F 111
2. NEW YORK CITY BOY
PET SHOP BOYS LONDON
3. MAN=DRUG LULA STAR 69
4. IT'S A FINE DAY MISS JANE RAMPAGE
5. THE BOOGIE MONSTER
ARMAND VAN HELDEN ARMED

MAXI-SINGLES SALES

1. FEEL MY LOVE NEIL CHRISTIAN
METROPOLITAN
2. BELIEVE MINISTERS DE-LA-FUNK
FEAT. JOCELYN BROWN SUBLIMINAL
3. PARTY PEOPLE ALEX GOPHER V2
4. RENDEZ-VU BASEMENT JAXX
ASTRALWERKS
5. QUE TE VAS GEORGE LAMOND
PRESTIGIO

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

OCTOBER 9, 1999



Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes 'No. 1/Greatest Gainer/Sales' and 'Greatest Gainer/Airplay' sections.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes 'Hot Shot Debut' section.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ↑ indicates retail single available. * Indicates retail single available. Gold and Platinum singles are otherwise indicated. † Retail Launch indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. (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.



DECEMBER 18, 1999

Chart table for Hot R&B/Hip-Hop Singles & Tracks, Dec 18, 1999. Includes columns for Rank, Title, Artist, and Peak Position. Features songs like 'U Know What's Up' by Donell Jones and 'I Like It' by Sammie.

Chart table for Hot Shot Debut. Includes columns for Rank, Title, Artist, and Peak Position. Features songs like 'I Like It' by Sammie and 'B-Please' by Snoop Dogg.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. * Indicates retail single available, Gold and Platinum singles are otherwise indicated. † Retail launch. Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. • Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. (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.



Towers Of Power. N-Coded singer/songwriter Jonathan Butler—whose new album is “Story Of Life”—recently performed at the “Building A Dream” charity dinner in Atlanta. The event benefited the Dikembe Mutombo Foundation, which is raising funds to build a hospital in the Congo. The South African artist holds his own with, from left, NBA players and Georgetown University alums Patrick Ewing, Mutombo, and Alonzo Mourning.

D’Angelo’s Back With Virgin ‘Voodoo’ 2nd Set’s Release To End 5-Year Absence From Recording

BY DAVID NATHAN

LOS ANGELES—Heralded as one of the most anticipated sophomore albums in recent memory, “Voodoo”—singer/songwriter/producer D’Angelo’s follow-up to his 1995 double-platinum EMI Records debut, “Brown Sugar”—is set for Jan. 25 release in the U.S. and Canada. The 14-track set marks the artist’s first album for Virgin Records.

In addition to a cover of Roberta Flack’s 1974 hit “Feel Like Makin’ Love,” the package

includes collaborations with Raphael Saadiq, producer/songwriter Ahmir Thompson, guitarist Charlie Hunter, trumpeter Roy Hargrove, keyboardist/songwriter James Poyser, and producer DJ Premier. Rapsuperstars Method Man and Redman guest on “Left & Right,” the album’s first commercial single, which went to radio Oct. 5.

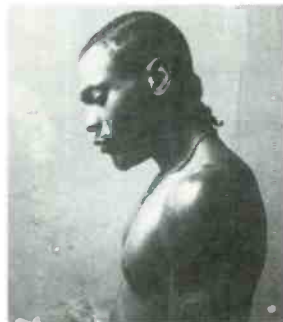
Mindful of the five-year album gap, D’Angelo says, “People wanted the new album a lot sooner than I was ready to bring it out. But I didn’t let that affect how I worked. There was more pressure from within the industry. If anything, I felt a lot of love and anticipation from the public. So amidst all the

pressure, I took my time.”

The album was recorded at New York’s Electric Ladyland, famed as the recording home of Jimi Hendrix. “Recording there was not in

the original master plan,” says the singer. “But once we got there, it became like home. There was a vibe from the first day; you could feel the spirits and energy of people who worked there before.”

“My approach in making the album was to strip everything down, to make the music a little grittier and a little less



D’ANGELO

polished than before,” he adds. “It flowed very naturally; nothing was ever pre-planned. We wrote the songs right there, and the bulk of (Continued on page 43)

Black Promoters Assn. Expands Legal Team; Lucy Pearl Puts Polish On First Collaboration

LEGAL BOOST: A month after the first anniversary of its filing of a \$700 million discrimination lawsuit (Billboard, Nov. 20), the Black Promoters Assn. (BPA) has engaged the services of Los Angeles-based black law firm Ivie, McNeill & Wyatt. The firm’s Rickey Ivie will be working in conjunction with BPA attorney Martin Gold.

BPA president Leonard Rowe says Ivie was hired “for his expertise in these matters.” Ivie’s civil litigation experience includes working on the “Louie, Louie” case and the Platters trademark issue.

PEARL JAM: Lucy Pearl is the name of the trio comprising Raphael Saadiq (Tony Toni Toné), Dawn Robinson (En Vogue), and Ali Shaheed Muhammad (A Tribe Called Quest). Their first collaboration—due in March on Saadiq’s Pookie Records in association with Beyond Music—was previewed during a Dec. 6 online audio/video event staged live from Los Angeles.

Calling the project a “dream he’s had for five years,” Saadiq says the album gave him the opportunity to work with two people “who are good at what they do and whose talents I respect a lot.” Described as a “progressive mélange of hip-hop and R&B,” the Lucy Pearl sound—which took shape this summer when the threesome joined forces—merges the trio’s disparate skills while giving them a chance to take advantage of what Robinson terms “creative freedom.”

Noting that “we put a lot of time into this and have a lot of material,” Saadiq added that the upcoming album is “more than just a one-time project.”

AND THE WINNER IS: The year may be winding down, but the annual awards derby is shifting into full gear:

American Music Awards (Jan. 17 on ABC): Among the soul/R&B categories in the 27th annual rite are favorite male artist (**Busta Rhymes, Ginuwine, R. Kelly**); favorite female artist (**Brandy, Lauryn Hill, Whitney Houston**); favorite band, duo, or group (**Dru Hill, K-Ci & JoJo, TLC**); favorite album (“The Misadirection Of Lauryn Hill,” Hill; “My Love Is Your Love,” Houston; “Fanmail,” TLC), favorite new artist (**Eve, 702, Tyrese**); and favorite rap/hip-hop artist (**DMX, Jay-Z, and Juvenile**).

NAACP Image Awards (taped Feb. 11-12 for a

spring telecast on Fox): The 31st affair finds **Eric Benét** and **TLC** tied at four nods apiece, followed by **Hill, Quincy Jones**, and **Will Smith** with three each. Earning two nominations each are Houston, **Mary J. Blige**, **Chanté Moore**, **Lenny Kravitz**, **Les Nubians**, **Sounds Of Blackness**, and video director **Paul Hunter**.

Other nominees include **Brian McKnight** and **Santana** (outstanding male artist); **Eve, Angie Stone, Iyanla Vanzant**, and **Kevon Edmonds** (outstanding new artist); **Deborah Cox, Faith Evans**, and **Monica** (outstanding female artist); **Rhymes, Missy Elliott, Q-Tip, the Roots** (outstanding rap artist); and **Branford Marsalis, Cassandra Wilson, Dianne Reeves**, and **Wynton Marsalis** (outstanding jazz artist).

JUST CAUSES: The Walter Payton Foundation is once again helping underprivileged children enjoy the holiday season. The organization—established in 1989—is seeking donations of clean/non-explicit CDs/cassettes,

T-shirts, and other items. These can be forwarded to Suite 272, 5407 Trillium Blvd., Hoffman Estates, Ill. 60192; the contact person is **Stan Jackson**. The deadline is Saturday (18) . . . An all-star jam session featuring **Isaac Hayes, Howard Hewitt, Vesta, Ronnie Laws, Angela Bofill**, and others was the highlight of the Dec. 5 Cafe Soul fund-raiser at L.A.’s Conga Room. The event—a joint effort between the Isaac Hayes Foundation and Tanqueray Malacca Gin—attracted such celebs as **Dr. Dre**, comedian **D.L. Hughley**, and actress **Vanessa Bell Calloway**. A \$10,000 check was presented to beneficiary the Jenesse Center, which provides support for families suffering from domestic violence . . . **J.T. Taylor** has written “Jammillennium,” a national anthem for AMFM’s “Jammin’ Oldies” stations. Proceeds raised will benefit breast cancer research and Tomorrow’s Children Foundation . . . **Dru Hill’s** Tamir “Nokio” Ruffin is now the national spokesman for the Village Foundation, an organization dedicated to the educational and career development of African-American children.

CONDOLENCES: To the family and friends of 42-year-old **Patrick Moten**, who died Nov. 22 after a short illness. He was music director for **Bobby Womack** and **Gerald Albright** and produced **Anita Baker’s** album “The Songstress.”



by Gail Mitchell



Chrysalis’ Valerie Patton Says It All Begins And Ends With The Song

Six Questions is an occasional feature that focuses on noteworthy industry people. This issue’s subject—Valerie Patton—is the head of urban music at Chrysalis Music. Patton has signed such talents as OutKast, Goodie Mob, and Jesse Powell and writers Ken Franklin (Master P) and Johnta Austin (702, Ginuwine, Tyrese). Her credits also include the music and soundtrack for the Eddie Murphy TV series “The PJs.”

is good, then terrific. One truth I’ve learned from working with Chrysalis Music president Leeds Levy is it all begins and ends with the song. This artist trend is the result of larger companies being more concerned about market share than anything else. They need to see that their writers and artists own the charts every week.

Why has packaging talent in-house become so popular?

Development and economics. First, by pairing one of your producers with one of your songwriters, you’re forcing each of them to grow further musically. Second, as a publisher, you can control a bigger piece of the song.

Why aren’t urban artists fully capitalizing on more creative deals like joint ventures?

Obviously it’s all about money. But I’m not convinced the fault lies solely on the shoulders of songwriters and composers. It’s certainly the responsibility of managers and attorneys to help emerging artists secure the best opportunity. Unfortunately many songwriters don’t understand the meat and potatoes of their contracts. All they know is that once they sign, they’ll receive a check. As an artist you need the right team behind you.

What is the Chrysalis game plan for the new millennium?

Keep up the growth: signing and nurturing the very best in new talent and, at the same time, taking full advantage of opportunities—film, TV, the Internet—to work their music.

GAIL MITCHELL

What’s changed the most about music publishing?

When I first entered the business, it was about being on the street and, more importantly, being there first. As an industry we’ve gotten away from that. Now it’s more about signing what’s reacting on the charts. This doesn’t provide for much talent nurturing, and it’s harmful to our industry’s health, as it continues to drive up the cost of doing business.

What qualities should a successful songwriter possess?

I’m attracted to writers who are aggressive, hungry, and possess a winning attitude—people who are willing to try anything creatively to grow. You have to have the right attitude and understand what it takes to be successful. Patience and resilience are the operative words.

Signing artists vs. bands—is that trend changing?

You have to sign writers no matter what. If they’re in a band and the band



Valerie Patton is head of urban music at Chrysalis Music.



DECEMBER 11, 1999

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'No. 1' section with 'U KNOW WHAT'S UP' and 'GREATEST GAINER/SALES' section with 'HE CAN'T LOVE U'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'Hot Shot Debut' section with 'DO IT AGAIN (PUT YA HANDS UP)'.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ★ Indicates retail single available. Gold and Platinum singles are otherwise indicated. †† Retail Launch. Indicates first week that retail release impacts chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol (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. (Y) 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.

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
NO. 1					
1	1	1	4	HOT BOYZ MISSY "MISDEMEANOR" ELLIOTT FEAT. NAS, EVE & Q-TIP (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	3 weeks at No. 1
2	2	2	7	4, 5, 6 SOLE FEATURING JT MONEY & KANDI (C) (D) DREAMWORKS 459029/INTERSCOPE †	
GREATEST GAINER					
3	3	—	2	YOU CAN DO IT ICE CUBE FEATURING MACK 10 & MS. TOI (C) (D) (T) LENCH MOB/BEST SIDE 53562/PRIORITY †	
4	4	3	13	I WANT IT ALL ● WARREN G FEATURING MACK 10 (C) (D) (T) G-FUNK 73721/RESTLESS †	
5	7	37	3	DOWN BOTTOM DRAG-ON & JUVENILE (T) (X) RUFF RYDERS 497186/INTERSCOPE †	
6	9	9	7	LEFT/RIGHT DRAMA (C) (T) (X) TIGHT 2 DEF 4501*	
7	5	4	6	NASTRADAMUS NAS (T) (X) COLUMBIA 79299*/CRG †	
8	6	6	7	STEP TO THIS MASTER P FEATURING D.I.G. (C) (D) (T) NO LIMIT 38680/PRIORITY †	
9	8	5	13	SIMON SAYS PHAROAE MONCH (C) (D) (T) RAWKUS 53567/PRIORITY †	
10	11	8	15	JIGGA MY N**** JAY-Z (C) (D) (T) ROC-A-FELLA 562201/IDJMG	
11	15	16	4	BALLAZ 4 LIFE BULLETS AND GUNSMOKE (M) (T) (X) HOSTILE TAKEOVER 0101* †	
12	13	26	11	WHOLE LOT OF GANGSTAS DIE FLEX X. FEAT. KURUPT AND ALKATRAZ (C) (D) SHANTY TOWN 1005/HOLLAND GROUP †	
13	14	10	19	U-WAY HOW YOUNGBLOODZ (C) (D) (T) (X) GHET-O-VISION/LAFACE 24413/ARISTA †	
14	10	7	9	SATISFY YOU ● PUFF DADDY FEATURING R. KELLY (C) (D) BAD BOY 79283/ARISTA †	
15	12	12	5	IN THE GAME 0 (C) (D) HOLLYWOOD 164031 †	
16	17	11	13	PIMPIN' AIN'T NO ILLUSION UGK FEAT. KOOL ACE & TOO SHORT (C) (D) (T) JIVE 42633	
17	16	25	3	I'M JUST A BILL IKE JACKSON PRESENTS TOM PAPER (D) (T) 447 0721/HMC †	
18	18	14	13	LUV AT FIRST SIGHT CHILDRIN OF DA GHETTO FEAT. SOULTRE (C) (D) (T) HOO-BANGIN' 53564/PRIORITY †	
19	NEW ►	—	1	FLOSS DON ONE H.O.T.O.N.E.S. (C) (D) (T) VACANT LOT/PRIORITY	
20	26	19	22	JAMBOREE ● NAUGHTY BY NATURE FEATURING ZHANE (C) (D) (T) (X) ARISTA 13712 †	
21	28	15	7	BACK THAT THANG UP JUVENILE FEAT. MANNIE FRESH & LIL' WAYNE (T) CASH MONEY 156482*/UNIVERSAL †	
22	22	18	13	TAKE A LICK AKIYELE (C) (D) (T) VOLCANO 34281/JIVE †	
23	23	20	7	BLING BLING B.G. FEAT. BABY TURK, MANNIE FRESH, JUVENILE & LIL' WAYNE (T) CASH MONEY 156483*/UNIVERSAL †	
24	37	30	8	MS. FAT BOOTY MOS DEF (T) RAWKUS 203* †	
25	24	32	5	LOSE YO MIND LIL' RACHETT (C) (D) BIG KID 54350/LIGHTYEAR	
26	20	21	12	EGO TRIPPING LT. STITCHIE FEATURING MAD LION (T) (X) PRG 0412*/DEH TYME	
27	31	22	5	DA ROCKWILDER METHOD MAN/REDMAN (T) DEF JAM 562440*/IDJMG †	
28	21	17	22	VIVRANT THING Q-TIP (T) VIOLATOR/DEF JAM 562170*/IDJMG †	
29	29	—	2	THA BLOCK IS HOT LIL' WAYNE FEAT. JUVENILE & B.G. (T) CASH MONEY 156546*/UNIVERSAL †	
30	27	27	12	BIZARRE U-GOD (C) (D) (T) WU-TANG 53574/PRIORITY	
31	25	13	5	STILL D.R.E. DR. DRE FEATURING SNOOP DOGG (T) AFTERMATH 497192*/INTERSCOPE †	
32	NEW ►	—	1	APOLLO KIDS GHOSTFACE KILLAH (T) RAZOR SHARP 79317*/EPIC	
33	34	29	21	IT'S YOUR THING MERCEDES FEATURING MASTER P (C) (D) (T) NO LIMIT 53565/PRIORITY †	
34	36	28	29	WATCH OUT NOW THE BEATNUTS FEAT. YELLAKLAW (C) (D) (T) VIOLATOR 1795/LOUD †	
35	NEW ►	—	1	BANG BANG BOOGIE CHAMPTOWN INTRODUCING D'THURZION (D) (T) 447 LTD. 701725/STRAIGHT JACKET	
36	19	24	9	P.E. 2000 PUFF DADDY FEATURING HURRICANE G (T) (X) BAD BOY 79276*/ARISTA †	
37	40	40	26	NO PIGEONS ● SPORTY THIEVZ FEATURING MR. WOODS (C) (D) (T) (X) ROC-A-BLOK/RUFFHOUSE 79190/CRG †	
38	32	—	2	WE ON FIRE HOT BOYS (T) CASH MONEY 156545*/UNIVERSAL †	
39	30	—	2	LIVE FROM NEW YORK CHEF RAEKWON (T) LOUD/COLUMBIA 79321*/CRG †	
40	35	—	2	WILL 2K WILL SMITH FEATURING K-CI (T) (V) COLUMBIA 79287*/CRG †	
41	48	—	7	PUSHER MAN RAISE UP CLICK FEAT. COOP, T.J., MONEY MIKE, LADY D, DEVIOUS ONE (C) (D) RAISE UP 6757	
42	RE-ENTRY	21	—	WILD WILD WEST ● WILL SMITH FEAT. DRU HILL & KOOL MO DEE (C) (D) (V) EVERBROCK/COLUMBIA 79157/CRG †	
43	NEW ►	—	1	WE IN HERE FUNKMASTER FLEX & BIG KAP (T) DEF JAM 562541*/IDJMG	
44	33	23	16	BOUNCE TO THE OUNCE O.G.C. (C) (D) (T) DUCK DOWN 53495/PRIORITY †	
45	39	31	20	B-BOY DOCUMENT 99 THE HIGH & MIGHTY FEAT. MOS DEF & MAD SKILLZ (C) (D) (T) EASTERN CONFERENCE/RAWKUS 53498/PRIORITY †	
46	RE-ENTRY	23	—	PLAY AROUND LIL' CEASE FEAT. LIL' KIM, JOE HOOKER & MR. BRISTAL (C) (D) (T) UNDEAS/ATLANTIC 84482/AG †	
47	38	33	9	MANCHILD SHYHEIM (C) (D) (T) WU-TANG 53576/PRIORITY	
48	42	35	10	GOTTA MAN EVE (T) RUFF RYDERS 497085*/INTERSCOPE †	
49	49	41	5	WANNA BE A BALLER LIL' TROY FEAT. YUNGSTA, FAT PAT, LIL' WILL, HAWK, BIG T (T) SHORT STOP/PUBLIC 156495*/UNIVERSAL †	
50	44	47	46	WHO LET THE DOGS OUT? CHUCK SMOOTH (C) (D) (M) (T) (X) WINGSPAN 002	

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

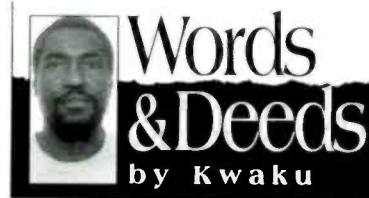
Tommy Tee Showcases Norway's Allstars

THE NORWAY BEAT: Producer Tommy Tee is the man heating up Norway's hip-hop scene. As has been the case with many rap-colonized territories, the genre gained its foothold in Norway with such early '80s movies as "Beat Street," "Wild Style," and "Break Machine" and with such hip-hop groups as Rock Steady Crew.

Pockets of true hip-hop heads can still be found, especially in the capital city of Oslo. Notes Tee, "Acts like N-Light-N, MC Diaz, and MC Opaque & Warlocks are a few of the MCs who've been rhyming enough to develop their own thing over the years."

One of those leading lights, N-Light-N, released his debut album, "Deep Green," in 1997. There's also big buzz generating about Spanish/Norwegian artist MC Diaz, who's from Jessheim (a 30-minute drive outside Oslo). His solo debut is expected in April.

All the aforementioned acts can be heard on the T.P. Allstars' set "Norske Byggeklosser" (Norwegian



content varies from conscious, uplifting rhymes to the familiar ghetto-centric posturing and gripes.

"I don't feel like it's up to me to tell MCs what they should talk about, not even on my own records," says Tee, whose old-school heroes include rappers Melle Mel, Flash, Treacherous Three, Public Enemy, and KRS-One, as well as producers Pete Rock, Dr. Dre, Diamond D, and DJ

Premier.

Tee adds that Sweden will probably be releasing the album soon. "The second single from the album—'Dream On'—is being worked now on radio," he says. "The first single, 'Crossing Borders,' was a collaboration with Diaz and myself along with [BMG Sweden artist and three-time Swedish Grammy winner] MC Petter."

Tee broadcasts nationally every Friday on Radio NRK's "The National Rapshow" (audio streamed on www.nrk.no/petre). With Norwegian graffiti artist Raide, Tee also publishes Fat Cap, a Norwegian graf/hip-hop magazine available through Tower Records.

(Continued on page 50)



NASTRADAMUS, PART DEUX: My very first column, when I took over Billboard's R&B charts back in the summer of 1996, reported the debut of Nas' "It Was Written" at No. 1 on Top R&B Albums. I introduced that news with the column lead-in slug "Nastradamus" and wrote, "You could have predicted this album would be No. 1."

Now, three years later, the rapper's fourth solo set bears the name "Nastradamus"—not that I'm taking any credit. I guess I'll just say that creative minds think along the same lines.

In any event, this Nas album doesn't attain the same No. 1 slot that his past two albums, "It Was Written" and "I Am," reached. The residue of Dr. Dre's "Chronic" set (Aftermath/Interscope) leaves enough vapor to hold the album at No. 1 on Top R&B/Hip-Hop Albums for a second week, forcing Nas' new set to settle for No. 2 and the Greatest Gainer award. The album entered the list a week ago at No. 36 due to street-date violations.

NEW ERA: This issue marks the introduction of elongated names for Billboard's Hot R&B Singles & Tracks and Top R&B Albums lists, which will now include the word "hip-hop" in their titles (see story, page 6). As proof that the change was apt, all of the new entries on those charts hail from hip-hop acts.

Hip-hop veterans the Beastie Boys' greatest-hits package, "The Sounds Of Science" (Capitol), their eighth set, enters at No. 14 as the Hot Shot Debut. The past three Beastie albums did not appear on the R&B list, as those sets leaned more toward rock than hip-hop, but this one appears on the chart by virtue of the older tracks contained.

Tash of rap unit Tha Alkaholiks makes his solo entry with "Rap Life" (Loud) at No. 28, and Akinyele of "Put It In Your Mouth" fame bows at No. 64 with "Aktapuss" (Volcano/Jive). The rapper has an accompanying direct-to-retail flick, "Aktapuss: The Sexcom," which shows some of his other talents. "Guinness Book Of World Records"-certified speed rapper Twista's "Legit Ballin'" (Legit Ballin') lands at No. 78. None of the albums mentioned have cuts garnering enough airplay to hit the Hot R&B/Hip-Hop Singles & Tracks list.

On the singles list, Jay-Z Featuring Beanie Sigel's "Do It Again" (Roc-A-Fella/Def Jam/IDJMG) picks up the Hot Shot Debut at No. 77 as the chart's highest entry. The title is the first radio track from the rapper's forthcoming "Life And Times Of Shawn Carter" set, due Dec. 28, which his label has projected will surpass 1 million units in its first week (Billboard, Nov. 27).

DMX's "What's My Name" (on affiliated label Ruff Ryders/Def Jam/IDJMG) ranks just two notches below at No. 79; DMX's album "And Then There Was X" is slated for a Dec. 21 release. Eve's "Love Is Blind" (Ruff Ryders/Interscope), featuring Faith Evans, bows at No. 78, based entirely on its audience of 5.2 million listeners.

Lastly, "Ballaz 4 Life" (Hostile Takeover) by Bullets And Gunsmoke rounds out the week's entries at No. 96 and was the only new title to debut based entirely on sales, as the others entered based on radio audience.



T.P. ALLSTARS

Bricks) on Tee Productions/Virgin. Released Oct. 25 in Norway, the set debuted at No. 5 on the sales-based charts featured in the major Norwegian newspaper VG.

The set is licensed to Virgin worldwide except for the U.S., where the album is expected to arrive in first quarter 2000. It will be preceded Tuesday (7) by the single "World Renown," featuring Pete Rock, AG, and Large Professor & Mike Zoot. B-side "No Holds Barred" features M.O.P., Royal Flush, and Matt Fingaz. That release will be through Fat Beats Distribution.

Virgin France is coordinating a European release for the T.P. Allstars project, for which Tee is recording extra tracks. Collaborations with such European acts as France's IAM, though, are still in the works.

"This is very important to me," says Tee, who launched his producing career 11 years ago. "I would definitely like to see Europe's hip-hop artists work and network more tightly instead of always looking toward the U.S."

"Crossing Borders," the first single taken off the heavily hip-hop-based, R&B-laced, and English-rapped album—recorded in New York and Oslo—is receiving thumbs up from American hip-hop magazine The Source. The set's lyrical

Hot Rap Singles™

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
				No. 1	
1	1	23	3	HOT BOYZ MISSY "MISDEMEANOR" ELLIOTT FEAT. NAS, EVE & Q-TIP (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	
2	2	1	6	4, 5, 6 SOLE FEATURING JT MONEY & KANDI (C) (D) DREAMWORKS 459029/INTERSCOPE †	
3	NEW ▶		1	YOU CAN DO IT ICE CUBE FEATURING MACK 10 & MS. TOI (C) (D) (T) LENGH MOB/BEST SIDE 53562/PRIORITY †	
4	3	2	12	I WANT IT ALL ● WARREN G FEATURING MACK 10 (C) (D) (T) G-FUNK 73721/RESTLESS †	
5	4	6	5	NASTRADAMUS (T) (X) COLUMBIA 79299*/CRG †	NAS
6	6	4	6	STEP TO THIS MASTER P FEATURING D.I.G. (C) (D) (T) NO LIMIT 38680/PRIORITY †	
				GREATEST GAINER	
7	37	—	2	DOWN BOTTOM DRAG-ON & JUVENILE (T) (X) RUFF RYDERS 497186*/INTERSCOPE †	
8	5	5	12	SIMON SAYS PHAROAHE MONCH (C) (D) (T) RAWKUS 53567/PRIORITY †	
9	9	10	6	LEFT/RIGHT DRAMA (C) (T) (X) TIGHT 2 DEF 4501*	
10	7	3	8	SATISFY YOU ● PUFF DADDY FEATURING R. KELLY (C) (D) BAD BOY 79283/ARISTA †	
11	8	9	14	JIGGA MY N**** JAY-Z (C) (D) (T) ROC-A-FELLA 562201/ADJMG	
12	12	7	4	IN THE GAME ○ (C) (D) HOLLYWOOD 164031 †	
13	26	13	10	WHOLE LOT OF GANGSTAS DIE FLEX G. FEAT. KURUPT AND ALKATRAZ (C) (D) SHANTY TOWN 1005/HOLLAND GROUP †	
14	10	8	18	U-WAY HOW YOUNGBLOODZ (C) (D) (T) (X) GHET-O-VISION/LAFACE 24413/ARISTA †	
15	16	17	3	BALLAZ 4 LIFE BULLETS AND GUNSMOKE (M) (T) (X) HOSTILE TAKEOVER 0101* †	
16	25	—	2	I'M JUST A BILL IKE JACKSON PRESENTS TOM PAPER (D) (T) 447 0721/RMC †	
17	11	12	12	PIMPIN' AIN'T NO ILLUSION UGK FEAT. KOOL ACE & TOO SHORT (C) (D) (T) JIVE 42633	
18	14	15	12	LUV AT FIRST SIGHT CHILDRIN OF DA GHETTO FEAT. SOULTRE (C) (D) (T) HOO-BANGIN' 53564/PRIORITY †	
19	24	14	8	P.E. 2000 PUFF DADDY FEATURING HURRICANE G (T) (X) BAD BOY 79276*/ARISTA †	
20	21	21	11	EGO TRIPPING LT. STITCHIE FEATURING MAD LION (T) (X) PRG 0412*/DEH TYME	
21	17	20	21	VIVRANT THING Q-TIP (T) VIOLATOR/DEF JAM 562170*/DJMG †	
22	18	28	12	TAKE A LICK AKINYELE (C) (D) (T) VOLCANO 34281/JIVE †	
23	20	25	6	BLING BLING B.G. FEAT. BABY, TURK, MANNIE FRESH, JUVENILE & LIL' WAYNE (T) CASH MONEY 156483*/UNIVERSAL †	
24	32	18	4	LOSE YO MIND LIL' RACHETT (C) (D) BIG KID 54350/LIGHTYEAR	
25	13	11	4	STILL D.R.E. DR. DRE FEATURING SNOOP DOGG (T) AFTERMATH 497192*/INTERSCOPE †	
26	19	19	21	JAMBOREE ● NAUGHTY BY NATURE FEATURING ZHANE (C) (D) (T) (X) ARISTA 13712 †	
27	27	22	11	BIZARRE U-GOD (C) (D) (T) WU-TANG 53574/PRIORITY	
28	15	16	6	BACK THAT THANG UP JUVENILE FEAT. MANNIE FRESH & LIL' WAYNE (T) CASH MONEY 156482*/UNIVERSAL †	
29	NEW ▶		1	THA BLOCK IS HOT LIL' WAYNE FEAT. JUVENILE & B.G. (T) CASH MONEY 156546*/UNIVERSAL †	
30	NEW ▶		1	LIVE FROM NEW YORK CHEF RAEKWON (T) LOUD/COLUMBIA 79321*/CRG †	
31	22	24	4	DA ROCKWILDER METHOD MAN/REDMAN (T) DEF JAM 562440*/DJMG †	
32	NEW ▶		1	WE ON FIRE HOT BOYS (T) CASH MONEY 156545*/UNIVERSAL †	
33	23	32	15	BOUNCE TO THE OUNCE O.G.C. (C) (D) (T) DUCK DOWN 53495/PRIORITY †	
34	29	29	20	IT'S YOUR THING MERCEDES FEATURING MASTER P (C) (D) (T) NO LIMIT 53565/PRIORITY †	
35	NEW ▶		1	WILL 2K WILL SMITH FEATURING K-CI (T) (V) COLUMBIA 79287*/CRG †	
36	28	36	28	WATCH OUT NOW THE BEATNUTS FEAT. YELLAKLAW (C) (D) (T) VIOLATOR 1795/LOUD †	
37	30	27	7	MS. FAT BOOTY MOS DEF (T) RAWKUS 203* †	
38	33	26	8	MANCHILD SHYHEIM (C) (D) (T) WU-TANG 53576/PRIORITY	
39	31	38	19	B-BY DOCUMENT 99 THE HIGH & MIGHTY FEAT. MOS DEF & MAD SKILLZ (C) (D) (T) EASTERN CONFERENCE/RAWKUS 53498/PRIORITY †	
40	40	35	25	NO PIGEONS ● SPORTY THIEVZ FEATURING MR. WOODS (C) (D) (T) (X) ROC-A-BLOK/RUFFHOUSE 79190/CRG †	
41	NEW ▶		1	SPEAKING REAL WORDS 7L & ESOTERIC (T) DIRECT 1220*/LANDSPEED	
42	35	30	9	GOTTA MAN EVE (T) RUFF RYDERS 497085*/INTERSCOPE †	
43	44	39	26	LET ME KNOW CAM'RON (C) (D) (T) UNTERTAINMENT 79170/EPIC †	
44	47	—	45	WHO LET THE DOGS OUT? CHUCK SMOOTH (C) (D) (M) (T) (X) WINGSPAN 0002	
45	39	40	34	WHO DAT ● JT MONEY FEATURING SOLE (C) (D) (T) TONY MERCEDES/FREEWORLD 53469/PRIORITY †	
46	45	48	16	THUG ONES HALF-A-MILL FEAT. NOREAGA, MUSALINI AND KOOL G RAP (C) (D) (T) PENALTY 7268/TOMMY BOY	
47	43	31	11	FRONTLINE FACE OF DEATH (C) (D) SOMETHING ELSE 108 †	
48	RE-ENTRY		6	PUSHER MAN RAISE UP CLICK FEAT. COOP, T.J., MONEY MIKE, LADY D, DEVIOUS ONE (C) (D) RAISE UP 6757	
49	41	33	4	WANNA BE A BALLER LIL' TROY FEAT. YUNGSTA, FAT PAT, LIL' WILL, HAWK, BIG TYMERS (T) SHORT STOP/REPUBLIC 156495*/UNIVERSAL †	
50	36	42	11	JUMP UP BLACK MOON (C) (D) (T) DUCK DOWN 53491/PRIORITY	

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

GUY REUNITES FOR NEW SET ON MCA

(Continued from preceding page)

more Interscope set, "Another Level," has sold 3.1 million units, according to SoundScan. But '99 follow-up "Finally," which has sold 400,000 units, was a commercial disaster. The speedily produced "Guy III" (recorded over six weeks) is Riley's chance to prove he hasn't lost his touch.

"With BLACKstreet we felt like we'd made it to the peak," Riley says. "Selling millions and then having your next album brick is very depressing. I honestly felt it was a good album. It's also very embarrassing for the label. I don't think they'll ever sell an R&B record on that label as big as we were. I just hope people don't see it as a bad reflection on me as a producer."

It was Riley—through classic Guy anthems such as "Groove Me," "I Like," "Piece Of My Love," "The Future," and "Let's Chill"—who revolutionized R&B, infusing an infectious uptown bounce called new jack swing. Aaron Hall, carrying the torch borne by Stevie Wonder and Gap Bander Charlie Wilson, reintroduced the gospel-laden style of singing that's become a staple of contemporary R&B.

Though R&B production styles tend to change at an alarmingly fast rate, it's a wise move for "Guy III" to contain a healthy hybrid of the classic new jack swing sound and a more contemporary feel. The new album also features a cover of the Gap Band and Wonder's 1983 collaboration, "Someday."

"I wanted to reintroduce Guy with something the public would know is us," says Riley of "Dancin'." "Then as the album progresses, you can get into the newer sounds of Guy."

One of the most talked-about tracks is the emotional ballad "Why Do You Wanna Keep Me From My Baby," detailing the soured relationship between Aaron Hall and the mother of his 3-year-old son. The singer has been unable to see his boy for the past year.

"I'm not the type to go in an interview and moan about it," says Hall. "I'm just going to sing about it. I'm not going to give her any airplay by saying her name or dragging my son

into it by mentioning his name. I'm just going to say, 'Remember, I'm your father.'"

In many ways, it's the added drama that Aaron Hall brings to Guy that separates the group from BLACKstreet. Hall is the headline-grabbing, outspoken lead singer, while Riley assumes the role of soft-spoken producer.

"It took a lot out of me being the only front person in BLACKstreet. It drained me. I got tired of it," Riley admits. "People wouldn't know who Chauncey [Hannibal] or Terrel [Philips] were. With Guy, everyone knows who we are, and it's more of a group thing, where we all share responsibilities."

Reintroducing Guy—booked by CAA's Dennis Ashley—has been a slow burn that ignited in September with a banner street campaign targeting major R&B markets.

"What we wanted to do was reintroduce the Guy logo again, which was very distinctive," says MCA marketing director Hakim Abdal Khallaq. "Then we did a tip sheet teaser radio campaign—the first semi-image people saw of the group. It was a cropped picture: You couldn't see their heads, just their bodies. Now we're in phase three with the full visual of the group."

An across-the-board publicity campaign is targeting both fanzines and mainstream publications such as

Vibe (featuring a photo shoot with renowned photographer Albert Watson), Mad Rhythms, Entertainment Weekly, Rolling Stone, and Spin; print ads will run prior to the album's release, as well as ads placed during BET's "Live From L.A." and "Comic View" series.

"From Dec. 13 to Feb. 1 we'll have approximately 1,200 spots running on BET," says Khallaq. "In addition, we're locking the guys in for the American Music Awards, 'Motown Live,' and 'The Chris Rock Show.' When you turn on your TV, you won't be able to miss them."

A "Dancin'" video, directed by Marcus Nispel, employs a pseudo-"Matrix" theme, with Guy coming back to life after having been frozen for 10 years. The group will be heading out on a promo tour; it will conclude with a homecoming show to be taped at Harlem's Apollo Theatre in New York on the album's release date. "They're all originally from Harlem, so it makes perfect sense," says Khallaq. "We'll also be flying people in."

"The thing about Guy is that Teddy knows Aaron and what works for him so well," says Dwight Fuller, manager of Vision Quest record store in Yonkers, N.Y. "There's that hunger and chemistry, which have gotten the public excited again. The single's hot, and I expect the album will be even better."



Getting In The Mood. Columbia artist Marc Nelson—whose solo debut album, "Chocolate Mood," bowed Nov. 9—recently caught up with DreamWorks artist Solé in New York following the Davoucci spring clothing fashion show.

Mafia1.com

coming soon

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes chart entries 1-49.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes chart entries 50-100.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Videoclip availability. * Indicates retail single available; Gold and Platinum singles are otherwise indicated. * Retail Launch: Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. (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.

Parlophone's Pet Shop Boys Celebrate The 'Nightlife'

HAPPINESS IS JUST AROUND THE BEND: After three weeks of nonstop touring throughout the U.S., the Pet Shop Boys finally(!) arrived in New York to play two sold-out shows, Nov. 11-12 at the Hammerstein Ballroom. Several days later, we still can't help but get excited thinking about the duo's spectacular opening-night performance.



by Michael Paoletta

jams as "Happiness Is An Option," "Vampires," "For Your Own Good," and "I Don't Know What You Want But I Can't Give It Any More." Tales of desire, sex, sin, fame, money, deceit, and heartbreak never sounded so good.

Throughout, and amid a futuristically angular stage set that seemed to have been inspired by the film "The Cabinet Of Dr. Caligari," Tennant and Lowe were accompanied by a male vocal quartet (Keith Fluitt, Steve Abram, John James, and Billy Cliff Newkirk); percussionist Danny Cummings; musical director/keyboardist Peter "Ski" Schwartz; and diva supreme/acclaimed session singer Sylvia Mason-James (just where is her solo recording contract?).

Definite highlights included the tear-inducing video-montage tribute to Dusty Springfield during "What Have I Done To Deserve This?"; the "Sound Of Music"-style staging for "You Only Tell Me You Love Me When You're Drunk"; the seamless (and clever) intertwining of "It's A Sin" and "I Will Survive," with Mason-James effortlessly taking on the timeless Gloria Gaynor anthem; and the sight of concertgoer Sir Elton John shakin' his groove thang to "New York City Boy."

Of course, the ever-smiling John

wasn't the only one dancing. With thumping disco and house rhythms prevailing, there was no way to sit this show out. By the time Tennant and Lowe (and cast) reached the evening's encore—delicious covers of Sterling Void's "It's Alright" and the Village People's "Go West"—the massive room was a sea of stomping bodies. Happiness wasn't just around the bend; it had, indeed, arrived.

Staying with the Pet Shop Boys for one more moment, Tennant told Dance Trax that "Nightlife" was two years in the making. "In approaching this album, we had a musical idea," he says. "We wanted to blend electronic music with strings. No one's really done that before. We wanted to change the use of electronic sounds. And we wanted to make things more simple, more lush."

Tennant says that one song on the album—"In Denial," a duet with Kylie Minogue—is culled from an "as-yet untitled stage musical that we've written with Jonathan Harvey [author of the play/film "Beautiful Thing"]. We're going to be workshoping it this coming spring in London. It's a contemporary drama with songs. It takes place in a gay club in London and has a cast of 12. We're trying to do a completely different kind of music for it. It's been a brilliant challenge for Chris and me. We're having a wonderful time working with Jonathan."

When asked about the duo's durability, Tennant at first chuckled, saying, "Coming up through the ranks in 1986, we were the missing link

between the '80s pop of Frankie Goes To Hollywood and Culture Club and the dance culture that was prevalent in Britain after the disco era."

Pausing for thought, he added, "We presented ourselves as minimalist. Our goal was to present songs that worked as simple pop music—but songs that also gave you something to consider, to mull over afterward. I think that's helped us to endure as a recording act. In the end, all we've ever wanted to do was make records that people will find stimulating."

TRANCE MISSION: Fans of Dario G., Sash!, and Paul Oakenfold—as well as Haddaway—have taken rather kindly to German artist André Tanneberger, who records under the guise of ATB. Armed with a trance-induced arsenal of electronic beats, ATB has, over the past 14 months, scored three crossover European hits—"9PM (Till I Come)," "Don't Stop," and a slick cover of Adam & Seal's "Killer"—for its German label, the Universal-distributed Kontor Records.

Last June, New York-based Radical Records issued "9 PM (Till I Come)"; in July, the single peaked at No. 7 on Billboard's Hot Dance Music/Club Play chart. On Oct. 5, the label released ATB's debut album, "Movin' Melodies," which includes the aforementioned hits and then some.

"I'm surprised by the success I've been having," says Tanneberger. "In the beginning, I was just happy to have a record deal. I really wasn't sure if people would understand my sound."

But understand they did! According to Radical, "9 PM (Till I Come)" spent two weeks atop the U.K. sin-



Lovin' The Night Life. Several thousand global club punters trekked to Montreal last month for the annual weekend-long Black And Blue Festival. In signature fashion, this year's event, dubbed Space 1999, attracted some of clubland's brightest stars, showcasing their musical wares at dusk-till-dawn parties. Numerous artists performed onstage, including Kristine W., Funky Green Dogs, Reina, Celeda, Soulsearcher, and Veronica. Providing the continuous stream of progressive club beats was an international contingent of DJs that included Rob Davis, Victor Calderone, Mark Anthony, Abel, Peter Rauhofer, Manny Lehman, David Knapp, and, shown above, Tom Stephan (aka remixer/producer Superchumbo). (Photo: Luc Richard.)

gles chart, selling more than 250,000 units in its first week. Also, says the label, the single has been certified gold in five countries and platinum in six. In Germany, the album is a top 30 seller.

Prior to his success with ATB, Tanneberger produced/remixed for the likes of Future Breeze, Red 5, U96, and the Outhere Brothers. Additionally, Tanneberger was one-third of the now defunct Sequential One, which he describes as a "punk-styled dance act named after a key-board."

Five years ago, Tanneberger, who resides in Bochum, Germany, embarked on a DJ career. "Especially now, it's important for me to play in clubs to see people's reactions on the dancefloor," he explains. "It allows me to test out new material that I may be working on in the studio."

When he's not manning the turntables at a club somewhere in Europe or working on his sophomore album, Tanneberger, along with ex-Sequential One member Woody Van Eyden, helms an independent label, Clubbgroove Records, and a publishing company, A Forty.

"You've got to keep movin'," says Tanneberger. That said, he couldn't have chosen a better name for his debut album as a solo artist.

Assistance in preparing this column was provided by Larry Flick in New York.



PET SHOP BOYS

In the course of two one-hour acts (complete with an intermission), the Boys—singer Neil Tennant and keyboardist Chris Lowe—ably spotlighted the numerous high points of their 15-year career, as well as several songs from their must-have new album, "Nightlife." (The Parlophone/Sire set, which streeted Nov. 2, was produced by the Boys, along with David Morales, Craig Armstrong, and Rollo.)

That said, neo-disco classics like "West End Girls," "Being Boring," "Opportunities," "Can You Forgive Her?," "Left To My Own Devices," and "Always On My Mind" danced comfortably alongside such new

Kid Koala Delivers Old-School Set On Ninja Tune

BY AMANDA NOWINSKI

SAN FRANCISCO—Three years ago, an A&R executive from Ninja Tune discovered Kid Koala's demo tape while driving label owner/recording artist Coldcut to the airport. On Feb. 22, the Caroline-distributed label will release Kid Koala's debut album, "Carpel Tunnel Syndrome."

A playfully arranged montage of quirky sound bites, rhythmic scratching, and fluid hip-hop beats, "Carpel Tunnel Syndrome" is the result of three turntables, one mixer, several 8-track recording devices, and hundreds of obscure pieces of vinyl that Kid Koala acquired over the past 12 years. It's also the result of having toured with Money Mark and the Beastie Boys last year.

Aside from Money Mark and Kid Koala's funk/jazz band, Bullfrog, the album includes no MCs or guest artists. Additionally, the set finds Kid Koala bucking current technology by not including computer-en-



KID KOALA

hanced samples. In old-school style, all sound bites were recorded directly from turntables.

"This entailed taking massive amounts of notes," says the 24-year-old, Montreal-based classically trained musician, né Eric San. "Yes, it was very tedious research, but the only way to make this album was to

study every sound I might use. It's a pretty academic process."

Kid Koala's serendipitous road to recording is reflected in his shy, self-effacing manner of discussing his work. "I would say I'm a complete nerd," says the artist, who recorded the album in his home studio.

"The parameter of the record was a huge challenge, but aside from my notes, nothing was premeditated or composed," he says. "Some tracks are sloppy first takes, first-thing-in-the-morning types of tracks that don't have that perfect groove."

"This isn't really dance music in its purest form," Kid Koala continues. "But it is perfect for people who suffer from attention deficit disorder, because there are loads of very quick sound bites going on here."

Kid Koala's songs are published by Just Isn't Music, the London-based publishing division of Ninja Tune.

(Continued on next page)

Billboard. Dance Breakouts

NOVEMBER 27, 1999
CLUB PLAY

1. ABOVE THE CLOUDS AMBER TOMMY BOY
2. LA MOUCHE CASSIUS ASTRALWERKS
3. SOULSHAKA JAN DRIVER GROOVILICIOUS
4. RHYTHM DIVINE ENRIQUE IGLESIAS INTERSCOPE
5. DON'T STOP FREESTYLERS MAMMOTH

MAXI-SINGLES SALES

1. MAKE SOME NOISE MIKE SKI JE LYBEAN
2. WAKE UP DAWN TALLMAN NERVOUS
3. GET DOWN JUNGLE BROTHERS GEE STREET
4. VOID (I NEED YOU) CATAPILA TOMMY BOY SILVER LABEL
5. MAMBO NO. 5 LENNY BAGEL & BLUE MAMBO STREET BEAT

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



Table with 6 columns: This Week, Last Week, 2 Wks Ago, Wks On Chart, Title, Artist, Peak Position. Includes 'No. 1' section with 'U Know What's Up' by Donell Jones and 'Greatest Gainer/Sales' section with '15 Minutes' by Marc Nelson.

Table with 6 columns: This Week, Last Week, 2 Wks Ago, Wks On Chart, Title, Artist, Peak Position. Includes 'Hot Shot Debut' section with 'Girls Night Out' by The Ufw All-Stars and 'New' section with 'MS. Fat Booty' by Mos Def.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip available. * Indicates retail single available; Gold and Platinum singles are otherwise indicated. † Retail Launch: Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. • Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 units (Gold). • RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. (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.



Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes chart entries 1-49.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes chart entries 50-100.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. * Indicates retail single available; Gold and Platinum singles are otherwise indicated. ‡ Retail Launch: Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. (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.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 106 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'U KNOW WHAT'S UP' by Donell Jones.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'HE CAN'T LOVE U' by Jagged Edge.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent hits like 'WHERE MY GIRLS AT?' by Faith Evans.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent hits like 'LOVE LIKE THIS' by Faith Evans.

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

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

Table with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles A-Z including '1 * 2 * 3' by EMI Blackwood.

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 top entries like 'GET GONE' by Donell Jones.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'GIRLS NIGHT OUT' by The Untouchables.

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



AUGUST 14, 1999

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'No. 1' section and 'Greatest Gainer/Sales' section.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'Hot Shot Debut' section.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ★ Indicates retail single available. Gold and Platinum singles are otherwise indicated. ☆ Retail Launch. Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks unit; they reach the top 75 of the Hot R&B Airplay chart. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. (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.

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FOR OUTSTANDING ACHIEVEMENTS
IN THE FIELD OF ENTERTAINMENT
DURING THE PAST YEAR.

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DEBORAH COX

BUSTA RHYMES

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'No. 1' section and 'Greatest Gainer/Airplay' section.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'Hot Shot Debut' section.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. * Indicates retail single available. Gold and Platinum singles are otherwise indicated. † Retail Launch - Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. (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.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
No. 1					
1	1	1	4	WILD WILD WEST WILL SMITH FEAT. DRU HILL & KOOL MO DEE (C) (D) OVERBROOK/COLUMBIA 79157/CRG †	3 weeks at No. 1
2	2	3	4	JAMBOREE NAUGHTY BY NATURE FEATURING ZHANE (C) (D) (T) ARISTA 13712 †	
3	3	2	8	NO PIGEONS ● SPORXY THIEVZ FEATURING MR. WOODS (C) (D) (T) (X) RDC-A BLOK/RUFFHOUSE 79190/CRG †	
4	4	9	3	IT'S YOUR THING MERCEDES FEATURING MASTER P (C) (D) (T) NO LIMIT 53565/PRIORITY †	
5	5	4	11	WATCH OUT NOW THE BEATNUTS FEAT. YELLAKLAW (C) (D) (T) VIOLATOR 1795/RELATIVITY †	
6	6	5	17	WHO DAT JT MONEY FEATURING SOLE (C) (D) (T) TONY MERCEDES/FREEWORLD 53469/PRIORITY †	
7	7	6	9	LET ME KNOW CAM'RON (C) (D) (T) UNTERENTAINMENT 79170/EPIC †	
8	8	7	22	HOLLA HOLLA JA RULE (M) (T) (X) MURDER INC./DEF JAM 566959*/IDJMG †	
GREATEST GAINER					
9	17	—	2	B-BOY DOCUMENT 99 THE HIGH & MIGHTY FEAT. MOS DEF & MAD SKILLZ (C) (D) (T) EASTERN CONFERENCE/RAWKUS 53498/PRIORITY	
10	10	10	6	TRU HOMIES TRU (C) (D) (T) NO LIMIT 53494/PRIORITY †	
11	9	8	10	COME GET IT DJ HURRICANE FEAT. RAH DIGGA, RAMPAGE & LORD HAVE MERCY (C) (T) (X) OFF LINE/TVT SOUNDTRAX 8311*/TVT	
12	11	12	10	ALL I KNOW RAHZEL (D) (T) MCA 55597 †	
13	16	24	14	EVERYONE FALLS IN LOVE TANTO METRO & DEVONTE (C) (T) (X) PENTHOUSE 6278*/VP †	
14	13	13	4	WORLDWIND (THIS IS WHAT IT SOUNDS LIKE) BLACK MOON (C) (D) (T) DUCK DOWN 53484/PRIORITY †	
15	NEW	1	1	U-WAY (HOW WE DO IT) YOUNGBLOODZ (C) (D) GHET-O VISION/LAFACE 24413/ARISTA †	
16	12	14	9	MAKE IT HOT DJ S&S FEATURING H.O.T.O.N.E.S. (C) (D) (T) LETHAL/BLACKHEART 371704/IDJMG †	
17	20	19	31	HARD KNOCK LIFE (GHETTO ANTHEM) ● JAY-Z (C) (D) (T) ROC-A-FELLA 566977/IDJMG †	
18	15	15	23	IT AIN'T MY FAULT 2/SOMEBODY LIKE ME SILKK THE SHOCKER FEAT. MYSTIKAL (C) (D) (T) NO LIMIT 53470/PRIORITY †	
19	25	39	3	FREAK WITH ME TEE KEE (C) (X) DOC HOLLYWOOD 50002*/WHITE LION	
20	18	16	8	MAKE IT IN LIFE GROUP HOME FEATURING AGALLAH (C) (T) (X) REPLAY 36001*	
21	19	25	21	WHAT'S IT GONNA BE?! ● BUSTA RHYMES FEAT. JANET (C) (D) (T) FLIPMODE/ELEKTRA 64051/EEG †	
22	29	20	15	NASTY TRICK GANGSTA BOO (C) (D) (T) HYPNOTIZE MINDS 1784/RELATIVITY †	
23	23	22	12	BIG MAMA (GO BIG GIRL) BLACK DAVE (C) (M) (T) (X) TRIAD 2170*/ROADRUNNER †	
24	27	27	31	MORE FREAKY TALES TOO SHORT (C) (D) (T) SHORT 42571/JIVE	
25	24	21	12	AUTOMATIC MC EIHT (C) (D) (T) HOO BANGIN' 53480/PRIORITY †	
26	21	26	18	ONE-NINE-NINE-NINE COMMON FEATURING SADAT X (C) (D) (T) RAWKUS 53474/PRIORITY †	
27	28	30	4	VIVRANT THING Q-TIP (T) VIOLATOR 562170*/IDJMG †	
28	38	—	3	SYMPHONY 2000 EPMD FEAT. METHOD MAN, REDMAN & LADY LUCK (T) DEF JAM 562209*/IDJMG †	
29	31	23	24	PHD. (PLAYA HATA DEGREE) TONY-O FEAT. KEVIN GARDNER & REDWINE (C) (D) EPICUREAN 0027	
30	14	11	9	WHAT WE BE BOUT MOZAE (C) (X) SAGESTONE #006* †	
31	22	17	16	PLAYERS HOLIDAY T.W.D.Y. FEAT. TOO SHORT & MAC MALL (C) (D) (T) THUMP STREET 2265 †	
32	34	32	7	RESTLESS WHITE DAWG (C) (D) PAPER CHASERS 0002	
33	30	28	4	NEW MILLENNIUM (WHAT CHA WANNA DO) CHA CHA (C) (D) (T) NOONTIME 79165/EPIC †	
34	32	31	8	DOCK OF THE BAY THE WHORIDAS (M) (T) (X) SOUTHPAW/DELICIOUS VINYL 1962*/TVT †	
35	36	35	28	WOOF SNOOP DOGG FEATURING MYSTIKAL AND FIEND (C) (D) (T) NO LIMIT 53462/PRIORITY †	
36	39	33	37	WHO LET THE DOGS OUT? CHUCK SMOOTH (C) (D) (M) (T) (X) WINGSPAN 0002	
37	33	34	4	THAT DRAMA (BABY'S MAMA) JIM CROW FEAT. JAZZE PHA & TOO SHORT (C) (D) (T) NOONTIME 79172/EPIC †	
38	35	40	15	BOUNCE, ROCK, SKATE, ROLL BABY DC FEAT. IMAJIN (C) (D) (T) SHORT 46605/JIVE †	
39	26	18	7	LIFE'S A SCHEME BUDDHA MONK (C) (T) (X) EDEL AMERICA 3863*	
40	41	36	14	THE ANTHEM SWAY & KING TECH FEAT. DJ REVOLUTION (C) (D) (T) INTERSCOPE 97054 †	
41	40	41	9	PERFECT MAN NASTYBOY KLICK FEATURING ANGELINA (C) (D) UPSTAIRS 0141	
42	44	46	7	PLAY AROUND LIL' CEASE FEAT. LIL' KIM, JOE HOOKER & MR. BRISTAL (T) UNDEAS/ATLANTIC 84483*/AG †	
43	37	43	7	BREAKER, BREAKER GZA/GENIUS (T) WU-TANG 55517*/MCA †	
44	42	37	13	COLD FEET 40K CREW (M) (T) (X) FRANCIS 2118* †	
45	45	29	16	WHAT G'S DO 4 MONEY LIL' RACHETT FEATURING LV (C) (D) (T) BIG KID 43192/LIGHTYEAR †	
46	46	45	21	RESPIRATION MOS DEF & TALIB KWELI ARE BLACK STAR FEAT. COMMON (C) (D) (T) RAWKUS 53473/PRIORITY †	
47	43	38	7	GET YOUR GROOVE ON 5CENT FEAT. BIG AL, G-MAN, ORIGIN, SAI, KENNY MACK (C) (D) RUGLEY 2620/HARVEST †	
48	RE-ENTRY	36	36	PUSHIN' WEIGHT ● ICE CUBE FEAT. MR. SHORT KHOP (C) (D) (T) PRIORITY 53456 †	
49	RE-ENTRY	5	5	CALLING A SPADE A SPADE THE GUTSMEN (D) DEH TYME 0402/DIRON	
50	RE-ENTRY	23	23	STAND UP CHARLI BALTIMORE FEAT. GHOSTFACE KILLAH (C) (D) (T) UNTERENTAINMENT 79094/EPIC †	

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

R&B

ARTISTS & MUSIC

Kool Keith's Full Of Character On Solo Set

BLACK ELVIS & SPACEMAN GET ZAPPED: Among the last musical projects the late Roger "Zapp" Troutman collaborated on was "Master Of The Game," a track on "Black Elvis/Lost In Space," the Aug. 10 Ruffhouse/Red Ink solo debut of Kool Keith.

Instead of sampling Troutman on the '70s funk-styled track, Keith brought him into the studio. "I had the chance to go into the studio with a real artist," Keith exults as he recalls the experience. "When you work with rappers and DJs, it's not like you're in the studio with a real musician and can learn anything. I played bass and [used] sound modulating machines; I was like a musician."

"I wanted a challenging tempo to write to, and I thought this would be different because everyone else used Roger on slower tempos," he continues. "So I flipped the script and had him singing the chorus. He was bugging out. I think I got the very last thing he did."

That's just one of the highlights on the renegade MC/hip-hop producer's solo project, which plays up Keith's penchant for creating various characters.

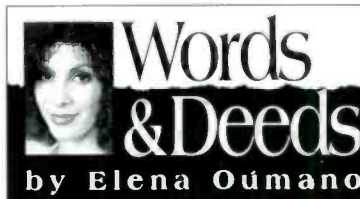
"I'm a different type of artist," says Keith. "My creativity has been overlooked in the past, but I've just been sticking with what I've been doing. I haven't followed anybody else or the top 40. Today, everyone has the same sound. I'm the only artist doing my own sound with my own character to match, like a [movie] soundtrack."

Black Elvis and Spaceman are but two of the many personas—including Dr. Octagon and Dr. Doom—that Keith has assumed over the years. And out of those characters' mouths have flowed some of hip-hop's most adventurous and erudite raps.

Kool Keith (aka Keith Thornton) made his hip-hop debut in '87 as a member of the Ultramagnetic MCs—during a period when rap was becoming less of a party and more of a medium for tough political messages. While the seminal group established a permanent slot in the hip-hop empire with "Critical Beat-down" and "Four Horsemen," filling that niche didn't translate into major sales.

The group disbanded, and Keith set out to produce other artists and do voiced tracks like "Dr. Octagonecologist" and "A Better Tomorrow." He was also the voice on Prodigy's "Fat Of The Land" set. Keith now appears in frequent rotation as Dr. Ultra, the lead character in a series of national television ads for Sprite.

Whether he's playing a brother from another galaxy or the king of rock-'n-roll on this double-concept album, it's evident that Keith's just being Keith. In addition to skilled wordplay and a slippery, agile flow, this set's many pleasures include the artist's BS detector—as fine-tuned and democratic as



comedian Chris Rock's.

Musically, Keith's expansive production reflects the sensibility of a New Yorker transplanted to the City of Angels. "I felt very worldly while making this album," he says. "Hearing the sounds of the West and Midwest opened my mind to universalizing my album. I'm not caught up in one particular regional sound."

"The U.S. is way behind as far as musical innovation is concerned—

we're stuck in time, looping old stuff," Keith adds. "It's OK to a degree, but a lot of people get carried away. Back in the day, James Brown and the Gap Band blew up on their own records. Now I'm doing something original. People say I'm lost in space, but that's my professionalism. By not answering to a lot of nonsense, I can get



KOOL KEITH

something done."

On the first single, "Livin' Astro," Keith jumps headfirst into the glam-rock-star lifestyle he claims—with futuristic tongue in cheek—as a bona fide hip-hop legend. "It's my lifestyle in a big way," he says, "like Madonna's 'Material Girl.' It's also one of my most Elvis-type records, talking about touring and being on BET and MTV."

"When we signed Keith, he was clearly the most well-known, unsigned rapper out there," says Tim Devine, senior VP of A&R for the Columbia Records Group. "Keith came to me with two ideas: the Black Elvis character and 'Lost In Space.' So I said, 'Let's take both concepts and do half an

album's worth of each—all on one CD.

"His multiple personalities give us an incredible base to build from," Devine continues. "Unlike with his previous characters, this is Keith's first venture into producing and promoting his own identity. One of the reasons we elected to make this a Columbia/Red Ink project was to maximize the awareness that Keith has built up through his prior independent releases."

With that in mind, the Columbia street team—both alternative and urban—will be working the project through the press and sending cassette samplers to independent retail outlets and major chains.

Posters, postcard stickers, and Black Elvis wigs are also being pressed into service, together with listening booths and special point-of-purchase displays utilizing the Black Elvis image.

The label is also planning in-store appearances, and retail is more than ready. "Kool Keith is a pioneer, one of the most innovative MCs and lyricists out there," says Joey Blanco, buyer/DJ for Philadelphia's Armand's Records. "He's a space cadet always pushing hip-hop further. I can't wait to put 'Black Elvis' on the shelf."

Adds Glenn "Golden Boy" Cooper, PD/DJ at WUSL-FM Philadelphia, "I've been down with Kool Keith since the Ultramagnetic days. He's hot to death."

A white-label version of "Livin' Astro" has gone out to clubs, R&B and rap radio, and mix shows. It will be released commercially after the album's Aug. 10 street date. The next single will be "Rockets On The Battlefield," which will be serviced to college and alternative radio.

A "Livin' Astro" video will be directed by Gregory Dark, who's lensed videos for Ice Cube and OutKast. It will be serviced to all major video outlets. The "Black Elvis/Lost In Space" album also bows Aug. 10 internationally.

Keith's national club and theater tour launches Aug. 12 and ends Sept. 19. He tours Europe in October.



Platinum Performances. During Platinum Entertainment's recent national sales convention, the company's urban division presented an artist showcase featuring Free Style Lee, Smash Task, and Strong. All are newly signed and completing albums for fall release. Shown in the back row, from left, are Lee, urban music VP/marketing and promotion Al Manerson, senior executive VP of sales and distribution Brent Gordon, a Smash Task member, urban music VP/GM Hank Caldwell, producer Charles Farrar, Platinum president/CEO Steve Devick, Farrar assistant Troy, and members of Lee's entourage. Shown in the front row, from left, are members of Smash Task.



Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'No. 1' section and 'GREATEST GAINER/SALES' section.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'Hot Shot Debut' section.

Records with the greatest airplay and sales gains this week... Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart... Retail Launch indicates first week that retail release impacts song's chart position...

LaFace's Jones Is Where He Wants To Be

BY TRACY E. HOPKINS

NEW YORK—Not many artists can boast that music saved their lives. But Untouchables/LaFace artist Donell Jones can. As a teenager, the singer, songwriter, and musician was a Chicago gang member. But his life changed at 15 when his mother bought him a keyboard.

"Music got me out," says Jones, who addressed his former lifestyle on "My Heart," his 1996 freshman LaFace set. "I had a lot of friends who were involved in the gang, but my love for music was stronger."

With the release of his sophomore album, "Where I Wanna Be," Sept. 14, the multitalented musician, who taught himself to play the guitar and piano, faces another challenge—



JONES

proving he's not a generic, studio-manufactured artist.

"This album sounds like something from a different time," Jones says of the 12-song set, which features live instru-

mentation. "Most of the songs we're hearing on the radio now won't be remade. But I want to write songs that people can remake 10 years from now."

Jones was inspired to pursue music by his father, who sang in local gospel and R&B groups. Then in 1993, Jones auditioned for Untouchables Entertainment president Eddie "Eddie F" Ferrell, former producer of Heavy D & the Boyz. Within a month of their meeting, Jones was signed.

Although Jones' rich vocals call to mind fellow nouveau crooner D'Angelo and Jones' idol Stevie Wonder, what distinguishes the 26-year-old is his songwriting and production track record. Jones has written and produced songs for 702 and LaFace labelmate Usher. The ASCAP-Warner/Chappell Music writer also contributed vocal arrangements for Madonna's "Bedtime Stories."

A first single, "Shorty (Got Her Eyes On Me)," was issued to radio March 17. While the video for that single is still in rotation on BET, LaFace senior director of marketing Shanti Das says "Shorty" didn't perform as well as expected on radio.

"We didn't want to put the album out without having a huge single in the market first," says Das. "The reaction from a lot of PDs was that they wanted a more uptempo record."

In an effort to appease them, the uptempo "U Know What's Up" ships to radio July 20. It will be released as a promo CD and will be sent to radio mix shows and clubs in early August.

Advance copies of "Where I Wanna Be" will be distributed to 7,000 beauty salons and barbershops across the country, along with promotional posters. This coincides with Jones' upcoming performances at the Bronner Bros. Hair Show and the National Dental Convention, both being held next month in Atlanta.

During the latter part of August, Jones will embark on a promotional tour of Los Angeles; Atlanta; Washington, D.C.; Philadelphia; Houston; Dallas; New York; and Chicago. Along the way, he'll do several "For Ladies Only" shows. Jones is managed and booked by the 401 Music Group.

According to SoundScan, Jones' "My Heart" debut, which included a cover of the Stevie Wonder classic "Knocks Me Off My Feet," sold 216,000 copies. LaFace is looking forward to Jones surpassing that success.

"Donell is a self-contained artist," notes Das. "So we want to create excitement. We also want to focus more on the singer/songwriter aspect. We want to sell Donell's music."

To help generate industry interest, Das mailed two-disc CD samplers of "Where I Wanna Be" to media and competing record labels with the proviso "1 for the car" and "1 for the crib."

Tyrone Lyons, owner of New York's Bat Records, predicts, "This disc will do better than the first one."

"Donell's current project is quietly on the move," says Helen Little, director of urban formats for AMFM Inc. "He doesn't have a big name, but he has a quality project."



LEAKS TO FLOODS: Two songs from R&B's leading females were leaked to radio and are taking on lives of their own. Erykah Badu Featuring Rahzel's "Southern Girl" (Motown) pulls down early airplay at WERQ Baltimore, WPGC Washington, D.C., and KBXX Houston following weeks of top 10 rotation at New York's WBLS. Given that early success and demand from other stations, executives at Motown held on to singles rights for the song, which was a track recorded for Roots member Rahzel's album. The No. 78 debut on Hot R&B Singles & Tracks shows the impact of Motown's promotional efforts, and the label has just serviced the single to the rest of the country. "Southern Girl" already has an audience of 4.8 million listeners.

Meanwhile, Mary J. Blige's "Sincerity" (MCA) was leaked to New York's WQHT, which led the charge with 37 plays, contributing 4.3 million of the 4.7 million radio listeners. Other reporters—WGCI Chicago, WBHJ Birmingham, Ala., and KPWR Los Angeles—also gave a few spins. "Sincerity" rises 90-79 on Hot R&B Singles & Tracks but is not being supported by the label, which is chasing lead single "All That I Can Say" (21-17).

SOUNDTRACK CITY: One of the best buys for shoppers who want to know what they're getting is multi-artist sets, which usually contain several cuts from established artists while throwing in some new ones for a sneak introduction.

On this issue's Hot R&B Singles & Tracks, 10 songs come from such albums. Of those 10, three hail from the same compilation: the Ruff Ryders' "Ryde Or Die" (Ruff Ryders/Interscope) set, No. 5 on this issue's Top R&B Albums list. Eve & Nokie's "What Ya Want" rises 17-15 with an audience increase of 1.7 million listeners and 72 stations supporting. Jay-Z's "Jigga My Nigga," holding at No. 19, still shows an increase in audience but loses one of its 72 supporters and looks to be peaking at radio. Drag-On & Juvenile's "Down Bottom" received heavy mix-show airplay on major-market stations and garners enough audience to hit No. 75 on Hot R&B Airplay, which in turn forces the song onto the Hot R&B Singles & Tracks list at No. 90. None of the songs from that album are available at retail as singles.

The Jive soundtrack to "The Woods," which is the Hot Shot Debut at No. 2 on Top R&B Albums, sports two songs on the Hot R&B Singles & Tracks list: "Think About You" by BLACKstreet (61-58) and "24-7" by Liberty City, Fla. (87-81). Liberty City's chart jump was based on the retail single, which saw a 31% sales hike, moving it 58-51 on Hot R&B Singles Sales.

Jay-Z has yet another airplay-only single charting, as his "Girl's Best Friend" (Epic) debuts from the forthcoming "Blue Streak" soundtrack. "Girl" is No. 66, based on 6.2 million radio audience impressions.

Two other soundtrack singles still sit near the top of Hot R&B Singles & Tracks after peaking at the R&B format: Maxwell's "Fortunate" (Rock Land/Interscope/Columbia), which holds at No. 2, and Will Smith's "Wild Wild West" (Overbrook/Interscope/Columbia) at No. 3. Lastly, Q-Tip's "Vivrant Thing" from the forthcoming Violator compilation album is down 1 million in audience but retains its bullet at No. 37 because the title saw a 24% sales increase at R&B core stores.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
▶ No. 1 ◀					
1	1	13	3	WILD WILD WEST (C) (D) OVERBROOK/COLUMBIA 79157/CRG †	WILL SMITH FEAT. DRU HILL & KOOL MO DEE 2 weeks at No. 1
2	3	2	3	JAMBOREE (C) (D) (T) ARISTA 13712 †	NAUGHTY BY NATURE FEATURING ZHANE
3	2	1	7	NO PIGEONS ● (C) (D) (T) (X) ROC-A-BLOK/RUFFHOUSE 79190/CRG †	SPORTY THIEVZ FEATURING MR. WOODS
▶ GREATEST GAINER ◀					
4	9	—	2	IT'S YOUR THING (C) (D) (T) NO LIMIT 53565/PRIORITY †	MERCEDES FEATURING MASTER P
5	4	4	10	WATCH OUT NOW (C) (D) (T) VIOLATOR 1795/RELATIVITY †	THE BEATNUITS FEAT. YELLAKLAW
6	5	3	16	WHO DAT (C) (D) (T) TONY MERCEDES/FREEWORLD 53469/PRIORITY †	JT MONEY FEATURING SOLE
7	6	6	8	LET ME KNOW (C) (D) (T) UNTERENTAINMENT 79170/EPIC †	CAM'RON
8	7	5	21	HOLLA HOLLA (M) (T) (X) MURDER INC./DEF JAM 566959/IDJMG †	JA RULE
9	8	8	9	COME GET IT (C) (D) (T) (X) OFF LINE/TVT SOUNDTRAX 8311/TVT	DJ HURRICANE FEAT. RAH DIGGA, RAMPAGE & LORD HAVE MERCY
10	10	7	5	TRU HOMIES (C) (D) (T) NO LIMIT 53494/PRIORITY †	TRU
11	12	12	9	ALL I KNOW (D) (T) MCA 55597 †	RAHZEL
12	14	23	8	MAKE IT HOT (C) (D) (T) LETHAL/BLACKHEART 371704/IDJMG †	DJ S&S FEATURING H.O.T.O.N.E.S.
13	13	14	3	WORLDWIND (THIS IS WHAT IT SOUNDS LIKE) (C) (D) (T) DUCK DOWN 53484/PRIORITY †	BLACK MOON
14	11	26	8	WHAT WE BE BOUT (C) (X) SAGESTONE 6006* †	MOZAE
15	15	9	22	IT AIN'T MY FAULT 2/SOMEBOY LIKE ME (C) (D) (T) NO LIMIT 53470/PRIORITY †	SILKK THE SHOCKER FEAT. MYSTIKAL
16	24	17	13	EVERYONE FALLS IN LOVE (C) (T) (X) PENTHOUSE 6278*/NP †	TANTO METRO & DEVONTE
17	NEW ▶	1	1	B-BOY DOCUMENT 99 (C) (D) (T) EASTERN CONFERENCE/RAWKUS 53498/PRIORITY	THE HIGH & MIGHTY FEAT. MOS DEF & MAD SKILLZ
18	16	18	7	MAKE IT IN LIFE (C) (T) (X) REPLAY 36001*	GROUP HOME FEATURING AGALLAH
19	25	15	20	WHAT'S IT GONNA BE?! ● (C) (D) (T) FLIPMODE/ELEKTRA 64051/EEG †	BUSTA RHYMES FEAT. JANET
20	19	16	30	HARD KNOCK LIFE (GHETTO ANTHEM) ● (C) (D) (T) ROC-A-FELLA 56697/IDJMG †	JAY-Z
21	26	24	17	ONE-NINE-NINE-NINE (C) (D) (T) RAWKUS 53474/PRIORITY †	COMMON FEATURING SADAT X
22	17	10	15	PLAYERS HOLIDAY (C) (D) (T) THUMP STREET 2265 †	T.W.D.Y. FEAT. TOO SHORT & MAC MALL
23	22	11	11	BIG MAMA (GO BIG GIRL) (C) (M) (T) (X) TRIAD 2170*/ROADRUNNER †	BLACK DAVE
24	21	21	11	AUTOMATIC (C) (D) (T) HOO BANGIN' 53480/PRIORITY †	MC EIHT
25	39	—	2	FREAK WITH ME (C) (X) DOC HOLLYWOOD 50002*/WHITE LION	TEE KEE
26	18	20	6	LIFE'S A SCHEME (C) (D) (T) (X) EDEL AMERICA 3863*	BUDDHA MONK
27	27	22	30	MORE FREAKY TALES (C) (D) (T) SHORT 42571/JIVE	TOO SHORT
28	30	41	3	VIVRANT THING (T) VIOLATOR/DEF JAM 562170*/IDJMG †	Q-TIP
29	20	19	14	NASTY TRICK (C) (D) (T) HYPNOTIZE MINDS 1784/RELATIVITY †	GANGSTA BOO
30	28	28	3	NEW MILLENIUM (WHAT CHA WANNA DO) (C) (D) (T) NOONTIME 79165/EPIC †	CHA CHA
31	23	48	23	PHD. (PLAYA HATA DEGREE) (C) (D) EPICUREAN 0027	TONY-O FEAT. KEVIN GARDNER & REDWINE
32	31	37	7	DOCK OF THE BAY (M) (T) (X) SOUTHPAW/DELICIOUS VINYL 1962*/TVT †	THE WHORIDAS
33	34	25	3	THAT DRAMA (BABY'S MAMA) (C) (D) (T) NOONTIME 79172/EPIC †	JIM CROW FEATURING JAZZE PHA & TOO SHORT
34	32	27	6	RESTLESS (C) (D) PAPER CHASERS 0002	WHITE DAWG
35	40	31	14	BOUNCE, ROCK, SKATE, ROLL (C) (D) (T) SHORT 46605/JIVE †	BABY DC FEAT. IMAJIN
36	35	33	27	WOOF (C) (D) (T) NO LIMIT 53462/PRIORITY †	SNOOP DOGG FEATURING MYSTIKAL AND FIEND
37	43	32	6	BREAKER, BREAKER (T) WU-TANG 55517*/MCA †	GZA/GENIUS
38	RE-ENTRY	2	2	SYMPHONY 2000 (T) DEF JAM 562209*/IDJMG †	EPMD FEAT. METHOD MAN, REDMAN & LADY LUCK
39	33	34	36	WHO LET THE DOGS OUT? (C) (D) (M) (T) (X) WINGSPAN 0002	CHUCK SMOOTH
40	41	35	8	PERFECT MAN (C) (D) UPSTAIRS 0141	NASTYBOY KLICK FEATURING ANGELINA
41	36	29	13	THE ANTHEM (C) (D) (T) INTERSCOPE 97054 †	SWAY & KING TECH FEAT. DJ REVOLUTION
42	37	43	12	COLD FEET (M) (T) (X) FRANCIS 2118* †	40K CREW
43	38	38	6	GET YOUR GROOVE ON (C) (D) RUGLEY 2620/HARVEST †	5CENT FEAT. BIG AL, G-MAN, ORIGIN, SAI, KENNY MACK
44	46	—	6	PLAY AROUND (T) UNDEAS/ATLANTIC 84483*/AG †	LIL' CEASE FEAT. LIL' KIM, JOE HOOKER & MR. BRISTAL
45	29	—	15	WHAT G'S DO 4 MONEY (C) (D) BIG KID 43192/LIGHTYEAR †	LIL' RACHETT FEATURING LV
46	45	49	20	RESPIRATION (C) (D) (T) RAWKUS 53473/PRIORITY †	MOS DEF & TALIB KWELI ARE BLACK STAR FEAT. COMMON
47	RE-ENTRY	2	2	ROLL WIT US (C) (D) (T) THE UNION LABEL 9573/PLATINUM	THE UNION
48	44	40	8	GET'EM (C) (D) BIG OOMP 1350	INTOXICATED FEAT. SAMMY SAM, BABY D, B REAL & BEEZLEE
49	RE-ENTRY	21	21	NAS IS LIKE (T) (V) (X) COLUMBIA 79113* †	NAS
50	RE-ENTRY	16	16	GANGSTA! GANGSTA! (HOW U DO IT) (C) (D) (T) HUMILITY 54317/LIGHTYEAR †	C. WEBB FEAT. KURUPT

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



JULY 24, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
No. 1/GREATEST GAINER/AIRPLAY						
1	1	1	10	BILLS, BILLS, BILLS ● SHE'KSPERE (K.BURGESS, B.KNOWLES, K.ROWLAND, L.LUCKETT, K.BRIGGS)	DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 79175 †	1
2	2	2	20	FORTUNATE ● R.KELLY (R.KELLY)	MAXWELL (C) (D) ROCK LAND/INTERSCOPE 79135/COLUMBIA †	1
3	15	16	10	WILD WILD WEST ☆ R.FUSARI (W.SMITH, S.WONDER, R.FUSARI, M.DEWESE)	WILL SMITH FEATURING DRU HILL & KOOL MO DEE (C) (D) OVERBROOK/INTERSCOPE/COLUMBIA 79157 †	3
4	4	4	16	CHANTE'S GOT A MAN ● J.JAM, T.LEWIS (J.HARRIS III, T.LEWIS, C.MOORE, G.JACKSON)	CHANTE MOORE (C) (D) SILAS 55544/MCA †	2
5	3	3	19	HAPPILY EVER AFTER ★ C.HENDERSON (C.WOODARD, C.HENDERSON)	CASE (C) (D) (T) DEF SOUL 566954/DJMG †	3
6	5	5	15	WHERE MY GIRLS AT? ● M.ELLIOTT (M.ELLIOTT, R.STEWART, E.SEATS)	702 (C) (D) (T) MOTOWN 860891 †	3
GREATEST GAINER/SALES						
7	10	31	9	JAMBOREE ★ NAUGHTY BY NATURE (K.GIST, V.BROWN, A.CRISS, B.GOLSON)	NAUGHTY BY NATURE FEATURING ZHANE (C) (D) (T) ARISTA 13612 †	7
8	8	8	17	808 ● R.KELLY, POKE & TONE (R.KELLY, N.REED)	BLAQUE (C) (D) (T) (V) (X) TRACK MASTERS 78857/COLUMBIA †	4
9	6	6	12	NO PIGEONS ● SPORTY THIEVZ C.MALINCHAK (K.HOWELS, FORD, M.BRYAN, K.BRIGGS, T.COTTLE)	SPORTY THIEVZ FEATURING MR. WOODS (C) (D) (T) (X) ROC-A-BLOCK/RUFFHOUSE 79199/COLUMBIA †	5
10	7	7	27	IT'S NOT RIGHT BUT IT'S OKAY ● R.JERKINS (R.JERKINS, F.JERKINS III, L.DANIELS, J.PHILLIPS, T.ESTES)	WHITNEY HOUSTON (C) (D) (T) (X) ARISTA 13681 †	7
11	9	9	29	DID YOU EVER THINK ★ R.KELLY, POKE & TONE, C.ROONEY (R.KELLY, C.MAYFIELD, J.C.OLIVIER, S.BARNES)	R. KELLY (T) (X) JIVE 42604* †	8
12	11	11	20	HOLLA HOLLA ★ TAI, J.GOTTI (J.ATKINS, T.GREEN, I.LORENZO)	JA RULE (M) (T) (X) MURDER INC./DEF JAM 566959*/DJMG †	11
13	13	14	14	LATELY ● D.ALLEN (T.GIBSON, D.ALLEN)	TYRESE RCA ALBUM CUT †	13
14	21	25	6	SO ANXIOUS ● TIMBALAND, J.DOUGLASS (T.MOSLEY, S.GARRETT, B.BUSH)	GINUWINE 550 MUSIC ALBUM CUT/EPIC †	14
15	20	23	8	SPEND MY LIFE WITH YOU ★ E.BENET, D.POSEY, G.NASH, JR. (E.BENET, G.NASH, JR., D.POSEY)	ERIC BENET FEATURING TAMIA (C) (D) (V) WARNER BROS. 16958 †	15
16	14	17	13	EVERYTHING IS EVERYTHING ★ L.HILL, J.POYSER (L.HILL, J.NEWTON)	LAURYN HILL (C) (D) (T) (V) (X) RUFFHOUSE 79206/COLUMBIA †	14
17	17	20	9	WHAT YA WANT ● SWIZZ BEATZ (K.DEAN, E.JEFFRIES)	EVE & NOKIO RUFF RYDERS ALBUM CUT/INTERSCOPE †	17
18	16	12	24	ANYWHERE ★ D.JONES (D.JONES, M.KEITH, Q.PARKER, M.SCANDRICK, L.MAXWELL, Z.COPELAND, JR., J.BOYD)	112 FEATURING LIL' Z (T) BAD BOY 79214*/ARISTA †	5
19	26	19	11	JIGGA MY NIGGA ● SWIZZ BEATZ (S.CARTER, K.OEAN)	JAY-Z RUFF RYDERS ALBUM CUT/INTERSCOPE †	19
20	12	10	11	IF YOU HAD MY LOVE ▲ R.JERKINS (R.JERKINS, L.DANIELS, C.ROONEY, F.JERKINS III)	JENNIFER LOPEZ (C) (D) (T) (V) (X) WORK 79163/EPIC †	6
21	28	—	2	ALL THAT I CAN SAY ● L.HILL (L.HILL)	MARY J. BLIGE MCA ALBUM CUT †	21
22	22	22	11	NEVER GONNA LET YOU GO ● BABYFACE, D.THOMAS (D.THOMAS, BABYFACE)	FAITH EVANS BAD BOY ALBUM CUT/ARISTA †	22
23	19	13	25	IF YOU (LOVIN' ME) ● DELITE, K.DICKERSON (K.DICKERSON, A.ROBERSON, L.BROWDER, D.ALLAMBY)	SILK (C) (D) (T) (X) ELEKTRA 64072/EEG †	4
24	18	15	19	WHO DAT ★ C.STEWART (C.STEWART, J.T.MONEY, T.JOHNSTON, TAB, D.DAVIS)	JT MONEY FEATURING SOLE (C) (D) (T) TONY MERCEDES/FREEWORLD 53469/PRIORITY †	2
25	24	24	10	TELL ME IT'S REAL ● J.HAILEY, R.BENNETT (J.HAILEY, R.BENNETT)	K-CI & JOJO MCA ALBUM CUT †	24
26	27	29	9	BACK THAT THANG UP ● M.FRESH (JUVENILE, M.FRESH, LIL WAYNE)	JUVENILE FEAT. MANNY FRESH & LIL WAYNE CASH MONEY ALBUM CUT/UNIVERSAL †	26
27	23	18	16	ALMOST DOESN'T COUNT ● F.JERKINS III, G.ROCHE (S.PEIKEN, G.ROCHE)	BRANDY ATLANTIC ALBUM CUT †	16
28	37	41	4	SUNSHINE ● R.JERKINS, L.DANIELS (GAMBLE, R.JERKINS, L.DANIELS, F.JERKINS III)	COKO RCA ALBUM CUT †	28
29	29	30	9	WATCH OUT NOW ★ THE BEATNUTS (L.FERNANDEZ, J.TINEO)	THE BEATNUTS FEATURING YELLAKLAW (C) (D) (T) VIOLATOR 1795/RELATIVITY †	29
30	25	21	23	NO SCRUBS ● SHE'KSPERE (K.BRIGGS, K.BURGESS, T.COTTLE)	TLC (C) (D) (T) LAFACE 24385/ARISTA †	1
31	31	32	5	ALL N MY GRILL ● TIMBALAND, M.ELLIOTT (M.ELLIOTT, T.MOSLEY, A.PATTON)	MISSY "MISDEMEANOR" ELLIOTT FEAT. BIG BOI & NICOLE THE GOLD MIND/EASTWEST ALBUM CUT/EEG †	31
32	30	26	33	YOU ★ C.ROLAND (C.ROLAND, J.POWELL)	JESSE POWELL (C) (D) (V) SILAS 55500/MCA †	2
33	33	27	16	YOU ARE EVERYTHING ★ SISQO, DUTCH (M.ANDREWS, F.COUSINS)	DRU HILL (T) (V) DEF SOUL 562021*/DJMG †	27
34	35	37	9	IT'S ALL ABOUT YOU NOT ABOUT ME ● SOULSHOCK, KA'KLIN (C.SCHACK, KARLIN, HEAVYNN)	TRACIE SPENCER CAPITOL ALBUM CUT †	34
35	32	33	34	EX-FACTOR ★ L.HILL, L.PHILIP (A.BERGMAN, M.BERGMAN, H.HAMISUR, R.DIGGS, D.COLES, G.GRICE, C.WOODS)	LAURYN HILL (C) (D) (T) (V) (X) RUFFHOUSE (BW EVERYTHING IS EVERYTHING)/COLUMBIA †	7
36	34	28	36	SWEET LADY ● THE CHARACTERS (J.AUSTIN, T.TAYLOR, C.FARRAR)	TYRESE RCA ALBUM CUT †	9
37	38	48	6	VIVRANT THING ★ Q.TIP (K.FAREED)	Q-TIP (T) VIOLATOR/DEF JAM 562170*/DJMG †	37
38	39	38	14	I'M GOOD AT BEING BAD ● J.JAM, T.LEWIS (J.HARRIS III, T.LEWIS, T.TOLBERT, T.WATKINS, L.LOPEZ, M.L.MARTIN, G.WORODER, P.BELLOTTI)	TLC LAFACE ALBUM CUT/ARISTA †	38
39	58	71	4	HOODY HOOD ● KLC, CHANTEL (MASTER P, C.MURDER, SILK, THE SHOCKER)	TRU NO LIMIT ALBUM CUT/PRIORITY †	39
40	36	35	19	MY FAVORITE GIRL ★ S.JORDAN (S.JORDAN, D.HOLLISTER, T.TUMPIN, M.KINCHEN)	DAVE HOLLISTER (C) (D) DEF SQUAD 59019/DREAMWORKS †	10
41	55	67	5	MEETING IN MY BEDROOM ● DELITE (D.ALLAMBY, L.BROWDER)	SILK ELEKTRA ALBUM CUT/EEG †	41
42	46	52	10	WANNA BE A BALLER ● GRIM (LIL TROY, BIG T, YUNGSTA, FAT PAT, LIL' WILL, HAWK)	LIL' TROY FEAT. YUNGSTA, FAT PAT, LIL' WILL, HAWK SHORT STOP/REPUBLIC ALBUM CUT/UNIVERSAL †	42
43	40	36	26	WHAT'S IT GONNA BE?! ● DELITE (T.SMITH, D.ALLAMBY, A.ROBERSON)	BUSTA RHYMES FEATURING JANET (C) (D) (T) FLIPMODE/ELEKTRA 64051/EEG †	1
44	44	55	11	YOU WON'T SEE ME TONIGHT ● TIMBALAND (N.JONES, T.MOSLEY, M.ELLIOTT)	NAS FEATURING AALIYAH COLUMBIA ALBUM CUT †	44
45	47	34	25	LIFE ● R.KELLY (R.KELLY)	K-CI & JOJO ROCK LAND/MCA SOUNDTRACK CUT/INTERSCOPE †	15
46	43	44	24	NANN ★ RIGHTEOUS FUNK BOOGIE (T.A.DUGGINS)	TRICK DADDY FEATURING TRINA (C) (D) (T) SLIP-N-SLIDE 247/WARLOCK †	20
47	52	59	5	WE CAN'T BE FRIENDS ● A.CRAWFORD, PROFESSOR FLN'K (A.CRAWFORD, J.RUSSELL)	DEBORAH COX WITH R.L. ARISTA ALBUM CUT †	47
48	50	—	2	P.E. 2000 ● S.COMBS (S.COMBS, M.CURRY, R.GREENE, M.WINANS, H.SHOCKLEE, C.RIDENHOUR)	PUFF DADDY FEAT. HURRICANE G BAD BOY ALBUM CUT/ARISTA †	48
49	48	46	39	FADED PICTURES ★ JOE (J.THOMAS, J.THOMPSON)	CASE & JOE (C) (D) DEF JAM 566494/DJMG †	3

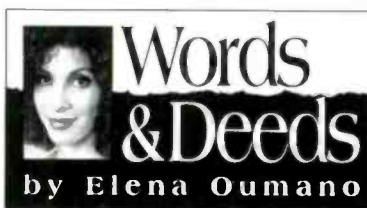
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
50	41	40	7	LET ME KNOW ★ D.BRANCH (C.GILES, D.BRANCH, J.PEARSON)	CAM'RON (C) (D) (T) UNTERENTAINMENT 79170/EPIC †	22
51	60	65	4	STREET SYMPHONY ● D.AUSTIN (D.AUSTIN)	MONICA ARISTA ALBUM CUT †	51
52	42	42	11	EVERYONE FALLS IN LOVE ★ D.GERMAIN (W.PASSLEY, M.WOLFE)	TANTO METRO & DEVONTE (C) (T) (X) PENTHOUSE 6278*/VP †	42
53	49	49	12	YESTERDAY ● JAMEY JAZZ (J.JAZZ, S.WILSON, S.WATSON)	SHANICE LAFACE ALBUM CUT/ARISTA †	40
54	56	62	3	DO THE BUS A BUS ● DJ SCRATCH (T.SMITH, G.SPIVEY)	BUSTA RHYMES FLIPMODE/ELEKTRA ALBUM CUT/EEG †	54
55	57	54	16	BEAUTY ● G.ROCHE, NOKIO (THE N-TITY, T.RUFFIN, G.ROCHE, P.WEATHERSPOON)	DRU HILL DEF SOUL ALBUM CUT/DJMG †	53
56	51	51	9	IT'S GONNA RAIN ● R.KELLY (R.KELLY)	KELLY PRICE DEF SOUL/ROCK LAND SOUNDTRACK CUT/INTERSCOPE †	51
57	71	58	10	HOW COULD HE HURT YOU ● R.GARRETT, R.RIDEOUT (R.GARRETT, R.RIDEOUT, D.ALDREDGE, T.KURTIS)	THE TEMPTATIONS MOTOWN ALBUM CUT †	57
58	54	45	14	PLAYERS HOLIDAY ★ ANT BANKS (A.BANKS, A.FORTAY, T.SHAW, K.DIXON, J.ROCKER, B.WITHERS, S.SCARBOROUGH)	T.W.D.Y. FEATURING TOO SHORT & MAC MALL (C) (D) (T) THUMP STREET 2265 †	38
Hot Shot Debut						
59	NEW	—	1	IT'S YOUR THING ☆ DEZ CHARLES (MASTER P)	MERCEDES FEATURING MASTER P (C) (D) (T) NO LIMIT 53565/PRIORITY †	59
60	53	50	17	IT'S OVER NOW ★ KAYGEE (K.GIST, T.STINSON, JACKSON, A.JACKSON, D.GRIFFIN)	DEBORAH COX (T) (X) ARISTA 13656* †	20
61	77	—	2	THINK ABOUT YOU ● T.RILEY (T.RILEY, S.BLAIR)	BLACKSTREET LIL' MAN SOUNDTRACK CUT/INTERSCOPE †	61
62	65	66	4	LOVE YOU LIKE I DO ● D.JONES (D.JONES, M.KEITH, Q.PARKER, M.SCANDRICK, L.MAXWELL)	112 BAD BOY ALBUM CUT/ARISTA †	62
63	63	72	5	DOWN, DOWN, DOWN ● DJ QUIK (DJ QUIK, SUGA FREE, MAUSBERG, AMG)	DJ QUIK FEAT. SUGA FREE, MAUSBERG & AMG PROFILE ALBUM CUT/ARISTA †	63
64	70	76	3	HOW TO ROB ● POKE & TONE (C.JACKSON, S.BARNES, J.C.OLIVIER, D.ANGELETTE, H.W.CASEY)	50 CENT FEATURING THE MADD RAPPER COLUMBIA ALBUM CUT †	64
65	59	53	16	SHE'S A BITCH ★ TIMBALAND (M.ELLIOTT, T.MOSLEY)	MISSY "MISDEMEANOR" ELLIOTT (T) THE GOLD MIND/EASTWEST 63751*/EEG †	30
66	NEW	—	1	MY LOVE IS YOUR LOVE ● W.JEAN, J.DUPLESSIS (W.JEAN, J.DUPLESSIS)	WHITNEY HOUSTON ARISTA ALBUM CUT †	66
67	67	77	4	PARTY TONIGHT ★ J.HAWKINS, R.L.HAWKINS, R.L.HUGGAR, A.CRISS, J.BUCK	3RD STOREE FEATURING R.L. & TREACH (C) (D) (T) YAB YUM/ELEKTRA 64036/EEG †	67
68	75	—	2	BETTER THAN ME ★ J.PHA (J.PHA, T.DEXTER, J.AUSTIN)	TERRY DEXTER (C) (D) UNIVERSITY 16950/WARNER BROS. †	68
69	74	87	4	LET IT REIGN ● CRAZY TOONES (L.CALHOUN, L.CALHOUN, D.ROLISON, G.CLINTON, JR., W.COLLINS, O.JACKSON)	WESTSIDE CONNECTION HOO GANGIN' SOUNDTRACK CUT/PRIORITY †	69
70	62	63	7	COME AROUND ● K.SWEAT (K.SWEAT, J.FLOWERS, A.CAGE)	CHANTAY SAVAGE RCA ALBUM CUT †	62
71	61	61	4	TRU HOMIES ★ ODELL (T.BELL, P.HURTT)	TRU (C) (D) (T) NO LIMIT 53494/PRIORITY †	61
72	72	69	11	PLAY AROUND ★ BINK DOG (J.LLOYD, R.HARELL, K.JONES, J.FISHER, H.PIERRE)	LIL' CEASE FEAT. LIL' KIM, JOE HOOKER & MR. BRISTAL (T) QUEEN BEE/JUNDEAS 84483*/ATLANTIC †	52
73	83	83	4	COME GET IT ★ DJ HURRICANE (R.FISHER, R.MCNAIR, W.NOTISE, W.FITE)	DJ HURRICANE FEAT. RAH DIGGA, RAMPAGE & LORD HAVE MERCY (C) (T) (X) OFF LINE/TVT SOUNDTRAX 8311*/TVT †	73
74	NEW	—	1	BABY MAMA DRAMA ● E.WILLIAMS, W.HOGGES (E.WILLIAMS, W.HOGGES)	DAVE HOLLISTER DEF SQUAD ALBUM CUT/DREAMWORKS †	74
75	NEW	—	1	LOVE YOU SO MUCH ☆ J.DUPRI (T.BROUSSARD, T.LORENZ, L.EMBRY, C.WALLACE, S.COMBS, A.BEST, C.THOMPSON)	TRINA BROUSSARD (C) (D) SO SO DEF 79181/COLUMBIA †	75
76	87	80	13	PARTY IS GOIN' ON OVER HERE ● DJ SCRATCH (T.SMITH, G.SPIVEY)	BUSTA RHYMES FLIPMODE/ELEKTRA ALBUM CUT/EEG †	72
77	64	60	10	GET READY ● A.HEARD, S.COMBS, T.RILEY (A.HEARD, M.BETHA, N.SYLVERS, C.SYLVERS, D.MEYERS)	MASE FEATURING BLACKSTREET BAD BOY ALBUM CUT/ARISTA †	50
78	69	56	8	GUILTY CONSCIENCE ★ DR.DRE (M.MATHERS, DR.DRE)	EMINEM FEATURING DR. DRE (T) WEB/AFTERMATH 97097*/INTERSCOPE †	56
79	73	73	3	EVERYTIME ★ JOE P.A.CANTRALL (J.PRILO, A.CANTRALL)	TATYANA ALI (C) (D) M/JWORK 79198/EPIC †	73
80	81	64	8	BABY ★ SHE'KSPERE (BRIGGS, STEWART, TAB, TURMAN)	BEFORE DARK (C) (D) RCA 65761 †	48
81	84	95	5	BREAKER, BREAKER ★ ARABIAN KNIGHT (G.GRICE, S.ANSARI)	GZA/GENIUS (T) WU-TANG 55517*/MCA †	81
82	88	88	5	SHOULD I ● G.ISAAC (G.HARPER, G.ISAAC)	GRENIQUE MOTOWN ALBUM CUT †	80
83	85	85	7	I AIN'T THE ONE ★ JON JOHN DUTCH (J.ROBINSON, R.CUSIN, J.ELIAS, T.GREY)	PROFYLE FEATURING JUVENILE (T) MOTOWN 562411* †	74
84	66	57	11	I DON'T WANNA SEE ★ DELITE, S.MORALES (D.ALLAMBY, L.BROWDER, S.MORALES)	LINK (C) (D) RELATIVITY 1763 †	43
85	NEW	—	1	GET THE HELL ON (GET GONE) ● BRYAN MICHAEL, K.HICKS (J.AUSTIN, B.COX, K.HICKS)	IDEAL NOONTIME ALBUM CUT/VIRGIN †	85
86	78	79	18	YOU'Z A GANXTA ● DJ QUIK (DJ QUIK)	DJ QUIK PROFILE ALBUM CUT/ARISTA †	59
87	80	78	7	24-7 ★ V.NOBLES (R.PUGH, V.NOBLES, T.NEWTON)	LIBERTY CITY FLA. (C) (D) (T) NITRA/HARRELL 42592/JIVE †	75
88	68	70	20	WHAT'D YOU COME HERE FOR? ★ SAUCE (SAUCE, A.SLATES, T.POWELL, T.POWELL)	TRINA & TAMARA (C) (D) (T) (X) COLUMBIA 79127 †	14
89	86	92	14	STREET TALKIN' ★ J.PHA (R.WALTERS, A.PATTON, A.BENJAMIN, P.ALEXANDER)	SLICK RICK FEATURING OUTKAST (T) DEF JAM 870763*/DJMG †	65
90	NEW	—	1	SINCERITY ● NOT LISTED (NOT LISTED)	MARY J. BLIGE FEATURING NAS AND DMX MCA PROMO 12* †	90
91	82	75	14	FOR YOUR LOVE ● STEVIE J (G.CHAMBERS, S.JORDAN)	TEVIN CAMPBELL QWEST ALBUM CUT/WARNER BROS. †	54
92	92	—	2	SYMPHONY 2000 ★ E.SERMON (P.SMITH, E.SERMON, G.SPIVEY, J.GRINNAGE, K.E.MURRY)	EPMD FEAT. METHOD MAN, REDMAN & LADY LUCK (T) DEF JAM 562209*/DJMG †	92
93	97	81	3	CAN'T NOBODY ● TIMBALAND (T.MOSLEY, J.CORDOVA, J.ARIAS, T.GARCIA)	1 LIFE 2 LIVE FEATURING TIMBALAND BYSTORM/LAFACE ALBUM CUT/ARISTA †	81
94	94	84	6	ALL I KNOW ★ P.ROCK (RAHZEL, M.BROWN)	RAHZEL (D) (T) MCA 55597 †	81
95	79	82	15	QUIET STORM ★ HAVOC (A.JOHNSON, K.MUCHITA, M.GLOVER, S.ROBINSON)	MOBB DEEP (T) LOUD 65718* †	71
96	NEW	—	1	WHAT WE BE BOUT ★ SOUL MESSIAH (H.A.HEATH, F.G.DEVILLE)	MOZAE (C) (X) SAGESTONE 6006* †	96
97	76	74	18	HATE ME NOW ★ PRETTY BOY, D.MOET, POKE & TONE (G.MARCHAND, N.JONES, A.MOODY)	NAS FEATURING PUFF DADDY (T) (V) COLUMBIA 79070* †	18
98	93	93	3	MEMPHIS BLEEK IS... ★ SWIZZ BEATZ (M.COX, K.DEAN)	MEMPHIS BLEEK (T) ROC-A-FELLA 562083*/DJMG †	

EPMD's Latest Gets Down To 'Business'

CONVERTING THE UNINITIATED: The time for most "greatest hits" compilations usually arrives when inspiration runs out. But Island/Def Jam's EPMD has a different—and unusual—motive for its sixth album, "Out Of Business" (U.S. release date July 20; Aug. 1 internationally).

For the first 50,000, producer/MCs Erick Sermon and Parrish Smith have appended 13 vintage tracks to the set's 15 new tracks, making it a double album. "We want to educate people about EPMD's influence on the industry," says Sermon. "Every old track here has been sampled by other artists and taken them to gold or platinum."

Those tracks include the classics "It's My Thing," "Rampage" (featur-



ing LL Cool J), "Head Banger" (with Redman and K-Solo), and "Crossover." Artists who've sampled these and other EPMD anthems range from Warren G ("I Shot The Sheriff") to Jay-Z ("I Ain't No Nigga"), to DMX ("Get At Me Dog") to Ruff Ryders ("Ryde Or Die").

The veteran duo wants to drive home the point that EPMD has always been a defining force in hip-

hop, even through its 1992 breakup, which ended with 1997's "Back In Business." In fact, EPMD was the first to actualize the "crew" concept with the fabled Hit Squad. And Sermon is one of the genre's most active and respected producers, having worked with Das EFX, Jay-Z, Method Man, and Keith Murray.

EPMD is also out to prove that it will continue to set the pace for hip-hop well into the next millennium. "Out" demonstrates the same consistency and vision first evidenced in 1988's "Strictly Business," yet it still sounds cutting edge. Sermon's wide-ranging musical imagination can be heard on the "Intro" track: A thick chain of big beats ties Middle Ages-styled battle trumpeting to a "Star Wars"-styled "boombast" over which Sermon and Smith pay homage to each other's skills. That opener forecasts the set's overarching theme: classic mike boasts and sharp critiques of hip-hop's status quo.

Assessing the hip-hop field, Sermon says, "Nobody has their own identity anymore. Money came into play. And the way to secure that money is to sound like someone else. We come from the Run-D.M.C. school. When we went on tour with them, we saw their consistency. We had no choice but to follow that consistency. We don't plan to go anywhere soon, because it's not going to be that competitive."

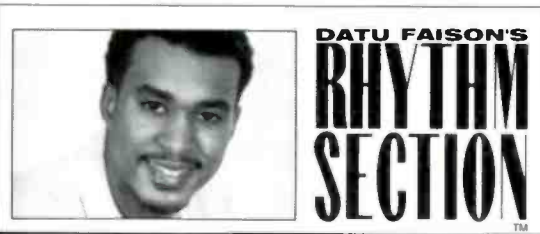
One thing has changed, though: Both men have become devout Christians. "Kids are prophesying their deaths, and it's actually happening," says Smith. "You start out with a regular name, then create a personality. But you have to be careful, because that personality can get killed. And if it gets killed, then you get killed too."

"It's no coincidence that we're still here," Smith continues. "It's not the beats, the rhymes, the phat car, the house, women, or drugs. It's Jesus Christ. And that's what's missing in the hip-hop industry: the Holy Spirit. We always walked in that, but we didn't always know it. Now we have the right information to let the kids know. But Erick and I don't preach because we know they don't want that. We incorporate in our music what makes us feel good, and we take time during a show or interview to talk about how we really got the house and car—through faith. And when we lost it, look what happened," he concludes, referring to EPMD's breakup.

On the marketing front, Def Jam president Kevin Liles says, "With artists of this stature, you want to accomplish two things: satisfy fans and convert the uninitiated. The double CD, which goes to the first 50,000 buyers, will do that. Since EPMD is one of the most sampled rap groups, younger audiences will get the opportunity to hear where a lot of their favorite jams came from. This will become a classic piece."

In March the label issued a vinyl version of new track "Check 1-2" (with greatest hit "Crossover" on the B-side)

(Continued on page 38)



EBONICALLY CORRECT: Many times people sing a song and at the end of the day don't even know what the words really mean. If you know the latest slang, the message is usually obvious. Otherwise, you may have things really twisted. I'll explain some these mysterious titles as we dissect Hot R&B Singles & Tracks.

Blaque's "808" (Track Masters/Columbia)—the title of which is a producer's term for a kind of synthesized kick drum—holds at No. 8 on the chart and still sports 24 million listeners after 17 weeks on the list.

Down a few notches, holding at No. 31, is Missy "Misdemeanor" Elliott's "All N My Grill" (the Gold Mind/EastWest/EEG). Last issue, the title took a dip in radio points due to holiday programming, but the audience rebounds this issue by 2 million impressions. There is no commercial single available yet for the track, so its chart position is based solely on the 17 million radio impressions. Elliott's album "Da Real World" slides 2-3 on Top R&B Albums. "Grill" can mean either a hard stare or someone's face; here it means the latter.

The first radio track from the forthcoming Violator compilation album, Q-Tip's "Vibrant Thing" (Violator/IDJMG), rises 38-37, with 12.7 million listeners. It's only available on 12-inch vinyl but sees a 27% sales increase at R&B core stores, moving 41-30 on Hot Rap Singles and 75-61 on Hot R&B Singles Sales. "We just took 'vibrant' and ghet-toed it out," says Violator CEO Chris Lighty, explaining the title's first word. "It means a beautiful, bodacious black woman."

The three brothers collectively called Tru—Silkk The Shocker, Master P, and C-Murder—spring 58-39 on Hot R&B Singles & Tracks with "Hoody Hoo" (No Limit/Priority). That title gains 3.5 million listeners over the previous week and now brings down a total audience of 11 million. Tru's album "Da Crime Family" sees a 25% sales decline on Top R&B Albums, sliding 7-8. "Hoody Hoo" is a Southern chant that pretty much began in Atlanta, and with this song, it will probably spread nationally.

Lastly, Trick Daddy's "Nann" (Slip-N-Slide/Warlock) slips 43-46 on Hot R&B Singles & Tracks after a 24-week run there, peaking at No. 20. "Nann" is Southern slang for "none."

SEEING DOUBLE: After charting for 38 weeks on Top R&B Albums, the independently released "Get It How U Live" (Cash Money) by Hot Boys finally falls off the chart, meaning its weekly sales dropped below the threshold for No. 100 on the albums list. At the same time, the same title enters the R&B albums chart at No. 99 as a brand-new debut with a different catalog number.

Why? The original entry was released independently by Cash Money nearly two years ago. Since then, the Universal label picked up Cash Money but didn't rerelease the album until recently. Since Universal is not accepting returns on the original independent product, the two albums cannot be combined by SoundScan. The two versions will therefore have a separate chart histories, although the new version's move to catalog-album status will be determined by the first package's release date.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
▶ No. 1/GREATEST GAINER ◀					
1	13	—	2	WILD WILD WEST WILL SMITH FEAT. DRU HILL & KOOL MO DEE (C) (D) OVERBROOK/COLUMBIA 75157/CRG †	1 week at No. 1
2	1	1	6	NO PIGEONS ● SPORXY THIEVZ FEATURING MR. WOODS (C) (D) (T) (X) ROC-A-BLOK/RUFFHOUSE 79190/CRG †	
3	2	—	2	JAMBOREE NAUGHTY BY NATURE FEATURING ZHANE (C) (D) (T) ARISTA 13712 †	
4	4	3	9	WATCH OUT NOW THE BEATNUTS FEAT. YELLAKLAW (C) (D) (T) VIOLATOR 1795/RELATIVITY †	
5	3	2	15	WHO DAT JT MONEY FEATURING SOLE (C) (D) (T) TONY MERCEDES/FREEWORLD 53469/PRIORITY †	
6	6	5	7	LET ME KNOW CAM'RON (C) (D) (T) UNTERENTAINMENT 79170/EPIC †	
7	5	4	20	HOLLA HOLLA JA RULE (M) (T) (X) MURDER INC./DEF JAM 566959*/IDJMG †	
8	8	9	8	COME GET IT DJ HURRICANE FEAT. RAH DIGGA, RAMPAGE & LORD HAVE MERCY (C) (T) (X) OFF LINE/TVT SOUNDTRAX 8311*/TVT	
9	NEW ▶	—	1	IT'S YOUR THING MERCEDES FEATURING MASTER P (C) (D) (T) NO LIMIT 53565/PRIORITY †	
10	7	6	4	TRU HOMIES TRU (C) (D) (T) NO LIMIT 53494/PRIORITY †	
11	26	14	7	WHAT WE BE BOUT MOZAE (C) (X) SAGESTONE 6006* †	
12	12	10	8	ALL I KNOW RAHZEL (D) (T) MCA 55597 †	
13	14	—	2	WORLDWIND (THIS IS WHAT IT SOUNDS LIKE) BLACK MOON (C) (D) (T) DUCK DOWN 53484/PRIORITY †	
14	23	11	7	MAKE IT HOT DJ S&S FEATURING H.O.T.O.N.E.S. (C) (D) (T) LETHAL/BLACKHEART 371704/IDJMG †	
15	9	8	21	IT AIN'T MY FAULT 2/SOMEBODY LIKE ME SILKK THE SHOCKER FEAT. MYSTIKAL (C) (D) (T) NO LIMIT 53470/PRIORITY †	
16	18	18	6	MAKE IT IN LIFE GROUP HOME FEATURING AGALLAH (C) (T) (X) REPLAY 36001*	
17	10	7	14	PLAYERS HOLIDAY T.W.D.Y. FEAT. TOO SHORT & MAC MALL (C) (D) (T) THUMP STREET 2265 †	
18	20	21	5	LIFE'S A SCHEME BUDDHA MONK (C) (T) (X) EDEL AMERICA 3863*	
19	16	16	29	HARD KNOCK LIFE (GHETTO ANTHEM) ● JAY-Z (C) (D) (T) ROC-A-FELLA 566977/IDJMG †	
20	19	15	13	NASTY TRICK GANGSTA BOO (C) (D) (T) HYPNOTIZE MINDS 1784/RELATIVITY †	
21	21	19	10	AUTOMATIC MC EIHT (C) (D) (T) HOO BANGIN' 53480/PRIORITY †	
22	11	13	10	BIG MAMA (GO BIG GIRL) BLACK DAVE (C) (M) (T) (X) TRIAD 2170*/ROADRUNNER †	
23	48	29	22	PHD. (PLAYA HATA DEGREE) TONY-O FEAT. KEVIN GARDNER & REDWINE (C) (D) EPICUREAN 0027	
24	17	17	12	EVERYONE FALLS IN LOVE TANTO METRO & DEVONTE (C) (D) (X) PENTHOUSE 6278*/VP †	
25	15	12	19	WHAT'S IT GONNA BE?! ● BUSTA RHYMES FEAT. JANET (C) (D) (T) FLIPMODE/ELEKTRA 64051/EEG †	
26	24	20	16	ONE-NINE-NINE-NINE COMMON FEATURING SADAT X (C) (D) (T) RAWKUS 53474/PRIORITY †	
27	22	24	29	MORE FREAKY TALES TOO SHORT (C) (D) (T) SHORT 42571/JIVE	
28	28	—	2	NEW MILLENIUM (WHAT CHA WANNA DO) CHA CHA (C) (D) (T) NOONTIME 79156/EPIC †	
29	RE-ENTRY	—	14	WHAT G'S DO 4 MONEY LIL' RACHETT FEATURING LV (C) (D) BIG KID 43192/LIGHTYEAR †	
30	41	—	2	VIVRANT THING Q-TIP (T) VIOLATOR/DEF JAM 562170*/IDJMG	
31	37	34	6	DOCK OF THE BAY THE WHORIDAS (M) (T) (X) SOUTHPAW/DELICIOUS VINYL 1962*/TVT †	
32	27	25	5	RESTLESS WHITE DAWG (C) (D) PAPER CHASERS 0002	
33	34	41	35	WHO LET THE DOGS OUT? CHUCK SMOOTH (C) (D) (M) (T) (X) WINGSPAN 0002	
34	25	—	2	THAT DRAMA (BABY'S MAMA) JIM CROW FEAT. JAZZE PHA & TOO SHORT (C) (D) (T) NOONTIME 79172/EPIC †	
35	33	27	26	WOOF SNOOP DOGG FEATURING MYSTIKAL AND FIEND (C) (D) (T) NO LIMIT 53462/PRIORITY †	
36	29	26	12	THE ANTHEM SWAY & KING TECH FEAT. DJ REVOLUTION (C) (D) (T) INTERSCOPE 97054 †	
37	43	28	11	COLD FEET 40K CREW (M) (T) (X) FRANCIS 2118* †	
38	38	36	5	GET YOUR GROOVE ON SCENT FEAT. BIG AL, G-MAN, ORIGIN, SAI, KENNY MACK (C) (D) RUGLEY 2620/HARVEST †	
39	NEW ▶	—	1	FREAK WITH ME TEE KEE (C) (X) OOC HOLLYWOOD 50002*/WHITE LION	
40	31	30	13	BOUNCE, ROCK, SKATE, ROLL BABY DC FEAT. IMAJIN (C) (D) (T) SHORT 46605/JIVE †	
41	35	33	7	PERFECT MAN NASTYBOY KLICK FEATURING ANGELINA (C) (D) UPSTAIRS 0141	
42	RE-ENTRY	—	65	THROW YO HOOD UP MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) LOC-N-UP 70714	
43	32	22	5	BREAKER, BREAKER GZA/GENIUS (T) WU-TANG 55517*/MCA †	
44	40	31	7	GET'EM INTOXICATED FEAT. SAMMY SAM, BABY D, B REAL & BEEZLEE (C) (D) BIG OOMP 1350	
45	49	37	19	RESPIRATION MOS DEF & TALIB KWELI ARE BLACK STAR FEAT. COMMON (C) (D) (T) RAWKUS 53473/PRIORITY †	
46	RE-ENTRY	—	5	PLAY AROUND LIL' CEASE FEAT. LIL' KIM, JOE HOOKER & MR. BRISTAL (T) UNDEAS/ATLANTIC 84483*/AG †	
47	39	35	4	CALLING A SPADE A SPADE THE GUTSMEN (D) DEH TYME 0402/DIRON	
48	46	—	20	HERE I GO INFAMOUS SYNDICATE (C) (D) (T) RELATIVITY 1771 †	
49	44	50	44	INVASION OF THE FLAT BOOTY B*****S TOO SHORT (C) (D) (T) SHORT 42543/JIVE	
50	36	32	7	MOVE LOKO FEATURING SAMMY SAM (C) (D) BIG OOMP 1351	

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



Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for R&B singles and tracks, including 'No. 1/Greatest Gainer/Sales' and 'Hot Shot Debut' sections.

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Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ★ Indicates retail single available; Gold and Platinum singles are otherwise indicated. †† Retail Launch: Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. (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.

MCA's Rahzel Revives The Art Of Beatboxing

BY GIL GRIFFIN

LOS ANGELES—As a resurrector and purveyor of the lost vocal art of beatboxing, Roots member Rahzel possesses the uncanny ability to imitate instruments, turntable effects, and voices that must be heard—and seen—to be believed. With the Aug. 11 release of his MCA Records solo debut album, "Make The Music 2000," he hopes to reintroduce his art to a new generation.

Despite Rahzel's Roots link, attracting younger fans through vocal skills they're too young to remember is still a challenge. "Most kids today were babies when beatboxing started," Rahzel acknowledges. "But that's the beauty of it—

you get to reintroduce what Doug E. Fresh, the Human Beat Box, and others were doing. My key to winning people over is the visuals. You've

'My key to winning people over is the visuals'

—RAHZEL—

gotta see it to get into it."

As part of that reintroduction, Rahzel filmed several 60-second segments during MTV's recent "Hip-Hop Week."

"That was a big part of getting

him out there," says Wendy Goldstein, MCA senior VP of A&R. "He's a charismatic performer; when you see him live, it's phenomenal."

Rahzel notes that many of the album's tracks are live to further underscore that the sounds being heard weren't taped in a studio. And while the album is firmly rooted in hip-hop (including guest performances by Aaron Hall, Q-Tip, and the Roots' Black Thought), appearances by Branford Marsalis, Me'Shell Ndegéocello, and Erykah Badu give it a stylish versatility. The album's first single was "All I Know"; this issue it's at No. 94 on Billboard's Hot R&B Singles & Tracks. It will be followed by the forthcoming "Make The Music With Your Mouth 2000," a cover of the Biz Markie jam.

"With most hip-hop albums, it's all about sales in the first week," adds Goldstein. "And the trend is that sales go down after that. But Rahzel's record is deep and different. This could buck a trend, with sales building up gradually instead of immediately."

So in addition to courting hip-hop fans, MCA is targeting "the college-oriented market and the skater kids." Rahzel will soon begin shooting a video for "Make" that will



BATTLE OF THE SEXES: Destiny's Child's "Bills, Bills, Bills" (Columbia) locks down another week at No. 1 on Hot R&B Singles & Tracks. It also wins Greatest Gainer/Sales, as sales for the single rise another 24% at R&B core stores. This enhances its lead as the best seller at that sector of retailers.

"Bills" comes along at an ideal time in radio, as '90s women's anthems are gaining more notoriety than ever. That said, it's also Destiny's Child's longest stay at the top, as its former No. 1 hit, "No, No, No," held the apex for just one issue. Since "Bills" still posts strong growth in both sales and airplay, it could hold the spot a few more weeks.

But—you knew it was coming!—keeping in the tradition of great women's anthems, there's already a response record called "No Bills." It was recorded independently by Detroit-based rapper E-Dub, who brought the single to mainstream R&B outlet WHTA Atlanta. "Right now we're just playing it in the 'Future Jams' segment of our programming, but it is requesting," says PD Darrel Johnson. As "No Scrubs" answers "No Pigeons," "No Bills" borrows music from the original version, with E-Dub rapping over the track and singing the chorus.

"When 'No Pigeons' hit, it was really funny, and it was also a good record," says Johnson. "This is more of a novelty song and not quite as good a job." Johnson also notes that males are the only requesters, since it echoes the sentiments of many of them.

HOLIDAY FIZZLE: Not everything blew up over the Fourth of July weekend, as several tracks actually lost radio momentum due to specialty countdown and mix-show programming. After fast growth in its first three weeks, "All N My Grill" by Missy "Misdemeanor" Elliott Featuring Big Boi & Nicole (The Gold Mind/EastWest/EEG) is down 1 million in audience yet inches 32-31. Last issue's Greatest Gainer/Airplay, Coko's "Sunshine" (RCA), slows down the pace with a small gain, less than 1 million in audience, moving 41-37.

Two other tracks are ballads, the type of song usually most affected by Fourth of July programming: Faith Evans' "Never Gonna Let You Go" (Bad Boy/Arista) and K-Ci & JoJo's "Tell Me It's Real" (MCA). Both titles hold on Hot R&B Singles & Tracks at Nos. 22 and 24, respectively. All of the titles mentioned should rebound next issue, as radio returns to its regularly scheduled programming.

On the other hand, two new singles from highly anticipated artists did blow up over the holiday weekend, receiving heavy airplay, especially in the mix shows. Mary J. Blige's "All That I Can Say" (MCA) is the Hot Shot Debut at No. 28, based on just one week of airplay. In that week it has already garnered more than 17.1 million listeners. Puff Daddy's new track, "P.E. 2000," debuts at No. 50 on that list; it has 9 million in audience based on the same week at radio. Both songs officially start their push on Monday (12).



RAHZEL

include hip-hop producer Marley Marl and possibly Markie.

Booked by Agency Group Ltd., Rahzel has been touring the U.S. in small venues. Through the summer, he'll continue to tour the States and Europe, where he's expected to perform with the Roots and Everlast.

Astute programmers note Rahzel's homage to old-school rhymers. "He's an authentic hip-hop artist," says Dorsey Fuller, music director of KKBT Los Angeles. "When you see what he's able to do with his mouth, you know there is a God."

Adds Lance Johnson, urban music coordinator for Chicago's Musicland/Sam Goody, "There's a major buzz on the album, and the single ['All'] is one of our top sellers. He took over where Biz Markie left off. He's definitely a trendsetter."

Rahzel (managed by Troy Shelton of TAS Management and Kevin Davis of Ice Men Entertainment) has also been compared to jazz vocalist Bobby McFerrin. "I looked to his example for composing and arranging," says Rahzel. "I also looked to the Fat Boys and Markie; they were like my tour guides."

"People may have low expectations of how my album will do, because I'm not talking about sipping Cristal," he adds. "But how many ways can you rap about poverty? And how many gangsta groups can you have?"

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				NO. 1	
1	1	1	5	NO PIGEONS (C) (D) (X) ROC-A-BLOK/RUF/HOUSE 79190/COLUMBIA †	SPORTY THIEVZ FEATURING MR. WOODS 4 weeks at No. 1
2	NEW ▶		1	JAMBOREE (C) (D) (T) ARISTA 13712 †	NAUGHTY BY NATURE FEATURING ZHANE
3	2	2	14	WHO DAT (C) (D) (T) TONY MERCEDES/FREEWORLD 53469/PRIORITY †	JT MONEY FEATURING SOLE
4	3	5	8	WATCH OUT NOW (C) (D) (T) VIOLATOR 1795/RELATIVITY †	THE BEATNUTS FEAT. YELLAKLAW
5	4	3	19	HOLLA HOLLA (M) (T) (X) MURDER INC./DEF JAM 566959*/IDJMG †	JA RULE
6	5	4	6	LET ME KNOW (C) (D) (T) UNTERENTAINMENT 79170/EPIC †	CAM'RON
7	6	8	3	TRU HOMIES (C) (D) (T) NO LIMIT 53494/PRIORITY †	TRU
8	9	12	7	COME GET IT (C) (T) (X) OFF LINE/TVT SOUNDTRAX 8311*/TVT	DJ HURRICANE FEAT. RAH DIGGER, RAMPAGE & LORD HAVE MERCY
9	8	6	20	IT AIN'T MY FAULT 2/SOMEBOY LIKE ME (C) (D) (T) NO LIMIT 53470/PRIORITY †	SILKK THE SHOCKER FEAT. MYSTIKAL
10	7	7	13	PLAYERS HOLIDAY (C) (D) (T) THUMP STREET 2265 †	T.W.D.Y. FEAT. TOO SHORT & MAC MALL
11	13	10	9	BIG MAMA (GO BIG GIRL) (C) (M) (T) (X) TRIAD 2170*/ROADRUNNER †	BLACK DAVE
12	10	—	7	ALL I KNOW (D) (T) MCA 55597 †	RAHZEL
13	NEW ▶		1	WILD WILD WEST (C) (D) OVERBROOK/INTERSCOPE/COLUMBIA 79157 †	WILL SMITH FEAT. DRU HILL & KOOL MO DEE
14	NEW ▶		1	WORLDWIND (THIS IS WHAT IT SOUNDS LIKE) (C) (D) (T) DUCK DOWN 53484/PRIORITY †	BLACK MOON
15	12	9	18	WHAT'S IT GONNA BE?! ● (C) (D) (T) FLIPMODE/ELEKTRA 64051/EEG †	BUSTA RHYMES FEAT. JANET
16	16	13	28	HARD KNOCK LIFE (GHETTO ANTHEM) ● (C) (D) (T) ROC-A-FELLA 566977*/IDJMG †	JAY-Z
17	17	11	11	EVERYONE FALLS IN LOVE (C) (T) (X) PENTHOUSE 6278*/VP †	TANTO METRO & DEVONTE
18	18	20	5	MAKE IT IN LIFE (C) (T) (X) REPLAY 36001*	GROUP HOME FEATURING AGALLAH
19	15	16	12	NASTY TRICK (C) (D) (T) HYPNOTIZE MINDS 1784/RELATIVITY †	GANGSTA BOO
20	21	24	4	LIFE'S A SCHEME (C) (T) (X) EDEL AMERICA 3863*	BUDDHA MONK
21	19	14	9	AUTOMATIC (C) (D) (T) HOO BANGIN' 53480/PRIORITY †	MC EIGHT
22	24	22	28	MORE FREAKY TALES (C) (D) (T) SHORT 42571/JIVE	TOO SHORT
23	11	15	6	MAKE IT HOT (C) (D) (T) LETHAL/BLACKHEART 371704*/IDJMG †	DJ S&S FEATURING H.O.T.O.N.E.S.
24	20	17	15	ONE-NINE-NINE-NINE (C) (D) (T) RAWKUS 53474/PRIORITY †	COMMON FEATURING SADAT X
25	NEW ▶		1	THAT DRAMA (BABY'S MAMA) (C) (D) (T) NOONTIME 79172*/EPIC †	JIM CROW FEAT. JAZZE PHA & TOO SHORT
26	14	30	6	WHAT WE BE BOUT (C) (X) SAGESTONE 6006* †	MOZAE
27	25	18	4	RESTLESS (C) (D) PAPER CHASERS 0002	WHITE DAWG
28	NEW ▶		1	NEW MILLENIUM (WHAT CHA WANNA DO) (C) (D) (T) NOONTIME 79165*/EPIC †	CHA CHA
29	26	19	11	THE ANTHEM (C) (D) (T) INTERSCOPE 97054 †	SWAY & KING TECH FEAT. DJ REVOLUTION
30	NEW ▶		1	SYMPHONY 2000 (T) DEF JAM 562209*/IDJMG †	EPMD FEAT. METHOD MAN, REDMAN & LADY LUCK
31	30	32	12	BOUNCE, ROCK, SKATE, ROLL (C) (D) (T) SHORT 46605/JIVE †	BABY DC FEAT. IMAJIN
32	22	21	4	BREAKER, BREAKER (T) WU-TANG 55517*/MCA †	GZA/GENIUS
33	27	29	25	WOOF (C) (D) (T) NO LIMIT 53462/PRIORITY †	SNOOP DOGG FEATURING MYSTIKAL AND FIEND
				GREATEST GAINER	
34	41	45	34	WHO LET THE DOGS OUT? (C) (D) (M) (T) (X) WINGSPAN 0002	CHUCK SMOOTH
35	33	27	6	PERFECT MAN (C) (D) UPSTAIRS 0141	NASTYBOY KLICK FEATURING ANGELINA
36	32	34	6	MOVE (C) (D) BIG OOMP 1351	LOKO FEATURING SAMMY SAM
37	34	28	5	DOCK OF THE BAY (M) (T) (X) SOUTH/PAW/DELICIOUS VINYL 1962*/TVT †	THE WHORIDAS
38	36	47	4	GET YOUR GROOVE ON (C) (D) RUGLEY 2620/HARVEST †	5CENT FEAT. BIG AL, G-MAN, ORIGIN, SAI, KENNY MACK
39	35	35	3	CALLING A SPADE A SPADE (D) DEH TYME 0402/DIRON	THE GUTSMEN
40	31	31	6	GET'EM (C) (D) BIG OOMP 1350	INTOXICATED FEAT. SAMMY SAM, BABY D, B REAL & BEEZLEE
41	NEW ▶		1	VIVRANT THING (T) VIOLATOR/DEF JAM 562170*/IDJMG	Q-TIP
42	RE-ENTRY	20		NANN (C) (D) (T) SLIP-N-SLIDE 247/WARLOCK †	TRICK DADDY FEATURING TRINA
43	28	26	10	COLD FEET (M) (T) (X) FRANCIS 2118* †	40K CREW
44	50	46	43	INVASION OF THE FLAT BOOTY B***** (C) (D) (T) SHORT 42543/JIVE	TOO SHORT
45	38	43	22	STAND UP (C) (D) (T) UNTERENTAINMENT 79094/EPIC †	CHARLI BALTIMORE FEAT. GHOSTFACE KILLAH
46	RE-ENTRY	19		HERE I GO (C) (D) (T) RELATIVITY 1771 †	INFAMOUS SYNDICATE
47	39	41	14	QUIET STORM (T) LOUD 65718*/RCA †	MOBB DEEP
48	29	23	21	PHD. (PLAYA HATA DEGREE) (C) (D) EPICUREAN 0027	TONY-O FEAT. KEVIN GARDNER & REDWINE
49	37	—	18	RESPIRATION (C) (D) (T) RAWKUS 53473/PRIORITY †	MOS DEF & TALIB KWELI ARE BLACK STAR FEAT. COMMON
50	RE-ENTRY	35		PUSHIN' WEIGHT ● (C) (D) (T) PRIORITY 53456 †	ICE CUBE FEAT. MR. SHORT KHOP

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