

# Billboard

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT MAY 8, 1999

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## MTV's New Slate Reflects Desires Of Its Core Demo

**BY CARLA HAY**  
 NEW YORK—With its newly unveiled slate of music shows, which are set to launch this summer and fall, MTV is aiming to bring more niche genre programming and provide more music information to its core audience, which it defines as 15- to 24-year-olds.



"Last year, we had music packaging and shows that [a  
*(Continued on page 79)*

## Harris Is Century Honoree

**Country Artist To Receive Billboard's Highest Accolade**

**BY CHET FLIPPO**  
 NASHVILLE—In a musical career that has gone from stretching the boundaries of country music by encompassing pop, rock, folk, gospel, and blues to safeguarding country's traditions and bringing them to a larger world, Emmylou Harris has for decades set the standard for integrity and for innovation in country music.



HARRIS

Along the way she has produced a remarkable body of recorded music, as well as a living legacy in the form of alumni of her bands: This extraor-

dinary bandleader has tapped and nurtured the likes of Ricky Skaggs, Rodney Crowell, James Burton, Glen D. Hardin, Tony Brown, Vince Gill, Emory Gordy Jr., Hank DeVito, the Whites, and Albert Lee. Her collaborative work with the late Gram Parsons was a groundbreaking effort.

As an artist, her career spans vast distances: from putting the Louvin Brothers' traditional lament "If I Could Only Win Your Love" on the country chart to recording the mas-

*(Continued on page 75)*

## Radio Biz Poised To Gain From The Online Explosion

**BY CHUCK TAYLOR**  
 LAS VEGAS—While the Internet has played a growing role in the radio industry over the past several years, 1999 marks the moment in time that the online medium has been accepted into the fold as a legitimate broadcast partner, along with radio and television.



The Web and its potential as a revenue generator for broadcasters was a primary topic  
*(Continued on page 85)*

## U.S., U.K. Shine In '98 IFPI Stats

*A Billboard international staff report.*

LONDON—The U.S. not only maintained its customary rank as the world's largest music market in 1998; it also took its largest slice in this decade of the global pie.

Figures published April 27 here by the International Federation of the Phonographic Industry (IFPI) show that, by value, prerecorded music sales in the U.S. last year represented 34.1% of total world music sales—higher than in any other year of the '90s and not significantly lower than the nation's 35.3% share of world sales 10 years ago.

The U.K. also has reason to be pleased with the IFPI statistics. Its music market advanced from fourth  
*(Continued on page 72)*

## Indie Aware Grows Careers

**Columbia's 'Farm Team' Has Own Successes**

**BY CARRIE BELL**  
 LOS ANGELES—In an industry obsessed with out-of-the-box success, Chicago-based Aware Records is giving bands time to grow.

Proof is the bubbling success the 6-year-old label is having with San Francisco-based Train and Chicago's Dovetail Joint.

Both bands are part of a multi-year pact the grass-roots label signed with Columbia Records in July 1997 that gives the indie national distribution through Sony's RED Distribution and national marketing through RED's

RED Ink.

"These days you only have big bands or baby bands. There are no in-between bands who tour a lot and slowly build up a following," says Aware founder/president Gregg Latterman. "The trouble with that is you need a hit immediately, you need extreme buzz, or you'll be dropped. Major labels can't or won't wait three or



TRAIN

four years for someone to pan out and start seeing returns. This is where a label like Aware can step in and function as artist development  
*(Continued on page 84)*

## Best Buy Sees Benefits In MP3

**BY BRETT ATWOOD**  
 LOS ANGELES—The controversial music format MP3 got support from a seemingly unexpected quarter with the announcement that retailer Best Buy is joining forces with Web site MP3.com to co-sponsor the forthcoming Alanis Morissette and Tori Amos tour (*Billboard Bulletin*, April 27).

But while observers may be inclined to hum Morissette's "Ironic"—given how vocal the retail sector has been about labels' and artists' online activities—the move just makes good business sense, according to Best Buy, which gets a larger portion of its revenue from sales of electronics than from music.

The Minneapolis-based retailer is planning an ambitious TV and in-  
*(Continued on page 74)*

The Selling Power of Song  
 SEE PAGE 37

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 19 >  
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robbie williams the ego has landed

featuring "millennium" landing in stores may 4.

# **We Honor Floyd Glinert on the occasion of his retirement from Shorewood Packaging.**

Founder Paul Shore brought Floyd to Shorewood from CBS Records, where his keen knowledge of the music industry's packaging needs proved of great value to the fast growing new company.

During his 33 years, Floyd established the benchmark for market savvy within the music packaging community.

The extensive network of friends and business associates he cultivated enabled Shorewood to understand and respond to the evolving needs of the industry with exciting and creative packaging products.

His untiring efforts and personal commitment helped Shorewood to become the largest supplier of printed packaging for the entertainment industry in the world.

Floyd's long involvement with the T.J. Martell Foundation was a natural outgrowth of his personal humanitarian concerns, his broad knowledge, and the respect he earned from his peers. His contribution to the industry, to the needs of others, and to the company he so ably served has been immense.

Though he leaves Shorewood today, he has truly made his mark. His contributions will endure.



## **We thank you, Floyd.**



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# The Real Bottom Line Is Human Accountability

A clear conscience may save the most grievous sorrows, but a culpable one certainly sours the greatest gains, the first comforted by having done one's best and the second damned by doing one's least. America and the world are by now well-acquainted with the tragedy of Columbine—once best-known as either the coquettish character who plays opposite the roguish Harlequin in medieval pantomime skits or the dove-like flower that's an ancient symbol of gentile innocence, but now notorious as the name of a Colorado high school—where circa 11:25 a.m. on April 20 two students armed with sawed-off shotguns, pipe bombs, and semiautomatic weapons slaughtered 12 schoolmates and a teacher, then shot themselves.

In the immediate aftermath of these and other horrors, spokespeople representing various components of society have attempted to place blame at the doorstep of the entertainment industry. In response, industry representatives have expressed dismay over the tragedies while looking to deflect responsibility. Is the entertainment industry solely to blame for these and other unconscionable acts? No, but it's too easy to abruptly absolve the industry of any accountability.

Our society believes that the woefully underfunded, understaffed, and under-functioning public school system can somehow transform young lives with meager early doses of the three R's, plus Homer, Emerson, Longfellow, and Zora Neale Hurston. Given this, how can we believe that the primary wares and follow-up merchandise of the ultra-funded, ultra-promoted, and ultra-pervasive music, TV, video game, and movie enterprises still mysteriously bounce off an eager body politic at the end of the day, with no lingering psychic or social effect? Considering that millions of music fans over the decades have modeled lifestyles and ideals after the same recordings that helped establish vast companies and inspired others to start influential careers, the notion of music's non-impact is absurd.

But the industry denial at work here involves the fact that entertainment's sway can be far less lofty, as a "60 Minutes" segment aired April 25 showed. The report by correspondent Ed Bradley centered on retired U.S. Army Lt. Col. David Grossman, a former West Point professor of psychology and author ("On Killing: The Psychological Cost Of Learning To Kill In War And Society," Little, Brown, 1995) who now instructs Green Berets and FBI agents. Detailing the desensitizing ability of "murder simulator" video games to equip both soldiers and suburban kids to override what Grossman calls the natural reluctance to kill a human being, he gave chilling expert legal testimony about Michael Carneal's casual execution of three students in a 1997 West Paducah, Ky., school shooting spree: "A 14-year-old boy has never fired a pistol before in his life. His total experience was countless thousands and thousands of rounds in the video games . . . He fired eight shots; he got eight hits on eight different kids. Five of them were head shots; the other three were upper torso. Now, the FBI says in the average engagement, the average officer hits with *less than one bullet in five.*"

Just as false as the purported non-motivational force of music, whether it's "The Battle Hymn Of The Republic" or "Sun City," upon generations of devotees is the idea that today's youth culture is an arcane labyrinth whose penetration is obscure or taboo for

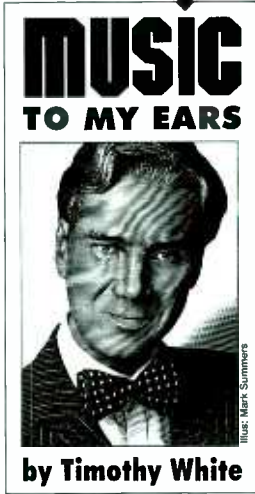
adults. Virtually all the diversions enthralling kids over the last 25 years—from the Cabbage Patch Kid doll and Beanie Babies or today's shrewdly A&R'd teen pop to the often Web-enhanced alienation-, racism-, and misogyny-exploiting fare of Goth rock or the gangsta and playa phases of rap—are largely second- or third-generation knockoffs of earlier forms, each long since co-opted or controlled by canny adults who oversee their conception, manufacture, marketing, public bookings, and under- or above-ground product flow, right down to "swag" souvenirs hawked at concerts. Any mysteries in even-more-murky musical substrata like neo-fascist rock or gang-linked hardcore rap actually lie in the individual human hearts clinging to them. Eventually, cultists and camp followers need help to graduate from such pack-oriented dress rehearsals for maturity into the real challenge of no-net adulthood, where there are no longer parents or posers to take the heat for fatal flaws or the credit for focused courage. To embrace the ultimate truth that one is not merely a member of a

race or a nation or a community or an entourage but, more important, a one-of-a-kind spirit who will never come again is precisely the passage through which parents and loved ones are meant to guide children. Sadly, it's a burden lately either ignored or exploited by the adult world.

We're at a juncture in our society that could be termed "Late High Capitalism," in which no one criticizes anything that makes money—especially a lot of money—no matter how hateful, bigoted, racist, sociopathic, or pandering it is. People who've "gotten over" now act as if beyond censure, regardless of how their wealth was acquired or who got hurt or wasted en route. Meantime, the toll of low deeds and sudden death rises in music circles, with more offices, backstages, parking garages, and drive-by boulevards haunted by criminals who intimidate, brutalize, and kill. That's entertainment?

Guns infest every level of the show-biz food chain, starting with cartoons and 3D-action video shooters up through paint-ball artillery and the assault weaponry endlessly utilized or heard erupting in popular recordings, on TV, and at the cineplex—to the point where their occasional absence is almost eerie. Unless intended to reinforce a grim, vogueish validation of human carnage, for what reason is all the firepower constantly being brandished in our faces? What's definite is that the right wing-dominated arms trade is Earth's most-lucrative, self-justifying racket, fueling every venal human venture from freelance militias and global terrorism to the atrocities in Kosovo.

The question at this dreadful moment in our cultural history is whether society will defy its ethically bankrupt politicians, sleazy civic leaders, and slick corporate greed-heads and take back, child by child, life by life, the responsibilities we've abdicated in the name of hyper-materialism. If you've got kids walking around in baggy prison mufti, believing that being a pimp is the preordained role of a black male, or that date rape is a big joke and a fit form of self-assertion for a 14-year-old, counsel them that they've been bent by racist bunk and sexual bigotry. Then show them what real heroism is, by changing your world to fill the hole they feel in theirs with sincere interest, tender regard, and unconditional love.



## LETTERS

### ROCK AS 'WEAPON OF WAR'

As the war rages in Kosovo, Serbian musicians and concert promoters are staging rock concerts in Belgrade, in support of [Yugoslav President Slobodan] Milosevic and against NATO bombing. While they are not taking part directly in ethnic cleansing, their rock concerts are aiding and abetting the Serbian government's crimes against the ethnic Albanians. Historically, international law has recognized that those helping to promote the policies and agenda of a criminal nation share its responsibility. After World War II, charges were brought against certain Nazi ministers of information, as well as Tokyo Rose, the radio personality broadcasting Japanese pro-

paganda. The musicians and concert promoters of the rock concerts in Belgrade are no different. They are accessories to the crime of genocide. Their only defense could be that they were forced by the Serbian government or paramilitary organizations to perform, or they did not know of the crimes being committed in Kosovo. In fairness, a future war-crimes tribunal should take into account mitigating circumstances that might absolve them of their complicity in the crime; they need to have a chance to clear their names or, otherwise, to face their Nuremberg. The pictures of those happy people attending the concerts in the center of

Belgrade are a chilling reminder of the insidiousness of a totalitarian regime. At one time, rock music was condemned as the tool of the peace movement in the United States. Now we see how easily rock music can be used as a weapon of war and a tool for genocide. While our first inclination should be to protect all speech, even the First Amendment does not protect one from yelling "Fire!" in a crowded theater. Nor should any law protect someone, in the midst of a conflict of this type, from using a public forum like a rock concert to incite hatred and promote ethnic cleansing. Jay Rosenthal, Berliner, Corcoran & Rowe LLP, Brookeville, Md.

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



TOP ALBUMS

HOT SINGLES

TOP VIDEOS

**No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS**

<b>CLASSICAL</b> ★ ARIA - THE OPERA ALBUM • ANDREA BOCELLI • PHILIPS	
<b>CLASSICAL CROSSOVER</b> ★ VOICE OF AN ANGEL • CHARLOTTE CHURCH • SONY CLASSICAL	
<b>JAZZ</b> ★ TRAVELING MILES • CASSANDRA WILSON • BLUE NOTE	
<b>JAZZ / CONTEMPORARY</b> ★ BODY LANGUAGE • BONEY JAMES • WARNER BROS.	
<b>NEW AGE</b> ★ LOVE SONGS • YANNI • PRIVATE MUSIC	

<b>THE BILLBOARD 200</b> ★ FANMAIL • TLC • LAFACE	82
<b>BLUES</b> ★ THE REAL DEAL: GREATEST HITS VOLUME 2 STEVE RAY VAUGHAN AND DOUBLE TROUBLE • LEGACY	38
<b>CONTEMPORARY CHRISTIAN</b> ★ THE NU NATION PROJECT KIRK FRANKLIN • GOSPO CENTRIC / INTERSCOPE	34
<b>COUNTRY</b> ★ COME ON OVER • SHANIA TWAIN • MERCURY	31
<b>GOSPEL</b> ★ THE NU NATION PROJECT • KIRK FRANKLIN • GOSPO CENTRIC	35
<b>HEATSEEKERS</b> ★ THE PARTY ALBUM! • VENGABOYS • GROOVILICIOUS	16
<b>KID AUDIO</b> ★ A BUG'S LIFE • READ-ALONG • WALT DISNEY	54
<b>THE BILLBOARD LATIN 50</b> ★ VUELVE • RICKY MARTIN • SONY DISCOS	42
<b>POP CATALOG</b> ★ METALLICA • METALLICA • ELEKTRA	51
<b>R&amp;B</b> ★ I AM... • NAS • COLUMBIA	26
<b>REGGAE</b> ★ LABOUR OF LOVE III • UB40 • VIRGIN	38
<b>WORLD MUSIC</b> ★ SOGNO • ANDREA BOCELLI • POLYDOR	38

<b>THE HOT 100</b> ★ LIVIN' LA VIDA LOCA • RICKY MARTIN • C2	80
<b>ADULT CONTEMPORARY</b> ★ ANGEL • SARAH MCLACHLAN • WARNER SUNSET	66
<b>ADULT TOP 40</b> ★ EVERY MORNING • SUGAR RAY • LAVA	66
<b>COUNTRY</b> ★ WISH YOU WERE HERE • MARK WILLS • MERCURY	33
<b>DANCE / CLUB PLAY</b> ★ IT'S OVER NOW • DEBORAH COX • ARISTA	29
<b>DANCE / MAXI-SINGLES SALES</b> ★ LIVIN' LA VIDA LOCA • RICKY MARTIN • C2	29
<b>HOT LATIN TRACKS</b> ★ LIVIN' LA VIDA LOCA • RICKY MARTIN • C2	40
<b>R&amp;B</b> ★ NO SCRUBS • TLC • LAFACE	24
<b>RAP</b> ★ WHO DAT JT MONEY FEATURING SOLE • FREEWORLD / TONY MERCEDES	22
<b>ROCK / MAINSTREAM ROCK TRACKS</b> ★ HEAVY • COLLECTIVE SOUL • ATLANTIC	67
<b>ROCK / MODERN ROCK TRACKS</b> ★ MY OWN WORST ENEMY • LIT • RCA	67
<b>TOP 40 TRACKS</b> ★ EVERY MORNING • SUGAR RAY • LAVA	68

<b>TOP VIDEO SALES</b> ★ TAE-BO WORKOUT • VENTURA DISTRIBUTION	58
<b>DVD SALES</b> ★ A BUG'S LIFE • WALT DISNEY HOME VIDEO	58
<b>HEALTH &amp; FITNESS</b> ★ BILLY BLANKS: TAE-BO WORKOUT • VENTURA DISTRIBUTION	60
<b>MUSIC VIDEO SALES</b> ★ THE FAMILY VALUES TOUR '98 VARIOUS ARTISTS • EPIC MUSIC VIDEO	56
<b>RECREATIONAL SPORTS</b> ★ WWF: AUSTIN 3:16 UNCENSORED WORLD WRESTLING FEDERATION HOME VIDEO	60
<b>RENTALS</b> ★ THERE'S SOMETHING ABOUT MARY • FOXVIDEO	60

**TOP OF THE NEWS**

6 Alliance Entertainment Corp. to be acquired by Yucaipa Companies.

**ARTISTS & MUSIC**

8 Executive Turntable: Capitol Records names A.D. Washington VP of R&B field promotion.

12 Luscious Jackson hopes to plug into sweet success with "Electric Honey."

12 The Beat: Danny Goldberg's Sheridan Square Entertainment begins to take shape.

14 Boxscore: The Rolling Stones gross \$3.9 million at the San Jose Arena.

14 Soundtracks And Film Score News: Island Records hopes to propel Boyzone to U.S. success with the soundtrack to "Notting Hill."

16 Popular Uprisings: Irish singer/songwriter Eleanor McEvoy unleashes her "Snapshots" on America.



KATHARINE WHALEN: P. 11

18 Reviews & Previews: Featured this week are Duke Ellington, Vonda Shepard, and the "Bluegrass Mandolin Extravaganza" compilation.

21 R&B: Motown hopes that Grenique's "Black Butterfly" will soar.

22 The Rhythm Section: Roger and Larry Troulman's death

**REVIEWS & PREVIEWS**



DUKE ELLINGTON: P. 18

brings "Computer Love" back on the R&B singles chart.

27 Dance Trax: Diana Ross enters a "New Day" with her long-awaited new album and a TV-movie role.

30 Country: Dixie Chicks could realize a mainstream crossover when they play Liliith Fair.

34 Classical/Keeping Score: Celtic flutist Chris Norman explores Irish themes.

35 In The Spirit: Vickie Winans' "Live In Detroit II," the first of her three albums for this year, has already set a sales record for her label.

35 Higher Ground: This year's Gospel Music Week was of both musical and educational benefit to those attending.

37 Songwriters & Publishers: Digital watermarking and airplay tracking are among BMI's planned technological innovations.

38 Jazz/Blue Notes: Guitarist Andy Summers tackles the work of Thelonious Monk on "Green Chimneys."

39 Pro Audio: Alesis Corp. rereleases an updated version of the Adat digital multitrack system.

40 Latin Notas: A review of the happenings at the Billboard International Latin Music Conference.

**INTERNATIONAL**

44 BMG discusses plans for GetMusic.com, its online music sales joint venture with Universal.

46 Hits Of The World: TLC jumps to No. 1 on Australia's singles chart.

47 Global Music Pulse: Manolo Garcia and Alejandro Sanz take home three awards each at the third Premios de la Música awards.

**MERCHANTS & MARKETING**

49 More rappers, including Puffy Combs and Master P, are branching out into the clothing business.

52 Retail Track: Despite rosy predictions about Internet music sales, more traditional retail methods show continued success.

53 Declarations Of Independents: Etherean Records set up a fund for those affected by the Columbine High School shootings.

54 Child's Play: The autobiography of children's artist Raffi provides welcome insights.

57 Home Video: The wide availability of DVD-ROM-equipped computers is propelling the development of such discs.

58 Shelf Talk: The American Film Institute launches sequel to "100 Years, 100 Films."

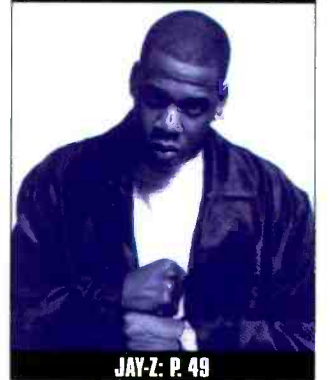


DIANA ROSS: P. 27

**PROGRAMMING**

65 The FCC's microradio proposal is causing tension between broadcasters and the federal agency.

**MERCHANTS & MARKETING**



JAY-Z: P. 49

67 The Modern Age: Rocker/rapper Kid Rock has come a long way from doing farm chores.

68 AirWaves: Will James Ingram's recognizable, soulful voice score him another AC hit?

69 Music Video: The Faze Festival will recognize unconventional music videos.

**FEATURES**

61 Classified

64 Update/Lifelines: Hopeless Records establishes a charity imprint, Sub City.

79 Hot 100 Singles Spotlight: Ricky Martin surges to the top of The Billboard Hot 100.

84 Between The Bullets: VH1's "Divas Live '99" boosts sales of the featured artists' albums.

85 This Week's Billboard Online

86 Chart Beat: Ricky Martin is the first solo male to rule the Hot 100 in more than a year.

86 Market Watch

86 Homefront: Berklee sax player wins Billboard scholarship.

**GUEST COMMENTARY**

**It's Easy, But Wrong, To Blame The Music**

BY HILARY ROSEN

On April 20, a tragedy took place in Littleton, Colo. This was not the first school shooting to shake us to our core, but with each one, concern for young America escalates. The music industry suffers these emotions with the rest of America; we want to be part of the solution. From the Etherean Music executive whose son was injured in this attack to those of us fortunate enough to be at a safer distance, we were all profoundly affected by this day.

There's no doubt that we live in a complicated world that poses challenges large and small to people of all ages. Families worry about their children or their friends, and we all wonder about our own role in the society of school and community. Young adults add pressure to

common concerns about love and life by worries about their future.

Perhaps we all have good reason to be concerned. There is so much that is great in America, and yet, every day in this



Hilary Rosen is president/CEO of the Recording Industry Assn. of America.

"The music industry views itself a member of the larger community, and members of our industry have shown their commitment to young people through a broad range of programs"

great country, three children die from child abuse, 15 die from guns, 1,340 teenagers give birth, and 135,000 children bring weapons to school. In the

wake of the latest tragedy, we are all searching for answers. And of course, there are those who seek a convenient scapegoat in the form of music.

Throughout history, music has served as an outlet for people of all ages, but especially young people. For much of this century, whether it's ragtime, jazz, R&B (which critics called "race music"), rock 'n'roll, heavy metal, or rap, each generation has seen adults who look at some of the music of youth and cringe with frustration. Of course, for some kids, that's the point.

It's true that the most controversial lyrics in popular music reflect the violence and despair in an artist's imagination or in society. But they reflect it—they don't create it. Does it signal

(Continued on page 15)

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



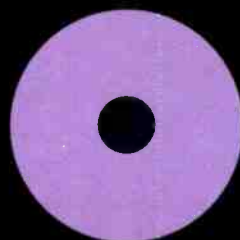
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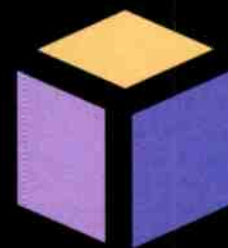
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# UMG, RealNetworks To Join Digital Fray

BY BRETT ATWOOD

LOS ANGELES—Universal Music Group (UMG) and RealNetworks are the latest companies making moves into the already-crowded digital music distribution space.

UMG is expected to announce a new digital-distribution security technology in early May, according to sources. While key specifics of the technology remain unknown, a source says that the company is working with Sunnyvale, Calif.-based InterTrust Technologies to develop the digital rights management system contained within the technology. Sources say that BMG may lend its support to the UMG technology, which is being presented to the industry's Secure Digital Music Initiative (SDMI). A UMG spokesman

declined to comment.

Digital-distribution security technologies are generally used by companies that aim to provide digital-distribution players via the Internet and other digital avenues. At press time, it was unclear how UMG's security technology would be applied.

Senior multimedia executives from UMG and InterTrust have been active participants in early discussions on SDMI, which aims to create a secure and cross-compatible digital download music solution. It is expected that UMG will play a key role in future discussions, since the company holds a large share of annual sales in the music industry.

In a separate development, InterTrust announced April 29 that it is

*(Continued on page 74)*

# Sony Corp. Music Income Dips In Yr.; SMEJ Is Hit Hard

BY STEVE McCLURE

TOKYO—The second consecutive set of poor annual financial results from Japan's biggest label, Sony Music Entertainment Japan (SMEJ), reflects both the current depressed state of the Japanese music market and the company's own internal difficulties. The downturn in Japan also contributed to a disappointing year for parent company Sony Corp., which announced April 27 that combined operating revenue for its worldwide music group declined 29.5% to 38.1 billion yen (\$318 million) for the year that ended March 31.

Sony Corp.'s overall net income for the same period was down 19.4% from the previous year to \$1.49 billion on a consolidated basis, due to economic weakness in Asia (excluding Japan), Russia, Eastern Europe, and Latin America, as well as the yen's rapid appreciation in the second half of the year. Sales increased a marginal 0.6% to \$56.6 billion.

By sector, sales in Sony's electronics business fell 0.5% to \$38.9 billion, while sales in the games business rose 8.5% to \$6.5 billion. Music group sales were up 9.4% to \$6.3 billion, according to the company, bolstered by strong growth in the U.S. and Europe.

The U.S.-based Sony Music Entertainment Inc. (SMEI), which encompasses music sales in all worldwide markets except Japan, benefited from successful releases by local and global artists, according to the company. Top-performing releases during the year included Lauryn Hill's "The Miseducation Of Lauryn Hill," Dixie Chicks' "Wide Open Spaces," Celine Dion's "These Are Special Times," Mariah Carey's "#1's," Ricky Martin's "Vuelve," and the Offspring's "Americana." According to the company, SMEI achieved record results in terms of sales, operating income, and market share.

However, these results were offset

*(Continued on page 76)*

# Alliance Set To Change Owner

## Yucaipa Pact Will Provide Funds For E-Commerce Push

BY ED CHRISTMAN

NEW YORK—The pending change in ownership at Alliance Entertainment Corp. will allow management to commit more resources to its E-commerce and Internet efforts, according to Eric Weisman, president/CEO of the Coral Springs, Fla.-based company.

Terms of the deal, which were not disclosed, call for the Yucaipa Companies, a Los Angeles-based investment firm, to pay about \$130 million, Billboard estimates, for Alliance, including assumption of the company's debt. It's a cash deal and won't result in any new debt being placed on the company.

Yucaipa signed a letter of intent weeks ago and has performed due diligence (*Billboard Bulletin*, April 22), so the deal signed this week, a

definitive agreement, is expected to close within 30 days.

When it closes, Yucaipa founder and managing general partner Ron Burkle will assume the post of chairman of Alliance. Yucaipa, which owns or has a stake in several supermarket chains, has completed 16 mergers and acquisitions in deals valued at about \$30 billion since it was founded in 1986, according to an Alliance press release.

Yucaipa is "committed to support the strategic growth activities of [Alliance]," Weisman says. "They will be supportive and allow us to move forward with greater agility in implementing strategic aspects of our plan. In today's real-time marketplace, there is a need to make real-time business decisions."

In addition to Alliance's ownership of entertainment-software databases, including the All-Music Guide, the company serves as the back end in providing fulfillment services for a number of online music stores, including barnesandnoble.com, warehouse.com, ubl.com, and nrm.

com. Also, the company has created the "store 24" concept, which provides a turnkey solution for independent merchants wanting an online presence. Moreover, Alliance plans to "introduce an Internet-driven kiosk to provide alternative E-retailing solutions for current and

future customers," according to a company statement.

"Ron [Burkle] wants to see this company maximize its E-commerce potential," Weisman says. But he adds that the company will

continue to focus on its core distribution business as well. For example, Alliance recently returned to the independent distribution business with the creation of the Innovative Distribution Network.

While some industry observers speculate that Yucaipa's ownership position in the supermarket industry could provide an entry for Alliance to supply music in that retail sector, Weisman says that there have been "no conversations" on the subject. "Obviously, [Yucaipa] will use their relationships where

*(Continued on page 56)*

*'Alliance management worked hard to get this company back in shape'*



**Brand New Keys.** Billboard's editor in chief, Timothy White, and associate publisher/marketing Howard Appelbaum were given the keys to Miami Beach April 21 during Billboard's International Latin Music Conference. Shown, from left, are Dennis Leyva, entertainment industry liaison, City of Miami Beach; Appelbaum; and White. For more photos from the conference, see pages 70-71.

# BDS, ARIS Ink License Pact

BY CHUCK TAYLOR

NEW YORK—Broadcast Data Systems (BDS)—a subsidiary of VNU USA, which owns Billboard—and Cambridge, Mass.-based ARIS Technologies have signed a five-year licensing agreement allowing BDS to utilize ARIS' MusiCode audio watermarking technology for the decoding of music played on radio stations in the U.S., Puerto Rico, and Canada.

The alliance, which was reached for an undisclosed sum, will enable BDS to utilize the encoded watermarking technology to catalog songs for its radio airplay monitoring system, increasing speed and efficiency.

"BDS has always been forward-thinking, and they recognize that while their systems have been very good, there are ways to improve them for the future," says David E. Leibowitz, president of ARIS Technologies. "They're embracing new methodologies to better serve their own customers."

"The future of music monitoring for BDS is absolutely using water-

marking as our basis for the coding of music," says Joe Wallace, VP/GM of BDS. "Ultimately, once critical mass is reached, it should provide us a more cost-efficient, more accurate way to do what we do."

The watermark technology allows a record company, publisher, or performing right agent to embed within a music track copyright management information that is inaudible, indelible, and impervious to changes in a broadcast signal, compression system, or even when a station chooses to speed up a song, which sometimes disrupts current monitoring techniques. It is also tamper-proof, according to Leibowitz.

At this point, BDS will utilize MusiCode only for the monitoring of radio for the Billboard and Airplay Monitor charts. In the future, it may further its agreement with ARIS to include exploration of new opportunities in non-feature music (such as voice-overs) and advertising.

MusiCode uses a 10-digit code,

*(Continued on page 76)*

# Virgin Ent. Plans Expansion

BY TOM FERGUSON

LONDON—In the wake of record financial results, Virgin Entertainment Group (VEG) is gearing up for a year of expansion with a string of store openings and the imminent launch of its online retail business, which will see it go head to head with market leaders Amazon.com and CDnow.

The opening of 14 new Virgin Megastores across three continents during 1998 helped VEG chalk up earnings before interest, tax, depreciation, and amortization (EBIDA) of 39 million pounds (\$63.2 million) for the year that ended Jan. 31—a rise of 34% over 1997-98—according to figures released April 26.

VEG chief executive Simon Burke says, "We're especially pleased with these results because we didn't have particularly fantastic market conditions. It wasn't as though markets were really buoyant anywhere, and we just got carried along on a wave of good figures—we did really have to work to make this happen ourselves."

The results were achieved despite "flat" profits at the U.K. Virgin Cinemas operation, which opened four new sites during the period. The company is, however, continuing strong investment in the U.K. cinema business and is in the process of

launching Virgin Cinemas Japan (*Billboard*, May 1), where its first multiplex opened April 23.

The VEG figures exclude loss-making businesses discontinued in 1997 and the Virgin-owned Our Price music retail chain, which the company is seeking to dispose of through a management buyout.

Regarding Our Price, Burke says, "We're making steady progress."

Despite all the 'on again/off again' reports in the press, we have been consistently in dialogue with buyers for this business since Christmas, and we are progressing the sale of the business. It is still going ahead, it's still a management buyout, and we are still in discussion with potential buyers."

The Virgin Megastores retail operation saw a massive rise in its EBITDA of 77% in the year to Jan. 31, with sales rising 13% over 1997 to 561 million pounds (\$909 million). According to the company, this reflected "significantly improved trading in the U.K. and Japan" along with an improved performance in continental Europe and increased profitability in the U.S. (*Billboard Bulletin*, April 27).

The 14 new Megastores added during the year included U.S. outlets in New York, Chicago, and New

*(Continued on page 73)*



BURKE





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# SESAC Secures Loan Of \$29 Million

BY IRV LICHTMAN

NEW YORK—SESAC, the U.S. performance right group, has completed a financing transaction for \$29 million that has been structured and arranged by UCC Lending Corp., an affiliate of CAK Universal Credit, of which veteran music man Charles Koppelman is a principal (*Billboard Bulletin*, Feb. 23).

According to SESAC, the financing, to be paid back from net cash flow, will enable the performance right organization to accelerate its growth in the areas of repertory, monitoring technology, and servicing its writer/publisher affiliates. Stephen Swid, SESAC chairman, says that the financing was made through SESAC's whol-

ly owned subsidiary SESAC LLC.

According to Swid, this loan "changes the whole complexion of the business" with regard to performance right groups in the U.S. Others, he contends, "use writer money to advance other writers and publishers. We now have our own money to build our acts and help young new writers. We can also continue to invest in technology the user wants, such as watermarking and [Broadcast Data Systems]. We've had several audits by writers and publishers since we've controlled SESAC. We've come out of them with triple-A accolades."

Swid says that revenue has been growing more than 20% compounded annually but acknowl-

(Continued on page 84)

# Thomson Teams With MusicMatch

BY BRETT ATWOOD

LOS ANGELES—Consumer electronics giant Thomson Multimedia has entered into a strategic alliance with MP3 software maker MusicMatch to build new hardware and software products that bring an enhanced version of the digital-download format to mainstream consumers.

Thomson, which manufactures and markets consumer audio products under the RCA, GE, Thomson, and ProScan brands, is taking a 20% equity stake in Camas, Wash.-based MusicMatch, creator of the popular MP3 encoding and playback software MusicMatch Jukebox.

Thomson is expected to announce several new consumer electronics products that integrate the new technology, including portable boomboxes and portable personal music players.

While Thomson is not releasing specific product details, a company

spokesman says that the existing first generation of portable download music players is "only the spring shower before the thunderstorm."

Thomson, which developed the MP3 digital compression format with Germany-based Fraunhofer Institute, will use MusicMatch technology to add unspecified enhancements in sound, security, and functionality to the existing MP3 standard, according to MusicMatch

CEO Dennis Mudd. The enhanced version of MusicMatch, tentatively known as MusicMatch Jukebox 4.0, is expected to be privately demoed to label execs in the coming weeks, according to a source.

Both companies are active participants in the industry's Secure Digital Music Initiative, which aims to establish an industry-approved, cross-compatible digital-download music standard for portable music devices by June 30.

# Al Hirt, 76, Trumpet Star And Big Band Vet, Dies

BY BILL HOLLAND

WASHINGTON, D.C.—Al Hirt, the big, bearded, popular trumpet player whose career ranged from early sideman stints in the big bands of Benny Goodman and the Dorsey Brothers to explosive solo artist success on RCA Records and other labels in the '60s, died of liver failure April 27 at his home in New Orleans. He was 76.

Hirt, whose first RCA album in 1961, "The Greatest Horn In The World," sold more than 100,000 copies within a few months, is best-remembered for his non-jazz instrumental "Java," which soared to No. 4 on Billboard's singles chart and won a Grammy Award for best pop instrumental in 1964.

Throughout his solo career, Hirt recorded more than 50 albums, including "Honey In The Horn," also on RCA, which spent 104 weeks on Billboard's Top LPs chart, peaking at No. 3 in 1964. He was nominated for a total of 21 Grammys.

To many of his fans, Hirt was considered a jazz musician, but the classically trained trumpeter shied away from that term. Although he was born and raised in New Orleans, he admitted that he was much more comfortable playing written parts than he was doing the free-for-all improvisation of traditional and so-called

"Dixieland" styles.

He also contributed to the crossover pop/country style that became known as the Nashville Sound.

Born Alois Maxwell Hirt in 1922, Hirt studied at the Cincinnati Conservatory of Music before deciding to pursue a career with the big bands. There was no question that he was a fine and powerful player, and the public loved his ebullient style.

He performed in 1961 at the Inaugural Ball for President John F. Kennedy, starred in many TV variety shows—including his own program, "Fanfare," which ran for a brief period on CBS—and played a sold-out appearance at Carnegie Hall in 1965.

In his later career, he still toured occasionally but preferred to be near his large family in his hometown. In 1983, he closed his Bourbon Street jazz club because of declining patronage and rising crime. In 1987, he played a solo version of Schubert's "Ave Maria" for Pope John Paul II during the pontiff's visit to the Crescent City.

Hirt is survived by his wife, Beverly Essel Hirt; six children from a previous marriage; a sister; a brother; 10 grandchildren; six step-grandchildren; and two great-grandchildren.

# Funk Great Roger Troutman Remembered

BY CHRIS MORRIS

LOS ANGELES—The shocking death of funk innovator Roger Troutman on April 25 sparked an outpouring of tributes from music executives and artists alike.

Warner Bros. chairman/CEO Russ Thyret said in a statement, "The passing of Roger Troutman is a profound loss to all of us at the label he called home for so long. He was a wonderful friend and one of the most innovative musical talents of our time."

R&B vocalist Gerald Levert called Troutman "a major influence to the hip-hop and R&B community... To me, his playing the voice box is similar to Stevie Wonder playing the harmonica. Nobody did it like Roger."

"In my opinion, he was way ahead of his time," said hip-hop singer/producer Heavy D. "I'm honored to have had the opportunity to use one of his records ["More Bounce To The Ounce"]."

Troutman, 47, died at Good Samaritan Hospital in Dayton, Ohio, after being fatally wounded near his studio. His brother Larry, 54, a former member of Troutman's hit-making band Zapp, was found dead nearby. On April 27, Montgomery County, Ohio, Coroner Dr. James Davis ruled that the shootings were a murder/suicide.

According to Sgt. Gary White, supervisor of the Dayton homicide squad and lead case investigator, Roger Troutman was found in an alley behind Roger Tee Enterprises, early on the morning of April 25, shot four times in the torso. Witnesses said they saw a black sedan, with a lone male driving, leaving the scene.

Minutes later, Larry Troutman's body was found in a black Lincoln sedan that had crashed into a tree seven blocks away from the studio. He had one bullet in his temple, and a revolver was found in the car.

White says that family members interviewed by police were taken totally by surprise by the shootings: "They had no information or no idea about any problems particularly that Larry and Roger had with each other."

Born Nov. 29, 1951, in Hamilton, Ohio, Roger Troutman was part of

the fertile Dayton R&B scene that also produced the Ohio Players. With his brothers, he co-founded the band Zapp. The group, which was distinguished by Roger's distinctive vocoder-treated vocals, enjoyed a run of infectious funk hits on Warner

(Continued on page 76)



**She's Greek To Me.** Sony Music executives congratulate Greek artist Anna Vissi before her recent sold-out performance at the Theater at Madison Square Garden in New York, the first stop on her North American tour in support of the album "Antidoto." Shown, from left, are Jerry Shulman, VP of marketing development at Sony Music International; Mel Ilberman, chairman of Sony Music International; Vissi; Peter Asher, senior VP of Sony Music Entertainment; Lisa Frank, VP of artist development at Sony Music International; and Don Lindgren, associate director of artist development at Sony Music International.



TROUTMAN

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Capitol Records in Hollywood names **A.D. Washington** VP of R&B field promotion. He was senior VP of promotion and marketing at Warner Bros.

Arista Records in New York promotes **Stacy Carr** to senior director of publicity. She was director of publicity.

Mercury Nashville promotes **Kira Florita** to senior director of marketing. She was senior director of new product and catalog development.

**John Weakland** is promoted to associate director of A&R at Columbia Records in Santa Monica, Calif. He was an A&R assistant.

MIA Records in New York names **Steve Krucher** director of radio



WASHINGTON



CARR



FLORITA



WEAKLAND



DENERI



SENN

promotion/artist development. He was national director of hard rock radio promotion at McGathy Promotions.

**Sally Thoun** is named manager of promotion at Walt Disney Records in Burbank, Calif. She was manager of publicity and marketing for Warner Bros. International Television.

**PUBLISHERS.** **Tony DeNeri** is promoted to VP of tracking and music services at Warner/Chappell Music in Los Angeles. He was director of copyright.

**RELATED FIELDS.** The National Academy of Recording Arts and Sciences in Santa Monica promotes **Rob Senn** to executive VP/GM. He was senior

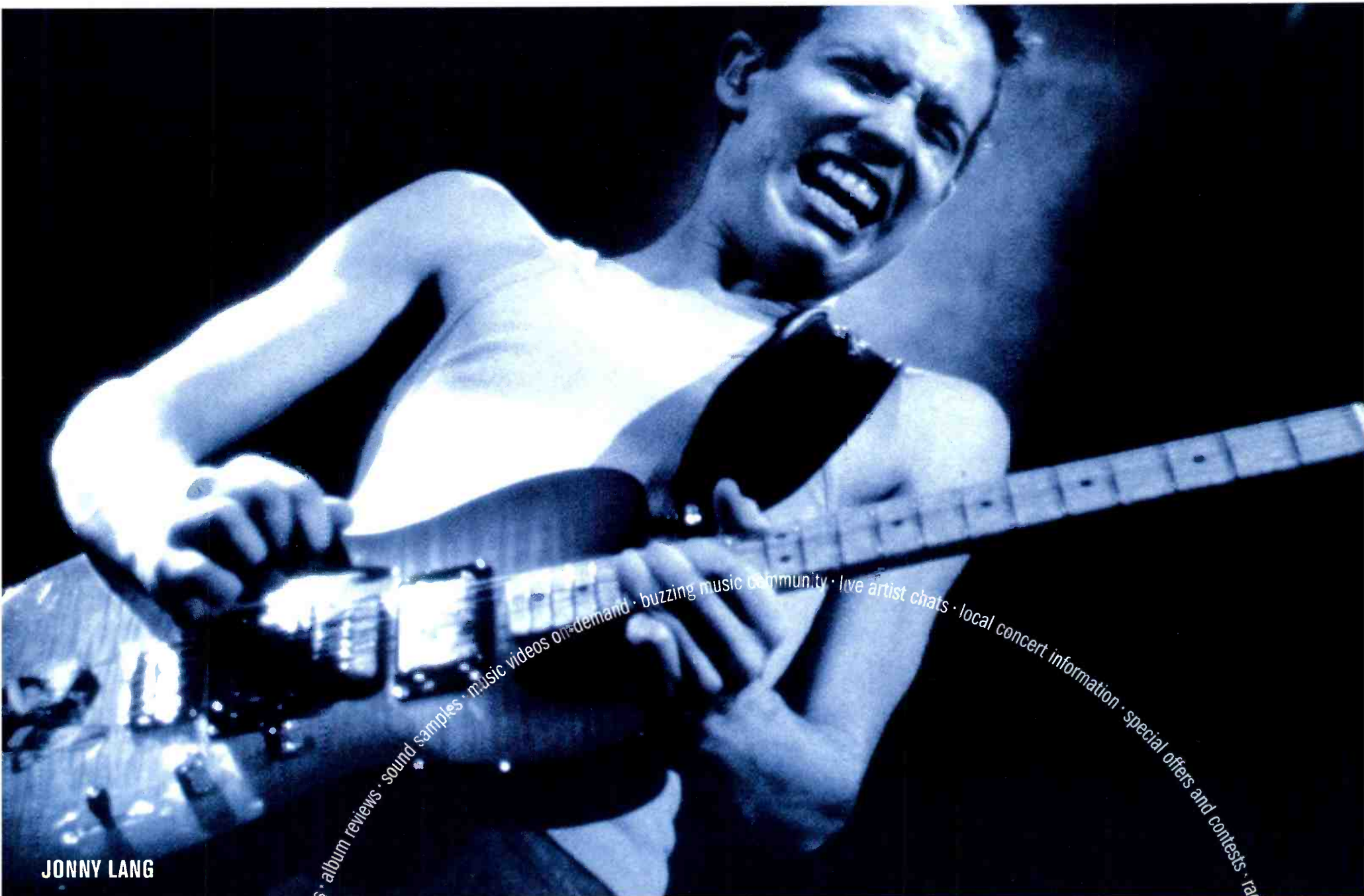
VP/GM. **Dawn Geller** is named national director of mix-show radio promotion at the Brad LeBeau Co. Inc. in New York. She was assistant to the president of Invasion Management.

**Kim Lemon** is promoted to senior VP of research at Showtime Networks in New York. She was VP of research.





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JONNY LANG

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# Artists & Music

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## Zipper's Whalen Flies Solo On Mammoth

BY LARRY FLICK

NEW YORK—With the May 23 release of "Jazz Squad," Mammoth artist Katharine Whalen begins a brief solo sojourn away from her band, Squirrel Nut Zippers, to pursue her dream of being an old-fashioned jazz chanteuse. It's a cachet project that the label believes can find a wide audience, given aggressive grass-roots marketing.

Produced by John Plymale, who has mixed past Squirrel Nut Zippers recordings, the set unearths 11 pop and jazz standards from the '20s and '30s, including "My Old Flame," "That Old Feeling," and "My Baby Cares For Me." The lone new tune is the uptempo "Badisma," penned by Zipper mate (and Whalen's husband) Jim Mathus. The album showcases the North Carolina native in a far more polished and refined light than displayed in her previous work.

"More than anything, this record has made me a much better singer," Whalen says. "It's made me stronger on a technical level, and it's made me more confident. If only for those end results, this project was a worthwhile endeavor."

But Steve Balcom, senior VP/GM of Mammoth, sees more coming out of "Jazz Squad" than Whalen's personal creative satisfaction. "This is a highly reactive record," he says. "When people hear it, they want to buy it."

Initially, Balcom says, the label will focus on Squirrel Nut Zippers fans, then explore several grass-roots lifestyle marketing angles. "Fortunately, we have a large platform from which to launch this project," he says. "Zipper fans are quite passionate."

Retailers agree—to a point. "This is a beautiful record, but it might initially disappoint people who are hoping for an extension of a Squirrel Nut Zippers album," says Marlon Creaton, manager of Record Kitchen, a San Francisco-based indie outlet.

Jane Corbett, manager at Reckless Records, an indie shop in Athens, Ga., predicts a brighter future for the project. "I think the trick will be exposing it to the

right audience."

To that end, Balcom is plotting a lifestyle marketing plan that includes servicing the album to nontraditional outlets like restaurants, lounges, and coffeehouses.

At radio, the label is opting not to work a single. Rather, the entire album is being sent to college and jazz outlets.

Adding to the visibility of "Jazz Squad" will be a handful of live dates this summer. Booked by the Red Rider Agency, the trek will include 10 dates on the East Coast, starting in June, with several on the West Coast in August. Whalen will be joined by the Dirty Dozen Brass Band for a number of the gigs.

"I'm excited about the prospect of getting out there and performing these songs," Whalen says. "After singing in a band for a while, it's going to be a challenge to essentially carry a show alone."

That said, Whalen insists that she's not itching for a permanent solo career. "I like things the way they are," she says. "This album was an act of pure personal pleasure."

It was also a chance for the singer to directly acknowledge longtime favorable comparisons to Billie Holiday, whose apparent influence has been felt on such Zipper tunes as "Wished For You" and "You're Driving Me Crazy"—both of which were featured on the act's 1995 debut, "The Inevitable."

Since then, Whalen has been among the key draws of the band, which is about to begin preparing the follow-up to its 1998 smash, "Perennial Favorites," which has sold 404,000 units, according to SoundScan.

"I've enjoyed bringing my own little touches to the band," she says. "In a way, this album is a chance to more openly reveal and pay tribute to my prime sources of inspiration, which have primarily been Billie Holiday and Chet Baker. These are the songs that I was listening to and practicing along with when I was first learning how to sing. I hope I do them justice now."



WHALEN

## RCA's Lit Brightens Chart With 'Sun'

BY CARLA HAY

NEW YORK—For the last several years, Orange County, Calif., has been a breeding ground for modern rock acts, from No Doubt to the Offspring. Now Lit joins the list of area acts finding a growing audience.

Lit's second album, "A Place In The Sun" (RCA), has been steadily climbing The Billboard 200, where it stands this issue at No. 73. Music industry observers credit the album's growing success to the song "My Own Worst Enemy," which has been No. 1 on the Modern Rock Tracks chart for several weeks.

The chart history for "A Place In The Sun" began when it entered the Heatseekers chart at No. 9 in the March 13 issue. The album climbed to No. 1 on that chart in the April 24 issue. "A Place In The Sun," which has sold 17,000 units, according to SoundScan, reached Heatseekers Impact status when it leapt from No. 105 to No. 94 on The Billboard 200 in the May 1 issue.

Lit lead singer A. Jay Popoff says, "We didn't expect too much when we released this album. We knew that the songs were good, and we take things day by day. We're not an overnight sensation. We've been preparing for this [chart success] for 10 years."

The band—whose other members are guitarist Jeremy Popoff (A. Jay's brother), bass player Kevin Baldes, and drummer Allen Shellenberger—formed in 1989 and established a following by playing local clubs before signing a record deal with Delicious Vinyl, which released Lit's 1997 debut album, "Tripping The Light Fantastic." Although Lit toured in support of the set and album track "Bitter" received college-radio airplay, the album failed to make a dent on the Billboard charts. The band plans to rerelease the album this fall on its Dirty Martini label, which is distributed through BMG.

Popoff says of the experience surrounding the first album, "It was kind of frustrating. 'Tripping The Light Fantastic' never really got in stores. We got out of the deal with Delicious Vinyl and regrouped. We just kept playing and building our fan base. We started getting attention from major labels, but we didn't want to be a buzz band."

Lit eventually came to the attention of RCA VP of A&R (U.S.) Ron Fair and RCA senior VP of A&R and artist development (U.S.) Bruce Flohr, who provide A&R direction for the band.

Popoff says, "We heard the girls from [RCA dance/pop act] Wild



LIT

Orchid told Ron Fair about us. Eventually [RCA president (U.S.)] Bob Jamieson flew to L.A. to see us." And the rest, as they say, is history.

## Perez Bows Bilingual Set Hollywood Latin Working Anglo, Latin Mkts.

BY RAMIRO BURR

SAN ANTONIO—Curiosity and anticipation are driving initial interest in the new bilingual rock album by guitarist Chris Perez, husband of the late Tejano singer Selena.

But radio and retail industry executives expect that the solid grooves in his pop/rock mixture will ultimately generate loyal followings in both the Latino and Anglo markets.

"It all starts with the music, and we work from there," said Cameron Randle, senior VP of A&R for Hollywood Records Latin, which releases the set May 18. "We took an honest approach to look at who Chris is, who the band is, and what they can do naturally."

"During the first days of my tenure at Disney, I was told about the Chris Perez Band by [producer/A&R rep] Julian Raymond, who had been raving about the band," recalls Bob Cavallo, chairman of the Buena Vista Music Group, which houses Hollywood. "We flew to Austin, saw the band, and I was immediately convinced they would be my first signing to Hollywood Records."

"Resurrection" is a 16-track album with nine tunes in Spanish and seven in English. Produced by Raymond (Fastball), the album features guest musicians Luis Conte on percussion, the horn section of Voodoo Skulls, and the string section from Mariachi Sol De Mexico.

Yet, despite the added spice of mariachis and horns, the album is a straight-ahead rock/pop project with minor blues tinges.

"This has been a dream for me, to finally see this album produced," says Perez from his Los Angeles home.

Before the Feb. 23 release of "A Place In The Sun," RCA laid the groundwork for a grass-roots marketing campaign.

RCA VP of marketing (U.S.) Nick Cucci elaborates: "The band has a loyal Orange County fan base. We made sure that all the target markets were covered. We targeted skate shops and indie retail stores. We also did 'low-dough' radio shows around the West Coast."

Lit is managed by Ruta E. Sepetys for Sepetys Entertainment Group (Continued on page 72)

"It's taken a long time, but we wanted to make sure we did everything we could."

The challenge now is to work two markets simultaneously.

Toward that end, Hollywood Records Latin has released two singles: "Por Que Te Fuiste," a guitar-fueled ballad serviced to Spanish radio, and "Resurrection," a hard-thumping, Latin percussion-tinged rocker sent to English-language rock radio. Hollywood has also produced videos for both singles.

According to label media director Cary Prince, "Resurrection" has found favor at a number of rock stations, including Boston's WXKS-FM, as well as such alternative stations as KNRK Portland, Ore., and WJSE Atlantic City, N.J.

"We've been playing it for three weeks, and we've been getting a good response," said Cory Smith, PD for modern rock station KRAD Corpus Christi. "The listeners like it."

The label has planned a series of in-stores for Perez throughout Texas, starting May 17 at the Hard Rock Cafe here, where Musicland will set up shop and start selling CDs after midnight. In-stores are also scheduled at Blockbuster and Camelot outlets in Houston, Dallas, Corpus Christi, and McAllen.

A San Antonio native, Perez assembled the Chris Perez Band in late 1997 in Corpus Christi. Lead vocals are handled by newcomer John Garza, while the rest of the group is veteran keyboardist and former Selena bandmate Joe Ojeda, drummer Jorge Palacios, and bassist Adreil Ramirez.



CHRIS PEREZ BAND

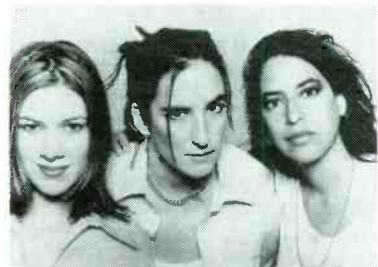


# Luscious Jackson's 'Honey' Due

Co-Producers, Guest Artists Joined Band For Grand Royal Set

BY CHRIS MORRIS

LOS ANGELES—Capitol and Grand Royal executives believe that Luscious Jackson's new album, "Electric Honey," due June 29, will be a sweet commercial successor to



LUSCIOUS JACKSON

the New York group's 1996 breakthrough "Fever In Fever Out."

Capitol president/CEO Roy Lott says, "It's a quantum leap from their prior albums. It's an incredible album both creatively and commercially, and I'm thrilled for them. It's an album they really produced themselves. This is an album they grabbed hold of creatively . . . They delivered, which is really very exciting."

Grand Royal president Mark

Kates, who also oversaw A&R for "Electric Honey," says, "What we wanted to do was expand upon the pop sense that was displayed with songs like 'Naked Eye' and 'Under Your Skin' [from "Fever In Fever Out"] but also make a more rhythmic record than they'd made the last time . . . We wanted a record that had the pop sense and had the beat."

Kates continues, "In a way, it was a band in a perfect situation. They sold half a million records last time, they had a moderate hit, but they didn't have a huge, crossover, whole-new-realm-type hit song. Yet I don't think they did so well that they eroded their core audience. They're in this perfect spot."

Vocalist/bassist/guitarist Jill Cuniff and guitarist/keyboardist Gabrielle Glaser were joined by a number of co-producers on "Electric Honey." The collaborators include Tony Mangurian, who has worked with the group since its 1992 debut EP "In Search Of Manny"; Mickey Petralia, a veteran of sessions with the eels and Beck; Tony Visconti, famed for his early work with David Bowie; and 25 Ton, a duo that includes

the group's touring DJ, Alex Young.

"We've always co-produced, actually," says Cuniff. "We've always kind of known what we wanted, but now, I think everyone's grown a lot—all of us, and Tony, and everyone we worked with. We know what we want, and we have our ears tuned to what sounds good."

Cuniff, Glaser, and drummer Kate Schellenbach are joined by some noteworthy guests on the album. Emmylou Harris, who also appeared on the Daniel Lanois-produced "Fe-

(Continued on page 14)



Collins Goes Wild For Tarzan. Phil Collins, center, takes a break from shooting the videoclip for the single "You'll Be In My Heart," which is from the soundtrack to Disney's "Tarzan." The track is one of five that Collins wrote for the album. Flanking Collins are video director Kevin Godley, left, and Rob Cavallo, who produced the single.

## Goldberg's Label/Management Co., Sheridan Square, Takes Shape; No Lollapalooza '99

**HIP TO BE SQUARE:** The details are falling into place for former Mercury Records Group chairman **Danny Goldberg's** Sheridan Square Entertainment. The independently financed company will have a management division, called Sheridan Square, and a label, named Artemis Records.

Goldberg, who declined comment, is in the process of signing artists for both the label and management divisions. The label is expected to concentrate initially on rock and pop artists, with the possibility of adding R&B acts down the line. There is also expected to be an Internet component, although the label will have traditional distribution.

Goldberg plans to staff the company, located in New York's Flatiron district, with a number of former Mercury execs, including ex-Mercury head of international **Dave Lory** and ex-senior VP of marketing **Michael Krumper**. Former Mercury publicist **Sage Robinson** is already aboard at Sheridan Square.

As previously reported, Goldberg has tapped JRB Sales & Marketing, the independent sales company formed by former Mercury head of sales **Jeff Brody**, to serve as the sales arm for Artemis (Billboard, Feb. 27).

**STUFF:** Look for Arista VP of publicity **Michelle Mena** to move over to Capitol Records in the same capacity on May 10. She replaces **Audrey Strahl**, who had held the post of VP of publicity and media relations at Capitol for six years. No word on who will replace Mena . . . **The Verve** is calling it quits after nine years together. **Leader Richard Ashcroft** is working on a solo album . . . **Sinéad O'Connor** has been ordained as the first woman priest in the Roman Catholic splinter group the Latin Tridentine Church. (Given that the church ordains women as priests and that O'Connor tore up a picture of the **Pope** seven years ago, we'd have to assume it's a very, very splintered group.) It has been rumored, although not confirmed, that O'Connor may record her first studio album for Atlantic, with whom she signed a pact last year; under her new Latin Tridentine name, **Mother Bernadette Mary**.

**LOLLAPALOOZA REDUX:** For the second year in a row, the organizers of Lollapalooza have decided to pull the plug on the summer festival. The fest that started the multi-act, daylong extravaganzas in 1991 has simply run into too much competition from festivals borne out of its success, such as the **Ozzfest** or **Vans Warped tour**. Lollapalooza organizers say it could return next year.

**ON THE OTHER HAND:** **Lilith Fair**, one of the top

festivals from the past two summers, will kick off its third, and perhaps last, outing July 8 in Vancouver. The revolving lineup for the main stage is **Shawn Colvin, Deborah Cox, Sheryl Crow, Dixie Chicks, Indigo Girls, Queen Latifah, Luscious Jackson, Sarah McLachlan, Martina McBride, Monica, Mya, Me'Shell Ndegéocello, the Pretenders, and Suzanne Vega**.

The second stage will feature **Bif Naked, Cherokee, Cibo Matto, Dido, Sara Evans, Infamous Syndicate, Joan Jones, Jennifer Knapp, K's Choice, Lamb, Sinead Lohan, Aimee Mann, Melky Sedeck, Morley, Trish Murphy, Beth Orton, Kendall Payne, Bijou Phillips, Samsara, Sixpence None The Richer, Splashdown, Cree Summers, Susan Tedeschi, Wild Strawberries, and Kelly Willis**.

**COMING TO A VENUE NEAR YOU:** SFX and VH1 have entered into a promotional partnership to bring the cable station added exposure at 15 SFX venues this

summer: VH1's **Rock Across America** tour, which kicked off Friday (7) in Memphis with **Sixpence None The Richer**, combines performances with interactive kiosks and displays.

Additionally, interactive elements from the **Rock Across America** tour will be featured at shows by VH1-compatible artists when they play at selected SFX venues. For example, a concert by **Cher** or **Lenny Kravitz** could include a "Fairway to Heaven" interactive game or a touch-screen kiosk that tells more about VH1's programming or allows the customer to enter a sweepstakes. A VH1 representative says the interactive displays will be at at least one concert this summer at each of the 15 participating venues.

**IN THE STUDIO:** **Brian Eno** and **Daniel Lanois** will produce **U2's** forthcoming album (**Billboard Bulletin, April 29**). They and the band are in Dublin writing material for the set. The new album will feature a song co-written by **Salman Rushdie** and **Bono** . . . **Tori Amos** is working on an album of new studio material for release this fall. The studio set will be paired with a live set recorded during her 1998 **From the Choirgirl Hotel** tour.

**ON THE ROAD:** **Jewel** kicks off her North American summer tour June 25 in Bakersfield, Calif. She is currently on tour in Europe . . . The **Hard Rock Rockfest**, which takes place June 5 at the Atlanta Motor Speedway, will feature **Better Than Ezra, Collective Soul, Eve 6, Everlast, Live, Marvelous 3, New Radicals, Silverchair, Sugar Ray, the Mighty Mighty Bosstones, the Offspring, and Third Eye Blind**.

## Wind-Up's Julia Darling Cuts A Catchy 'Figure' For Debut

BY CARRIE BELL

LOS ANGELES—After nearly two years of setup, Wind-Up Entertainment is ready to unleash Julia Darling and her debut, "Figure 8," on the world June 15. And she is practically champing at the bit.

"I am so ready to get out there and get response on the project from people outside our industry circle.

We've been working on this forever," says the New Zealand native who now lives in New York. "The record itself took eight months to make. And that doesn't count time spent planning and performing at showcases or conventions. I'm eager to tour. I want to get people interested in my work and demanding more."

Not that Darling doesn't appreciate time spent on her or the personal attention she's given by the Wind-Up staff. "I could not be in a better place, especially with everything going crazy in the industry," she says of the little indie that could and did with **Creed** and **Finger 11**. "I trust them when they tell me I'm a priority. To internally set up a debut for a year and give me complete creative control over music and artwork is unheard of and leaves me nothing to complain about. It's good to be a follow-up artist on a label that has had

a taste of success. They thirst for more, which makes them work hard."

Wind-Up CEO Alan Meltzer says Darling—and her mélange of gentle vocals, penetrating lyrics, and catchy choruses and production—is worth the effort. "We sign very few artists. Our criteria is great artists, career artists. We have nothing against hit

singles, but we aren't into grooming the next big thing that disappears after one song. Julia has those qualities," Meltzer says of the 22-year-old.

"Wind-Up is the only place for someone like Julia. Her first single may not click with the fickle radio or public. At another label, she could be back on the street. But we will be there, even if it takes a second or third album."

Not that the self-proclaimed master of micro-marketing is concerned. "Our selective roster gives us credibility as does past success. When we walk into a radio station or retailer, they know we intend to pool all our resources to create buzz by street date. And Julia has a brilliant product, which also speaks for itself."

Furthering communication is a marketing plan that encompasses live performances, the Internet, and radio.

(Continued on page 15)



DARLING



by Melinda Newman



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**Rules & Regulations:**

- Each entry must include: (a) Completed entry form (or photocopy). All signatures must be original. (b) Audio Cassette(s) containing 1 song only, 5 minutes or less in length. Lyrics Only category do not require audio cassette. (c) Lyric sheet (please include English translation if applicable). Lyrics are not required for instrumental category. (d) Check or money order for US \$20.00 (US currency only). If paying by credit card, US \$20.00 will be charged to your account. All entries must be postmarked by May 31, 1999.
- All songs submitted must be original.
- Contestants may enter as many songs in as many categories as desired but each entry requires a separate cassette, entry form, lyric sheet and entry fee. One check for multiple entries/categories is permitted. Entry fee is non-refundable. USA Songwriting Competition is not responsible for late, lost or damaged, misdirected, postage due, stolen or misappropriated entries.

- This competition is open to all amateur and professional songwriters and anyone regardless of nationality or origin. Employees of USA Songwriting Competition, their families, subsidiaries and affiliates are not eligible. Cassettes and lyrics will not be returned.
- Winners will be chosen by a Blue Ribbon Judging Committee comprised of music industry professionals including A&R managers from record labels, publishers and producers. Songs are judged equally on originality, lyrics, melody and composition. Songs may be in any language. Quality of performance and production will not be considered. Prizes will be awarded jointly to all authors of any song. Division of prizes is responsibility of winners. The winners release sponsors from all liability regarding prizes won. Taxes are winners' responsibility. Entrants and their collaborators will retain full rights to all work submitted for the competition.
- Winners will be notified by mail and must sign and return an affidavit

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**All entries must be postmarked by May 31, 1999**



## SOUNDTRACKS AND FILM SCORE NEWS

BY CATHERINE APPLEFELD OLSON

**KING OF THE 'HILL':** Island Records is hoping for more than a smash soundtrack with its May 18 release of "Notting Hill: Music From & Inspired By The Motion Picture." The label is also anticipating that the album will propel international boy wonders **Boyzone** to the same success in the States they have seen elsewhere around the world.

Mercury released Boyzone's own album, "Where We Belong," in November in the U.S. And although the album has sold more than 50 million copies worldwide, with No. 1 success in such places as the U.K., Holland, and New Zealand, the act has yet to become a sensation in the States.

"We think the film context will give them that extra push, and this is a really good film and soundtrack to try Boyzone on," says **Livia Tortella**, Island/Def Jam product manager. "It is international in scope, and we are tagging it as the most romantic soundtrack of the summer."

Boyzone's "No Matter What" ships May 10 to AC, triple-A, and top 40 stations. To keep the boys in the public eye, Island created a promotional CD that contains the album version of "No Matter What," a dance remix of the song, and a CD-ROM about the making of the accompanying video. The label will have the promo CD, housed in a "Notting Hill"-centric cover, available at three national retail accounts and will also hand it out at all "Notting Hill" premieres beginning the week of May 10. The label is also developing a spot featuring Boyzone to air before screenings.

"We just want to put the Boyzone single in buyers' hands," Tortella says. "The teen market is particularly strong now with the new **Backstreet Boys** album coming out the following week and **Britney [Spears]** still really strong."

For **Ronan Keating**, Boyzone's lead singer, who also has a solo track on the album, the film and soundtrack connection is a way to get that coveted U.S. stamp of approval. "Hopefully, we can do it," he says. "We tried before last year with our follow-up album, but the way PolyGram fell apart was a bit of a nightmare for Boyzone. We were put by the wayside. So this could be the song to launch us in America. It is going to be a very big movie, and we are willing to work hard to do whatever it takes."

"Notting Hill" is not Boyzone's first film contribution. The act's song "Picture Of You" was featured in the film "Bean" and on the Mercury soundtrack.

But Keating says the opportunity to have a Boyzone song and his first solo track in the same film is a real thrill.

"We've gone for six years... and we all wanted to do individual things away from Boyzone," he says. "This movie came up, and it was the perfect launch pad for me to have a solo record." His cover of **Allison Krauss'** "When You Say Nothing At All" was selected by the film's producer and may find its way onto Keating's solo album slated for early next year.

The Boyzone single will be followed by a new mix of **Shania Twain's** "You Got A Way," which is exclusive to the soundtrack. Next in line will be fellow boy band **98's** "I Do Cherish You." The album also contains music from recently ultra-movie-friendly **Elvis Costello**, Arista developing act **Another Level**, and composer **Trevor Jones**. On the classic tip is "Ain't No Sunshine" by **Bill Withers** and "How Do You Mend A Broken Heart" by **Al Green**, among other tracks.

Taking a cue from the international flavor of the film (it was created by the team behind "Four Weddings And A Funeral"), Island created five different versions of the soundtrack to be released in different parts of the world.

Another Level's "From The Heart" will be the first single in the U.K., and the album's U.K. version will feature a track by the band **Pulp** that's featured in the film. The Japanese version has the Pulp track, plus a **Swing Out Sister** song. "Every version has something different," Tortella says.

**PRODUCTION NOTES:** Composer **Christopher Young** has a double shot of film music out this month. His score to the film "Entrapment" is due Tuesday (4) on Restless Records. Young also scored the drama "Judas Kiss," which premiered April 23 on Cinemax.

Looking for some eerie music to round out your film and television collections? Sonic Images has slated a May 11 release date for "The Snow Files," a retrospective of work by "X-Files" and "Millennium" composer **Mark Snow**. Snow's mood-setting compositions are by no means limited to the small screen. A newly authorized version of "La Femme Nikita," plus music from "Max Headroom," "Dark Justice," and the recent "Disturbing Behavior," is also included.

## JACKSON'S 'HONEY' DUE

(Continued from page 12)

ver In," appears on the first single, "Ladyfingers" (published by EMI-April Music Inc./Grand Royal Music/Luscious Jackson Music [ASCAP]). "Christine" features ex-Brand New Heavies singer N'Dea Davenport and Lanois on slide guitar. And Blondie's Deborah Harry guests on the Visconti-produced "Fantastic Fabulous."

Cuniff says of Harry, "She's a fan of ours, and obviously we're fans of Blondie for years. We met her first at a WHFS [Washington, D.C.] festival, and then Kate was asked to play drums for Blondie at a gig that Clem [Burke] couldn't play. That was maybe eight months ago. So Kate thought to herself, 'Why don't we do "Fantastic Fabulous" with Deborah Harry and Tony Visconti?'"

One prominent ringer on the album is **Kym Hampton**, a star of the Women's National Basketball Assn. (WNBA) New York Liberty, who sings background vocals on "Friends."

Cuniff explains, "Kate and Gabby play basketball, and she and Gabby are Liberty fans. Kate has season tickets to the Liberty, and... somehow they all met Kym Hampton. I guess they must have gone [to the locker room]. We've been associated with [the WNBA] for a while. We've been hoping to do some kind of theme song for them."

Cuniff says that "Electric Honey" was made under "disconcerting" circumstances, since the group's A&R rep **Julie Panebianco** and Capitol president/CEO **Gary Gersh** both exited during sessions for the album, in a period of intense staff turnover at the label.

"We lost all of the people we knew from the last record, and that was a little nervous-making," she says. "And we also changed managers at that time, so we didn't have a manager for a bunch of the time we were making the record. Mark Kates was just incredibly invaluable at that time, just for everything."

However, with a new manager, **Pat Magnarella**, and a new Capitol team now firmly in place, the group is ready to forge ahead. Cuniff believes that "Electric Honey" may take the group to a new commercial level.

"I think it will take [us] further, hopefully, and if it stays the same, that's fine too," she says. "We're all making a living now, we're comfortable, and we've learned so, so much. Sometimes I look back and I say, 'Jeez, I can't believe how much we've learned here.'"

**Stacy Conde**, senior director of marketing at Capitol, says that "Ladyfingers" was serviced to modern rock and triple-A stations in April. Grand Royal will service to clubs a 12-inch containing remixes of the track; Conde also hopes to involve the clubs in listening-party events.

A video for the single has been directed by **Tamra Davis**. "Her concept is really wonderful," Conde says. "She captured the right flavor of the song—happy, summer, friends, dancing, having a good time."

**Luscious Jackson**—which parted company with founding keyboardist

**Vivian Trimble** in late 1997—will begin its summer touring in late June with a week of club dates in the Northeast, followed by a July 4 gig at Summer Stage in New York. West Coast and Southwest Lolith Fair dates will follow July 8-18. Rick

*'We wanted a record that had the pop sense and had the beat'*

Roskin at Creative Artists Agency is the band's agent.

According to Conde, press coverage will be found in outlets ranging from Spin and Vibe to Glamour, Mademoiselle, Elle, W, and Cosmo Teen.

Conde hopes that Hampton's presence on the record will spark a deep-

er association with the WNBA.

She says, "One of the things I feel strongly about, working with these women and this record, is that it's a real empowerment for the ladies... What I talked to the WNBA about is putting some kind of campaign together where, as the girls tour, maybe we tie in a charity that they're affiliated with, go into the schools, do some sort of intramural basketball thing nationwide, where the end payoff could be an event in itself and continue to spread that message to the young people."

**Eric Arnold**, alternative music buyer at 185-store National Record Mart in Carnegie, Pa., sees solid prospects for "Electric Honey."

"If they build a radio story and the label comes to the party, Luscious Jackson can go up to the next level," Arnold says. "The last record did very well for us... I can see these guys being huge, on the platinum level."

## amusement

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ROLLING STONES SUGAR RAY	San Jose Arena San Jose, Calif.	April 19-20	\$3,901,791 \$300/\$39.50	32,943 two sellouts	TNA USA Bill Graham Presents
GEORGE STRAIT, TIM MCGRAW, DIXIE CHICKS, KENNY CHESNEY, JO DEE MESSINA, MARK WILLIS, ASLEEP AT THE WHEEL	Jack Trice Stadium, Iowa State University-Ames Ames, Iowa	April 24	\$1,793,697 \$49.50/\$29.50	44,878 sellout	PACE Touring
ANDREA BOCELLI	The Arena in Oakland Oakland, Calif.	April 17	\$1,602,065 \$500/\$350/\$250/ \$200	16,353 sellout	Princeton Entertainment Concerts West Bill Graham Presents
ANDREA BOCELLI	Arrowhead Pond Anaheim, Calif.	April 15	\$1,561,360 \$500/\$350/\$250/ \$125	15,591 sellout	Princeton Entertainment Concerts West Nederland Organization
GEORGE STRAIT, TIM MCGRAW, DIXIE CHICKS, KENNY CHESNEY, JO DEE MESSINA, MARK WILLIS, ASLEEP AT THE WHEEL	Soldier Field Chicago	April 25	\$1,402,194 \$49.50/\$29.50	36,022 sellout	PACE Touring
ANDREA BOCELLI	America West Arena Phoenix	April 11	\$1,264,380 \$500/\$350/\$250/ \$200	13,949 sellout	Princeton Entertainment Concerts West Buster Bonoff Presents
NEIL YOUNG	The Theatre at Madison Square Garden New York	April 19-21	\$1,187,675 \$150/\$100/\$75/\$50	16,575 three sellouts	Delsener/Slater Enterprises
ANDREA BOCELLI	General Motors Place Vancouver	April 19	\$1,011,467 (\$1,498,692 Canadian) \$506/\$270/\$169/ \$101	13,561 sellout	Princeton Entertainment Concerts West Universal Concerts Canada
ROD STEWART	Palace of Auburn Hills Auburn Hills, Mich.	April 17	\$795,147 \$65.25/\$45.25	14,799 sellout	Cellar Door Belkin Prods.
BILLY JOEL	San Jose Arena San Jose, Calif.	April 6	\$582,033 \$39.50	14,735 sellout	Bill Graham Presents

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## WIND-UP'S JULIA DARLING CUTS A CATCHY 'FIGURE' FOR DEBUT

(Continued from page 12)

"Bulletproof Belief" has been designated as the first single and will be worked at modern rock, triple-A, and modern AC starting in early May. "Production [which was handled by Tony Berg] became very important because I had unusual songs that needed to sound universal and universal songs that needed to be left-field," Darling says. "'Bulletproof' is the best first single, although it's not my favorite. It's a good representation of what's on the album and is catchy. I love playing it live."

Live performance is a large component of Darling's setup. Prior to a three-city (Boston, New York, and Philadelphia) residency tour in March, she played New York's Den of Cin party every Tuesday last

October and November. She has gigged regularly in all three cities since and has also made the rounds on the festival/convention circuit, playing CMJ, Sundance, and the BMG Convention, held in January in San Diego.

"I first saw her in a pizza parlor, and she drew me in instantly with her endearing banter and naturally contagious songs," says Chris Nadler, East Coast regional director for Sam Goody. "From that, we invited her to perform at the Sam Goody in [New York's Greenwich Village] a couple of times. People thank us on the way out and have even written me E-mails to check on a release date or future shows. To have an artist that people get attached to that

quickly is pretty special. People are reacting, and that will translate instantly into sales. We've had a lot of people coming in and asking for

*'It's good to be a follow-up artist on a label that has a taste of success'*

her record already."

HMV and Tower have also become big Darling devotees, sponsoring in-store and concerts like one to be held Sunday (2) at Starbucks in

Boston's Harvard Square by HMV. In June, Sam Goody will sponsor her gig at New York's South Street Seaport. An EP was sold at some of the shows to satisfy fans. There will be a summer and fall tour, although it has yet to be established whether she will open for another act or headline. "People like to see artists in small clubs before they're big so they can say, 'I saw her when . . . ' It makes them feel connected," Darling says.

The same reason keeps Darling chatting with fans and posting news on her Web site, [www.juliadarling.com](http://www.juliadarling.com), on a regular basis. Four songs are available for streaming on the site, and clips of six other album tracks can be heard as well. It's con-

sistently getting 2,000 hits a week, a number Meltzer credits to the distribution of thousands of postcards with the web address.

Meltzer says, "Radio is always a big challenge, especially with a female artist. The breakdown between male and female artists is still very disproportionate. We look at the Internet as the great equalizer. It establishes a community for fans."

Furthering her online image, she will be a featured artist on CDnow in June and July. A booklet, with an original drawing by Darling, will be shipped with all CD orders and reach an estimated 1 million customers.

## COMMENTARY

(Continued from page 4)

enhanced feelings of violence and despair in some listeners? Perhaps. But music cannot cause action. If an artist is angry and creates angry music, a listener who is angry will probably relate to that music more easily. Others will either shrug it off or listen with more dispassion.

What can we learn from a kid who is profoundly affected by or addicted to angry or violent music? Whose obligation is it to pay attention?

Music can and should be an opportunity—an outlet for parents or other adults to talk to kids and an opportunity for adults to tune

into what kids are thinking and feeling. Listen to the music they choose, and ask them why they like a certain song or album. What do they think the artist is saying? If you simply silence the songs, you may end up knowing less about their feelings.

Blaming music for society's ills may make some people feel better in the short run. You can try to ban music that expresses the views of alienated and unhappy youth, inner-city anger, and any other views you find distasteful. But even if you can succeed in banning the music—something no generation has been able to accomplish—you won't ban the angst or the anger. You will just guarantee it one less outlet.

I support the right of, and in fact constantly encourage, parents to know what their kids are listening to. All music is not appropriate for all kids. That is why I have consistently supported the Parental Advisory program and why we have spent the last 15 years educating the public about its use.

Many people ask me why record companies don't just stop releasing certain artists or music. It is not an easy decision to sign an artist or release a record. A record company will spend money to sign and support an artist because the company

believes that artist has a unique vision and a creative way to express it. Music is not just about the lyrics. It's also about melody and rhythm combined with the expression of the soul that allows an artist or band to capture the essential moments of understanding and mood.

Recording company executives constantly make choices not to put out certain songs or albums because they don't meet the test of artistic credibility or they believe something

is sensationalist but empty of meaning. But for record companies to deny opportunity to an artist with a difficult message is to deny that

there are some in our society who express pain and anger in a way that is meaningful, and musical, and that adds to the cultural diversity of talent this nation has always depended on for our legacy.

The music industry views itself a member of the larger community, and members of our industry have shown their commitment to young people through a broad range of programs, including the newly developed Stop the Violence campaign sponsored by MTV in conjunction with the Department of Justice, the Department of Education, and the Recording Industry Assn. of America.

Just some of the most recent examples include programs like Rock the Vote, which encourages young people to convert their feelings about society into positive action in their communities, and the Musicians' Assistance Program's support for the Partnership for a Drug-Free America campaign with artists. Indeed, Ethereal Music has just started a fund to help the families of the victims in Colorado who need assistance. We must all also help them be of service to their community.

The music industry should be and wants to be a part of this important dialogue, but we should not serve as a false solution.

*'I encourage parents to know what their kids are listening to'*

Personal portraits of over a dozen divine divas, from Nina Simone, Aretha Franklin, & Diana Ross, to Patti LaBelle, Whitney Houston, and Janet Jackson

# THE SOULFUL DIVAS

By DAVID NATHAN  
Foreword by LUTHER VANDROSS

Profiling the greatest female rhythm and blues vocalists of the past three decades as never before, David Nathan celebrates these outstanding artists in fascinating, unsanitized, behind-the-scenes portraits. All of the pieces are based on the author's long-standing personal relationships with the women featured, and are an outgrowth of both his in-person interview sessions and informal chats. The result is an entertaining, candid look at the ups and downs of each performer's career, as well as how these African-American women have wielded power in a basically white, male-dominated industry.

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			MAY 8, 1999	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	3	3	<b>VENGABOYS</b> GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD)	<b>THE PARTY ALBUM!</b>
2	4	15	<b>LES NUBIANS</b> OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98)	PRINCESSES NUBIENNES
3	13	3	<b>LIL' TROY</b> SHORT STOP 12008/ME & MINE (11.98/15.98)	SITTIN' FAT DOWN SOUTH
4	1	3	<b>T.D. JAKES</b> ISLAND 524630 (10.98/16.98)	SACRED LOVE SONGS
5	6	3	<b>BUCKCHERRY</b> DREAMWORKS 50044/INTERSCOPE (8.98/12.98)	BUCKCHERRY
6	2	3	<b>MONTGOMERY GENTRY</b> COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
7	<b>NEW</b>		<b>ANOINTED</b> MYRRH/WORD 69616/EPIC (10.98 EQ/16.98)	ANOINTED
8	5	2	<b>ANDY GRIGGS</b> RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
9	9	7	<b>BETH ORTON</b> HEAVENLY/DECONSTRUCTION 19038*/ARISTA (10.98/16.98)	CENTRAL RESERVATION
10	8	54	<b>ELVIS CRESPO</b> ● SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
11	10	2	<b>STAINED</b> FLIP/ELEKTRA 62356/EEG (7.98/11.98)	DYSFUNCTION
12	7	11	<b>LOS TRI-O</b> ARIOLA 58436/BMG LATIN (8.98/12.98)	NUESTRO AMOR
13	11	5	<b>CASSANDRA WILSON</b> BLUE NOTE 54123/CAPITOL (10.98/16.98)	TRAVELING MILES
14	15	4	<b>LO FIDELITY ALLSTARS</b> SKINT/SUB POP 69654/COLUMBIA (7.98 EQ/13.98)	HOW TO OPERATE WITH A BLOWN MIND
15	16	33	<b>SUSAN TEDESCHI</b> TONE-COOL/ROUNDER 471164/MERCURY (10.98/16.98)	JUST WON'T BURN
16	19	31	<b>SHAKIRA</b> ● SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
17	14	31	<b>LEE ANN WOMACK</b> DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
18	18	35	<b>THE FLYS</b> DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
19	17	26	<b>SARA EVANS</b> RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
20	12	2	<b>LIAM HOWLETT</b> XL 128/BEGGARS BANQUET (10.98/16.98)	PRODIGY PRESENT THE DIRTYCHAMBER SESSIONS VOLUME ONE
21	<b>NEW</b>		<b>THE KATINAS</b> GOTEE 72804 (10.98/15.98)	KATINAS
22	20	41	<b>TRIN-I-TEE 5:7</b> B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
23	27	8	<b>TITO ROJAS</b> M.P. 56250/SONY DISCOS (9.98 EQ/14.98)	ALEGRIAS Y PENAS
24	26	13	<b>ROY D. MERCER</b> VIRGIN (NASHVILLE) 46854 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 5
25	22	26	<b>DIVINE</b> PENDULUM 12325/RED ANT (10.98/16.98)	FAIRY TALES

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

26	30	37	<b>THE WILKINSONS</b> GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
27	<b>NEW</b>		<b>VICKIE WINANS</b> CGI 5325/PLATINUM (10.98/16.98)	LIVE IN DETROIT VOLUME 2
28	36	5	<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b> EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
29	24	9	<b>PRINCE PAUL</b> TOMMY BOY 1210* (11.98/16.98)	A PRINCE AMONG THIEVES
30	34	13	<b>MARVELOUS 3</b> HIF/ELEKTRA 62375/EEG (10.98/16.98)	HEY!ALBUM
31	29	5	<b>JESSICA ANDREWS</b> DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
32	<b>RE-ENTRY</b>		<b>STATIC-X</b> WARNER BROS. 47271 (11.98 CD)	WISCONSIN DEATH TRIP
33	<b>NEW</b>		<b>THE GUFs</b> LAVA/ATLANTIC 83180/AG (10.98/16.98)	HOLIDAY FROM YOU
34	<b>RE-ENTRY</b>		<b>JARABE DE PALO</b> EMI LATIN 47188 (8.98/14.98)	DEPENDE
35	25	2	<b>PLUMB</b> ESSENTIAL 10469/JIVE (10.98/16.98)	CANDYCOATEDWATERDROPS
36	<b>NEW</b>		<b>LA MAKINA</b> J&N 83033/SONY DISCOS (8.98/13.98)	PAL BAILADOR
37	21	13	<b>MARCO ANTONIO SOLIS</b> FONOVISA 0516 (10.98/16.98)	TROZOS DE MI ALMA
38	<b>NEW</b>		<b>POI DOG PONDERING</b> TOMMY BOY 1319 (16.98 CD)	NATURAL THING
39	39	9	<b>KELLY WILLIS</b> RYKODISC 10458 (6.98/11.98)	WHAT I DESERVE
40	48	8	<b>SONICFLOOD</b> GOTEE 2802 (15.98 CD)	SONICFLOOD
41	<b>NEW</b>		<b>OLEANDER</b> REPUBLIC 53242/UNIVERSAL (12.98 CD)	FEBRUARY SON
42	31	4	<b>INFAMOUS SYNDICATE</b> RELATIVITY 1653 (10.98/16.98)	CHANGING THE GAME
43	<b>NEW</b>		<b>THE BROOKLYN TABERNACLE CHOIR</b> ATLANTIC 83182/AG (10.98/16.98)	HIGH & LIFTED UP
44	37	3	<b>FOUNTAINS OF WAYNE</b> SCRATCHIE/ATLANTIC 83177/AG (10.98/16.98)	UTOPIA PARKWAY
45	42	19	<b>JENNIFER KNAPP</b> GOTEE 3832 (9.98/11.98)	KANSAS
46	35	2	<b>PASTOR TROY</b> MADD SOCIETY 189 (7.98/14.98)	WE READY I DECLARE WAR
47	47	5	<b>TRAIN</b> AWARE 38052/COLUMBIA (11.98 EQ CD)	TRAIN
48	28	5	<b>MAC MALL</b> DON'T GIVE UP 2034/YOUNG BLACK BROTHA (10.98/15.98)	ILLEGAL BUSINESS? 2000
49	44	19	<b>BURLAP TO CASHMERE</b> SQUINT/A&M 541013/INTERSCOPE (8.98/12.98)	ANYBODY OUT THERE?
50	32	17	<b>BIG TYMERS</b> CASH MONEY 53170/UNIVERSAL (10.98/16.98)	HOW YOU LUV THAT? VOL. 2

## POPULAR UPRIISINGS

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

**McEVOY RISING:** Irish singer/songwriter **Eleanor McEvoy** may be on the verge of a breakthrough with her latest album, "Snapshots," due June 1 on Columbia Records.



**Taxi Fare.** Taxiride is a pop/rock group from Melbourne, Australia, that's in the unusual situation of having four lead singers. The band's Beatles-influenced debut album, "Imaginate" (set for a U.S. release June 1 on Sire Records), features the single "Get Set." The song is included in the soundtrack to the movie "Election." The video for "Get Set" has already gotten exposure on MTV. Taxiride is on a promotional tour of the U.S. through June.

In 1992, McEvoy won the Irish Record Industry Award for best new artist. Her 1993 self-titled U.S. debut album on Geffen earned her critical acclaim. McEvoy's 1996 album, "What's Following

Me?," her Columbia debut, peaked at No. 9 on the New Artist Albums (Northeast) chart in December of that year.

McEvoy says that on "Snapshots," "I wanted to fuse the organic with the high-tech. I wanted to take the singer/songwriter thing that I do, put in a little of my classical training with orchestral arrangements and add a sense of trip-hop/hip-hop, too."

The singer has secured a performance slot at this year's Guinness Fleadh Festival, which will also feature **Elvis Costello**, **Shane MacGowan**, and a slew of other artists.

Guinness Fleadh dates are June 5 in San Francisco, June 12 in Chicago, June 19 in Boston, and June 26 in New York.

**THE DIRTY DOZEN RETURNS:** The **Dirty Dozen Brass Band** has been a regular on the Top Jazz Albums chart since 1989. The group's next album, "Buck Jump," set for a May 25 release on Mammoth Records, was produced by **John Medeski** of **Medeski**



**Lynne's 'Soul.'** Lisa Lynne's 1998 album, "Daughters Of A Celtic Moon," peaked at No. 13 on the Top New Age Albums chart. The follow-up is "Seasons Of The Soul" (Windham Hill). The Los Angeles-based Lynne, who is known for her Celtic harp-playing abilities, is currently on a U.S. tour.

**Martin & Wood.**

The **Dirty Dozen Brass Band** is known for its constant touring, and this year is no exception. The group will be appearing at several festivals this summer.

Tour dates include May 29 in Black Mountain, N.C.; May 30 in Atlanta; May 31 in Philadelphia; June 12-13 in Mountain View, Calif.; and June 18 in Indianapolis.

**"Jazzmatazz."**

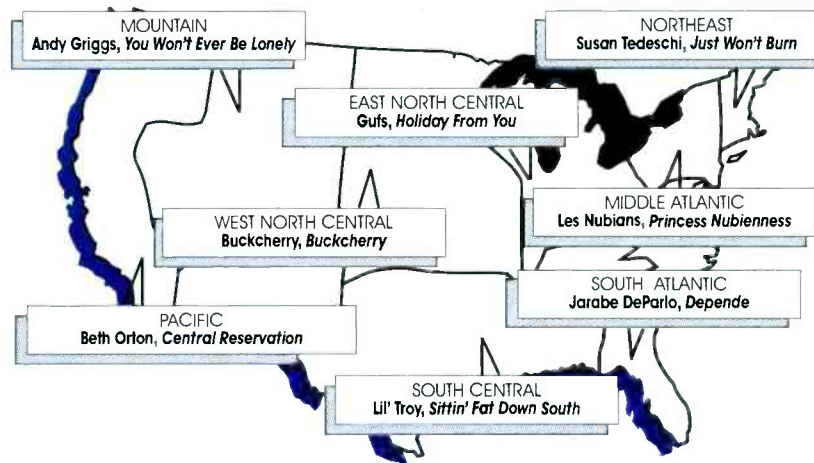
**Solaar**, who has also lived in Senegal and Cairo, has released several albums since 1991. "Le Tour De La Ques-



**Life After Selena.** Chris Perez may be best known as the widower of the late Tejano superstar Selena. But Perez, who played guitar in Selena's band, is forging ahead with his own musical identity. The Chris Perez Band's debut album, "Resurrection" (due May 18 on Hollywood Records), is a collection of 15 songs, nine sung in Spanish and six sung in English. The first Latino single is "¿Por Que Te Fuiste (Why Did You Leave)?," and the first Anglo single is the title track.

tion" is Solaar's first album on EastWest/Elektra following years on PolyGram labels. The album comes with a deluxe hardbound packaging that includes a 25-page booklet.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. The Gufs <i>Holiday From You</i>	1. Jarabe De Palo <i>Depende</i>
2. Vengaboy <i>The Party Album!</i>	2. Los Tri-o <i>Nuestro Amor</i>
3. Poi Dog <i>Pondering Natural Thing</i>	3. Pastor Troy <i>We Ready I Declare War</i>
4. Les Nubians <i>Princesses Nubiennes</i>	4. Tito Rojas <i>Alegrias Y Penas</i>
5. Buckcherry <i>Buckcherry</i>	5. T.D. Jakes <i>Sacred Love Songs</i>
6. Montgomery Gentry <i>Tattoos &amp; Scars</i>	6. Ednita Nazario <i>Corazon</i>
7. Stained <i>Dysfunction</i>	7. La Makina <i>Pal Bailador</i>
8. Andy Griggs <i>You Won't Ever Be Lonely</i>	8. Noelia <i>Noelia</i>
9. Infamous Syndicate <i>Changing The Game</i>	9. Tonny Tun Tun <i>Caminando</i>
10. The Flys <i>Holiday Man</i>	10. Elvis Crespo <i>Suavemente</i>



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# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ▶ THE HONEYZ

Wonder No. 8  
PRODUCERS: Steve Levine, Ignorants  
Mercury 558 814

In this climate of teen pop sensations (from Britney Spears to the Backstreet Boys) and continued success by relative "veterans" like TLC, along come the Honeyz, a British trio that blends sugary pop sensibilities with a splash of R&B diva-hood. Although the group's vocals do not leave an indelible impression on the listener—and the production does little more than recycle '90s recording clichés—the material should hit the mark with its target audience. Highlights include the ballads "Finally Found" and "Just Let's Go," the bouncy "Keep Me Hanging On," the funky "Seems Like," and the rousing "End Of The Line." A group ripe for immediate impact, as well as longer-term growth.

#### ORIGINAL CAST RECORDING

High Society  
PRODUCER: Hugh Fordin  
DRG 19011

Even with most of Cole Porter's original soundtrack score intact, plus a bevy of his show standards and rarities, last season's stage version of the 1956 hit film musical "High Society" failed to impress the critics. Show music fans will be happy a cast album was made, but they're not likely to be overwhelmed by the performances, especially with inconsistent orchestrations that jump from the '20s to the '30s to the present. (The plot, based on Philip Barry's "The Philadelphia Story," is set in the late '30s.) The lyrics to some songs were totally rewritten by Susan Birkenhead. The film version's big hit, "True Love," an Oscar winner, is beautifully done by Melissa Errico and Daniel McDonald.

#### ORIGINAL BROADWAY CAST RECORDING

Fosse  
PRODUCER: Jay David Saks  
RCA Victor 09026

Until the videotape or DVD comes along to visually document "Fosse," this cast recording of the current Broadway valentine to the great choreographer Bob Fosse, who died in 1987, will have to do. In the interim, the vocals and instrumentals serve as examples of Fosse's great versatility in working on Broadway, film, and TV. A plus is a reprise of songs associated with his shows, including "Steam Heat" and "Big Spender," plus work he did with such standards as "Life Is Just A Bowl Of Cherries" and "Bye Bye Blackbird." Then again, while cast albums ought to get by on the songs, the sense that an important element is missing—the matching choreography—creeps into the listening experience.

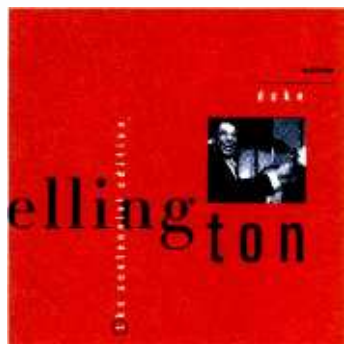
### RAP

#### ▶ NAUGHTY BY NATURE

Nineteen Naughty Nine: Nature's Fury  
PRODUCER: Kay Gee  
Arista 19047

Second single "Live Or Die" proves that this threesome may have been relatively quiet for the past four years but they've been listening. In keeping with the Naughty credo to be current while also offering something for everyone, this Southern party track samples Steely Dan's "Third World Man" and features Master P, Silkk The Shocker, Mystikal, and Phiness on some rousing, testos-

### SPOTLIGHT



#### DUKE ELLINGTON

The Duke Ellington Centennial Edition: The Complete RCA Victor Recordings

ORIGINAL PRODUCERS: Various  
REISSUE PRODUCERS: Orrin Keepnews with Steve Lasker  
RCA Victor 63386

Fittingly, the greatest jazz musician of all time has been feted with the greatest jazz reissue ever. Duke Ellington, beyond category and without peer, had a career as a composer/arranger, bandleader, and pianist spanning half a century, and it was documented by myriad labels. But he recorded for RCA Victor more than any other company, and the label has paid tribute to this historic association with this lovingly produced, 24-CD boxed set. From the first late '20s sides cut in his Cotton Club days to his valedictory live album from 1973, "The Complete RCA Victor Recordings" features the full range of Ellington's inimitable art, as well as the uncanny consistency of his big band. Producer Orrin Keepnews and his engineering partner Steve Lasker deserve a medal for this mammoth achievement, having not only restored so much classic material to the highest sonic standards but also unearthed lost gems that will set collectors swooning. Highlights of the set include the recordings of the early '40s incarnation of the band with Jimmy Blanton and Ben Webster, including superior sound to the previous best-selling reissue and alternate takes of such timeless numbers as "Koko" and "Sophisticated Lady"; the first recordings of Ellington's ambitious suite "Black, Brown & Beige"; all three "Sacred Concerts," including the second concert licensed from Fantasy and a previously unreleased duet with Lena Horne and Ellington co-composer/arranger Billy Strayhorn from the first concert; Ellington's final masterpieces, such as "The Far East Suite" and his touching homage to Strayhorn, "And His Mother Called Him Bill"; and the beautifully designed, impeccably written 128-page accompanying book. The devotion of BMG and Keepnews to the Ellington legacy should be applauded loud and long. Surely every jazz fan lucky enough to own this beautiful set will be singing their praises for a long time to come.

terone-saturated South Coast choruses. Krazy Bone and Mag roll with Naughty to similar effect on "Thugs & Hustlers." It's clear, though, that the group's counting on the more light-hearted party joints, "Holiday" and "Jamboree," to become this set's "Hip Hop Hooray" for summer '99 party domination. Guest Big Pun actually sings on "Spanish Ladies," one of the requisite girls' tracks and Naughty's nod to the "mammies" out there. For the thinkers, "On The Run" gets serious on the subject of police who practice racial profil-

### SPOTLIGHT



#### VARIOUS ARTISTS

Bluegrass Mandolin Extravaganza  
PRODUCERS: Ronnie McCoury & David Grisman  
Acoustic Disc 35

What a terrific idea: Take the leading practitioners of a musical instrument that is central to a form of music—in this case, the mandolin and bluegrass music—and let them run with it. The result of this massive jam is music that is not only topical and pleasing but that also exists as a historical document. Producers Ronnie McCoury and David Grisman gathered six other mandolin legends—Sam Bush, Jesse McReynolds, Bobby Osborne, Ricky Skaggs, Frank Wakefield, and Buck White, along with guitarist Del McCoury—and spent days recording. There are duets, trios, quartets, and the entire ensemble together. The 34 songs here (totaling almost two hours on two CDs) represent bluegrass's history, as well as showcasing each player's style. A 44-page booklet includes numerous photos, bios, notes on the songs, session info, and a transcription of the eight players doing "Panhandle Country." This is the definitive work on bluegrass mandolin. Distributed by Koch.

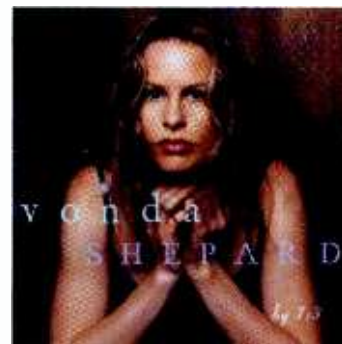
ing; and Treach, soloing on "Would've Done The Same For Me," offers a rare and welcome glimpse of hip-hop male vulnerability.

### DANCE

#### ★ VARIOUS ARTISTS

Temptation  
PRODUCERS: various  
Fragrant/City of Angels 70021  
Trance music covers a lot of musical terrain. It can run the gamut from minimal and repetitive beats to incredibly euphoric and melodic soundscapes. Whatever the DJ/producer's preference, one thing remains certain: The overall sound will be hypnotic. In the case of Los Angeles-based trance DJ Christopher Lawrence, who seamlessly beat-mixed this cohesive,

### SPOTLIGHT



#### VONDA SHEPARD

By 7:30  
PRODUCERS: Mitchell Froom, Vonda Shepard  
Jacket 222

Singer/songwriter Vonda Shepard, who toiled for years in relative obscurity before skyrocketing to fame with her work on the hit TV show "Ally McBeal," delivers an album of well-written pop tunes that explore new sonic terrain for her. Co-produced by Mitchell Froom (Los Lobos, Suzanne Vega, Bonnie Raitt), the album has a darker, edgier sound than Shepard's past work. Similarly, Shepard's writing and performances show a maturity only hinted at in previous releases. Highlights include the title track; "Mercy," a nicely textured tune with Middle Eastern-flavored percussion and strings; the uptempo, jangly "Confetti"; "Cross To Bear," a solo piano piece with acute lyrical insights; "Venus Is Breaking," a heartfelt ballad in the vein of Sarah McLachlan; and "Baby Don't You Break My Heart Slow," a catchy duet with Emily Saliers of Indigo Girls. For an artist who could have gone the major-label, big-pop route, Shepard keeps things refreshingly close to the bone on "By 7:30." Distributed in the U.S. by Navarre.

12-track multi-artist set (his second for the label), the hypnotic is coupled with the art of seduction—which makes for a fine listening experience both on and off the dancefloor. From the opening track, Milk Inc.'s "Good Enough," Lawrence wickedly ascends on a progressive trip that intertwines hard house; squiggly, techno-etched synth patterns; and elements of breakbeat. Throughout, Lawrence keeps the energy building with such choice tracks as Sil's "Windows," Arrakis' "Medusa," Transa's "Perpetua," and his own "Shredder." Fans of Paul Oakenfold's "Tranceport" and Sasha and John Digweed's "Northern Exposures" series will surely embrace "Temptation."

### VITAL REISSUES®

#### DUKE ELLINGTON

Black, Brown And Beige  
REISSUE PRODUCER: Phil Schaap  
ORIGINAL PRODUCER: Irving Townsend  
Columbia/Legacy 65566

One of the supreme achievements in a career of glories, Duke Ellington's suite "Black, Brown And Beige" is what he called his "tone parallel to the history of the American Negro." Work songs, the blues, and black spirituals all inform Ellington's profound jazz tapestry, with vocals by the great Mahalia Jackson. Legacy has remastered and repackaged the 1958 album in typically attentive fashion, with a host of alternate takes—including an a cappella rendition of the deeply moving movement "Come Sun-

day." With just a few piano chords to start her on her way, Jackson intones the famous melody with a dignity and soul that is devastatingly beautiful. "Black, Brown And Beige" is joined in stores by three more classic essays in Columbia Ellingtonia (each astutely produced by Phil Schaap): the atmospheric film score "Anatomy Of A Murder," the Shakespearean suite "Such Sweet Thunder," and the royal summit of "Duke Ellington Meets Count Basie." Due next is an ambitious two-disc restoration of the epochal "Live At Newport, 1956" album. The refurbishment of Ellington's sizable Columbia catalog will continue, with a three-disc boxed set planned for June and more individual discs for August.

### LATIN

#### ▶ ANA GABRIEL

Soy, Como Soy  
PRODUCERS: Kike Santander, Juan Vicente Zambrano, Héctor Garrido  
Sony Discos 83122

This hyper-emotive singing star from Mexico, who generally alternates between mariachi and pop albums, has turned in a hit-filled pop disc sporting familiar, gut-wrenching romantic testimonials ("Siempre Tú," "Soy Como Quise Ser"), along with peppier-paced love songs ("Obsesión," "Me Haces Falta") flavored with Hispanic Afro-Caribbean elements made popular by the album's executive producer, Emilio Estefan Jr. Though Gabriel has made her mark in the Latin music world as a nonpareil torch stylist, the petite, raspy-voiced siren is equally capable with upbeat material, as evidenced on her first merengue-rooted track, "Sólo Quiero Ser Amada," and "Claro De Luna," a winning, flamenco-laced entry underpinned by crackling timbales and electronic hand claps.

### CONTEMPORARY CHRISTIAN

#### THE KATINAS

PRODUCERS: various  
Gotee 2804

These five singing brothers (of 12 siblings) hail from American Samoa but have been stirring up audiences in the U.S. the last few years during performances on Amy Grant's Christmas tour, as well as appearances with a diverse group of artists including Bill Gaither, CeCe Winans, R. Kelly, and Wynonna. The Katinas are so compelling live that the challenge has been capturing that personality on record. This disc accomplishes the mission through a gorgeous blend of family harmony, poignant ballads, and infectious grooves. Among the many highlights are the soulful groove of "Takin' Me Higher," the beautiful reverence of "You Are God," the heartfelt "Mama," and "The Other Side." "There You Are" could be a major mainstream radio hit. This is great music by a talented vocal ensemble whose sound should garner fans from mainstream R&B to contemporary Christian communities. Contact: 615-370-2980.

#### SELAH

Be Still My Soul  
PRODUCERS: Todd Smith, Jason Kyle, Alan Hall  
Curb 77938

This talented threesome, composed of siblings Todd and Nicol Smith and Alan Hall, recorded this beautiful hymns album on their own, but once Curb executives heard the project, they immediately snapped it up. Since then, the pre-release copies that have circulated around Music Row have generated a wave of positive response that should translate into strong consumer interest as well. Nicol Smith is a highly respected background vocalist in Nashville who has been working on a solo album for Curb. The combination of her outstanding vocals and the equally impressive talents of Hall and Todd Smith makes this a satisfying musical experience that will introduce timeless hymns to a new generation. The arrangements aren't so far out as to alienate those who grew up singing these songs in church, yet they are fresh enough to make them appealing to today's audience. There's a terrific rendition of "Wayfaring Stranger" and powerful versions of "Great Is Thy Faithfulness," "His Eye Is On The Sparrow," "It Is Well With My Soul," and Andrae Crouch's "The Blood Will Never Lose Its Power." This project will whet appetites for Nicol's solo record and will likely have fans demanding another Selah album as well.

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



## SINGLES

EDITED BY CHUCK TAYLOR

### POP

#### ► SARAH McLACHLAN I Will Remember You (3:31)

PRODUCER: Pierre Marchand (original version)  
 WRITERS: S. McLachlan, S. Egan, D. Merenda  
 PUBLISHERS: Sony/ATV Songs/Tyde/Fox Film Music/Sea-  
 mus Egan, BMI; Twentieth Century Fox, ASCAP  
**Arista 3652** (CD promo)  
 Arista keeps the ball rolling with a live version of this McLachlan classic, which originally peaked at No. 65 on The Billboard Hot 100 and No. 21 on the AC chart in early 1996; it was originally recorded for the soundtrack to the 1995 film "The Brothers McMullen." "I Will Remember You" is truly one of the finest tracks by this immensely talented singer/songwriter, who at last is becoming a top 40 and adult top 40 staple. Fans' instantaneous fervor for this track is obvious as the first piano notes in this version are met with a roar of audience approval—and they certainly aren't let down as the performance runs its course. Replete with a plucky new guitar part and an altogether-fresh and confident vocal, this track not only should remind longtime followers why they loved McLachlan long before she broke nationally, it should also further win over legions of the as-yet-unconvinced. Kudos also go to Tim Obertheir, Tom Lord-Alge, and Greg Calbi for a stunning recording—and to Arista for knowing when to offer a second chance. From McLachlan's forthcoming live album, "Mirrorball."

#### ► THE TAMPERER FEATURING MAYA DAYS If You Buy This Record Your Life Will Be Better (3:08)

PRODUCER: Falox  
 WRITERS: S. Gittelman, J. Dyke, L. Dias, P. Brown, R. Rans  
 PUBLISHERS: Inflatable Love Music/Joinz Music, ASCAP; L. Dias Publishing/Warner-Tamerlane, BMI  
 REMIXER: Thunderpuss 2000  
**Jive 42594** (CD promo)  
 As clever as peanut butter and chocolate, this full-on camp follow-up to the Tamperer and Maya's left-field nonsense hit "Feel It" rewrites the instrumental hook of Madonna's "Material Girl" and wraps it around a super-catchy lyrical chant about how "f-f-f-f-f-f-f-fabulous" you'll be with this little ditty in hand. You can't deny its truth, given the adhesive sing-along verses about the improvements in life that Miss Days has seen since buying herself a piece of this musical carnival. The beat also hammers home with the potency of a massive facial tick, delivering the signature bass rollick that has ignited this group across much of Europe. The only complaint: At 3:08, it's just too short. No doubt, an accomplished team of remixers will set "If You Buy This Record" ablaze across dancefloors all summer, starting off with the radio edit of Thunderpuss 2000's gala reworking, found on the promo CD single. Take it to the beach, in the car, and impress your roommates with this care-free romp that couldn't deliver the season's fun quotient with any more good cheer.

#### ★ NEW RADICALS Someday We'll Know (3:39)

PRODUCER: Gregg Alexander  
 WRITERS: G. Alexander, D. Brisebois, D. Holland  
 PUBLISHER: not listed  
**MCA 4321** (CD promo)  
 The second single from one-man show New Radicals is a radical turnabout from raucous debut track "You Get What You Give." Immediately more tender and thoughtful, the song, produced and co-written by Gregg Alexander (with Debra Holland and up-and-coming artist Danielle Brisebois), muses about lost love amid a boatload of romantic ideals, from Samson and Delilah to Amelia Earhart and her airplane journey around the

world to the Titanic and its captain. Lyrically, there's some graceful sentiment: "I bought a ticket to the end of the rainbow/I watched the stars crash in the sea/If I could ask God just one question/Why aren't you here with me tonight?" While Alexander's voice is rough at best in the opening verse, a couple spins to familiarize listeners with the wonderful and smoothly harmonious chorus should serve to turn this midtempo pop track into a formidable hit. From the quirky gold album "Maybe You've Been Brainwashed Too."

### R&B

#### R. KELLY Did You Ever Think (4:32)

PRODUCER: R. Kelly  
 WRITERS: R. Kelly, C. Mayfield, J. Olivier, S. Barnes  
 PUBLISHERS: Zomba Songs/R. Kelly Publishing  
**Jive 42600** (CD promo)  
 It looks like pop/R&B virtuoso R. Kelly was not in the mood for a universal lyric with this ode to himself. One has to wonder why he even bothered to let the absurdly self-aggrandizing "Did You Ever Think" out of the bedroom, since this song is little more than an idolatrous rubdown in the mirror: "Did you ever think that you would get this rich/... would have these hits/... would ever be the don/Have a crib with a 50-acre lawn/I used to dream about this life/Now I'm sitting on first-class flights VIP." It's lovely that Kelly has done so well, and many of us have rightly forked over the green for his usually top-drawer outings, but there are times when things are better left unsaid. Perhaps Kelly thinks that his sample of Curtis Mayfield's "Right On For The Darkness" is reason enough to wrap any old lyrical thing around a memorable hook, but in this case, the only things coming through the speakers are a flabbergasting ego and atrocious pretension.

### COUNTRY

#### ★ MARTY STUART Red, Red Wine And Cheatin' Songs (3:11)

PRODUCER: Marty Stuart  
 WRITER: M. Stuart  
 PUBLISHERS: Warner-Tamerlane Publishing/Marty Party Music, BMI  
**MCA 72096** (CD promo)  
 Marty Stuart has always occupied a unique niche in the country music community. He serves as a bridge between the genre's past and present. More than any other current artist, he has a sense of the music's roots and traditions (knowledge that no doubt comes from having left

home to go on the road with his heroes while in his early teens). While he is a critic's darling, his role as country's "missing link" has often proved a commercially difficult road. With this single, however—the first release from his concept album, "The Pilgrim," due June 15—Stuart skillfully delivers a single that is a tribute to country's best traditions yet is also commercially accessible. Programmers should have no trouble playing this radio-friendly, uptempo tune. Stuart has never sounded better vocally, and his production is right on target. This should find a comfortable home on country playlists and should whet appetites for the album.

#### MATT KING From Your Knees (3:53)

PRODUCER: Billy Joe Walker Jr.  
 WRITER: L. Satcher  
 PUBLISHERS: EMI April Music/Sound Island Publishing, ASCAP  
**Atlantic 8902** (CD promo)  
 This has to be one of the most vivid descriptions of a broken home ever put to music. Writer Leslie Satcher has penned a poignant anthem of destruction that finds a man returning to find "empty closets" and "burning memories in the fireplace," and the view he sees from his knees makes it all too evident he's lost it all. It's an extremely well-written tune, and King wrings every drop of emotion from the lyric. He has an impressive voice, and the right material (such as this) could help him break through with his upcoming album. His debut made some noise, but his second release, produced by Billy Joe Walker Jr. and due in June, could be the project that helps King rise above the ocean of new faces vying for attention.

#### DOUG STONE Make Up In Love (3:55)

PRODUCERS: Wally Wilson, Doug Stone  
 WRITERS: D. Orton, T. Ramey  
 PUBLISHERS: MCA Publishing, ASCAP; O-Tex Music, BMI  
**Atlantic 8901** (CD promo)  
 Stone makes his debut on Atlantic with this midtempo story song about two young lovers who don't have much, but what they lack in material wealth, they "make up in love." Though not particularly compelling, the lyric has a sweet sentiment, and Stone's voice paints a vivid portrait of the young people determined to see love conquer all. Stone produced the tune with Wally Wilson, and the production has a more organic feel than many of Stone's previous efforts. The fiddle and guitar perfectly complement his distinctive voice, and it all adds up to an appealing record that should help programmers rediscover why Stone scored big with such hits as

"Better Off In A Pine Box," "Too Busy Being In Love," and "Little Houses."

### DANCE

#### N-TRANCE FEATURING ROD STEWART Da Ya Think I'm Sexy? (4:22)

PRODUCERS: Curds & Whey  
 WRITERS: Stewart, Appice, Hutchings  
 PUBLISHERS: Nitestalk Music/Warner-Chappell/EMI Music  
**Radikal/Caroline 99001** (CD single)  
 N-Trance—helmed by Manchester, England-based producers Kevin O'Toole and Dale Longworth—follows up its 1996 Billboard Hot 100 entry "Stayin' Alive" with another slice of flashback fever. For "Stayin' Alive," N-Trance looked to the disco repertoire of "Saturday Night Fever"—era Bee Gees for inspiration; for "Da Ya Think I'm Sexy?" the act looks to the (sole) disco output of British rocker Rod Stewart. Already a No. 1 record in Australia, Canada, and South Africa, "Da Ya Think I'm Sexy?" was featured on the soundtrack to "A Night At The Roxbury." With its recognizable hook, booty-shakin' bassline, guest rap by Ricardo da Force, diva wailings by Kelly Llorenna, and Stewart himself, this updated remake could very well become the surprise radio hit of the summer. Of course, it could also become this month's novelty record. Contact: 212-532-2345.

#### M:G Think Twice (3:54)

PRODUCER: Glenn Gutierrez  
 WRITERS: A. Hill, P. Sinfield  
 PUBLISHERS: Pillarview BV, BMI; EMI Virgin, ASCAP  
**Classified Records 3079** (CD promo)  
 "Think Twice," the 1994 No. 1 that broke Celine Dion in the U.K., gets a lightweight dance refashioning here, à la the myriad of high-energy anthems fashioned after hits like Natalie Imbruglia's "Torn" by Natalie Brown and Dion's "My Heart Will Go On" by Deja Vu and by Leanora Decapa (get it?). This time around, the results are deflated, to say the least. While the track has earned mix-show spins in San Francisco, New York, Tucson, Ariz., and elsewhere, on its own, the vocalist's prowess is so terribly limited that it's just plain difficult to make it all the way through. Dion's original was powerful because it featured a signature, larger-than-life vocal, but here, there's hardly a sign of breathing in the nearly monotone vocal track. Production on the album, mainstream radio, and rhythm radio mixes is base level, too, sounding as dated and uninspired as one can imagine. Sadly, the potential was there to raise the roof, but this one should have never left the

basement. Dion fans will be downright wounded, and the curious will likely demand a refund. Ouch.

### AC

#### ► JIM BRICKMAN FEATURING JORDAN HILL & BILLY PORTER Destiny (3:48)

PRODUCERS: Dane DeViller, Sean Hosen  
 WRITERS: J. Brickman, D. DeViller, S. Hosen  
 PUBLISHERS: J. Brickman Arrangement/Multisongs, SESAC; Careers-BMG/Bubala/On-Board Music, BMI  
**Windham Hill 99-22** (CD promo)  
 Lead it to AC mainstay Jim Brickman to find two of pop's most talented hidden treasures and toss out a sparkling AC ballad that showcases their soaring, rich vocal abilities like nobody's business. Porter (who sang the simmering "Love Will Find A Way" from "The First Wives Club") and Hill (a David Foster protégé who worked us a few years ago with the poppy "For The Love Of You" and the power ballad "Remember Me This Way") sound made for each other here, fitting since the song is all about finding that perfect mate. Co-written by pianist Brickman, this duet represents another fine vocal collaboration along the lines of his hits with Martina McBride, Michael W. Smith, and Anne Cochran. Over the past several years, Brickman has proved to be a savvy artist who knows how to deliver right to the hands of AC programmers. Right now, he's about an inch from becoming one of the staple composer/performers of the latter part of the decade. Consider this sensitive ballad yet another rung in his quest to bear the crown.

### ROCK TRACKS

#### SHADES APART Valentine (3:56)

PRODUCER: Lou Giordano  
 WRITERS: Shades Apart  
 PUBLISHERS: Shades Apart Music/EMI Blackwood, BMI  
**Universal 1474** (CD promo)  
 This compelling track from Ed Brown, Mark Vecchiarelli, and Kevin Lynch is everything that a modern rock hit aims to be: clever, hooky, convincingly aggressive, and vocally commanding. The superior album version (clocking in at an acceptable 4:02) begins with the sound of a movie reel clicking, with the vocal buried à la the Buggles' "Video Killed The Radio Star." That's inventive in itself, but even when the track really kicks in, it maintains interest with well-placed key changes, guitar breakdowns, and a lead vocal that may remind some of Bush's Gavin Rossdale. As hooky as a wire hanger, this track is immediate, meaty, and deserving of a spot in the upper portion of playlists. Way cool. Look for the band's forthcoming album, "Eyewitness."

### RAP

#### ★ HIMALAYAZ Playa Wayz (4:16)

PRODUCER: D.K. All Day  
 WRITERS: D. Brown, A. Branch, D.K. All Day  
 PUBLISHERS: D.K. All Day Music/Make Money Music/Phalos Mode Music, ASCAP  
**Red Ant 1142** (CD promo)  
 The staffers at Red Ant have been working hard lately to capture the R&B audience—especially rap fans. Well, they're showing us here they've got the right stuff. First, Divine blows up the R&B world, and now the Himalayaz are poised to do the same for the rap faction. But the Himalayaz owe their upcoming success to D.K. and Talani Rabb, the former of whom is producer and the latter is the breathy background vocalist on "Playa Wayz." The story line is the same "don't hate the playa, hate the game" message that is so prevalent today, but the beat is quite serious. In addition to a thumping bassline, there's some sweet snare action and high-pitched keyboard riffs. Producer D.K. obviously understands the importance of successful rap songs having flawless production and bounce-worthy beats. Mission accomplished with "Playa Wayz." But one question: When is the rap community going to retire the word "playa" and move on to another theme?

## NEW & NOTEWORTHY

#### JENNIFER LOPEZ If You Had My Love (no timing listed)

PRODUCER: Rodney Jerkins  
 WRITERS: R. Jerkins, L. Daniels, C. Rooney  
 PUBLISHERS: EMI Blackwood/Rodney Jerkins Productions/Cori Tiffani, BMI; EMI April/LaShawn Daniels Productions, ASCAP  
 REMIXER: Rodney Jerkins  
**Work 42067** (CD promo)

Following a hype storm that has clapped like thunder for months, film star Jennifer Lopez takes a left turn into the music biz. Does she have what it takes? Foremost, Sony's Work is taking every advantage of her sexy image to aid the marketing side, including seductive poses and skin-tight clothing in all its promotional materials. OK, but what about the song? Production of this first single is contemporary and edgy, straight down the Faith Evans pathway, while the melody closely mimics "The Boy Is Mine," which Jerkins co-wrote and co-produced. Lopez seems to have command of the most important element—her voice—though admittedly, the vocal melody of this song holds tightly to a very narrow range. Lopez might remind listeners of the funkier side of

Vanessa Williams or of '80s pop/R&B singer Pebbles. "If You Had My Love" was masterminded by Jerkins, who co-wrote, produced, and remixed the song, including the two Dark Child mixes and the preferred Master Mix, which take the song further into R&B territory to wonderful effect. You'll also find flanging effects on the Dark mixes—that trendiest trend of the day, à la Cher's "Believe." Curiosity alone will propel this onto the pop and R&B airwaves; at that point, the hook, along with an undoubtedly compelling video-clip, should take this debut far. A pretty solid sneak peak from her forthcoming debut, "On The 6," for which Work is pulling out all the stops.

#### THE FACTOR Foolish (no timing listed)

PRODUCERS: The Factor featuring Doc D  
 WRITERS: G. Michael, Doc D  
 PUBLISHER: not listed

**Warlock/First Avenue Records 251** (CD promo)  
 While sampling is a routine tool of the trade in hip-hop circles, every once in a while somebody else's hook is used effectively enough to affirm that there are still some free-thinkers out and about in the halls of

contemporary hitmaking. The Factor serves up a fresh groove using the hook and several verse lines of George Michael's 1984 chestnut "Careless Whisper." It all begins innocently enough with a chorus of breezy voices, a gently stroked guitar, and a few of the song's opening lines sung to lovely effect (not by Michael), but then comes the call to "funk it up," followed by a bongo-thumping backdrop where the tempo is successfully raised to a booty-bumpin' pitch. And yes, next comes the rap, this time around a playful, albeit naughty-laced call to come to the dancefloor to conjure up some midnight grooving. What makes this song hold its audience captive is its frequent return to the lines of "Careless Whisper," which are completely suited to the action in the rap: "I'll never dance again/The way I danced with you." "Foolish" should be an instant add to weekend mix shows, with plenty of potential to then break into post-afternoon drive shifts. Fun, mischievous, and catchy as a cold. Not to be missed. Contact: 202-543-6333.



# Reviews & Previews



HOME VIDEO  
BY CATHERINE APPLEFELD OLSON

## KATHY SMITH KICKBOXING WORKOUT

Sony Music Video  
45 minutes, \$14.98 VHS, \$24.98 DVD  
Fitness trends and instructors come and go, but Kathy Smith is one of a handful of exercise professionals with lasting market strength. This time around she tackles the tough *au courant* art of kickboxing in the usual straightforward manner that has won her a broad audience through the years. And her new distributor, Sony Music Video, makes a modern statement as well, offering the program on both VHS and DVD. Smith constructed her program with the help of Keith Cooke, a martial arts champion who helps lead the class and is pictured with her on the cover. A detailed introduction about what viewers can expect from the tape is followed by a brief warm-up, 25-minute kickboxing workout, five-minute buns and thighs drill, and a cool down. Though most retailers are paring down their fitness sections, this tape is a good bet. It's bound to draw enthusiasts who want to give kickboxing a try or those who want to alternate this tape with their Tae Bo workouts.

## LAND OF THE ANACONDA

National Geographic Home Video/Warner Home Video  
55 minutes, \$19.98  
Not to be confused with that over-the-top movie with a similar name, this documentary is a meaty slither of natural history. However, those who can't stand the sight of even a harmless garden-variety snake are advised to sit this one out. But for those who can stomach footage of a 15-foot anaconda swallowing its victim whole, get ready for a slippery and fascinating trip with biologist Jesus Rivas and his wife and research partner as they wade barefoot through the swamps of Venezuela on the trail of these most fabled creatures. The team thus far has caught, tagged, and traced more than 800 anacondas. Footage includes an underwater look at a hungry female staking out an oversized rodent and a glimpse at the multi-snake "mating balls" that are part of anacondas' procreation ritual. Not to ignore some of the anacondas' neighbors in the swamp, the tape is rounded out with footage of the occasional crocodile and piranha.

## A TRIBUTE TO RONALD REAGAN

Acorn Media  
100 minutes, \$19.95  
As if the renaming of the airport and new commerce building in Washington, D.C., weren't enough, here's a two-tape ode to the 40th president of the United States that traces the life of Ronald Reagan from Hollywood to the White House. Unfortunately, the tape starts off on a sour note. Newsreel footage of devastating moments in U.S. history—such as the assassination of JFK and of Martin Luther King Jr.—and of democratic predecessor Jimmy Carter simply standing at the pulpit is backed with an ominous voice-over stating that the nation had lost its way until Reagan stepped up to the plate. Once viewers get past this offensive collage, they will find a chipper salute to the Gipper that includes childhood photos, glimpses of Reagan in the movies, and a historical look at his role in the California governorship. The lion's share of the program is devoted to his presidency, with excerpts from poignant speeches and telling photos and film clips of Reagan and first lady Nancy. Contact: 800-474-2277.

## TOMMY AND THE COMPUTOYS

Image Entertainment  
85 minutes, \$12.98 VHS, \$14.98 DVD  
Children of the technology generation will find this 3D animation title unquestionably up to their standards. Direct from Marcel Nottea's M3D Studios in Los Angeles comes this story of a cyber boy named Tommy who creates and inhabits his own virtual world. The landscapes are magnificent and filled with color, texture, and shapes. There is also a set of recurring characters, Tommy's pals the CompuToys, and lots of swinging pendulums and rolling balls that lend a dream-like air to the film. The story, however, isn't linear, but is a good pick for short viewings.

## THE THREE STOOGES: JERKS OF ALL TRADES

Anchor Bay Entertainment  
40 minutes, \$9.99  
Introductory video taken during the 1998 Stooges convention shows that passion for the Knuckleheads has not diminished, at least among their devoted fans. And this original series pilot, which was filmed in 1949 but never aired on television, is sure to bring a smile to their faces. When the infamous Mr. and Mrs. Pennyfeather opt to give their new home a face lift, they make the ill-fated decision to call on Moe, Larry, and Shemp to do the redecorating. The bumbling trio try their hand at painting and hanging wallpaper to hilarious effect. The convention footage that precedes the show is filled with enthusiastic fan nostalgia intercut with interviews with relatives of the members of the comedy team. "Kook's Tour," the last film ever made by the Stooges, is also available separately from Anchor Bay.

## YOUR CAT WANTS A MESSAGE

Cat Massage Works  
43 minutes, \$19.95  
From the folks who brought you "Cat

Massage," the book, comes this how-to video that speaks the language of both cat and cat lover. Author Maryjean Ballner and her kitty, Champion, host this detailed course on the whens, whys, and hows of cat massage with an infectious conviction that once viewers get with the program, plain old petting simply will no longer do. The emphasis is on bonding between owner and cat, with the added benefits of increasing a cat's sociability and possibly even bettering his or her health. The tape is divided into chapters with names like "Let's Do A Little Necking" and "Tummy Touching." There are even segments on voice massage and brush massage. Although the chapter names are a little too cutesy, there's potential for some powerful bonding that will bring a smile to the face of both feline and owner. Contact: 650-286-9109.

## ENTER\*ACTIVE BY BRETT ATWOOD

### LYCOS RADIO

www.radio.lycos.com  
Leading Web portal Lycos has entered the Internet radio business—and the whole world may soon be listening. This global music service features adult contemporary, modern rock, country, smooth jazz, and hip-hop. The service, which is produced in cooperation with Westwind Media, is expected to expand to about 20 channels within the coming months. Unlike other Web radio services, Lycos Radio allows users to rewind and replay selections if they join a song in progress. DJs read daily news headlines and take E-mail song requests, which the service claims it will play promptly. Another feature that is likely to be popular among consumers is the built-in MP3 search engine that allows users to easily seek and find

downloadable songs. High-bandwidth users can also receive a simultaneous video stream of various video programming to accompany the audio. While some of the video programming consists of music videos, a great deal consists of synchronized animation and paid video ads by sponsors. Most of the ads shown during the first week of the service were from Lycos-owned Web properties, such as HotBot.com. Given Lycos' high traffic, expect this radio service to quickly emerge as a leading Internet radio player among Web users.

### HEARME.COM

www.hearme.com  
It was bound to happen. Audio chat rooms have arrived in a big way on the Internet, and Mpath's new service, HearMe.com, is already making a lot of noise. More than 2.5 million Web users are already chatting up a storm on this cutting-edge communication software, which consists of several audio-based chat rooms arranged by topics ranging from romance to talk radio's Art Bell. The "On Stage" area encourages would-be musicians to sing along karaoke-style to the Internet audience. A recent tune-in revealed an aspiring singer warbling through Celine Dion's "My Heart Will Go On." The audience review was mixed—varying from "Bravo! Sing more!" to "You stink! Get off stage before your ship sinks any further!" As with any healthy chat service, there is also a fair amount of sexually oriented content to choose from as well. While faster speed connections will make for smoother sound quality, this reviewer tested Hearme.com on a slow 28.8 kbps connection and found the sound quality to be quite solid.

### GEX 3: DEEP COVER GECKO

Crystal Dynamics/Eidos Interactive  
Sony PlayStation  
Lean, green gaming mascot Gex is

back for the third time in "Gex 3: Deep Cover Gecko." Comedian Dana Gould also returns as the wisecracking voice of Gex, who leaps and snaps his way through about 25 levels of game play. As the title implies, the game takes on a spy theme, but most teenage boys won't really care about that. Of greater interest to this game's core demographic is the inclusion of former Playboy centerfold Marlice Andrada as Agent Xtra, who has been kidnapped by bad guy Rez. While there isn't a great graphical improvement over "Gex 2: Enter the Gecko," this newest title in the series does seem to leap forward in game-level design. Look for an enhanced Nintendo 64 version this summer.

## AUDIOBOOKS BY TRUDI MILLER ROSENBLUM

### THE GIRL WHO LOVED TOM GORDON

By Stephen King  
Read by Anne Heche  
Simon & Schuster Audio  
6 hours, 30 minutes (unabridged), \$29.95  
ISBN 0-671-04585-7

A little girl lost in the woods, pursued by something unknown and terrible, is the premise for King's latest nail-biter. While hiking in the woods, 9-year-old Trisha gets sick of listening to her older brother and mother arguing and wanders off, then tries to catch up by taking a shortcut. Soon she is hopelessly lost, and her efforts to find her way out only take her deeper into the wilderness. Struggling to survive, and sensing a malevolent presence stalking her, Trisha's only comfort is a Walkman on which she listens to Boston Red Sox games and imagines that her favorite player, relief pitcher Tom Gordon, is keeping her company in her isolation. King perfectly captures the psyche of a 9-year-old girl with a mixture of cynical pre-adolescent and naive child. Anne Heche proves to be a good match as reader. Although she does not create actual "character voices," she is exemplary at conveying personalities and emotions, particularly that of the scared little-girl voice of Trisha and the sinister, insinuating voice in her head that represents her fears.

### HOW TO SATISFY A MAN EVERY TIME

By Naura Hayden  
Read by the author  
Simon & Schuster Audio  
Two hours (abridged), \$18  
ISBN 0-671-04371-4

Listeners looking for specific sexual tips from this audio will get them—eventually. Unfortunately, more than three-quarters of this audio is repetitive, often self-congratulatory rambling by the author. Hayden believes that men cheat on their wives because the sex has become boring. If the wife makes it a priority to keep sex exciting, the husband will remain faithful, Hayden claims. She then restates this point over and over and over again, until the listener is ready to scream, "OK, I get it already!" Mixed in with the "keep sex exciting" message is some boastful talk about her previous book, "How To Satisfy A Woman Every Time," and how great it is. Finally, with only 15 minutes left in the program, she gets down to the nitty-gritty and offers some concrete sexual suggestions that will excite a man. Her main point is that the woman should tell the man to lie down and be completely passive while she "takes charge" of his body, and she does give specific examples of sexual actions to try. On other occasions, she says, the man should be the one to "take charge" of the encounter. The advice is intriguing, but this program would have been better if it had been abridged to one hour on one tape.

## ON ★ STAGE

### DE LA GUARDA

Produced by Jeffrey Sella, Kevin McCollum, David Binder, and Daryl Roth  
Created and performed by the De La Guarda troupe  
Daryl Roth Theatre, New York

These days, it's simply not enough to passively sit and experience theater—at least not in the world percolating beyond the safe confines of the Broadway establishment. Off-Broadway has become increasingly interactive, as the cast breaks down the invisible fourth wall and thrusts the often-unwitting viewer into the thick of the action. More times than not, it doesn't work, as the audience is forced to compensate for plot potholes and/or sub-par stage direction. In the case of "De La Guarda," however, there's no way the audience can resist joining in the fun.

Actually, there's nothing traditional about this performance art piece, which has played to sold-out audiences around the world since its opening run at the 1997 London International Festival of Theatre. It more accurately resembles a three-ring circus, in

which the audience is swept up into a whirlwind of noise, music, and mayhem.

Brainstormed by a troupe of dancers, actors, and musicians from Argentina, "De La Guarda" is a bold attempt to recreate the raucous activity and innate unity of South American street festivals. From the outset, the players leap, crawl, scream, and twirl around the audience—ultimately jolting viewers out of complacency and inviting them



LARRY FLICK

to participate in (and at some points even guide) the evening's revelry. It's a confrontational, wonderfully positive piece that dares the audience to smile. And drawing that smile is easy, given the childlike abandon with which the members of the company perform. They bombard the viewer with aerial choreography, primitive tribal drumming, and a spree of lush, often ambient lighting and music.

Although such chaos would seem to require micro-management and meticulous staging, much of "De La Guarda" is improvised. The players move through the evening with a basic outline of activity and material, but the reactions and overall energy from the crowd are what drive the evening. As a result, each night provides a different experience, which is intended to inspire repeat visits. And while "De La Guarda" will initially startle many theatergoers, it will also awaken the belief that live performance can truly be inspired—and inspiring.





**A Penalty For Detroit Diamond.** Michigan native Detroit Diamond recently became an official member of the Penalty Recordings family. Shown, from left, are Fendi, Detroit Diamond's manager; Diamond; Geno Cash, A&R assistant for Penalty; and Mayhem, director of A&R for Penalty.

## Motown Hatches Grenique's Debut

### 23-Year-Old Joins Kedar Massenburg's Motown Lineup

BY ALIYA S. KING

NEW YORK—As Motown readies an ambitious campaign to introduce Grenique Harper to the world, the 23-year-old Maryland native is still coming to grips with the notion that her dreams of having a record deal before her 22nd birthday are coming true.

After Grenique, who goes by her first name, arrived in New York, an entertainment attorney introduced her to producer Dahoud Darien (Aaliyah, Jon B.). The two collaborated on a single, "Any-

thing," that eventually made its way to the office of Motown president Kedar Massenburg.

"I went to Kedar's office and sang for him and [labelmate] Chico DeBarge. The next day, two weeks before my 22d birthday, he said he wanted to sign me," says Grenique, who joins DeBarge and Erykah Badu (formerly artists for Universal-distributed Kedar Entertainment) on the Motown roster following Massenburg's appointment as president. Grenique's album, "Black Butterfly," will be released June 1.

"When artists like Maxwell, Erykah Badu, Chico DeBarge, and D'Angelo came out, I knew it was my time," says Grenique, whose songs are published by Jamribri Music (BMI). "Motown was the best label for me because Kedar is not just an executive—he knows music. He spent a lot of hours in the studio with me and the producers, and the results are there."

Although the album is Grenique's debut set, thanks to some crafty early exposure arranged by Massenburg, retailers, consumers, and programmers may already be familiar with her name and her music. One track from Grenique's album, "Disco," appeared on the "Rush Hour" soundtrack on Def Jam, which also featured hit singles from Dru Hill and Jay-Z. The album has sold 1.3 million units, according to SoundScan.

Massenburg, who executive-produced the soundtrack, also placed snippets from "Black Butterfly" on the B-side of the first single from the soundtrack, "Faded Pictures" by Def Jam artist Case. That single has sold 365,000 copies, according to SoundScan.

Vada Nobles and Rasheem "Kilo" Pugh (Lauryn Hill, DeBarge), who wrote and produced "Disco," believe Grenique's eclectic sound gives her mass appeal. "Grenique's voice has a jazzy feel

that an older crowd can appreciate, but the younger people are also beginning to open their ears to hearing live music," says Nobles. Pugh adds, "She's very creative, and her voice is vintage."

"I expect Grenique to do very well because she represents another example of the change in music that's taking place right now," says Massenburg, who served as executive producer of the album. "The music industry is like Armageddon right now—there's a war between



GRENIQUE

samples and live music, and the tide is turning toward real music and real culture. I always put out artists that bring out emotions, and Grenique's album captures that tone."

Grenique's "earth mother" vibe and throaty vocals will undoubtedly invoke comparisons to Badu, but Massenburg doesn't seem to mind. "After Puff Daddy brought out Mary J. Blige and then put out Faith [Evans], people compared them as well. So if Grenique's going to be compared to anyone, it should be a platinum-selling artist like Erykah," says Massenburg.

The first single, "Should I," was serviced to radio April 19. Sandra Sullivan, VP for urban promotion at Motown, plans to work the song to a variety of radio formats. "Just like Erykah Badu, we can service

(Continued on next page)

## After A False Start, The Neo-Soul Genre Picks Up Steam On The Mainstream Track

This week's column was prepared by guest columnist Sean Ross, editor of *Airplay Monitor*.

WHEN A NEW MUSICAL movement makes its way up from the underground, it's usually not in its purest form. The first Chicago house records didn't make much of an impact in the mainstream in the mid-'80s, but they seemingly made enough of an impression on the Full Force guys that they incorporated that sound into Samantha Fox's "I Wanna Have Some Fun." Same with go-go: The real stuff had been tipped for greatness for years, but Club Nouveau's "Lean On Me" rode the go-go beat to the pop mainstream a year or so before E.U. finally did the same with "Da' Butt." You might not consider these credible examples of the genre, but they nevertheless helped the real thing break through in at least limited doses.

It's also the case that new genres often break through to the mainstream after the hype around them has dissipated. Electronica had already been judged a commercial disappointment by the time Madonna's "Ray Of Light" came along. Now electronica has a commercial poster child in Fatboy Slim, perhaps better remembered by readers of this column for remaking "Just Be Good To Me" under his old Beats International alias.

With the neo-soul movement, both forces are at work. When Maxwell, D'Angelo, Groove Theory, and the Tony Rich Project broke through in 1995-96, some proponents saw those acts sparking their own format, one reminiscent of the progressive R&B FMs of the mid-'70s (WBLS New York, WHUR Washington, D.C., etc.) but which would also include other African-American artists who worked outside the R&B idiom altogether (Tracy Chapman, Alana Davis, Dakota Moon, etc.).

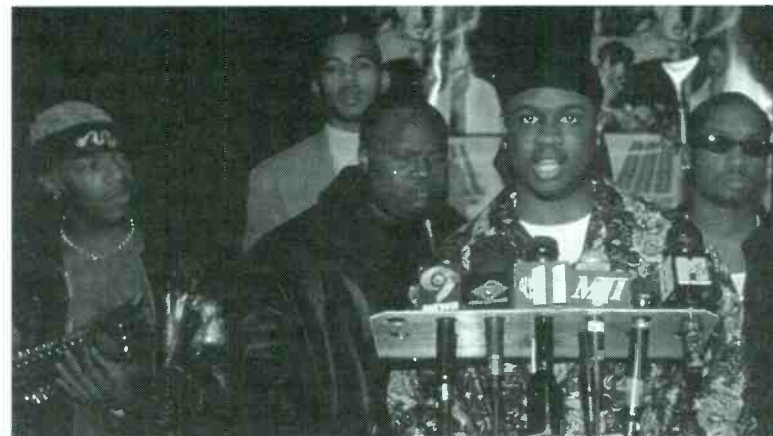
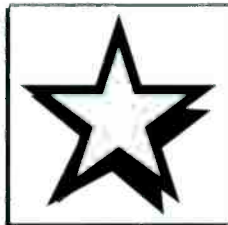
That never happened. And over the next few years, some of the second wave of progressive R&B artists failed to break through, while some of the genre's pioneers failed to release second albums of the same magnitude. And the hype died down a little. But now neo-soul, the '70s-flavored genre characterized by real instrumentation rather than samples, and even acoustic instrumentation, is more prominent on R&B and cross-

over radio than ever. Eric Benét finally has his smash. Maxwell has his biggest record to date. Raphael Saadiq is back on the charts. World beat is represented for the first time by Les Nubians. But neo-soul didn't just move closer to the mainstream; the mainstream moved closer to progressive soul.

Neo-soul would go on to create a superstar of its own in Erykah Badu, but two of the genre's driving forces turned out to be artists who began outside that camp. One was Lauryn Hill, whose Fugees hits always referenced classic R&B but whose solo album more broadly evoked it. The other, surprisingly, was R. Kelly, who never got the same critical attention as Hill, but, with Sparkle's "Be Careful," gave the same respect for the format's roots. By the time "When A Woman's Fed Up" came along, the "Tyrone" that Kelly was singing about could as easily have been Tyrone Davis.

Established R&B acts from Gerald Levert to K-Ci & JoJo used some neo-soul flavor to broaden their horizons (Levert, of course, already had those credentials in the family). So did R&B radio. Mainstream R&B co-opted Maxwell, D'Angelo, and Badu before another format had a chance to spring up around them. Surprisingly, adult R&B, which many had expected to become a retirement home for the veteran artists who'd been disenfranchised by mainstream R&B format, did too, because those artists' '70s feel made them compatible with the real thing.

Because there was such a '70s feel to the progressive soul movement, it was never really anything exotic: It was just a return to the textural and lyrical depth of the R&B that we grew up with. But three to four years ago, hearing an acoustic guitar or a harmonica on a hit record was a mind-blower. Ultimately, artists like Kelly and Babyface using those touches helped make some of neo-soul's core acts a little more comfortable for the mainstream R&B listener and programmer. The sample-driven records are still out there. Neo-soul's not the only flavor now, and it doesn't have to be. It just needs to be the healthy part of the mix that it is, so we can now start wondering what the next movement will be.



**One Less Dru In The Hill.** Dru Hill recently announced the departure of Jazz from the group. The remaining members are on tour with Bad Boy's Faith Evans and Total. Shown, from left, are group member Sisqo, group manager Kevin Peck, Jazz, and group members Woody and Nokio.



MOTOWN HATCHES GRENIQUE'S DEBUT

(Continued from preceding page)

Grenique to mainstream urban, as well as jazz and AC stations. And even the hip-hop stations usually have a quiet storm segment." The video for the first single, directed by Martin White (Blaque) was serviced to BET on April 26.

Motown's extensive marketing plan for Grenique includes national distribution of postcards with a photo of the artist and an 800 number to access messages and snippets from the album. The recording will include information about Motown's Web site.

"We may miss the college students because they'll be home for the summer, but we'll definitely target cruise ships, vacation spots, hair salons, and cafes. Grenique is

lifestyle music, so we're going to market her everywhere women go," says Lynn Scott, director of marketing for Motown.

Scott is also talking with cosmetics companies like Hard Candy, M.A.C., and Femme Arsenal to develop Grenique-inspired shades of lipstick and nail polish. "Her style is just like her name—unique—and we want to establish Grenique as a brand," says Scott.

At retail, the plan is to capitalize on her "Rush Hour" exposure. "Because of the soundtrack and the snippets on the Case single, there are more than a million people who have bought and heard Grenique," says Carolyn Robbins, VP of sales and field marketing for

Motown. "We'll be working 'Black Butterfly' at alternative and urban independent retail outlets."

"Black Butterfly" will be offered to retailers through the Listen Up program for debut

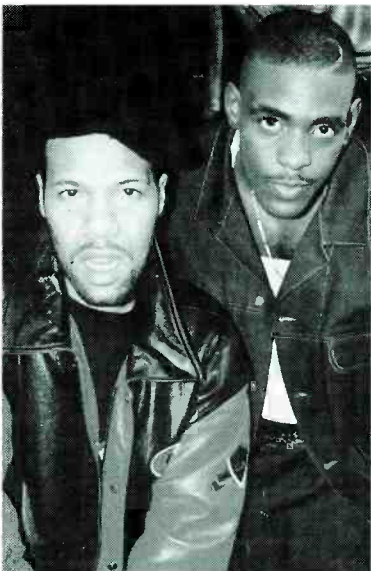
*'When artists like Maxwell, Erykah Badu, Chico DeBarge, and D'Angelo came out, I knew it was my time'*

artists for a discounted retail price of \$12.98.

Diallobe Johnson, urban marketing specialist for Universal Music and Video Distribution, says, "I've received positive feedback from retailers like [Oakland, Calif.'s] T's Wauzi and [San Jose, Calif.'s] Star Records about the snippets that were on the single. The retailers that saw her perform at Kedar's Impact dinner last year continue to ask when she's coming out."

"She was outstanding [at the Impact dinner]," says Adrian Santos, owner of Star Records. "She's going to appeal to an older crowd. I think she'll fit in nicely with acts like Kenny Lattimore and N'Dea Davenport. I'll be stocking her music here."

Grenique, managed by New York-based Bill Myers, is preparing for a small-venue tour to help promote the album. Her live performances will include a full band, four background singers, and an elaborate stage set, according to Scott. Grenique recently performed at New York's Spy Bar at a party given for Smokey Robinson to celebrate his return to Motown.



**The Rapper And The Baller.** Def Jam artist Redman, left, teamed up with Chris Webber of the NBA's Sacramento Kings on the set of Redman's latest video, "I'll Be Dat."

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 <b>SoundScan®</b>					
<b>No. 1</b>					
1	1	2	4	<b>WHO DAT</b> (C) (D) (T) FREEWORLD/TONY MERCEDES 53469/PRIORITY †	JT MONEY FEATURING SOLE 2 weeks at No. 1
2	2	1	8	<b>WHAT'S IT GONNA BE? ●</b> (C) (D) (T) FLIPMODE/ELEKTRA 64051/EEG †	BUSTA RHYMES FEAT. JANET
3	3	3	10	<b>IT AIN'T MY FAULT 2/SOMEBODY LIKE ME</b> (C) (D) (T) NO LIMIT 53470/PRIORITY †	SILKK THE SHOCKER FEAT. MYSTIKAL
4	5	6	9	<b>HOLLA HOLLA</b> (M) (T) (X) MURDER INC./DEF JAM 566959*/MERCURY †	JA RULE
5	6	5	5	<b>ONE-NINE-NINE-NINE</b> (C) (D) (T) RAWKUS 53474/PRIORITY †	COMMON FEATURING SADAT X
6	4	4	18	<b>HARD KNOCK LIFE (GHETTO ANTHEM) ●</b> (C) (D) (T) ROC-A-FELLA/DEF JAM 566977/MERCURY †	JAY-Z
7	7	14	3	<b>PLAYERS HOLIDAY</b> (C) (D) (T) THUMP STREET 2265 †	T.W.D.Y. FEAT. TOO SHORT & MAC MALL
8	8	—	2	<b>NASTY TRICK</b> (C) (D) (T) HYPNOTIZE MINDS 1784/RELATIVITY †	GANGSTA BOO
9	10	9	15	<b>WOOF</b> (C) (D) (T) NO LIMIT 53462/PRIORITY †	SNOOP DOGG FEATURING MYSTIKAL AND FIEND
10	11	12	9	<b>RESPIRATION</b> (C) (D) (T) RAWKUS 53473/PRIORITY †	MOS DEF & TALIB KWELI ARE BLACK STAR FEAT. COMMON
11	9	7	11	<b>NANN</b> (C) (D) (T) SLIP-N-SLIDE 247/WARLOCK †	TRICK DADDY FEATURING TRINA
12	14	15	12	<b>STAND UP</b> (C) (D) (T) UNTERTAINMENT 79094/EPIC †	CHARLI BALTIMORE FEAT. GHOSTFACE KILLAH
13	12	10	20	<b>WATCH FOR THE HOOK</b> (C) (D) (T) (X) ORGANIZED NOIZE/A&M 97046/INTERSCOPE †	COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR
14	16	16	18	<b>MORE FREAKY TALES</b> (C) (D) (T) SHORT 42571/JIVE	TOO SHORT
15	13	11	11	<b>NAS IS LIKE</b> (T) (V) (X) COLUMBIA 79113* †	NAS
16	15	17	8	<b>GANGSTA! GANGSTA! (HOW U DO IT)</b> (C) (D) (T) HUMILITY 54317/LIGHTYEAR †	C. WEBB FEAT. KURUPT
17	18	8	4	<b>HATE ME NOW</b> (T) (V) COLUMBIA 79070* †	NAS FEATURING PUFF DADDY
18	20	—	2	<b>BOUNCE, ROCK, SKATE, ROLL</b> (C) (D) (T) SHORT 46605/JIVE †	BABY DC FEAT. IMAJIN
19	23	22	24	<b>WHO LET THE DOGS OUT?</b> (C) (D) WINGSPAN 0002	CHUCK SMOOTH
20	17	13	12	<b>HERE I GO</b> (C) (D) (T) RELATIVITY 1771 †	INFAMOUS SYNDICATE
<b>GREATEST GAINER</b>					
21	34	—	2	<b>SHE'S A BITCH</b> (T) THE GOLD MIND/EASTWEST 63751*/EEG	MISSY "MISDEMEANOR" ELLIOTT
22	28	21	4	<b>WHAT G'S DO 4 MONEY</b> (C) (D) BIG KID 43192/LIGHTYEAR †	LIL' RACHETT FEATURING LV
23	26	31	11	<b>PHD. (PLAYA HATA DEGREE)</b> (C) (D) EPICUREAN 0027	TONY-O FEAT. KEVIN GARDNER & REDWINE
24	19	20	25	<b>GHETTO COWBOY ●</b> (C) (D) MO THUGS/RUTHLESS 1707/RELATIVITY †	MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY
25	21	19	9	<b>WE BE PUTTIN' IT DOWN</b> (C) (D) (T) 19 STREET 53465/PRIORITY †	BAD AZZ FEAT. SNOOP DOGG
26	38	44	12	<b>EVERY THING I WANT</b> (C) (X) DOC HOLLYWOOD 7002*/WHITE LION †	TEE KEE FEATURING DA'IMON
27	22	26	3	<b>STREET TALKIN'</b> (T) DEF JAM 870763*/MERCURY	SLICK RICK FEATURING OUTKAST
28	<b>NEW ▶</b>	—	1	<b>ANTHEM</b> (C) (D) (T) INTERSCOPE 97054	SWAY & KING TECH
29	30	29	28	<b>PUSHIN' WEIGHT ●</b> (C) (D) (T) PRIORITY 53456 †	ICE CUBE FEAT. MR. SHORT KHOP
30	24	25	26	<b>THE REAL ONE</b> (C) (D) (T) LIL' JOE 899 †	THE 2 LIVE CREW FEATURING ICE-T
31	32	30	19	<b>FREE &amp; SINGLE</b> (C) (T) OS 0001*	B DA OUTTA SIGHT CHILD
32	27	23	4	<b>QUIET STORM</b> (T) LOUD 65718*/RCA †	MOBB DEEP
33	33	27	5	<b>EVEN CHEAPER (CHEAPSKATE REMIX)</b> (T) (X) ROC-A-BLOK/RUFFHOUSE 79136*/COLUMBIA †	SPORTY THIEVZ
34	29	28	27	<b>JUST DON'T GIVE A F***</b> (C) (D) (M) (T) (X) WEB/AFTERMATH 97044/INTERSCOPE	EMINEM
35	39	—	2	<b>BALLIN'</b> (C) (D) REBEL 2617/HARVEST	BIG VILLA
36	37	34	27	<b>DOO WOP (THAT THING) ●</b> (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA †	LAURYN HILL
37	35	37	33	<b>INVASION OF THE FLAT BOOTY B*****</b> (C) (D) (T) SHORT 42543/JIVE	TOO SHORT
38	<b>RE-ENTRY</b>	19	19	<b>YOU SCARED, YOU SCARED/DJ WILL U PLEASE PLAY</b> (M) (T) (X) TIGHT 2 DEF 4499*	RAHEEM
39	41	39	16	<b>DA GOODNESS</b> (T) DEF JAM 566831*/MERCURY	REDMAN
40	43	32	7	<b>YOU GOT ME</b> (T) MCA 55539* †	THE ROOTS FEATURING ERYKAH BADU
41	47	40	7	<b>BE FAITHFUL</b> (T) AV8 86*	FATMAN SCOOP & CROOKLYN CLAN FEAT. FAITH EVANS
42	46	38	10	<b>HA</b> (T) CASH+ MONEY 56234*/UNIVERSAL †	JUVENILE
43	45	50	58	<b>THROW YO HOOD UP</b> (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
44	50	41	6	<b>RYDE OR DIE</b> (T) RUFF RYDERS 95042*/INTERSCOPE †	LOX, DMX, DRAG-ON & EVE
45	25	18	16	<b>FREE YOUR MIND</b> (C) (D) PALU 700 †	GOLD FEAT. LAZIE BONE, MENENSKI, TEE & HALO
46	44	47	92	<b>HOW DO U WANT IT/CALIFORNIA LOVE ▲?</b> (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND †	2PAC (FEAT. KC AND JOJO)
47	31	24	10	<b>ON DEADLY GROUND</b> (C) (T) (X) BLACKBERRY 006*/NU GRUV	PSYCHO VS. IRISCIENCE
48	<b>RE-ENTRY</b>	8	8	<b>MONEY CASH HOES/JIGGA WHAT?</b> (T) ROC-A-FELLA/DEF JAM 566893*/MERCURY †	JAY-Z FEATURING DMX
49	49	36	9	<b>MY NAME IS</b> (T) WEB/AFTERMATH 95040*/INTERSCOPE †	EMINEM
50	36	33	5	<b>R.E.C. ROOM</b> (T) LOUD 65714*/RCA †	INSPECTAH DECK

○ 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.



Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart positions and song titles like 'NO SCRUBS', 'ANYWHERE', 'WHAT'S IT GONNA BE?'.

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 songs like 'CAN I GET A...', 'RUFF RYDERS' ANTHEM'.

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, LABEL. Lists R&B singles alphabetically by title, including '808', 'ALL NIGHT LONG', 'ALMOST DOESN'T COUNT'.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart positions and song titles like 'WHAT DAT', 'WHAT'S IT GONNA BE?', 'NO SCRUBS'.

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

Table with columns: RANK, TITLE, ARTIST, LABEL. Continuation of R&B singles list, including 'SHORTY (GOT HER EYES ON ME)', 'SITTING HOME'.



# Billboard TOP R&B ALBUMS

MAY 8, 1999

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>No. 1</b>						
1	1	1	4	NAS	I AM...	1
<b>HOT SHOT DEBUT</b>						
2	NEW	1	1	B.G.	CHOPPER CITY IN THE GHETTO	2
3	2	4	6	SOUNDTRACK	LIFE	2
4	3	3	9	TLC	FANMAIL	1
5	5	6	25	JUVENILE	400 DEGREEZ	4
6	NEW	1	1	CASE	PERSONAL CONVERSATION	6
7	7	8	31	TRICK DADDY	WWW.THUG.COM	7
8	4	2	3	KRAYZIE BONE	THUG MENTALITY 1999	2
9	9	9	24	112	ROOM 112	6
10	6	5	9	EMINEM	THE SLIM SHADY LP	1
11	10	10	19	DMX	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
12	8	7	35	LAURYN HILL	THE MISEDUCATION OF LAURYN HILL	1
13	11	11	5	SILK	TONIGHT	8
14	14	15	31	JAY-Z	VOL. 2... HARD KNOCK LIFE	1
15	13	13	19	BUSTA RHYMES	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	2
16	12	12	6	GINUWINE	100% GINUWINE	2
17	15	16	24	R. KELLY	R.	1
18	NEW	1	1	WU-SYNDICATE	MYALANSKY & JOE MAFIA IN WU-SYNDICATE	18
19	21	28	23	WHITNEY HOUSTON	MY LOVE IS YOUR LOVE	7
20	20	19	30	TYRESE	TYRESE	6
21	17	14	5	BLACKSTREET	FINALLY	4
22	23	20	49	DMX	IT'S DARK AND HELL IS HOT	1
23	22	23	26	DRU HILL	ENTER THE DRU	2
24	18	21	22	JESSE POWELL	'BOUT IT	15
25	25	25	22	2PAC	GREATEST HITS	1
<b>GREATEST GAINER</b>						
26	47	67	5	LIL' TROY	SITTIN' FAT DOWN SOUTH	26
27	19	17	5	SOUNDTRACK	FOOLISH	10
28	24	18	4	BOOTLEG	DEATH BEFORE DISHONESTY	18
29	32	36	46	BRANDY	NEVER S-A-Y NEVER	2
30	30	44	17	LES NUBIANS	PRINCESSES NUBIENNES	30
31	26	30	4	SOUNDTRACK	THE P.J.'S	25
32	27	22	8	C-MURDER	BOSSALINIE	1
33	29	29	31	KIRK FRANKLIN	THE NU NATION PROJECT	4
34	41	51	22	DJ QUIK	RHYTHM-AL-ISM	13
35	33	37	36	THE TEMPTATIONS	PHOENIX RISING	8
36	44	41	26	98 DEGREES	98 DEGREES AND RISING	36
37	35	47	30	DEBORAH COX	ONE WISH	14
38	31	26	15	SILKK THE SHOCKER	MADE MAN	1
39	28	24	9	THE ROOTS	THINGS FALL APART	2
40	16	—	2	MO B. DICK	GANGSTA HARMONY	16
41	39	38	25	TOTAL	KIMA, KEISHA & PAM	9
42	NEW	1	1	ANT BANKS PRESENTS T.W.D.Y.	DERTY WERK	42
43	40	42	7	SHANICE	SHANICE	15
44	38	34	5	COOL BREEZE	EAST POINTS GREATEST HITS	11
45	36	27	5	VARIOUS ARTISTS	WU-TANG RECORDS PRESENTS: WU-CHRONICLES	16
46	45	39	20	MYSTIKAL	GHETTO FABULOUS	1
47	34	35	20	REDMAN	DOC'S DA NAME 2000	1
48	37	32	19	VARIOUS ARTISTS	DJ CLUE? THE PROFESSIONAL	3

49	42	33	30	OUTKAST	AQUEMINI	2
50	43	31	14	FOXY BROWN	CHYNA DOLL	1
51	50	43	5	USHER	LIVE	30
52	46	50	26	FAITH EVANS	KEEP THE FAITH	3
53	NEW	1	1	VARIOUS ARTISTS	RUFF RYDERS: RYDE OR DIE VOL. 1	53
54	52	57	9	TEVIN CAMPBELL	TEVIN CAMPBELL	31
<b>PACESETTER</b>						
55	82	—	2	CHERELLE	THE RIGHT TIME	55
56	58	64	11	GLENN JONES	IT'S TIME	56
57	56	52	37	KELLY PRICE	SOUL OF A WOMAN	2
58	48	46	7	SOUNDTRACK	THE CORRUPTOR	9
59	49	40	7	MASE PRESENTS HARLEM WORLD	THE MOVEMENT	5
60	51	54	23	MARIAH CAREY	# 1'S	6
61	57	63	9	BONEY JAMES	BODY LANGUAGE	32
62	53	45	6	BLACK MOON	WAR ZONE	9
63	54	59	5	VARIOUS ARTISTS	BET — BEST OF PLANET GROOVE	54
64	62	48	12	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA	CRAZYDALAZDAYZ	4
65	61	49	9	YUKMOUTH	THUGGED OUT THE ALBULATION	8
66	59	56	24	METHOD MAN	TICAL 2000: JUDGEMENT DAY	1
67	55	55	4	INFAMOUS SYNDICATE	CHANGING THE GAME	50
68	60	53	41	MONICA	THE BOY IS MINE	2
69	68	62	74	WILL SMITH	BIG WILLIE STYLE	9
70	65	58	5	VARIOUS ARTISTS	THE N.W.A. LEGACY VOLUME 1 1988-1998	42
71	70	60	5	M.C. BREED	IT'S ALL GOOD	41
72	63	86	3	PASTOR TROY	WE READY I DECLARE WAR	63
73	76	83	43	MAXWELL	EMBRYA	2
74	71	65	27	KENNY LATTIMORE	FROM THE SOUL OF MAN	15
75	NEW	1	1	CROOKED LETTAZ	GREY SKIES	75
76	66	61	41	TRIN-I-TEE 5:7	TRIN-I-TEE 5:7	20
77	64	69	22	BIG TYMERS	HOW YOU LUV THAT? VOL. 2	17
78	75	—	2	MARVIN SEASE	HOOCHIE MOMMA	75
79	67	75	27	GHETTO MAFIA	ON DA GRIND	34
80	69	66	5	VARIOUS ARTISTS	THE TOM JOYNER MORNING SHOW OLD SCHOOL MIX	64
81	77	73	31	KEITH SWEAT	STILL IN THE GAME	2
82	RE-ENTRY	23	23	SOUNDTRACK	BELLY	2
83	79	77	53	MYA	MYA	13
84	87	76	23	ICE CUBE	WAR & PEACE VOL. 1 (THE WAR DISC)	2
85	NEW	1	1	THUGZ NATION	FRESH OFF THA MOTHER SHIP (WORLD WAR 1)	85
86	78	71	4	E.S.G.	SHININ' N' GRINDIN'	71
87	81	81	40	GERALD LEVERT	LOVE & CONSEQUENCES	2
88	80	88	87	MASTER P	GHETTO D	1
89	73	79	28	HOT BOYS	GET IT HOW U LIVE!!	37
90	85	82	12	SHAE JONES	TALK SHOW	43
91	72	72	11	QUINCY JONES	FROM Q WITH LOVE	31
92	89	87	22	BONE THUGS-N-HARMONY	THE COLLECTION: VOLUME ONE	12
93	74	68	5	MAC MALL	ILLEGAL BUSINESS? 2000	54
94	83	85	9	PRINCE PAUL	A PRINCE AMONG THIEVES	46
95	NEW	1	1	BY CHANCE	GOTTA GET THAT LOVIN'	95
96	98	99	70	JAY-Z	IN MY LIFETIME, VOL. 1	2
97	84	74	10	MR. SERVON	DA NEXT LEVEL	1
98	100	95	48	MASTER P	MP DA LAST DON	1
99	95	90	50	XSCAPE	TRACES OF MY LIPSTICK	6
100	88	80	32	SOUNDTRACK	RUSH HOUR	2

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

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## Diana Ross' 'New Day' Is Coming Out; Divas In Print

**SIMPLY DIANA:** Diana Ross needs no introduction. For more than 30 years—both as a member of the Supremes and a solo artist—she has endured the numerous highs and lows that define a true diva. Throughout her drama-filled journey, Ross has delivered such delicious crossover nuggets as “The Boss,” “No One Gets The Prize,” “Upside Down,” “I’m Coming Out,” “Take Me Higher,” “Theme From Mahogany (Do You Know Where You’re Going To),” “I



by Michael Paoletta

on life and could easily work on crossover rhythm radio—let’s just hope Motown has similar thoughts!

“Every Day Is A New Day” also spotlights several songs—including the truly uplifting “He Lives In You,” which arrives via the Broadway musical “The Lion King”—that are included in the ABC-TV movie “Double Platinum.” Scheduled to air May 16, the film stars Ross and diva-in-training Brandy in a story that revolves around the strong bonds that exist between mother and daughter. Yes, we’ll be watching.

**IN PRINT:** Speaking of Ms. Ross, she is one of 17 singers spotlighted in “The Soulful Divas.” Penned by Billboard and Blues & Soul contributor/liner notes writer extraordinaire David Nathan and published by Billboard Books/Watson-Guptill Publications, “The Soulful Divas” is an absolute must-read for aspiring divas, wannabes, and diva worshippers.

In addition to Ross, Nathan writes about Gladys Knight, Nina Simone, Esther Phillips, Patti LaBelle, Dionne Warwick, Phyllis Hyman, and Aretha Franklin. But he doesn’t simply profile these singers. That would’ve been way too easy. Instead, Nathan intertwines factual/historical data and personal observations that are peppered with equal parts sass, wit, and adoration. Without question, “The Soulful Divas” (which has a forward by Luther Vandross) is as informative as it is entertaining.

**THE PURIST:** Fans of Byron Stingily had best prepare themselves

for the singer’s sophomore album, which Nervous Records is readying for a late-summer release. While certain details were still being ironed out at press time, we can confirm the following track listing (and producers) for “Club Stories”: “I Could Be That,” “Give In To Love,” and “Star Dance” were produced by Peter Rauhofer; “Stick Together” and “Why Can’t You Be Real” were produced by Danny Tenaglia; “Happy” and “In My Mind” were produced by the Basement Boys; the title track was produced by Maurice Joshua and Mark Grant; and “U Turn Me” and “That’s The Way Love Is” were produced by Andrew Livingstone, who is known for his work with Joey Negro.

One question remains, though. Whose decision was it to include a cover version (perfunctory, at best) of “That’s The Way Love Is,” the late-



**In Full Bloom.** On a recent evening, Velocity Recordings act Soul Dhamma took to the stage of the weekly Body & Soul party at New York’s Vinyl club to perform its current club smash, “Flower.” After performing the soul-drenched house jam, the duo partied backstage with well-wishers. Pictured, from left, are Bryan Tollin, label manager of Velocity; Blizz and Naturel of Soul Dhamma; Lancelot, director of promotion of Velocity; Rick Phifer, owner of Velocity; and journalist Craig Roseberry.

’80s house classic by trio Ten City, of which Stingily was a founding member? This is just the type of thing that makes us shake our head in bewilderment. That misstep aside, “Club Stories” is quite the sumptuous collection.



ROSS

Thought It Took A Little Time (But Today I Fell In Love),” “One Love In My Lifetime,” and “Love Hangover.”

Of course, between her numerous (recording) hits and misses, she took on the role of actress, starring in feature films like “Lady Sings The Blues,” “Mahogany” (oh, how we lived for those fashion statements!), and “The Wiz.”

These days, Ross is entering the latest phase of her career: On Tuesday (4), Motown Records will issue the singer’s long-awaited album “Every Day Is A New Day.” One week later (May 11), the label is scheduled to release a 12-inch single of the club mixes of the Denise Rich/Gen Rubinpenned and Ric Wake-produced “Until We Meet Again,” which is the No. 1 breakout song on this issue’s Hot Dance Music/Club Play chart.

A gut-wrenching ballad on the album, “Until We Meet Again” has been fabulously transformed into an equally gut-wrenching peak houser by both Hex Hector and Love To Infinity. In signature fashion, Hector’s version is more on the underground tip, while Love To Infinity’s is effervescent and pop-splashed. Both versions will be included on the album, with the Love To Infinity mix a hidden track.

While the album is primarily steeped in lush ballads and sensual midtempo jams, it does offer one other dancefloor-ready moment in the form of a cover version of Martha Wash’s “Carry On.” Co-produced by Steve Skinner and Arif Mardin, with additional production by Soul Solution (Bobby Guy and Ernie Lake), the song is given a new lease

## Terry Resolves To Mix Drum’n’Bass, Hip-Hop

BY AMANDA NOWINSKI

**SAN FRANCISCO**—Considering that a drum’n’bass breakbeat is a hip-hop rhythm programmed in double time, DJ/producer/remixer Todd Terry’s new album, “Resolutions,” is not a complete deviation from the artist’s roots. It’s a circuitous return.

Scheduled for release June 29 on Astralwerks, “Resolutions” is sure to surprise longtime fans who have long associated the artist—who actually began his career nearly 20 years ago as a hip-hop DJ in his native Brooklyn, New York—with the quintessential sounds of house music.

Virgin U.K. imprint Innocent U.K., the label to which Terry is signed, will release “Resolutions” June 28.

For his Astralwerks debut, Terry has replaced wailing divas, melodic keyboards, and disco loops of past recordings with warped basslines, frenetic beats, and hip-hop MCs. Compared with his 1997 album “Ready For A New Day”—as well as earlier singles like “A Day In The Life,” “Weekend,” and “Sume Sigh Say”—“Resolutions” is a 180-degree musical turn.

“I’ve always wanted to do an album with drum’n’bass and hip-hop blended together,” says Terry, whose songs are published by Tee’s Publishing (BMI) in North America and BMG Music Publishing in all other territories. “Although my influences are from five years ago when I first heard drum’n’bass, I never had the chance to make this kind of music until now.”

Drawing on the aesthetics of such drum’n’bass innovators as Jumping Jack Frost, Grooverider, and Roni Size, Terry maintains a hardcore dancefloor sensibility but grounds his vision in a more aggressive, personalized terrain.

“You can hear my anger on this

album. Anger from feeling alienated, anger from always having to make my music sound a particular way for the radio,” he says. “This time I wanted to do something freely. ‘Resolutions’ is my way of saying that my resolution this year is to go all out. I’m doing what I feel.”

Terry is widely recognized for his club remixes for pop and R&B artists like Sting, Michael Jackson, the

ones who play the clubs and know what’s going on. Sometimes record labels will say, ‘But how are we going to get this played on radio?’ And my response to them is, ‘But what about the artistry?’”

As the New York-based label that represents the Chemical Brothers, Fatboy Slim, and Cassius, Astralwerks welcomes Terry’s new, independent sound.

“This record is on Astralwerks because it’s a bridge between a lot of different kinds of dance music,” explains David Levine, the label’s marketing director.

“Todd’s doing jungle, hip-hop, and dark, brooding electronic music,” says Levine. “It has all these different elements, but the cool thing is that Todd has a fan base which is very, very house-oriented. We’re going to promote to those fans, although this is not what they’re going to expect from Todd Terry. We’ll also go to the people who know the Astralwerks artists, everything from Fatboy Slim to Photek. I think Todd falls somewhere between those two.”

“Resolutions” will be preceded by the June 15 release of “Let It Ride,” the set’s first single. While Astralwerks will heavily promote the song to club DJs, expect an equally enthusiastic push at the radio level.

“We will have a month of going hard and heavy in the clubs before the album comes out,” says Levine. “And rather than going to straight-up dance radio, the first place we’re going is alternative, college, and specialty radio shows.”

Managed and booked by Gary Salzman of New York-based Big Management (David Levy of London-based Primary Talent assists with European drum’n’bass bookings), Terry is scheduled to embark on an Astralwerks-sponsored U.S. tour at the end of May.



TERRY

Rolling Stones, Björk, Everything But The Girl, and Janet Jackson.

In fact, the success of his remix of Everything But The Girl’s “Missing,” which peaked at No. 2 on Billboard’s Hot 100 in 1996, solidified his role as one of the world’s most sought after remixers.

But transforming other musicians’ work into marketable dance tracks, asserts Terry, is often a struggle against the bureaucracy of the music industry.

“I have anger against the A&R and remixing business,” he says. “They’re always making you fix up other people’s work. When you do the best that you can, and you think that it comes out nice, they’ll come back and say that the snare drum is too loud. They don’t let you do anything new. With me, they want everything to sound like Everything But The Girl.”

“I have to let the industry know: Let the DJs and the remixers do their thing,” Terry continues. “We’re

### Billboard. Dance Breakouts

MAY 8, 1999

#### CLUB PLAY

1. UNTIL WE MEET AGAIN DIANA ROSS MOTOWN
2. ONE MORE CHANCE ANGEL CLIVILLES H.O.L.A
3. WORK C & R PROJECT JELLYBEAN
4. SUAVEMENTE ELVIS CRESPO SONY DISCOS
5. HANDS UP (THIS IS THE POLICE) SAL DANO TOMMY BOY SILVER

#### MAXI-SINGLES SALES

1. FLOWER SOUL DHAMMA VELOCITY
2. ONE MORE CHANCE ANGEL CLIVILLES H.O.L.A
3. IF YOU BUY THIS RECORD YOUR LIFE WILL BE BETTER THE TAMPERER FEAT. MAYA DAYS JIVE
4. DON'T STOP THE ROCK 2000 FREAKSTYLE PHAT CAT
5. GOT TO DANCE DISCO H.O.G. PRESENTS GROOVELINES GROOVILICIOUS

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



# Billboard **dms99**

## DANCE MUSIC SUMMIT

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To register: cut out form and mail to: Michele Quigley, Billboard Dance Music Summit, 1515 Broadway, New York, NY 10036, or fax to: 212.536.1400. Make checks payable to Billboard Magazine. Confirmations will be faxed or mailed. Please allow 10 business days. This form may be duplicated. Please type or print clearly.

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Cancellation Policy: Cancellations must be submitted in writing. ALL REFUNDS WILL BE PROCESSED AFTER THE CONFERENCE. Cancellations received between May 21 and June 25 are subject to \$75 administrative fee. No refunds will be issued after June 25th.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
<b>◀ No. 1 ▶</b>					
1	2	6	5	IT'S OVER NOW ARISTA 13656 †	DEBORAH COX
2	1	3	7	STRONG ENOUGH WARNER BROS. 44644 †	CHER
3	5	17	4	UNSPEAKABLE JOY NERVOUS 20358	KIM ENGLISH
4	8	21	4	GOT THE GROOVE GROOVILICIOUS 079/STRICTLY RHYTHM	S-M TRAX
5	10	16	6	GOT TO DANCE DISCO GROOVILICIOUS 076/STRICTLY RHYTHM	H.O.G. PRESENTS GROOVELINES
6	9	13	7	WHEN I GROW UP ALMO SOUNDS PROMO/INTERSCOPE	GARBAGE
7	3	2	15	YOU DON'T KNOW ME ARMED 002 †	ARMAND VAN HELDEN FEATURING DUANE HARDEN
8	18	26	4	SEXUAL (LI DA DI) TOMMY BOY 374	AMBER
9	7	5	11	BABY WANTS TO RIDE GROOVILICIOUS 067/STRICTLY RHYTHM	HANI
10	4	1	12	BODY TWISTED 55528/MCA †	FUNKY GREEN DOGS
11	6	7	10	STRANDED EPIC PROMO	LUTRICIA MCNEAL
12	11	12	8	RIGHT BEFORE MY EYES 4 PLAY 1022	NN'G FEATURING KALLAGHAN
13	20	27	4	LET IT RAIN JELLYBEAN 2550	SOUL SOLUTION FEATURING CAROLYN HARDING
14	13	4	9	DARKNESS INC IMPORT/SONY	SATOSHI TOMIIE FEAT. ROBERT OWENS & CEVIN FISHER
15	19	24	6	THE FLAME TRAX 10082	ERIN HAMILTON
16	25	28	4	SHE WANTS YOU VIRGIN 38658 †	BILLIE
17	28	42	3	MARIA LOGIC 78040/BEYOND †	BLONDIE
18	29	46	3	ALL NIGHT LONG BAD BOY 79206/ARISTA †	FAITH EVANS FEATURING PUFF DADDY
19	15	15	8	RIDE THE TRIP JELLYBEAN 2545	PLASMIC HONEY
20	12	10	10	DO YOU LOVE ME TOMMY BOY SILVER LABEL 349/TOMMY BOY	A GIFT OF LOVE FEAT. DEMI MOORE
21	23	25	6	DREAMING TOMMY BOY SILVER LABEL 359/TOMMY BOY †	RUFF DRIVERZ PRESENTS ARROLA
22	16	8	9	THE MUSIK NERVOUS DOG 20353/NERVOUS	ORANG'E
23	27	34	5	MAMA SWEET LOGIC 3000 65680/LOGIC †	DA HOOL
24	21	20	9	CAN'T TAKE MY EYES OFF OF YOU AM 0100	JEANIE TRACY
25	17	14	14	JOY DEFINITY 004	KATHY BROWN
26	14	9	11	I STILL BELIEVE COLUMBIA 79104 †	MARIAH CAREY
27	30	40	4	TEARDROPS FRESH IMPORT †	LOVESTATION
28	26	22	9	STRUCK BY LOVE EIGHTBALL 132	LECTROLUV FEATURING ALVAUGHN JACKSON
29	31	37	5	I WANT YOUR LOVE REDDLINE 249/WARLOCK	DA BUDDAH BANGAZ
30	36	—	2	JOY & PAIN (DON'T YOU BELIEVE ME) TOMMY BOY 372	MOA
31	33	39	5	HEAVEN GIANT STEP 69427/550 MUSIC	GLEN SCOTT
32	38	—	2	IF YOU BUY THIS RECORD YOUR LIFE WILL BE BETTER JIVE 42594	THE TAMPERER FEAT. MAYA DAYS
<b>◀ POWER PICK ▶</b>					
33	43	—	2	TESTIFY EPIC PROMO	M PEOPLE
34	47	—	2	WANNA GIVE IT UP AFTERHOURS 112/UC	RALPHI ROSARIO WITH LINDA CLIFFORD
35	50	—	2	MY HOUSE CUTTING 436	68 BEATS
36	32	33	6	THE SWISHER RAW NERVE 1001	SUMMER'S EVE
37	24	11	12	HEARTBREAK HOTEL ARISTA 13613 †	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
38	22	18	13	ECSTASY (TAKE YOUR SHIRTS OFF) GROOVILICIOUS 064/STRICTLY RHYTHM	JOHNNY VICIOUS FEAT. LULU
39	49	—	2	MOVE MANIA CONTAGIOUS IMPORT	SASH! FEATURING SHANNON
40	35	31	8	THE LATIN THEME MOONSHINE 88456 †	CARL COX
<b>◀ HOT SHOT DEBUT ▶</b>					
41	NEW ▶	1	1	SHOW ME LOVE '99 4 PLAY PROMO	ROBIN S.
42	39	48	3	ON THE RUNWAY TVT 3291	SANDRA BERNHARD
43	NEW ▶	1	1	PUT YOUR HANDS UP CLUB TOOLS IMPORT/EDEL	BLACK + WHITE BROTHERS
44	NEW ▶	1	1	JUST DOIN' WHAT WE LOVE CHAMPION 333	CAROLE SYLVAN
45	NEW ▶	1	1	LET THE JOY RISE INTERHIT 54035/PRIORITY	ABIGAIL
46	45	49	3	THE BEGINNING NITEGROOVES 97/KING STREET	MIKE SKI
47	NEW ▶	1	1	THE SOUND VINYL SOUL 101/MUSIC PLANT	TERRY HUNTER
48	NEW ▶	1	1	PUSH UPSTAIRS JBO PROMO/V2	UNDERWORLD
49	NEW ▶	1	1	TURN ME ON TWISTED 55527/MCA	DANNY TENAGLIA FEATURING LIZ TORRES
50	NEW ▶	1	1	MUTUAL WHIRLING 0012	DAUBY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>MAXI-SINGLES SALES</b> COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
<b>◀ No. 1/Hot Shot Debut ▶</b>					
1	NEW ▶	1	1	LIVIN' LA VIDA LOCA (M) (X) C2 79153 †	RICKY MARTIN
2	1	2	24	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
3	2	1	12	BLUE MONDAY (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS. †	ORGY
4	3	37	8	NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
5	4	3	21	WE LIKE TO PARTY! (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS
6	5	4	6	MARIA (T) (X) LOGIC 78040/BEYOND †	BLONDIE
7	6	5	9	PRaise YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
8	7	6	14	HEARTBREAK HOTEL IT'S NOT RIGHT BUT IT'S OKAY (T) (X) ARISTA 13613 †	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
9	NEW ▶	1	1	GIVE IT TO YOU (T) (X) INTERSCOPE 97052 †	JORDAN KNIGHT
10	10	9	49	THE CUP OF LIFE (THE OFFICAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932 †	RICKY MARTIN
11	8	8	40	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE †	FATBOY SLIM
12	9	7	12	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104 †	MARIAH CAREY
13	11	10	31	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
14	12	11	16	C'EST LA VIE (T) (X) EPIC 79085 †	B*WITCHED
<b>◀ GREATEST GAINER ▶</b>					
15	23	22	18	SKIN (T) (X) NERVOUS 20356 †	CHARLOTTE
16	13	—	2	MY FIRST NIGHT WITH YOU (X) UNIVERSITY 97059/INTERSCOPE †	MYA
17	15	—	2	WINDOWLICKEE (X) WARP 35007/SIRE †	APHEX TWIN
18	16	15	9	JACKIE'S STRENGTH (T) (X) ATLANTIC 84442/AG †	TORI AMOS
19	17	14	11	PRETTY FLY (FOR A WHITE GUY) (X) TWIN SOUNDS/DOMINION 4261/K-TEL	THE OBSCURE
20	18	13	14	ALL I HAVE TO GIVE (T) (X) JIVE 42563 †	BACKSTREET BOYS
21	14	12	11	MIAMI (X) TWIN SOUNDS/DOMINION 4251/K-TEL	SLICK
22	20	21	35	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
23	19	19	22	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM †	VENGABOYS
24	21	18	50	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG †	BRANDY & MONICA
25	NEW ▶	1	1	BODY MOVIN' (T) GRAND ROYAL 58740/CAPITOL †	BEASTIE BOYS
26	22	17	14	TAINTED LOVE (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
27	28	30	12	WHEN I'M GONE (T) (X) ROBBINS 72034	ROCKELL
28	32	20	4	UNSPEAKABLE JOY (T) (X) NERVOUS 20358	KIM ENGLISH
29	24	24	10	BODY (T) (X) TWISTED 55528/MCA †	FUNKY GREEN DOGS
30	30	29	6	WHAT'D YOU COME HERE FOR? (T) (X) COLUMBIA 79091 †	TRINA & TAMARA
31	27	23	14	I'M BEAUTIFUL (T) (X) WARNER BROS. 44586 †	BETTE MIDLER
32	26	33	48	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
33	25	16	4	ALL NIGHT LONG (T) BAD BOY 79206/ARISTA †	FAITH EVANS FEATURING PUFF DADDY
34	31	26	4	MICKEY (REMIXES) (T) (X) RAZOR & TIE 80750 †	TONI BASIL
35	29	27	38	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
36	34	31	53	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822 †	MARIAH CAREY
37	38	35	45	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS. †	MADONNA
38	36	34	20	HORNY (T) (X) AMERICAN 79065/COLUMBIA †	MOUSSE T. VS. HOT 'N' JUICY
39	NEW ▶	1	1	SWEET LADY (X) TWIN SOUNDS/DOMINION 4299/K-TEL	TORRID
40	37	32	14	SOMEONE TO HOLD (T) (X) H.O.L.A. 341082	VERONICA
41	39	28	5	SLAM DUNK (T) (X) ARISTA 13627 †	FIVE
42	35	25	31	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551 †	DEBORAH COX
43	40	46	3	WHAT IT'S LIKE (X) TWIN SOUNDS/DOMINION 4286/K-TEL	ENVISION
44	49	—	10	LET'S GO ALL THE WAY (T) (X) COLUMBIA 78958 †	REACT
45	42	42	56	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515 †	BACKSTREET BOYS
46	45	36	6	TURN ME ON (T) (X) TWISTED 55527/MCA	DANNY TENAGLIA FEATURING LIZ TORRES
47	RE-ENTRY	2	2	STOMP TO MY BEAT (T) (X) PLAYLAND 53454/PRIORITY †	JS-16
48	43	44	32	ONLY WHEN I LOSE MYSELF (T) (X) MUTE/REPRISE 44562/WARNER BROS. †	DEPECHE MODE
49	44	47	27	JUMP AROUND (2000 MIX) (T) (X) TOMMY BOY 463	HOUSE OF PAIN
50	46	43	31	LET ME GO...RELEASE ME (T) (X) H.O.L.A. 341070	VERONICA

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

**funky green dogs**

# body

**“Star is one of the finest dance albums... from either side of the ocean”**  
Rolling Stone

The first single from the new album **STAR**

MCA RECORDS AMERICA

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## Dixie Chicks See A Mainstream Crossover In Lilith Tour

BY CHET FLIPPO

NASHVILLE—In a first for country music, Monument Records' Dixie Chicks will be the first country act to join the Lilith Fair, for performances this summer (see tour dates, page 32). It's a move some industry observers say could have a long-lasting impact on country music's involvement with the pop marketplace.

"It's great news for us," says Dixie Chick Emily Erwin. "We've been interested in the Lilith Fair for a long time. It's a concert celebrating women in music, and we wanted to bring country music to the celebration."

The move is especially significant for the country music industry, according to Sony Music Nashville senior VP of sales and marketing Mike Kraski, because the group embodies traditional country music while updating its appeal to a modern audience.

In fact, the Chicks have declined to change one of their songs, by eliminating the fiddle, for VH1 (Billboard, Feb. 20).

"They're in an incredibly unique position right now to not only be spokespersons for country music to a broader audience," Kraski says, "but they also have the opportunity to be what I call a 'bridge act.'"

By that, he means they "can bring people back to the [country] format. That's what I think is important about this tour: With their refusal to change their music to appeal to other formats of radio, they're remaining dedicated to country music and to country music's radio format. That puts them in the unique position to be able to appeal to an incredibly diverse audience, to be able to go on a Lilith stage and fit in and let people see what country music in 1999 is all about."

The Chicks have been the biggest breakthrough act in country the past two years, with their debut album now at 3.7 million in sales, according to SoundScan.

That was certainly a factor in the Lilith organization's decision to invite the Chicks, says Sarah McLachlan's



DIXIE CHICKS

manager and tour organizer Terry McBride.

"Lilith has two points of view, and both things have to match," says McBride. "Obviously, for the main stage it has to be an artist that has a sales base. And it should be someone fresh, who's adding something new and breaking down barriers. Obviously, the Chicks have all those things."

The second criterion is performance. "They have to be really good live," McBride notes, adding that

"there's lots of bubblegum bands in every format—whether it's urban, pop, country, or whatever—that just can't play. The Chicks have earned their stripes. I think they will add a lot to Lilith. In its third and final year, Lilith has made a concerted effort to include both urban and country [acts]."

A Lilith appearance, McBride notes, usually results in a significant sales spike. "The spikes you'll see the following week are astronomical," he says. "The Chicks have a chance—without changing their sound—to cross into the mainstream pop market, which I think is a great way of doing it."

Crossing over is not the Chicks' main priority, notes Erwin.

"Our biggest goal is longevity," she says, "but we've wanted a global career. There is life beyond the United States."

The Chicks' personal manager, Simon Renshaw, says the group's

years of hard work to reach its present position is paying off.

"The girls, with the success that they've had—you cannot deny it, and you cannot ignore it. In fact, you can't avoid it," notes Renshaw. "It's very big, and it's everywhere, and I think Lilith certainly liked the music and felt that adding the Chicks gave the whole thing a slightly different angle. From our perspective, we are trying to expose their music and them to as wide a potential audience as we possibly can, while at the same time holding very fast to the realization that this is a country group, and they owe their success to a very great extent to country radio."

Renshaw says crossover advances—with attendant requests to water down the country elements of the music—have been made to the group several times. "The girls have been steadfast, as has management, in saying, 'That's not where we're going;'"

(Continued on page 32)

## Lonestar Cooks Up Solid Identity, Live Sound On BNA's 'Lonely Grill'

BY DEBORAH EVANS PRICE

NASHVILLE—With the release of its third album, "Lonely Grill," Lonestar lead vocalist Richie McDonald says, the group has made a significant breakthrough in establishing a musical identity, one that better captures the energy of its live shows.

"The strongest part of this band, we feel, is our live show," says McDonald. "We felt like if we could capture that in the recording process, then we'd achieved what we set out to do. People who have heard the album say, 'When I listen to it, in my mind I'm seeing one of your shows.' The music has energy to it, and not just the tempo stuff. Even the ballads have passion and energy."

To demonstrate the strength of the new album, due June 1 on BNA Records, the band has embarked on an



LONESTAR

extensive promotional tour, performing acoustically for radio and retail. "The guys have been out on the road and will be out on the road for six to eight weeks visiting radio, which is something they haven't done in the past," says RCA Label Group senior VP/GM Butch Waugh. "Lonestar is such a touring band. They are on the road constantly. They are a great live act, and they've been doing that for-

(Continued on page 32)



**Happy Birthdays.** MCA Nashville's Vince Gill was surprised with a label party to mark his 42nd birthday and 10th year with MCA. He also received an award for career sales of more than 21 million, as well as awards marking quadruple-platinum for "When Love Finds You," double-platinum for "Souvenirs," and platinum for "High Lonesome Sound," plus a 60-inch TV. Shown, from left, are MCA Nashville president Tony Brown, Gill, and MCA Nashville chairman Bruce Hinton.

## Wanda Jackson Is In Good Company On 'Rebels'; Garth To Be Named Artist Of '90s

**SOUNDS:** It's been 38 years since Wanda Jackson sizzled the airwaves with "Riot In Cell Block Number Nine," and now that classic song is back, featured on the EMI Music album "Rebels And Outlaws: Music From The Wild Side Of Life." She's the only woman on the album, which has Johnny Cash's famous one-fingered salute, recently seen in a Billboard ad, on the cover and features other country classics, such as Hank



JACKSON

Thompson's "Cocaine Blues" and Johnny Paycheck's "(Pardon Me) I've Got Someone To Kill."

"I didn't know I was a rebel," Jackson tells Nashville Scene from the road, where she was en route to the 11th "Wanda Jackson Day" in her hometown of Maud, Okla., where the former Main Street has been named after her. "I was just doing what I liked to do."

Jackson, who toured with Elvis Presley in the '50s, is still out there on the road, although she says that now the upsurge in rockabilly interest enables her to play the U.S. more and that she's in the middle of a five-month club tour here.

"I've been playing Europe four or five times every year for years," she says, "but now young people here like the music, and they're even dressing the way we did then. They live that lifestyle and drive the old classic cars. That's so cute."

Jackson herself is credited with injecting glamour into country music in the '50s and '60s with her daring and sexy stage outfits. "I couldn't work in cowboy boots," Jackson says. "That wasn't my style. I designed the clothes, and my mother made them."

**ON THE RECORD:** Wednesday's (5) Academy of Country Music (ACM) Awards show on CBS will include 32 musical performances, headlined by Garth Brooks and Dixie Chicks. Brooks is expected to be named the ACM artist of the decade. Previous decade

winners are Marty Robbins ('60s), Loretta Lynn ('70s), and Alabama ('80s).

ACM's musicians of the year are Glenn Worf (bass), Eddie Bayers (drums), Stuart Duncan (fiddle), Brent Mason (guitar), Matt Rollings (keyboards), Jerry Douglas (specialty instrument, dobro), and Paul Franklin (steel guitar).

WSIX Nashville is radio station of the year, and Moby at WKHX Atlanta won the disc jockey award. Jimmy Jay of Nashville's Jayson Promotions was named talent buyer/promoter of the year; Nashville's Wildhorse Saloon is country nightclub of the year; and the Las Vegas Hilton is casino of the year.



**ON THE ROW:** Jo Dee Messina handily walked away with three major trophies at the Boston Music Awards, held April 22. The Holliston, Mass., native was named act of the year, as well as female vocalist and country act of the year. In notching act of the year, she beat out

Aerosmith, Paula Cole, Rob Zombie, and the Mighty Mighty Bosstones.

**PEOPLE:** Ray Stevens has canceled his summer concert series after being diagnosed with prostate cancer in its early stages. He's undergoing treatment.

Chuck McNeal has been named director/GM of publishing at Barbara Orbison Productions/Still Working Music Group.

Signing: Australian songstress Kasey Chambers to Asylum Records for the U.S. and to EMI worldwide.

Kira Florita is promoted to senior director of marketing at Mercury Nashville. Her recent project at that company, "The Complete Hank Williams" boxed set, won two Grammys.

John Dotson joins Brewman Music & Entertainment as VP/GM/creative director.

For NASCAR fans who love country, Gibson is turning out a limited-edition Dale Earnhardt model of its Les Paul guitar. Only 333 of the guitars will be made.



by Chet Flippo



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>◀ No. 1/Greatest Gainer ▶</b>						
1	1	1	77	SHANIA TWAIN ◆ <sup>10</sup> MERCURY 536003 (10.98/17.98) 30 weeks at No. 1	COME ON OVER	1
2	2	2	65	DIXIE CHICKS ▲ <sup>9</sup> MONUMENT 68195/SONY (10.98 EQ/16.98) <b>HS</b>	WIDE OPEN SPACES	1
3	3	3	8	GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
4	4	4	23	GARTH BROOKS ◆ <sup>17</sup> CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
5	6	5	8	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
6	5	6	53	FAITH HILL ▲ <sup>4</sup> WARNER BROS. 46790 (10.98/16.98)	FAITH	2
7	7	—	2	SAMMY KERSHAW MERCURY 538889 (10.98/16.98)	MAYBE NOT TONIGHT	7
8	12	11	58	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
9	11	12	99	TIM MCGRAW ▲ <sup>3</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	1
10	8	—	2	LORRIE MORGAN BNA 67763/RLG (10.98/16.98)	MY HEART	8
11	9	7	5	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
12	16	13	87	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
13	13	9	5	PATTY LOVELESS EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	6
14	10	10	3	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) <b>HS</b>	TATTOOS & SCARS	10
15	14	8	11	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	4
16	15	—	2	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) <b>HS</b>	YOU WON'T EVER BE LONELY	15
17	17	14	51	MARK WILLS ● MERCURY 536317 (10.98/16.98) <b>HS</b>	WISH YOU WERE HERE	8
<b>◀ Greatest Gainer ▶</b>						
18	52	69	3	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
19	21	19	84	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
20	19	15	24	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
21	18	16	9	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	5
22	20	17	49	SOUNDTRACK ▲ <sup>2</sup> CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
23	24	25	34	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
24	23	22	35	ALABAMA ▲ <sup>2</sup> RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
25	22	20	31	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) <b>HS</b>	SOME THINGS I KNOW	20
26	25	26	29	AARON TIPPIN LYRIC STREET 65003/HOLLYWOOD (10.98/16.98)	WHAT THIS COUNTRY NEEDS	25
27	26	21	26	SARA EVANS RCA 67653/RLG (10.98/16.98) <b>HS</b>	NO PLACE THAT FAR	11
28	27	18	8	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	10
29	28	23	39	DIAMOND RIO ● ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
30	29	24	37	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
31	30	28	47	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
32	31	31	13	ROY D. MERCER VIRGIN 46854 (9.98/15.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 5	13
33	37	30	37	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) <b>HS</b>	NOTHING BUT LOVE	16
34	32	32	49	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
35	34	34	87	TRISHA YEARWOOD ▲ <sup>3</sup> MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
36	35	29	27	TOBY KEITH ● MERCURY 558962 (10.98/16.98)	GREATEST HITS VOLUME ONE	5
37	36	33	5	JESSICA ANDREWS DREAMWORKS 50104/INTERSCOPE (8.98/12.98) <b>HS</b>	HEART SHAPED WORLD	33
38	38	40	85	LEANN RIMES ▲ <sup>4</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
39	33	27	11	MARK CHESNUTT DECCA 70035/MCA NASHVILLE (10.98/16.98)	I DON'T WANT TO MISS A THING	6
40	40	41	8	KELLY WILLIS RYKODISC 10458 (6.98/11.98) <b>HS</b>	WHAT I DESERVE	30
<b>◀ Pacesetter ▶</b>						
41	51	53	37	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	41
42	41	37	41	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
43	39	35	8	SARA EVANS/MARTINA MCBRIDE/MINDY MCCREADY/LORRIE MORGAN BNA 67791/RLG (10.98/16.98)	CMT ALL ACCESS — GIRLS NIGHT OUT	30
44	42	42	51	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
45	44	36	8	STEVE EARLE AND THE DEL MCCOURY BAND E-SQUARED 1064 (10.98/16.98)	THE MOUNTAIN	19
46	43	38	28	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
47	45	39	41	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
48	47	44	46	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
49	49	46	53	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
50	50	48	4	BROOKS & DUNN ARISTA NASHVILLE 18882 (4.98/9.98)	SUPER HITS	48
51	48	45	80	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
52	54	47	74	GARTH BROOKS ▲ <sup>6</sup> CAPITOL 56599 (10.98/16.98)	SEVENS	1
53	57	52	87	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
54	55	49	27	DEANA CARTER ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
55	53	54	93	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
56	62	—	2	MANDY BARNETT SIRE 31046 (10.98/16.98)	I'VE GOT A RIGHT TO CRY	56
57	46	43	25	BILLY RAY CYRUS MERCURY 558347 (10.98/16.98)	SHOT FULL OF LOVE	32
58	58	56	3	ALAN JACKSON ARISTA NASHVILLE 18886 (4.98/9.98)	SUPER HITS	56
59	59	55	47	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
60	60	58	53	STEVE WARINER ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
61	61	61	53	ROY D. MERCER VIRGIN 94301 (7.98/12.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 4	19
62	63	50	51	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
<b>◀ Hot Shot Debut ▶</b>						
63	<b>NEW</b>	1	1	JOHNNY CASH LEGACY 65752/COLUMBIA (11.98 EQ/24.98)	THE MAN IN BLACK—HIS GREATEST HITS	63
64	56	57	44	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
65	67	63	11	TIM WILSON CAPITOL 98889 (7.98/16.98) <b>HS</b>	IT'S A SORRY WORLD	44
66	66	65	79	ROY D. MERCER VIRGIN 21144 (7.98/12.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 3	31
67	69	60	41	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
68	65	59	9	CHAD BROCK WARNER BROS. 47071 (10.98/16.98)	CHAD BROCK	59
69	64	51	4	VARIOUS ARTISTS MADACY 6808 (10.98/15.98)	BEST OF COUNTRY: 16 ORIGINAL COUNTRY HITS	50
70	68	62	34	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
71	73	64	51	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
72	72	68	14	NEAL MCCOY ATLANTIC 83170/AG (10.98/16.98)	THE LIFE OF THE PARTY	24
73	<b>NEW</b>	1	1	THE GREAT DIVIDE ATLANTIC 83176/AG (10.98/16.98)	REVOLUTIONS	73
74	<b>RE-ENTRY</b>	2	2	THE WARREN BROTHERS BNA 67678/RLG (10.98/16.98)	BEAUTIFUL DAY IN THE COLD CRUEL WORLD	73
75	<b>NEW</b>	1	1	JOHNNY CASH MERCURY 534665 (5.98/9.98)	THE HITS	75

## Billboard Top Country Catalog Albums

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

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ◆ <sup>11</sup> MERCURY 522886 (10.98/17.98) <b>HS</b> 59 weeks at No. 1	THE WOMAN IN ME	220
2	3	ALAN JACKSON ▲ <sup>4</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	183
3	2	GARTH BROOKS ◆ <sup>10</sup> CAPITOL 29689 (10.98/15.98)	THE HITS	192
4	4	HANK WILLIAMS, JR. ▲ <sup>4</sup> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	255
5	—	KENNY ROGERS ▲ <sup>4</sup> CAPITOL 46106 (9.98/15.98)	TWENTY GREATEST HITS	190
6	21	JOHNNY CASH ● COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	99
7	5	TIM MCGRAW ▲ <sup>5</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	265
8	6	SHANIA TWAIN ▲ MERCURY 514422 (7.98/11.98)	SHANIA TWAIN	130
9	7	THE CHARLIE DANIELS BAND ▲ <sup>3</sup> EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	485
10	10	ROY D. MERCER VIRGIN 54781 (7.98/12.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 1	103
11	9	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	223
12	8	PATSY CLINE ▲ <sup>8</sup> MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	631
13	15	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	242

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	12	GEORGE STRAIT ▲ <sup>6</sup> MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	340
15	14	DEANA CARTER ▲ <sup>4</sup> CAPITOL 37514 (10.98/15.98) <b>HS</b>	DID I SHAVE MY LEGS FOR THIS?	138
16	11	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	181
17	13	VINCE GILL ▲ <sup>4</sup> MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	245
18	16	HANK WILLIAMS MERCURY 536029 (7.98/11.98)	20 OF HANK WILLIAMS GREATEST HITS	80
19	17	LEANN RIMES ▲ <sup>6</sup> CURB 77821 (10.98/16.98)	BLUE	146
20	19	PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	20
21	18	VINCE GILL ▲ <sup>2</sup> MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	161
22	—	GEORGE STRAIT ▲ <sup>3</sup> MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	105
23	20	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	396
24	23	PATSY CLINE ▲ MCA NASHVILLE -038 (7.98/12.98)	THE PATSY CLINE STORY	224
25	22	GEORGE STRAIT ▲ <sup>3</sup> MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	574

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



### COUNTRY CORNER



by Wade Jessen

**PICK THE WILDWOOD FLOWER:** If the more than 20,000 cumulative scans for Johnny Cash titles were from one new album, that hypothetical set would enter Top Country Albums at No. 4 following the April 18 TNT concert special "An All-Star Tribute To Johnny Cash."

The cablecast—which featured June Carter Cash, Willie Nelson, Emmylou Harris, Kris Kristofferson, and others—finished with an overall rating of 2.4 and a 3.6 audience share for its time slot.

Cash takes both Greatest Gainer and Hot Shot debut stripes on Top Country Albums, as the Columbia compilation "16 Biggest Hits" gains 4,000 units to rise 52-18 and the label's "Man In Black—His Greatest Hits" (a two-disc set) opens at No. 63 with approximately 2,000 units. Cash also bows at No. 75 with "Hits," a best-of set gleaned from a brief association with Mercury in the late '80s.

On Top Country Catalog Albums, Cash's "Super Hits" (Columbia) scans 3,000 and rises 21-6, while other classic Columbia titles—such as the quadruple-platinum "Johnny Cash At Folsom Prison" and twice-platinum "Johnny Cash At San Quentin" live albums—narrowly miss charting with approximately 1,500 units each.

**STORM IN THE HEARTLAND:** A bouncy theme of newfound springtime love that kept Kenny Chesney's "How Forever Feels" (BNA) at the top of Hot Country Singles & Tracks for six consecutive weeks is replaced by a sobering tragedy ballad by Mark Wills, as "Wish You Were Here" (Mercury) gains 130 detections to rise 3-1. Air-play leaders this issue are WGRX Baltimore with 92 plays and KKBQ Houston with 51. With 649 detections, Phoenix outlet KMLE is the overall airplay leader to date.

Although "Wish You Were Here" is the Georgia native's first chart-topper, he's had a couple of close calls. Wills' prior two singles, "I Do (Cherish You)" and "Don't Laugh At Me," peaked at No. 2 on the airplay chart in June and October '98, respectively.

Meanwhile, in its fifth chart week, Chesney's follow-up release, "You Had Me From Hello," gains 222 spins to rise 55-50. For trivia lovers, Chesney and co-writer Skip Ewing borrowed the title from a line in Tom Cruise's "Jerry Maguire" film.

**HOTTER THAN A TWO-DOLLAR PISTOL:** George Jones bows at No. 71 on Hot Country Singles & Tracks with "Choices," his debut release for Asylum, after a local Nashville morning air personality touched off a rush release by the label.

When legendary rock station WKDF Nashville flipped to country April 1, morning drive jock Carl P. Mayfield offered listeners the first live interview with Jones following a highly publicized March 6 car wreck that left the Country Music Hall of Famer critically injured. Mayfield concluded the interview by airing "Choices," a searing ballad about taking both right and wrong turns on life's highway. Airplay is detected at 30 monitored signals, including new spins at KFDI Wichita, Kan., and WCKT Fort Myers, Fla.

## LONESTAR COOKS UP SOLID IDENTITY, LIVE SOUND ON RCA'S 'LONELY GRILL'

(Continued from page 30)

ever. This year, in support of this album, they wanted to go out and play it for radio—get with the programmers and just make radio a part of what they are doing with this album because they are so proud of it. All four guys have been working really hard."

Waugh anticipates this being a strong-selling album. "It's a collection of great songs," he says, "songs that, I feel, give Richie a chance to really sing. He has some great vocal performances on this thing. This is the first time Richie has sung all the songs [on a Lonestar album]. I think you can tell a marked difference in his voice on this. He's singing with more confidence."

Lonestar is made up of McDonald, guitarist Michael Britt, drummer Keech Rainwater, and keyboardist Dean Sams. On Lonestar's previous two albums, McDonald traded lead vocal duties with John Rich, who exited the band before the recording of "Lonely Grill."

"When this band started there were two vocalists. It's a little more difficult for a group [to establish an identity], and it was even tougher with two vocalists. I think people were kind of confused by that," says McDonald. "On the first album I sang five, and John sang five. On the next one I sang nine, and John sang two. We were just trying to get a focus and not confuse everybody out there. We were just trying to get one certain sound and go [in] that direction. John Rich is very talented and deserves to be a lead singer out there. And he's a great songwriter, but we just made a change, and it was a mutual thing. Now Lonestar has one sound."

McDonald is pleased with the caliber of songs on the project. "We put four ballads on this CD as opposed to the first two, where we only had one on each," he says.

There are also some emphatic uptempo cuts on the album. "What About Now" is a really fun, upbeat song. It's the kind of song that makes you want to roll down your windows, drive fast, and get a speeding ticket."

McDonald thinks the title cut has single potential. "It has a great mood to it, the way it starts out with the low register and then goes into the harmonies on the chorus," he says. "It's

one of my favorites on the album."

"Lonely Grill" marks the first time Lonestar has worked with producer Dann Huff. "Don [Cook] and Wally [Wilson] did a wonderful job, but we felt like it was time for a change," says McDonald. "We had several producers in mind, and I remember when Dann came over to give his

"I've heard most of the album," says WSIX Nashville PD Dave Kelly, "and I think the album is really solid. They are going to be able to pull several really good singles from it. And it's early, but 'Amazed' is getting really good audience response. It sounds great on the radio."

Waugh says the label plans an extensive push at retail. "We have a campaign set up with all the major accounts," says Waugh. "We're set up through June, July, and August because we feel like 'Amazed' is going to last that long. We've set up our account advertising and our pricing and position to run an extra long time because of the belief in the single."

Waugh says the band will be on tour in June, and the label plans to build promotional efforts around street date. "We're building in-stores around the tour dates," says Waugh.

The band is booked by William Morris and managed by Bill Carter of Nashville-based William N. Carter Career Management.

*'When I listen to the album, in my mind I'm seeing one of your shows'*

sales pitch he said, 'What I want to do with this band is make it sonically correct.' We looked at one another and said, 'You've got the job, buddy.' Dann knew exactly what he wanted to do, and we felt good about that."

Radio is hearing the fruits of the collaboration on "Amazed," the first single from the project.

## DIXIE CHICKS

(Continued from page 30)

that's not what this is about.' I think Lilith will provide them with a wonderful opportunity of presenting their music to a whole new audience. Hopefully, some of that audience will fall in love with the new music and come over to country radio to hear more of it."

Renshaw says that the international appeal of the Chicks is now reg-

istering and that tour dates are beginning to fall into place. "The album's gold in Australia [35,000 units], and we haven't set foot over there. We've never been to England with them, and we put a show on sale in London four weeks ago. It's sold out, and we had to add a second show. It's a 2,000-seat venue, the Shepherd's Bush Empire, on June 16 and 17. The first show did 700 tickets the first day, and we didn't even advertise it; we did a press release."

Renshaw says a September date is likely for London's Royal Albert Hall. "Right now, we're trying to get an available date—the demand is that strong for them in the U.K. And the Germans are begging for us," he says. "The same in Ireland. People are loving the music and the girls because of their sense of style and fashion and image. They're just so—I hate to use the term—user-friendly. A lot of the younger audience out there is disenfranchised to a great extent by a lot of the images that country has. Then the Chicks come along, and people say, 'That's cool, that's fun.'"

## Chicks' Lilith Dates

Following are confirmed Lilith Fair dates for Dixie Chicks:

July 16, San Diego; July 17, Pasadena, Calif.; July 28, Columbia, Md.; July 30, Camden, N.J.; July 31, Hershey, Pa.; Aug. 13, Pittsburgh; Aug. 14, Detroit; Aug. 17, Cleveland; Aug. 18, Indianapolis; Aug. 19, Tinley Park, Ill.; Aug. 21, Toronto; Aug. 24, Milwaukee; Aug. 25, Minneapolis; Aug. 26, Kansas City, Mo.; Aug. 28, Denver; and Aug. 31, Edmonton, Alberta.

## COUNTRY SINGLES A-Z

### PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher—Licensing Org.)	Sheet Music Dist.
52 <b>ALMOST HOME</b> (Why Walk, ASCAP/Almo, ASCAP/BNC, ASCAP/Anwa, ASCAP) WBM	
38 <b>AMAZED</b> (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silver Kiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM	
42 <b>ANGELS WORKING OVERTIME</b> (Michaelhouse, BMI/Ensign, BMI/WB, ASCAP/Lunmmusic, ASCAP) HL	
10 <b>ANYONE ELSE</b> (PolyGram International, ASCAP/St. Julien, ASCAP) HL	
69 <b>BARLIGHT</b> (Warner-Tamerlane, BMI) WBM	
57 <b>BETTER MAN</b> (Sony/ATV Tree, BMI/Gary Nicholson, ASCAP/MRBI, ASCAP) HL	
51 <b>BOY OH BOY</b> (Golden Phoenix, SOCAN/Kiyasongs, SOCAN/Amandasongs, SOCAN/Chunk-It, ASCAP) WBM	
24 <b>CAN'T GET ENOUGH</b> (Reynsong, BMI/Kentucky Girl, BMI/Bayou Boy, BMI/Careers-BMG, BMI/A Hard Day's Write, BMI) HL	
71 <b>CHOICES</b> (Music Corp. of America, BMI/So Bitty, BMI/Hillbillion, BMI/Boondocks, ASCAP/Makin' Friends, ASCAP/Mac Wadkins, ASCAP)	
53 <b>CRAZY LITTLE THING CALLED LOVE</b> (Queen, BMI/Beechwood, BMI) HL	
59 <b>DON'T COME CRYING TO ME</b> (Viny Mae, BMI/English-town, BMI) WBM	
6 <b>DRIVE ME WILD</b> (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Cat IV, ASCAP/Cooter Moe, ASCAP)	
14 <b>EVERYTIME I CRY</b> (BMG, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI) HL/WBM	
46 <b>FOOL, I'M A WOMAN</b> (Sony/ATV Tree, BMI/Windswept Pacific, BMI/Wedgewood Avenue, BMI/Hillbillion, BMI) HL/WBM	
72 <b>FROM THE INSIDE OUT</b> (EMI April, ASCAP/K-Town, ASCAP/Red Dove, SESAC/Purple Sun, SESAC) HL	
56 <b>GIVE MY HEART TO YOU</b> (Rick Hall, ASCAP/Watertown, ASCAP/Sony/ATV Tree, BMI) HL/WBM	
41 <b>GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU</b> (Music Corp. of America, BMI/Bajun Beat, BMI) HL	
4 <b>GONE CRAZY</b> (WB, ASCAP/Yee Haw, ASCAP) WBM	
43 <b>THE GREATEST</b> (New Don, ASCAP/New Hayes, ASCAP)	
8 <b>HANDS OF A WORKING MAN</b> (Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM	
30 <b>HELLO L.O.V.E.</b> (Windswept Pacific, BMI/My Life's Work, BMI/Inving, BMI) WBM	
15 <b>HILLBILLY SHOES</b> (Sixteen Stars, BMI) HL	
64 <b>HORSE TO MEXICO</b> (Mike Curb, BMI/Rose Blue, BMI/Millhouse, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM	
3 <b>HOW FOREVER FEELS</b> (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM	
33 <b>I CAN'T GET OVER YOU</b> (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM	
21 <b>I DON'T WANT TO MISS A THING</b> (Realsongs, ASCAP) WBM	

47 <b>I KNOW HOW THE RIVER FEELS</b> (Famous, ASCAP/Island Bound, ASCAP/Powers That Be, ASCAP) HL	
63 <b>I'LL STILL LOVE YOU MORE</b> (Realsongs, ASCAP)	
7 <b>I'LL THINK OF A REASON LATER</b> (Hamstein Cumberland, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM	
18 <b>I'M LEAVING</b> (O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/MCA, ASCAP) HL	
40 <b>I WAS</b> (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL	
34 <b>I WILL BE THERE FOR YOU</b> (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI/Sony/ATV Tree, BMI/Wenonga, BMI) HL/WBM	
73 <b>JOHN WAYNE WALKING AWAY</b> (Starstruck Angel, BMI/Song Matters, ASCAP/Famous, ASCAP) HL	
48 <b>LESSON IN LEAVIN'</b> (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL	
68 <b>LIFE IS A HIGHWAY</b> (BMG-Canada, BMI/Falling Sky, SOCAN/BMG, ASCAP)	
32 <b>LITTLE GOOD-BYES</b> (Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thunder, ASCAP/ICG, ASCAP/Sony/ATV Tree, BMI/Kent Breen, BMI) HL	
37 <b>LOVE AIN'T LIKE THAT</b> (LaLuna, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM	
62 <b>MAKE UP IN LOVE</b> (MCA, ASCAP/O-Tex, BMI) HL	
12 <b>MAN! I FEEL LIKE A WOMAN!</b> (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM	
22 <b>MAYBE NOT TONIGHT</b> (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/If Dreams Had Wings, BMI)	
44 <b>MEANWHILE</b> (J. Fred Knobloch, ASCAP/Waysong,	

ASCAP/Lebrun, ASCAP/Ingram, ASCAP)	
29 <b>A NIGHT TO REMEMBER</b> (Curb, ASCAP/Kinetic Diamond II, ASCAP/Rob 'N Riley, ASCAP/Song Of Peer, ASCAP/Gramly, ASCAP) HL/WBM	
28 <b>ONE HONEST HEART</b> (Starstruck Angel, BMI/Malloy's Toys, BMI/Dixie Stars, ASCAP/Zomba, ASCAP/Swear By The Music, ASCAP) HL/WBM	
9 <b>ORDINARY LIFE</b> (Magnolia Hill, ASCAP)	
2 <b>PLEASE REMEMBER ME</b> (Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Inving, BMI) HL/WBM	
67 <b>SAY ANYTHING</b> (Mike Curb, BMI/Curbsons, ASCAP) WBM	
75 <b>THE SECRET OF LIFE</b> (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP)	
58 <b>SEVEN BRIDGES ROAD</b> (Inving, BMI) WBM	
31 <b>SHE'S ALWAYS RIGHT</b> (Sony/ATV Tree, BMI/Suffer In Silence, BMI/Careers-BMG, BMI/Music Hill, BMI/Hope-N-Cat, BMI/Five Cowboys, BMI/Cat IV, BMI) HL	
36 <b>SINGLE WHITE FEMALE</b> (Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM	
35 <b>SLAVE TO THE HABIT</b> (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Tokeo Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL	
65 <b>SOMEONE ELSE'S TURN TO CRY</b> (Sony/ATV Tree, BMI/WB, ASCAP/Good Apple, ASCAP) HL/WBM	
45 <b>SOMETHIN' 'BOUT A SUNDAY</b> (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM	
55 <b>SOUTH OF SANTA FE</b> (Sony/ATV Tree, BMI/Bufalo Prairie, BMI/Tenille, BMI/Sony/ATV Cross Keys, ASCAP) HL	
20 <b>STAND BESIDE ME</b> (Hamstein Cumberland, BMI) WBM	
54 <b>START THE CAR</b> (EMI Blackwood, BMI/Coleision, BMI) HL	
25 <b>STRANGER IN MY MIRROR</b> (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM	

70 <b>SUNDOWN</b> (Moose, SOCAN) WBM	
66 <b>THAT'S THE TRUTH</b> (Polylog, SOCAN/Windswept Pacific, ASCAP/In The Fairway, ASCAP) WBM	
49 <b>THIS HEARTACHE NEVER SLEEPS</b> (EMI Blackwood, BMI/Burg-Isle, BMI/Tim Johnson, BMI) HL	
26 <b>TONIGHT THE HEARTACHE'S ON ME</b> (Music City, ASCAP/EMI April, ASCAP/Southern Days, ASCAP) HL	
11 <b>TWO TEARDROPS</b> (Mr. Bubba, BMI/Sony/ATV Tree, BMI/Steve Warner, BMI) HL/WBM	
23 <b>UNBELIEVABLE</b> (Mighty Nice, BMI/AI Andersons, BMI/Windswept Pacific, BMI/My Life's Work, BMI) HL/WBM	
61 <b>WATCHING MY BABY NOT COMING BACK</b> (EMI Blackwood, BMI/Montcrest, BMI/EMI April, ASCAP) HL	
17 <b>WHATEVER YOU SAY</b> (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM	
60 <b>WHAT'S THE MATTER WITH YOU BABY</b> (Almo, ASCAP) WBM	
39 <b>WHO NEEDS PICTURES</b> (EMI April, ASCAP/Paid Paisley, ASCAP/Cattle Call, ASCAP/Sea Gayle, ASCAP) HL	
1 <b>WISH YOU WERE HERE</b> (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Belton Uncle, BMI) HL/WBM	
19 <b>WITH YOU</b> (WB, ASCAP/Dreamin' Upstream, ASCAP/Big Red Tractor, ASCAP) WBM	
13 <b>WRITE THIS DOWN</b> (Neon Sky, ASCAP/Arving, BMI/Cotter Bay, BMI) HL/WBM	
74 <b>YOU DON'T NEED ME NOW</b> (Blackened, BMI) WBM	
57 <b>YOU HAD ME FROM HELLO</b> (Acuff-Rose, BMI) WBM	
20 <b>YOUR OWN LITTLE CORNER OF MY HEART</b> (EMI April, ASCAP/Waltz Time, ASCAP/Rick Hall, ASCAP) HL/WBM	
16 <b>YOU WERE MINE</b> (Woolly Puddin', BMI/Bug, BMI) HL	
5 <b>YOU WON'T EVER BE LONELY</b> (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL	





THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
<b>◀ No. 1 ▶</b>						
1	3	4	16	<b>WISH YOU WERE HERE</b> C.CHAMBERLAIN (S.EWING,B.ANDERSON,D.MOORE)	MARK WILLS (V) MERCURY 566764	1
2	5	7	8	<b>PLEASE REMEMBER ME</b> B.GALLIMORE,J.STROUD,T.MCGRAW (R.CROWELL,W.JENNINGS)	TIM MCGRAW (C) (D) (V) CURB 73080 †	2
3	1	1	22	<b>HOW FOREVER FEELS</b> B.CANNON,N.WILSON (W.MOBLEY,T.MULLINS)	KENNY CHESNEY (C) (D) (V) BNA 65666 †	1
4	6	5	14	<b>GONE CRAZY</b> K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13155	4
5	9	11	22	<b>YOU WON'T EVER BE LONELY</b> D.MALLOY,J.G.SMITH (A.GRIGGS,B.JONES)	ANDY GRIGGS (C) (D) RCA 65646 †	5
6	7	6	26	<b>DRIVE ME WILD</b> M.A.MILLER,M.MCANALLY (M.A.MILLER,G.HUBBARD,M.LAWLER)	SAWYER BROWN (C) (D) (V) CURB 73075 †	6
7	2	2	20	<b>I'LL THINK OF A REASON LATER</b> M.WRIGHT (T.MARTIN,T.NICHOLS)	LEE ANN WOMACK (V) DECCA 72076/MCA NASHVILLE	2
8	8	8	20	<b>HANDS OF A WORKING MAN</b> B.GALLIMORE (D.V.WILLIAMS,JIM COLLINS)	TY HERNDON EPIC ALBUM CUT †	8
9	4	3	27	<b>ORDINARY LIFE</b> N.WILSON,B.CANNON (B.BAKER,C.HARRINGTON)	CHAD BROCK (C) (D) (V) WARNER BROS. 17136 †	3
10	10	10	15	<b>ANYONE ELSE</b> P.WORLEY,B.J.WALKER,JR.,C.RAYE (R.FOSTER)	COLLIN RAYE EPIC ALBUM CUT †	10
11	11	12	12	<b>TWO TEARDROPS</b> S.WARINER (B.ANDERSON,S.WARINER)	STEVE WARINER CAPITOL ALBUM CUT †	11
12	13	17	10	<b>MAN! I FEEL LIKE A WOMAN!</b> R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	12
13	16	27	9	<b>WRITE THIS DOWN</b> T.BROWN,G.STRAIT (D.HUNT,K.M.ROBBINS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT †	13
14	12	13	14	<b>EVERYTIME I CRY</b> K.STEGALL (B.REGAN,K.STALEY)	TERRI CLARK (V) MERCURY 566848 †	12
15	15	16	13	<b>HILLBILLY SHOES</b> J.SCAIFE (M.GEIGER,W.MULLIS,B.TAYLOR)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79115 †	15
16	14	9	22	<b>YOU WERE MINE</b> P.WORLEY,B.CHANCEY (E.ERWIN,M.SEIDEL)	DIXIE CHICKS MONUMENT ALBUM CUT †	1
<b>◀ AIRPOWER ▶</b>						
17	21	24	10	<b>WHATEVER YOU SAY</b> P.WORLEY,M.MCBRIDE (T.MARTIN,E.HILL)	MARTINA MCBRIDE (V) RCA 65730 †	17
18	17	19	15	<b>I'M LEAVING</b> P.MCMAKIN,A.TIPPIN (A.BARKER,R.HARBIN,L.D.LEWIS)	AARON TIPPIN LYRIC STREET ALBUM CUT	17
<b>◀ AIRPOWER ▶</b>						
19	20	26	15	<b>WITH YOU</b> M.SPIRO (M.HENDRIX,R.L.BRUCE)	LILA MCCANN (C) (D) ASYLUM 64052 †	19
20	18	18	31	<b>STAND BESIDE ME</b> B.GALLIMORE,T.MCGRAW (S.A.DAVIS)	JO DEE MESSINA CURB ALBUM CUT †	1
21	19	20	25	<b>I DON'T WANT TO MISS A THING</b> M.WRIGHT (D.WARREN)	MARK CHESNUTT (C) (D) (V) DECCA 72078/MCA NASHVILLE	1
22	27	28	11	<b>MAYBE NOT TONIGHT</b> K.STEGALL (K.STEGALL,D.HILL)	SAMMY KERSHAW & LORRIE MORGAN (V) BNA/MERCURY 65729 †	22
23	24	23	28	<b>UNBELIEVABLE</b> M.D.CLUTE,DIAMOND RIO (A.ANDERSON,J.STEELE)	DIAMOND RIO (V) ARISTA NASHVILLE 13138 †	2
24	22	22	17	<b>CAN'T GET ENOUGH</b> E.GORDY,JR. (B.DALY,W.RAMBEAUX,K.BLAZY)	PATTY LOVELESS EPIC ALBUM CUT †	21
25	28	29	10	<b>STRANGER IN MY MIRROR</b> J.STROUD,B.GALLIMORE,R.TRAVIS (S.EWING,K.WILLIAMS)	RANDY TRAVIS DREAMWORKS ALBUM CUT	25
26	32	36	6	<b>TONIGHT THE HEARTACHE'S ON ME</b> P.WORLEY,B.CHANCEY (M.W.FRANCIS,J.MACRAE,B.MORRISON)	DIXIE CHICKS MONUMENT ALBUM CUT	26
27	29	30	14	<b>YOUR OWN LITTLE CORNER OF MY HEART</b> M.BRIGHT,T.DUBOIS (W.ALDRIIDGE,B.CRISLER)	BLACKHAWK (V) ARISTA NASHVILLE 13158	27
28	34	40	8	<b>ONE HONEST HEART</b> D.MALLOY,R.MCINTIRE (D.MALLOY,F.J.MYERS,G.BAKER)	REBA (V) MCA NASHVILLE 72094	28
29	31	33	9	<b>A NIGHT TO REMEMBER</b> D.COOK,L.WILSON (M.T.BARNES,T.W.HALE)	JOE DIFFIE (C) (D) EPIC 79118 †	29
30	33	35	7	<b>HELLO L.O.V.E.</b> G.FUNDIS (J.STEELE,D.WELLS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	30
31	30	31	12	<b>SHE'S ALWAYS RIGHT</b> D.JOHNSON,C.WALKER (P.BARNHART,E.HILL,R.MCDONALD)	CLAY WALKER GIANT ALBUM CUT/REPRISE †	30
32	35	38	11	<b>LITTLE GOOD-BYES</b> D.HUFF (K.OSBORN,J.DEERE,K.GREENBERG)	SHEDAISSY (C) (D) (V) LYRIC STREET 64025 †	32
33	26	15	17	<b>I CAN'T GET OVER YOU</b> D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13152	5
34	36	39	14	<b>I WILL BE THERE FOR YOU</b> B.GALLIMORE (R.BOWLES,J.LEO,T.SHAPIO)	JESSICA ANDREWS (C) (D) (V) DREAMWORKS 59021 †	34
35	39	41	9	<b>SLAVE TO THE HABIT</b> D.HUFF (KOSTAS,T.KEITH,C.CANNON)	SHANE MINOR (C) (D) (V) MERCURY 538546 †	35
36	38	43	9	<b>SINGLE WHITE FEMALE</b> T.BROWN,B.CANNON,N.WILSON (S.SMITH,C.D.JOHNSON)	CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72092 †	36
37	23	14	17	<b>LOVE AIN'T LIKE THAT</b> B.GALLIMORE,F.HILL (T.GAETANO,A.J.MASTERS)	FAITH HILL WARNER BROS. ALBUM CUT	12
38	41	47	5	<b>AMAZED</b> D.HUFF (M.GREEN,A.MAYO,C.LINDSEY)	LONESTAR (V) BNA 65755	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	40	44	13	<b>WHO NEEDS PICTURES</b> F.ROGERS (B.PAISLEY,C.DUEOIS,F.ROGERS)	BRAD PAISLEY (C) (D) (V) ARISTA NASHVILLE 13156 †	39
40	37	37	13	<b>I WAS</b> K.LEHNING (C.BLACK,P.VASSAR)	NEAL MCCOY (C) (D) (V) ATLANTIC 84456 †	37
41	62	—	2	<b>GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU</b> D.COOK,ALABAMA (C.STURKEN,E.ROGERS)	ALABAMA RCA ALBUM CUT †	41
42	44	48	6	<b>ANGELS WORKING OVERTIME</b> D.CARTER,C.FARREN (M.DUANEY,M.LUNN)	DEANA CARTER CAPITOL ALBUM CUT †	42
43	49	55	4	<b>THE GREATEST</b> B.MAHER (D.SCHLITZ)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	43
44	42	32	18	<b>MEANWHILE</b> T.BROWN,G.STRAIT (J.F.KNOBLOCH,W.HOLYFIELD)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72084	4
45	45	49	9	<b>SOMETHIN' 'BOUT A SUNDAY</b> R.E.ORRALL,J.LEO (C.WISEMAN,T.NICHOLS)	MICHAEL PETERSON (C) (D) (V) REPRISE 16995	45
46	48	51	6	<b>FOOL, I'M A WOMAN</b> N.WILSON,B.CANNON (S.EVANS,M.BERG)	SARA EVANS (V) RCA 65744	46
47	46	50	7	<b>I KNOW HOW THE RIVER FEELS</b> M.D.CLUTE,DIAMOND RIO (S.D.JONES,A.POWERS)	DIAMOND RIO (V) ARISTA NASHVILLE 13153	46
48	56	—	2	<b>LESSON IN LEAVIN'</b> B.GALLIMORE,T.MCGRAW (R.GOODRUM,B.MAHER)	JO DEE MESSINA CURB ALBUM CUT	48
49	59	75	3	<b>THIS HEARTACHE NEVER SLEEPS</b> M.WRIGHT (D.BURGESS,T.JOHNSON)	MARK CHESNUTT (V) MCA NASHVILLE 72090	49
50	55	63	4	<b>YOU HAD ME FROM HELLO</b> B.CANNON,N.WILSON (K.CHESENEY,S.EWING)	KENNY CHESNEY (V) BNA 65745	50
51	50	52	7	<b>BOY OH BOY</b> T.HASELDEN,R.ZAVITSON,D.JOHNSON (S.WILKINSON,A.WILKINSON)	THE WILKINSONS (C) (D) (V) GIANT 16896/REPRISE †	50
52	51	53	5	<b>ALMOST HOME</b> M.C.CARPENTER,B.CHANCEY (M.C.CARPENTER,B.N.CHAPMAN,A.ROBOFF)	MARY CHAPIN CARPENTER (C) (D) COLUMBIA 79148	51
53	65	—	2	<b>CRAZY LITTLE THING CALLED LOVE</b> P.ANDERSON (F.MERCURY)	DWIGHT YOAKAM REPRISE ALBUM CUT	53
54	52	60	5	<b>START THE CAR</b> B.J.WALKER,JR.,T.TRITT (J.COLE)	TRAVIS TRITT WARNER BROS. ALBUM CUT	52
55	61	—	2	<b>SOUTH OF SANTA FE</b> D.COOK,K.BROOKS,R.DUNN (K.BROOKS,P.NELSON,L.BOONE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13164 †	55
56	54	59	5	<b>GIVE MY HEART TO YOU</b> J.KELTON,K.STEGALL (W.ALDRIIDGE,B.DIPIERO)	BILLY RAY CYRUS (V) MERCURY 870796 †	54
57	43	34	17	<b>BETTER MAN</b> C.FARREN (B.WARREN,B.WARREN,G.NICHOLSON)	THE WARREN BROTHERS (C) (D) (V) BNA 65670 †	32
58	63	61	3	<b>SEVEN BRIDGES ROAD</b> R.CHANCEY (S.YOUNG)	RICOCHE COLUMBIA ALBUM CUT †	58
59	47	45	16	<b>DON'T COME CRYING TO ME</b> T.BROWN (V.GILL,R.NIELSEN)	VINCE GILL (V) MCA NASHVILLE 72085	27
60	58	54	17	<b>WHAT'S THE MATTER WITH YOU BABY</b> R.CROWELL (B.N.CHAPMAN,A.ROBOFF)	CLAUDIA CHURCH (C) (D) (V) REPRISE 17112 †	41
61	74	—	2	<b>WATCHING MY BABY NOT COMING BACK</b> D.COOK (D.BALL,B.PAISLEY)	DAVID BALL (C) (D) (V) WARNER BROS. 16982 †	61
62	64	62	3	<b>MAKE UP IN LOVE</b> W.WILSON,D.STONE (D.ORTON,T.RAMEY)	DOUG STONE ATLANTIC ALBUM CUT	62
<b>◀ Hot Shot Debut ▶</b>						
63	<b>NEW ▶</b>	1	1	<b>I'LL STILL LOVE YOU MORE</b> B.BROWN,T.YEARWOOD (D.WARREN)	TRISHA YEARWOOD MCA NASHVILLE ALBUM CUT †	63
64	57	58	15	<b>HORSE TO MEXICO</b> C.HOWARD,A.SMITH (P.SEBERT,J.MCELROY)	TRINI TRIGGS (C) (D) (V) CURB 73066	53
65	60	65	4	<b>SOMEONE ELSE'S TURN TO CRY</b> J.TAYLOR (C.TENNISON,J.ROBINSON)	CHALEE TENNISON ASYLUM ALBUM CUT †	60
66	71	64	4	<b>THAT'S THE TRUTH</b> C.FARREN (P.BRANDT,C.FARREN)	PAUL BRANDT REPRISE ALBUM CUT †	64
67	66	68	16	<b>SAY ANYTHING</b> R.HERRING,M.BRIGHT (S.MCANALLY,R.HERRING)	SHANE MCANALLY CURB ALBUM CUT †	41
68	<b>NEW ▶</b>	1	1	<b>LIFE IS A HIGHWAY</b> T.BRUCE (T.COCHRANE)	CHRIS LEDOUX CAPITOL ALBUM CUT	68
69	70	66	17	<b>BARLIGHT</b> L.MAINES,C.ROBISON (C.ROBISON)	CHARLIE ROBISON (C) (D) LUCKY DOG 79061/COLUMBIA †	60
70	73	71	10	<b>SUNDOWN</b> C.YOUNG,B.CHANCEY (G.LIGHTFOOT)	DERYL DODD COLUMBIA PROMO SINGLE	59
71	<b>NEW ▶</b>	1	1	<b>CHOICES</b> K.STEGALL (B.YATES,M.CURTIS)	GEORGE JONES ASYLUM ALBUM CUT	71
72	69	67	6	<b>FROM THE INSIDE OUT</b> J.STROUD,J.KING (M.BEESON,A.KASET)	LINDA DAVIS DREAMWORKS ALBUM CUT †	60
73	75	69	5	<b>JOHN WAYNE WALKING AWAY</b> D.HUFF (J.BONSTRAD,SNEAD,A.CUNNINGHAM)	LARI WHITE LYRIC STREET ALBUM CUT	64
74	53	46	15	<b>YOU DON'T NEED ME NOW</b> C.BLACK,J.STROUD (C.BLACK,S.RUSSELL)	CLINT BLACK RCA ALBUM CUT	29
75	<b>NEW ▶</b>	1	1	<b>THE SECRET OF LIFE</b> B.GALLIMORE,F.HILL (G.PETERS)	FAITH HILL WARNER BROS. ALBUM CUT †	75

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

## Billboard Top Country Singles Sales

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	1	1	5	<b>PLEASE REMEMBER ME/FOR A LITTLE WHILE</b> CURB 73080 5 weeks at No. 1	TIM MCGRAW
2	2	2	10	<b>WITH YOU</b> ASYLUM 64052/EEG	LILA MCCANN
3	3	3	8	<b>HILLBILLY SHOES</b> COLUMBIA 79115/SONY	MONTGOMERY GENTRY
4	10	14	4	<b>SINGLE WHITE FEMALE</b> MCA NASHVILLE 72092	CHELY WRIGHT
5	5	6	10	<b>YOU WON'T EVER BE LONELY</b> RCA 65646/RLG	ANDY GRIGGS
6	4	4	11	<b>I WILL BE THERE FOR YOU</b> DREAMWORKS 59021/INTERSCOPE	JESSICA ANDREWS
7	16	16	6	<b>LITTLE GOOD-BYES</b> LYRIC STREET 64025/HOLLYWOOD	SHEDAISSY
8	6	5	25	<b>FLY (THE ANGEL SONG)</b> GIANT 17131/WARNER BROS.	THE WILKINSONS
9	7	9	12	<b>DRIVE ME WILD</b> CURB 73075	SAWYER BROWN
10	12	13	27	<b>HOLD ON TO ME</b> ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
11	15	15	99	<b>HOW DO I LIVE</b> ▲ CURB 73022	LEANN RIMES
12	8	7	14	<b>HOW FOREVER FEELS</b> BNA 65666/RLG	KENNY CHESNEY
13	9	8	16	<b>MEANWHILE/YOU HAVEN'T LEFT ME YET</b> MCA NASHVILLE 72084	GEORGE STRAIT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	11	11	14	<b>ORDINARY LIFE</b> WARNER BROS. 17136	CHAD BROCK
15	13	10	21	<b>I DON'T WANT TO MISS A THING</b> DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
16	19	—	2	<b>ALMOST HOME</b> COLUMBIA 79148/SONY	MARY CHAPIN CARPENTER
17	20	25	3	<b>A NIGHT TO REMEMBER</b> EPIC 79118/SONY	JOE DIFFIE
18	14	12	19	<b>SOMEBODY'S OUT THERE WATCHING</b> EPIC 79064/SONY	THE KINLEYS
19	17	17	32	<b>IF I LOST YOU</b> WARNER BROS. 17152	TRAVIS TRITT
20	18	18	60	<b>THIS KISS</b> ▲ WARNER BROS. 17247	FAITH HILL
21	22	20	7	<b>WHAT'S THE MATTER WITH YOU BABY</b> WARNER BROS. 17112	CLAUDIA CHURCH
22	24	24	6	<b>WHO NEEDS PICTURES</b> ARISTA NASHVILLE 13156	BRAD PAISLEY
23	21	19	10	<b>AMONG THE MISSING</b> BNA 65645/RLG	MICHAEL MCDONALD & KATHY MATTEA
24	25	21	61	<b>I'M ALRIGHT/BYE BYE</b> ● CURB 73034	JO DEE MESSINA
25	23	23	18	<b>HORSE TO MEXICO/STRAIGHT TEQUILA</b> CURB 73066	TRINI TRIGGS

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



# Top Contemporary Christian™

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			<b>NO. 1</b>	
1	2	30	KIRK FRANKLIN ● GOSPO CENTRIC/INTERSCOPE 90241/WORD	18 weeks at No. 1 THE NU NATION PROJECT
2	3	19	SIXPENCE NONE THE RICHER SQUINT 7032/WORD	SIXPENCE NONE THE RICHER
3	1	2	CAEDMON'S CALL ESSENTIAL 10486/PROVIDENT	40 ACRES
4	NEW		VARIOUS ARTISTS STAR SONG/SPARROW 0230/CHORDANT	PASSION: BETTER IS ONE DAY
5	4	5	AVALON SPARROW 1687/CHORDANT	IN A DIFFERENT LIGHT
6	6	27	VARIOUS ARTISTS ▲ SPARROW 1686/CHORDANT	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
7	NEW		ANOINTED MYRRH 5952/WORD	ANOINTED
8	7	31	DC TALK ● VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
9	10	38	POINT OF GRACE ● WORD 5444	STEADY ON
10	8	25	SOUNDTRACK ▲ 550 MUSIC/MYRRH 5772/WORD	TOUCHED BY AN ANGEL: THE ALBUM
11	9	5	CARMAN SPARROW 1704/CHORDANT	PASSION FOR PRAISE VOLUME ONE
12	11	17	VARIOUS ARTISTS HOSANNA/INTEGRITY 1424/WORD	SHOUT TO THE LORD 2000
13	13	9	THE SUPERTONES BEC 7415/CHORDANT	CHASE THE SUN
14	19	5	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2213/CHORDANT	KENNEDY CENTER HOMECOMING: A CELEBRATION OF OUR FAITH AND HERITAGE
15	NEW		CHARLES BILLINGSLEY PAMPLIN 9911	BETWEEN THE NOW AND THEN
16	NEW		THE KATINAS GOTEE 2804/CHORDANT	KATINAS
17	12	41	TRIN-I-TEE 5:7 B-RITE 0072/WORD	TRIN-I-TEE 5:7
18	14	23	SOUNDTRACK ▲ DREAMWORKS 50041/PROVIDENT	THE PRINCE OF EGYPT
19	22	47	JACI VELASQUEZ ● MYRRH 7026/WORD	JACI VELASQUEZ
20	16	43	NEWSBOYS STAR SONG 0169/CHORDANT	STEP UP TO THE MICROPHONE
21	20	69	AVALON SPARROW 1639/CHORDANT	A MAZE OF GRACE
22	18	85	LEANN RIMES ▲ CURB 77885/WCD	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
23	15	2	PLUMB ESSENTIAL 10469/PROVIDENT	CANDYCOATEDWATERDROPS
24	26	9	SONICFLOOD GOTEE 2802/CHORDANT	SONICFLOOD
25	NEW		THE BROOKLYN TABERNACLE CHOIR ATLANTIC 83182/CHORDANT	HIGH & LIFTED UP
26	24	60	JENNIFER KNAPP GOTEE 3832/WORD	KANSAS
27	17	5	4HIM BENSON 82395/PROVIDENT	BEST ONES
28	23	52	MICHAEL W. SMITH ● REUNION 10007/PROVIDENT	LIVE THE LIFE
29	25	27	BURLAP TO CASHMERE SQUINT/A&M 5562/WORD	ANYBODY OUT THERE?
30	35	5	VARIOUS ARTISTS SPARROW 1654/CHORDANT	IF MY PEOPLE PRAY: THE NATIONAL DAY OF PRAYER ALBUM
31	21	22	FFH ESSENTIAL 10498/PROVIDENT	I WANT TO BE LIKE YOU
32	33	27	REBECCA ST. JAMES FOREFRONT 5189/CHORDANT	PRAY
33	29	54	CECE WINANS PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE
34	28	24	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY 1319/WORD	LIVE FROM THE POTTER'S HOUSE
35	30	23	SOUNDTRACK ● DREAMWORKS 50050/PROVIDENT	THE PRINCE OF EGYPT—INSPIRATIONAL
36	27	24	VARIOUS ARTISTS TIME LIFE 80402/MADACY	SONGS 4 LIFE — LIFT YOUR SPIRIT!
37	31	39	THE W'S 5 MINUTE WALKS/SARABELLUM 5204/CHORDANT	FOURTH FROM THE LAST
38	34	4	VARIOUS ARTISTS INTEGRITY 1456/WORD	WORLDS BEST PRAISE AND WORSHIP — PRAISE & WORSHIP
39	32	22	MXPX TOOTH & NAIL 1122/CHORDANT	LET IT HAPPEN
40	40	18	VARIOUS ARTISTS TIME LIFE 80404/MADACY	SONGS 4 LIFE — RENEW YOUR HEART!

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

# Artists & Music

Classical  
**KEEPING  
SCORE**



This week's column was prepared by guest columnist Fred Child.

YES, YES, HE PLAYED HIS wood flute on the "Titanic" soundtrack. But for Chris Norman, that's just a breezy afterthought. He doesn't mention this most hype-able section of his résumé when we talk; I have to call back and ask about it. "Yes, I was called in at the last minute to record a couple of cues: Jack running down the gangplank to jump on the ship and the nude sketch/chase scene."

Norman is too polite to say it, but his tone says, "So what?" "Titanic" may be the most profitable piece of entertainment this millennium, but he would rather talk about 17th-century Irish pub music.

"It'll have the feel of a smoky, back-street Dublin bar circa 1690, with a brawl in the mud out back," Norman says of his upcoming album with one of his many bands, the **Baltimore Consort**. The Dorian release (slated for October via Allegro distribution) will be called "The Mad Buckgoat," and Norman wants you to "smell the wet fur and pick bits of moss from your teeth."

It is not exactly the glossy Irish fantasy of "Riverdance," nor is it what Dorian executive VP **Brian Levine** calls the "misty green castles" view of Ire-

land. (Although this is a change of tune for Dorian, a company that successfully marketed Norman's 1996 collection of traditional bedtime melodies as "Lullaby Journey," with cover art featuring an infant perched on a winged fairy flying over lush mountains.)

For the classically trained Norman, exploring Celtic music, both old and new, has little to do with fanciful myth-making. It's simply self-discovery. "The first thing I had in my ears was folk music in Nova Scotia, with its Gaelic roots," he says. "My parents in Halifax were big fans of traditional jigs, reels, and ballads." When he took up the flute, though, it was school bands, classical lessons, and chamber music.

Norman dutifully followed the well-trodden path, toddling off with his scholarship and silver flute to Indiana University ("a factory for orchestral flutists," he calls it) to take his appointed place in the classical world. But a funny thing happened on his way to the pit. He quit before his freshman year was done and sold his flute. "The silver flute felt cumbersome to me—all those clanking keys gave it a very mechanical feel," he says. "And being designed to cut through the sound of the orchestra, it has such a shrill sound."

Norman set aside his musical dreams, returning to Nova Scotia to pick apples for the summer. He was casually introduced to the wood flute and fell in love with it. The gentler, mellifluous tone was what Norman had heard in his head all along as how the instrument should sound.

Most American classical players under 40 have a broader musical view than those of the generation that preceded them. They can't help it, having grown up with rock, jazz, R&B, film, and commercial music ringing in their ears. Even among this young set, Norman stands out for his spirited eclecticism. During the '90s, his projects have included Celtic Canadian and American traditional music; Renaissance tunes; orchestral, chamber, and solo performance; rock/jazz crossover; classical crossover (his Dorian release "Man With The Wooden Flute" spent 12 weeks on the Top Classical Crossover albums chart in 1992); and an attempt to play what was described as "Traditional

Music From Around The World," with melodies from the Balkans, Brazil, Scandinavia, Ireland, the Andes, and Greece.

Norman concedes that he may have "cast the net too widely" at times, diluting the authority of his playing by trying to do, well, everything. But he stands by his vision of bringing musical worlds together; and his most powerful work has come recently in combining the two worlds he knows best: the Celtic roots of his native Quebecois music and the classical conventions he studied for years.

Norman's 1997 Dorian album, "Highlands," was an artistic breakthrough. In the finest classical tradition, Norman and his collaborators used the raw energy of folk music to infuse standard forms with new potency. The piece "The Gaelic Flute," by Scots composer **Eddie McGuire**, is a rhapsodic setting of traditional songs for flute, string orchestra, and harp. The "Cape Breton Concerto" by **Brian Packham** follows the form of a classical concerto, with a host of ancient airs and dances as thematic material. The novelty is not in squeezing Celtic modes into classical models, since many others have made the attempt. But this is the first time the collective heat generated by the talents of all involved has melded the two into a successful synthesis. McGuire's and Packham's compositions deliver the lyric beauty and rhythmic bounce of the traditional tunes they borrow, and they incorporate spiraling classical harmonies in the orchestral parts. Having great material in hand, Norman brings his best to these pieces. His classical discipline shows in the precise breath and tonal control needed to navigate the opening movement of the "Cape Breton Concerto." His rootsy heritage shines through in every nuanced embellishment, trill, triple-

tonguing, and silky slide. It's clear that Norman is having a ball, with the chops to make it sound effortless.

The clincher on "Highlands" is the disc's group of string players, the **Camerata Bariloche** from Argentina, led by Uruguayan violinist **Fernando Hasaj**. Hundreds of orchestras could play the right notes, but very few could nail the drive and lilt this music demands. Norman credits their Latin

American roots: "They're used to playing rhythmically in a way many orchestral players aren't."

Norman and the Camerata Bariloche use their facile teamwork to lively up **Hamilton Harty's** "In Ireland." The piece was written by Harty, an Irishman in London, in 1925. He seems to have been trying to do a '20s version of the "misty green castles" view of Ireland, and the work has been largely forgotten. But with the pulsing cohesion of the Camerata and Norman's playful ornamentation of the solo part, the subtitle of the piece finally seems appropriate: "In a Dublin street at dusk, two wandering street-musicians are playing." Watch out for the muddy brawl out back.

Norman is working on his own full-length composition for wood flute and orchestra, and he continues a steady pace of touring, teaching, and recording. His next release will be a turn as soloist with the **Scottish Baroque Orchestra**, performing music by the Scottish Baroque composer **James Oswald** (to be released this spring on the Scottish Linn Records, also racked in the U.S. by Allegro).

This fall, Dorian will release "The Mad Buckgoat" with Norman and the Baltimore Consort, plus a solo flute album of Canadian roots music. From Norman's back catalog with the Baltimore Consort, be sure to check out the 1992 Dorian release "The Art Of The Bawdy Song," an Elizabethan celebration of sex and drugs that is quite possibly the only classical recording with a parental advisory sticker (songs include "My Man John Had A Thing That Was Long" and "The Old Fumbler").

Fred Child is music director and director of cultural programming for WNYC New York.

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## In the SPIRIT



by Lisa Collins

**OFF THE HOOK:** More than 500 fans turned out for an April 19 midnight madness sale at CLC Christian Bookstore in Philadelphia, marking the start of a high-profile promotional campaign surrounding the April 20 release of **Vickie Winans' "Live In Detroit II."** Stops on the six-city promotional tour included Chicago, Atlanta, and Washington, D.C., where an April 22 release party was hosted by **Dr. Bobby Jones** at the BET Soundstage.

Building on the success of "Live In Detroit," which according to SoundScan has sold 112,000 units (Winans' biggest release to date), this latest release of all-new material was also recorded live in Detroit. Also available is a two-hour "Live In Detroit II" video featuring a selection from Winans' mother, **Mattie Bowman**, and the concept-video version of "Already Been To The Water," which is enjoying premium rotation on Z Music Television and BET's "Bobby Jones Gospel" segment.

"Advance sales have been off the hook," reports **Brenda Smith**, director of marketing at the Roswell, Ga.-based label CGI. "For the first time in CGI's history, we shipped over 100,000 pieces in pre-orders on Vickie Winans. Additionally, this release is the first of three records we're releasing on Vickie this year. It's probably never been done before, but we wanted to show all of the facets of Vickie Winans. We're calling it her tril-

ogy, and we obviously think she is the caliber of artist that can pull it off."

The second set, "Share The Laughter," is a comedy release due in July. The third release, "Woman To Woman," features a mellow Winans singing songs of survival to women. It's due in October.

**WAITING TO EXHALE:** Dallas promoter **Al Wash** had looked forward to taking a breather, having recently come off **Kirk Franklin's** highly successful Nu Nation tour, which played to a national audience of more than 270,000 in 61 cities and grossed \$7 million. That is, until he got a call from **Fred Hammond** soliciting his involvement in Hammond's Pages of Life Summer Concert tour, featuring **Karen Clark-Sheard, Virtue, and Anointed.** The 30-city tour kicks off the first week of June in Rochester, N.Y., and is tentatively set to wind down in mid- to late July in Atlanta.

**BRIEFLY:** Gospel artists and executives will gather May 9-11 in Las Vegas for Bobby Jones' Annual Recording Executives/Artists Retreat. Expected guests will include **Vickie Winans, the Williams Brothers, Walter Hawkins, Tonex, Albertina Walker, Kurt Carr, Dottie Peoples, Kim Burrell, and the Mighty Clouds Of Joy's Joe Ligon.** Among the panels will be "Gospel Music Awards: Relevance, Representation, And Alternatives," which will provide a hard look at the award shows' treatment of gospel artists and talent. . . . On May 16, gospel announcers across the country will celebrate the musical legacy of the late **Thomas Whitfield** (dubbed "the Maestro"). It is the first phase of Verity Records' rollout campaign for the May 18 release of "We Remember Thomas," featuring Whitfield's greatest hits. Also hitting the streets May 18 from Verity is the highly anticipated sophomore release from **Virtue, "Get Ready."**

## HIGHER GROUND



by Deborah Evans Price

**GMA WEEK WRAP-UP:** Though moving the Dove Awards to March made it a day shorter this year, Gospel Music Week '99 didn't seem any less eventful. Sponsored by the Gospel Music Assn. (GMA), the annual convention was chock-full of seminars, product presentations, and showcases, showcases spotlighting every genre of music. It was great bouncing back and forth from one venue to another and one genre to another—from **Bill Gaither** and friends at the Arena to the **Waiting** at the Renaissance Ballroom to **2nd Chapter Of Acts** at the Hall of Fame induction banquet to the **Katinas** at the Gotee Joint.

As always, there were several tracts running concurrently, offering the 2,430 registrants the opportunity to concentrate on sessions that focused on their particular areas of interest, such as the National Christian Promoters' Roundtable, National Christian Radio Seminar, Industry Leadership, Christian Music Video Seminar, and Christian Music and Video Retailers, as well as the Academy of Gospel Music Arts sessions. A panel featuring label chiefs **Ed Leonard, Jim Van Hook, Roland Lundy, Bill Hearn, Bill Conine, and Mike Schatz** drew a standing-room only audience as they deflected questions about the union controversy and answered questions from retailers on how labels and distributors could more effectively partner with them in reaching consumers. (This gave Hearn an opportunity to mention that EMI has recently expanded the Chordant staff, as previously mentioned [Higher Ground, Billboard, April 24].) Among the other key panels of interest were "Gospel Music In The New Millennium: Where Have We Been And Where Are We Going?," "Programming: Avoiding Video Overkill," and "The Life Of An Inde-

pendent Artist."

Yours truly had the opportunity to participate on a panel with Gaither, Spring Hill's **Rodney Hatfield**, New Day's **Lisa West**, and Gospel Music Television's (GMT) **Gary Long** that discussed issues of importance to the Southern Gospel community. West weighed in with information on the impact audioscan units are having at retail. Gaither fielded questions about the success of his "Homecoming" video series and offered helpful advice on how to utilize television. There was also debate among label execs, GMT personnel, and audience members as to how effective Southern gospel concept videos are and whether they are worth the investment, as well as discussion of how supporting GMT can be beneficial to the genre.

Though the educational benefits of GMA week were many, what most people will take home with them is the music. In recent years, everyone has celebrated the fact that Christian music is the fastest-growing niche market. The music that echoed from Nashville during GMA week illustrated why. Pamplin got the week off to an early start with the Pamplin Family Night Saturday, April 17, at **John and Dino Elefante's** Sound Kitchen recording studios that featured music from **John Elefante, Nikki Leonti, and other Pamplin acts.** The next evening's "Love God? Love Your Neighbor" worship service was phenomenal. **Michael W. Smith, Darlene Zschech, Rita Springer, Becky & Geron Davis, Kelly Willard, Crystal Lewis, Bishop T.D. Jakes, Paul Baloche & the Praise Band From Maranatha!** and other talented artists/worship leaders made it an evening to remember.


The week's highlights were many, including the Monday evening Word/Provident show, where Word debuted music from the upcoming "Streams" album. It's an incredible project, and every song was noteworthy, but special mention has to be made of **4HIM's** spectacular finale, "The Only Thing I Need." The group performs the song on the record with **John Anderson** from the rock group Yes. At the Ryman, it was just **4HIM's Mark Harris, Andy Chrisman, Kirk Sullivan, and Marty Magehee, and that was the only thing I needed**

(Continued on page 42)

## Top Gospel Albums

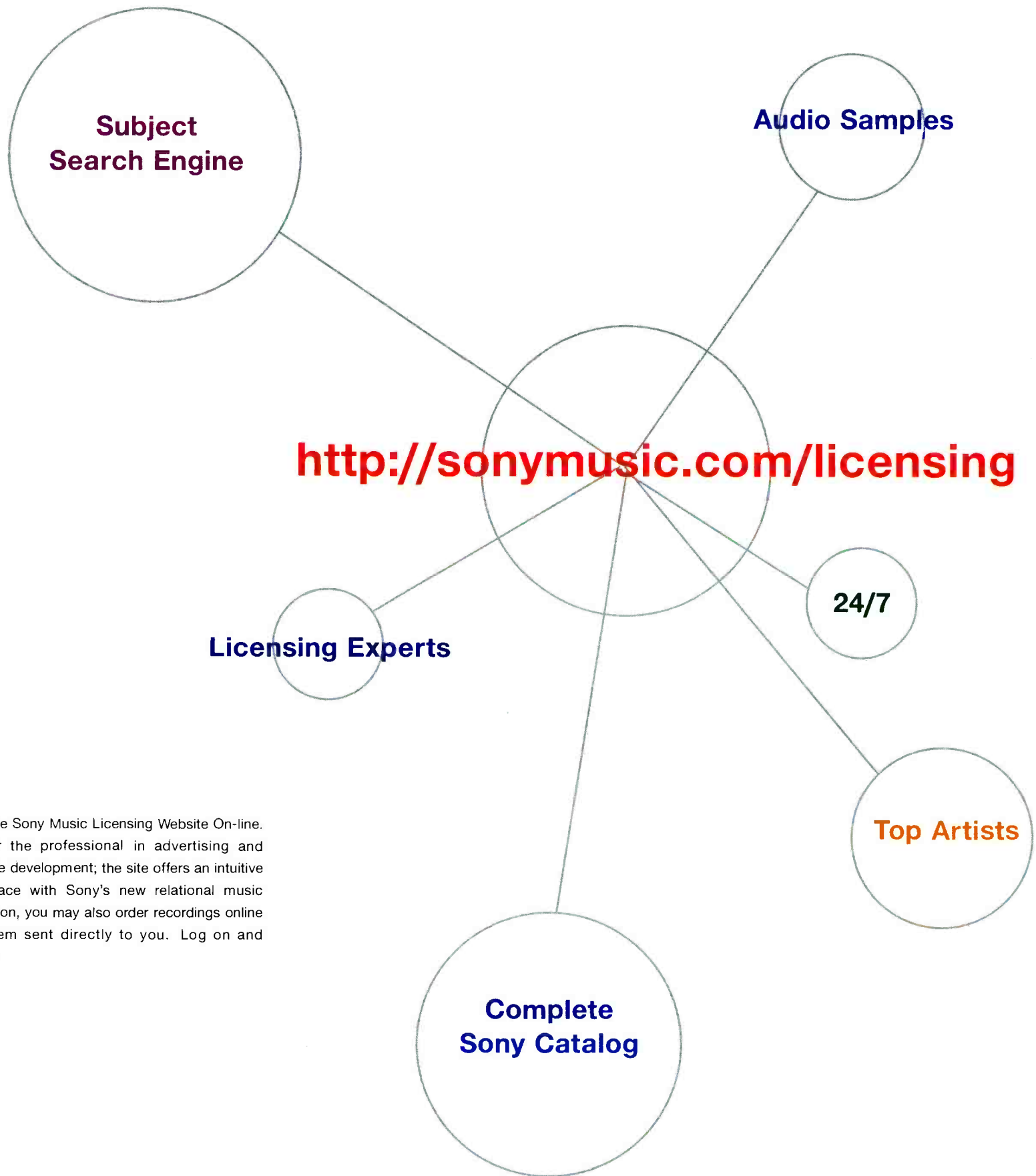
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	NO. 1	TITLE
1	1	30	<b>KIRK FRANKLIN</b>	GOSPO CENTRIC 90178/INTERSCOPE	30 weeks at No. 1	THE NU NATION PROJECT
2	2	3	<b>T.D. JAKES</b>	ISLAND 524630	HS	SACRED LOVE SONGS
3	NEW		<b>ANOINTED</b>	MYRRH/WORD 69616/EPIC	HS	ANOINTED
4	3	9	<b>VARIOUS ARTISTS</b>	VERITY 43125		WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
5	4	41	<b>TRIN-I-TEE 5:7</b>	B-RITE 90094/INTERSCOPE	HS	TRIN-I-TEE 5:7
6	NEW		<b>VICKIE WINANS</b>	CGI 5325/PLATINUM	HS	LIVE IN DETROIT VOLUME 2
7	5	53	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b>	VERITY 43110		(PAGES OF LIFE) CHAPTERS I & II
8	6	101	<b>GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION</b>	B-RITE 90093/INTERSCOPE		GOD'S PROPERTY
9	7	14	<b>VARIOUS ARTISTS</b>	MALACO 1002		HERITAGE OF GOSPEL
10	9	57	<b>CECE WINANS</b>	PIONEER 92793/AG		EVERLASTING LOVE
11	8	24	<b>T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR</b>	INTEGRITY/WORD 69542/EPIC	HS	LIVE FROM THE POTTER'S HOUSE
12	10	23	<b>SOUNDTRACK</b>	DREAMWORKS 50050/INTERSCOPE		THE PRINCE OF EGYPT—INSPIRATIONAL
13	12	5	<b>DOTTIE PEOPLES</b>	ATLANTA INT'L 10250		GOD CAN & GOD WILL
14	11	5	<b>HELEN BAYLOR</b>	VERITY 43124	HS	HELEN BAYLOR...LIVE
15	14	9	<b>VARIOUS ARTISTS</b>	EMI GOSPEL 20209		GREAT WOMAN OF GOSPEL VOLUME II
16	13	65	<b>VARIOUS ARTISTS</b>	VERITY 43109		WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
17	16	12	<b>VARIOUS ARTISTS</b>	INTERSOUND 5315/PLATINUM		RAISIN' THE ROOF
18	15	11	<b>REV. JACKIE MCCULLOUGH</b>	GOSPO CENTRIC 90174/INTERSCOPE	HS	THIS IS FOR YOU LORD
19	17	19	<b>JUANITA BYNUM</b>	SHEKINAH INTERNATIONAL 11659		MORNING GLORY VOLUME ONE: PEACE
20	19	13	<b>MEN OF STANDARD</b>	MUSCLE SHOALS SOUND 8015/MALACO		FEELS LIKE RAIN
21	20	77	<b>KAREN CLARK-SHEARD</b>	ISLAND 524397/MERCURY	HS	FINALLY KAREN
22	18	32	<b>YOLANDA ADAMS</b>	VERITY 43123	HS	SONGS FROM THE HEART
23	26	35	<b>FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR</b>	GOSPO CENTRIC 90176/INTERSCOPE		BOW DOWN AND WORSHIP HIM
24	21	7	<b>NEW DIRECTION</b>	MYRRH/WORD 69310/EPIC		NEW DIRECTION
25	22	28	<b>VICTORY IN PRAISE MUSIC AND ARTS SEMINAR MASS CHOIR</b>	TYSCOT/NEW LIFE 43117/VERITY		ANY DAY
26	35	14	<b>WANDA NERO BUTLER</b>	NINE 227/SOUND OF GOSPEL		FAMILY PRAYER
27	23	3	<b>MONTREL DARRETT</b>	EMI GOSPEL 20220		CHRONICLES OF THE SOUL
28	25	96	<b>VICKIE WINANS</b>	CGI 161279		LIVE IN DETROIT
29	29	27	<b>KIM BURRELL</b>	TOMMY BOY GOSPEL 1249/TOMMY BOY		EVERLASTING LIFE
30	28	14	<b>ANGELLA CHRISTIE</b>	ATLANTA INT'L 10242		HYMN & I
31	30	79	<b>THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b>	NEW LIFE 43108/VERITY	HS	STRENGTH
32	NEW		<b>DOC MCKENZIE</b>	FIRST LITE 4016		LIVE
33	31	15	<b>JAMES BIGNON &amp; THE DELIVERANCE MASS CHOIR</b>	ATLANTA INT'L 10243		ON THE OTHER SIDE OF THROUGH
34	NEW		<b>SOUL</b>	HENDRIX/DIAMANTE 4000/TRINITY		SOUL
35	39	18	<b>KEITH JOHNSON &amp; THE SPIRITUAL VOICES</b>	WORLD WIDE 2609		THROUGH THE STORM
36	24	35	<b>DAWKINS &amp; DAWKINS</b>	HARMONY 1696		FOCUS
37	32	104	<b>SHIRLEY CAESAR</b>	WORD 68003/EPIC	HS	A MIRACLE IN HARLEM
38	40	25	<b>TAKE 6</b>	REPRISE 46795/WARNER BROS.		SO COOL
39	34	43	<b>WALTER HAWKINS AND THE LOVE CENTER CHOIR</b>	GOSPO CENTRIC 90172/INTERSCOPE	HS	LOVE ALIVE V: 25TH ANNIVERSARY REUNION
40	RE-ENTRY		<b>THE CANTON SPIRITUALS</b>	VERITY 43021	HS	LIVING THE DREAM: LIVE IN WASHINGTON D.C.

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



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## ARTISTS PROUD TO PITCH

Continued from page S-13

have to do a lot of work. So I feel like we are lucky we can slip into this commercial market." As for whether or not the band gained additional exposure, Coyne says, "Everyone hopes to have one of those Bob Seger-Chevy types of commercials, where they play your music 10 times a day and everyone knows the song, but this really wasn't that kind of experience at all."

Other acts have gotten recognized boosts from commercials. The high profile of the Verve's song "Bittersweet Symphony" in a recent Nike campaign is being credited with helping to break the Virgin act.

Having a visual presence in the commercial that speaks a given artist's language can also be successful for all parties. Witness the parade of top artists the Gap has been able to corral for its television campaign, including Everclear, which performed a rendition of "Rudolph The Red-Nosed Reindeer" on-screen as part of the clothing store's holiday campaign last year.

Darren Lewis, Everclear's manager, says the band's participation in the ad was definitely not a case of doing it for the money. "Everclear is not normally eager to get involved in ads. But they were eager to be involved in the Gap ad because of the whole campaign," he says. Lewis says all acts participating in the campaign were paid the same nominal fee—"We make this kind of money doing one show"—and that Everclear has been approached by and has turned down several other corporations seeking to use its music in commercials.

Elektra artists Missy "Misdemeanor" Elliott and Busta Rhymes have found an audio and visual outlet in recent commercials, the former for the Gap and the latter for Mountain Dew. "For Missy, her whole sense of style is very casual," says Mona Scott, who manages both artists. "Busta and Mountain Dew are a perfect match. Both are extreme products."

Scott says she and Elektra have gotten "major feedback" from both ads. "It was important to get them in there visually. With Busta, Mountain Dew started out as a radio campaign and then a print ad that gave even more exposure. But an artist's profile is definitely heightened when you have a chance to see them in live action."

Commercials also seem to be a natural fit for Caroline Records artist Fatboy Slim, who has been heard in five television ads in the United States during the past seven months. Caroline director of special projects Girard Talbot says much of Fatboy Slim's music is inherently commercial-friendly. "Look at the 'slogans' in the lyrics, for example, 'Right here, right now,'" he says. "The music is appealing to the demographic the advertisers want to go for:

teens and 20- and 30-somethings, largely male."

Talbot says Fatboy Slim continues to do commercials because he continues to have positive experiences. Looking broadly at the Caroline roster, in fact, he says only a few artists have turned down advertising opportunities. "These are cases where the companies that are advertising are in some way, shape or form not doing something the artist thinks is politically correct," he says. "And, of course, there are often problems with ads that feature alcohol."

Although there has been an upswing in sales for Fatboy Slim, Talbot says it is likely a combination of a handful of factors, including the commercials and inclusion of the song "Rockefeller Skank" in the Miramax film "She's All That." "One never knows, unless the song on a commercial is already a hit, how much the general public recognizes it," he says. ■



Fatboy Slim is commercial-friendly.

## THE AD-AGENCY ANGLE

Continued from page S-10

relationships are important, and she occasionally utilizes brokers for larger projects. "We're staffed and experienced to handle [negotiations] in-house, but if it's a big project, like securing 10 pieces of music, we use a broker." The agency was one of the forerunners in the use of licensed music with the "Toys" spot for Nissan, which used Van Halen's "You Really Got Me." It recently licensed the Rolling Stones recording of "She's A Rainbow" for Apple Computer's iMac.

## HERE COMES SUCCESS

Mitsubishi agency Deutsch has tasted the success that the use of licensed pop tracks can bring. It used Iggy Pop's "Lust For Life" and Republica's "Ready To Go" for Mitsubishi's 1999 Galant launch campaign. Sales figures confirmed it worked on both ends of the spectrum.

"We sold as many Republica CDs as we did Galants," comments Deutsch creative director Eric Hirshberg. Seeing how high-energy pop helped to move vehicles, the agency secured the master rights from Sony to use Ozzy Osbourne's "Crazy Train," an unlikely choice for Mitsubishi's 1999 Montero Sport SUV. "We wanted to infuse the brand with the same coolness [as the song], and appeal to the market that wants cars not everyone else is driving."

A little-known German band, Trio, also got its spot in the U.S. sun for its song "Da Da Da" used in a Volkswagen Golf ad in 1997. The song, which was only a minor hit in Europe,

according to Anne Joynt, broadcast business manager for Arnold Communications in Boston, experienced heavy U.S. airplay after the spot broke. The same was true for the 1998 launch of the new Beetle, for which the campaign soundtrack consisted of bands like Spiritualized and the Orb. The bands weren't the only ones cashing in; VW experienced a 60% increase in sales for 1998. The agency recently continued the trend and used the music of jazz great Charles Mingus in a successful spot for this year's Volkswagen Jetta.

## THE TIMES THEY ARE A CHANGIN'

All this success has not gone unnoticed when it comes to billing. "Licensing being so popular with advertisers, the costs seem to be rising," says TBWA/C/D's Corden. "Songs that we licensed a year ago [at one price] will be 10% to 20% higher today. If you're going to buy a Billboard top-10 song, it can cost upward of \$1 million."

The Internet is also playing an increasing role. After creative directors or editors give a song request to the agency's business-affairs department, they previously had to find the CD or look up the song in a licensing book to see who owned the rights. "Now, research has been really helped by Web sites and e-mail, and people aren't as shy about negotiating [electronically]," says Arnold's Joynt. Several labels have their own Web sites, and publishing rights can be found via such sites as NMPA.com, BMI.com or ASCAP.com. Although the actual request for a track still has to be sent (often faxed) in writing, negotiations with international publishers in different time zones has been made easier due to the Internet, notes Joynt.

"Advertising has become a vehicle in bringing new music to people—like movie soundtracks of the past."

—Eric Hirshberg, Deutsch

## THE BEAT GOES ON

With success being felt not just by the advertisers, but the artists, record labels and publishers, the licensing of popular tracks in ads doesn't seem to be a trend that will soon run its course. "Advertising has become a vehicle in bringing new music to people—like movie soundtracks of the past," says Deutsch's Hirshberg. "With all the fractured ways of viewing mass media with the Internet today, TV is still the largest [audience], so it's good for ads and good for music."

TBWA/C/D's Corden adds, "As the economy continues to grow, clients have more money, and they look at things that make them a hotter product [in their advertising]. Licensed music is one of those things." ■



## AD IT UP

Continued from page S-3

the viewpoint of Allan Tepper, VP of creative services/special projects for Warner Chappell. "I think American artists are finally catching up to their European counterparts, for whom commercial song placement is considered very prestigious. With that kind of mind-set becoming more prevalent," Tepper continues, "material I've been trying for years to place is finally finding a home. Artists and advertising executives are finally beginning to get it." Tepper points out the use of such tracks as the Sinatra perennial "It's Nice To Go Traveling" in a recent American Express campaign as an example of this new receptivity.

### COMMERCIAL CONVERGENCE

For interested parties on both sides of the commercial equation, making money and creating advertising artistry are coming together

of 10% of our total revenue worldwide."

### GLOBAL DIMENSIONS

For Firth, as with other key publishing executives, the emphasis these days is on the global dimensions of commercial placements. "The U.S. generally has been more conscious of the possibilities in this business than the rest of the world," Firth asserts. "Elsewhere, there seemed to be a more passive licensing function. That's no longer true. We're all realizing the value of a positive, proactive marketing approach on a global basis. For example, we licensed Bobby McFerrin's 'Don't Worry' in more than 10 countries worldwide. It's a song that will earn more in commercials than it ever did on its own."

A key element in the global perspective of this fast-expanding arena is the recent merger mania that has resulted in the largest consolidation in music-business history—the marriage of the PolyGram and MCA/Universal

the real advantage for the customer is that we can offer one-stop shopping. PolyGram has great strength in classical music. MCA and Universal have deep pop and country catalogs. With Verve and GRP, we have enormous resources in jazz. Now, as one entity, we can bring it all to our corporate clients without having to go outside our own shop as much. Of course, we'll do whatever it takes to get the right song, but, more and more, we're able to draw on our own resources."

### BEYOND THE BIG GUYS

But not all the cards in this lucrative new game are being held by the mega-majors. Smaller companies have, in some cases, banded together to call attention to their own unique catalog offerings and services. Says Marybeth Roberts, VP of catalog development for Famous Music, "We've formed a partnership with several other companies, including Rondor, peer, Carlin and Dreamworks to cre-



David Renzer, Universal Music Publishing



Richard Rowe, Sony ATV



John Melillo, EMI Publishing



Nicholas Firth, BMG Music Publishing

er in a spirit of unprecedented cooperation and coexistence.

"We are rapidly reaching a point of what I would call pure convergence," says John Melillo, VP of music resources for EMI Publishing. "With so many different mediums competing for our attention, you can't always remember exactly where you heard a song. Maybe it was in a movie trailer or over the PA system at a mall or in a video-game soundcard or over radio or TV. And it doesn't really matter. What's important is that the tune stuck in your head and created a demand."

Both filling and fueling that demand has become a dominant preoccupation with music-publishing companies both large and small. With advertising usage becoming a hefty portion of publishing's bottom line, the industry is devoting increasingly more time and resources to milking the commercial cow.

"Traditionally, publishing has been a pennies business," explains Nicholas Firth, president of BMG Music Publishing. "You earn a few cents off copyrights on each unit sold. It added up, but it took time. Selling music for commercials is what I call a folding-money business. You get it up front, and you get a lot of it. I think the publishing business as a whole is experiencing double-digit growth worldwide because of the growth in commercial song placement. I know we are. Here at BMG, this kind of activity is accounting for upwards

music powerhouses.

"We've made significant progress in integrating the companies and their assets," remarks David Renzer, worldwide president of Universal Music's publishing operations. "One of the first things we did was establish a committee to fully explore every aspect of our combined resources, and what we discovered is that we have an incredible upside, in terms of catalogs complementing each other. We're dedicated to being both user-friendly and service-oriented and offering our writers and artists the fullest opportunities that exist within a broad-based entertainment conglomerate."

One way in which the new Universal Music Publishing operation is fulfilling its mandate is through the exploration of new and unique copyright uses. Says Scott James, senior VP of film and TV music for the company, "We have gone after the use of music in video slot machines, interactive storybooks, gaming tables and even automaton dolls. Our U.K. office has a full-time staffer, Lawrence Kaye, dedicated solely to licensing songs for new technologies, and we've also hired Ed Razzano, a former music director at [ad agency D'Arcy Masius Benton & Bowles], to work exclusively with major advertising agencies."

"Of course, we have created more opportunities for ourselves with a larger creative and marketing team," says Bruce Resnikoff, president of Universal Music Special Markets. "But

ate a Web site that provides access to our catalogs." Syncsite.com, according to Roberts, offers 250 selections from each company, as well as 30-second sound clips, detailed search options and e-mail synch requests. "We've had a great response," Roberts enthuses, "which is right in line with the tremendous surge we've seen in business even over the last year."

With changes and evolution within the field of commercial song placement happening at an often-dizzying pace, it has become of critical importance for publishing executives to stay on top of every new wrinkle in this dynamic arena. "I would say that the trends I've seen developing this year are totally different from what was happening 12 months ago," says Kathy Malta, Sony's VP and creative executive of advertising and new media. "For instance, there is a definite switch to newer and younger bands and a willingness to try more eclectic material. Also, in an effort to keep campaigns fresh, we've seen shorter terms for usage, as well as multiple tracks and artists utilized in a single campaign."

But, according to Malta, one of the most surprising developments in recent months is "the use of music that you never would have thought would find its way into an ad. 'Crazy Train' by Ozzy Osbourne can be heard in a Mitsubishi TV spot. Burger King is using Judas Priest, and Surge Cola has picked a Wyclef Jean track. These days, the rule of thumb is that there is no rule." ■



**m**adonna's doing it. So are Aerosmith, Fatboy Slim, the Rolling Stones, Bob Seger, Stereolab, the Verve, Everclear and a host of other seasoned artists and up-and-comers. They are giving their blessing to the use of their music in commercials and, in some cases, writing and performing new songs to promote everything from software to soft drinks.

Music has been a part of the television and radio advertising landscape almost from the get-go, but the worlds of rock 'n' roll and corporate America were considered polar opposites by most until relatively recently. Although label executives are hard-pressed to say exactly when and why the floodgates opened, there is no doubt cooperation is flowing freely these days as companies seek to make an advertising splash, and labels and acts seek wider exposure and income. Witness the use of Madonna's barely year-old hit "Ray Of Light" to hawk AT&T Corp.'s new all-in-one consumer telecom service. Madonna has publicly said the song and commercial were a perfect match because "Ray Of Light" is about communication.

"Things have really opened up in the last three to four years," says Marty Olinick, VP of licensing at RCA Records. "Far more records are being issued these days, and there is a lot of competition to gain exposure on radio. This is an alternative means of focusing on a particular artist." He adds that artists have become more willing to do commercials, as long as they fit with their ideals. "They understand a commercial

*Madonna sings the praises of AT&T.*



*Busta Rhymes goes to extremes for Mountain Dew.*

## artists now proud to pitch

### FAMILIARITY BREEDS MONEY SPENT ON MUSIC

by catherine applefeld olson

**leads to more familiarity for them and their music and can translate into increased record sales," he says.**

#### THE OLD AND NEW

Olinick says advertising helps keep catalog artists in the public eye and provides a new avenue of exposure for baby bands. RCA act Hall & Oates' representation in a Burger King commercial is an example of the former; use of the label's act Republica's song "Ready To Go" in a recent Mitsubishi ad is an example of the latter. "The song was a hit already and had a great beat, and it fit the image Mitsubishi wanted to project to their target audience," Olinick says of the Republica campaign.

Bill Bishop, senior A&R director, film and television, at Warner Special Products, says the majority of the tracks Warner licenses for commercials are catalog titles. "I'd say it's about 70/30 catalog to new music. I'd love it to be 50/50," he says. "In the early '90s, there was still a sense that artists were selling out to corporate America and multinational corporations if they licensed something to commercials, which really wasn't fair," he adds. "It's usually decent money for the artist and

doesn't have the taint it did at one point."

Money was certainly a consideration in the Flaming Lips' decision to license a song for a Miller Genuine Draft commercial last year. "People think bands make lots of money just by being a band and being on a major label," says Scott Booker, who manages the Flaming Lips, "but that's not the case. You have to figure out ways to survive, and advertising is a way to make some money." Although Booker says the check was diminished somewhat after splitting royalties with the band's label and publisher, it was still a nice chunk of change. "In Oklahoma, we can live for three months off the money we made on that commercial," he says.

#### BUYING EXPOSURE

Although Booker says the commercial did nothing to damage the band's reputation, it really did nothing in terms of increasing exposure for the Lips. "The only people who knew it was us already knew it was us," he says. "Our big fear is that a fan will come up and say, 'You sold out.' But I had a few kids e-

mail me and say they saw the song on the commercial and it was really cool."

The concept of artists selling out to advertisers is "just silly," according to Flaming Lips singer Wayne Coyne. "I don't see anything intrinsically wrong with it. Those ad people sure do offer a lot of money, and you don't

*Continued on page S-15*



*An Everclear performance fills a Gap ad.*



## BRANDING AN IMAGE

Continued from page S-6

and Keb' Mo' to the Dandy Warhols and Marcy Playground. This is music that makes a natural connection with Coca Cola drinkers and CD Now shoppers. It's a slam dunk."

Gatinella and his EMI staff reach far and wide to find fresh marketing partnerships. "We're currently working with Masterlock," he explains, "who is perhaps best-known for the combination locks on high-school lockers. They're coming up with a whole new, color-

**"Masterlock is coming up with a whole new, colorful look for the product, and we've developed a blister pack that includes a CD compilation of all new and developing artists we're calling 'Mastermix.' Those kinds of opportunities are opening up every day."**

**—Roy Gatinella, EMI Special Markets**

ful look for the product, and we've developed a blister pack that includes a CD compilation of all new and developing artists we're calling 'Mastermix.' Those kinds of opportunities are opening up every day."

### CD: CUSTOM DESIGNED

Record and publishing companies are, in turn, nurturing that process by discovering new and innovative ways to blend creative and commercial impulses. Perhaps the most impressive example of this new interface is BMG Entertainment's just-launched CUSTOMCD Program.

"This is a line extension of the services we have long been providing our corporate clients," remarks Mike Mjehovich, senior VP of sales and marketing for BMG Special Products. "Traditionally, nearly all our business in the premium and incentive area has been providing multi-artist compilations for companies to use in giveaways and promotions. We've just refined the process with this new program."

Taking its cue from the controversial MP3 Internet technology, CUSTOMCD offers the all-important element of choice to clients interested in inventive employee incentives and customized consumer premiums. "Our corporate approach at this point is opposed to selling individualized CDs over the Internet," explains Mjehovich, "but we have no problem utilizing the technology for other purposes."

Partnering with Customs Revolutions, a custom-CD fulfillment facility, BMG requires its corporate clients to purchase a minimum of 500 CUSTOMCD certificates, each valued at \$14.75 and redeemable for one 10-song customized CD, which the client can then pass on to employees or customers. Certificate holders can choose from 550 songs in 22 genres culled from BMG's family of labels. Aside from the selections they pick to include on their customized CD, the recipients can also

title the album and pick from one of 30 images for cover art. Corporate-client identification is assured by brand names or logos placed strategically on the packaging.

"The possibilities are endless," enthuses Mjehovich. "For example, we've been talking to Delta Airlines about an incentive program. With thousands of employees in every possible demographic, they have to provide variety and choice that extends beyond T-shirts and baseball caps."

Meeting specific needs has become something of an art in the field of branded premi-

ums. In some instances, music can be used to create or repair goodwill with customers, as in the case of the National Basketball Association, seeking to rebuild its fan base after the recent, long and crippling players' strike. "The NBA came to us while the strike was still going on," explains Harold Fein, executive VP and GM of Sony Music Special Products. "The idea was to create a compact disc that every team could give away at their first home game. We were able to use music from top artists, but what really made this project special was that we included computer enhancements on the disc, like home-team schedules and screen savers. We shipped over a million units, and I think it really helped get the fans back in touch with the game."

#### IF YOU'RE INTERESTED IN MARRYING MUSIC WITH YOUR MARKETING PLANS, THE FOLLOWING CONTACTS CAN HOOK YOU UP

##### BMG

Gary Newman, executive VP, BMG Special Projects  
212-930-4414 f: 212-930-3985

##### EMI

Roy Gatinella, VP, sales and marketing, EMI/Capitol Music Special Markets  
323-692-1206 f: 323-692-1268

##### SONY

Harold Fein, executive VP/GM, Sony Music Special Products  
212-833-7060 f: 212-833-7021

##### UNIVERSAL

Bruce Resnikoff, president, Universal Music Special Markets  
818-777-4090 f: 818-866-1070

##### WARNER

Mark Leviton, senior VP, A&R, Warner Special Products  
818-953-7900 f: 818-953-7950

## TRAILBLAZING RETAILERS

On the retail end of the equation, the handful of far-sighted companies who got into the branded-premium music game early have, in some cases, become mini-music powerhouses in their own right. Putamayo, the company whose lifestyle-enhancing products grew from a single clothing outlet, has become a force to be reckoned with in the world-music realm with its own label, Putamayo World Music. Every bit as successful as the company's clothing concern, Putamayo World Music has released upwards of 30 CDs, 10 of which have made appearances on Billboard's World Music charts.

Starbucks, the Seattle-based coffee-chain king, boasts its own music-production development department, cementing a strong lifestyle connection to its customers through a catalog of more than 20 branded-premium CDs exploring a wide range of musical territory, from vintage jazz and R&B, to world beat, Chicago blues, classical and contemporary singer/songwriters. It was in 1994 that Starbucks, working closely with premier jazz imprint Blue Note, released its first CD, "Blue Note Blend." Made available only in Starbucks outlets, the compilation went on to sell more than 75,000 copies.

"Starbucks has really been a leader in this field," remarks Bruce Resnikoff, president of Universal Music Special Markets. "They have utilized genres, like blues and jazz, that have not historically been the biggest sellers in traditional music outlets. That works directly to our advantage by helping to introduce customers to new kinds of music. It's a way to increase awareness while, at the same time, capturing consumers who might normally never make it into a record store."

While Starbucks stands as a leading innovator in branded-CD compilations, there is no lack of retailers eager to find sounds to shop by...and for. Lingerie giant Victoria's Secret has proven its ability to sell classical music along with its chemises. Bed, Bath & Beyond capitalized on the swing-music craze with its "Jump 'N' Jive" collection, which, in a textbook example of marketing synergy, fed off the success of the Gap commercial that used the Louis Prima song "Jump, Jive, An' Wail," which, in turn, was a breakthrough hit for Grammy-winner Brian Setzer.

Such efforts have yielded some very impressive sales figures for branded music product. Pottery Barn has sold more than 150,000 copies of its own lounge-music compilation, "Martini Lounge," according to EMI's Gatinella, while another Pottery Barn title, "Dinner At Eight," racked up over 100,000 in sales.

"Our holiday compilations have proven to be our most popular premiums," says Pottery Barn's public-relations manager, Jennifer Drubner. "We have three volumes of our 'Cool Christmas' series." Assisted in compiling their CDs by Rock River, an A&R and licensing firm, Pottery Barn, according to Drubner, has released 15 branded music collections to date, with more in the pipeline. ■



The Right Music Brings It All Together.



Sony/ATV Music Publishing

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# THE AD- AGENCY ANGLE

## Navigating The Ins And Outs And Rising Costs Of Licensing Music

BY TERESA BUYIKIAN

**S**tart Me Up. You Really Got Me. Ready To Go. Da Da Da. When you hear these lyrics, is it the artists (Rolling Stones, Van Halen, Republica, Trio) you think of? Or is it the products the tracks have been licensed to endorse (Microsoft, Nissan, Mitsubishi, Volkswagen)? Either way, over the past several years, ad agencies have seen the enormous popularity of licensing pop and classic tracks to advertise cars, burgers, computers and pretty much anything their clients have to offer. This popularity has proven beneficial to both the artists and the products their songs push, as well as to the record labels and publishing houses. Ad agencies are finding that, with this popularity, licensing has evolved.

### TIES THAT BIND

"It's the relationships, stupid." The saying, common in the ad community when describing the nature of agency-client partnerships, can also be applied to the ways shops go about obtaining the rights to a certain song. "It really helps to have good relationships [with the labels and publishers]," according to Amber Lavender, business-affairs supervisor for Portland, Ore., shop Wieden & Kennedy. In the



**FROM TOP:** Republica is "Ready To Go" for Mitsubishi; Peggy Lee's music provides the soundtrack for a new Diet Coke campaign; and the Rolling Stones plug Apple Computer's iMac.

past few years, these relationships have become increasingly important as publishers and labels get more and more licensing requests. Lavender heads up the agency's in-house efforts with a team of four, working for such clients as Microsoft, Diet Coke and Miller Genuine Draft and, frequently, with the licensing departments of such companies as EMI and Warner Chappell. The agency handles almost all of its licensing efforts in-house, contacting the publishing houses or labels direct-

ly (unless their client has a pre-existing arrangement) versus utilizing outside brokers. The team recently secured the rights to use country-rockers the Mavericks' song "All I Get" for an upcoming Microsoft spot and, earlier this year, broke a new Diet Coke campaign featuring the music of Peggy Lee.

Occasionally, though, it may be necessary to utilize the services of a licensing broker, like Jill Meyer in Los Angeles or The Albert Company in Carmel, Calif. "It is important to establish relationships with your licensing companies," says Diane Barrett, broadcast business manager for Asher & Partners, Los Angeles. "But sometimes a broker has a better relationship." The agency, which has previously licensed work from Carlin Music for the New York-New York Hotel & Casino, is currently working with Albert and EMI to secure music for an upcoming campaign.

TBWA/Chiat/Day's senior business-affairs manager, Christine Corden, agrees that the

*Continued on page S-15*



# INCREDIBLE CHOICE.

# CUSTOM COMPACT DISC

**CUSTOMCD  
MUSIC AWARDS  
CATALOG**



**PICK FROM:  
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550 TRACKS**

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# INCREDIBLE music.

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**JOHN ANDERSON**  
Best of Country Music  
CD 1992 **CD 1992**

**JOHN ANDERSON**  
The Best of Country Music  
CD 1992 **CD 1992**

**EDDY ARNOLD**  
The Best of Eddy Arnold  
CD 1992 **CD 1992**

**EDDY ARNOLD**  
The Best of Eddy Arnold  
CD 1992 **CD 1992**

**CHET ATKINS**  
The Best of Chet Atkins  
CD 1992 **CD 1992**

**DAVID BALL**  
The Best of David Ball  
CD 1992 **CD 1992**

**CLINT BLACK**  
The Best of Clint Black  
CD 1992 **CD 1992**

**CLINT BLACK**  
The Best of Clint Black  
CD 1992 **CD 1992**

**BROOKS & DUNN**  
The Best of Brooks & Dunn  
CD 1992 **CD 1992**

**BROOKS & DUNN**  
The Best of Brooks & Dunn  
CD 1992 **CD 1992**

**music awards CATALOG**

**GOOD FOR ONE CD OR TWO CASSETTES GOLDI award CERTIFICATE**

NAME (FIRST INITIAL, LAST NAME) \_\_\_\_\_

STREET ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

COMPLIMENTS OF \_\_\_\_\_

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BMG Special Products' new incentive programs have something for everyone. The Music Award Certificate Program allows your customers or employees to choose from a stellar list of 588 albums from 16 genres of music featuring all of BMG's popular artists. Also, introducing the industry's first ever CUSTOMCD program where your customers create their own CD. They can choose the music from a



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# Music Works! Always did. Always will.

In its many genres it satisfies a need in everyone for some type of music.

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That's where we come in. Using the very best in recorded music from today's hits back through the hits of every year to the thirties and forties, we at SMSP are the experts in making premium and incentive programs based on music work. Gift certificates, custom CDs and current releases as consumer offers. We do it all.

Ask for our free book and sample CD entitled "Music Works!" It says it all.

**FREE!**



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Fax: 212.833.7021 / [www.smssp.com](http://www.smssp.com)

The Italian turned a crank; and behold! The cobbler wrought upon a shoe; the blacksmith hammered his iron; the soldier waved his glittering blade; the lady raised a tiny breeze with her fan; the jolly toper swigged lustily at his bottle; a scholar opened his book with eager thirst for knowledge, and turned his head to-and-fro along the page; the milk-maid energetically drained her cow; and a miser counted gold into his strong-box; —all at the same turning of a crank. Yes; and moved by the self-same impulse, a lover saluted his mistress on her lips!

Nathaniel Hawthorne  
The House of the  
Seven Gables,  
Chapter XI



**A**s the art of marketing becomes ever more refined, utilizing a full array of scientific and statistical analysis to discover, identify, target and deliver customers, the demographic profile of any and all potential consumers becomes a matter of extraordinarily detailed research.

Distinctions ethnic, geographic, educational, religious and economic have become vital in determining who will buy what, when and where—and for how much. Given this unprecedented inquiry into the nature and habits of consumerism, it was only a matter of time before the public's taste in music became a factor in luring them through the sliding glass doors of their neighborhood mall.

These days, the aural atmosphere of a retail establishment is as finely tuned to the aesthetic nuances of its clientele as any consideration of decor, locale or even merchandise.

But the use of music in fashioning comfortable niches for an increasingly divided buying public has taken a new and decidedly profitable turn with the burgeoning variety of branded premiums—specially created and priced compact discs that offer consumers the opportunity to take the experience of visiting their local boutique, coffee corner or discount mega-mart home with them. Whether it's Starbucks or Pottery Barn, Shell Oil or True Value Hardware, businesses are focusing increasingly on music to match their corporate identity.

**LISTEN TO THE BRAND**

Branded premiums offer an avenue of potential exposure that is only now beginning to be fully explored and exploited. As a growing number of artists and songs, classic and contemporary, find lucrative new life in advertising, branded premiums are getting a free ride into this new era of commercial acceptance.

"We've seen at least a 25% growth in our branded-premium business over the past few years," remarks Gary Newman, BMG's executive VP of special products. "Of course, like any other arena in music, there are peaks and valleys. For years, the tobacco companies were

# BRANDING A CORPORATE IMAGE INCLUDES BURNING CUSTOM CDS

From Coffee To Hardware, Furniture To Soda Pop, Companies Put A Premium On Their Customers' Musical Tastes

**BY DAVIN SEAY**



**FROM LEFT:** *Bed, Bath & Beyond, Pottery Barn and Starbucks are examples of retailers releasing lifestyle-themed CDs to fit their corporate images.*

among our biggest clients, but recent legislation had curtailed that considerably. Fortunately, other businesses not normally associated with marketing through music have come along to take up the slack. Places like Starbucks, who we work with a lot, are a natural outlet, considering the demographic of their clientele. But we've recently put together product for the True Value Hardware chain, which isn't exactly known as a cool or cutting-edge company. Yet, they're as much interested in tying in their identity with music as anyone else, and we're doing our best to meet their needs."

Aside from an active sales force calling on prospective corporate clients, BMG's special-products division also maintains an active A&R staff to assemble targeted products within the creative and commercial constraints of the particular project.

"Inevitably, there's always someone at the company you're working with who's a frustrated DJ," says Newman. "We try to accommodate them as much as possible, but a big part of what we do is educating the client on what's possible and what's not possible for licensing within their budgets."

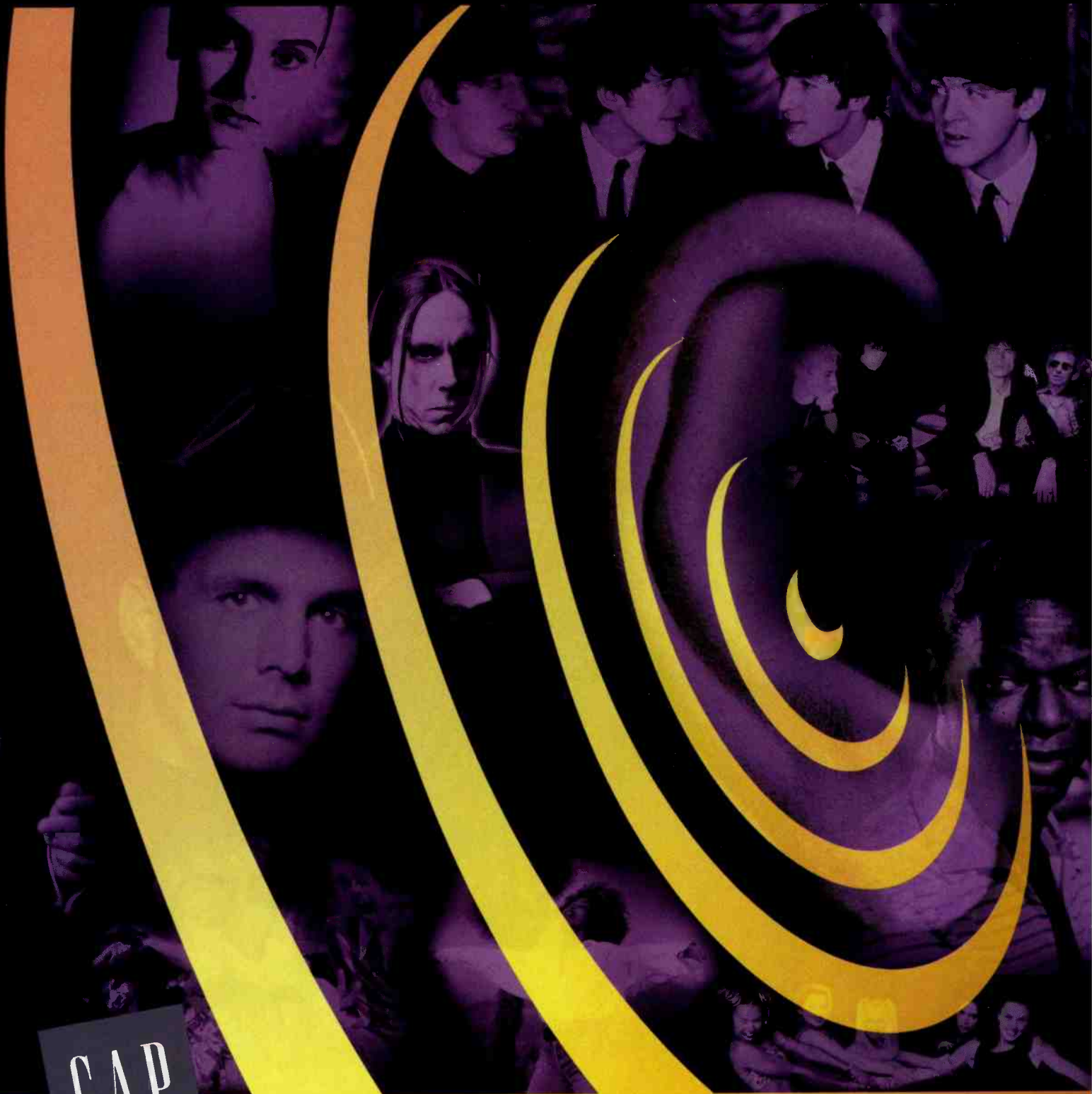
"There are a number of general misconceptions about how branded premiums work and what they can deliver," says Roy Gattinella, VP of sales and marketing for EMI Special Markets. "The ones I hear most often are that branded premiums can't break new music, that they only use dead artists and deep catalog, and that you can only buy them at truck stops and car washes. That might have been true 30 years ago, when EMI first got into this business, but it just doesn't apply today."

Referring to the "demographic bull's-eye" that branded premiums can target, Gattinella explains that EMI Special Markets is actively and aggressively seeking to utilize such product in exposing new, young artists. "We are always looking to create new partnerships and alliances," the Los Angeles-based executive explains. "The best example I can think of is the new Christmas album we put together in cooperation with CD Now and Coca Cola." The compilation, which will be actively promoted by both the soft-drink giant and the Internet music powerhouse, is hardly a collection of holiday warhorses. Says Gattinella, "We've got everyone from Everclear

*Continued on page S-12*



c t p i t c h



**When you're ready to make your perfect pitch**

**GAP**  
Louis Prima's vintage EMI recording of "Jump, Jive, 'N' Wail" pitched the GAP's new khaki line to the world. It was no coincidence that it also ushered in a new swing craze in the process.

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# The p e r f e



#### Coca-Cola

When Coca-Cola introduced their newest beverage, they turned to EMI to pitch Surge to their target market of high school and college kids. A CD featuring Fatboy Slim, Third Eye Blind, Moby and others delivered the perfect pitch.

#### Starbucks

With EMI's Blue Note Blend, Starbucks pitched branded music to their latte bound consumer base for the very first time. Subsequent Starbucks CDs have become as popular as their unique coffee blends.

#### U.S. Postal Service

To pitch their newly improved consumer overnight Express Mail service, the Post Office and EMI teamed-up with Steve Miller's "Fly Like An Eagle" for a massive TV, radio, and national print campaign.



# And it Up

## Now That It's Cool To Be In Commercials, Music Publishers Devote More Resources To Pushing Brand Names

BY DAVIN SEAY

**L**ike the approaching millennium, the future of the music industry is fraught with perils and potentiality. As traditional revenue streams slow to a trickle or simply dry up, new sources of profitability must be tapped. The question isn't whether music will still be an essential adjunct to the lifestyle choices of the 21st century, but in what form it will find its inevitable audience. While the pace of technological and market change can be both dazzling and bewildering, one constant is the simple necessity of exposure: customers won't buy what they can't hear.

Increasingly, what customers are hearing is the modern equivalent of what used to be derisively described as "jingles"—musical backdrops to commercial pitches designed to stick in the mind like a skipping needle in a worn groove. These days, however, commercial music serves an entirely new and

multifaceted purpose, bringing together creative and commercial concerns in a synthesis unimaginable as recently as 10 years ago, when any self-respecting songwriter or performer would bristle at the suggestion of "selling out" his art to peddle cars or cornflakes.

Today, commercial placement has become a hotly sought-after venue for both new and established songwriters and acts who see the saturation level of most modern advertising campaigns as a source of exposure money can't buy. At a time when traditional radio formats are becoming increasingly limited and playlist constraints make rotation on video-broadcast outlets even more improbable, commercials are a way for songwriters to get their music to the mass audience. For older, established artists, commercials provide an unparalleled avenue for exploiting deep catalog that might otherwise be left to molder.

For advertising agencies and their clients, the cachet associated with creating a campaign that taps the inherent appeal of popular music is itself a priceless association. More than a case of one hand washing the other, music and advertising are currently engaged in a vigorous mutual massage, rubbing up against each other to set commercial and creative sparks flying.

### SONGWRITERS' OUTLETS

"Commercial placement has become a critically important element of our overall business," asserts Richard Rowe, president of Sony ATV. "This is especially true as we continue to see traditional outlets for our individual writers continue to shift. For example, there is less and less call for outside songwriters on album projects, while singles sales are continuing to decline. All this means that songwriters need new outlets for their material. At the same time, they're very insistent about maintaining control of their songs. They don't want to languish, but they don't want to be exploited."

The careful line between those two extremes is one Rowe and other publishing executives have learned to finesse when it comes to commercial placement. "You have to know what your writers will and will not do," Rowe explains. "We're not a faceless corporation, and we pride ourselves on a close personal and professional relationship with our writers. In order to be successful in any aspect of this business, you've got to understand the creative temperament. The name of the game is to use a song tastefully, not just to make as much money as you can, regardless of the end result."

"After eight years doing this job, I find it gets easier and easier, primarily because there is so much less resistance from artists to the whole idea of commercial placement." That's

*Continued on page S-14*

"BMG is an outstanding marketing partner. Together, we have consistently found creative ways to harness the power of music to build the Visa brand and increase usage of Visa products."

— Matthew Biespiel  
Visa U.S.A.

"We are involved with BMG on many levels, from co-sponsoring contests to featuring BMG artists in our inflight magazine. BMG has the breadth and vision to accommodate our partnership needs."

— Joann Camuti  
American Airlines

"BMG helped support our consumer sweepstakes with... a self-contained certificate program. They expertly handled everything from development and design to fulfillment."

— Chris Shimojima  
10-10-345 Lucky Dog Phone Company

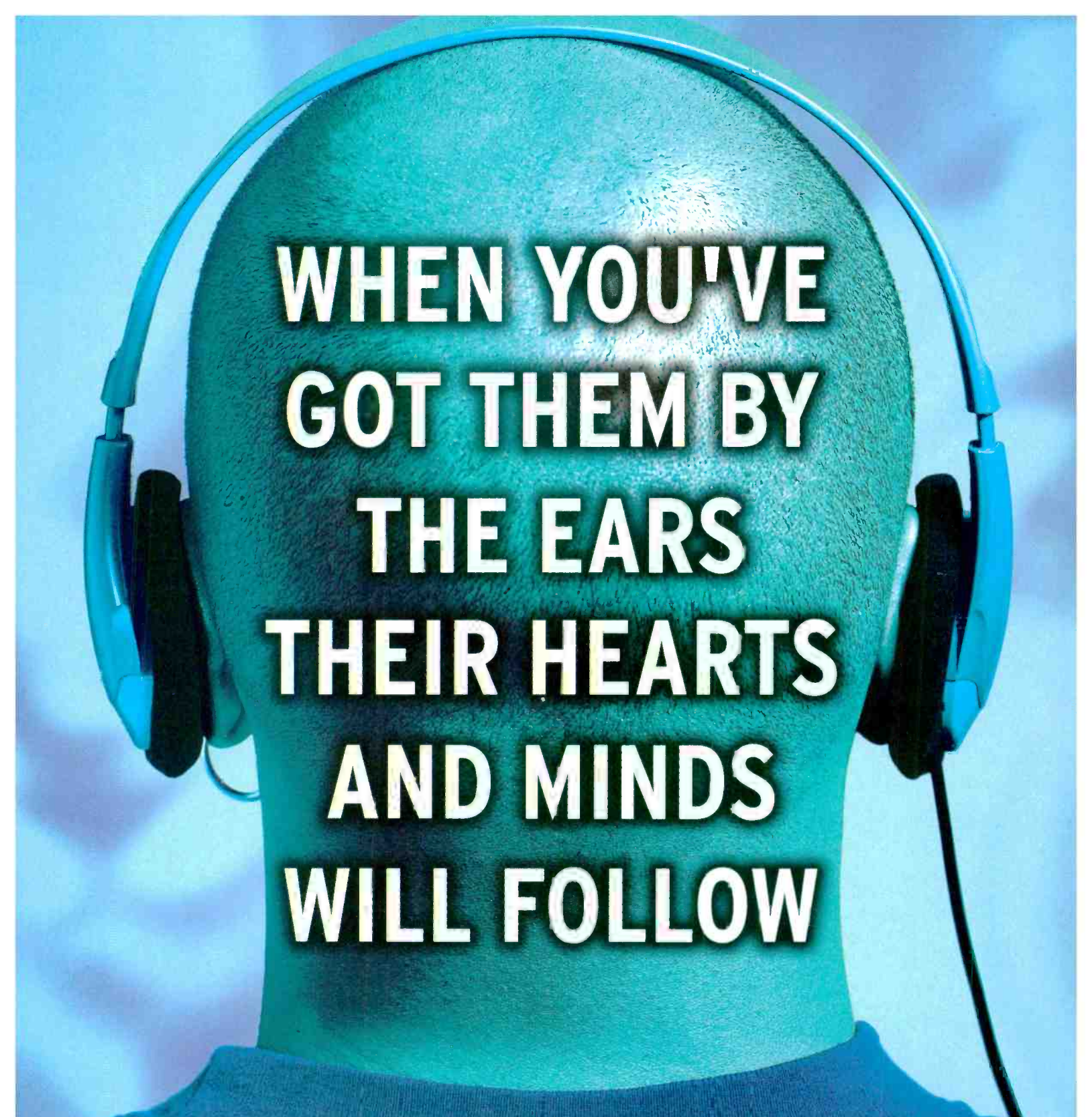
"Working with BMG on our promotion... we were able to leverage a rising young superstar while at the same time offering real value to our customer. BMG delivered beyond our expectations."

— John X. Watson  
Sunglass Hut International

Other marketers know how a partnership with BMG can make an impact for their brand or client. Call Scott Richman at 212-930-4700 to see how the power of music can work for you.

This special section was prepared by the editors of *Billboard* to explore the increasingly symbiotic relationship between the music and advertising industries. This pullout section appears in *Billboard* and its sister BPI publications *Adweek* and *Brandweek*.





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THE EARS  
THEIR HEARTS  
AND MINDS  
WILL FOLLOW**

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Billboard®

# The \$elling Power of Song



**INSIDE:**

Publishers Pump Up Ad Efforts  
Burning Branded Premiums  
Artists Proud To Pitch  
The Agency Angle



## Summers Takes On Monk, With Sting Assist

WHILE ANDY SUMMERS is widely heralded for his innovative contributions to modern guitar playing, it is ironic that the music he is perhaps least frequently associated with is jazz. "No matter how many jazz albums I make, people are still surprised," Summers says, noting his musical roots. "I started playing jazz when I was around 16. There was a club in my hometown in England where a fantastic quintet would play music by Cannonball Adderley, Miles Davis, and Thelonious Monk. It was like a light went on in my head. At that point in my life, all I did was play guitar, so I picked it up pretty quickly.

"Jazz," he states resolutely, "is something that has informed pretty much everything I've done."

In fact, many of Summers' solo works of the past decade, including the 1997 trio date "The Last Dance Of Mr. X" (RCA), have featured compositions by Monk, Wayne Shorter, and Charles Mingus alongside the guitarist's own innovative material. So it should come as no surprise that Summers' latest, "Green Chimneys" (RCA, May 18), is an album of all-Monk compositions.

"I really started to appreciate Monk quite early on, when I heard 'Monk At The Town Hall,'" recalls Summers. "It was different than anything I had ever heard. I saw him play live a couple of years later, and it was sort of a revelation. It was the essence of jazz to me, and beyond.

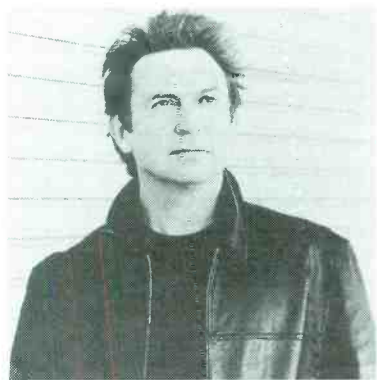
Monk exists in his own universe, and you enter into it."

For "Green Chimneys," Summers' main objective was to "give Monk's compositions a fresh interpretation,



by Steve Graybow

rather than do a tribute album. The ultimate end is for people to hear the compositions as if they were hearing them for the first time, so they would have a fresh assessment of Monk. A lot of people think that he was just weird, and they don't get it. In fact, Monk's music is very soulful, very



SUMMERS

accessible and memorable."

Summers' take on Monk is itself accessible and delightfully idiosyncratic, as befits both composer and interpreter. Summers adds to the renegade nature of Monk's complex oeuvre with trademark soundscapes from his own inexhaustible trick bag. Such titles as "Bemsha Swing" and "Brilliant Corners" sport calypso- and reggae-inflected grooves, while "Light Blue" and "Shuffle Boil" are layered with dense shards of guitar that hark back to Summers' celebrated work with the Police.

"A lot of the stuff that we did in the Police comes from jazz," says Summers, referring to the trio that took the guitarist from the underground club scene to the top of the pop/rock world in the 1980s. "Both [bassist/vocalist] Sting and I came from jazz backgrounds. What we did was a synthesis of a lot of different musical threads—Brazilian music, African music, Indian music, jazz, and blues. That's why the Police was as good as it was.

"It was not," he adds, "because I was a one-dimensional player."

For "Green Chimneys," Summers enlisted his former partner to add hauntingly distinctive vocals to "Round Midnight," proving the chemistry of old to be as potent as ever. "I wanted to have a vocal tune," explains Summers, "and Sting was a good choice, for obvious reasons. Not only because people would like it, but because he sings this kind of material very well and not in a generic jazz way."

As Sting wraps his evocative vocal sympathetically around Summers' delicate guitar musings, the effect is not one of nostalgia so much as it is one of timelessness. It is one of the album's most sublime moments, along with the solo acoustic guitar reading of "Ruby, My Dear" that closes the album.

Conspicuously absent are many of the thick textures and electronically manipulated guitar tones that have graced much of Summers' work. In their place is a warmer, relatively unadorned guitar sound that Summers finds himself preferring as of late.

"I find that my ear has gotten tired of using a lot of electronic effects," the guitarist states matter-of-factly. "I'm not as interested in echoes and chorus [effects] as I used to be, and in a jazz context you would traditionally tend not to do so much of that. An exception [on the new album] is 'Shuffle Boil,' which we've done as a kind of a heavy hip-hop rhythm. I play the solo with a bit more sustain, because what I was going for was more out of the Miles Davis 'Bitches Brew' period.

"Monk's compositions are so beautifully, asymmetrically balanced that they remain forever fresh," says Summers. "They hold up so well because they are free of sentimentality, so they never get old. It's like looking at certain paintings. You always find something new because the insights in them are profound enough that you can always come back."

### TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMP/RT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	5	<b>THE REAL DEAL: GREATEST HITS VOLUME 2</b> LEGACY 65873/EPIC	<b>No. 1</b> STEVIE RAY VAUGHAN AND DOUBLE TROUBLE 5 weeks at No. 1
2	2	27	<b>WANDER THIS WORLD</b> ● A&M 540984/INTERSCOPE	JONNY LANG
3	3	51	<b>JUST WON'T BURN</b> TONE-COOL/ROUNDER 471164/MERCURY	SUSAN TEDESCHI
4	4	81	<b>TROUBLE IS...</b> ▲ REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
5	5	16	<b>BLUES BLUES BLUES</b> ATLANTIC 83148	THE JIMMY ROGERS ALL-STARS
6	6	27	<b>BLUES ON THE BAYOU</b> MCA 11879	B.B. KING
7	8	30	<b>BLUES COLLECTION</b> MADACY 1332	VARIOUS ARTISTS
8	7	27	<b>BEST OF FRIENDS</b> VIRGIN 46424	JOHN LEE HOOKER
9	10	77	<b>DEUCES WILD</b> ● MCA 11711	B.B. KING
10	9	35	<b>SLOW DOWN</b> OKEH/550 MUSIC 69376/EPIC	KEB' MO'
11	11	35	<b>GREATEST HITS</b> MCA 11746	B.B. KING
12	RE-ENTRY		<b>RIGHT AS RAIN</b> BLIND PIG 5051	TOMMY CASTRO
13	12	14	<b>COME ON IN</b> FAT POSSUM 80317/EPITAPH	R.L. BURNSIDE
14	14	64	<b>BLUES BROTHERS 2000</b> ● UNIVERSAL 53116	SOUNDTRACK
15	13	91	<b>LIVE AT CARNEGIE HALL</b> EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE

### TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMP/RT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	5	<b>LABOUR OF LOVE III</b> VIRGIN 46469	<b>No. 1</b> UB40 5 weeks at No. 1
2	2	24	<b>STRICTLY THE BEST 21</b> VP 1539*	VARIOUS ARTISTS
3	3	71	<b>BEST OF BOB MARLEY</b> MADACY 7420	BOB MARLEY
4	7	2	<b>EVERYONE FALLS IN LOVE</b> PENTHOUSE 1543/VP	TANTO METRO & DEVONTE
5	4	49	<b>REGGAE GOLD 1998</b> VP 1529*	VARIOUS ARTISTS
6	5	2	<b>RUFF N TUFF</b> VARESE SARABANDE 1033	BEENIE MAN
7	6	41	<b>PURE REGGAE</b> POLYGRAM TV 565122/ISLAND	VARIOUS ARTISTS
8	8	43	<b>D.J. REGGAE MIX</b> BEAST 5423/SIMITAR	VARIOUS ARTISTS
9	9	7	<b>PLANET REGGAE</b> VP 1550	VARIOUS ARTISTS
10	10	71	<b>MANY MOODS OF MOSES</b> SHOCKING VIBES 1513*/VP	BEENIE MAN
11	13	11	<b>SWEEP OVER MY SOUL</b> VP 1546*	LUCIANO
12	11	26	<b>NEXT MILLENNIUM</b> BLUNT 6370*/TVT	BOUNTY KILLER
13	12	74	<b>INNA HEIGHTS</b> GERMAIN 2068*/VP	BUJ J BANTON
14	RE-ENTRY		<b>DANCEHALL XPLOSION '98</b> — MEGAMIX JAM DOWN 40001	VARIOUS ARTISTS
15	15	13	<b>ISLAND 40 TH ANNIVERSARY VOLUME 5</b> — REGGAE ROOTS ISLAND 572486	VARIOUS ARTISTS

### TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMP/RT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	4	<b>SOGNO</b> POLYDOR 547222	<b>No. 1</b> ANDREA BOCELLI 4 weeks at No. 1
2	2	83	<b>ROMANZA</b> ▲ PHILIPS 539207	ANDREA BOCELLI
3	3	9	<b>TEARS OF STONE</b> RCA VICTOR 68968	THE CHIEFTAINS
4	4	2	<b>SUENOS (WITH SPANISH TRACKS)</b> UNIVERSAL LATINO 547224	ANDREA BOCELLI
5	6	82	<b>THE BOOK OF SECRETS</b> ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
6	7	7	<b>THE IRISH TENORS</b> MASTERTONE 8552/POINT	JOHN MCDERMOTT/ANTHONY KEARNS/RODAN TYNAN
7	8	13	<b>ROMANZA (WITH SPANISH TRACKS)</b> UNIVERSAL LATINO 539638	ANDREA BOCELLI
8	9	84	<b>BUENA VISTA SOCIAL CLUB</b> WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
9	5	6	<b>SCOTTISH MOODS</b> VIRGIN 46986	VARIOUS ARTISTS
10	10	5	<b>OBSESSION</b> NARADA 47125/VIRGIN	VARIOUS ARTISTS
11	RE-ENTRY		<b>REENCARNACION</b> HANNIBAL 1429/RYKODISC	CUBANISMO!
12	RE-ENTRY		<b>IRELAND IN SONG</b> RCA VICTOR 63420	FRANK PATTERSON
13	NEW		<b>KOLONAHE (FROM THE GENTLE WIND)</b> DANCING CAT 38047/WINDHAM HILL	KEOLA BEAMER
14	14	34	<b>CANTOS DE AMOR</b> NONESUCH/ATLANTIC 79510/AG	GIPSY KINGS
15	NEW		<b>LOCAL BOY</b> FAT KATZ PRODUCTIONS 7003	BABA B.

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

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# Songwriters & Publishers

ARTISTS & MUSIC

## BMI Advances Its Digital Technologies

### Performing Right Group's Horizon Project To Expand Services

BY IRV LICHTMAN

NEW YORK—Performance right group BMI says it is implementing a series of "breakthrough technological advances" that will form the core of its "digital development agenda" over the next two years.

"We believe our new level of service will redefine the 'state of the art' in our business," says BMI president/CEO Francis Preston.

Under the heading of the Horizon Project, BMI will offer a series of digital technologies.

Among them is a plan for a new digital airplay-reporting option for radio stations in 2000. It's BMI's first step in implementing an end-to-end automated playlist that it says will "make it easier for BMI licensees to report their music use to BMI."

The option will allow radio stations to use their music scheduling software and E-mail to create and send their music-use reports, a system that BMI says will "reduce the time and effort required for stations to produce their reports."

According to BMI, it recently had a "successful conclusion" of the first phase of testing, and a second phase is planned for this summer. The system is under the direction of John Shaker, VP of licensing.

Other aspects of the Horizon Project include online works registration for songwriters, composers, and music publishers; the delivery, if requested, to songwriters of royalty information via secured E-mail and electronic deposit to their bank accounts; exclusive, secure Web domains for individual songwriters; and secure downloading of royalty information for music publishers.

Also on tap is a dedicated full-time BMI client service team that will ensure that publishers can take full advantage of the "new suite of BMI tools, working with their staff or on-site or online." Among the aids to publishers is the ability of film and TV producers and studios to file cue sheets electronically in an industry-standard format.

In other developments down the digital road, BMI will have technolo-

gy for its members and licensees to identify music on all media using watermarking and other computerized recognition methods. In addition, there will be online licensee payments, which is seen as particularly beneficial to smaller radio stations and retail and service establishments.

On an international level, BMI plans further development of a global "virtual database" of musical



works, called BMIMusicBot.

The start of regular information on worldwide music trends on the Web will be a new entity called BMIMusicBot Report. According to BMI, this information will be made available exclusively to the management of international copyright organizations, together with analysis of "significant changes" in digital music file formats such as MP3.

BMI says the new BMIMusicBot 2 has recently compiled an international index of the growth of MP3 files by territory.

In recent months, BMI has said that it was undertaking field trials to digitally encode new works with



**Hartley's Aboard.** EMI Christian Music Publishing has made a writer deal with John Hartley, the British writer/artist/producer. Shown, from left, are Rick Cua, creative director of the company; Hartley; and Steve Rice, senior VP of the company.

watermarks and that its core computer systems were fully Y2K-compliant. Companies participating in the test include ARIS Technologies, Cognicity, Blue Spike, and Liquid Audio.

BMI's Horizon Project initiative follows the creation of a "back room" trans-Atlantic international registry among songwriters' rights groups ASCAP (U.S.), the Mechanical Copyright Protection Society/Performing Right Society (U.K.), and BUMA/STEMRA (Holland) that would register 50% of all musical works in the world (Billboard, March 27).

While BMI participated last year in an in-depth feasibility study, it concluded at the time that the joint venture did "not offer measurable savings to the rights group because of the high degree of efficiency achieved by continuous re-engineering and upgrades to BMI information systems and operations in the '90s."

BMI further said then that it would reconsider participation if it felt the registry offered economic benefits for BMI writers and publishers. BMI says that position still holds.

The creation and implementation of goals set by BMI's Horizon Project, a BMI spokeswoman notes, amplifies that position in that BMI has spent a great amount of dollars, energy, and time in making its activities deeply committed to doing business in the digital era.

## NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
LIVIN' LA VIDA LOCA	Robi Rosa, Desmond Child	A Phantom Box/BMI, Warner-Tamerlane/BMI, Desmophobia/ASCAP, Polygram/ASCAP
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
WISH YOU WERE HERE	Skip Ewing, Bill Anderson, Debbie Moore	Acuff-Rose/BMI, Sony/ATV Tree/BMI, Mr. Bubba/BMI, Belton Uncle/BMI
<b>HOT R&amp;B SINGLES</b>		
NO SCRUBS	Kevin Briggs, Kandi Burgess, Tamika Cottle	Shek'em Down/BMI, Hitco/BMI, Tam/ASCAP, Air Control/ASCAP, EMI April/ASCAP, Kandacy/ASCAP, Tony Mercedes/ASCAP, Windswept Pacific/BMI
<b>HOT RAP SINGLES</b>		
WHO DAT	Christopher A. Stewart, JT Money, Tony Mercedes, Tonya Johnston, Tab, DiAndre Davis	Famous/ASCAP, Tunes On The Verge Of Insanity/ASCAP, Mo Better Grooves/ASCAP, Rufftown/BMI, Tony Mercedes/ASCAP, Honey From Missouri/ASCAP, Hit Co. South/ASCAP, Tabulous/ASCAP
<b>HOT LATIN TRACKS</b>		
LIVIN' LA VIDA LOCA	Robi Rosa, Desmond Child	A Phantom Box/BMI, Warner-Tamerlane/BMI, Desmophobia/ASCAP, Polygram/ASCAP

## Image's DVD Version Of 'Sunday' Adds Insight To Sondheim Musical

**A 'SUNDAY' CHAT:** It's not exactly a musical theater director's cut normally associated with feature film DVDs or laserdiscs, but the Image release of a live audience presentation of **Stephen Sondheim's** brilliant musical "Sunday In The Park With George" is a good start. An audio commentary made for the DVD last year—featuring Sondheim, book writer/director **James Lapine**, and original featured players **Mandy Patinkin** and **Bernadette Peters**—is relaxed and informative and takes place as they (and the viewer) watch the show without sound.

Sondheim notes that the **Georges Seurat** painting that inspired the 1984 show is not quite made up of "dots" but of "blobs." But, he adds, "dots" make for more exciting musical ideas, rather than a plodding "blob" sound. The listener is told about Sondheim's "longer songs" that were trimmed when Lapine "made me cut them." And aspiring writers for the musical theater can walk away with Sondheim's definition of the difference between a good theater song and a bad one: "I don't mind writing a bad song. I can't stand writing a wrong one."

**CAST ALBUM EXTRAS:** Since shortly after their birth in the early '80s, CDs have had a reputation for offering extras. As far as original-cast recordings are concerned, however, the Columbia "Broadway Masterworks" series of newly mastered oldies is the only rerelease program we know of that has offered, when possible, bonus tracks. Not all are that enlightening, but in a batch of six newcomers from the label, which releases its product in tandem with Columbia Legacy, there are some goodies.

"Gypsy" has two fine numbers cut from the show, a pop rendition of "Mamma's Talkin' Soft" and

"Nice She Ain't." There's a charming cast recording cut from "No, No, Nanette" called "Only A Moment Ago." The other new releases, due Tuesday (4), include the original 1957 TV version of "Cinderella," "Mame," "Sweet Charity," and "Flower Drum Song," the only release without extras. The series, by the way, will earn an award from the New York Drama Desk Awards, to be presented May 9 in New York by **Bernadette Peters**.

**MORE TO COME:** DreamWorks SKG Music Publishing has put out its first publisher promo collection in the form of 13 CD slipcases housed in an attractive brushed-aluminum container. However, only eight of the 13 slipcases contain a CD.

Those empty spots are for CDs containing future copyrights from the company, which was formed in May 1996 under vet music publisher **Chuck Kaye**. Those five CD slots, the recipients are told, are "for future DreamWorks signings and hit songs! We'll be sending you new CDs as soon as we acquire more material."

As it is, the tracks that can now be heard make up a pretty impressive collection, featuring material penned by the likes of **John Denver** (via a joint-venture deal with Cherry Lane Music), **Leon Russell**, the **Byrds**, the **Motels**, and **X**, along with film and TV instrumentals and country tracks. The catalog can also be accessed at [www.syncsite.com](http://www.syncsite.com).

**PRINT ON PRINT:** The following are the best-selling folios from Hal Leonard Publishing:

1. **Alanis Morissette**, "Supposed Former Infatuation Junkie."
2. **Lauryn Hill**, "The Miseducation Of Lauryn Hill."
3. **Creed**, "My Own Prison."
4. **Sarah McLachlan**, "Surfacing."
5. **Sublime**, "40 Oz. To Freedom."

## Warner Folios Survey 80 Years Of Pop Music

NEW YORK—As the 21st century nears, Warner Bros. Publications is going back 80 years in its music print review of the 20th.

The music print arm of Warner/Chappell Music has programmed eight mixed folios under the general theme of "80 years of popular music."

The songs, the company says, were chosen by the editorial staff "based solely on their popularity in the marketplace. . . . The series will include virtually all genres, including rock'n'roll, new wave, big band, jazz, pop, and alternative."

The number of songs represented by each era ranges from 47 for the '30s edition to 82 for the '60s edition.

According to Warner, the books were inspired by a similar series produced by International Music Productions Ltd. (IMP), its European affiliate. IMP designed the covers for the American editions, with each cover offering a collage of colorful images that evoke each era.

"We have been working over the past few years to further integrate the efforts of our international divisions," notes president/COO Fred Anton. "It's the type of cooperative

effort we will continue in order to meet the needs of our growing customer base."

Each volume of "80 Years Of Popular Music" also contains a special forward that summarizes the biggest events of each year. Interestingly, the list price of various editions will differ by \$2 because the later decades involve songs with longer arrangements.

For an edition through the '60s, the list price is \$14.95; the price becomes \$16.95 for editions covering the '70s, '80s, and '90s.

IRV LICHTMAN



## Alesis Relaunches Adat Update, the M20; Hull Resurfaces

IT'S HARD TO FIND a company that has had as large an impact on the recording industry in the 1990s as Alesis Corp.

The Los Angeles company revolutionized the industry with the Adat, a modular digital multitrack (MDM) system that put high-quality recording in the hands of musicians, home recording buffs, project studio owners, and professionals alike.

Since introducing Adat in 1992, Alesis has sold more than 100,000 of the various incarnations of the product: the original "Blackface" and the XT, XT-20, and LX-series models.

With that much market share, it's no surprise Adats have been used to record innumerable hits, most notably **Alanis Morissette's** 15-times-platinum breakthrough, "Jagged Little Pill." Like the superstar artists who use the format, however, the Adat has been yearning for a change of direction—a way to reach out to a new audience while preserving its core fan base.

To that end, Alesis introduced the M20 at the March 1997 Audio Engineering Society Convention in Munich. A quantum leap over the first-generation Adat, the M20 is a 20-bit machine with built-in timecode functions, a jog/shuttle wheel, ultra-fast transport, and a host of other professional features.

Despite the product's obvious improvements over its predecessors, it did not catch on in the marketplace. Its original price point—more than \$6,000 per unit—put it out of

reach for Adat's core audience of musicians and project-studio owners. To exacerbate the situation, software problems in the first batch of units scared off professional users, who were among the M20's target customers.

In retrospect, the M20 may also have been ahead of its time. As recently as two years ago, the demand for surround-sound storage formats was limited, and the post-production community had yet to embrace the project-studio paradigm.

Today, the multichannel market is mushrooming, and with it the need for high-quality, reliable modular-digital-multitracks, which make for ideal 5.1-channel mastering decks. Furthermore, the video and film post-production community—which is driving the multichannel market—has taken a cue from the music sector and adopted modular technology.

Coinciding with all this momentum for the M20, Alesis is relaunching the product by lowering its price, releasing a new software version, and offering a leasing plan to prospective buyers.

The relaunch is headed by Alesis director of marketing **Peter Chaikin**, who joined the company in January after a 10-year run at Yamaha Corp., during which he was instrumental in launching the 02R Digital Recording Console—a product that, like the Adat, is synonymous with the MDM revolution. Chaikin reports to longtime Alesis VP of marketing **Jim Mack**, who is overseeing



by Paul Verna

the M20 effort.

Chaikin says, "We believe the M20 is an exquisite product, better than a 16-bit machine both sonically and in terms of its sync capabilities. It also has a full complement of features that you can't get on other machines. In terms of its readiness, it's a robust, industrial machine based on a very high-end Matsushita S-VHS transport. It's a beast that was designed and created for professionals, and it was conceived at a time when 100,000 Adats had already been in service for several years."

Alesis has dropped the manufacturer's suggested list price to \$4,995, which means that the street price is in the neighborhood of \$4,000, bringing it closer in line with other MDMs.

The leasing plan allows buyers to purchase a 24-track system for

approximately \$300 per month, including Alesis' robust CADI remote control unit.

One of the M20's staunchest proponents is New York-based producer/engineer **Rich Tozzoli**, who has been making live-to-multitrack recordings using a combination of ambient microphones and feeds from the front-of-house console. The signals are fed directly to an M20, using the unit's 24-bit analog-to-digital converters.

Among Tozzoli's clients is jazz guitar great **Al Di Meola**, who was so impressed with the sound and performance of the machine in a live context that he bought a 24-track system, which he and Tozzoli are currently using to record the artist's next studio project.

**SCOTT HULL**, who abruptly left Masterdisk following a bitter dispute with studio owner **Doug Levine**, has landed at Classic Sound, an independent mastering studio that specializes in classical music.

Owned and operated by **Tom Lazarus** and **Tim Martyn**, the **John Storyk**-designed Classic Sound opened in 1993 in the Lincoln Center area of New York, near the Metropolitan Opera House, Avery Fisher Hall, and ASCAP's head-

quarters.

With **Hull** on board, the studio is likely to supplement its classical clientele with a more diverse mix of pop, rock, and jazz projects.

Hull is in the midst of outfitting his room with a custom Manley analog console, a Sonic Solutions high-resolution editing system, Manley compressors, Prism equalizers and compressors, Weiss dynamics units, an Avalon pro mastering EQ, Duntech Sovereign speakers, and Cello amplifiers, among other high-end gear. In addition, Hull will use an Ampex ATR-102 analog mastering deck recently refurbished by MDI Precision Motorworks.

The furniture in the room was designed by Soundhouse Designs' **Jim Maher**, who has outfitted rooms for Masterdisk, Sterling Sound, and Absolute Audio.

"I'm hoping to be up and running by May 3rd, with all the bells and whistles," says Hull. "In the meantime, I'm doing projects in other studios."

In other staff announcements at Classic Sound, the company has hired **Kathryn Dean** as studio manager. She was formerly with rental specialists Dreamhire and the now defunct Ground Zero mastering studio.

*'We believe the M20 is an exquisite product, better than a 16-bit machine'*



MACK



CHAIKIN

## PRODUCTION CREDITS

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

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	NO SCRUBS TLC/ K. Briggs (Laface/Arista)	NO SCRUBS TLC/ K. Briggs (Laface/Arista)	HOW FOREVER FEELS Kenny Chesney/ Buddy Cannon Norro Wilson (BNA)	MY OWN WORST ENEMY Lit/ Don Gilmore (RCA)	EVERY MORNING Sugar Ray/ David Kahne (Atlantic)
RECORDING STUDIO(S) Engineer(s)	DARP (Atlanta) Carlton Lynn	DARP (Atlanta) Carlton Lynn	WOODLAND (Nashville) Billy Sherrill	NRG (Los Angeles) Don Gilmore	SUNSET SOUND/ SWINGHOUSE (Los Angeles) David Kahne
RECORDING CONSOLE(S)	SSL 6000	SSL 6000	Neve 8068	Neve 8068	Custom APR
RECORDER(S)	Studer A827	Studer A827	Sony 3348	Studer A827	Studer A800
MASTER TAPE	BASF SM900	BASF SM900	Sony 3348	Quantegy 499	BASF 9000
MIX DOWN STUDIO(S) Engineer(s)	DARP (Atlanta) Leslie Brathwaite	DARP (Atlanta) Leslie Brathwaite	STARSTRUCK (Nashville) Kevin Beamish	PACIFIQUE (Los Angeles) Brian Malouf	SCREAM (Los Angeles) David Kahne
CONSOLE(S)	SSL 4000	SSL 4000	SSL J9000	SSL J9000	SSL 9000
RECORDER(S)	Studer 827	Studer A827	Sony 3348/Studer 820	Sony 3348 HR	Pro Tools
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 499	Quantegy 467	BASF 900
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	POWERS HOUSE OF SOUND Herb Powers	GEORGETOWN MASTERS Denny Purcell	STERLING SOUND George Marino	PRECISION MASTERING Stephen Marcussen
CD/CASSETTE MANUFACTURER	BMG	BMG	BMG	BMG	WEA

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**Flow Like Honeyz.** Mercury trio the Honeyz worked with producer Stevie J. at the Hit Factory in New York on a remix of "Love Of A Lifetime," the group's first U.S. single. Shown, from left, are Honeyz member Naima, Stevie J., and Honeyz members Celena and Heavenly.



# Latin Confab Most Ambitious Yet

**W**HEW! Many of us who were on hand for Billboard's 10th annual International Latin Music Conference are still catching our breath after the most panel- and music-intensive confab yet.

This year's confab was the most ambitious ever, with seven panels and nearly 20 new acts putting on the musical ritz in a bid to jump-start their careers.

Topping off the conference proceedings was Billboard's sixth annual Latin Music Awards, where Sony Discos' hotter-than-hot Ricky Martin turned in a spirited bilingual take of "Livin' La Vida Loca," a current chart-topper on Hot Latin Tracks that seems destined to also scale The Billboard Hot 100.

*Gracias profundas* to all of the attendees, panelists, record labels, and sponsors for their continued support in making Billboard's International Latin Music Conference the longest-running of its kind.

And as always, an event of this size could not be staged without a team that began preparing for the conference in earnest back in October. Deep thanks to Michele Quigley, Billboard special events director; Phyllis Demo, Billboard special events coordinator; Melissa Subatch, Billboard senior designer; Angela Rodriguez, president of AR Entertainment; and Corey Kronengold, Billboard assistant marketing manager.

**C**ONFERENCE NOTES: So much happened during conference week, it is difficult to know where to begin.

First off, Sony Discos president Oscar Llord announced during the Sony Discos showcase April 20 that the label was taking a deeper plunge into the regional Mexican market with the acquisition of Luna Records. Its owner, Abel de Luna, was to become senior VP of regional Mexican for Sony Discos. More details about that deal will appear in next issue's Notas.

And, as has happened all year, there were more job changes.

Thom Hunter has left his post as president of MTV Latin America. (*Billboard* Bulletin, April 22). Hunter, who helped launch the



by John Lannert

Miami-based company in 1993, is taking a break before mapping out his next career move. Hunter will be immediately replaced. Antoinette Zel, GM of MTV Latin America, will oversee the channel.

Mario Ruiz exited as president/CEO of EMI Mexico after his boss, Charlie Dimont, senior VP EMI Music International, decided to place EMI's Mexican operation under Rafael Gil, whom Ruiz chose not to work with. Gil, president and regional managing director of EMI Latin America, is in Mexico City searching for Ruiz's replacement. Ruiz says he is looking to do a joint-venture label.

Salvador Pérez was dismissed as president of Caimén Records. He has been replaced by label VP/GM Ezequiel Cuevas.

Also changing jobs was Randi Mayrent, a panelist on the conference's retail panel who has been named divisional merchandise manager for multimedia by Borders. She will be replaced by Erika Grande, who was national Latin promotions/associate buyer of Handleman Co.

Given the enthusiastic applause that gave way to a partial standing ovation for its riveting showcase set, RJO/Sony R&B/salsa act **Son By Four** emerged as a front-runner to break big from the confab as a strong seller, much like Sony Discos' **Elvis Crespo** did after his crowd-pleasing set at Billboard's '98 Latin conference.

Also stirring the conference masses were EastWest's tropi-pop songstress **Yolanda Sandino**; WEA Latina salsista **Charlie Cruz**, who was joined onstage by Sergio George and RMM salsa luminary **Tito Nieves**; Tropix/Sony's merenguera **Melina León**; and MP/Sony's merengue foursome **El Bonche**.

**AWARDS TIDBITS:** A who's who of

Latino talent was assembled at the Latin Music Awards April 22 at the Fontainebleau Hilton, including Gloria Estefan and her husband Emilio; Tito Puente, Ricky Martin; Olga Tañón; Celia Cruz; Juan Luis Guerra; Adolfo Angel Alba and his brother Gustavo, bandmates in Los Temerarios; Shakira; Flaco Jiménez; Rocío Dúrcal; Jon Secada; Pepe Aguilar; Carlos Ponce; Vico C; and Jaci Velásquez. Also on hand was Thomas D. Mottola, chairman/CEO of Sony Music Entertainment.

And, as always, there was plenty to talk about with the stars during the breaks of the taping of the show, which is set to air May 16 on Telemundo.

Estefan has a starring role in her first film, "50 Violins," due for release July 2. She also is working on a Spanish-language disc.

Cruz said she recently split from RMM Records and its president, **Ralph Mercado**, who was her agent and manager, "because it was time for a change." She did not elaborate.

Guerra is planning a U.S. tour in June. He expects to cut a new album for 2000. Adolfo Angel Alba, creative force of Los Temerarios, said the band will soon head for the studio to cut its next album.

**CHART NOTES, RETAIL:** While (Continued on page 42)

## LATIN TRACKS A-Z

- 32 **ADORABLE MENTIROSA** (BMG, ASCAP)
- 37 **ADORACION (TRINUFAMOS, CONTIGO)** (BMG, ASCAP/Peer Int'l., BMI)
- 15 **AGUA** (Canciones Del Mundo, BMI/Warner Chappell, BMI)
- 13 **AMOR PLATONICO** (Flamingo, BMI)
- 34 **ASI LLEGASTE TU** (Lemelo, ASCAP/Lanfranco, ASCAP/Warner-Tamerlane, BMI/Cesar Lemos, BMI/Karla Aponte, BMI)
- 29 **BOMBON DE AZUCAR** (No Little Fish, ASCAP/Brooklynunion)
- 28 **BUSCO UNA MUJER** (F.I.P.P., BMI)
- 18 **CREI** (Peer Int'l., BMI)
- 36 **DAMA DE HIERRO** (Not Listed)
- 33 **DE QUE VALE SER UN REY** (Not Listed)
- 17 **DEJARIA TODO** (1998 Deep Music, BMI)
- 5 **EL NIAGARA EN BICICLETA** (Karen, ASCAP)
- 35 **ENGANAME** (Rubet, ASCAP/MCA, ASCAP)
- 20 **ENTREGA TOTAL** (Not Listed)
- 31 **ESE** (Ventura, ASCAP)
- 4 **INEVITABLE** (F.I.P.P., BMI/Sony/ATV Latin, BMI)
- 1 **LIVIN' LA VIDA LOCA** (A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/PolyGram, ASCAP)
- 11 **LOCO** (Not Listed)
- 6 **ME ESTOY ACOSTUMBRANDO A TI** (Intersong, ASCAP)
- 12 **ME ESTOY VOLVIENDO LOCO** (Fontana, ASCAP)
- 9 **ME VOY A QUITAR DE EN MEDIO** (Warner-Tamerlane, BMI)
- 8 **NECESITO DECIRTE** (Seg Son, BMI)
- 26 **NINA BONITA** (Sony Discos, ASCAP)
- 21 **NO SABES COMO DUELE** (New Edition EMOA, SESAC)
- 23 **NUNCA TE OLVIDARE** (EMI April, ASCAP)
- 39 **PALOMITA BLANCA** (Karen, ASCAP)
- 24 **PAPA TODA LA VIDA** (2000 Amor, ASCAP)
- 30 **PERDEDOR** (Ser-Ca, BMI)
- 2 **PINTAME** (Not Listed)
- 10 **POR MUJERES COMO TU** (Vander, ASCAP)
- 19 **QUE BONITO** (F. acifir, BMI)
- 14 **QUIEN TE ROBO EL CORAZON?** (Peermusic, ASCAP/Warner-Tamerlane, BMI)
- 3 **SI TE PUDIERA MENTIR** (Crisma, SESAC)
- 38 **SOLO UNA PATADA** (Not Listed)
- 22 **SUBLIME MUJER** (Peermusic, BMI/Promociones Musicales HR, S.A., BMI)
- 40 **TE DOY LAS GRACIAS** (BMG, ASCAP)
- 25 **TIEMBLA MI PIEL** (Music RC/MCA, ASCAP)
- 16 **TU** (1998 Deep Music, BMI)
- 27 **UNA PAGINA MAS** (San Antonio Music, BMI)



**Backstreet's Millennium Madness.** Jive Records' Backstreet Boys were recently in Orlando, Fla., where they did promotion and interviews with Latin American media in support of their May 18 release, "Millennium." Shown in front, center, is Kevin Richardson of the Backstreet Boys. Pictured in back, from left, are Howie D. of the Backstreet Boys; Leonor Villanueva, VP of marketing and artist development for EMI International Latin; A.J. McClean, Nick Carter, and Brian Littrell of the Backstreet Boys; and Michael Galbe, associate director of international for Jive Records.

# Hot Latin Tracks™

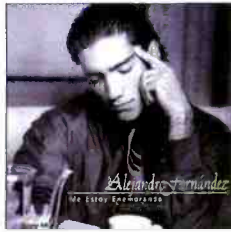
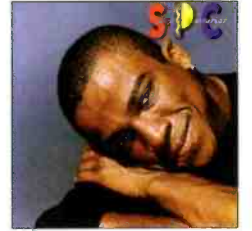
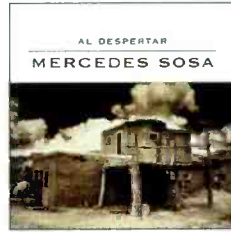


THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)	
				<b>► No. 1 ◀</b>		
1	1	1	4	<b>RICKY MARTIN</b> C2/SOBY DISCOS †	<b>LIVIN' LA VIDA LOCA</b> R.ROSA D.CHILD (R.ROSA D.CHILD)	
2	7	—	2	<b>ELVIS CRESPO</b> SONY DISCOS	<b>PINTAME</b> NOT LISTED (NOT LISTED)	
3	2	2	15	<b>MARCO ANTONIO SOLIS</b> FONOVISIA †	<b>SI TE PUDIERA MENTIR</b> B.SILVETTI (M.A.SOLIS)	
4	3	4	6	<b>SHAKIRA</b> SONY DISCOS †	<b>INEVITABLE</b> S.MEBARAK R.L.FOCHOA (S.MEBARAK R.L.FOCHOA)	
				<b>► GREATEST GAINER ◀</b>		
5	39	—	2	<b>JUAN LUIS GUERRA 440</b> KAREN/CAIMAN	<b>EL NIAGARA EN BICICLETA</b> J.L.GUERRA (J.L.GUERRA)	
6	6	7	12	<b>PEPE AGUILAR</b> MUSART/BALBOA †	<b>ME ESTOY ACOSTUMBRANDO A TI</b> PAGUILAR (R.CERATTO)	
7	4	3	10	<b>MILLIE</b> EMI LATIN †	<b>UNA VOZ EN EL ALMA</b> R.PEREZ (R.PEREZ,G.MARQUEZ)	
8	10	9	16	<b>CONJUNTO PRIMAVERA</b> FONOVISIA	<b>NECESITO DECIRTE</b> J.GUILLEN (R.GONZALEZ MORAN)	
9	12	8	41	<b>VICENTE FERNANDEZ</b> SONY DISCOS †	<b>ME VOY A QUITAR DE EN MEDIO</b> P.RAMIREZ (M.MONTERROSAS)	
10	5	6	4	<b>TITO ROJAS</b> M.P/SOBY DISCOS	<b>POR MUJERES COMO TU</b> J.GUNDA MERCED (FATO)	
11	<b>NEW</b>	1	1	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS †	<b>LOCO</b> NOT LISTED (NOT LISTED)	
12	9	14	7	<b>JORDI</b> FONOVISIA	<b>ME ESTOY VOLVIENDO LOCO</b> M.FLORES (M.FLORES)	
13	13	15	7	<b>LOS TUCANES DE TIJUANA</b> EMI LATIN †	<b>AMOR PLATONICO</b> G.FELIX (M.QUINTERO LARA)	
14	11	13	4	<b>EDNITA NAZARIO</b> EMI LATIN †	<b>QUIEN TE ROBO EL CORAZON?</b> D.DEL INFANTE,R.BUCHANNAN (C.BRANT,K.CIBRIAN)	
15	14	21	6	<b>JARABE DE PALO</b> EMI LATIN	<b>AGUA</b> J.DWORNIAK (JARABE DE PALO)	
16	8	5	10	<b>NOELIA</b> FONOVISIA †	<b>TU</b> M.AZEVEDO (ESTEFANO)	
17	15	18	26	<b>CHAYANNE</b> SONY DISCOS †	<b>DEJARIA TODO</b> ESTEFANO (ESTEFANO)	
18	19	19	24	<b>TIRANOS DEL NORTE</b> SONY DISCOS †	<b>CREI</b> J.MARTINEZ (C.MONGE)	
19	21	17	27	<b>LOS MISMOS</b> EMI LATIN †	<b>QUE BONITO</b> LOS MISMOS (M.E.CASTRO)	
20	16	11	10	<b>TIRANOS DEL NORTE</b> SONY DISCOS †	<b>ENTREGA TOTAL</b> J.MARTINEZ (A.PULIDO)	
21	18	26	6	<b>MARC ANTHONY</b> RMM	<b>NO SABES COMO DUELE</b> J.LUGO (O.ALFANNO)	
22	28	31	3	<b>VICENTE FERNANDEZ</b> SONY DISCOS	<b>SUBLIME MUJER</b> NOT LISTED (M.E.TOSCANO)	
23	24	12	17	<b>ENRIQUE IGLESIAS</b> FONOVISIA †	<b>NUNCA TE OLVIDARE</b> R.PEREZ TODIA (E.IGLESIAS)	
24	31	37	4	<b>ROCIO DURCAL</b> ARIOLA/BMG LATIN †	<b>PARA TODA LA VIDA</b> R.LIVI (R.LIVI)	
25	20	20	7	<b>JAVIER</b> CAIMAN	<b>TIEMBLA MI PIEL</b> R.MORALES (R.MORALES)	
26	17	10	11	<b>GRUPOMANIA</b> SONY DISCOS †	<b>NINA BONITA</b> O.SERRANO,B.SERRANO (O.SERRANO)	
27	25	22	8	<b>EZEQUIEL PENA</b> FONOVISIA	<b>UNA PAGINA MAS</b> E.PENA (R.GARCIA RAMIREZ)	
28	26	39	3	<b>CARLOS PONCE</b> EMI LATIN	<b>BUSCO UNA MUJER</b> K.SANTANDER (K.SANTANDER)	
29	29	27	9	<b>CHARLIE CRUZ</b> SIR GEORGE/WEA LATINA	<b>BOMBON DE AZUCAR</b> S.GEORGE (C.ROLON,M.KILLPATRICK,J.LENGEL,C.FIGUEROA,G.LAUREANO)	
30	36	33	5	<b>INTOCABLE</b> EMI LATIN †	<b>PERDEDOR</b> NOT LISTED (M.A.PEREZ)	
31	38	25	20	<b>JERRY RIVERA</b> SONY DISCOS †	<b>ESE</b> R.SANCHEZ (A.JAEN W.PAZ)	
32	<b>RE-ENTRY</b>	17	17	<b>JUAN GABRIEL CON BANDA EL RECODO</b> ARIOLA/BMG LATIN	<b>ADORABLE MENTIROSA</b> J.GABRIEL (J.GABRIEL)	
33	<b>NEW</b>	1	1	<b>JERRY RIVERA</b> SONY DISCOS	<b>DE QUE VALE SER UN REY</b> NOT LISTED (NOT LISTED)	
34	23	23	8	<b>LUIS ENRIQUE</b> RODVEN/POLYGRAM LATINO †	<b>ASI LLEGASTE TU</b> L.ENRIQUE MEJIA (K.APONTE,L.ENRIQUE MEJIA,C.LEMOS)	
35	<b>RE-ENTRY</b>	2	2	<b>OLGA TANON</b> WEA LATINA	<b>ENGANAME</b> R.PEREZ (R.PEREZ)	
36	40	—	2	<b>DANIELA DROZ</b> EMI LATIN	<b>DAMA DE HIERRO</b> B.CEPEDA (B.CEPEDA)	
37	27	28	8	<b>LOS TRI-O</b> ARIOLA/BMG LATIN †	<b>ADORACION</b> A.FACCI (R.CARDENAS,C.ESTRADA)	
38	33	34	4	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE †	<b>SOLO UNA PATADA</b> R.AYALA,F.MARTINEZ (R.AYALA)	
39	22	16	12	<b>JUAN LUIS GUERRA 440</b> KAREN/CAIMAN †	<b>PALOMITA BLANCA</b> J.L.GUERRA (J.L.GUERRA)	
40	35	38	5	<b>JUAN GABRIEL CON BANDA EL RECODO</b> ARIOLA/BMG LATIN	<b>TE DOY LAS GRACIAS</b> J.GABRIEL (J.GABRIEL)	
				<b>POP</b>	<b>TROPICAL/SALSA</b>	<b>REGIONAL MEXICAN</b>
				21 STATIONS	18 STATIONS	65 STATIONS
1	1	1	1	<b>RICKY MARTIN</b> C2/SOBY DISCOS	<b>ELVIS CRESPO</b> SONY DISCOS	<b>CONJUNTO PRIMAVERA</b> FONOVISIA
2	2	2	2	<b>SHAKIRA</b> SONY DISCOS	<b>RICKY MARTIN</b> C2/SOBY DISCOS	<b>LOS TUCANES DE TIJUANA</b> EMI LATIN
3	3	3	3	<b>SHAKIRA</b> SONY DISCOS	<b>LIVIN' LA VIDA LOCA</b> C2/SOBY DISCOS	<b>AMOR PLATONICO</b> EMI LATIN
4	4	4	4	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>PEPE AGUILAR</b> MUSART/BALBOA
5	5	5	5	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>ME ESTOY ACOSTUMBRANDO A TI</b> PAGUILAR
6	6	6	6	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>VICENTE FERNANDEZ</b> SONY DISCOS
7	7	7	7	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>SUBLIME MUJER</b> SONY DISCOS
8	8	8	8	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>QUE BONITO</b> LOS MISMOS
9	9	9	9	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>ME VOY A QUITAR DE EN MEDIO</b> P.RAMIREZ
10	10	10	10	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>NECESITO DECIRTE</b> J.GUILLEN
11	11	11	11	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>UNA PAGINA MAS</b> E.PENA
12	12	12	12	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>TIEMBLA MI PIEL</b> R.MORALES
13	13	13	13	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>NO SABES COMO DUELE</b> J.LUGO
14	14	14	14	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>PERDEDOR</b> NOT LISTED
15	15	15	15	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>QUE BONITO</b> LOS MISMOS
16	16	16	16	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>ME ESTOY VOLVIENDO LOCO</b> M.FLORES
17	17	17	17	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>AMOR PLATONICO</b> G.FELIX
18	18	18	18	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>QUIEN TE ROBO EL CORAZON?</b> D.DEL INFANTE
19	19	19	19	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>AGUA</b> J.DWORNIAK
20	20	20	20	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>TU</b> M.AZEVEDO
21	21	21	21	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>DEJARIA TODO</b> ESTEFANO
22	22	22	22	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>TIRANOS DEL NORTE</b> SONY DISCOS
23	23	23	23	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>ENTREGA TOTAL</b> J.MARTINEZ
24	24	24	24	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>NO SABES COMO DUELE</b> J.LUGO
25	25	25	25	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>SUBLIME MUJER</b> NOT LISTED
26	26	26	26	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>NUNCA TE OLVIDARE</b> R.PEREZ
27	27	27	27	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>PARA TODA LA VIDA</b> R.LIVI
28	28	28	28	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>TIEMBLA MI PIEL</b> R.MORALES
29	29	29	29	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>NINA BONITA</b> O.SERRANO
30	30	30	30	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>UNA PAGINA MAS</b> E.PENA
31	31	31	31	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>BUSCO UNA MUJER</b> K.SANTANDER
32	32	32	32	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>BOMBON DE AZUCAR</b> S.GEORGE
33	33	33	33	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>PERDEDOR</b> NOT LISTED
34	34	34	34	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>ESE</b> R.SANCHEZ
35	35	35	35	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>ADORABLE MENTIROSA</b> J.GABRIEL
36	36	36	36	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>DE QUE VALE SER UN REY</b> NOT LISTED
37	37	37	37	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>ASI LLEGASTE TU</b> L.ENRIQUE MEJIA
38	38	38	38	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>ENGANAME</b> R.PEREZ
39	39	39	39	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>DAMA DE HIERRO</b> B.CEPEDA
40	40	40	40	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>LOS TRI-O</b> A.FACCI
41	41	41	41	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>ADORACION</b> A.FACCI
42	42	42	42	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>SOLO UNA PATADA</b> R.AYALA
43	43	43	43	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>QUE BONITO</b> LOS MISMOS
44	44	44	44	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>ME VOY A QUITAR DE EN MEDIO</b> P.RAMIREZ
45	45	45	45	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>NECESITO DECIRTE</b> J.GUILLEN
46	46	46	46	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<b>UNA PAGINA MAS</b> E.PENA
47	47	47	47	<b>SHAKIRA</b> SONY DISCOS	<b>LA VIDA LOCA</b> C2/SOBY DISCOS	<





# FIRST ARGENTINEAN MUSIC AWARDS "PREMIOS GARDEL A LA MUSICA"



## Local repertoire (Argentina)

**Marcela Morello**  
Best Pop Female Artist  
Album: "Manantial"

**Alejandro Lerner**  
Best Pop Male Artist  
Album: "Volver a Empezar"

**León Gieco**  
Best Rock Artist  
Album: "Orozco"

**Los Auténticos Decadentes**  
Best Pop Group  
Album: "Cualquiera puede cantar"

**Los Fabulosos Cadillacs**  
Best Rock Group  
Album: "Fabulosos Calaveras"

**Mercedes Sosa**  
Best Folk Artist  
Album: "Al despertar"

**María Graña**  
Best Tango Artist  
Album: "Gardel por María Graña"

**Gilda**  
Best Tropical Artist: (In this category, there were two winners, due to a draw)  
Album: "Entre el cielo y la tierra"

**Carlos "la Mona" Gimenes**  
Best Tropical Artist  
Album: "Beso a beso con La Mona"

**Amar Azul**  
Best Tropical Group  
Album: "Cumbia nena"

**Chiquititas**  
Best Children's Album  
Album: "Chiquititas Vol. III"

**Alejandro Lerner**  
Song of the Year: "Volver a empezar"  
Album: "Volver a empezar"

**Gerardo "Cacho" López**  
Producer of the Year  
Album: "Volver a empezar"  
Artist: Alejandro Lerner

**Marcela Morello**  
Best New Artist  
Album: "Manantial"

**León Gieco**  
Best Music Video: "Los Orozco"  
Album: "Orozco"

**Mariano Mucci**  
Best Music Video Director  
Music Video: "LLueve sobre mojado"  
Album: "Enemigos íntimos"  
Artist: Fito Paez / Joaquín Sabina

**Mercedes Sosa**  
Album of the Year: "Al despertar"

## Latin repertoire

**Ana Belén**  
Best Female Artist  
Album: "Mirame"

**Alejandro Sanz**  
Best Male Artist  
Album: "Más"

**So Pra Contrarian**  
Best Pop Group  
Album: "So Pra Contrarian"

**Maná**  
Best Rock Group  
Album: "Sueños líquidos"

**Alejandro Fernández**  
Best New Artist  
Album: "Me estoy enamorando"

## Mercosur

**Caetano Veloso**  
Best Mercosur Artist  
Album: "Livro"



**Horacio Salgan**  
Lifetime Achievement Award:  
(Tango pianist, with over 60  
years of an incredible career)



**Sandro**  
Gardel Golden Award: (One of  
the most relevant pop/ballad  
singer with over 30 years of  
permanent success)



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# Artists & Music

## NOTAS

(Continued from page 40)

sales of titles appearing on The Billboard 200 dropped below the 160,000-unit threshold for the first time since the March 27 issue, there is hardly cause for alarm.

After all, the piece count this issue is still nearly double the tally of the similar issue last year. And with ultra-hot *merengero* **Elvis Crespo** due to drop his latest Sony Discos album, "Píntame," on Tuesday (4), the numbers look quite buoyant for the next several weeks.

For the fifth week running, **Ricky Martin's** "Vuelve" (Sony Discos) and **Selena's** "All My Hits—Todos Mis Exitos" (EMI Latin) run 1-2 on The Billboard Latin 50. Each title continues a sales decline, with "Vuelve" dropping 9% to 28,500 pieces and "All My Hits—Todos Mis Exitos" down 12% to 18,000 units.

"Vuelve," which now has ridden atop the pop genre chart nine weeks in a row, slips 40-44 on The Billboard 200.

Selena's greatest-hits set stays atop the regional Mexican genre chart for the seventh successive week, while

falling 62-67 on The Billboard 200.

Crespo and **Los Tri-O** once again trade places on The Billboard Latin 50, with Crespo's "Suavemente" (Sony Discos) moving 4-3 on the chart despite a 7% sales dip to 7,000 units. Though ruling the tropical/salsa genre chart for 22 of the last 23 weeks, "Suavemente" ramps down 169-174 on The Billboard 200.

Meantime, Los Tri-O's "Nuestro Amor" (Ariola/BMG Latin) tumbles 166-178 on The Billboard 200, selling 270 less units than "Suavemente."

New to the top 10 of the chart this issue is EMI Latin's Spanish rock troubadour **Jarabe De Palo**, whose superb album "Depende" leaps 16-9 on sales of 3,500 pieces.

**CHART NOTES, RADIO:** **Ricky Martin's** "Livin' La Vida Loca" (C2/Sony Discos) stays king of the hill on Hot Latin Tracks for the third straight week, with 17.3 million audience impressions. Martin's blockbuster remains No. 1 on the pop genre chart for a fourth week, with 13.8 million audience impressions.

Sitting atop the regional Mexican genre chart for the sixth week in a row is **Conjunto Primavera's** "Necesito Decirte" (Fonovisa), which earned 9.5 audience impressions.

Ascending to the apex of the tropical/salsa genre chart on 13.8 million audience impressions is **Elvis Crespo's** "Píntame" (Sony Discos). "Píntame" displaces **Tito Rojas'** "Por Mujeres Como Tú" (M.P./Sony Discos), which topped the pop genre chart for three consecutive weeks.

**SALES STATFILE:** The Billboard Latin 50: this issue: 156,500 units; last issue: 164,500 units; similar issue last year: 86,000 units.

Pop genre chart: this issue: 67,500 units; last issue: 72,000 units; similar issue last year: 31,000 units.

Tropical/salsa genre chart: this issue: 35,000 units; last issue: 33,000 units; similar issue last year: 22,000 units.

Regional Mexican genre chart: this issue: 46,500 units; last issue: 51,500 units; similar issue last year: 28,500 units.

## HIGHER GROUND

(Continued from page 35)

to hear (pardon the pun). Their stunning performance reminded everyone what amazing vocal talents they are. I went from there to the Southern gospel show at Caffè Milano to hear **Karen Peck Gooch**, the **Dove Brothers**, and **Greater Vision**, who brought the house down with a wonderful, rousing performance of "My Name Is Lazarus."

Tuesday evening's big ticket was Gaither's star-studded Homecoming concert at the Nashville Arena. Such Southern gospel favorites as the **Hoppers**, the **Gaither Vocal Band**, the **Nelons**, the **Martins**, and **Dottie Rambo** turned in great performances, as did contemporary acts like the **Katinas**, **Russ Taff**, **Laruelle Harris**, and **Sandi Patty**. Harris and Patty's duet, "I've Just Seen Jesus," was a show-stopper. It was an incredible evening of music and some laughter too, provided by **Mark Lowry**, who kept Gaither on his toes and the audience in stitches. Gaither is to be applauded for the event, as more than \$240,000 was raised for the Gospel Music Trust Fund, which is the largest single donation ever made to the fund. Every dollar from every ticket sold went directly to the fund, as Gaither also raised the additional \$95,000 necessary to cover the show's expenses. Gaither has previously donated more than \$175,000 to the fund from proceeds from his "Homecoming" videos.

On the way home that night, I

**Younce**, and **Billy Graham**. Ninety-year-old **George Beverly Shea** accepted on behalf of Graham. Other recipients performed prior to accepting accolades. The evening marked the first time in years that 2nd Chapter Of Acts members **Annie Herring**, **Mathew Ward**, and **Nellie Greisen** had performed together, and they sounded just as stirring as ever on "Mansion Builder" and "Easter Song." The Cathedrals, the Florida Boys, the Fairfield Four, and the Mighty Clouds Of Joy also turned in spirited sets. All the honorees returned to the stage for a rousing finale as Taff began singing his classic "We Will Stand" before turning the mike over to **Michael English** for

*[dc Talk] delivered a message of hope to a generation that sorely needs to hear something uplifting*

the next verse. It was a great evening of music, and in the midst of a week here during which many were marveling at such talented new voices as Benson's **Natalie Grant**, Pamplin's **Nikki Leonti**, and Sparrow's **Chasing Furies**, it was great to witness the talents that paved the way for everyone. It was heartwarming to

Fame induction, I got there just in time to hear the Katinas close out the evening with an incredible set. Singing siblings **Joe**, **James**, **Jesse**, **Sam**, and **John Katina** shared songs from their new self-titled Gotee debut album and had the crowd on its feet—dancing fervently during most of the set, then quietly swaying in worship as they closed the evening with "You Are God." It was a great conclusion to a wonderful GMA week.

And actually, the week wasn't over. Thursday night, April 22, **dc Talk** brought the Supernatural Experience to the Nashville Arena. Though most of the industry was pretty well exhausted by GMA week activities, the community was out in force to see **dc Talk** rock Nashville. And they didn't disappoint the crowd. **Toby McKeehan**, **Michael Tait**, and **Kevin Max** demonstrated why they are one of Christian music's most popular and enduring acts. They each have such distinctive vocal styles, and it was great to hear those voices filling up the arena.

Particularly effective was the part of the show where they sat in the middle of the venue and delivered such ballads as "What If I Stumble" and "My Will." Of course, the fans wouldn't let them leave the building without hearing "Jesus Freak," and the encore also featured a stunning performance of "Red Letters" from the "Supernatural" album that included Bible verses on the video screen. In fact, that was one of the most powerful aspects of the concert—the way they effortlessly

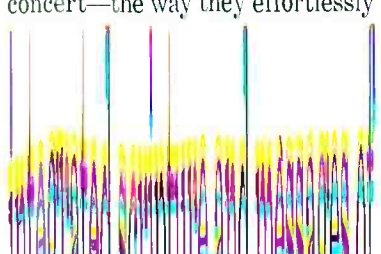
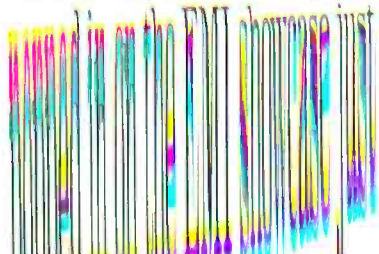
# THE Billboard Latin 50™

SoundScan®

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
<b>▶ No. 1 ◀</b>					
1	1	63	<b>RICKY MARTIN</b> ▲	SONY DISCOS 82653	23 weeks at No. 1 VUELVE
2	2	8	<b>SELENA</b>	EMI LATIN 97886	ALL MY HITS-TODOS MIS EXITOS
3	4	54	<b>ELVIS CRESPO</b> ●	SONY DISCOS 82634 HS	SUAVEMENTE
4	3	12	<b>LOS TRI-O</b>	ARIOLA 58436/BMG LATIN HS	NUUESTRO AMOR
5	5	31	<b>SHAKIRA</b> ●	SONY DISCOS 82746 HS	DONDE ESTAN LOS LADRONES?
6	7	10	<b>TITO ROJAS</b>	M.P. 56250/SONY DISCOS HS	ALEGRIAS Y PENAS
7	9	5	<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b>	EMI LATIN 99189 HS	AMOR, FAMILIA Y RESPETO
8	8	31	<b>ENRIQUE IGLESIAS</b> ●	FONOVISA 080002	COSAS DEL AMOR
9	16	5	<b>JARABE DE PALO</b>	EMI LATIN 47188 HS	DEPENDE
<b>▶ GREATEST GAINER ◀</b>					
10	21	2	<b>LA MAKINA</b>	J&N 83033/SONY DISCOS HS	PAL BAILADOR
11	6	13	<b>MARCO ANTONIO SOLIS</b>	FONOVISA 0516 HS	TROZOS DE MI ALMA
12	22	3	<b>VARIOUS ARTISTS</b>	VIRGIN 47192	THE BEST LATIN PARTY ALBUM IN THE WORLD...EVER!
13	10	37	<b>SOUNDTRACK</b>	EPIC 68905/SONY DISCOS	DANCE WITH ME
14	13	43	<b>VICENTE FERNANDEZ</b>	SONY DISCOS 82713 HS	ENTRE EL AMOR Y YO
15	12	25	<b>LOS TEMERARIOS</b>	FONOVISA 6078 HS	15 EXITOS PARA SIEMPRE
16	11	9	<b>NOELIA</b>	FONOVISA 6080 HS	NOELIA
17	15	6	<b>EDNITA NAZARIO</b>	EMI LATIN 59935 HS	CORAZON
18	27	3	<b>RABITO</b>	FONOVISA 9776	SINCERIDAD
19	20	29	<b>CONJUNTO PRIMAVERA</b>	FONOVISA 9663 HS	NECESITO DECIRTE
20	18	21	<b>VICO C</b>	EMI LATIN 98110 HS	AQUEL QUE HABIA MUERTO
21	14	3	<b>LOS ORIGINALES DE SAN JUAN</b>	EMI LATIN 99623 HS	NACI CON SUERTE DE REY
22	26	45	<b>OZOMATLI</b>	ALMO SOUNDS 80020/INTERSCOPE HS	OZOMATLI
23	28	2	<b>TONNY TUN TUN</b>	CAIMAN 2986	CAMINANDO
24	19	4	<b>JOSE LUIS RODRIGUEZ WITH LOS PANCHOS</b>	SONY DISCOS 83177	INOLVIDABLE VOL. 2: ENAMORADO DE TI
25	24	19	<b>JUAN LUIS GUERRA 440</b>	KAREN 930216 HS	NI ES LO MISMO NI ES IGUAL
26	17	21	<b>JERRY RIVERA</b>	SONY DISCOS 82862 HS	DE OTRA MANERA
27	25	83	<b>BUENA VISTA SOCIAL CLUB</b>	WORLD CIRCUIT/SONESUCH 7947/8AG HS	BUENA VISTA SOCIAL CLUB
28	23	29	<b>CHAYANNE</b>	SONY DISCOS 82869 HS	ATADO A TU AMOR
<b>▶ HOT SHOT DEBUT ◀</b>					
29	<b>NEW ▶</b>		<b>DLG</b>	SONY DISCOS 82924	GOTCHA!
30	30	81	<b>MANA</b> ●	WEA LATINA 20430	SUENOS LIQUIDOS
31	31	10	<b>ENRIQUE IGLESIAS</b>	FONOVISA 6076	REMIXES
32	29	19	<b>JUAN GABRIEL CON BANDA EL RECCODO</b>	ARIOLA 64321/BMG LATIN HS	JUAN GABRIEL CON BANDA...EL RECCODO!!!
33	33	77	<b>MARC ANTHONY</b> ●	RMM 82156	CONTRA LA CORRIENTE
34	<b>NEW ▶</b>		<b>TITO NIEVES</b>	RMM 84024	CLASE APARTE
35	<b>NEW ▶</b>		<b>DANNY RIVERA</b>	ARIOLA 66276/BMG LATIN	EN VIVO DESDE CARNegie HALL
36	37	7	<b>LOS HURACANES DEL NORTE</b>	FONOVISA 6081	CORRIDOS PAL PUEBLO
37	35	6	<b>VARIOUS ARTISTS</b>	PROTEL 82289/SONY DISCOS	MERENGUE EN LA CALLE 8 '99
38	34	12	<b>PEPE AGUILAR</b>	MUSART 2017/BALBOA	POR EL AMOR DE SIEMPRE
39	<b>RE-ENTRY</b>		<b>VARIOUS ARTISTS</b>	BLUE JAY 47020	LO MEJOR DEL NORTE Y DEL SUR
40	49	4	<b>VICO C</b>	ARIOLA 64757/BMG LATIN	HISTORIA VOL. 2
41	47	18	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b>	FREDDIE 1770	20 EXITOS GIGANTES
42	38	43	<b>LOS TUCANES DE TIJUANA</b>	EMI LATIN 93618 HS	AMOR PLATONICO
43	36	20	<b>GRUPOMANIA</b>	SONY DISCOS 82878 HS	THE DYNASTY
44	43	83	<b>ALEJANDRO FERNANDEZ</b> ●	SONY DISCOS 82446 HS	ME ESTOY ENAMORANDO
45	45	2	<b>GRUPO EXTERMINADOR</b>	FONOVISA 9780	CONTRABANDO EN LOS HUEVOS
46	<b>RE-ENTRY</b>		<b>LOS ACOSTA</b>	DISA 53856/EMI LATIN	VOLANDO EN UNA NAVE TRISTE
47	32	4	<b>ROCIO DURCAL</b>	ARIOLA 63526/BMG LATIN	PARA TODA LA VIDA
48	48	5	<b>CONJUNTO ALMA NORTEÑA</b>	CDM 1037	ALMA
49	40	29	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b>	FREDDIE 1775	CASAS DE MADERA
50	44	4	<b>MILLIE</b>	EMI LATIN 97831	AMAR ES UN JUEGO

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 <b>RICKY MARTIN</b> SONY DISCOS VUELVE	1 <b>ELVIS CRESPO</b> SONY DISCOS SUAVEMENTE	1 <b>SELENA</b> EMI LATIN ALL MY HITS-TODOS MIS EXITOS
2 <b>SHAKIRA</b> SONY DISCOS DONDE ESTAN LOS LADRONES?	2 <b>TITO ROJAS</b> M.P./SONY DISCOS ALEGRIAS Y PENAS	2 <b>LOS TRI-O</b> ARIOLA/BMG LATIN NUUESTRO AMOR
3 <b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b> EMI LATIN AMOR, FAMILIA Y RESPETO	3 <b>LA MAKINA</b> J&N/SONY DISCOS PAL BAILADOR	3 <b>VICENTE FERNANDEZ</b> SONY DISCOS ENTRE EL AMOR Y YO
4 <b>ENRIQUE IGLESIAS</b> FONOVISA COSAS DEL AMOR	4 <b>SOUNDTRACK</b> EPIC/SONY DISCOS DANCE WITH ME	4 <b>LOS TEMERARIOS</b> FONOVISA 15 EXITOS PARA SIEMPRE
5 <b>JARABE DE PALO</b> EMI LATIN DEPENDE	5 <b>TONNY TUN TUN</b> CAIMAN CAMINANDO	5 <b>CONJUNTO PRIMAVERA</b> FONOVISA NECESITO DECIRTE
6 <b>MARCO ANTONIO SOLIS</b> FONOVISA TROZOS DE MI ALMA	6 <b>JUAN LUIS GUERRA 440</b> KAREN NI ES LO MISMO NI ES IGUAL	6 <b>LOS ORIGINALES DE SAN JUAN</b> EMI LATIN NACI CON SUERTE DE REY
7 <b>VARIOUS ARTISTS</b> VIRGIN THE BEST LATIN PARTY ALBUM IN THE WORLD...EVER!	7 <b>JERRY RIVERA</b> SONY DISCOS DE OTRA MANERA	7 <b>JUAN GABRIEL CON BANDA EL RECCODO</b> ARIOLA/BMG LATIN JUAN GABRIEL CON BANDA...EL RECCODO!!!
8 <b>NOELIA</b> FONOVISA NOELIA	8 <b>BUENA VISTA SOCIAL CLUB</b> WORLD CIRCUIT/SONESUCH/AG BUENA VISTA SOCIAL CLUB	8 <b>LOS HURACANES DEL NORTE</b> FONOVISA CORRIDOS PAL PUEBLO
9 <b>EDNITA NAZARIO</b> EMI LATIN CORAZON	9 <b>DLG</b> SONY DISCOS GOTCHA!	9 <b>PEPE AGUILAR</b> MUSART/BALBOA POR EL AMOR DE SIEMPRE
10 <b>RABITO</b> FONOVISA SINCERIDAD	10 <b>MARC ANTHONY</b> RMM CONTRA LA CORRIENTE	





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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## BMG Int'l Conference Previews Global Plans For GetMusic.com

BY THOM DUFFY

BOSTON—Online music sales, border-crossing repertoire, and an expected resurgence for American rock'n'roll will shape the months ahead for BMG Entertainment International, the company's managing directors learned at a worldwide conference held April 20-23 here.

"We've had great presentations and great music," says Rudi Gassner, president/CEO of BMG Entertainment International, who led the gathering of more than 80 managing directors and marketing VPs at Boston's Park Plaza Hotel.

Also present were Thomas Middelhoff, chairman/CEO of BMG's parent company, Bertelsmann A.G.; Strauss Zelnick, president/CEO of BMG Entertainment; and U.S. label chiefs, including Clive Davis, presi-



GASSNER

dent/CEO of Arista Records; Bob Jamieson, president of RCA Records; Joe Galante, chairman of the RCA Label Group in Nashville; and L.A. Reid, chairman of LaFace Records.

The focus of the meeting was on music, not numbers. Since the conference did not coincide with the June 30 close of BMG Entertainment International's fiscal year, as it has in recent years, no financial results were reported. This also was a smaller gathering of executives than at other recent conferences, which allowed greater focus on repertoire and issues.

Among the most pressing of those issues is BMG's international strategy for music sales online. In the wake of the recent announcement that BMG Entertainment and the Universal Music Group had formed a joint venture, GetMusic.com, to

sell music online (Billboard, April 17), that project will expand worldwide in the coming year. Initial plans have focused on albums released by BMG and Universal in the U.S.

Kevin Conroy, BMG Entertainment senior VP for worldwide marketing, said that a business plan for international markets will be developed over the next four months. Repertoire from the international affiliates will then be available within nine to 12 months via GetMusic. Orders will be placed online for physical product, rather than digital downloads.

BMG Entertainment International affiliates have established content-driven Web sites in markets  
*(Continued on page 64)*



**A Fine Evening In London.** Colleagues from across the music industry met at a London restaurant recently to honor former International Federation of the Phonographic Industry (IFPI) chairman David Fine, who retired in December 1998. Pictured, from left, are Tim Bowen, executive VP, Universal Music International (UMI); Nic Garnett, director general/COO, IFPI; Rupert Perry, EMI Europe president; Rob Stuyt, chairman, European executive committee, IFPI; Frances Moore, director of European affairs, IFPI; Jay Berman, chairman/CEO, IFPI; Jorgen Larsen, chairman/CEO, UMI; Fine; Manfred Zumkeller, former president, Warner Music Europe; and Paul Russell, chairman, Sony Music Entertainment Europe.

## '98 Sales Down For Japan's PolyGram K.K.

BY STEVE McCLURE

TOKYO—PolyGram's Japanese affiliate—riding high in recent years on the strength of big-selling titles by the Carpenters and local act Glay—saw its sales fall by almost 12% in value during 1998.

PolyGram K.K.'s sales fell 11.7% to 78.7 billion yen (\$692.2 million) in the year ending Dec. 31, 1998, according to company president Kei Ishizaka. Sales of audio software were down 16.4% to 65 billion yen (\$571.7 million).

International repertoire did especially poorly, with sales falling 22.6% to 23.7 billion yen (\$208.4 million), while local acts' sales were down 12.4% to 41.2 billion yen (\$362.4 million).

Ishizaka says the label group, which comprises Polydor K.K., Mercury Music Entertainment, Kitty Enterprises, Nu-Taurus, and PolyGram Music (renamed Universal Music Publishing K.K. on April 30), maintains strong profitability despite the sales declines. One bright spot was that sales of videos and related visual-software products rose 20% to 13.7 billion yen (\$120.5 million).

*(Continued on next page)*

## SACEM's Head Announces Successor

BY RÉMI BOUTON

PARIS—Jean-Loup Tournier, who has helmed French authors' rights body SACEM for the past 50 years, says he has completed his "last task" before retiring by successfully ending the three-year search for his replacement.

Tournier has confirmed (Billboard Bulletin, April 26) that he is in advanced discussions with diplomat Bernard Miyet, 53—currently U.N. under-secretary general for

peace-keeping operations—to succeed him as president of SACEM.

"We have not yet signed an agreement, but we have agreed in principle," says Tournier.

Miyet will be named VP of the SACEM board of directors at the end of his U.N. term in April 2000; he will succeed Tournier as president of the organization Feb. 1, 2001. The appointment will be officially confirmed June 8 at the annual SACEM general assembly.

According to Tournier, Miyet will "easily get into SACEM's mold" and will work to "continue what has been done so far." He adds, "Miyet is the closest to the profile I was looking for."

Miyet has experience as a broadcasting executive and as a civil servant on an international level. After graduating from French civil service school École Nationale d'Administration in 1976, he worked at the French Ministry of Foreign Affairs and at the United Nations in Geneva, Switzerland (1979-81). In 1981, he became chief of staff of the minister of communication, then was appointed CEO of public broadcasting company Sofirad (1983-84).

After participating in the launch of France's first commercial TV channel, La 5, Miyet resumed his career as a diplomat and was appointed French consul general in Los Angeles (1986-89)

before serving as deputy manager for cultural and scientific relations at the Ministry of Foreign Affairs (1989-91).

In 1991, Miyet became French ambassador to the United Nations in Geneva for two years before being appointed negotiator for the audiovisual part of the General Agreement on Tariffs and Trade negotiations. Since January 1997,

Miyet has been the U.N. under-secretary general for peace-keeping operations.

While Tournier admits Miyet might not be as well-versed as he is on intellectual property rights, he insists that his heir "knows international institutions very well, he has great experience in running audiovisual companies, and, as a diplomat, he has a great talent as a negotiator."

Although headhunters contributed to the three-year search for a successor, Tournier says he finally identified and selected Miyet himself.

"At this level, it is very difficult to find the right candidate through a headhunter, and finally, the best one can do is search in one's own memory," says Tournier.

He says the appointment of his successor was "the most important thing I had to do before leaving. That was my last task, and now it's done. I think that I have been lucky to find Miyet and, above all, that he has accepted the job."



TOURNIER

## Argentina Looks To 2nd Premios Organizers Likely To Include Live Performances

BY JEFF CLARK-MEADS

LONDON—The Argentinian record industry is aiming to use the lessons of its first awards show to build a bigger and better event next year. The inaugural Premios Gardel A La Musica was held April 15 at the Coliseo Theater in Buenos Aires (Billboard Bulletin, April 16).

Organized by labels' body CAPIF, the awards show had a live TV audience of 5.7 million from Argentina's population of 37 million. CAPIF executive director Roberto Piay says he is delighted with that number. Such a penetration means the Premios reached the same proportion of the domestic population as the U.K.'s Brit Awards show does in its home country.

Piay notes that the ceremony was also broadcast nationwide by the Cadena 100 radio network, but listening figures have not yet been collated. Reaction to the show among both industry executives and consumers has been favorable, but Piay says there are a number of issues the organizing committee believes should be discussed ahead of next year's show. "For one thing, I think we feel that all the performances should be live," Piay says. "Another thing we are eager to avoid is the situation where managers and artists leave early, leaving empty seats at prominent places in the hall."



SANDRO

The Premios are voted on by a  
*(Continued on page 64)*



# Hi-Bias Talks Up Canadian Temperance

BY LARRY LeBLANC

TORONTO—Sassy-voiced Lorraine Reid, the public face and vocalist of Canadian dance act Temperance, has a double reason for celebration. Not only is Temperance's R&B/dance-styled sophomore album, "If You Don't Know," to be released in Canada by Hi-Bias Records on Tuesday (4), she graduates next month with a bachelor of arts degree in linguistics after studying for five years at York University here.

"Temperance is my 9-to-5 gig now," says the exuberant 23-year-old. "Do you know how good it's going to be [to be] on a plane and not be reading for some test? I can now read 'How Stella Got Her Groove Back,' and I don't have to remember anything."

Prior to the release of "If You Don't Know," distributed nationally by Attic Music Group, Temperance had garnered impressive club and radio action for two of its singles, "Hands Of Time"—released last July—and "Dancing In The Key Of Love"—out in January. English- and French-language versions of the album's title

track, a ballad, were delivered March 8 to Canadian radio, and a commercial release featuring six additional mixes is due May 25. The video will be serviced to music TV channels MuchMusic and MusiquePlus the first week of May.

The single has picked up early support from such Ontario top 40 power-

house stations as CISS Toronto; CING Burlington, Ontario; and CKDK Woodstock, Ontario.

"If You Don't Know" is going to cross Temperance over to other formats," says Scot Turner,

music director of CING. "I'm playing it, but I'm also waiting for one of the remixes, which has more of a groove."

Attic VP of national promotion and publicity Kevin Shea talks of "a three-tiered marketing approach" to building radio airplay for the Temperance single. He adds, "We've got a strong multi-format record. We first went after the rhythmic CHR stations who

are all coming off of major spins with 'Dancing In The Key Of Love.' Our next phase is traditional CHR and then AC."

Temperance's national profile was boosted substantially recently when it headlined the MuchMusic Dance tour, which began April 24 in Toronto, with dates in Calgary, Alberta (April 27); Edmonton, Alberta (April 28); Vancouver (April 29); Montreal (Saturday [1]); and Ottawa (Sunday [2]). The group also received an enormous career boost when its "Hands Of Time" was featured on BMG/Universal/Sony's "MuchDance 1999" compilation—which was released last November and has sold 475,000 units, according to SoundScan

Canada.

Reid was a 19-year-old student when Temperance recorded its first Hi-Bias album, 1995's Euro-NRG-laced "Virtues Of Life," primarily written and produced by co-founder Mark Ryan. Despite domestic club play of such heart-racing tracks as "Lost In Love," "Universal Dream,"

(Continued on page 48)



REID



FIORUCCI

## newsline...

**AUSTRALIAN INDEPENDENT** group Shock is to be headed by former co-managing director David Williams, following the retirement of the label's co-founder (and co-managing director) Andrew McGee. Williams will take on the role of chairman. McGee, 39, who started as a retailer 20 years ago, had long intended to retire by 40. He will devote his time to boutique winemaking. McGee departs at a time when Shock continues to break into the mainstream, with four top 20 singles and a No. 11 album debut in recent months, and a projected turnover of \$51 million Australian (\$33.15 million) for this calendar year. Also, it is reportedly about to announce a major U.S. deal for one of its acts.



WILLIAMS

CHRISTIE ELEIZER

**CHINA RECORDS** will move to Warner Music U.K.'s EastWest offices in Kensington, west London, April 30 (*Billboard* **Bulletin**, April 26). In January, Warner Music International bought out the remaining 50% it did not own from label founder Derek Green. Six staffers, including head of international Adrian Sear, head of press Ken Lower, and marketing manager Jon Ward, will leave the company. Green and China director Sarah Spears will move to EastWest and work with that label's staff. Green says he will continue to work with the China roster of four acts, including Morcheeba and the Levellers, for the foreseeable future. DOMINIC PRIDE

**THE WARNER MUSIC JAPAN (WMJ)** group is merging its promotional operations under WMJ executive VP Kazuma Toumoto. Until now, promotion staffers have operated in four divisions: WEA1, WEA2, Planets, and east west japan. Toumoto joined the company in January (*Billboard* **Bulletin**, Jan. 26) from Pony Canyon and is a veteran of Sony Music Entertainment (Japan). Deputy head of the new department is Toshiyuki Takano, also a WMJ executive VP. WMJ says the new setup will strengthen key promotion activities across foreign and domestic repertoire, not least among Japan's increasingly important satellite broadcasters. Another aim of the restructuring, Toumoto says, is to promote WMJ's foreign product more effectively. STEVE McCLURE

**SWITZERLAND IS DUE** to get its first national music-TV channel in September with the launch of a service provisionally named SwissHits. The company behind the station is S Media Vision AG, formed by media personality Suzanne Speich and consultant Pierre Rothschild. Founder advertisers include Credit Suisse Group, the second-largest Swiss bank, McDonald's, and Coca-Cola. SwissHits will start with a six-hour program airing 4-10 p.m. Rothschild says the channel will not be "another youth magazine" but will be a national music channel such as MTV or Viva. The channel's budget will be more than 6 million Swiss francs (\$4.2 million) and will employ 30 people. A national cable frequency has already been allocated, according to the company. ALEXANDER NAEPLIN

**ITALIAN DANCE INDIE MEDIA RECORDS** will open a German affiliate June 1 in Frankfurt. The Brescia-based company already has offices in London, Paris, and Hilversum, Netherlands. "This is a major step in completing our mosaic of European operations," says Media Records man-



aging director Gianfranco Bortolotti, who adds that a major German DJ/producer has been lined up to head the new operation. Bortolotti says negotiations prevent him from revealing the German partner and minority shareholder in Media Records Germany until late May. The new affiliate will first promote existing product but will eventually look to sign local artists. MARK DEZZANI

**STANDARD RECORDS**, the new Melbourne-based label set up by Tina Arena's husband and manager, Ralph Carr (*Billboard* **Bulletin**, Dec. 18, 1998), has signed a distribution deal for Australia and New Zealand with Mushroom Records. The first releases, from Standard acts sister2sister and Dave Franciosa, will hit stores in July. CHRISTIE ELEIZER

**MARIO RUIZ HAS LEFT** his post as president/CEO of EMI Mexico. Charlie Dimont, senior VP of EMI International, says the head of EMI Mexico, who previously reported directly to Dimont, now will report to Rafael Gil, president/regional managing director of EMI's Latin American region. "We needed to bring Mexico into a combined Latin region under Rafael Gil, who was running South America and now runs Latin America, and Mario found that this new environment was not acceptable to him," states Dimont. "He did a good job for us in Mexico." Ruiz says that he agrees with the move but that his personal and professional friction with Gil prevented him from reporting to Gil. While he has no immediate plans, Ruiz says he would be interested in forming a joint-venture label. Dimont says Gil will oversee the Mexican office until Ruiz's successor is appointed. JOHN LANNERT

## Spanish Rights Body SGAE Posts Record Year

Collections In 1998 Show 9.1% Increase Over '97; Distributions Up 17.5%

BY HOWELL LLEWELLYN

MADRID—Spain's authors' and publishers' rights body SGAE enjoyed a record year in 1998 and can expect to better its performance in 1999, its centenary year, says its executive president, Teddy Bautista.

According to SGAE's annual report, it collected a total of 197.8 million euros (\$209.7 million) in 1998, an increase of 9.1% over the previous year, and distributed 192.3 million euros (\$203.8 million), a rise of 17.5%.

Bautista noted that administration costs were at an all-time low, at 16.5% of collections, making SGAE the world's fourth-"cheapest" society for its members. Some 3,100 new members joined SGAE in 1998, 2,500 of them music composers, bringing the total membership to 53,300.

The figures, says Bautista, are "the result of increasing activity, rather than chance circumstances which would have no clear expansive tendency."

He adds, "I want to increase the [distributions] to our members even more, to make them even more competitive by being able to invest more in their creative work."

Collections outside Spain for SGAE members, many of them Latin American- or U.S.-based, rose only 1.5% to 19.7 million euros (\$20.9 million). Bautista says the real figure is higher, as societies in many countries were a little slow in reporting by SGAE's Dec. 31, 1998, deadline, and in "certain countries" there were "internal [industry] conflicts affecting collection."

He adds that 1997's figure had been more than 20% higher than that for



BAUTISTA

1996. SGAE received most of its royalties from France, at 3.13 million euros (\$3.29 million), ahead of the U.S. at 3.12 million euros (\$3.27 million); Argentina, 2.8 million euros (\$3 million); Germany, 1.77 million euros (\$1.88 million); and Italy, 1.47 million

euros (\$1.56 million).

Mechanical royalties in Spain increased by 2.7% to 58.4 million euros (\$61.9 million). Overseas mechanical royalties reached 9.1 million euros (\$9.6 million)—a 24% increase. Europe was responsible for 55% of the total; the U.S. and Canada, 26%; and Latin America, 17%.

SGAE's promotional arm, Fundacion Autor, set up in 1997, carried out 586 programs during 1998, an increase of 32% over its first year. These included organization of the second Premios de la Música award ceremony, in which artists' body AIE also participates.

### '98 SALES DOWN FOR JAPAN'S POLYGRAM K.K.

(Continued from preceding page)

Ishizaka cites weak sales of international popular music on Polydor and Mercury and classical music on Deutsche Grammophon as key reasons for the disappointing results.

One industry source here points out that it has been hard for the label to follow up the extraordinary success of the Carpenters' greatest-hits compilation, which has sold some 2.6 million units since its November 1995 release. The source also says rap and country product, which does well for Def Jam and Mercury in the U.S., is a hard sell in Japan.

Ishizaka, who since joining PolyGram in late 1994 has presided over its growth to one of Japan's top three labels in terms of market share, says the label's priorities

include stronger cost-cutting efforts, recruiting new staff, and fostering talented new artists.

He adds that PolyGram's plan to merge with Universal Victor, Universal's Japanese affiliate, has not yet been finalized, but the company's preparations for the merger include changing its accounting period and shifting to a "cash flow-oriented" management style.

Meanwhile, the label's biggest-selling domestic act, rock band Glay, has left Polydor K.K. Glay product is now being distributed by independent label Pony Canyon, with master rights held by a new indie label, Unlimited Records.

The exchange rate used in this story is \$1 to 113.7 yen.



# HITS OF THE



# WORLD

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JAPAN		(Dempa Publications Inc.) 05/03/99	
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	HEAVEN'S DRIVE L'ARC-EN-CIEL K/00N	
2	NEW	TSUKI TO TAIYO TSUKI TO CISCO MOON ZETIMA	
3	1	LOVE-DUSTY AYUMI HAMASAKI AVEV TRAX	
4	NEW	BELIEVE (12-INCH) MISIA BMG	
5	2	BAMBINA TOMOYASU HOTEI TOSHIBA-EMI	
6	NEW	HIMAWARI TUBE SONY	
7	5	BELIEVE YUKO YAMAGUCHI MERCURY	
8	3	JYUKAI NO ITO COCCO VICTOR	
9	12	LET YOURSELF GO, LET MYSELF GO DRAGON	
		ASH VICTOR	
10	6	BELIEVE YOUR SMILE V6 AVEV TRAX	
11	7	SAYONARA JYA NAI SOMETHING ELSE TOSHIBA-EMI	
12	10	RESPECT THE POWER OF LOVE NAMIE AMURO	
		AVEV TRAX	
13	4	DANGO SAN KYODAI KENTARO HAYAMI ETC. PONY CANYON	
14	9	MIND GAMES ZARD B-GRAM	
15	13	STILL FOR YOUR LOVE RUMANIA MONTEVIDEO	
		GIZA STUDIO	
16	NEW	BARAIRO NO JINSEI MITSUHIRO OIKAWA TOSHIBA-EMI	
17	NEW	BELIEVE (8-INCH) MISIA BMG	
18	11	MY FIRST LOVE TAKAKO UEHARA TOY'S FACTORY	
19	14	HARU SPRING HYSTERIC BLUE SONY	
20	15	EYES ON ME FAYE WONG TOSHIBA-EMI	
		<b>ALBUMS</b>	
1	NEW	DREAMS COME TRUE THE MONSTER TOSHIBA-EMI	
2	1	HIKARU UTADA FIRST LOVE TOSHIBA-EMI	
3	2	EVERY LITTLE THING EVERY BEST SINGLE + 3	
		AVEV TRAX	
4	5	CUBIC U PRECIOUS TOSHIBA-EMI	
5	NEW	ULFULS STUPID & HONEST TOSHIBA-EMI	
6	7	VARIOUS ARTISTS NOW BEST TOSHIBA-EMI	
7	3	SOPHIA MATERIAL TOY'S FACTORY	
8	6	AMI SUZUKI SA SONY	
9	8	HYSTERIC BLUE BABY BLUE SONY	
10	4	TAKAHIRO MATSUMOTO KNOCKIN' "T" AROUND	
		ROOMS	
11	11	TLC FANMAIL BMG	
12	NEW	BLACKMORE'S NIGHT UNDER A VIOLET MOON	
		PONY CANYON	
13	9	GLOBE FIRST REPRODUCTIONS AVEV TRAX	
14	10	SPITZ KA CHOU HUU GETSU POLYDOR	
15	NEW	BEN FOLDS FIVE THE UNAUTHORIZED BIOGRAPHY OF REINHOLD MESSNER EPIC	
16	NEW	VARIOUS ARTISTS DORA THE BEST SYOGAKUKAN	
17	16	VARIOUS ARTISTS DANCEMANIA X2 TOSHIBA-EMI	
18	12	CHARLOTTE CHURCH VOICE OF AN ANGEL SONY	
19	17	DRAGON ASH BUZZ SONS VICTOR	
20	NEW	KENJI HAYASHIDA MABOROSHI VICTOR	

GERMANY		(Media Control) 04/27/99	
THIS WEEK	LAST WEEK	SINGLES	
1	1	FLAT BEAT MR. OIZO F COMMUNICATIONS/CONNECTED	
2	2	MFG (MIT FREUNDLICHEN GRUSSEN) DIE FANTASTISCHEN VIER FOUR MUSIC/COLUMBIA	
3	4	SIE SIEHT MICH NICHT XAVIER NAIDOO EPIC	
4	3	... BABY ONE MORE TIME BRITNEY SPEARS	
		JIVE/ROUGH TRADE	
5	5	MARIA BLONDIE BEYOND/RCA	
6	6	SIMARIK TARKAN MOTOR/UNIVERSAL	
7	10	A LIFE SO CHANGED BLUE NATURE INTERCORD	
8	7	NIE WIEDER SARA RCA	
9	9	BOOM, BOOM, BOOM, BOOM! VENGABOYS MOTOR/UNIVERSAL	
10	11	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING	
		COLUMBIA	
11	8	CHANGES 2PAC JIVE/ROUGH TRADE	
12	12	WE CAN LEAVE THE WORLD SASHA WEA	
13	NEW	NO SCRUBS TLC ARIOLA	
14	13	CAN I GET A ... JAY-Z FEATURING AMIL (OF MAJOR COINZ) & JA MERCURY/UNIVERSAL	
15	NEW	HEUT IST MEIN TAG BLUMCHEN EDEL	
16	14	SOUNDTROPOLIS MEMBERS OF MAYDAY RCA	
17	NEW	WHAT IT'S LIKE EVERLAST EASTWEST	
18	NEW	JAVA (ALL DA LADIES COME AROUND) QCONNECTION RCA	
19	16	BEATBOX ROCKER WESTBAM RCA	
20	15	ICH WILL RAUS (SEHNSUCHT '99) KAMI & PURPLE SCHULZ EMI	
		<b>ALBUMS</b>	
1	NEW	THE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL	
2	1	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	
3	NEW	FREUNDKREIS ESPERANTO COLUMBIA	
4	NEW	TOM WAITS MULE VARIATIONS EPITAPH/CMV	
5	3	CHER BELIEVE WEA	
6	NEW	MASSIVE TONE UBERFALL EASTWEST	
7	2	BRITNEY SPEARS ... BABY ONE MORE TIME	
		JIVE/ROUGH TRADE	
8	7	SASHA DEDICATED TO ... WEA	
9	6	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	
10	9	BRUCE SPRINGSTEEN 18 TRACKS COLUMBIA	
11	13	TLC FANMAIL ARIOLA	
12	17	TARKAN TARKAN UNIVERSAL	
13	12	ALANIS MORISSETTE SUPPOSED FORMER INFANTUATION JUNKIE MAVERICK/WEA	
14	15	EVERLAST WHITEY FORD SINGS THE BLUES EASTWEST	
15	8	ANDREA BOCELLI SOGNO SUGAR/POLYDOR/UNIVERSAL	
16	10	MODERN TALKING ALONE (THE 8TH ALBUM) HANSA/BMG	
17	4	DEINE LAKAIEN KASMODIAH COLUMBIA	
18	NEW	ABSOLUTE BEGINNER BAMBULE MOTOR/UNIVERSAL	
19	11	SKUNK ANANSIE POST ORGANIC CHILL VIRGIN	
20	5	TOM PETTY & THE HEARTBREAKERS ECHO WEA	

U.K.		(Copyright CIN) 04/24/99	
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	SWEAR IT AGAIN WESTLIFE RCA	
2	NEW	RIGHT HERE RIGHT NOW FATBOY SLIM SKINT	
3	1	PERFECT MOMENT MARTINE MCCUTCHEON INNO-CENT/VIRGIN	
4	NEW	IN OUR LIFETIME TEXAS MERCURY	
5	NEW	RED ALERT BASEMENT JAXX XL	
6	NEW	WHAT'S IT GONNA BE?! BUSTA RHYMES FEATURING JANET ELEKTRA/WEA	
		BYE BYE BABY TQ EPIC	
7	NEW	TURN AROUND PHATS & SMALL MULTIPLY	
8	2	NO SCRUBS TLC LAFACE/ARISTA	
9	6	WITCH DOCTOR CARTOONS EMI	
10	7	MY NAME IS EMINEM INTERSCOPE	
11	3	THANK ABBA FOR THE MUSIC VARIOUS ARTISTS EPIC	
12	4	YOU GET WHAT YOU GIVE NEW RADICALS MCA	
13	10	BRING MY FAMILY BACK FAITHLESS CHEEKY	
14	NEW	... BABY ONE MORE TIME BRITNEY SPEARS JIVE	
15	11	LOVE OF A LIFETIME HONEYZ 1ST AVENUE/MERCURY	
16	9	FLAT BEAT MR. OIZO F COMMUNICATIONS/PIAS	
17	8	FLOWERZ ARMAND VAN HELDEN & ROLAND CLARK FERR	
18	NEW	TABOO GLAMMA KID FEATURING SHOLA AMA WEA	
19	12	WE LIKE TO PARTY! VENGABOYS POSITIVA	
20	13		
		<b>ALBUMS</b>	
1	2	ABBA GOLD—GREATEST HITS POLYDOR/UNIVERSAL	
2	1	CATATONIA EQUALLY CURSED AND BLESSED	
		BLANCO Y NEGRO	
3	NEW	REEF RIDES SONY S2	
4	4	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST	
5	6	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT	
6	3	THE CORRS FORGIVEN, NOT FORGOTTEN 143/LAVA/ATLANTIC/EASTWEST	
7	NEW	THE CRANBERRIES BURY THE HATCHET	
		ISLAND/MERCURY	
8	5	STEREOPHONICS PERFORMANCE AND COCKTAILS v2	
9	NEW	TOM WAITS MULE VARIATIONS EPITAPH	
10	7	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU	
		CHRYSALIS/EMI	
11	8	THE CARDIGANS GRAN TURISMO STOCKHOLM/POLYDOR	
12	9	STEPS STEP ONE EBUL/JIVE	
13	15	TLC FANMAIL LAFACE/ARISTA	
14	10	NEW RADICALS MAYBE YOU'VE BEEN BRAIN-WASHED TOO MCA	
15	18	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	
16	14	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA	
17	13	MANIC STREET PREACHERS THIS IS MY TRUTH	
		TELL ME YOURS EPIC	
18	19	JAMES LAST COUNTRY ROADS POLYDOR/UNIVERSAL TV	
19	11	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE	
20	17	BLUR 13 FOOD/EMI	

FRANCE		(SNEP/FOP/Tite-Live) 04/24/99	
THIS WEEK	LAST WEEK	SINGLES	
1	2	... BABY ONE MORE TIME BRITNEY SPEARS	
		JIVE/VIRGIN	
2	1	TU M'OUBLIERAS LARUSSO ODEON/EMI	
3	6	AU NOM DE LA ROSE MOOS MERCURY/UNIVERSAL	
4	4	BOOM, BOOM, BOOM, BOOM! VENGABOYS SCOR-PIG/UNIVERSAL	
5	3	STRONG ENOUGH CHER WEA	
6	5	LA VIE NE M'APPREND RIEN LIANE FOLY VIRGIN	
7	8	FLAT BEAT MR. OIZO F COMMUNICATIONS/PIAS	
8	7	BIG BIG WORLD EMILIA UNIVERSAL	
9	10	BISSO NA BISSO BISSO NA BISSO v2/SONY	
10	9	KING OF MY CASTLE WAMDUE PROJECT	
		PRIVATE/SONY	
11	12	REQUIEM POUR UN FOU LARA FABIAN & JOHNNY	
		HALLYDAY POLYDOR/UNIVERSAL	
12	NEW	NO SCRUBS TLC ARIOLA	
13	11	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING	
		COLUMBIA	
14	NEW	YOU ARE NOT ALONE MODERN TALKING	
		HANSA/ARIOLA	
15	17	PARISIEN DU NORD CHEB MAMI & K-MEL VIRGIN	
16	18	YOU DON'T KNOW ME ARMAND VAN HELDEN	
		FEATURING DUANE HARDEN BARCLAY/UNIVERSAL	
17	13	I WANT TO KNOW WHAT LOVE IS TINA ARENA	
		COLUMBIA	
18	15	PROTECT YOUR MIND DJ SAKIN & FRIENDS AIR-PLAY/UNIVERSAL	
19	14	HEARTBREAK HOTEL WHITNEY HOUSTON	
		FEATURING FAITH EVANS & KELLY PRICE ARIOLA	
20	19	L'AME-STRAM-GRAM MYLENE FARMER	
		POLYDOR/UNIVERSAL	
		<b>ALBUMS</b>	
1	1	FRANCIS CABREL HORS SAISON COLUMBIA	
2	NEW	THE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL	
3	2	MYLENE FARMER INNAMORAMENTO POLYDOR/UNIVERSAL	
4	3	SUPERTRAMP IT WAS THE BEST OF TIMES EMI	
5	4	MANAU PANIQUE CELTIQUE POLYDOR/UNIVERSAL	
6	9	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA	
7	5	ANDREA BOCELLI SOGNO SUGAR/POLYDOR/UNIVERSAL	
8	11	LARA FABIAN LIVE POLYDOR/UNIVERSAL	
9	8	HELENE SEGARA COEUR DE VERRE ORLANDO/EASTWEST	
10	14	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL	
11	6	RED AXELLE TOUJOURS MOI VIRGIN	
12	12	MANU CHAO CLANDESTINO VIRGIN	
13	7	CHER BELIEVE WEA	
14	13	LIANE FOLY ACOUSTIQUE VIRGIN	
15	10	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY	
16	17	FONKY FAMILY HORS-SERIE VOL. 1 S.M.A.L./SONY	
17	NEW	MODERN TALKING ALONE HANSA/ARIOLA	
18	16	THE OFFSPRING AMERICANA COLUMBIA	
19	15	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST	
20	19	MATMATAH LA OUACHE TREMA/SONY	

CANADA		(SoundScan) 05/08/99	
THIS WEEK	LAST WEEK	SINGLES	
1	1	SQUEEZE TOY THE BOOMTANG BOYS VIRGIN/EMI	
2	2	GOODBYE SPICE GIRLS VIRGIN/EMI	
3	3	THE ANIMAL SONG SAVAGE GARDEN COLUMBIA/SONY	
4	NEW	LOVE SONG SKY EMI	
5	5	KISS ME SIXPENCE NONE THE RICHER SQUINT/COLUMBIA/COLUMBIA	
6	4	BELIEVE (IMPORT) CHER WARNER	
7	6	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL	
8	11	MUSIC SOUNDS BETTER WITH YOU STARDUST	
		ROULE/VIRGIN/EMI	
9	7	BLUE MONDAY ORGY ELEMENTREE/REPRISE/WARNER	
10	10	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU 'N SYNC RCA	
11	15	GIVE IT TO YOU JORDAN KNIGHT INTERSCOPE/UNIVERSAL	
12	8	PROMISES THE CRANBERRIES ISLAND	
13	NEW	LIVIN' LA VIDA LOCA RICKY MARTIN C2/SONY	
14	9	WRITTEN IN THE STARS ELTON JOHN & LEANN RIMES CURB/ROCKEY/MERCURY	
15	NEW	2 FUTURE 4 YOU ARMAND VAN HELDEN NUMUZIK	
16	16	YOU DON'T KNOW ME (IMPORT) ARMAND VAN HELDEN FEATURING DUANE HARDEN NUMUZIK	
17	14	HEARTBREAK HOTEL WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE ARIOLA/BMG	
18	17	I STILL BELIEVE MARIAH CAREY COLUMBIA/SONY	
19	RE	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	
20	13	HARD KNOCK LIFE (GHETTO ANTHEM) REMIXES JAY-Z ROC-A-FELLA/DEF JAM/MERCURY	
		<b>ALBUMS</b>	
1	1	SHANIA TWAIN COME ON OVER MERCURY	
2	NEW	VARIOUS ARTISTS PURE DANCE NO. 4 UNIVERSAL	
3	3	TLC FANMAIL LAFACE/ARISTA/BMG	
4	2	ANDREA BOCELLI SOGNO LONDON/PHILIPS/UNIVERSAL	
5	4	THE OFFSPRING AMERICANA COLUMBIA/SONY	
6	NEW	ERIC LAPORTE A L'OMBRE DE L'ANGE DEP INTERNATIONAL	
7	5	CHER BELIEVE WARNER	
8	7	SOUNDTRACK THE MATRIX MAVERICK/WARNER	
9	6	BRITNEY SPEARS ... BABY ONE MORE TIME	
		JIVE/BMG	
10	8	NAS I AM ... COLUMBIA/SONY	
11	18	RICKY MARTIN VUELVE SONY DISCOS/SONY	
12	9	VARIOUS ARTISTS FAMILY VALUES TOUR '98	
		IMMORTAL/EPIC/SONY	
13	11	EMINEM THE SLIM SHADY LP WEB/AFTERMATH/INTERSCOPE	
14	12	VARIOUS ARTISTS MASSIVE 2000—THE MILLENNIUM PLR/EMI	
15	14	SKY PIECE OF PARADISE EMI	
16	10	VARIOUS ARTISTS MC MARIO MIXDOWN 99	
		SONY/SONY DISCOS	
17	16	EVERLAST WHITEY FORD SINGS THE BLUES	
		TOMMY BOY/WARNER	
18	15	PROZZAK HOT SHOW BY PROZZAK EPIC/SONY	
19	13	VARIOUS ARTISTS 1999 GRAMMY NOMINEES	
		WARNER COMPILATION UNIT/WARNER	
20	17	VENGABOYS THE PARTY ALBUM! DEP INTERNATIONAL	

NETHERLANDS		(Stichting Mega Top 100) 05/01/99	
THIS WEEK	LAST WEEK	SINGLES	
1	1	WE'RE GOING TO IBIZA! VENGABOYS ZOMBA	
2	4	IF YOU BELIEVE SASHA WARNER	
3	2	TARZAN & JANE TOY-BOX EDEL	
4	3	... BABY ONE MORE TIME BRITNEY SPEARS	
		JIVE/ZOMBA	
5	8	NO SCRUBS TLC BMG	
6	6	BYE BYE BABY TQ EPIC	
7	5	FLAT BEAT MR. OIZO PIAS	
8	10	BETTER OFF ALONE DJ JURGEN ZOMBA	
9	7	DIEP IN MIJN HART FRANS BAUER & CORRY KONINGS KOCH	
10	15	POCO LOCO POCO LOCO GANG CNR	
11	12	STRONG ENOUGH CHER WARNER	
12	11	WONDERFUL LIFE MATILDE SANTING EPIC	
13	9	THE LAUNCH DJ JEAN OIGDANCE	
14	NEW	NEVER NOOIT MEER GORDON & RE-PLAY CNR	
15	13	NARCOTIC LIQUIDO VIRGIN	
16	NEW	THINKING OF YOU 'N SYNC BMG	
17	19	MY NAME IS EMINEM POLYDOR/UNIVERSAL	
18	16	AS GEORGE MICHAEL & MARY J. BLIGE EPIC	
19	18	HARDER DAN IK HEBBEN KAN BLOF EMI	
20	NEW	MARIA BLONDIE BMG	
		<b>ALBUMS</b>	
1	1	VENGABOYS GREATEST HITS ZOMBA	
2	2	ILSE DELANGE WORLD OF HURT WARNER	
3	5	ABBA 25 JAAR NA "WATERLOO" POLYDOR/UNIVERSAL	
4	3	BLOF BOVEN EMI	
5	4	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL	
6	10	RUTH JACOTT VALS VERLANGEN DINO	
7	6	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	
8	7	CHER BELIEVE WARNER	
9	8	MATILDE SANTING & THE OVERSOUL 13 TO OTHERS TO ONE EPIC	
10	NEW	THE CRANBERRIES BURY THE HATCHET ISLAND/MERCURY	
11	12	TLC FANMAIL BMG	
12	NEW	TOM WAITS MULE VARIATIONS EPITAPH	
13	9	ANOUC TOGETHER ALONE DINO	
14	11	GOLDEN EARRING PARADISE IN DISTRESS CNR	
15	13	BRITNEY SPEARS ... BABY ONE MORE TIME	
		JIVE/ZOMBA	
16	19	TQ THEY NEVER SAW ME COMING EPIC	
17	14	SKUNK ANANSIE POST ORGANIC CHILL VIRGIN	
18	RE	THE OFFSPRING AMERICANA COLUMBIA	
19	18	EMMA SHAPPLIN CARMINE MEO EMI	
20	15	ACDA & DE MUNNIK NAAR HUIS S M A R T/SONY	

AUSTRALIA		(ARIA) 04/26/99	
THIS WEEK	LAST WEEK	SINGLES	
1	4	NO SCRUBS TLC BMG	
2	2	WHY DON'T YOU GET A JOB? THE OFFSPRING	
		COLUMBIA	
3	3	WE LIKE TO PARTY! VENGABOYS SHOCK	
4	1	... BABY ONE MORE TIME BRITNEY SPEARS	
		JIVE/MUSHROOM/FESTIVAL	
5	6	THE ANIMAL SONG SAVAGE GARDEN	
		ROADSHOW/WEA	
6	5	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN	
		MERCURY/UNIVERSAL	
7	7	TOUCH IT MONIFAH MCA/UNIVERSAL	
8	13	FLY AWAY LENNY KRAVITZ VIRGIN	
9	9	UNTIL THE TIME IS THROUGH FIVE BMG	
10	8	ANTHEM FOR THE YEAR 2000 SILVERCHAIR MUR-MUR/SONY	



# HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA	SPAIN	
05/08/99			(AFYVE/ALEF MB) 04/17/99	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE	1	2
2	2	FLAT BEAT MR. OIZO F COMMUNICATIONS	2	NEW
3	4	BOOM, BOOM, BOOM, BOOM! VENGABOYS VIO-LENT/JIVE	3	NEW
4	3	STRONG ENOUGH CHER WEA	4	4
5	7	CHANGES 2PAC AMARU/JIVE	5	1
6	NEW	NO SCRUBS TLC LAFACE/ARISTA	6	3
7	5	MARIA BLONDIE BEYOND/RCA	7	5
8	10	MFG (MIT FREUNDLICHEN GRUSSEN) DIE FANTASTISCHEN VIER COLUMBIA	8	9
9	6	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA	9	NEW
10	NEW	SWEAR IT AGAIN WESTLIFE RCA	10	10
		<b>ALBUMS</b>		
1	NEW	THE CRANBERRIES BURY THE HATCHET ISLAND	1	2
2	1	ANDREA BOCELLI SOGNO SUGAR/POLYDOR	2	1
3	NEW	TOM WAITS MULE VARIATIONS EPITAPH	3	NEW
4	2	CHER BELIEVE WEA	4	3
5	4	THE OFFSPRING AMERICANA COLUMBIA	5	5
6	3	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE	6	4
7	8	BRUCE SPRINGSTEEN 18 TRACKS COLUMBIA	7	6
8	NEW	ABBA GOLD—GREATEST HITS POLAR	8	NEW
9	7	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC	9	NEW
10	6	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	10	9

MALAYSIA			PORTUGAL	
(RIM) 04/27/99			(Portugal/AFP) 04/27/99	
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK
1	1	VENGABOYS THE PARTY ALBUM! MUSIC STREET	1	1
2	NEW	VARIOUS ARTISTS NOW 5 EMI	2	2
3	3	SCORPIONS EYE TO EYE WARNER	3	4
4	2	MARIAH CAREY #1'S SONY	4	3
5	4	VARIOUS ARTISTS MTV FANTASTIC FEMALES SONY	5	6
6	9	VARIOUS ARTISTS VENGADANCE MUSIC STREET	6	5
7	10	THE OFFSPRING AMERICANA SONY	7	7
8	5	MICHAEL & VICTOR FEEL LIKE SEEING YOU ROCK	8	10
9	6	VARIOUS ARTISTS GRAMMY NOMINEES (POP ROCK GOLD) WARNER	9	9
10	RE	SITI NURHALIZA & NORANIZA IDRIS SERI BALAS SUWAH	10	8

SWEDEN			DENMARK	
(GLF) 04/29/99			(IFPI/Nielsen Marketing Research) 04/26/99	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	BOOM, BOOM, BOOM, BOOM! VENGABOYS JIVE/ZOMBA	1	3
2	2	(DU AR SA) YEAH YEAH WOW WOW MARTIN POLAR/UNIVERSAL	2	2
3	NEW	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL	3	1
4	3	CHANGES 2PAC JIVE/ZOMBA	4	9
5	4	FLAT BEAT MR. OIZO F COMMUNICATIONS/MNW	5	NEW
6	8	ELECTRIC ROBYN RICOCHET/BMG	6	4
7	5	UNFORGIVABLE SINNER LENE MARLIN VIRGIN	7	NEW
8	NEW	MARIA BLONDIE BEYOND/RCA/BMG	8	6
9	7	OM DU VAR MIN CARAMELL METRONOME/WEA	9	7
10	6	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/ZOMBA	10	5
		<b>ALBUMS</b>		
1	2	DEAN MARTIN THE VERY BEST OF DEAN MARTIN—CAPITOL & REPRIS YEARS CAPITOL/EMI	1	1
2	1	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL	2	4
3	3	THE OFFSPRING AMERICANA SONY	3	2
4	NEW	THE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL	4	5
5	NEW	BJORN AFZELIUS ELSINORE REBELLE/MNW	5	3
6	7	SMURFARNA SMURFHITS 6 ARCADE	6	NEW
7	NEW	TOM WAITS MULE VARIATIONS EPITAPH/WORDER	7	8
8	6	CHER BELIEVE WEA/WARNER	8	NEW
9	4	EVA DAHLGREN LAI LAI METRONOME/ANDERSON/WARNER	9	6
10	NEW	VENGABOYS THE PARTY ALBUM! JIVE/ZOMBA	10	7

NORWAY			FINLAND	
(Verdens Gang Norway) 04/27/99			(Radiomatia/IFPI Finland) 04/27/99	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	CHANGES 2PAC JIVE/VIRGIN	1	NEW
2	3	FLAT BEAT MR. OIZO F COMMUNICATIONS/EMI	2	1
3	2	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN	3	2
4	4	YOU ARE NOT ALONE MODERN TALKING HANSA/BMG	4	10
5	RE	BOOM, BOOM, BOOM, BOOM! VENGABOYS JIVE/ZOMBA	5	3
6	NEW	NARCOTIC LIQUIDO MOTOR/UNIVERSAL	6	4
7	NEW	HITMAN'S PARADISE ESTIMA WARNER	7	5
8	7	LIVING MY LIFE WITHOUT YOU VAN ELJK SONY	8	7
9	6	NEW DEPRESSION E.P. MADRUGADA VIRGIN	9	8
10	8	MY NAME IS ENINEM INTERSCOPE/UNIVERSAL	10	RE
		<b>ALBUMS</b>		
1	4	TOM WAITS MULE VARIATIONS EPITAPH/VOICES OF WONDER	1	NEW
2	2	BRUCE SPRINGSTEEN 18 TRACKS SONY	2	1
3	1	LENE MARLIN PLAYING MY GAME VIRGIN	3	4
4	NEW	THE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL	4	NEW
5	3	ANDREA BOCELLI SOGNO POLYGRAM/UNIVERSAL	5	7
6	7	SODA SODAPOP NORSKEGRAM	6	6
7	NEW	HELLBILLIES SOL OVER LIVET TYLDEN & CO.	7	NEW
8	9	THE CORRS TALK ON CORNERS 143/LAVA/WARNER	8	9
9	NEW	BJORN AFZELIUS ELSINORE NORSKEGRAM	9	8
10	RE	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	10	NEW

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

**SPAIN'S MALE ICONS** Manolo García and Alejandro Sanz were both triple winners at the third Premios de la Música awards ceremony, held April 22 in Madrid. García won as pop artist and producer, as well as for album with his BMG/Ariola set "Arena En Los Bolsillos" (Sand In Your Pockets), which has sold some 650,000 units. Sanz took pop composer and video awards, as well as honorary prize for national or international tour. Sanz has broken many sales records, with 4 million sales of his last album, "Más," 2 million of them in Spain, says his label, WEA. The only new band to triumph on the charts in the past year, La Oreja De Van Gogh (Global Music Pulse, Billboard, Jan. 30), took new composer and new artist awards.

**A SWATCH COMMERCIAL** is helping the Italian breakthrough of Anggun, the Indonesian singer signed to Sony Music France. Her single "Snow In The Sahara" stands at No. 5 this issue, and her eponymous album is currently No. 8, having reached gold in Italy (50,000 units sold). Currently running on national and pan-European media, the commercial for the Swiss watch brand is giving the song and the album—released in its original French version in June 1997—a new lease on life. Total sales to date are 550,000, according to Sony Music France international marketing manager Deborah Siegel, including 120,000 units in the U.S. and more than 133,000 in Anggun's home market of Indonesia. Last year, Midge Ure's single "Breathe" broke out of Italy after being featured on a Swatch ad.

**HIT TEEN SOAP OPERA** "Soñadoras" (Dreamers) on Mexican TV network Televisa finished April 30, just as Sony Mexico released the second album by one of the show's stars, actress Irán Castillo. Titled "Tatuada De Besos" (Tattooed With Kisses), the album features leadoff single "Sola" (Alone), which was promoted in April as the theme song that ended each episode of "Soñadoras." Separately, Castillo's co-star Aracely Arambula has signed a record deal with BMG Mexico. She will travel to Spain to cut her debut, due later this year, with producer Miguel Blasco.

**THE SELF-TITLED** debut by Swiss singer Kisha fulfilled the local industry's expectations for the young singer, with a No. 5 entry the week of its release (April 15). This issue it rises to No. 4. Now she intends to capitalize on her breakthrough, with a seven-date tour, starting May 7 in Langnau. "Why?" was Kisha's debut single, released last summer, and her follow-up, "Love Is Enough," made the airplay and sales charts in Switzerland and Germany. Kisha, born Brigitte Kobel, was signed by the Lautstark label through BMG Berlin last year. She won this year's Prix Walo for pop artist of the year, upstaging established acts DJ BoBo and Natacha (Global Music Pulse, Billboard, March 20). So far, more than 10,000 copies have been sold, says her label. "Pray," a cover of Take

That's worldwide hit, was released in March and is currently a local airplay hit. No date has been set for the planned German release of the album.

**DUTCH PUNK ROCK** band De Heideroosjes (Heather) releases on Friday (7) "Schizo," its first Europe-wide album on Epitaph featuring new material. The band's compulsory "Don't pay more than 14 euros [\$13.20]" sticker on the album cements its reputation as "real punks." Says singer Marco Roelofs, "It really captures our energy onstage." The band, currently on a European club tour, supported the Offspring on gigs in Belgium and Germany. De Heideroosjes will play both the Dynamo Open Air and Pinkpop festivals May 21 and 24, respectively, in the Netherlands.



DE HEIDEROOSJES

"Peop le everywhere dig our music. Punk rock appears to be a universal lingo," says Roelofs. Best bet for a future international hit is "Jerry Rules The Land Of The Free," with fake sound bites from U.S. television's "The Jerry Springer Show."

**SUPPORTING THE BEASTIE BOYS** on current German dates is helping to build awareness of Hamburg-based German-language hip-hop trio Absolute Beginner (Universal/Motor Music). Current second single "Hammerhart" (Hammer Hard) is also helping sales of the album "Bambule" (Ruckus), which this issue rises to No. 18. Formed in 1992, Absolute Beginner consists of Jan Eissfeld, 22; Denis Lisk, 21; and Guido Weis, alias DJ Mad. 28. The trio made a name for itself within the hip-hop community with socially critical lyrics on indie-label releases and by constant touring. The act signed with Motor last year and since then has appeared at the nationally televised Echo Awards March 4. "Bambule" was produced by the band and Matthias Arfmann, a veteran of the German avant-garde scene, and features guest rappers such as Samy Deluxe, Das Bo, David P., and Ferris MC.

**THIRTY YEARS** is enough for Afro-rock group Osibisa founders Teddy Osei and Mac Tontoh, now winding down the group to pursue other interests. "We're still grooving around," says Osei. "We're not as young as we were, so it doesn't make sense going on the road all the time." The act launches its latest album, "Monsore" (Get Up), on Red Steel/Flying Elephant, with its "Final Homecoming" concerts May 1 and 7 in stadiums in the Ghanaian cities of Kumasi and Accra, respectively. The U.K. release of a live album will precede its May 31 performance at the Window on the World Festival in Northfields, Tyne and Wear, in northwest England.



## EMI Canada Marks 50

**Release Projects Include Vintage Recordings**

**BY LARRY LeBLANC**

TORONTO—EMI Music Canada is marking its 50th anniversary by releasing a number of high-profile and historically themed projects.

Celebrations kick off in June with "50 Years Of Music," a promotional-only five-CD set with an accompanying lavish book. The set, which will not be commercially available, covers the Canadian affiliate's success with international and domestic repertoire.

According to David MacMillan, marketing manager at EMI Music Canada, the set includes "repertoire from our distributed labels and a lot of obscure Canadian [recordings]."

Also in honor of the anniversary, Warren Stewart, catalog marketing manager at EMI Music Canada, is compiling five full-priced CDs—slated for July release—of EMI's chart successes. The CDs will be sold at retail as a series with the working title "On My Radio."

"Unlike the box set, there's nothing eclectic or obscure about the 90 tracks being used in the series, but there's some stuff that's not available on CD anymore," says Stewart.

Over the past year, EMI Music Canada—long in the forefront among multinationals here in opening its vaults and reissuing vintage Canadian music—has issued a num-

ber of retrospective packages. These have included releases by such Canadian acts as Anne Murray, Martha & the Muffins, Myrna Lorrie, and Carroll Baker.

According to Stewart, a compilation by Northern Pikes, an alternative-styled '80s band on Virgin Music Canada, is on the boards.

Through band members, he says, "I've found 18 tracks that haven't seen the light of day yet, including several tunes recorded at Bearsville Studios featuring Garth Hudson of the Band."

Over the years, EMI Music Canada has been assiduous in keeping up its Canadian artist catalog. There have been reissues of recordings by Tom Cochrane, Stompin' Tom Connors, Gordon Lightfoot, Grapes Of Wrath, Glass Tiger, Rational Youth, Luba, and Lisa DalBello.

Stewart says EMI will step up the reissuing of past albums from its domestic roster beyond its anniversary year.

"I'm now going through our past catalogs, and I'm going to try to issue every Canadian record from 1960 to 1999 that is not available on CD," he says. "I have no idea how many albums are involved. It'll be a several-year project. I'm going to start with the easy stuff like Helix in the '70s and go back to the Stacatos in the '60s."

## CSA Makes 1st Ruling On French TV

**BY RÉMI BOUTON**

PARIS—The relationship between music and TV is officially on the agenda of French broadcasting authority the CSA for the first time, following its decision to appoint one of its nine members to oversee the sector.

CSA member Véronique Cayla is heading up a new working group within the authority titled Music and Audiovisual. The group has already concluded its first investigation, into commercial TV channel M6, and will be looking at the music-related activities of other broadcasters in the coming weeks. It has also made a ruling that could affect the future viability of French TV stations' "summer hits" campaigns.

The appointment of a member to oversee music TV output within the CSA has been asked for by the music industry for some time and echoes various calls made by industry groups for the CSA to draw up a clear code for broadcasters to follow in their music industry dealings.

"We are happy to see that the CSA is more and more involved in the musical area, because until now it was totally absent from this field, except with regard to the radio quotas," comments Jérôme Roger, GM of independent labels' body UPFI. "The UPFI has been worried about TV channels' involvement in the music business for some time. Broadcasters have developed label subsidiaries which are using their TV channels' promotional power to expose their own acts or cut specific deals with labels, effectively offering free advertising in exchange for cuts in royalties."

M6, which has a 30% music content, has developed a very efficient and profitable music-related business via its subsidiary M6 Interactions. In its first task, Cayla's working group investigated whether M6 had been respecting its commitments with regard to video production and music programming. Also looked at was the air time M6 was giving to acts signed to M6 Interactions.

Following a meeting with M6

management, the CSA has concluded that the M6 Interactions roster has "a fair exposure in M6's programming but not a dominant one." The authority also noted that M6 Interactions acts are new talents and therefore "meet with M6's commitments in the area of musical promotion."

*'CSA's decision will limit the impact of the summer campaigns, and I don't know whether that's good news'*

Robin Leproux, GM of M6 Interactions and deputy GM of M6, says he is happy with the verdict. "Our acts only represent 2% of the total programming output," he comments. "I view the CSA's decision as an approval of M6's music strategy."

However, not all channels are as pleased with the results of the CSA's intervention in music TV matters. Starting March 1, the authority has indicated to all channels that the

broadcast of excerpts of music videos less than 1½ minutes long will be considered illegal advertising. Commercial TV channels in France have traditionally aired these short videoclips throughout the day as part of promotional campaigns to support hits that channels are associated with, particularly during the summer holiday season, when each channel promotes its own "summer hit."

UPFI's Roger says this decision was made by the CSA without any discussion with the music industry. "In this case, the CSA was not interested in monopolistic practices but in illegal advertising." However, he thinks that the CSA's decision "will limit the impact of the summer campaigns, and I don't know whether that is good news."

At leading commercial channel TF1, the management team is already looking for ways around the CSA's ruling. "We have already signed deals for our summer hits this year," explains Pierre-Yves Garcin, sales manager of TF1's record label affiliate Une Musique. "It will be difficult to find space in our schedule [for longer video extracts]. It was much easier to program 30- to 40-second video excerpts. Fewer, longer excerpts will have less impact."

## Radio Lobbies For Reform Of French-Music Quotas

PARIS—As the French parliament began to debate a new audiovisual bill, Culture and Communications Minister Catherine Trautmann was being petitioned by leading broadcasters seeking reform of France's controversial music quotas law. The regulations currently stipulate that broadcasts must contain at least 40% French music.

In a statement, some 88 French radio stations—including all of the country's commercial networks, except R&B format Skyrock—say, "Uniform quotas are in conflict with pluralism. The diversity of formats allows us to respond to audience and artist expectations. The promotion of French-language music should help increase the diversity of radio rather than impede it."

The move came as the new audiovisual bill was presented to the prime minister April 21. In January, during consultations on the drafting of the bill, radio regulator the CSA sent a report to Trautmann urging that any new legislation incorporate greater flexibility in acknowledging format differences. The CSA proposed stations be given three options: uphold the current law; play more French music but less new music (aimed at gold-format

outlets); or play less French music and more new music (aimed at top 40 outlets).

Trautmann has yet to respond to the CSA report or the stations' petition. A government source says the Culture Ministry plans to meet with radio and music industry representatives to discuss the issues before parliament votes on the new bill in May.

RÉMI BOUTON

## HI-BIAS TALKS UP CANADIAN TEMPERANCE

(Continued from page 45)

and a cover of Alphaville's "Forever Young," they were mostly overlooked by AC-dominated Canadian radio.

"The tracks weren't really radio-friendly. It was like, 'C'mon guys, pick up on the 142 BPM!'" Reid jokes. A resurgence of the top 40 format in Canada in the past 18 months, however, could lead to wider acceptance of Temperance now.

After Ryan departed in early '98, DJ/remixer/composer/producer and Hi-Bias president Nick Fiorucci took over production of Temperance. Last summer, Fiorucci recorded a polished six-track demo and had planned for Hi-Bias to release a Temperance album in the fall but held it back for numerous reasons.

First, Fiorucci decided to broaden the scope of the album significantly. While "Hands Of Time" and "Dancing In The Key Of Love" were retained from their demo, Fiorucci and Reid worked throughout the past year in Hi-Bias' studio with local players, reshaping the album. "The album changed a lot," admits Fiorucci. "We removed, swapped, and recorded more songs. This album is more R&B [than the debut] with some dance elements. Lorraine was then quite young, and her voice has since matured." Fiorucci co-wrote six tracks on the album and Reid three.

Additionally, there are sparkling,

R&B-styled remakes of McFadden & Whitehead's "Ain't No Stoppin' Us Now," Erasure's "Chains Of Love," and Real People's "Believer." Another factor holding back the album, according to Fiorucci, was that Hi-Bias was being distributed by PolyGram's PolyMedia division. With Universal Music's merger with PolyGram imminent, he was hesitant to release the album while the company was being restructured. When Hi-Bias' deal concluded March 1, he formed a joint venture with Toronto-based Attic Music Group, which, ironically, is distributed by Universal Music (Canada).

"It would have been senseless to put out an album when people [at PolyMedia] didn't know if they had jobs or before [Universal] was together," says Fiorucci. "Hands Of Time" was released in March by EMI in Italy and CNR Arcade in Sweden [album releases are pending, Fiorucci says, in both territories], and Hi-Bias is seeking U.S. distribution for the Temperance album. The group's only release there was 1997's "Forever Young" single on Popular U.S.A., a deal that ended when Popular's distributor Critique Records closed the same year.

"Now that I have a polished package and several [Canadian] hits, the timing is right to seek the right deal in the U.S. for Temperance," says Fiorucci.

### FOR THE RECORD

Andrea Bocelli was a nominee for best new artist at the Grammy Awards, not as stated in an article in the April 3 issue. The album "Romanza" is a compilation of "Bocelli" and "Il Mare Calmo Della Sera," not as stated in the same article. Titles for Monica Dahl, business affairs manager for Sugar Music in Italy, and Bart Engel, international exploitation manager at Universal Holland, were also incorrectly stated.

Kylie Minogue is still signed to Mushroom Records, not as stated in the April 24 issue of Billboard.



**A Golden First.** Arista recording artist Monica meets with BMG Japan staffers to celebrate the success of her album "The Boy Is Mine." The territory has delivered the singer's first gold album outside the U.S. Pictured with Monica, from left, are Isao Nagata and Hiro Tanaka, senior director and senior manager, respectively, of BMG Japan's international department; Arista label manager Nob Nakatake; and Arista Japan president Jack Matsumura.



# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## More Rappers Hop Into The Apparel Business

*Puffy Combs, Master P, Fat Joe Use Their Names To Hit The Clothing Racks*

BY ALIYA S. KING

When Sean "Puffy" Combs noticed that his fans were copying the fashions he wore in videos and live shows, he decided to use his celebrity status to venture into the apparel business.

While Combs is not the first hip-hop artist to start his own clothing line (the members of rap group Naughty By Nature opened their Naughty Gear store in 1991 in Newark, N.J.), he is the latest in a new flux of rap artist-run clothing lines.

And as the leaders in the rap music genre continue to search for more lucrative ways to establish and extend their brand, they're discovering that the marketing and retail side of the clothing industry in many ways mirrors the record business.

Just like his co-venture deal with Arista, Combs' newly launched line of urban sportswear, Sean John, is a joint venture with

apparel manufacturer Christian Case. Jeff Tweedy, VP of Sean John, says he advised Combs not to invest all his own money in the company. "We found the best com-

*'Rap isn't going anywhere, and we're going to continue to grow'*

pany—one which is good at manufacturing and delivery," says Tweedy. "That's important because department store buyers don't care how hot your product is. They want to know you'll be able to keep up with the demand."

Tweedy expects the line to bring in \$22 million this year.

Naughty By Nature's Vinnie Brown opted for a licensing deal instead of a joint venture for the group's line, Naughty Gear. "We didn't want a joint venture for Naughty Gear because then your partner owns your name, and you have to buy them out," says Brown. "We'd rather license our name—and then use the money to start other businesses."

In the late '80s, Naughty By Nature printed its logo on hats, T-shirts, and boxer shorts to sell at concerts and live performances. As a marketing tool,

it worked exceptionally well, and when the business began expanding, Brown licensed the Naughty Gear name and secured a distribution deal with Dr. Jay's and J.C. Penney. Eventually, the group was able to open its store.

Brown recognizes that while Naughty Gear is a business, its success is at least partially dependent on the group's success. "We're in the process of looking for a better distribution deal, which was a critical decision because now we're releasing an album and we don't have the clothing line out, but we had to salvage

the name for the future."

Similarly, Damon Dash and his partner, Roc-A-Fella/Def Jam artist Jay-Z, agree that the popularity of the act has much to do with the success of the clothing line. Dash and Jay-Z own Roc-A-Fella Records, a co-venture with Def Jam, and they've recently launched Roc-A-Wear, a co-venture with clothing manufacturer Comet Group.

"We're definitely trying to capitalize on the lifestyle we promote and the kind of clothes we like," says Dash. Roc-A-Wear, to be official. (Continued on next page)



Maceo, from rap group De La Soul, wearing clothing from his line, Entrick.

## Indies' Stepped-Up Services Suit Majors

BY LARRY FLICK

NEW YORK—Over the past year, a growing number of independent marketing, publicity, and promotion companies have begun to expand in scope, offering more than one service to major labels.

It's a move that many indie company heads say is a result of last year's PolyGram/Universal merger, while others note that other major labels have reduced the pool of funds available for indies—thus favoring indies that can offer soup-to-nuts service for a music release.

"We're facing a need to consolidate—both in terms of budget and traffic," says Frank Ceraolo, senior director of marketing at Epic. "It no longer makes sense to have a dozen indies on one project."

Enter New York-based companies like the Karpel Group, which supplies traditional publicity as well as mainstream and lifestyle marketing; and the Street Information Network (SIN), which offers radio and club promotion as



KARPEL

well as marketing. SIN also produces a weekly tipsheet that monitors movement of radio and club releases. Elite/ADM offers similar services while also providing a means for European labels to test their material in the U.S. market.

On the West Coast, the Los Angeles-rooted In-Da-Pocket offers street marketing and press and radio promotion for hip-hop and R&B acts, while the San Francisco-based Mercury Rising provides press and marketing to labels while also offering man-

agement to budding acts with electronic leanings.

"This is the wave of the future," says In-Da-Pocket president Dazz Burke, who is currently working on several fledgling indie acts, including rapper DJ Prize and singer Ma'Gret. "There are limited dollars out there, and the company that can offer the most will get them."

George Hess, president of Elite/ADM, agrees, adding that "we're out there in the trenches, pretty frequently acting as the field team for a lot of labels. We've become an annex to labels that have shrunken down beyond recognition. Think about it: You've got the same amount of records coming out, but about half the number of people to work them. That's where a company like ours comes into the picture."

Elite/ADM is working current projects by Cher, 702, Mya, and Jordan Knight, among roughly 30 others.

(Continued on page 51)



Sean "Puffy" Combs, left, and Bad Boy artist Mase.

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## Merchants & Marketing

### MORE RAPPERS HOP INTO THE APPAREL BUSINESS

(Continued from preceding page)

cially launched this fall, received free publicity during the Hard Knock Life tour when several rappers, including Redman, Method Man, and DMX, wore Roc-A-Wear T-shirts and hats while performing.

In some instances, the inspiration for a clothing line comes from a strictly business vantage point instead of a marketing one. Atlantic artist Fat Joe and his partner Brim Fuentes opened an apparel store in the Bronx, N.Y., when the rapper's music career took off. After T-shirts printed with their FJ560 logo began selling out, due in part to Fat Joe's popularity, Fuentes suggested starting a clothing line of the same name. (FJ stands for Fat

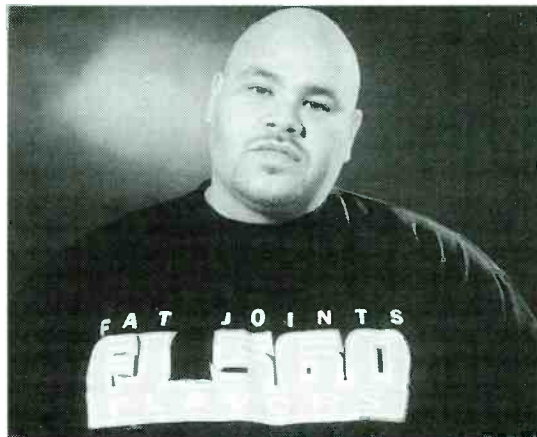
the music industry also have relevance in making a clothing line a success. "You can't oversaturate the market with product," says Maceo. "And it's tricky to do mail order because if the retailers know their customers can buy direct from you, they may not want to stock your product."

Duffy Rich, director of distributed labels for Priority, is working with Master P on his forthcoming No Limit Soldier Gear and says that the rapper/entrepreneur expects the clothing line to do as well as his record label, No Limit, which earned \$56.5 million in 1998, according to Forbes' list of

thanks to many of the artists enjoying constant exposure in the media. Also, the artists themselves can benefit from tying in their clothing lines with their appearances. As an example, Maceo promotes the Entrig line at live performances and media events as he simultaneously plugs De La Soul's new album, due this fall on Tommy Boy Records.

Moreover, virtually all the apparel companies will feature the artist (and often their label-mates) in print campaigns. For example, advertisements for Sean John will feature Combs and Bad Boy artist Mase. In a similar manner, Jay-Z and Damon Dash plan to use Roc-A-Fella artists in their campaigns.

In addition, the rap community doesn't hesitate to support clothing lines owned and operated by other artists. "Naughty By Nature wore FJ560 gear in their latest video, and Nas came by to inquire about the line," says Fuentes, who runs the FJ560 offices in the Bronx. "People in the rap



Atlantic artist Fat Joe wearing apparel from his line, FJ560.

*'Department store buyers don't care how hot your product is. They want to know you'll be able to keep up with the demand'*

Joe, and 560 was the store's street number.)

Although Fuentes operated the store and designed the T-shirts, it wasn't easy to convince manufacturers to commit to a complete line of FJ560 clothing, so the two chose to go their own way. "I didn't know a lot about fabrics or designing, but I knew what the people wanted, and now we have a pretty good track record with our customers."

Maceo, from the rap group De La Soul, is also looking to diversify his financial portfolio. He is lending his name and business savvy to Entrig, a sportswear line for men. "We're trying to set trends, not follow them... just like De La Soul did with hip-hop," says Jason Alexander, director of media relations for Entrig.

In moving into the apparel business, the artists and their management agree that the tenets of

highest-paid entertainers.

When Master P initially attempted to bow a clothing line last year, he teamed with a fledgling manufacturer that wasn't able to keep up with the demand. The New Orleans-based rapper subsequently purchased another clothing maker, Nexis, which will now handle only No Limit Soldier Gear.

Making his affiliation with Nexis even more potentially profitable, the rapper recently inked a deal with sneaker manufacturer Converse to introduce a Master P shoe that will coordinate with the No Limit clothing line.

While the majority of artist-run clothing lines don't find manufacturers and distributors with equal ease, marketing these lines is usually easy—and sometimes free,

community support Fat Joe, and they want to see him become successful in this industry as well as music."

But as in the music industry, success often means establishing yourself first though independent stores. Consequently, lines like FJ560, No Limit Soldier Gear, Roc-A-Wear, and Entrig will primarily be stocked in clothing outlets offering similar wares to determine their viability before they move on to larger department stores like Macy's and Bloomingdale's, where Sean John can be found.

"The Sean John line has exceeded our expectations, and we've already reordered several hundred pieces," says Kal Rutenstein, senior VP of Bloomingdale's. Rutenstein doesn't hesitate to admit that Combs' immense popularity in the music industry is a factor in the success of the line. "Of course, his success is a help, but if the clothes weren't great, we wouldn't carry them."

Naughty By Nature's Brown also sees a distinction between the viability of the music and the clothing lines.

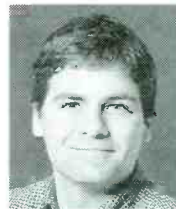
"Rap music isn't going anywhere, and we're going to continue to grow and expand into different fields," he says. "Companies like Tommy Hilfiger and Levi's have a lot of customers in the urban community, and [rap artists] can take direct credit for that—now, we're trying to keep some of that money for ourselves."

### EXECUTIVE TURNTABLE

**DISTRIBUTORS.** Ryko Distribution Partners names Van Wyckoff Eastern regional sales director in Washington, D.C. He was national sales manager at Bayside Distribution.

The Alternative Distribution Alliance in New York promotes Michael Black to VP of sales. He was national director of sales.

**HOME VIDEO.** Crossan Anderson is promoted to president of the Video Software Dealers Assn. in Encino, Calif. He was acting president.



BLACK



ANDERSON

**NEW MEDIA.** Steven G. Chrust is appointed chairman of Worlds Inc. in Boston. He was co-founder/vice chairman of WinStar Communications Inc.



# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	1	<b>METALLICA</b> ♦ <sup>11</sup> ELEKTRA 61113*/EEG (11.98/17.98)	<b>NO. 1</b> METALLICA 27 weeks at No. 1	402
2	2	<b>SHANIA TWAIN</b> ♦ <sup>11</sup> MERCURY (NASHVILLE) 522886 (10.98 EQ/17.98)	THE WOMAN IN ME	217
3	3	<b>BOB MARLEY AND THE WAILERS</b> ♦ <sup>10</sup> TUFF GONG/ISLAND 846210*/MERCURY (10.98 EQ/17.98)	LEGEND	514
4	4	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>4</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	235
5	5	<b>KORN</b> ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	111
6	—	<b>BARRY WHITE</b> ● MERCURY 522459 (10.98 EQ/17.98)	ALL TIME GREATEST HITS	2
7	7	<b>SUBLIME</b> ▲ <sup>3</sup> GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	141
8	6	<b>THIRD EYE BLIND</b> ▲ <sup>4</sup> ELEKTRA 62012*/EEG (11.98/17.98) HS	THIRD EYE BLIND	107
9	8	<b>KORN</b> ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	74
10	15	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>6</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	265
11	12	<b>DEF LEPPARD</b> ▲ MERCURY 528718 (10.98 EQ/17.98)	VAULT — GREATEST HITS 1980-1995	131
12	13	<b>PINK FLOYD</b> ♦ <sup>15</sup> CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1153
13	11	<b>GUNS N' ROSES</b> ♦ <sup>15</sup> Geffen 24148/INTERSCOPE (6.98/11.98)	APPETITE FOR DESTRUCTION	412
14	14	<b>JIMMY BUFFETT</b> ▲ <sup>5</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	427
15	16	<b>METALLICA</b> ▲ <sup>6</sup> ELEKTRA 60812*/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	472
16	10	<b>SAVAGE GARDEN</b> ▲ <sup>5</sup> COLUMBIA 67954 (11.98 EQ/17.98)	SAVAGE GARDEN	106
17	18	<b>BEASTIE BOYS</b> ▲ <sup>8</sup> DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	395
18	20	<b>DAVE MATTHEWS BAND</b> ▲ <sup>4</sup> RCA 66904 (10.98/16.98)	CRASH	156
19	—	<b>BARRY WHITE</b> ▲ CASABLANCA/ISLAND 822782/MERCURY (7.98 EQ/11.98)	GREATEST HITS VOLUME 1	10
20	9	<b>CELINE DION</b> ♦ <sup>10</sup> 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	163
21	21	<b>QUEEN</b> ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	308
22	19	<b>AC/DC</b> ♦ <sup>16</sup> EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	258
23	17	<b>ELTON JOHN</b> ▲ <sup>7</sup> MCA 11481 (10.98/16.98)	LOVE SONGS	91
24	23	<b>PINK FLOYD</b> ♦ <sup>23</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	524
25	28	<b>TOOL</b> ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	130
26	25	<b>BLONDIE</b> ▲ CHRYSALIS 21337/CAPITOL (7.98/11.98)	THE BEST OF BLONDIE	43
27	30	<b>THE OFFSPRING</b> ▲ <sup>9</sup> EPITAPH 86432* (9.98/14.98) HS	SMASH	124
28	22	<b>SPICE GIRLS</b> ▲ VIRGIN 42174* (10.98/17.98)	SPICE	116
29	26	<b>ALANIS MORISSETTE</b> ♦ <sup>16</sup> MAVERICK 45901/WARNER BROS. (10.98/17.98) HS	JAGGED LITTLE PILL	200
30	31	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	297
31	27	<b>FLEETWOOD MAC</b> ▲ <sup>4</sup> WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	346
32	29	<b>VAN MORRISON</b> ▲ <sup>2</sup> POLYDOR 841970/UNIVERSAL (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	424
33	24	<b>ELTON JOHN</b> ♦ <sup>15</sup> ROCKET/ISLAND 512532/MERCURY (7.98 EQ/11.98)	GREATEST HITS	451
34	33	<b>METALLICA</b> ▲ <sup>5</sup> ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	437
35	32	<b>JAMES TAYLOR</b> ♦ <sup>11</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	443
36	42	<b>RAGE AGAINST THE MACHINE</b> ▲ <sup>7</sup> EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	183
37	36	<b>SOUNDTRACK</b> ▲ <sup>8</sup> POLYDOR 825095/UNIVERSAL (10.98 EQ/17.98)	GREASE	309
38	35	<b>METALLICA</b> ▲ <sup>4</sup> MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	413
39	34	<b>MADONNA</b> ▲ <sup>5</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	265
40	39	<b>AEROSMITH</b> ▲ <sup>4</sup> Geffen 24716/INTERSCOPE (12.98/17.98)	BIG ONES	134
41	—	<b>SOUNDTRACK</b> ♦ <sup>11</sup> RCA 6408 (10.98/17.98)	DIRTY DANCING	114
42	47	<b>EAGLES</b> ▲ <sup>7</sup> Geffen 24725/INTERSCOPE (12.98/17.98)	HELL FREEZES OVER	217
43	43	<b>AL GREEN</b> ▲ THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	47
44	40	<b>JEWEL</b> ▲ <sup>9</sup> ATLANTIC 82700*/AG (10.98/17.98) HS	PIECES OF YOU	167
45	—	<b>SARAH MCLACHLAN</b> ▲ <sup>3</sup> NETTWERK 18725*/ARISTA (11.98/17.98) HS	FUMBLING TOWARDS ECSTASY	231
46	38	<b>STEVE MILLER BAND</b> ▲ <sup>8</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	386
47	—	<b>THE NOTORIOUS B.I.G.</b> ▲ <sup>8</sup> BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	81
48	—	<b>AEROSMITH</b> ▲ <sup>9</sup> COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	307
49	37	<b>AC/DC</b> ▲ <sup>2</sup> EASTWEST 92215/EEG (11.98/17.98)	LIVE	75
50	50	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	175

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

# Merchants & Marketing

## INDIES' STEPPED-UP SERVICES SUIT MAJORS

(Continued from page 49)

For companies like the Karpel Group, the ability to explore untapped areas of the marketplace is what draws the attention of majors.

"We leave no stone unturned," says company founder Craig Karpel. "In press, we go from the highest-profile publication to the most grass-roots 'zines. But press isn't enough. You have to integrate the artist into people's lives. When they go into their favorite bars, lounges, clothing stores, whatever, the artist has to be there. It's an aggressive style of working that's appreciated by our clients."

It certainly is. "They're invaluable," says Ceraolo. "I just wish they'd add one or two promotion

people so that we wouldn't have to hire more than this one company."

The Karpel Group's current crop of projects includes new releases by B\*Witched, Donna Summer, and

*'We've become an annex to labels that have shrunk'*

Dido, as well as handling all releases for Twisted America and Tommy Boy's Silver label.

At this point, majors are still leaning on indies to build a base for their young and developing acts. "And that's where the fun is," says Burke. "We're out there

on the street with these acts, and there's a great feeling of pride in knowing that we're making things happen for them that a larger label might not—because they simply can't focus on the baby acts the way they used to."

Ironically, as labels contract, indies are growing in staff. The Karpel Group has gone from two to nine people in one year, while Elite/ADM has swelled to 13, and SIN boasts a staff of 20.

"Our growth has been organic," Karpel says. "As the work comes, we're adding people—and the good news is that there's a need for an aggressive, effective group of people who ultimately care about what they do."

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## Merchants & Marketing

### What Happens When Internet Believers Get A Reality Check

**T**WO WEEKS ago, when I did an item about the troubles facing Cheap Trick because of the band's decision to give Amazon.com an exclusive two-month window to sell its album, I received a couple of phone calls and E-mails criticizing my coverage. The gist of the comments went something like, "You just don't get it," "You're missing the point," "You're like an ostrich with your head in the sand," etc.

merchants on the band's behalf. After rereading it, I found that the only thing the up-with-the-Internet mob could possibly be taking exception to was my comment that "I am a great believer in a level playing field when it comes to selling music."

**RETAIL TRACK**  
by Ed Christman



Of course, I expected such comments. If there is one thing I have learned over the last two years, it's that any time I mention the Internet without describing it in the most glowing terms possible, the up-with-the-Internet mob takes it personally and feels the need to tell me how stupid I am.

In other words, if I had written that the music industry should favor online selling, which last year accounted for sales of about \$150 million in the U.S., at the expense of traditional retail, which had sales of over \$12 billion, then I would have been a member in good standing with the up-with-the-Internet mob.

In this instance, I had the nerve to report that the so-called brick-and-mortar retailers are upset that Cheap Trick gave an Internet merchant an advantage over them. One Retail Track critic said that "traditional retail hasn't supported Cheap Trick in over 10 years, so why shouldn't they turn to online?," which, it was implied by my critic, will replace stores before you know it.

Well, sorry to say, I feel obligated to call things as I see them on issues concerning online retail vis-à-vis traditional merchants. And if I feel the need to serve as a reality check on some of the outrageous claims and predictions currently being made on behalf of the Internet, that doesn't mean I am against the Internet or an enemy of its proponents. So excuse me if I doubt your claim that the Internet can cure the common cold.

Mind you, the piece I wrote on the incident just reported the facts and made a plea to store

**AT THE RISK** of drawing the ire of the up-with-the-Internet mob, may I point out that the  
*(Continued on page 55)*

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# Etherean Takes Steps To Prove Music's Positive Effects

**THE POWER TO HEAL:** Police had not even begun the grim task of removing bodies from Columbine High School on April 20 when network TV anchormen and pundits began asking whether music was a primary cause of the massacre perpetrated by two students in Littleton, Colo., that day.

We will not inject ourselves into this maddening, depressing national debate but instead will turn our attention to one independent label that was hit close to home by the Columbine High tragedy and responded to it in a spirit seeking to demonstrate that music is a positive instrument of social responsibility.

World music label **Etherean Music** is located in Lakewood, Colo., which, like Littleton, is located on the outskirts of Denver.

On April 21, the day after the violence erupted in Littleton, **Etherean** president **Chad Darnell** announced that his company was forming a fund, **Music United for Saving Innocent Children (MUSIC)**, which would establish scholarships for the surviving victims of the Columbine High shootings and their siblings, as well as attempt to address the issue of violence in schools and in society through music education programs (*Billboard* **Bulletin**, April 23).

Darnell notes that the idea for **MUSIC** was not born out of simple altruism but out of the horrifying realization that one of **Etherean's** own was directly affected by the Littleton tragedy.

One of the most seriously injured in the rampage, which left 15 dead and 23 wounded, was Columbine student **Patrick Ireland**. He is the son of **John Ireland**, a founding member of the **Etherean** staff. Patrick was shot twice in the head; miraculously, he survived (though doctors could remove only one of the bullets lodged in his skull), but he remains paralyzed on his right side.

Darnell also points out that the incident took place in what was once **Etherean's** own backyard: For its first seven years in business, the label was headquartered in Littleton, only three blocks from Columbine High. "These are kids I watched grow up," says Darnell.

He adds, "We'd love to be able to help all the kids there, because all the students at Columbine were victims."

At press time, plans for **MUSIC** were still in the embryonic stages, as Darnell put out the word to colleagues in the industry and sought to assemble a board to administer the fund, which has been set up at the local Bank of Cherry Creek.

**MUSIC** is being administered under the umbrella of the National Assn. of Music Education. Darnell says that both the National Academy of Recording Arts and Sciences and the Assn. for Independent Music have expressed early interest in the project.

Darnell has challenged retailers and others in the music industry to give a percentage of their profits

for a 15-day period to support **MUSIC**. He also plans to release a benefit album, with 100% of the proceeds going to the fund, and is setting about securing talent for the collection.



by Chris Morris

"We want to make a difference for a long time," he says.

It's too soon to know what ultimately will come of Darnell's plans, but it isn't too early to salute his immediate and heartfelt response to a devastating event. Moreover, as the shadow of negative media scrutiny once again passes over the music business, his effort will, it is hoped, speak loudly to the fact that music is a positive force in a frequently evil world.

As Darnell puts it, "I think music does far more good than it ever does harm."

**Etherean Music** can be contacted at 303-988-1221.

**FLAG WAVING:** The members of the L.A. band **Liars Inc.** had reason to celebrate recently, as local modern rock power **KROQ** began spinning "After I Begin," a track from

the group's debut **Foodchain Records** album, "Superjaded."

However, according to lead singer/guitarist **Raile**, it wasn't so long ago that he was ready to give up on the music business altogether.

**Raile** is a veteran of the local music scene who most recently was in a group called **Dusted**. But, he says, a couple of years ago, "things started souring with **Dusted**. I just lost two of my best friends in the whole world, and I didn't have the strength, the oomph to deal with it . . . I left [the band] to be with myself."

He adds, "I was tired of chasing elusive carrots in front of my nose, chasing a record deal."

**Dusted's** drummer, **Robin Diaz**,

was not ready to give up on either his friend or a career, and he talked **Raile** into demoing some new songs he had written after dissolving the group. "In my mind [I said], 'I'm doing this demo, and that's it,'" **Raile** recalls.

**Diaz** managed to interest **Foodchain** staffers in the demos, and they wanted to sign the musicians immediately—despite the fact that no group really existed. **Diaz** brought in his friend **Dillinger** as bassist ("I said, 'Tell him to show up for this meeting, so it looks like we've got a band,'" **Raile** says), and **Ray Hoffman**, who worked at the rehearsal studio frequented by **Raile** and **Diaz**, was drafted as a second guitarist.

**Jerry Finn**, a veteran of projects with **Green Day** and **Rancid**, was originally approached to produce; other projects intervened (**Finn** ended up mixing "Superjaded"), but he recommended **Matt Hyde**, whose **Monster Magnet** album "Powertrip" was starting to blow up.

"This thing has been sprinkled with fairy dust," **Raile** says of the somewhat-magical genesis of **Liars Inc.**

Reflecting the frame of mind **Raile** was in when he wrote the songs, "Superjaded" is filled with predominantly dark, purgative tunes that will inevitably call up comparisons with **Nirvana**.

"It's therapy," the vocalist says. "Some people get to see a shrink; I write a song. Painful themes—there's a lot of emotion in those songs. I don't do my best at writing happy songs."

The album bristles with different pop and punk influences. **Raile** credits the presence of some of those sounds to the impact of his mother, a well-known Hollywood hairdresser during the '70s.

"She did everybody from **Bowie** to **Elvis**," he says. "She knew every record company executive and every artist . . . She threw a lot of parties. I'd wake up, and **Sly Stone** would be passed out on the couch."

**Liars Inc.** is planning a West Coast tour for this summer. The group will play gigs Saturday (8) in Tulsa, Okla., and May 18 at the Key Club in West Hollywood.



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# Raffi, The Kids' Troubadour, Tells His Tale In Book Form

**GENTLE TROUBADOUR:** "Raffi: The Life Of A Children's Troubadour," an autobiography of the No. 1 children's singer/songwriter of all time, should be required reading for anyone who is a kids' artist or is contemplating becoming one. It's acknowledged that there would be no children's music industry today without the trailblazing efforts of Raffi. He pioneered the very concept of a kids' singer/songwriter; prior to his mid-'70s arrival on the scene, children's albums were mainly the provenance of moonlighting

folk artists like Burl Ives and Pete Seeger.

The bearded Armenian-Canadian was the first children's artist to insist that his albums be priced the same as contemporary pop records and to put the kind of care, effort, and expense into production that would merit such pricing. He was the first solo artist in the genre to have his albums certified gold. And, though this vital point tends to be overlooked, it was Raffi, not some pop superstar, who was the first major-label musician to release a CD



by Moira McCormick

without the wasteful cardboard longbox.

All of this and more is covered in "A Children's Troubadour." What really makes it required reading for children's artists, though, is its step-by-step re-creation of Raffi's rise to prominence. For everyone who ever thought, "Hey, if he can do it, I can; how hard can it be to write songs for kids?," here are the facts: It takes much more than a way with a catchy tune and a fetching rhyme to reach children at the level Raffi has. It requires an overarching respect for children and a willingness to toil in obscurity for years, as Raffi did before he became famous.

Of course, if respecting kids and toiling in obscurity doesn't describe the majority of today's children's artists, nothing does. What the book also makes clear is that the likelihood of another Raffi coming along—another hot-selling kids' performer not tied to TV, film, or any other property—is minimal. Raffi practically had the field to himself when the media took notice and helped catapult him to superstardom. That's certainly not the case now, as there is an almost dizzying array of kids' artists out there (and the vast diversity of contemporary children's music is a powerfully good thing for this generation of kids, even though it may mean that no one artist will dominate the field again).

Plus, the rise of interactive media means that preschoolers and even toddlers, who make up the majority of the children's music audience, have many more leisure-time options open to them than in the '80s. Now more than ever, being a children's artist is a labor of love, not a ticket to easy street. For Raffi, writing and performing for children has always been a labor of love (although in his case, of course, it brought him fame and fortune as well).

In addition to its fascinating re-creation of its subject's career, the charmingly crafted "Raffi: The Life Of A Children's Troubadour" offers plenty more in the way of a good read. Born and raised in Cairo, Egypt, to an artistically inclined family, Raffi enjoyed an exotic and unusual childhood; his portrait of an expatriate Armenian culture in Egypt is vividly engrossing. Equally interesting are the pho-

tos included in the book, many of them taken by Raffi's father, a renowned portrait photographer. "The last two chapters are titled 'Homecoming' and 'Simple Gifts,'" says Raffi. "You can imagine how wonderful it feels for me, at the age of 50, to be able to name those last two chapters the way I did. The last one, 'Simple Gifts,' is an expression of the blessings that I feel at this point in my life."

Raffi published the book himself under the imprint Homeland Press, connected to his Vancouver-based Troubadour Records.

In keeping with his longtime environmentalism, the tome was produced without any toxic elements. As Raffi puts it, "Here [is] another opportunity to 'walk our talk' concerning ecological issues. Everyone knows about recycling, but fewer people know about the chlorine issues [involved in paper production]. But for the book to be chlorine-free, that's apparently rare among trade covers. Still, knowing what we know about children's environmental health and the role of chlorine and other

(Continued on next page)



**Bathhouse Harmonies.** When Bette Midler did an in-store at the Harmony House in Farmington Hills, Mich., recently to promote her "Bathhouse Bette" album, about 1,500 fans showed up. Pictured, from left, are Karen Adams, wife of Harmony House executive VP Jerry Adams; Sandy Bean, VP of advertising and promotion; Midler; and Adams.

Billboard®

MAY 8, 1999

THIS WEEK			LAST WEEK		WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
No. 1							
1	7	27	READ-ALONG		WALT DISNEY 60289 (6.98 Cassette)	A BUG'S LIFE	
2	1	6	MANNHEIM STEAMROLLER		MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 60641/WALT DISNEY (10.98/15.98)		
3	2	124	CEDARMONT KIDS CLASSICS ●		BENSON 84056 (3.98/5.98)	TODDLER TUNES	
4	3	55	VEGGIE TUNES		BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES	
5	12	2	VARIOUS ARTISTS		WALT DISNEY 60419 (9.98/16.98)	RADIO DISNEY KID JAMS	
6	5	173	VARIOUS ARTISTS ▲ <sup>3</sup>		WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1	
7	4	10	BLUE'S CLUES		KID RHINO 75626/RHINO (9.98/13.98)	BLUE'S BIG TREASURE	
8	6	11	VEGGIE TUNES		LYRICK STUDIOS 9451 (6.98/10.98)	VEGGIE TUNES	
9	8	141	CEDARMONT KIDS CLASSICS ▲		BENSON 82217 (3.98/5.98)	ACTION BIBLE SONGS	
10	9	108	CEDARMONT KIDS CLASSICS ●		BENSON 82220 (3.98/5.98)	SILLY SONGS	
11	10	192	VARIOUS ARTISTS ▲		WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC	
12	11	131	CEDARMONT KIDS CLASSICS ●		BENSON 82218 (3.98/5.98)	SUNDAY SCHOOL SONGS	
13	14	42	VEGGIE TUNES		BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	VEGGIE TUNES 2	
14	RE-ENTRY		SING-ALONG		WALT DISNEY 60971 (10.98 Cassette)	A BUG'S LIFE	
15	13	26	VARIOUS ARTISTS		MUSIC FOR LITTLE PEOPLE/KID RHINO 75261/RHINO (3.98/6.98)	TODDLER FAVORITES	
16	16	7	BEAR		WALT DISNEY 60640 (9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE	
17	22	105	CEDARMONT KIDS CLASSICS ●		BENSON 82216 (3.98/5.98)	BIBLE SONGS	
18	23	54	CEDARMONT KIDS CLASSICS		BENSON 84236 (3.98/5.98)	PRESCHOOL SONGS	
19	17	46	VARIOUS ARTISTS		WALT DISNEY 60632 (10.98/16.98)	MORE SILLY SONGS	
20	21	138	VARIOUS ARTISTS		WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION	
21	20	21	VARIOUS ARTISTS		WALT DISNEY 60648 (10.98/15.98)	CLASSIC DISNEY VOL. V - 60 YEARS OF MUSICAL MAGIC	
22	15	24	SCOOBY DOO		KID RHINO 75505/RHINO (6.98/10.98)	SCOOBY DOO'S SNACK TRACKS	
23	19	47	READ-ALONG		WALT DISNEY 60306 (6.98 Cassette)	MULAN	
24	25	28	VARIOUS ARTISTS		WALT DISNEY 60637 (6.98/16.98)	DISNEY'S GREATEST POP HITS	
25	24	179	VARIOUS ARTISTS ▲		WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC	

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1999, Billboard/BPI Communications, and Soundscan, Inc.

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# Merchants & Marketing

## RETAIL TRACK

(Continued from page 52)

Musicland Group, a so-called brick-and-mortar merchant, reported its first-quarter numbers April 21, and they were kick-ass? For probably the first time this decade, the company reported a profit—\$1.4 million,

or 4 cents per share, on sales of \$401.8 million—in the first quarter. That means for probably the first time this decade, the chain will be profitable in every quarter of the year.

As I have pointed out before,

the Musicland machine is humming on all eight cylinders. Without a doubt, this should be a record-breaking year for the chain in terms of operating profit and net income. Yet, due to the vastly incorrect perception on Wall Street that digital downloading will force all record stores to close within a couple of years, the company's stock price is languishing at about \$10.50, giving it a market capitalization of about \$375 billion. Similarly, the share price of Trans World Entertainment Corp., which is trading at \$15, is also affected by this misguided logic.

The observation I would make is that if the up-with-the-Internet mob wants to believe that the stock of Amazon.com is worth the \$31.2 billion that it was valued at on April 28, then great for that company and more power to its investors and Internet proponents. But please excuse me if I point out that in light of that valuation, the stocks of both Musicland and Trans World, which combined have a market capitalization of about \$1.07 billion, are severely undervalued currently.

And maybe the Internet will one day take over the world, but this year both Musicland and Trans World are having their strongest years ever. If their numbers are combined, they will have sales of about \$3 billion and could have earnings before interest, taxes, depreciation, and amortization of about \$225 million.



**Nas Gets The Willies.** Hip-hop recording artist Nas stopped by Willies CD's, Records & Tapes in Hillcrest Heights, Md., to promote his latest album, "I Am..." While there, Nas, right, stopped to talk shop with Eugene Goodrich, GM of Willies.

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## CHILD'S PLAY

(Continued from preceding page)

persistent polluters in our natural world, I couldn't bring myself to publish this any other way."

**KIDBITS:** The members of classic a cappella act the Persuasions lend their flawless pipes to "The Good Ship Lollipop," their first children's album on Music for Little People. They cover everything from Shirley Temple songs to Stephen Foster anthems to a Country Joe McDonald tune, with a couple originals as well... New from Chicago-based Susan Salidor is "Color Me Singing," a mixture of tunes both original (the mariachi-flavored "At The Resale Shop") and traditional yet not covered to death (the South African "We Are Marching")... Mark Beckwith drives up with "Car Tunes For A Family Adventure" just in time for summer vacation. Beckwith, whose songs are also heard on Jump Start interactive media products, records for Building Block Entertainment of Van Nuys, Calif.

Assistance in preparing this column was provided by Kim Cox.

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# Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Suggested List Price
1	1	4	<b>FAMILY VALUES TOUR '98</b> Epic Music Video Sony Music Video 50189	Various Artists	19.95
2	2	24	<b>'N THE MIX WITH 'N SYNC</b> ▲ BMG Video 65000	'N Sync	19.95
3	6	6	<b>KENNEDY CENTER HOMECOMING</b> Spring House Video Chordant Dist. Group 42902	Bill & Gloria Gaither And Their Homecoming Friends	29.98
4	5	47	<b>ALL ACCESS VIDEO</b> ▲ Jive/Zomba Video 41589-3	Backstreet Boys	19.98
5	7	162	<b>HELL FREEZES OVER</b> ▲ <sup>2</sup> Geffen Home Video Universal Music Video Dist. 39548	Eagles	24.98
6	4	7	<b>STAY THE SAME</b> Columbia Music Video Sony Music Video 79138	Joey McIntyre	3.98
7	3	5	<b>LIVE</b> BMG Video 25738	Usher	14.95
8	23	11	<b>SINGING IN MY SOUL</b> Spring House Video Chordant Dist. Group 46440	Various Artists	29.98
9	8	24	<b>NIGHT OUT WITH THE BACKSTREET BOYS</b> ▲ <sup>3</sup> Jive/Zomba Video 41657	Backstreet Boys	19.95
10	9	7	<b>THE VELVET ROPE TOUR-LIVE IN CONCERT</b> Eagle Rock Entertainment Image Entertainment 5517	Janet Jackson	19.98
11	10	20	<b>CUNNING STUNTS</b> Elektra Entertainment 40202	Metallica	19.98
12	RE-ENTRY		<b>ALL DAY SINGIN' AT THE DOME</b> Spring House Video Chordant Dist. Group 44360	Various Artists	29.98
13	RE-ENTRY		<b>ATLANTA HOMECOMING</b> Spring House Video Chordant Dist. Group 44359	Various Artists	29.98
14	11	8	<b>VH1-BEHIND THE MUSIC</b> ▲ PolyGram Video 44059953	Shania Twain	14.95
15	RE-ENTRY		<b>MARCHING TO ZION</b> Spring House Video Chordant Dist. Group 44355	Various Artists	29.98
16	12	9	<b>LIVE AT THE FILLMORE EAST</b> MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	14.98
17	13	71	<b>A NIGHT IN TUSCANY</b> ▲ PolyGram Video 4400553973	Andrea Bocelli	24.95
18	14	16	<b>ONE NIGHT ONLY: LIVE</b> Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
19	15	29	<b>VH1 DIVAS LIVE</b> ● Epic Music Video Sony Music Video 50175	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey	19.98
20	18	87	<b>THE DANCE</b> ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
21	17	23	<b>BRIDGES TO BABYLON: 1998 LIVE IN CONCERT</b> Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
22	26	72	<b>RAGE AGAINST THE MACHINE</b> Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	19.98
23	21	22	<b>SECOND COMING</b> ▲ PolyGram Video 80063005917	Kiss	29.98
24	20	107	<b>WHO THEN NOW?</b> Epic Music Video Sony Music Video 50153	Korn	19.98
25	24	8	<b>WINDOWLICHER</b> Sire Records Warner Home Video 35005	Aphex Twin	3.99
26	19	22	<b>LIVE AT WEMBLEY</b> Virgin Music Video 2439	Spice Girls	19.98
27	29	26	<b>WELCOME TO THE VIDEOS</b> Geffen Home Video MCA Music Video 39557	Guns N' Roses	16.98
28	25	22	<b>THE COLLECTION: VOLUME 1</b> Epic Music Video Sony Music Video 69715	Bone Thugs-N-Harmony	19.95
29	27	27	<b>THE ROYAL ALBERT HALL CELEBRATION</b> PolyGram Video 44005739	Andrew Lloyd Webber	19.95
30	22	4	<b>INSTRUMENT</b> Dischord 17980	Fugazi	24.95
31	NEW		<b>LIVE IN DETROIT II</b> Platinum Video 55325	Vicki Winans	21.95
32	RE-ENTRY		<b>SHOUT TO THE LORD</b> Integrity Video 81424	Hosanna! Music	19.98
33	28	174	<b>LIVE FROM AUSTIN, TEXAS</b> ▲ Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	19.98
34	40	51	<b>DEAD TO THE WORLD</b> Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	16.95
35	30	46	<b>STREETS IS WATCHING</b> ▲ Def Jam Home Video PolyGram Video 56821	Jay-Z	14.95
36	34	23	<b>THE COMPLETE VIDEOS: 1991-1998</b> ● Atlantic Video 83154	Tori Amos	19.98
37	31	28	<b>LIVE AT THE BEACON THEATRE</b> Columbia Music Video Sony Music Video 50171	James Taylor	19.98
38	35	8	<b>20 STORIES TALL</b> Word Video 1701	Mark Lowry	21.95
39	33	18	<b>VOLUMEN</b> Elektra Entertainment 40199	Bjork	19.98
40	38	207	<b>THE BOB MARLEY STORY</b> ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	9.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©1999, Billboard/BPI Communications.

## Merchants & Marketing

# EMI, Amazon.com Link Sites On Web

### North American Music Company Tests Internet Retail Waters With Deal

BY EILEEN FITZPATRICK

LOS ANGELES—Amazon.com continues to solidify its presence in the music business by signing EMI Recorded Music North America to a new, nonexclusive deal.

Under the one-year agreement, four of EMI's most popular Web sites are now directly linked to Amazon for purchases of select titles. The Web sites involved are Capitol Records' hollywoodandvine.com, virginrecords.com, capitol-nashville.com, and astralwerks.com.

Prominent links to Amazon are included on each site's home page, as well as on areas devoted to specific artists and/or releases. In addition to CDs, related merchandise such as clothing, books, videos, and DVDs are available for sale.

The deal enrolls EMI into Amazon's "associates program," which boasts more than 200,000 companies. EMI is the largest music company to enter the program. Other music-related participants in the program are fan sites for James Taylor and the band Cake, as well as several online radio stations.

"This is the first time we've partnered with a group of labels [for the associates program]," says Amazon director of music merchandising Bob Douglas, "and the first with a group from a major."

Amazon's associates program allows a Web site to incorporate an E-commerce element without setting up fulfillment services. The program, which works on consignment, is a free service and is open to

any company on a nonexclusive basis.

Douglas says Amazon does not actively pursue companies for the program. "Everyone's welcome," he says.

Prior to joining the associates program, EMI Music Distribution had sold directly to Amazon, and last October Capitol Records conducted a three-week promotion with the online retailer. EMI continues to be the only major record company to sell directly to Amazon.

*'This is the first time we've partnered with a group of labels [for the associates program]'*

EMI, which has yet to set up its own overall E-commerce site, says its strategy is to use a mix of Internet retailers to capture online sales.

"The real advantage here is that we get a lot of information about buying habits from one vendor for 12 months," says EMI North America new-media VP Jeremy Silver. "We're in favor of supporting all types of retail, and our choice is to maintain relationships with lots of different online and brick-and-mortar stores."

Silver expects to announce partnerships with other online retailers for those EMI labels not included in

the Amazon deal. EMI's other Web sites not linked to Amazon under the new deal include sister genre labels Blue Note, Java, Matador, and Grand Royal Records.

UBL.com is running a promotion with a commerce element for the Java/Capitol soundtrack to "Clubland," a movie written and co-produced by Java head Glen Ballard.

In addition, Silver says, data collected from Amazon will allow EMI to compare and contrast purchasing habits among other online retailers selling its product in order to determine its long-term E-commerce strategy. He says the Amazon program is a short-term solution for the company's desire to explore the Internet retail space. In April, EMI hired Jay Samit for the newly created position of senior VP of new media (Billboard, April 24).

Silver adds that joining the Amazon program is not a "strategic alliance" such as the one between Universal Music Group and BMG Entertainment (Billboard, April 17).

"That's a long-term deal, and it's important to recognize that this is completely different," Silver says.

EMI had been partnered with Music Boulevard for online sales, but that partnership expired several months ago. The company also has numerous agreements in international markets, Silver says.

The EMI/Amazon partnership applies only to U.S. sales.

Silver says the company is also exploring other promotional options, outside of the associates program, for the sites linked with Amazon.

## ALLIANCE SET TO CHANGE OWNER

(Continued from page 6)

possible, but their focus has been on Alliance and the nature of Alliance's business."

Last year, Alliance generated about \$400 million in sales. This year, according to its business plan, the company is expected to hit the \$450 million sales mark.

Alliance has rebounded nicely from its Chapter 11 reorganization, label and distribution executives say. Alliance filed for Chapter 11 protection July 14, 1997, and the company underwent a successful reorganization last August, which saw the banking consortium that provided its secured revolving credit facility wind up with 87.5% ownership. The remainder was split between management and unsecured debt holders.

But sources say that the banking consortium—which included Chase Manhattan Bank, Bank of America, and First National Bank of Chicago—was anxious to cash in its stake. So Alliance management embarked on a quiet search to find a financial owner to replace the banks.

Going that route allows Alliance management to maintain its say in the company's destiny, as opposed to

putting the company up for sale, which could have resulted in a strategic player buying the company. Furthermore, it places Alliance under the stewardship of more patient money (Billboard, May 1).

Some industry financial executives expect that eventually Alliance will try to do a public offering, after the current management team establishes more of a track record. However, Weisman says, an IPO is not currently a company consideration. "We don't rule out any options,

but the reality is [that] we are focused on maximizing our profitability and creating a platform to grow the business. If going public helps us, it will be given consideration."

Industry executives reacted positively to the Alliance announcement. Says Pete Jones, president of BMG Distribution, "Alliance management worked hard to get this company back in shape, and any time an investor wants to invest in this industry, it's a good thing."

<http://www.billboard.com>

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## DVD-ROM Gives New Format Entree Into Computer-User Market

BY EILEEN FITZPATRICK

LOS ANGELES—Basic DVD is still scrambling to gain a foothold in the mainstream market. But the format is already evolving into something of a line extension—discs geared toward computer users.

DVD-ROM is the latest development in digital technology that enables consumers to pop programs into a DVD player or a computer. These hybrids have all the features common to DVDs, plus Web links, games, and Internet programming inherent in PCs.

Only a handful of DVD-ROM titles have been released. However, the millions of computers equipped with

DVD-ROM drives are convincing some suppliers to add features.

"It's becoming important because the market for DVD-ROM is significantly larger than DVD players," says Jeff Stabenau, president of Crush Digital Media. "The ratio of sales is 6-to-1 [DVD-ROM-equipped computers vs. DVD players]—10-to-1 if you're optimistic—and suppliers could increase the overall DVD sales with practically no effort."

Based in New York, Crush has developed DVD-ROM music singles for Rykodisc and Palm Pictures and full-length DVD-ROMs for Central Park Media and New Video. Stabenau says that DVD-ROM appeals to

suppliers because its broad applications are relatively easy to produce and use.

"For music labels, a DVD-ROM allows them to link to an artist site and tour information that extends beyond the basic product of a music video," he adds. "And then, of course, there's the E-commerce element."

Movie suppliers can create online events with directors and actors. One of the more ambitious was developed for MGM Home Entertainment's DVD-ROM release of "Ronin," which shipped 250,000 units in February.

When consumers purchased the disc, they were alerted to an online chat March 14 with director John

Frankenheimer, who discussed the making of the movie. Users who logged on could download action sequences, storyboards of the "Ronin" car chases, and behind-the-scenes footage analyzed by Frankenheimer.

Everything was archived to allow consumers who missed the March 14 session to download the information later. According to MGM DVD marketing manager Dave Miller, "A PC element can add value to a disc because if you don't have a making-of documentary to include on the standard DVD, but have some great behind-the-scenes footage, the director or actors can walk you through it with an Internet link."

Online "Ronin" was a first for DVD-ROM, and Miller admits that MGM was "sweating it out" to see if it would actually work. All went off without a hitch, Miller says, and for future releases MGM was able to solicit feedback from consumers who participated.

"What we're trying to do is create a unique experience and brainstorm for more entertaining product," he says. "The event isn't used just to drive traffic to our Web site or to sell more product online."

While MGM has released only one DVD-ROM title, New Line Home Video will have 10 in the marketplace by the end of the year. Last November, New Line tested the waters with the release of "Lost In Space," which included Internet links, a game, and other computer-rich material.

Director of sell-through marketing Donald Evans says New Line was able to track usage and discovered that 20% of all purchasers used the disc in



Crush Digital Media authored the DVD-ROM features for "Sly & Robbie," a Palm Pictures/Rykodisc single.

their computers. "It's hard to say if we got an additional 20% in sales because of the ROM feature, but I don't think as many people would have bought it without the ROM feature," he maintains.

New Line has also released "Blade," "Rush Hour," and "Pleasantville" on DVD-ROM. It plans to include "Blast From The Past," currently in theaters.

These DVD-ROMs contain a "script to screen" feature that allows users to view the script, print it out, or play the scene. In addition, New Line works closely with its online division to develop new content for the studio's Web site when the DVD-ROM is released.

Making all the Web links, video streaming, and other ROM elements work is the job of Mountain View, Calif.-based InterActual Technologies, which has developed software for the New Line releases and "You've Got Mail," due this month from Warner Home Video.

(Continued on page 60)

## Net Video Sales On The Rise, But Still No Threat, According To Holiday 'Snapshot'

POST-SEASON'S GREETINGS: Internet sales during the 1998 Christmas season were no bigger than a dot on the horizon, according to Alexander & Associates' annual "Holiday Market Snapshot." But the dot is bigger and the horizon closer than the year before, confirming what even the most cloistered retailers already know. E-commerce video revenues soared more than fourfold to just under 1% of the holiday sell-through total, up from 0.2% in 1997.

Thus far, traditional retailers haven't suffered.

Alexander analyst **Barbara McNamara** says Web sites poached from traditional direct-response vendors, who overall took a 14% hit in consumer purchases during the "Snapshot" window, Nov. 12-Jan. 5. Mail order, in particular Columbia House, shrank to 7.4% from an 8.6% slice of the 1997 pie.

For brick-and-mortar outlets awaiting their turn to be victimized, last year may have been the calm before the storm. Retail enjoyed the benefits of a vigorous sell-through season as consumer purchases—excluding DVD, not part of the Alexander survey—jumped 9.1% ahead of the comparable July-December 1997 period. Titles do count, and there was plenty of strength in "Dr. Dolittle," "Armageddon," "Simba's Pride," and, of course, "Titanic." Paramount's sinking liner help raise the level of purchases to 140 million cassettes from 126.8 million. Holiday sell-through had peaked at 158.7 million in 1996, capping an eight-year surge that ended with a 20% plunge in 1997, Alexander calculates. Last year's results brought the business back to 1995's level.

The sales mix remained genre-dependent. "Armageddon" was a blessing for the action/adventure category, which grew 72% to take a 19.8% share of 1998 holiday sales. Drama ("Titanic," "Hope Floats," "Gone With The Wind") posted a more impressive gain of 115% to a 29.7% share. Even better was recycled television, up an astounding sevenfold to 7%, thanks to—do you believe?—"The Jerry Springer Show." (He's back July 20, this time on a Real Entertainment direct-to-DVD title, "Too Hot For TV! 2000—Welcome To The Hellenium.") Conversely, with little except a re-priced "X-Files," sci-fi/horror skidded a scary 67% to 8.1%.

Which brings us to who sold what. The discounters, including Wal-Mart and Kmart, held sway at 48.8%, unchanged from 1997, says Alexander. (Best Buy, often

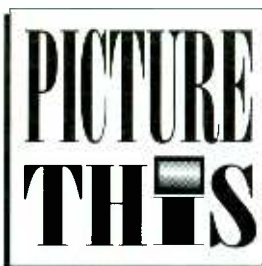
classified as a discounter in home video, in fact is the nation's biggest consumer electronics retailer. The category showed a 10% gain, 1998 vs. 1997, to a 4.1% share, again excluding DVD software, Best Buy's hot ticket over the holidays.) Video stores accounted for 19.5%, tiny by comparison with the discounters, but nonetheless a 24.7% improvement over the previous 15.7%. McNamara says the chains did especially well selling "Titanic" and used copies of everything else. The trend continues. Blockbuster showed a first-quarter improvement of 23% including sales of "previously viewed tapes" but only a 17% gain counting just rentals.

The Viacom subsidiary tied with Kmart with 8.8% of "Snapshot" sales, far behind the perennial leader, Wal-Mart, at 28.9%. Further back were Target Stores (6.6%, down from 1997), Costco (3.6%), Sam's (2.9%), Best Buy (2.7%), Suncoast Motion Pictures (2.4%), Toys 'R Us (1.6%), and Hastings (1.2%). The top 10 held a 67.5% share, unchanged from the previous year—the first time this decade the figure hasn't grown.

OUT OF THE SHADOWS: Simon Marketing has been a major but secretive force in home video. Rarely taking calls to confirm or deny assignments, Los Angeles-based Simon devised national sales campaigns for McDonald's and the studios like Paramount and Universal that moved catalog tonnage.

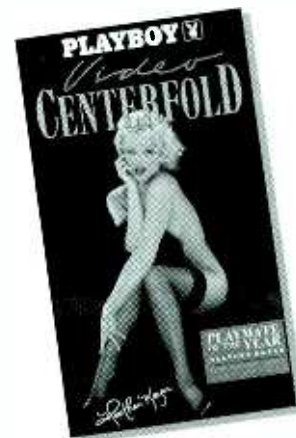
Now it has surfaced, publicly, in a long-term relationship with Artisan Home Entertainment (formerly LIVE) that will be a big step for both companies. Simon is devising strategies with lead times of 12-18 months for a dozen VHS and DVD projects, not the usual six months allotted a movie release. "These are frightening terms for people in the video business," says Simon executive VP **Alan Perper**, previously on the client side at Paramount Home Video. "We're trying to get them to think outside the box."

The first Artisan/Simon title out of the box is "Jerry Springer, Ringmaster," due this summer. Much of the effort will be devoted to securing cross-promotional partners, according to Artisan's **Jeffrey Fink**, who particularly wants to exploit a catalog now numbering 1,600 active titles. Artisan and Simon met last year during the planning for the American Film Institute's "100 Years, 100 Movies" video promotion.



by Seth Goldstein

## BLONDE AMBITION



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# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	15	<b>TAE-BO WORKOUT</b>	Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
2	5	4	<b>THE RUGRATS MOVIE</b>	Nickelodeon Video Paramount Home Video 33399	Animated	1998	G	26.95
3	3	8	<b>EVER AFTER: A CINDERELLA STORY</b>	FoxVideo 0392	Drew Barrymore Anjelica Huston	1998	PG-13	19.98
4	4	12	<b>MULAN</b>	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated	1998	G	26.99
5	2	4	<b>MIGHTY JOE YOUNG</b>	Walt Disney Home Video Buena Vista Home Entertainment 12746	Bill Paxton Charlize Theron	1998	PG	24.99
6	7	88	<b>101 DALMATIANS</b>	Walt Disney Home Video Buena Vista Home Entertainment 15797	Animated	1961	G	26.99
7	6	60	<b>AUSTIN POWERS</b>	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
8	8	11	<b>ANTZ</b>	Dreamworks Home Entertainment Universal Studios Home Video 83668	Woody Allen Sharon Stone	1998	PG	26.99
9	9	3	<b>FAMILY VALUES TOUR '98</b>	Epic Music Video Sony Music Video 50188	Various Artists	1999	NR	19.95
10	10	20	<b>THE WEDDING SINGER</b>	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore	1997	PG-13	14.98
11	11	7	<b>JANET JACKSON: THE VELVET ROPE TOUR-LIVE IN CONCERT</b>	Eagle Rock Entertainment Image Entertainment 5517	Janet Jackson	1999	NR	19.98
12	<b>NEW ▶</b>		<b>A BUG'S LIFE</b>	Walt Disney Home Video Buena Vista Home Entertainment 15653	Dave Foley Kevin Spacey	1998	G	26.99
13	16	16	<b>CADDYSHACK: SPECIAL EDITION</b>	Warner Home Video 17215	Chevy Chase Rodney Dangerfield	1980	R	19.98
14	24	5	<b>CRUNCH: TAE BOXING WORKOUTS</b>	Anchor Bay Entertainment 10813	Billy Blanks	1998	NR	14.98
15	17	5	<b>JIMI HENDRIX: LIVE AT THE FILLMORE EAST</b>	MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	1999	NR	14.98
16	12	11	<b>CITY OF ANGELS</b>	Warner Home Video 16320	Nicolas Cage Meg Ryan	1998	PG-13	19.98
17	14	23	<b>'N THE MIX WITH 'N SYNC ▲</b>	BMG Video 65000	'N Sync	1998	NR	19.95
18	21	5	<b>POKEMON: THE MYSTERY OF MOUNT MOON</b>	Viz Video Pioneer Entertainment 0002D	Animated	1999	NR	14.98
19	13	13	<b>PLAYBOY'S GIRLFRIENDS</b>	Playboy Home Video Universal Music Video Dist. PBV0837	Various Artists	1999	NR	19.98
20	31	7	<b>DARK CITY</b>	New Line Home Video Warner Home Video N4730	Rufus Sewell Kiefer Sutherland	1998	R	14.98
21	22	4	<b>THE BIG LEBOWSKI</b>	PolyGram Video 4400565393	Jeff Bridges John Goodman	1997	R	19.95
22	15	5	<b>PLAYBOY'S PLAYMATE PAJAMA PARTY</b>	Playboy Home Video Universal Music Video Dist. PBV0840	Various Artists	1999	NR	19.98
23	18	10	<b>MTV: CELEBRITY DEATHMATCH ROUND 1</b>	MTV Home Video Sony Music Video 51619	Various Artists	1999	NR	12.98
24	<b>NEW ▶</b>		<b>SCOOBY-DOO'S GREATEST MYSTERIES</b>	Cartoon Network Video Warner Home Video H3867	Animated	1999	NR	14.95
25	20	11	<b>GREAT EXPECTATIONS</b>	FoxVideo 4492	Ethan Hawke Gwyneth Paltrow	1998	R	14.98
26	<b>NEW ▶</b>		<b>PLAYBOY'S TALES OF EROTIC FANTASIES</b>	Playboy Home Video Universal Music Video Dist. PBV0841	Various Artists	1999	NR	19.98
27	25	6	<b>APHEX TWIN: WINDOWLICKER</b>	Sire Records Warner Home Video 35005	Aphex Twin	1999	NR	3.99
28	36	43	<b>ANDREA BOCELLI: A NIGHT IN TUSCANY ▲</b>	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
29	33	3	<b>FUGAZI: INSTRUMENT</b>	Dischord 17980	Fugazi	1999	NR	24.95
30	29	13	<b>BJORK: VOLUMEN</b>	Elektra Entertainment 40199	Bjork	1998	NR	19.98
31	<b>NEW ▶</b>		<b>THE BEST OF THE SIMPSONS: VOL. 4</b>	FoxVideo 0296	The Simpsons	1999	NR	24.98
32	38	26	<b>LION KING II: SIMBA'S PRIDE</b>	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
33	19	9	<b>PLAYBOY VIDEO CENTERFOLD: THE DAHM TRIPLETS</b>	Playboy Home Video Universal Music Video Dist. PBV0838	Various Artists	1999	NR	19.98
34	28	4	<b>USHER: LIVE</b>	BMG Video 25738	Usher	1999	NR	14.95
35	30	9	<b>MTV: CELEBRITY DEATHMATCH ROUND 2</b>	MTV Home Video Sony Music Video 50038	Various Artists	1999	NR	12.98
36	27	19	<b>TORI AMOS: THE COMPLETE VIDEOS 1991-1998 ●</b>	Atlantic Video 83154	Tori Amos	1998	NR	19.98
37	<b>NEW ▶</b>		<b>PENTHOUSE: PET OF THE YEAR &amp; FRIENDS</b>	Penthouse Video WarnerVision Entertainment 57035	Various Artists	1999	NR	19.98
38	37	13	<b>NOSFERATU THE VAMPIRE</b>	Anchor Bay Entertainment SV10641	Klaus Kinski Isabelle Adjani	1978	R	14.98
39	32	2	<b>THE MR. POTATO HEAD SHOW</b>	Pioneer Entertainment PIPH-0001	Animated	1999	NR	14.98
40	35	21	<b>DR. DOLITTLE</b>	FoxVideo 2762	Eddie Murphy	1998	PG-13	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

# Home Video

## MERCHANTS & MARKETING

### AFI's Back With 100 More Films

**AFI FRANCHISE:** The American Film Institute (AFI) could be developing its own video franchise, benefiting the nonprofit organization, suppliers, and dealers.

In June, the AFI is rolling out phase two of its popular "100 Years, 100 Films" program that last year prompted soaring rentals and sales of titles on the prestigious list. The AFI is putting together a collection highlighting films from the upcoming "100 Years, 100 Stars" show airing June 15 on CBS.

One feature per screen legend will be chosen, for a total of 50 titles. The second batch of 50 will feature the 50 stars appearing on the CBS show. All 100 are to be selected by AFI historians. At retail, each video will be stickered either "Legendary Performance" or "Star Performance." In-store display materials will be provided by the AFI and distributed to dealers by the Video Software Dealers Assn. (VSDA) or via an 800 number.

"Last year we didn't know if we

would do another show," says AFI spokesman **Seth Oster**, "but CBS called and told us that they had their best Tuesday-night rating since the 1996 Winter Olympics and asked if we could come up with another one."

The 1998 show had 11 million viewers, and 17,000 video stores participated in promoting the titles.

In a repeat performance, the VSDA is sponsoring this year's in-store campaign. Meanwhile, the National Assn. of Video Distributors will run \$100,000 worth of advertising in members' trade mailers.

Unlike the Academy of Motion Picture Arts and Sciences, which shuns commercial marketing campaigns (outside the huge revenues collected for the annual Oscar telecast), the AFI has plunged into the lucrative world of marketing using the video industry as the driving force. The plan works for everyone, since studios sell more

(Continued on page 60)

### SHELF TALK



by Eileen Fitzpatrick

# Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
1	<b>NEW ▶</b>		<b>A BUG'S LIFE (G) (34.99)</b>	Walt Disney Home Video/Buena Vista Home Entertainment 16018	Dave Foley Kevin Spacey
2	<b>NEW ▶</b>		<b>THE SIEGE (R) (34.98)</b>	FoxVideo 4111053	Denzel Washington Annette Bening
3	<b>NEW ▶</b>		<b>ARMAGEDDON (COLLECTOR'S EDITION) (PG-13) (49.99)</b>	Touchstone Home Video/Buena Vista Home Entertainment 50100	Bruce Willis Ben Affleck
4	1	3	<b>MEET JOE BLACK (PG-13) (26.98)</b>	Universal Studios Home Video 20531	Brad Pitt Anthony Hopkins
5	<b>NEW ▶</b>		<b>A NIGHT AT THE ROXBURY (PG-13) (29.99)</b>	Paramount Home Video 33594	Will Ferrell Chris Kattan
6	2	6	<b>THE WATERBOY (PG-13) (29.99)</b>	Touchstone Home Video/Buena Vista Home Entertainment 10016	Adam Sandler
7	3	8	<b>RUSH HOUR (PG-13) (24.98)</b>	New Line Home Video/Warner Home Video N4717	Jackie Chan Chris Rock
8	<b>NEW ▶</b>		<b>STAR TREK V: THE FINAL FRONTIER (PG) (29.99)</b>	Paramount Home Video 320447	William Shatner Leonard Nimoy
9	6	3	<b>AMERICAN HISTORY X (R) (24.98)</b>	New Line Home Video/Warner Home Video N4739	Edward Norton Edward Furlong
10	5	9	<b>RONIN (R) (24.98)</b>	MGM/UA Home Video/Warner Home Video 67439	Robert De Niro
11	9	5	<b>ANTZ (PG) (34.99)</b>	Dreamworks Home Entertainment/Universal Studios Home Video 84199	Woody Allen Sharon Stone
12	8	8	<b>SOLDIER (R) (19.99)</b>	Warner Home Video 16958	Kurt Russell
13	4	3	<b>I STILL KNOW WHAT YOU DID LAST SUMMER (R) (19.95)</b>	Columbia TriStar Home Video 08549	Jennifer Love Hewitt Brandy
14	7	5	<b>PLEASANTVILLE (PG-13) (24.98)</b>	New Line Home Video/Warner Home Video N4728	Tobey Maguire Reese Witherspoon
15	12	18	<b>BLADE (R) (24.98)</b>	New Line Home Video/Warner Home Video N4685	Wesley Snipes
16	<b>NEW ▶</b>		<b>BELLY (R) (29.98)</b>	Artisan Entertainment 60738	NAS Method Man
17	<b>NEW ▶</b>		<b>THE RELIC (R) (29.99)</b>	Paramount Home Video 33154	Penelope Ann Miller Tom Sizemore
18	10	5	<b>MIGHTY JOE YOUNG (PG) (29.99)</b>	Walt Disney Home Video/Buena Vista Home Entertainment 10016	Bill Paxton Charlize Theron
19	11	2	<b>APT PUPIL (R) (19.95)</b>	Columbia TriStar Home Video 22309	Brad Renfro Ian McKellen
20	15	4	<b>HELL FREEZES OVER (NR) (24.99)</b>	Geffen Home Video/Image Entertainment 15529	Eagles

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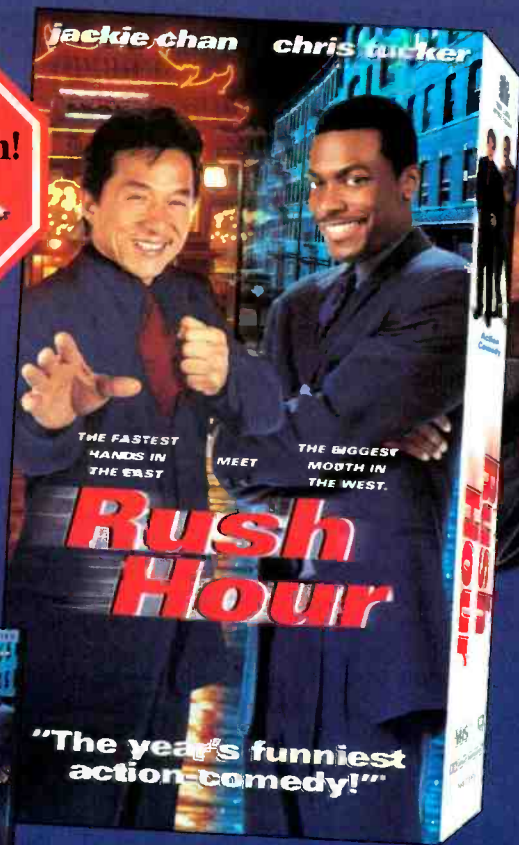


# Get ready for a traffic jam!

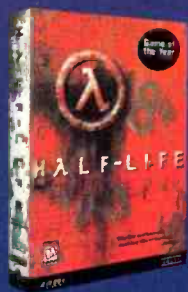
- **\$140 million box office smash!**
- **Family-friendly PG-13 Rating!**
- **1999 Nominee Kids' Choice Award.**
- **National TV and Print advertising campaign, generating tens of millions of consumer impressions!**



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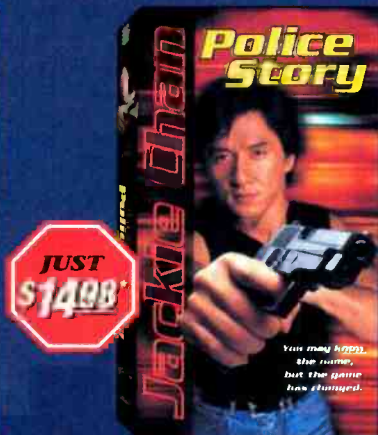
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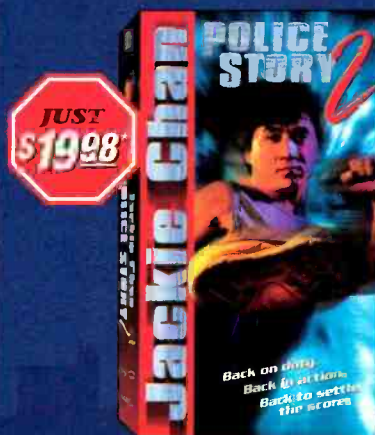
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### DVD-ROM GIVES NEW FORMAT ENTREE INTO COMPUTER-USER MARKET

(Continued from page 57)

President/CEO Todd Collart says a DVD-ROM can be cost-effective and produced quickly. InterActual licenses its software package to suppliers, provides technical support, tracks usage, manages content, and constructs the Internet link and playback

capability.

"Taking 'Lost In Space' as an example, New Line made back the license fee they paid us in one day," says Collart. "Our fee is a fraction of percentage of the overall cost of developing the disc."

Collart says "Lost In Space" was developed with a three-week lead time. In other instances, content has been created in a matter of days or hours. There's an additional benefit: Putting text material on a Web site cuts down on the time-consuming and

expensive process of authoring endless pages of biographical and production information that appear on a standard DVD.

Collart says the ROM feature increases disc repeatability, which enhances sell-through potential. "We're tracking that DVD-ROM users are logging in on at least three separate occasions, so it's helping create an online audience."

Of course, the online audience isn't the primary sales target. "We're clearly in favor of traditional players because the home entertainment experience is through the TV," Collart says, "but there are a lot of great things you can do on DVD-ROM."

Creating DVD and DVD-ROM content is a balancing act. "We don't want to punish DVD consumers, but we also want to exploit computer use," says New Line's Evans. "We see that we can use our movies as a vehicle to sell computers."

That's the strategy DVD4U.com is using to distribute its DVD-ROM magazine, The VOB. The free disc is

being bundled with computer add-on gear in an attempt to increase the selection of entertainment available to PC users. Since its launch in December, DVD4U.com has signed on more than 35,000 subscribers.

"A lot of suppliers say we have a great product but that the computer is not their market," says DVD4U.com VP of marketing Matthew Richter. "They want the ability to offer more information, and that's our market."

The quantity of DVD-ROMs pales in comparison to the number of conventional discs, but industry observers expect offerings to explode in the next year.

"DVD-ROM spices up the sex appeal for the early adopters, and in 2000 it will really get cooking," says John Walker, VP of sales and marketing for Crest National, which authors and replicates DVDs.

"There's an issue of reaching out and grabbing the customer," Walker notes, "and if you can have Internet access, you can get an E-mail address and sell more product to them."

### SHELF TALK

(Continued from page 58)

product, retailers get a promotion during a slow time of year, and the AFI collects a big check from CBS.

The franchise can live on after the year 2000 craze is over because the AFI can put together other lists: the best westerns, musicals, gangster movies, or whatever. After the AFI has suffered years of federal budget cuts, it's encouraging to see it find a solution that manages to benefit several parties' pocketbooks.

**KUBRICK COLLECTION:** Also in the spirit of collaboration, Columbia TriStar Home Video, MGM Home Entertainment, and Warner Home Video are coming together to promote the movies of legendary director Stanley Kubrick.

The suppliers will jointly release and promote Kubrick's nine-title cat-

alog on VHS and DVD June 29, just two weeks before the director's "Eyes Wide Shut" opens in theaters. Kubrick died March 7.

The collection consists of the MGM titles "The Killing" and "Paths of Glory"; Warner's "Lolita," "2001: A Space Odyssey," "A Clockwork Orange," "Barry Lyndon," "The Shining," and "Full Metal Jacket"; and Columbia's "Dr. Strangelove; Or How I Learned To Stop Worrying And Love The Bomb."

The project had been in the works months before Kubrick's death and comes about with the full cooperation of the director—right down to title selection, release date, remastering, and the uniform look of each video box in the collection.

VHS and DVD extras include the documentary "The Making Of The

### Billboard

MAY 8, 1999

Top Video Rentals™			
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS			
1	1	11	<b>THERE'S SOMETHING ABOUT MARY (R)</b>
2	5	8	<b>RONIN (R)</b>
3	7	2	<b>MEET JOE BLACK (PG-13)</b>
4	6	6	<b>WHAT DREAMS MAY COME (R)</b>
5	2	5	<b>WATERBOY (PG-13)</b>
6	3	4	<b>PLEASANTVILLE (PG-13)</b>
7	4	5	<b>BULWORTH (R)</b>
8	14	2	<b>AMERICAN HISTORY X (R)</b>
9	9	9	<b>SNAKE EYES (R)</b>
10	12	2	<b>I STILL KNOW WHAT YOU DID LAST SUMMER (R)</b>
11	10	10	<b>ROUNDERS (R)</b>
12	17	9	<b>PRACTICAL MAGIC (PG-13)</b>
13	8	14	<b>THE TRUMAN SHOW (PG)</b>
14	11	10	<b>ANTZ (PG)</b>
15	13	12	<b>RUSH HOUR (PG-13)</b>
16	19	2	<b>BELOVED (R)</b>
17	15	3	<b>HOME FRIES (PG-13)</b>
18	18	7	<b>EVER AFTER: A CINDERELLA STORY (PG-13)</b>
19	16	4	<b>MIGHTY JOE YOUNG (PG)</b>
20	<b>NEW</b>		<b>APT PUPIL (R)</b>

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### Billboard

MAY 8, 1999

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RECREATIONAL SPORTS™				
<b>NO. 1</b>				
1	1	22	<b>WWF: AUSTIN 3:16 UNCENSORED</b>	14.95
2	2	22	<b>WWF: WRESTLEMANIA 14</b>	14.95
3	3	22	<b>WWF: 'CAUSE STONE COLD SAID SO</b>	14.95
4	4	7	<b>WCW: GOLDBERG</b>	14.95
5	5	22	<b>WWF: UNDERTAKER THE PHENOM</b>	14.95
6	6	8	<b>WWF: WRESTLEMANIA 3</b>	14.95
7	7	22	<b>WWF: BEST OF SURVIVOR SERIES-1987-1997</b>	14.95
8	10	8	<b>WWF: WRESTLEMANIA 13</b>	14.95
9	8	22	<b>WWF: THE THREE FACES OF FOLEY</b>	14.95
10	9	22	<b>WCW: STING UNMASKED</b>	14.95
11	13	2	<b>SHORT GAME/LONG GAME: BEGINNING GOLF FOR WOMEN</b>	9.99
12	12	22	<b>WWF: BEST OF WRESTLEMANIA I-XIV</b>	14.95
13	16	22	<b>WWF: SABLE UNLEASHED</b>	14.95
14	14	8	<b>WWF: WRESTLEMANIA 12</b>	14.95
15	<b>NEW</b>		<b>WWF: KING OF THE RING '98</b>	19.95
16	18	22	<b>WWF: D-GENERATION X</b>	14.95
17	11	2	<b>WWF: ST. VALENTINE'S DAY MASSACRE</b>	29.95
18	17	8	<b>WWF: WRESTLEMANIA 6</b>	14.95
19	15	10	<b>THE OFFICIAL SUPER BOWL XXXIII VIDEO</b>	19.95
20	19	6	<b>WCW: DIAMOND DALLAS PAGE</b>	14.95
HEALTH AND FITNESS™				
<b>NO. 1</b>				
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2	2	9	<b>CRUNCH: TAE BOXING WORKOUTS</b>	14.98
3	3	22	<b>KICKBOXING: KNOCKOUT WORKOUT</b>	9.99
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7	5	23	<b>KICK BUTT</b>	14.98
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9	10	8	<b>DENISE AUSTIN: THREE-PACK</b>	24.95
10	8	88	<b>PAULA ABDUL'S GET UP AND DANCE!</b>	9.98
11	9	21	<b>YOGA FOR BEGINNERS: ABS</b>	9.98
12	11	22	<b>KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT</b>	14.98
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15	13	35	<b>DENISE AUSTIN: FAT BURNING BLAST</b>	12.99
16	<b>RE-ENTRY</b>		<b>YOGA: STRESS RELIEF</b>	9.98
17	19	28	<b>TOTAL YOGA</b>	9.98
18	20	9	<b>DENISE AUSTIN'S PREGNANCY PLUS WORKOUT</b>	14.95
19	15	236	<b>YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS</b>	14.98
20	18	16	<b>DENISE AUSTIN'S BOUNCE BACK AFTER BABY</b>	14.98

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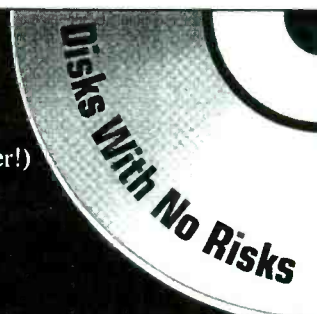
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1515 Broadway, NYC, NY 10021

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ty processing experience is required.  
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but not required. Experience with  
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desirable.

FAX resume to Personnel Director:  
212-779-7920  
or email to:

74365.657@compuserve.com

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NYC based independent retailer seeks  
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FAX resume w/ cover letter to Josh:  
212-477-8651.

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SEND resume & demo (tape preferred) to:  
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Really good idea...had a great impact.

Dan Luna  
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Melissa Bermal  
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Quinn Bishop  
CACTUS RECORDS, Texas

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

I salute you.

Kid Leo, VP, Artist Development  
COLUMBIA RECORDS, NY

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

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

The reviews were right on the money.

Walter Hollop  
STRAWBERRIES, Boston

ISSUE DATE: JUNE 19 • AD CLOSE: MAY 17

ISSUE DATE: SEPTEMBER 11 • AD CLOSE: AUGUST 9

ISSUE DATE: NOVEMBER 27 • AD CLOSE: OCTOBER 25

For information, call: Adam Waldman  
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# Update

## CALENDAR

### MAY

May 1, **Nickelodeon's 12th Annual Kids' Choice Awards**, Pauley Pavilion, University of California-Los Angeles, Los Angeles. 310-752-8208.

May 3, **Second City Of Hope Celebrity Golf Tournament**, El Caballero Country Club, Tarzana, Calif. 213-626-4611.

May 3-5, **@d:tech**, Hyatt Embarcadero, San Francisco. 800-535-1812, www.ad-tech.com.

May 4, **SESAC Songwriters In The Round**, Bitter End, New York. 212-586-3450.

May 4, **Songwriters In The Round Panel**, Power Studios, Miami. 615-321-6096.

May 5, **Academy Of Country Music Awards**, Los Angeles. 818-841-3003.

May 5, **1999 World Music Awards**, Monte Carlo Sporting Club, Monte Carlo. 377-93-25-4369.

May 5-9, **Impact Super Summit Conference XIII**, Fontainebleau Hotel Resort and Towers, Miami Beach. 215-646-8001.

May 8, **National Harmony Sweepstakes A Cappella Festival**, Marin Center Veterans' Memorial Auditorium, San Rafael, Calif. 415-927-2300.

May 8-11, **Audio Engineering Society Convention**, MOC Center, Munich. 212-661-8528.

May 10-13, **1999 3D Design & Animation Conference And Exposition**, Convention Center, Santa Clara, Calif. 415-278-5258.

May 11, **Steven J. Ross Humanitarian Award**

**Dinner**, honoring Howard Stringer, Waldorf-Astoria, New York. 212-836-1126.

May 11-12, **REPLitech Summit**, Sheraton Mofarrej, São Paulo, Brazil. 914-328-9157.

May 12-16, **Hi-Fi '99 Conference**, Palmer House Hilton, Chicago. 781-784-4400.

May 13, **24th Annual T.J. Martell Foundation Humanitarian Gala**, honoring BMG Entertainment chairman Michael Dornemann, New York Hilton and Towers, New York. 212-245-1818.

May 13-15, **Electronic Entertainment Expo**, Convention Center, Los Angeles. 800-315-1133, www.e3expo.com.

May 15, **Your Backstage Pass To The Record Industry**, presented by Silver Lining Entertainment, Doubletree Guest Suites, Chicago. 888-836-8086.

May 16, **Faze Music Video Festival**, Cantor Film Center, New York. 212-219-3567, ext. 19.

May 19-22, **Emerging Artists & Talent In Music Conference, Showcase & Festival**, Mirage Hotel and Casino, Las Vegas. 702-837-3636.

May 22-23, **L.A. Gospel Festival**, Tennis Center, University of California-Los Angeles, Los Angeles. 770-717-7020.

May 24, **92.3 The Beat Charity Golf Tournament**, Braemar Country Club, Tarzana, Calif. 323-931-4519.

May 26, **New England Video Software Dealers Assn. Educational Forum And Trade Show**, Bentley College, Boston. 800-949-8732.

### JUNE

June 5, **1999 MTV Movie Awards**, Barker Hangar, Santa Monica, Calif. 310-752-8075.

June 8-10, **REPLitech North America**, Moscone Convention Center, San Francisco. 914-328-9157.

June 9, **30th Annual Induction Ceremony And Awards Dinner**, presented by the National Academy of Popular Music and the Songwriters' Hall of Fame, Sheraton New York Hotel and Towers, New York. 212-794-2773.

## LIFELINES

### BIRTHS

Girl, Riley Carmen, to **Sonia and Tim Street**, April 4 in Glendale, Calif. Mother is director of marketing for 20th Century Fox Home Entertainment. Father is president of the Spark Factory.

Boy, Lyle Adam, to **JoAnne and Mitchell Abosch**, April 7 in Woodside, N.Y. Father is owner/partner of Topline Distributors.

### MARRIAGES

**Sandra Denton (aka Pepa)** to **Anthony Criss (aka Treach)**, April 2 in Lawrence, Kan. Bride is a member of Salt 'N Pepa. Groom is a member of Naughty By Nature.

**Sheila Momtahan** to **Alan S. Gutman**, April 3 in Beverly Hills, Calif. Groom is a trial lawyer whose clients include Warner/Chappell Music, Red Ant Entertainment, Gasoline Alley Music, and the estate of Orson Welles.

### DEATHS

**Jack Grossman**, 81, after a long illness, April 3 in Hollywood, Fla. Grossman was one of the major fig-

ures on the music retail and distribution scene during the '60s and '70s. Grossman, who was president of the National Assn. of Recording Merchandisers (NARM) from 1971 to '72, is best remembered as chairman of Long Island, N.Y.-based retailer/rackjobber Merco Enterprises Inc., which he eventually sold to what is now EMI Music. As president of NARM, he was instrumental in having its bylaws changed so that retailers could become members of the trade group. Survivors include his wife, his son, his daughter, and two grandchildren.

**Miriam Gilman Todd Zhito**, 68, following a long illness, April 17, in Rancho Mirage, Calif. Zhito was the widow of Lee Zhito, Billboard's publisher and editor in chief during the '60s and '70s. Lee Zhito died Dec. 8, 1995, in a car accident in Santa Monica, Calif. Miriam Zhito is survived by two daughters and a niece and a nephew. Donations can be made in her name to the Pegasus Riding Academy for the Disabled, P.O. Box 397, Thousand Palms, Calif. 92276. The telephone number is 760-772-3057.



**Pictures Of Understanding.** The Black Eyed Peas, an Interscope Records hip-hop group, celebrated the opening recently of the Operation Unity "Young Ambassadors Of Harmony" photo exhibit at the Skirball Cultural Center and Museum in Los Angeles, whose mission includes an emphasis on deepening respect for religious and ethnic pluralism in American life. Shown, from left, are Harold Bronson, managing director of Rhino Records; Stephanie Bronson, his wife; Taboo and Apl de Ap of Black Eyed Peas; and Cookie Lommel, founder/executive director of Operation Unity.

## BMG INT'L PREVIEWS GETMUSIC.COM PLANS

(Continued from page 44)

that included the U.K., Germany, Japan, Holland, Belgium, France, Italy, Japan, Australia, and Latin America. The strategy of GetMusic, says Conroy, is to "balance commerce and content."

GetMusic aims to expand internationally "as quickly as is reasonable," Conroy told the executives. The goal will be "to reflect what is uniquely appropriate" about each market.

Conroy stressed that GetMusic is trying to avoid the perception that BMG and Universal will attempt to undercut traditional music retailers. For example, the GetMusic site is designed to help consumers locate a brick-and-mortar retailer by entering a ZIP code or postal code.

In a later interview, Gassner addressed the potential conflict with retailers, noting that BMG must compete with other online music companies. "I just hope the retailers understand we have no choice," he said.

Gassner also draws a historical parallel to music retail businesses such as HMV, which originally were established by record companies themselves to reach their customers. "This is now the time," he said. "The leaders of the industry have to again move the industry forward."

In all negotiations with Universal regarding GetMusic, says Gassner, "international played a very important role. We were pushing for a very quick rollout internationally. This game is about positioning. To be first is a very important advantage."

In two days of product presentations, the advantage of BMG's pool of global repertoire was evident. 'N Sync, the teen-pop act from Orlando, Fla., that was signed and developed through BMG Germany, was identified as the top-selling worldwide act for BMG Entertainment International in the past year. Global sales of its self-titled debut album have topped 10 million, including 6 million for RCA Records in the U.S.

In other U.S. superstar developments, executives learned that Whitney Houston will release a greatest-hits album by the year's end; Steely Dan will release its reunion album, "Two Against Nature," in October; Santana's upcoming debut album for Arista Records will feature a track with Dave Matthews; and Kenny G has recorded a remake of "What A Wonderful World," a posthumous hit for Louis Armstrong in 1988, which features Armstrong's original vocal.

Non-Anglo-American domestic acts with current projects identified as priorities for BMG Entertainment

International include Germany's Modern Talking, Italian songstress Giorgia, Filipino vocalist Lea Salonga, Dutch rock singer Anouk and Dutch sax-playing superstar Candy Dulfer, Austrian dance act Waldeck, Swedish vocalists Jennifer Brown and Robyn, New Zealand's Che Fu, South Africa's TKZee, and Belgium's Purple Prose.

Priorities from Latin America include Mexican heartthrob Christian Castro, Brazil's So Pra Contar and Daniela Mercury, and Argentinian singer Natalia Oreiro.

From the U.K., conference attendees were updated on the fall Eurhythms reunion album, the new solo release from former Take That leader Gary Barlow, the current chart-topping success of Westlife, the genre-crossing impact of singer/songwriter Beth Orton, and development of such acts as Velvet Belly, Bleachin', and Mero.

While American country music has traditionally been a tough sell abroad, RCA Nashville artist Sara Evans made an impression on the international execs with a live performance. The global adult appeal of Windham Hill's repertoire was emphasized in presentations for new albums from Jim Brickman and George Winston.

The power of pop repertoire from BMG's U.S. affiliates was further highlighted in presentations of projects from Arista's Sarah McLachlan, Beyond Records' Blondie, and RCA's debut from diva-to-be Christina Aguilera.

The R&B/pop strength of BMG's U.S. affiliates was evident in presentations from Arista/Bad Boy Entertainment for Faith Evans, 112, and Mase; from LaFace Records for TLC, Shanice, Usher, and Donnel Jones; and from RCA Records for Tyrese, Cherokee, SWV member Koko, and Kevon Edmonds, younger brother of Babyface.

One of the most intriguing trends evident in the product presentations is the development by RCA in the U.S. of a new generation of young rock acts, despite the erosion of rock's U.S. market share in recent years. Among the developing rock acts from RCA highlighted at the conference were Lit, Eve 6, the Verve Pipe, and Vertical Horizon.

Gassner, praising RCA's A&R strategy, says he is "totally convinced" that the cyclical trend in global music tastes will again favor rock-'n-roll acts. "That's going to happen," he says, "and we want to be there."

## PREMIO AWARDS

(Continued from page 44)

panel of 500 music industry executives—including retailers, publishers, and concert promoters—and journalists. Piay says this system will be looked at closely. One proposal is that the voting rules and methodology be published in advertisements prior to the show to give transparency to the process for the public. The organizers will also examine whether the domestic awards should be expanded to include folk, jazz, and tango. Asked about next year's show, Piay says, "Simply, we will have a superior

event."

Eight acts performed at this year's event, including Spain's Latin superstar Alejandro Sanz. Among the winners at the Premios Gardel A La Musica were Marcela Morelo (BMG) and Alejandro Lerner (Universal) as best female and male pop artist, respectively. The best rock artist was Leon Gieco (EMI); the best pop group was Los Autenticos Decadentes (BMG); and the best rock group was Los Fabulosos Cadillacs (BMG).

## GOOD WORKS

**LABEL OF LOVE:** Hopeless Records has launched charity label Sub City Records. Five percent of the suggested retail price of all Sub City releases will be donated to charities selected by the artists. Each release will also contain literature on the chosen charity. The first release, from punk band **Fifteen**, was issued April 27 and will raise money for the Redwood Justice Fund, which carries on the work of the late environmental activist **Judi Bari**. Also on tap for this year are a new record from **Scared Of Chaka** in May and a June compilation, which will coincide with a summer mini-festival tour titled **Take Action**. Contact: **Ilka Pardiñas** at 323-667-1344.

**SONY SENSATION:** The UJA Federation of New York will honor Sony Corporation of America chairman/CEO **Howard Stringer** with the **Steven J. Ross Humanitarian Award** May 11 at the Waldorf-Astoria Hotel in New York. The award is given to someone in the entertainment industry whose dreams and goals benefit the greater good. Contact: **Susan Yellin** at 212-836-1490.

**MOUNTAIN MAN:** Cowboy singer/songwriter **Michael Martin Murphey** presented a check for \$17,375 to the Colorado Trail Foundation at the St. Patrick's Day Parade in Denver. Murphey holds the annual **WestFest** (a horseback ride, concert, and auction) to raise money for his **Public Trails Campaign**. **WestFest 1998** brought in more than \$26,000. Contact: **Schatzi Hageman** at 615-782-0078.



# Programming

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## LPFM Plan Is Subject Of Heated Talk

### FCC Chairman Comes Under Fire From Broadcasters, Congress

BY CHUCK TAYLOR

LAS VEGAS—While William Kennard, chairman of the Federal Communications Commission (FCC), pushes for quick passage of legislation that would open the radio spectrum to low-power stations, Capitol Hill, broadcasters, and even other FCC commissioners are voicing fervent concerns that “microradio” could create interference for current FM broadcasters, while poten-

tially dooming future technologies like digital audio broadcasting (DAB).

The issue, along with radio’s potential economic convergence with the Internet (see story, page 1) and questions about radio station ownership rules, led the way as a key topic at this year’s annual National Assn. of Broadcasters (NAB) spring convention, held April 17-22 in Las Vegas. The show drew more than 105,000 attendees, with some 20% of those from 125 countries outside the U.S.

The commission issued a notice of proposed rulemaking on low-power FM in January, with Kennard vowing to increase the voice of minority interests, churches, and schools via the 10-watt, low-power signals. Since, more than 13,000 inquiries have reached the FCC about starting such services, which would primarily operate in smaller markets, where spectrum is less crowded.

But the proposal has also drawn the ire of most every group directly involved in radio.

NAB president/CEO Eddie Fritts led the battle cry against microradio in his annual opening address at the show, saying, “We’re very concerned that the FCC proposal may have the effect of legitimizing pirates. Frankly, we’re even more concerned that the FCC proposal will sanction more interference to existing stations. In fact, it could preclude an orderly transition to in-band, on-channel digital radio for terrestrial broadcasters (see story, this page).”

“The FCC has undertaken its low-power FM plan without any

technical studies on the amount of interference that will result,” Fritts said. “This appears to be the highest order of social engineering and appears to be directly opposed to the FCC’s mandate of maintaining spectrum integrity.”

The NAB, he added, has now assembled its own “Spectrum



Integrity Task Force” to determine whether interference would result from microradio outlets.

In a number of sessions packed to capacity, the issue of micro-broadcasting elicited heated opposition from other parties, including Congress. Senate Commerce Committee chair John M. McCain, R-Ariz.,

(Continued on next page)

## Industry Still Waiting For Progress On Digital Radio

BY CHUCK TAYLOR

LAS VEGAS—As has become tradition, the long and winding road toward digital radio in the U.S. seemed more like the slow lane at the annual National Assn. of Broadcasters (NAB) Convention here, as a lack of broadcast-ready hardware left broadcast entities wary of its eventual reality.

What made the persistent lack of a successful standard more embarrassing for U.S. proponents was the vast array of digital audio broadcasting (DAB) equipment on display from global manufacturers, whose systems are up and running in a number of nations and in the final stages of testing in others. Companies present represented Italy, Canada, Austria, France, and Sweden, among others.

Both the NAB and Federal Communications Commission (FCC) noted the importance of a digital future to maintain radio’s place in the competitive marketplace.

Said NAB president/CEO Eddie Fritts at his annual opening address,

“Digital is a necessity for local stations to be competitive in the future.”

Added FCC Commissioner Susan Ness, “DAB: Its time is due.”

### NO TECHNOLOGICAL BREAKTHROUGH

Of the three proponents vying to come up first with a digital-quality AM/FM system in the U.S.—Lucent Digital Radio, Digital Radio Express (DRE), and USA Digital Radio (USADR)—none has yet accomplished a technological breakthrough that would bring about what the government has called for: an in-band, on-channel (IBOC) transmission system that would allow DAB to operate atop the existing terrestrial radio spectrum. Most overseas digital audio systems utilize the S-band, which is unavailable to broadcasters in this country.

The one move forward for the U.S. came on paper, with an announcement from the National Radio Systems Committee—the technical standards-setting body sponsored by the NAB and the Consumer Electronics Manufacturers Assn.—and the IBOC DAB subcommittee. The groups established a deadline of Dec. 15 for the submission of all lab and field test data for FM and AM systems. The groups will evaluate how each of the three systems compares to an “analog baseline standard.” The groups will not compare the systems with one another.

All of the U.S. DAB proponents say that they are poised to begin field testing. DRE will begin tests on an AM station in April in Palo Alto, Calif., while Lucent is setting up testing at two New Jersey FMs. USADR said that it will conduct initial tests on 10 or so stations.

(Continued on next page)



KENNARD

## RAB: Radio Sales Hit New High In '98

LAS VEGAS—In his annual address at the National Assn. of Broadcasters spring convention, Radio Advertising Bureau president Gary Fries reported that radio sales reached a new peak in 1998, rising 12% over '97, for a total of \$15.4 billion.

The Ad Council, meanwhile, announced that radio remains its No. 1 supporter, donating more than \$714.8 million in 1998, representing 59% of the total donated media and a 25% increase from the year before. In all, the Ad Council received more than \$1.21 billion in donated media, a record 21% increase over 1997.

CHUCK TAYLOR



FRIITS

## Kennard Strives To Balance Ownership

LAS VEGAS—Federal Communications Commission (FCC) chairman William Kennard addressed broadcasters’ pleas for more relaxed ownership rules, stressing that to do away with caps on how many stations a company can own is “not the right answer.”

“This is not the time to completely deregulate broadcast ownership,” he said. “Our ownership rules reflect core values of competition and diversity that are still in our regulatory scheme.”

At the same time, Kennard

added, “we can’t keep broadcasters in the dark ages of black-and-white-era rules. With the changing realities of today’s marketplace, you need the flexibility to seize the opportunities and open the frontiers of the Information Age.”

Kennard asked for broadcasters to help the FCC find a workable balance between the preservation of voices and allowing new voices to infiltrate the marketplace. “My challenge is to work with you to find the right balance.”

CHUCK TAYLOR

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# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	1	1	25	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN 10 weeks at No. 1
2	2	2	19	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA ALBUM CUT †	'N SYNC
3	3	3	11	BELIEVE WARNER BROS. 17119 †	CHER
4	10	20	3	YOU'LL BE IN MY HEART WALT DISNEY ALBUM CUT/HOLLYWOOD	PHIL COLLINS
5	4	4	35	FROM THIS MOMENT ON MERCURY 466450 †	SHANIA TWAIN
6	6	12	7	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
7	5	7	17	WRITTEN IN THE STARS CURB/ROCKET 566918/ISLAND †	ELTON JOHN & LEANN RIMES
8	7	6	15	ANGEL OF MINE ARISTA 13590 †	MONICA
9	9	10	13	ALL I HAVE TO GIVE JIVE 42562 †	BACKSTREET BOYS
10	12	13	69	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
11	8	5	17	FAITH OF THE HEART UNIVERSAL 56244	ROD STEWART
12	11	11	29	I'M YOUR ANGEL JIVE 42557 †	R. KELLY & CELINE DION
13	14	8	15	I STILL BELIEVE COLUMBIA 79093 †	MARIAH CAREY
14	19	16	65	YOU'RE STILL THE ONE MERCURY 568452 †	SHANIA TWAIN
15	13	14	17	LOVE OF MY LIFE WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. MICHAEL W. SMITH
16	18	18	14	FOREVER MORE (I'LL BE THE ONE) GTSP ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
17	15	9	26	HANDS ATLANTIC ALBUM CUT †	JEWEL
18	17	17	40	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT †	BACKSTREET BOYS
19	16	15	31	TRUE COLORS FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
20	20	19	33	I'LL BE ATLANTIC 84191 †	EDWIN MCCAIN
<b>◀ AIRPOWER ▶</b>					
21	23	22	6	LET ME LET GO WARNER BROS. ALBUM CUT †	FAITH HILL
22	22	23	4	THAT DON'T IMPRESS ME MUCH MERCURY ALBUM CUT †	SHANIA TWAIN
23	21	21	26	WHEN YOU BELIEVE DREAMWORKS 59022/GEFFEN †	WHITNEY HOUSTON & MARIAH CAREY
24	24	24	6	LOVING YOU IS ALL I KNOW HOLLYWOOD ALBUM CUT	PRETENDERS
<b>◀ HOT SHOT DEBUT ▶</b>					
25	NEW ▶	1	1	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN

# Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	1	1	20	EVERY MORNING LAVA 84462/ATLANTIC †	SUGAR RAY 5 weeks at No. 1
2	2	3	27	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
3	3	2	32	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
4	4	4	30	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC †	MATCHBOX 20
5	6	6	15	BELIEVE WARNER BROS. 17119 †	CHER
6	5	5	29	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
7	7	7	41	SAVE TONIGHT WORK ALBUM CUT/ERG †	EAGLE-EYE CHERRY
8	8	9	23	FLY AWAY VIRGIN ALBUM CUT †	LENNY KRAVITZ
9	9	12	11	ANYTHING BUT DOWN A&M ALBUM CUT/INTERSCOPE †	SHERYL CROW
10	10	8	34	LULLABY SMG ALBUM CUT/COLUMBIA †	SHAWN MULLINS
11	11	14	7	DOWN SO LONG ATLANTIC ALBUM CUT †	JEWEL
12	14	13	12	WHAT IT'S LIKE TOMMY BOY ALBUM CUT †	EVERLAST
13	12	11	36	JUMPER ELEKTRA 64058/EEG †	THIRD EYE BLIND
14	15	15	14	RUN HOLLYWOOD SOUNDTRACK CUT/ATLANTIC †	COLLECTIVE SOUL
15	13	10	8	EVERYBODY'S FREE (TO WEAR SUNSCREEN) CAPITOL ALBUM CUT †	BAZ LUHRMANN
16	17	21	10	SPECIAL ALMO SOUNDS ALBUM CUT/INTERSCOPE †	GARBAGE
<b>◀ AIRPOWER ▶</b>					
17	23	33	3	LIVIN' LA VIDA LOCA C2 79124 †	RICKY MARTIN
18	16	16	15	MARIA BEYOND 78040* †	BLONDIE
19	19	17	26	YOU GET WHAT YOU GIVE MCA ALBUM CUT †	NEW RADICALS
<b>◀ AIRPOWER ▶</b>					
20	25	23	6	THAT DON'T IMPRESS ME MUCH MERCURY ALBUM CUT †	SHANIA TWAIN
21	21	22	25	CRUSH RCA ALBUM CUT †	DAVE MATTHEWS BAND
22	24	27	5	LIFE IS SWEET ELEKTRA ALBUM CUT/EEG	NATALIE MERCHANT
23	26	24	6	PRAISE YOU SKINT/ASTRALWERKS 66254*/VIRGIN †	FATBOY SLIM
24	22	20	10	THE ANIMAL SONG HOLLYWOOD 79112/COLUMBIA †	SAVAGE GARDEN
25	34	36	5	I'M NOT RUNNING ANYMORE COLUMBIA ALBUM CUT †	JOHN MELLENCAMP

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 72 adult contemporary stations and 75 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs which attain 400 adult contemporary detections or 900 adult top 40 detections for the first time. † Videoclip available. © 1999, Billboard/BPI Communications.

# Radio

## PROGRAMMING

### LPFM PLAN IS SUBJECT OF HEATED TALK

(Continued from preceding page)

addressed attendees via satellite at the NAB radio luncheon, asking, "What possible diversity interest is advanced and what kind of opportunity is created by manufacturing thousands of tiny new radio stations in an already overpopulated, transitional market?"

"As an industry, broadcasters are being challenged like never before," McCain noted. "The need to stay competitive in a digital world is propelling broadcasters into the unpredictable future of digital radio and TV."

Added a fired-up Ken Johnson, communications director for Rep. Billy Tauzin, R-La., "Congress sets policy; the FCC carries out policy. To suddenly change the course of policy is a decision that Congress should make," not chairman Kennard. "The more important thing is for the FCC to get out of the way rather than lead the way."

"There are lots of First Amendment implications [to the low-power FM proposal], like giving churches and schools a voice, but we're not real pleased with giving David Duke and other hatemongers a platform," Johnson said. "We've made it clear that the FCC is not to move forward with this."

Said a congressional spokeswoman, "This is simply not as urgent as other issues that affect all of us, like DAB. The industry has to do the digital transition first. We need to take the DAB issues and go with that now."

Johnson added that Kennard seems fixated on aiding minorities with the move toward creating a low-power FM service, "but he doesn't seem to realize that this is going to take advertising away from" current minority broadcasters. "If we need to diversify the marketplace, it should only be done slowly."

#### 'I WANT TO WORK WITH YOU'

Kennard, at a breakfast address that filled the room with more than 500 attendees, responded to the profusion of voices by saying, "Some people are saying that I want to write the obituary for radio. I want to work with you, not against you, to find a way to make low-power radio work. Low-power radio has the potential to create outlets for an array of new voices like churches, community groups, and colleges."

"I want to be clear about two things," he said. "This commission is committed to preserving the technical integrity of FM radio, and two, this FCC is committed to a digital future for radio. Low-power radio will not change that."

Kennard added that he takes offense at the uprising of broadcasters fearing the worst from microradio. "It is not helpful to hear only rhetoric that 'the sky is falling' even before the rulemaking comments have been filed [they are due June 1]. It only serves to undermine the credibility of your arguments in the end," he said.

But even some of Kennard's fel-

low FCC commissioners questioned the chairman's desire to push the proposal's passage so eagerly.

"The government has to demonstrate that it is not reneging on the expectations set forth by licensees," said FCC commissioner Michael Powell. "We are prepared to hear and debate this issue, but I do put

*'It is not helpful to hear only "the sky is falling"... it only serves to undermine the credibility of your arguments'*

the burden on us. I don't want to compromise, complicate, or undermine the opportunity for stations to do what we intended for them to do when we issued them a license."

Commissioner Harold Furchtgott-Roth, who has held back support on the FCC's low-power FM

proposal for rulemaking since its inception, commented, "I think we had the cart before the horse. First and foremost, the interference issue wasn't even considered. This is being sold as a way to get lots of new licenses into the hands of people who really want them. There are ways for people in this nation to get their voices heard—but not at the expense of those voices already being heard."

Supporting the microradio proposal was the ever-outspoken Larry Irving, of the National Telecommunications and Information Administration, which works directly under the Clinton administration.

"If low-power FM can help solve the problems we have with minority ownership in the radio industry, we should do it," he said. "It should be available to those people who need and want their messages to get out there. It's not just minorities, but churches and communities. More voices make a community richer and stronger." Even so, he added, "But not at the expense of interference."

### DIGITAL RADIO

(Continued from preceding page)

#### RADIO GROUP ALLIANCE

The latter company announced in January an alliance with a dozen radio groups that have taken equity in the company, including ABC, CBS, Chancellor Media, Clear Channel Communications, Cox Radio, Emmis, Gannett, Jacor, and Radio One. (Each of the top 10 radio groups has pledged its financial support.) In addition, USADR petitioned the FCC last October to establish rules for the transition to IBOC DAB, including a 12-year transition period to digital radio.

USADR also announced at the NAB Convention that five transmitter manufacturers have successfully passed AM and FM IBOC waveforms through their equipment: Broadcast Electronics, Energy-Onix, Harris Corp., Nautel Ltd., and QEI Corp.

"The success of these tests represents a significant milestone toward the certification of IBOC transmission equipment, driving forward the rollout of digital audio broadcast technology," said Jeffrey Jury, VP of operations and business development

for the company.

Even so, the lack of true technological progress has frustrated not only broadcasters wary of potential competition from digital-quality satellite services—expected to roll out their subscriber-based systems in the next two years—but also manufacturers, which are more than ready to begin rolling out the next generation of radio equipment.

#### TIRED OF WAITING

Harris Corp., among the leading makers of broadcast equipment, said at the NAB show that it is weary of the wait. According to Jim Woods, VP of Harris Broadcast Communications' Radio Systems Business, "A lack of cohesive effort by proponents to develop a single nationwide standard could slow, and perhaps even derail, implementation of IBOC."

"Our industry is going to compete with alternative services that will siphon off the radio audience," Woods said. "Harris is taking a stand because IBOC is a critical technology for our industry."

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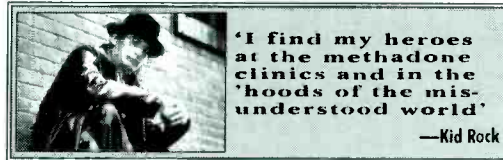
Kid Rock is making up for lost time with his newfound celebrity. "I grew up on five acres, and Thursday through Sunday was bust-your-ass time. I moved wood piles, mowed lawns, dug ditches, and picked apples," says the Detroit-raised hard rock rapper, whose tour is hedonistically named Destroy Your Liver.

"I never got to drink or pick up girls when I was shucking rocks off cornfields. Now it happens every night and is part of the job. I didn't work for 10 years to start having money come in finally and then not use it to have fun. I intend to start fucking supermodels, get drunk all the time, and trash hotels."

Having modern rock radio welcome "Bawitda-

ba" after it had a great run at active rock stations has only added fuel to Kid Rock's fire. The song is No. 28 on this issue's Modern Rock Tracks.

"I think I could be the next Shania Twain.



**'I find my heroes at the methadone clinics and in the 'hoods of the misunderstood world'**

—Kid Rock

Maybe I'll even cross over to country. My music is all over the board, and I try to fuse all my inspirations. In fact, I'm not a big fan of hard stuff that tries to be hard and doesn't have any talent in-

involved. I'm a songwriter at the end of the day, so I can rock a party with the turntables or an acoustic guitar. You have to be able to hear the singer and the songs."

The single father takes his lyrics seriously, although he admits that "Bawitdaba" takes its title "from an early hip-hop chart" and "doesn't mean too much. It's like a coloring book without color." He does, however, like to tell stories with his music.

"I find my heroes at the methadone clinics and in the 'hoods of the misunderstood world. They are pimps, hookers, drug addicts, drug dealers—people who are just at a bad point in life. People look down at them so much that they can never get up. I see a lot of good in them."

Billboard®

MAY 8 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
<b>◀ No. 1 ▶</b>					
1	1	1	16	<b>HEAVY</b> DOSAGE	COLLECTIVE SOUL ATLANTIC
2	2	2	9	<b>MAS TEQUILA</b> RED VODOO	SAMMY HAGAR MCA †
3	3	3	21	<b>ONE</b> MY OWN PRISON	CREED WIND-UP
4	4	4	16	<b>WHISKEY IN THE JAR</b> GARAGE INC.	METALLICA ELEKTRA/VEEG †
5	6	6	7	<b>LIT UP</b> BUCKCHERRY	BUCKCHERRY DREAMWORKS †
6	8	10	12	<b>WHY I'M HERE</b> FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
7	7	8	15	<b>LIVING DEAD GIRL</b> HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
8	5	5	25	<b>WHAT IT'S LIKE</b> WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
9	10	12	29	<b>WHATEVER</b> GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
10	18	19	7	<b>MY OWN WORST ENEMY</b> A PLACE IN THE SUN	LIT RCA †
11	15	15	12	<b>FREAK ON A LEASH</b> FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
12	13	13	43	<b>FLY AWAY</b>	LENNY KRAVITZ VIRGIN †
13	14	14	10	<b>DIZZY</b> DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
14	12	11	13	<b>WHY DON'T YOU GET A JOB?</b> AMERICANA	THE OFFSPRING COLUMBIA †
15	17	18	8	<b>FLY</b> LOUDMOUTH	LOUDMOUTH HOLLYWOOD
16	11	9	11	<b>ONLY A FOOL</b> BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA †
17	9	7	9	<b>FREE GIRL NOW</b> ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
<b>◀ AIRPOWER ▶</b>					
18	20	25	5	<b>ENDS</b> WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
19	16	16	9	<b>HEY HEY</b> THE ORIGINAL BAD COMPANY ANTHOLOGY	BAD COMPANY ELEKTRA/VEEG
<b>◀ AIRPOWER ▶</b>					
20	19	21	12	<b>VINTAGE EYES</b> SECOND COMING	SECOND COMING CAPITOL †
<b>◀ AIRPOWER ▶</b>					
21	21	22	9	<b>ANTHEM FOR THE YEAR 2000</b> NEON BALLROOM	SILVERCHAIR EPIC †
22	22	20	16	<b>BLUE MONDAY</b> CANDYASS	ORGY ELEMENTREE/REPRISE †
23	24	23	25	<b>TURN THE PAGE</b> GARAGE INC.	METALLICA ELEKTRA/VEEG †
24	26	27	7	<b>ALL THAT YOU ARE (X3)</b> THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS †
25	34	37	3	<b>ROOM AT THE TOP</b> ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. †
26	25	31	4	<b>I DON'T TRUST NOBODY</b> HALF A BOY/HALF A MAN	GEORGE THOROGOOD AND THE DESTROYERS CMC INTERNATIONAL
27	27	29	6	<b>TEMPLE OF YOUR DREAMS</b> POWERTRIP	MONSTER MAGNET A&M/INTERSCOPE
28	23	24	9	<b>WANDER THIS WORLD</b> WANDER THIS WORLD	JONNY LANG A&M/INTERSCOPE
29	32	33	6	<b>BAWITDABA</b> DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
30	33	40	3	<b>UPSIDE DOWN</b> SAME OLD LIFE	POUND ISLAND/MERCURY
31	29	34	6	<b>JUST GO</b> DYSFUNCTION	STAIN'D FLI/ELEKTRA/VEEG †
32	28	28	5	<b>ROCK IS DEAD</b> MECHANICAL ANIMALS	MARILYN MANSON MAVERICK/NOTHING/INTERSCOPE †
33	30	30	8	<b>SHAKIN' AND A BAKIN'</b> WHATCHA GONNA DO HONKY?	HONKY TOAST 550 MUSIC/ERG †
34	35	36	4	<b>ABOVE</b> TIP	FINGER ELEVEN WIND-UP †
35	31	26	11	<b>FREAK OF THE WEEK</b> HEY! ALBUM	MARVELOUS 3 HIFI/ELEKTRA/VEEG †
36	<b>NEW ▶</b>	1	1	<b>MEET VIRGINIA</b> TRAIN	TRAIN AWARE/COLUMBIA
37	<b>NEW ▶</b>	1	1	<b>KEEP AWAY</b> GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
38	<b>NEW ▶</b>	1	1	<b>TIME TO BURN</b> TIME TO BURN	JAKE ANDREWS JERICHO/SIRE
39	38	—	2	<b>I BELIEVE</b> TURN IT UP!	MOON DOG MANE EUREKA
40	37	35	24	<b>FREE</b> TRAIN	TRAIN AWARE/COLUMBIA

Billboard®

MAY 8, 1999

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
<b>◀ No. 1 ▶</b>					
1	1	1	13	<b>MY OWN WORST ENEMY</b> A PLACE IN THE SUN	LIT RCA †
2	2	2	15	<b>PRAISE YOU</b> YOU'VE COME A LONG WAY, BABY	FATBOY SLIM SKINT/ASTRALWERKS/VIRGIN †
3	3	3	20	<b>ONE</b> MY OWN PRISON	CREED WIND-UP
4	5	5	23	<b>BLUE MONDAY</b> CANDYASS	ORGY ELEMENTREE/REPRISE †
5	4	4	15	<b>WHY DON'T YOU GET A JOB?</b> AMERICANA	THE OFFSPRING COLUMBIA †
6	8	8	10	<b>BETTER DAYS (AND THE BOTTOM DROPS OUT)</b> MOBILE ESTATES	CITIZEN KING WARNER BROS. †
7	6	6	16	<b>HEAVY</b> DOSAGE	COLLECTIVE SOUL ATLANTIC
8	7	7	9	<b>NEW</b> "GO" SOUNDTRACK	NO DOUBT WORK/ERG †
9	11	15	6	<b>ENDS</b> WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
10	9	11	10	<b>DIZZY</b> DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
11	13	14	12	<b>FREAK ON A LEASH</b> FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
12	14	13	9	<b>ANTHEM FOR THE YEAR 2000</b> NEON BALLROOM	SILVERCHAIR EPIC †
<b>◀ AIRPOWER ▶</b>					
13	16	26	3	<b>FALLS APART</b> 14:59	SUGAR RAY LAVA/ATLANTIC
14	12	12	7	<b>PROMISES</b> BURY THE HATCHET	THE CRANBERRIES ISLAND/MERCURY †
15	10	9	31	<b>WHAT IT'S LIKE</b> WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
16	21	24	4	<b>AWFUL</b> CELEBRITY SKIN	HOLE DGC/INTERSCOPE
17	15	10	22	<b>EVERY MORNING</b> 14:59	SUGAR RAY LAVA/ATLANTIC †
18	18	16	28	<b>CRUSH</b> BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA †
19	17	17	33	<b>NEVER THERE</b> PROLONGING THE MAGIC	CAKE CAPRICORN/MERCURY †
20	20	20	8	<b>LET'S MAKE A DEAL</b> DANGERMAN	DANGERMAN 550 MUSIC/ERG
21	19	18	12	<b>SHEEP GO TO HEAVEN</b> PROLONGING THE MAGIC	CAKE CAPRICORN/MERCURY †
22	26	36	3	<b>ARMY</b> THE UNAUTHORIZED BIOGRAPHY OF REINHOLD MESSNER	BEN FOLDS FIVE 550 MUSIC/ERG †
23	24	27	4	<b>BATTLE FLAG</b> HOW TO OPERATE WITH A BLOWN MIND	LO FIDELITY ALLSTARS SKINT/SUB POP/COLUMBIA †
24	22	23	10	<b>LIVING DEAD GIRL</b> HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
25	29	38	3	<b>BOMBSHELL</b> HELLO VERTIGO	PAPA VEGAS RCA
26	28	29	5	<b>WHATEVER</b> GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
27	<b>NEW ▶</b>	1	1	<b>WHAT'S MY AGE AGAIN?</b> ENEMA OF THE STATE	BLINK 182 MCA
28	27	28	5	<b>BAWITDABA</b> DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
29	23	19	12	<b>LEVEL ON THE INSIDE</b> OO!	DOVETAIL JOINT AWARE/C2 †
30	30	37	4	<b>ROCK IS DEAD</b> MECHANICAL ANIMALS	MARILYN MANSON MAVERICK/NOTHING/INTERSCOPE †
31	37	—	2	<b>LAST KISS</b>	PEARL JAM EPIC
32	25	22	18	<b>FREAK OF THE WEEK</b> HEY! ALBUM	MARVELOUS 3 HIFI/ELEKTRA/VEEG †
33	40	—	2	<b>WHEN I GROW UP</b> VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
34	33	31	24	<b>MY FAVOURITE GAME</b> GRAN TURISMO	THE CARDIGANS STOCKHOLM/MERCURY †
35	38	39	3	<b>STOLEN CAR</b> CENTRAL RESERVATION	BETH ORTON HEAVENLY/DECONSTRUCTION/ARISTA
36	<b>NEW ▶</b>	1	1	<b>ALL STAR</b> ASTRALOUNGE	SMASH MOUTH INTERSCOPE
37	<b>NEW ▶</b>	1	1	<b>OPEN ROAD SONG</b> EVE 6	EVE 6 RCA
38	39	40	3	<b>CHARMED</b> HOPE & WAIT	MY FRIEND STEVE MAMMOTH
39	<b>NEW ▶</b>	1	1	<b>DENISE</b> UTOPIA PARKWAY	FOUNTAINS OF WAYNE SCRAITCHIE/ATLANTIC
40	<b>NEW ▶</b>	1	1	<b>DON'T THINK TWICE</b> CHEATING AT SOLITAIRE	MIKE NESS TIME BOMB

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 111 mainstream rock stations and 69 modern rock stations are electronically monitored 24 hours a day 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. † Videoclip availability. © 1999, Billboard/BPI Communications.



HITS!  
IN  
TOKIO

Week of April 18, 1999

- ① No Scrubs / TLC
- ② Who's Been Sleeping / Swing Out Sister
- ③ Movin' On Without You / Hikaru Utada
- ④ Georgy Porgy / Eric Benét Featuring Faith Evans
- ⑤ Girlfriend/Boyfriend / Blackstreet
- ⑥ The Animal Song / Savage Garden
- ⑦ Tender / Blur
- ⑧ Push Upstairs / Underworld
- ⑨ Promises / The Cranberries
- ⑩ Nights Over Egypt / Incognito
- ⑪ Everybody / Dede
- ⑫ Let Yourself Go, Let Myself Go / Dragon Ash
- ⑬ 70% - Yuugurenouta / Chara
- ⑭ Ainoshirushi / Spitz
- ⑮ Believe / Misia
- ⑯ Get Involved / Raphael Saadiq And Q-Tip
- ⑰ Souls / Bird
- ⑱ ...Baby One More Time / Britney Spears
- ⑲ Maria / Blondie
- ⑳ Praise You / Fatboy Slim
- ㉑ Little Bit Of Lovin' / Kele Le Roc
- ㉒ Believe / Cher
- ㉓ Life / K-Ci & Jojo
- ㉔ When I Close My Eyes / Shanice
- ㉕ I Really Like It / Harlem World
- ㉖ Nothing Really Matters / Madonna
- ㉗ Shake / Double
- ㉘ Electricity / Suede
- ㉙ Heaven / Glen Scott
- ㉚ Freak Of The Week / Marvelous 3
- ㉛ Crash! / Propellerheads
- ㉜ Dans Une Station / Princess Erika
- ㉝ My First Planet / Toshiko Mori
- ㉞ Psycho-Sam / Jeff Beck
- ㉟ Mystical Machine Gun / Kula Shaker
- ㊱ Time After Time / Cassandra Wilson
- ㊲ She's So High / Tai Bachman
- ㊳ Buses And Trains / Bachelor Girl
- ㊴ As / George Michael With Mary J. Blige
- ㊵ Hanarebanare / Kuramubon
- ㊶ Sukatonosuna / UA
- ㊷ You Got Me / The Roots Featuring Erykah Badu
- ㊸ Pick A Part That's New / Stereophonics
- ㊹ Down So Long / Jewel
- ㊺ So Pure / Alanis Morissette
- ㊻ 45°C / Momoe Shimano
- ㊼ Abacadabra / Sugar Ray
- ㊽ Changes / 2Pac
- ㊾ Army / Ben Folds Five
- ㊿ Flying Saucer / United Future Organization

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81.3 FM J-WAVE

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# Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	1	16	<b>EVERY MORNING</b> LAVA/ATLANTIC	SUGAR RAY
2	1	2	11	<b>NO SCRUBS</b> LAFACE/ARISTA	TLC
3	3	3	11	<b>KISS ME</b> SQUINT/COLUMBIA	SIXPENCE NONE THE RICHER
4	4	8	5	<b>LIVIN' LA VIDA LOCA</b> CZ	RICKY MARTIN
5	6	5	24	<b>SLIDE</b> WARNER BROS.	GOO GOO DOLLS
6	5	4	18	<b>BELIEVE</b> WARNER BROS.	CHER
7	7	6	24	<b>BABY ONE MORE TIME</b> JIVE	BRITNEY SPEARS
8	9	11	9	<b>HEARTBREAK HOTEL</b> ARISTA	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
9	10	9	13	<b>FLY AWAY</b> VIRGIN	LENNY KRAVITZ
10	12	15	8	<b>WHAT IT'S LIKE</b> TOMMY BOY	EVERLAST
11	13	12	7	<b>THE HARDEST THING</b> UNIVERSAL	98 DEGREES
12	8	7	18	<b>ANGEL OF MINE</b> ARISTA	MONICA
13	14	22	3	<b>I WANT IT THAT WAY</b> JIVE	BACKSTREET BOYS
14	11	10	21	<b>BACK 2 GOOD</b> LAVA/ATLANTIC	MATCHBOX 20
15	15	13	24	<b>SAVE TONIGHT</b> WORK/ERG	EAGLE-EYE CHERRY
16	19	26	4	<b>THAT DON'T IMPRESS ME MUCH</b> MERCURY	SHANIA TWAIN
17	16	14	24	<b>ANGEL</b> WARNER SUNSET/REPRISE	SARAH MCLACHLAN
18	20	20	21	<b>CAN I GET A...</b> DEF JAM/MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JA
19	22	19	24	<b>JUMPER</b> ELEKTRA/EEG	THIRD EYE BLIND
20	23	25	5	<b>DOWN SO LONG</b> ATLANTIC	JEWEL
21	24	28	5	<b>SWEET LADY</b> RCA	TYRESE
22	27	27	6	<b>ANYTHING BUT DOWN</b> A&M/INTERSCOPE	SHERYL CROW
23	17	16	24	<b>MIAMI</b> COLUMBIA	WILL SMITH
24	28	30	4	<b>I DRIVE MYSELF CRAZY</b> RCA	'N SYNC
25	29	32	5	<b>SPECIAL</b> ALMO SOUNDS/INTERSCOPE	GARBAGE
26	21	17	24	<b>HAVE YOU EVER?</b> ATLANTIC	BRANDY
27	26	23	11	<b>WE LIKE TO PARTY!</b> GROOVILICIOUS/STRICTLY RHYTHM	VENGABOYS
28	34	—	2	<b>WHAT'S IT GONNA BE?!</b> FLIPMODE/ELEKTRA/EEG	BUSTA RHYMES FEAT. JANET
29	32	29	24	<b>IRIS</b> WARNER SUNSET/REPRISE	GOO GOO DOLLS
30	<b>NEW</b>	—	1	<b>ALMOST DOESN'T COUNT</b> ATLANTIC	BRANDY
31	30	21	19	<b>ALL I HAVE TO GIVE</b> JIVE	BACKSTREET BOYS
32	25	24	24	<b>LULLABY</b> SMG/COLUMBIA	SHAWN MULLINS
33	31	35	23	<b>LUV ME, LUV ME</b> FLYTE TYME/MCA	SHAGGY FEATURING JANET
34	18	18	7	<b>EVERYBODY'S FREE (TO WEAR SUNSCREEN)</b> CAPITOL	BAZ LUHRMANN
35	36	34	24	<b>TOO CLOSE</b> ARISTA	NEXT
36	35	33	24	<b>INSIDE OUT</b> RCA	EVE 6
37	37	36	13	<b>NOBODY'S SUPPOSED TO BE HERE</b> ARISTA	DEBORAH COX
38	<b>NEW</b>	—	1	<b>ANYWHERE</b> BAD BOY/ARISTA	112 FEATURING LIL'Z
39	<b>NEW</b>	—	1	<b>PRaise YOU</b> SKINT/ASTRALWERKS/VIRGIN	FATBOY SLIM
40	<b>NEW</b>	—	1	<b>WHAT'S SO DIFFERENT</b> 550 MUSIC/ERG	GINUWINE

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 222 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Records below the top 20 are removed from the chart after 26 weeks. © 1999, Billboard/BPI Communications.

# Radio

## PROGRAMMING

# James Ingram Proves He Can Still Brew A Powerful Sound For AC Radio

**SOUP'S ON:** Ask James Ingram where he derived his signature style, and the soulful singer/songwriter/producer spontaneously serves up a homemade recipe for success.

"I guess if you take a dash of Donny Hathaway, a dash of Marvin Gaye, and add a little twist of Stevie Wonder and Ray Charles, you'll end up with a James Ingram soup," he says.

"A lot of artists like to claim that they're an original, but uh-uh, they're lying. I always want to give credit where it's due. If not for other artists, there wouldn't be contemporary singers. If you don't put your own soup together from the artists out there that have influenced you, then you don't have your own style."

Ingram's composite vocal persona is certainly nothing to question. After 15 years of cooking up hits for top 40, R&B, and adult contemporary radio, he remains a successful artist with one of the most-treasured, most-esteemed voices in America.

At AC KIOI San Francisco, for example, Ingram's latest release, the top 20 AC hit "Forever More (I'll Be The One)," a collaboration with pianist/composer John Tesh, scored more than 50% familiarity

out of the box at the station. "We were the first in the market to play this record, so that percentage has to be based on the fact that his voice is so familiar to our listeners," says KIOI assistant PD/music director Mark Carlson.

"He's kind of like the Cher for this format. She's a woman who comes back when she chooses to and appeals to a whole new generation. James Ingram continues to last in much the same way," Carlson adds.

Since his hit debut with the Quincy Jones-produced "Just Once" in 1981 and "One Hundred Ways" in '82—both of which crossed onto the pop, R&B, and AC charts—Ingram has pulled off four No. 1's among those formats: AC's "Baby, Come To Me" with Patti Austin in 1982 and "What About Me" with Kenny Rogers and Kim Carnes in 1984; the Hot 100 topper "I Don't Have The Heart" in 1990; and "The Secret Garden (Sweet Seduction Suite)" at R&B in 1990, a Jones production featuring Ingram, Al B. Sure!, El DeBarge, and Barry White.

Ingram has also won three Grammys and been nominated for eight others—including best new artist in 1981—and has been nominated for three Oscars, for his duet with Linda Ronstadt, "Somewhere Out There"; for "How Do You Keep The Music Playing" with Austin; and for "The Day I Fall In Love," with Dolly Parton, which he co-wrote.

More recently, like many artists who broke in the '80s and maintain popularity today, Ingram has found his greatest success at AC radio, where just last year, after several years out of the spotlight, he returned alongside Tesh with the top

still has great runs at radio because of that magic voice that makes people feel good when they listen."

"I Believe In Those Love Songs" heads to mainstream AC and adult R&B the third week of May.

"His choice of material is very good, and James Ingram has one of the most beautiful male voices in popular music and certainly one of the most distinctive. He obviously hits our demo of 25-54 women," says Mike Del Rosso, PD of KESZ (99.9 KEZ) Phoenix. "His new songs are reminiscent of his older stuff at the format, like 'Just Once.' That certainly keeps him familiar to our audience. I appreciate the fact that he was gone for a while and came back sounding pretty darn good.

"For this format, he's not on the level of an Elton John or a Rod Stewart, but you feel comfortable playing him," Del Rosso adds. "From everyone I've talked to, he's so good and easy to work with and a great guy who deserves the success. I'm really happy for him."

While he may not be considered a staple artist at adult contemporary, that doesn't mean he isn't plenty accomplished on AC turf.

"You look at our list of currents, and you've got Celine Dion, LeAnn Rimes, Savage Garden, Backstreet Boys, and Shania Twain. These are all artists from the '90s," says KIOI's Carlson. "Then you have those artists like Elton and Eric Clapton and Phil Collins, the artists that continue to last. James Ingram still has a tougher time, because unlike the other artists, he carries some soul with him, and a lot of AC stations tend to shy away from that. But we've found that he can create hits in San Francisco."

"He has become an exclusive artist for the [AC] format," adds Balaban at WLIF. "We have so few of those. He's not an automatic add, but he has the kind of career where I will certainly listen to anything he releases. "There are so many women and girl groups out there right now that it's good to have a guy in there," he continues. "A few years ago, we used to have a policy of 'no female artists back to back.' We certainly don't do that now, so every male, good-sounding ballad I can find is welcome."

For Ingram, however, it's less about the science of formatting and all about the allure of touching lives through music.

"I remember back in my teenage years hearing [Wonder's] 'My Cherie Amour,' and now it makes me think about the girlfriend I was going with," he says. "Memories can live forever with music. I believe in love songs, and that's why I continue to do them. Hopefully, one of mine will touch somebody and remind them of the romance in their lives at the time, because anyone can relate to music. It soothes the savage beast in all of us."



by Chuck Taylor

five AC smash "Give Me Forever (I Do)." Their second collaboration, "Forever More (I'll Be The One)," just completed its run in April.

"I was happy to welcome James back. I'm glad he's still out there doing it," says Gary Balaban, PD of AC WLIF (Lite 102) Baltimore, which currently has six of his songs in rotation. "The nice thing is that he's a contemporary balladeer. It's easy to play a number of his old songs than, say, a Neil Diamond record, because he has a sound that doesn't date him or the station."

Ingram is now focused on a new album, "Forever More (Love Songs, Hits & Duets)," on his own label Interling (associated with Private Music), with distribution by the Windham Hill Group, which hit the racks April 13.

It includes new tracks like the sumptuous new single "I Believe In Those Love Songs" and covers of songs that he personally loves, like R. Kelly's "I Believe I Can Fly" and "My Funny Valentine," which he has cut as a jittery, funky-up number, along with updated recordings of his classics "Just Once," "One Hundred Ways," and "I Don't Have The Heart." Also featured among the 14 tracks are six of his many vocal pairings, with Austin, Michael McDonald, Nancy Wilson, Ronstadt, Tesh, and Parton.

"It feels great to know that the public and radio still embrace melodies and songs," Ingram says of his enduring success. "Making this album was a great experience. I had a wonderful time working with musicians who were really hungry for the music, and recording songs like 'I Believe I Can Fly.' I enjoyed it when R. Kelly did it, and I'm not trying to outdo his, but I wish I'd written it, so I had to put my two cents' worth in."

"We're really gunned up about this project," says Ron McCarrell, VP of marketing for the Windham Hill Group. "The new single sounds like a down-the-middle hit record to me. He's an artist of such stature who came out as a thoroughbred working with Quincy Jones, and he

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THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ON'S" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

## Music Vids Get Their Own Fest; MTV Picks VJ Contest Winner

**FAZE MUSIC VIDEO FESTIVAL:** When there's a music video showcase at a media festival, it's usually part of a film festival. But Faze is a new festival only for music videos, with the focus being on videos that don't follow a mainstream formula.

The first Faze music video festival will take place May 16 at the Cantor Film Center in New York. Faze will be presented as part of the Giant Step-Levi's Miles Ahead Series, a concert series that spotlights new and cutting-edge music. The Faze festival will feature U.S. premieres and exclusive videos from such acclaimed directors as **Jonas Akerlund** and **Chris Cunningham**. Screenings will take place at 4 p.m., 6 p.m., and 8 p.m. Advance tickets are \$10 each and can be purchased through Ticketmaster.

Faze content organizer **Aden Ikram** says, "We're planning another Faze festival in New York for this fall. We want to make it a traveling festival, and the other cities we're looking into are London, Los Angeles, and Seattle."

A discussion panel is being planned for the first Faze festival. According to Ikram, confirmed panelists so far include director **Little X**.

**THIS & THAT:** **Tom Hunter** has exited as president of MTV Latin America. For more details, see *Latin Notas*, page 40.

**Scott Rattray** has left his post as Arista/Nashville video commissioner and has started his own independent music video commission company, **Boxing Cat Film & Video**. The company's mailing address is 4502 Colorado Ave., Nashville, Tenn. 37209. The E-mail address is [Linus2Luci@aol.com](mailto:Linus2Luci@aol.com).

Production company news: Shooting Star Pictures, which has been known for producing R&B/hip-hop videos, has now created a rock division. Headed by former 1171 Production Group directors' rep **Jason Valen**, the division includes directors **Grady Cooper**, **Jason Matzner**, and **Brendan Lambe**. . . Music video director **Joel Newman** has joined the roster at 1171 Production Group. . . F.M. Rocks has signed director **Dave Meyers**, who was previously represented by Shooting Star Pictures.

In the wake of staff cuts at Island Black Music (*Billboard-Bulletin*, April 22), **Montez Miller** has exited the label as

director of national video promotion and is seeking new opportunities. She can be reached by pager at 800-431-2499.

West Allis, Wis.-based music-video servicing company **Wolfgram Video** has begun including DVD as a format choice. Wolfgram Video's clients include dance clubs, Walt Disney World, and other organizations that show music videos on closed-circuit TV.

**Diedre Gary** has been named manager of urban video promotion at Arista Records. She was previously a video promotion assistant at Columbia Records.

**MTV VJ WINNER:** Congratulations to **Thalia DaCosta** for winning MTV's 1999 "Wanna Be A VJ" contest, which gave MTV viewers the chance to vote for the next MTV VJ. DaCosta, who comes from Sunrise, Fla., was chosen from 5,000 contestants; she replaces departing VJ **Jesse Camp**, who won the contest last year. Camp will be touring in support of his debut album, "Jesse & The 8th Street Kidz," due May 25 on Hollywood Records.

As for DaCosta, like her or not, she proved to have the broadest musical knowledge of the five contest finalists. Broad musical knowledge isn't exactly a quality most recent MTV VJs have had (**Matt Pinfield** being one of the rare exceptions), so we think DaCosta is a refreshing change.

**LOCAL SHOW SPOTLIGHT:** This issue's spotlight is on modern rock program "Are-Oh-Vee," which has been on the air since 1988. "Are-Oh-Vee" is part of the new Launch Red-Eye Network (The Eye, Billboard, April 3).

TV affiliates: KOCE-TV Los Angeles.

Program length: 30 minutes.  
Time slot: Tuesdays at 12:30 a.m.; Saturdays at midnight.

Key staffer: **Scott Barrett**, executive producer.

Web site: [www.launch.com](http://www.launch.com).

Following are the top five videos for the episode that aired April 17:

1. **Korn**, "Freak On A Leash" (Immortal/Epic).
2. **The Killingtons**, "Belly Dancer" (Milano Music).
3. **No Doubt**, "New" (Work/ERG).
4. **Simon Says**, "Slider" (Hollywood).
5. **The Siren Six**, "If You're Not Now, You'll Never Be . . ." (Geffen/Interscope).

## THE EYE



by Carla Hay



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 Ginuwine, What's So Different
- 2 Shanice, When I Close My Eyes
- 3 Busta Rhymes Feat. Janet, What's It Gonna Be?!
- 4 TLC, No Scrubs
- 5 Blackstreet W/Janet, Girlfriend/Boyfriend
- 6 Brandy, Almost Doesn't Count
- 7 Deborah Cox, It's Over Now
- 8 Whitney Houston, It's Not Right But It's Okay
- 9 Nas, Nas Is Like
- 10 702, Where My Girls At
- 11 Chante Moore, Chante's Got A Man
- 12 Divine, One More Try
- 13 Faith Evans, All Night Long
- 14 The Roots Feat. Erykah Badu, You Got Me
- 15 3rd Storee, If Ever
- 16 Ghetto Mafia, On Da Grind
- 17 K-Ci & JoJo, Life
- 18 Usher, Bedtime
- 19 Silk The Shocker, Somebody Like Me
- 20 Trick Daddy, Nann
- 21 Jay-Z, Jigga What
- 22 Juvenile, Follow Me Now
- 23 Dave Hollister, My Favorite Girl
- 24 Raphael Saadiq & Q-Tip, Get Involved
- 25 Marc Dorsey, If You Really Wanna Know
- 26 Men Of Vizion, Break Me Off
- 27 Redman, Da Goodness
- 28 JT Money, Who Dat
- 29 Temptations, How Could He Hurt You
- 30 Krazyie Bone, Thug Mentality

### NEW ON'S

- Rahzel, All I Know  
Foxy Brown, I Can't  
Da Kaperz, Just For You  
Mase, Get Ready  
Ja Rule, Holla Holla  
Tyrese, Lately  
Ice Cube, Dying  
Clipse, The Funeral  
Genique, Should I  
Dru Hill, You Are Everything  
Kelly Price, It's Gonna Rain



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Kenny Chesney, How Forever Feels
- 2 George Strait, Write This Down
- 3 Tim McGraw, Please Remember Me

4 Shania Twain, Man! I Feel Like A Woman!

- 5 Terri Clark, Everytime I Cry
- 6 Patty Loveless, Can't Get Enough
- 7 Montgomery Gentry, Hillbilly Shoes
- 8 Collin Raye, Anyone Else
- 9 Lila McCann, With You
- 10 Steve Wariner, Two Teardrops
- 11 Dixie Chicks, You Were Mine
- 12 Faith Hill, The Secret Of Life
- 13 Ty Herndon, Hands Of A Working Man
- 14 Andy Griggs, You Won't Ever Be Lonely
- 15 John Michael Montgomery, Hello L.O.V.E. \*
- 16 Ricochet, Seven Bridges Road
- 17 Trisha Yearwood, I'll Still Love You More \*
- 18 Chely Wright, Single White Female \*
- 19 Clay Walker, She's Always Right \*
- 20 Shedaia, Little Good-Byes \*
- 21 Kenny Rogers, The Greatest \*
- 22 Joe Diffie, A Night To Remember \*
- 23 Bill Engvall, Hollywood Indian Guides \*
- 24 Martina McBride, Whatever You Say \*
- 25 The Wilkinsons, Boy Oh Boy \*
- 26 Chad Brock, Ordinary Life
- 27 Billy Ray Cyrus, Give My Heart To You
- 28 Linda Davis, From The Inside Out
- 29 Sons Of The Desert, What About You
- 30 Warren Brothers, Better Man
- 31 Brad Paisley, Who Needs Pictures
- 32 Julie Reeves, It's About Time
- 33 South Sixty Five, No Easy Goodbye
- 34 Sammy Kershaw & Lanie Morgan, Maybe Not Tonight
- 35 Allison Moore, A Soft Place To Fall
- 36 Cleudis T. Judd, Did I Shave My Back For This?
- 37 Deana Carter, You Still Shake Me
- 38 Jessica Andrews, I Will Be There For You
- 39 T. Graham Brown, Happy Ever After
- 40 Great Divide, San Isabella
- 41 Bellamy Brothers, Some Broken Hearts
- 42 Trio, After The Gold Rush \*
- 43 Chalee Tennison, Someone Else's Turn..
- 44 David Ball, Watching My Baby Not Coming \*
- 45 Redmon & Vale, If I Had A Nickel
- 46 Wade Hayes, Tore Up From The Floor Up
- 47 Shania Twain, That Don't Impress Me Much
- 48 Shane Minor, Slave To The Habit
- 49 Neal McCoy, I Was
- 50 Dixie Chicks, Wide Open Spaces

\* Indicates Hot Shots

### NEW ON'S

- Alabama, God Must Have Spent A Little More Time On You  
Deana Carter, Angels Working Overtime  
Paul Brandt, That's The Truth  
Sherrie Austin, Never Been Kissed



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 TLC, No Scrubs
- 2 Ricky Martin, Livin' La Vida Loca
- 3 Busta Rhymes Feat. Janet, What's It Gonna Be?!
- 4 Korn, Freak On A Leash
- 5 Whitney Houston, Heartbreak Hotel
- 6 2Pac, Changes
- 7 The Offspring, Why Don't You Get A Job?
- 8 Sixpence None The Richer, Kiss Me
- 9 Sugar Ray, Every Morning
- 10 Monica, Angel Of Mine
- 11 Eminem, My Name Is
- 12 Lauryn Hill, Ex-Factor
- 13 Brandy, Almost Doesn't Count
- 14 'N Sync, I Drive Myself Crazy
- 15 Tyrese, Sweet Lady
- 16 Baz Luhrmann, Everybody's Free (To Wear Sunscreen)
- 17 No Doubt, New
- 18 DMX, Slippin'
- 19 Jewel, Down So Long
- 20 Shania Twain, That Don't Impress Me Much
- 21 Kid Rock, Bawitaba
- 22 Lit, My Own Worst Enemy
- 23 112 Feat. Lil'Z, Anywhere
- 24 Jay-Z, Jigga What..
- 25 Blackstreet W/Janet, Girlfriend/Boyfriend
- 26 Orgy, Blue Monday
- 27 Ginuwine, What's So Different
- 28 Taxiside, Get Set
- 29 Godsmack, Whatever
- 30 Mya, My First Night With You
- 31 Rob Zombie, Living Dead Girl
- 32 Jordan Knight, Give It To You
- 33 98 Degrees, The Hardest Thing
- 34 Goo Goo Dolls, Dizzy
- 35 Marilyn Manson, Rock Is Dead
- 36 Fatboy Slim, Praise You
- 37 Silk The Shocker, Somebody Like Me
- 38 Lenny Kravitz, Fly Away
- 39 Raphael Saadiq & Q-Tip, Get Involved
- 40 R.E.M., At My Most Beautiful
- 41 Blur, Tender
- 42 Garbage, Special
- 43 Robbie Williams, Millennium
- 44 Metallica, Whiskey In The Jar
- 45 Jesse Powell, You
- 46 Jay-Z, Money, Cash, Hoes
- 47 JT Money, Who Dat
- 48 Lo Fidelity Alistars, Battleflag
- 49 Silk-E, Respect
- 50 Juvenile, Ha

\*\* Indicates MTV Exclusive

- Backstreet Boys, I Want It That Way  
The London Symphony Orch./John Williams, Duel Of The Fates  
Ja Rule, Holla Holla  
Dru Hill, You Are Everything  
Rahzel, All I Know  
Ben Folds Five, Army



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Cher, Believe
- 2 Sugar Ray, Every Morning
- 3 Lenny Kravitz, Fly Away
- 4 Whitney Houston, Heartbreak Hotel
- 5 Sixpence None The Richer, Kiss Me
- 6 Ricky Martin, Livin' La Vida Loca
- 7 Elton John & LeAnn Rimes, Written In The Stars
- 8 Everlast, What It's Like
- 9 Goo Goo Dolls, Slide
- 10 R.E.M., At My Most Beautiful
- 11 Baz Luhrmann, Everybody's Free (To Wear Sunscreen)
- 12 Jewel, Down So Long
- 13 Brandy, Have You Ever?
- 14 John Mellencamp, I'm Not Running Anymore
- 15 Sheryl Crow, Anything But Down
- 16 Blondie, Maria
- 17 Matchbox 20, Back 2 Good
- 18 Sarah McLachlan, Angel
- 19 Madonna, Nothing Really Matters
- 20 Alanis Morissette, Uninvited
- 21 Garbage, Special
- 22 Goo Goo Dolls, Dizzy
- 23 Shawn Mullins, Shimmer
- 24 Shania Twain, That Don't Impress Me Much
- 25 Eagle-Eye Cherry, Falling In Love Again
- 26 Shania Twain, You're Still The One
- 27 Shawn Mullins, Lullaby
- 28 Jewel, Hands
- 29 Cher, Strong Enough
- 30 Natalie Imbruglia, Torn
- 31 Brandy & Monica, The Boy Is Mine
- 32 Barenaked Ladies, One Week
- 33 Eagle-Eye Cherry, Save Tonight
- 34 The Black Crowes, Only A Fool
- 35 Tom Jovi, Real Life
- 36 Brian Setzer Orchestra, Jump Jive An' Roll
- 37 Green Day, Time Of Your Life
- 38 Lauryn Hill, Ex-Factor
- 39 Tom Petty & The Heartbreakers, Free Fallin'
- 40 Whitney Houston, I'm Your Baby Tonight
- 41 Cher, If I Could Turn Back Time
- 42 Tina Turner, What's Love Got To Do With It
- 43 Mary J. Blige, Not Gon' Cry
- 44 Goo Goo Dolls, Iris
- 45 Aerosmith, I Don't Want To Miss A Thing
- 46 Tom Petty & The Heartbreakers, Don't Com
- 47 Sheryl Crow, My Favorite Mistake
- 48 Tom Petty & The Heartbreakers, Mary Jane's..
- 49 Tom Petty & The Heartbreakers, Room At The Top
- 50 R.E.M., The One I Love

The London Symphony Orch./John Williams, Duel Of The Fates  
Seal, Lost My Faith  
The Coors, So Young

by Carla Hay

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 8, 1999.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

### BOX TOPS

- Deborah Cox, It's Over Now  
TLC, No Scrubs  
Trick Daddy, Nann  
Usher, Bedtime (Live)  
JT Money, Who Dat  
Nas, Hate Me Now  
Silk The Shocker, Somebody Like Me  
Jordan Knight, Give It To You  
Five, Slam Dunk  
Korn, Freak On A Leash  
Maxwell, Fortunate  
'N Sync, I Drive Myself Crazy  
2Pac, Changes  
Eminem, My Name Is  
Busta Rhymes Feat. Janet, What's It Gonna Be?!

- Ricky Martin, Livin' La Vida Loca  
Total, Sitting Home  
DJ Quick, You're A Ganxt  
R. Kelly, When A Woman's Fed Up

### NEW

- Billie, She Wants You  
C-Note, Wait Till I Get Home  
Cher, Strong Enough  
Cirrus, Stop & Panic  
Concrete Mob, Monopolize  
Faith Evans, Never Gonna Let You Go  
Gang Starr, Full Clip  
Ice Cube, Check Yo Self (Live)  
Korn, Blind (Live)  
Less Than Jake, All My Best Friends Are Metalheads  
Machel Montana & Xtatik, Outa Space  
Mia X, Imma Shine  
Moby, Run On  
Monster Magnate, See You In Hell  
Olu, Baby Can't Leave It Alone  
Pizzicato Five, Playboy & Playgirl  
Rob Zombie, Dragula Remix  
The London Symphony Orch./John Williams, Duel Of The Fates  
Top Dogg, Cinderella



Continuous programming  
1515 Broadway  
New York, NY 10036

### NEW

- Ja Rule, Holla Holla  
Texas, In Our Lifetime  
Mike Ness, Don't Think Twice  
Len, Steal My Sunshine



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- Eric Benet, Georgy Porgy (new)  
Len, If You Steal My Sunshine (new)  
Gob, What To Do (new)  
Radiohead, Palo Alto (new)  
Scripture F/Cosy, Words Needed (new)  
Taxiside, Get Set (new)  
Total, Trippin'  
Eminem, My Name Is  
Fatboy Slim, Praise You  
Korn, Freak On A Leash  
The Offspring, Why Don't You Get A Job  
Prozzak, Sucks To Be You  
The Tragically Hip, Bobcaygeon  
Robbie Williams, Millennium  
Whitney Houston, Heartbreak Hotel  
TLC, No Scrubs  
The Moffatts, Girl Of My Dreams  
Sky, Love Song  
Sixpence None The Richer, Kiss Me  
Alanis Morissette, Unsent



Continuous programming  
1111 Lincoln Rd  
Miami Beach, FL 33139

### NEW

- Blur, Tender (Heavy)  
Cassius, Cassius 1999 (Heavy)  
El Tri, Todo Me Sale Mal (Heavy)  
Fatboy Slim, Praise You (Heavy)  
Jarabe De Palo, Dependee (Heavy)  
Marilyn Manson, Rock Is Dead (Heavy)  
Metallica, Whiskey In A Jar (Heavy)  
Terrorvision, Tequila (Heavy)  
Underworld, Push Upstairs (Heavy)  
Amand Van Helden, You Don't Know Me (Medium)  
Beastie Boys, Three MC's And One DJ (Medium)  
Bersuit Vergarabat, Sr. Cobaranza (Medium)  
Britney Spears, Baby One More Time (Medium)  
Cake, Sheep Go To Heaven (Medium)  
George Michael & Mary J. Blige, As (Medium)  
Jumbo, Montransistor (Medium)  
Lit, Acapulco, El Garage De Gina Monster (Medium)  
Manu Chao, Bongo Bong (Medium)  
Moenia, Volcan (Medium)  
No Doubt, New (Medium)



2 hours weekly  
3900 Main St  
Philadelphia, PA 19127

- Jay-Z/F/DMX, More Money, More Cash  
Whitney Houston, It's Not Right But It's Okay  
Busta Rhymes Feat. Janet, What's It Gonna Be?!



Five hours weekly  
223-225 Washington St  
Newark, NJ 07102

- Cher, Believe  
Madonna, Nothing Really Matters  
Radiohead, Palo Alto  
Blondie, Maria  
Pretenders, Loving You Is All I Know  
Sammy Hagar, Mas Tequila  
Silverchairs, Anthem For The Year 2000  
The Black Crowes, Only A Fool  
Bjork, Alarm Call  
Temptations, How Could He Hurt You  
Jewel, Down So Long  
The Cranberries, Promises  
No Doubt, New  
Shania Twain, Man! I Feel Like A Woman  
Marilyn Manson, Rock Is Dead  
Lit, My Own Worst Enemy  
Marcy's Playground, Comin' Up From Behind  
Crash Test Dummies, Keep A Lid On Things  
Kenny Wayne Shepherd, Everything Is Broken  
Underworld, Push Upstairs

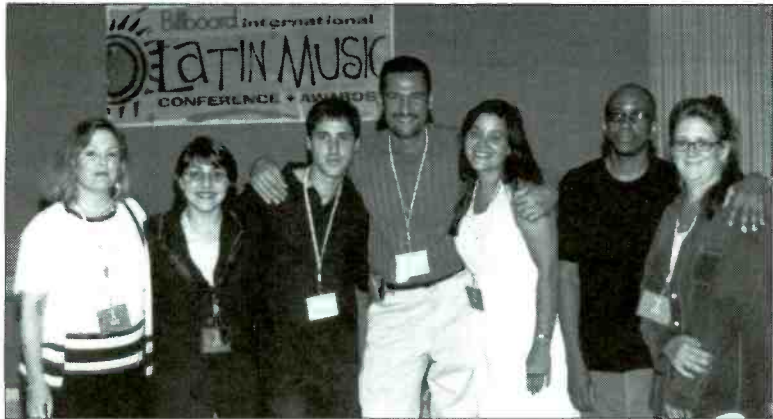


15 hours weekly  
10227 E 14th St  
Oakland, CA 94603

- Busta Rhymes Feat. Janet, What's It Gonna Be?!



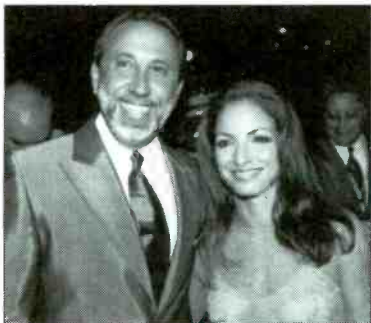
# Billboard Latin Music Conference Celebrates 10 Years



After spending more than two hours sampling demo tapes and CDs from unsigned songwriters during the publishing panel, the participating panelists were ready for a photo break. Shown, from left, are Virginia di Gregorio, coordinator, Latin catalog, BMG Music Publishing U.S. Latin; Olga Cardona, director of writer/publisher relations, SESAC Latina; Ramón Arias, manager, peermusic; producer/songwriter Kike Santander; Diane Almodóvar, senior director of Latin music, BMI; Sergio George, president, Sir George Records; and Ellen Moraskie, senior VP, Warner/Chappell Music.



Geoff Mayfield, Billboard's director of charts, replies to a query from the audience during the "Who's No. 1?" chart panel. Looking on, from left, are John Lannert, Billboard's Latin American/Caribbean bureau chief; Linda Johnson, regional director of sales, Broadcast Data Systems; and Ricardo Companioni, Billboard's manager of Latin and dance charts.



Emilio Estefan Jr. and his wife, Gloria, the only husband and wife to win in the same year in the history of Billboard's Latin Music Awards, paused for a photographic moment on their way to the awards show. Emilio won producer of the year; Gloria won the Latin dance club play track of the year for "Oye." Also, Estefan Enterprises' publishing company, F.I.P.P., won in the publisher and publishing corporation of the year categories.



Members of Fonovisa recording act El Reencuentro exhibit joyful grins after their album "15 Años Después..." won album of the year, duo or group, in the pop field. Shown, from left, are band members Charlie Massó, Ray Reyes, Miguel Cancel, René Farrait, Johnny Lozada, and Ricky Meléndez.



Awards presenter Celia Cruz tells the world how great Juan Luis Guerra is after Guerra's band, Juan Luis Guerra 440, won album of the year, group, in the tropical/salsa field for his Karen/PolyGram Latino disc "Ni Es Lo Mismo, Ni Es Igual."



Sony Discos awardee Shakira, center, shares the podium with her parents, William Ripoll de Mebarak and Nidia de Mebarak. Shakira's "Dónde Están Los Ladrones?" won album of the year, female, in the pop field.



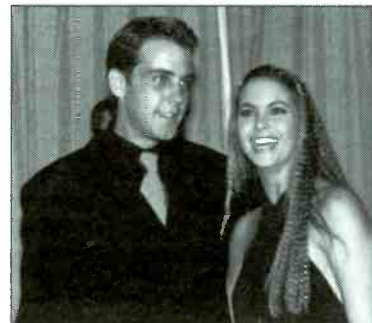
Sony Discos recording artist Elvis Crespo cradles the four honors he scored at the awards show. Crespo, who won more awards than any other act, landed two trophies apiece in the tropical/salsa and dance fields.

Billboard hosted its 10th annual International Latin Music Conference April 20-22 at the Fontainebleau Hilton in Miami Beach. The three-day confab, which featured seven industry panels and 17 showcase performances, drew more than 350 attendees.

Closing out the conference was Billboard's sixth annual Latin Music Awards, held April 22 at Club Tropicana in the Fontainebleau Hilton. The awards show is set to air May 16 on U.S. Spanish-language network Telemundo.



Mark Woodard, Latin buyer at Trans World Entertainment, expounds on the x's and o's of chain-store retailing during the "Maxxing Latino Music Penetration" panel. Looking on, from left, are Randi Mayrent, divisional merchandise manager for multimedia, Borders; Jessica Phillips, music buyer, Best Buy; and Isabelle Salazar, Latin music merchant, Wherehouse.



Honorees Carlos Ponce and Lucero share a festive moment during the awards ceremony. Ponce's EMI Latin debut won album of the year, new artist category, in the pop field. Lucero's Universal Music Latino album "Cerca De Ti" triumphed as album of the year, female category, in the regional Mexican field.



Ricardo Dopico, director of Latin music at the Recording Industry Assn. of America, kicked off the conference with his keynote address concerning Latino piracy in the U.S.



The heart and soul of Fonovisa recording act Los Temerarios—Gustavo Angel Alba, left, and his brother Adolfo—are all smiles after the band's album "Como Te Recuerdo" won album of the year, group, in the regional Mexican field.



EMI Latin recording artist Vico C, who gave a thoughtful, warmly received acceptance speech, proudly displays his trophy for "Aquel Que Había Muerto," winner in the rap album category.



Enrique Reyes, president of Reyes Records, spoke about the need for Latino indie distributors during the "Distributing The Hits" panel. Shown, from left, are Hinsul Lazo, president, H&L Distributors; John Lannert, Billboard's Latin American/Caribbean bureau chief; Reyes; Abelardo Hernández Jr., president, A&A Music Enterprises; and Nelson Balido, executive VP, Southwest Entertainment.





TV personality and cosmetics pitch-lady Daisy Fuentes, who co-hosted the awards ceremony, makes a statuesque entrance at the ceremony.



Mas/Barb Wire artist Flaco Jiménez was beaming after winning the prestigious El Premio Billboard.



Sony Discos recording artist Alejandro Fernández cautiously observes the potential crush of fans before arriving at the awards ceremony, where he performed and won a trophy as Hot Latin Track artist of the year.



Sony Discos recording artist MDO performed its recent Hot Latin Tracks chart-topper "No Puedo Olvidar" April 20 at the Sony showcase. MDO also performed at the awards show.



WEA Latina salsa/sero Charlie Cruz headed up his own jam session at his April 21 showcase at Shadow Lounge, with Sergio George on keyboard and RMM notable Tito Nieves on vocal accompaniment.



Paul Rodriguez, co-host of the awards show, and Telemundo president of entertainment Nely Galán take in the media attention on arriving at Club Tropicala.



MTV Latin America's director of talent artist relations, José Tillán, right, makes a point to his fellow panelists during the "Sex, Drugs & Rock En Español" panel. Shown, from left, are artist manager Tomás Cookman; Beto Cuevas, lead singer of Warner Music Mexico recording act La Ley; Antonio Hernández, keyboardist of Manicomio/Universal recording act Control Machete; and Robbie Lear, label manager, Manicomio.



Sony Discos' first lady of merengue, Milly Quezada, whose album "Vive" won album of the year, female, in the tropical/salsa field, looked radiant at the awards show.



RJO/Sony recording act Son By Four drew a standing ovation for its raucous set April 20 at the Sony Discos showcase.



Angela Rodriguez, president of AR Entertainment, moderated the panel "Press And Publicity: Double-Edged Sword." Shown, from left, are Alba V. Eagan, director of marketing and promotion, Sony Latin; Leila Cobo-Hanlon, pop music critic, The Miami Herald; Mauricio Zeilic, entertainment anchor of Telemundo and CBS Telenoticias; Rodriguez; Gabriel Reyes, president, Reyes Entertainment; and Diana Baron, president D.Baron Media Relations.



Gabriel Abaroa, executive president of Latin American trade group FLAPF, ponders a query from an attendee during a piracy panel he hosted along with Sgt. Lauric Ingram, a member of the Miami Dade Police Department's Hi-Tech Crimes Squad.



It is a hearty thumbs up for Pepe Aguilar, whose hit single on Musart/Balboa, "Por Mujeres Como Tú," won Hot Latin Track of the year.



WEA Latina recording artist Olga Tañón waves to her fans upon entering Club Tropicala. The famed merengue/pop star received the Spirit of Hope Award.



Jaci Velásquez delivers the heartfelt sentiment that has made her a star in the contemporary Christian market. Her April 20 showcase featured material from her Spanish bow on Sony Discos, due in June.



RMM recording titan Tito Puente and Ricky Martin celebrate the two awards scored by Martin's Sony Discos album "Vuelve" in the pop field. Martin also delivered a sizzling bilingual take during the awards show of "Livin' La Vida Loca," a No. 1 entry on Hot Latin Tracks and a top 10 title on The Billboard Hot 100.



Tito Puente Jr. revved up the crowd at Shadow Lounge with an electric rap showcase containing songs from his La Casa Records album "Siéntelo" (Feel It).



EastWest recording artist Amparo Sandino performed tracks from her May 25 release "El Año Del Gato" during her showcase set April 21 at Shadow Lounge in Miami Beach.



# IFPI FIGURES SHOW U.S. GLOBAL MARKET SHARE UP IN '98

(Continued from page 1)

to third place in the global ranking by dollar value, with a 7.4% slice of the whole—its largest since 1991's 8.2%.

Total world sales were worth \$38.7 billion in 1998, according to the trade organization (**BillboardBulletin**, April 28), up by 3% in constant dollar terms from the previous year's \$38.1 billion. Total unit sales were 4.1 billion, a 1% stumble compared with 1997's 4.2 billion units. The global CD market grew by 6% last year to 2.4 billion units, compared with a 3% increase in 1997. Total unit sales of cassettes dropped by 10% in '98 to 1.3 billion.

The singles market also declined: It was down by 11% to 454.8 million units. Between 1991 and 1997, this sector grew from 341 million units to 513 million units worldwide. However, IFPI says the format's 1998 decline was partly an "aftereffect" of the exceptionally high sales of Elton John's "Candle In The Wind" the previous year.

The IFPI report is based on recording companies' sales to their trade customers in 73 countries, not on sales to the consumer. The data are sourced from IFPI-affiliated trade organizations worldwide and represent the total legitimate market in each country. Value figures represent an estimate of the retail value of music market sales based on net shipments to retail.

Offering perspective on the numbers, IFPI chairman/CEO Jason Berman says 1998 was "an OK year" for the global recorded music industry, while he notes the strength of the U.S. business. The latter is enjoying "a very substantial and a very welcome turnaround" compared with earlier in the decade, he says, but it "took a period of about four years to get to that point."

Universal Music International chairman/CEO Jorgen Larsen calls '98 "a mixed year," but he says business in most major Western markets was quite healthy. "The steady development indicates that long-term and significant underlying trends, such as CD-R and digital downloading, have not yet had a major impact on sales of physical product."

"There is a tendency in our industry to blame 'the market,' when we are, in fact, the market," Larsen adds. "If we as a company, or any

other company, had succeeded in breaking an additional two or three major acts—i.e., made more music that consumers actually want to buy—the global market would have grown by one more percentage point, in spite of all the negative influences that try to hold us back."

As previously reported by the Recording Industry Assn. of America, the U.S. market grew 7% in units and 11% in value last year. That \$13.2 billion business is more than double that of 10 years ago, when the market was worth \$6.2 billion out of total global sales of \$17.7 billion. Neighboring Canada did not post the same rate of expansion, however, with an upturn of 4% in value and only 1% in units.

"It's now a CD-driven business," says Rick Camilleri, president of Sony Music Entertainment Canada. "Cassettes took a big fall [to 11.2 million from 15.5 million units in 1997]; the singles market isn't entrenched." He adds, "Sales growth today comes from the big hits. Catalog doesn't have the growth anymore. Last year, the industry overall didn't have enough big hits."

Canadian Recording Industry Assn. president Brian Robertson says, "Clearly cassettes are yesterday's technology. We've been seeing consistent declines of 20% for cassettes for quite a few years, and that will continue." Singles as well as cassettes tumbled, notes Universal Music Canada president Randy Lennox. "We have some major challenges before us," he states.

Nearer the upbeat tempo of its American cousin, the U.K. market posted gains of 4% in unit sales and value, in local currency terms. CD business grew from 158.8 million pieces in 1997 to 175.7 million last year, while cassettes fell, but not dramatically, to 32.2 million units from 36.6 million. The U.K. had ranked behind Germany for most of the '90s in terms of its share of global sales, expressed in dollar value, but began closing the gap in 1996. However, its first-time lead in 1998 was narrow: 7.4% compared with Germany's 7.3%.

While the U.S. and U.K. markets reflected growth, results were mixed in other important territories. The music markets of Japan and the Netherlands, as well as Germany, experienced a drop in units and value, while Spain, Sweden, and France

posted some upturn.

The Japanese market, reporting shipment (as opposed to manufacturing) figures for the first time in 1998, displayed a 2% drop in units but a 4% value increase in local currency terms. In Asia outside Japan, most countries went into sharp reverse—in many cases, even more dramatically than in 1997, the first year of the region's financial woes.

Among the important territories to suffer from the unit sales slide: Taiwan (17%), Hong Kong (32%), South Korea (33%), and Singapore (21%). "There was a dramatic downturn in virtually all of Southeast Asia," agrees Berman, who says he "hopes we're coming closer to the end" of the crisis.

Latin America was another negative spot in the IFPI report, with the region's recording industry generating \$2.3 billion in revenue on sales of

242.5 million units, compared with \$2.6 billion on 247.7 million in 1997. Gabriel Abaroa, executive president of Latin American recording trade association FLAPF, says Brazil's economic woes dragged down the overall figures. "There was an economic recession in Brazil and problems with retailers who began to stop paying for their product. Plus, there was increased piracy there."

Trade shipments in Brazil were worth \$1.05 billion, down from \$1.2 billion in 1997; units were down by 10%. Warner Music Latin America president André Midani, who notes that Brazilian consumers are "really hurt financially," says sales there this year could fall as much as 30% in units and value. However, he says that if the Brazilian government takes steps to get its financial house in order, "the market could turn around quickly."

In mild contrast to Brazil's performance was Mexico, the region's second-largest market, where 1998 sales were up 2% in units (72.1 million) and up 1% in value (\$543.3 million), compared with 1997 tallies. Argentina, too, turned in an improved position, ahead 12% in units and 4% in dollar value. Abaroa notes that there, as in Brazil, "people bought more, but at lower prices. That's why there is a big difference in unit and value percentages."

Fragile economies in another developing zone, Eastern Europe, produced difficult results for the music business, according to Manfred Lappe, president of Warner Music's operations in the region. "The most remarkable exception was Poland," he says, "which did fine last year and

the year before." In 1998, Poland showed a 15% increase in unit sales and a 13% upturn in value, in local currency terms. "The economy there is in pretty good shape," adds Lappe.

As for Russia, the Warner Music executive says the first half of '98 was very good, the second half terrible. "Record sales were picking up slowly in 1997 and in the beginning of 1998, and it was all destroyed when the overall economy collapsed in mid-1998. But it looks like it is slowly starting to recover." Units were 20% down last year, with 80 million cassettes and 6 million CDs sold.

IFPI's Berman is confident that the 1998 figures, worldwide, do not represent a peak for the industry. "There is no reason why this should," he states. "If you take the largest countries in the world by population, we don't do business in China, we have a difficult time in Russia, and in India, we have a somewhat strange environment. So there is still tremendous growth potential for the recording industry to the extent that if the macro-environment in Asia and Latin America changes over the second half of 1999, this will be reflected in our numbers."

Berman notes the business is also hurt by international piracy, costing "billions of dollars each year." The trade group is scheduled to release its 1998 worldwide piracy figures June 8 in London.

This story was prepared by Emmanuel Legrand, editor in chief of *Music & Media*, and Adam White, Larry LeBlanc, and John Lammert.

*'If the macro-environment in Asia and Latin America changes over the second half of 1999, this will be reflected [positively] in our numbers'*

## The Global Markets At A Glance

### U.S.

Highest share of world sales for a decade.

### CANADA

Cassettes crumble as market offers "major challenges."

### EUROPE

U.K. narrowly bests Germany for third place in world dollar volume.

### ASIA

Japan slips as rest of the region slides dramatically.

### LATIN AMERICA

Brazilian blues overshadow other markets' uptick.

### EASTERN EUROPE

Poland "a remarkable exception" to sales doldrums.

## RCA'S LIT BRIGHTENS CHART WITH 'SUN'

(Continued from page 11)

Inc., and the band's songs are published by EMI Music Publishing (ASCAP).

"My Own Worst Enemy," Lit's current signature song, reflects the band's contemporary, guitar-driven modern rock sound with pop and punk influences. The song is a self-deprecating, first-person narrative of someone apologizing to a significant other after an argument.

Modern rock station KLYY (Y-107) Los Angeles has had "My Own Worst Enemy" in heavy rotation. KLYY music director Mike Savage says, "We put 'My Own Worst Enemy' on the air right away. It was top five phones from the start, and it's stayed that way since we've added it. The band's sound is what people want to hear right now."

Says Tim McIntosh, manager of Virgin Megastore's Union Square location in New York, "It's not like people are coming in with Lit T-shirts and screaming for ['A Place In

The Sun"]. The album's been quietly selling. Lit is also a bit different from bands like Korn that have the heavy metal/hip-hop hybrid."

RCA's Cucci agrees: "What makes Lit stand apart is that they have this

*'The band's sound is what people want to hear right now'*

whole Rat Pack/Vegas schtick down. The band has a lot of energy, and their shows are a lot of fun."

"We're into dressing up, and we like to go to cocktail lounges," Popoff says. "We've got old Cadillacs, and we're definitely into the '50s and '60s Americana vibe. But we have other influences, too. My first concert was Iron Maiden, and my dad was a top 40 disc jockey."

Lit, which is booked by Creative Artists Agency, has toured as the opening act for Silverchair and is currently on a U.S. club tour through May 13 as the opening act for Eve 6. For the rest of May and June, Lit is scheduled to perform at several U.S. radio station concerts and go to Europe. The band then returns to the U.S. for the Vans Warped tour through mid-July.

The next challenge is working second single "Zip-Lock," which has a release date yet to be determined.

Cucci says, "I think the key thing is that we don't beat a dead horse with 'My Own Worst Enemy.' Sometimes, the second single has to be released sooner than later."

Popoff muses, "I'd be stupid not to be concerned about being a one-hit wonder. I don't want people to get sick of 'My Own Worst Enemy.' I don't even think it's the best song on the album. 'Zip-Lock' and 'Down' are two of my favorite songs on the album."

Country	Retail Value US \$-Millions	% Of World Sales
U.S.	13,193.4	34.1
Japan	6,521.0	16.9
U.K.	2,855.6	7.4
Germany	2,832.5	7.3
France	2,134.8	5.5
Brazil	1,055.7	2.7
Canada	969.3	2.5
Spain	680.8	1.8
Australia	606.7	1.6
Italy	597.7	1.5
TOTAL	31,447.8	81.3

Source: IFPI

Region	% Unit Growth	% Value Growth	Retail Value US \$-Billions
North America	7	10	14.2
Europe	0	3	12.8
European Union	2	3	11.6
Asia	-8	-4	8.0
Asia excl. Japan	-10	-30	1.5
Latin America	-5	-9	2.4
Australasia	4	0	0.7
Middle East	-5	-3	0.3
Africa	2	9	0.2
TOTAL	-1	3	38.7



# newsline...

**U.K.-BASED RETAIL GROUP** WHSmith reported a 2% decline in music and video sales for the half-year to Feb. 28, as profits before tax dipped to 105 million pounds (\$169.5 million), down from 128 million pounds (\$204.8 million) for the equivalent period last year. The fall was due to a lack of popular titles, according to corporate affairs director Tim Blyth. WHSmith's total sales fell to 1.3 billion pounds (\$2.08 billion) from 1.6 billion pounds (\$2.56 billion). However, WHSmith remains positive about its online prospects, with chief executive Richard Handover saying the company is looking at exploiting its retail brand on the Internet.

SAM ANDREWS

**A SONG INSPIRED** by the April 20 tragedy at Columbine High School in Littleton, Colo., is at the center of a maelstrom as radio programmers and consumers flood a hot line set up to take orders for CD copies of the tune. The song, "Friend of Mine (Columbine)," was written by Jonathan Cohen and Stephen Cohen—brothers who survived the school shooting—and their pastor, Andy Millar. All proceeds from sales of the song will go to the families of the victims of the massacre, according to Jason Hickman, a music producer who recorded the song at his Prodigal Productions studio in Littleton. Hickman says his phone lines have been flooded with requests from radio stations "from Vermont to Alaska." "It was broken by KWBI, which is the largest Christian station here, and KOSI," Hickman says. "It's also on the Mix [KIMN], Alice [KALC], the Peak [KXPK], and KBCO." Hickman adds that he has placed an order for 20,000 copies of the single, available for \$11.95 by calling 303-795-7148 or visiting [www.col317.com](http://www.col317.com). "We're just trying to get our cost out of it," says Hickman. "Everything will go to the families of the victims of Columbine."



PAUL VERNA

**AMID CONTINUING UNCERTAINTY** about the future of Los Angeles-based publisher Windswept Pacific Music (*Billboard* **Bulletin**, April 8), well-placed industry sources in Tokyo say that various international publishers are looking at the possibility of buying not only Windswept but also affiliate Fujipacific Music, Japan's biggest music publisher, which oversees Windswept's operations. Since none of the major international publishers have a sizable direct presence in Japan, an overseas purchase of Japan's No. 1 publisher would be a major development. "We have received a few inquiries regarding purchasing more than Windswept," confirms Sebastian Mair, professional manager of Fujipacific. He adds, "[Parent company] Fujisankei Communications has no intention of selling Fujipacific." Nonetheless, other industry observers say media conglomerate Fujisankei could well end up selling Fujipacific—or at least part of it—to an overseas publisher for the right price. Outgoing EMI Group chairman Sir Colin Southgate confirms that EMI is among the companies looking at Windswept Pacific, adding that he "wouldn't deny" EMI has been talking with Fujisankei about buying Fujipacific. "It hasn't got anywhere yet—it's very early days," he said regarding Fujipacific. "But I can't see Fujisankei selling 100% [of Fujipacific]."

STEVE McCLURE

**THE 24% APPRECIATION** in share price experienced by the stock of the EMI Group during April is causing a resurgence in the rumor that the company is ripe for a sale, though both the company and analysts downplay the talk. Since April 1, the company's shares have gone from about 4.19 pounds to 5.21 pounds at the close of trading April 29. In an interview the week of April 26 in Tokyo, EMI Group chairman Sir Colin Southgate, who retires in August, reiterated that EMI is not on the block. "It never has been up for sale—not while I've been here," he said. "And I'm quite sure [incoming EMI chairman] Eric [Nicoli] won't have it up for sale either." Anthony de Larrinaga, media analyst at London-based broker Panmure Gordon, says he is not aware of any new twist, or substance, to rumors of News Corp.'s interest in EMI, but he notes such rumors continue alongside speculation about the intentions—if any—of Bertelsmann and Disney. In New York, Michael Nathanson, an international media analyst at Sanford Bernstein, sees other factors driving the share price. Investors, he says, are starting to look to next year, when Asian markets are expected to rebound, which would have a positive impact on EMI. Also, he cites hopes among investors that the burgeoning Internet will drive music sales. He notes, too, that they are funding the U.K. a more attractive place to invest lately. Finally, de Larrinaga says, a number of other "lagging" media stocks have been advancing lately, so EMI could simply be benefiting from this trend.

ED CHRISTMAN

## The EMI Group

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**NAMIHIKO SASAKI**, president of EMI Music Publishing Japan, is leaving the company, according to a source close to the company. Sasaki, formerly president of Virgin Music Japan and an executive with Sony's CS Artists prior to that, has headed EMI Music Publishing Japan since EMI bought Virgin in 1992. At press time, it was not clear exactly when Sasaki will be leaving the publisher. His replacement has not yet been announced.

STEVE McCLURE

# Gov't Reports On Drug Mentions In Music

BY BILL HOLLAND

WASHINGTON, D.C.—A new study released April 28 by the Clinton administration's top drug officials attempts to quantify for the first time the references to—and portrayal of—illicit drug, alcohol, over-the-counter and prescription drugs, and tobacco use in U.S. movies and popular music recordings from 1996 and 1997.

A top administration drug official in attendance at the release of the study also chose to credit recent entertainment efforts to educate parents and present more accurate messages and images.

The release of the study comes as part of a wave of concern about media influence on teen violence in the wake of the school shootings April 20 in Littleton, Colo.

In a related development, Sens. John McCain, R-Ariz., and Joe Lieberman, D-Conn., joined Reps. Ed Markey, D-Mass., and Dan Burton, R-Ind., in releasing a letter April 28 calling on the White House to convene a summit on media violence that would include the entertainment and interactive industries' top executives.

They also unveiled a joint resolution calling for a study by the surgeon general on the impact of violence in the media on children and young adults.

The study on drug, alcohol, and tobacco references found that 98% of the 20 most popular movies rented in '96 and '97 "depict" use of at least one of the substances, and 27% of the 1,000 most popular music recordings from those two years "contained a clear reference to either alcohol or illicit drugs."

While the study was able to easily identify whether the substance reference was positive, negative, or neutral in movies, the study's authors seemed unsure what weight to give substance references in music that didn't state motivation or point of view.

For example, while the study shows that only 19% of songs that referred to illicit drugs "mentioned any consequence" of use, it also finds that "substance use formed a central theme in only 2% of the songs, and substance use was rarely associated with motivations or consequences."

It also points out that in substance mentions in music, "there were few references that could be considered either explicitly pro-use or anti-use."

The sample included the top songs from five genres categorized in the report as follows: "Country-Western, Alternative Rock, Hot-100 (also referred to as Top-40 or Mainstream), Rap, and Heavy Metal (which includes Hard Rock and Heavy Rock)."

The study, commissioned by the Office of National Drug Control Policy and the Department of Health and Human Services, shows what it says is a "dramatic difference" of abuse mentions among music categories, "with substance references being particularly common" in rap.

It found that illicit drugs were mentioned in 63% of rap songs, vs. 11% for what it called Alternative Rock and Hot-100, 9% in Heavy Metal, and only 1% in Country-Western.

References to alcohol appeared in the lyrics of almost half the rap songs studied, but only 13% or less in other genres—10% in Alternative Rock,

12% in Hot-100, 4% in Heavy Metal, and 13% in Country-Western.

The rationale for the study was based on a premise that "media content containing such references

## The release of the study comes as part of a wave of concern about media influence on teen violence

clearly matters," and the study's authors add that "if movies and music do contribute to the problem . . . they could also help solve the problem by depicting substance abuse realistically with consequences."

## VIRGIN PLANS STORE, INTERNET MOVES

(Continued from page 6)

Orleans; U.K. sites in Brighton and Bristol; and flagship stores in Rennes (France) and Osaka (Japan).

Burke offers a simple explanation for the healthy figures achieved in an ailing market: "Some of it was just putting right the problems of [past] years, to be honest—focusing the business on making money. Our turnaround in continental Europe was a big part of that. In the U.S., where we've got fantastic stores, the previous management team had not really been focused on making money out of them. They do good business, so there was no reason why we shouldn't have been making money out of them."

Despite that 77% rise in profits, Burke insists that "there's a long way to go. We've still got a lot to do to make the retail business as profitable as it should be."

### MAJOR ONLINE MOVES SET

In addition to the ongoing expansion of its brick-and-mortar business, Virgin is making major moves on the E-commerce front this year.

Burke says he is "very excited" about the imminent launch of the first Virgin Megastores On-Line Web site, which is due to go live later this month in the U.S. "We're running a test site at the moment," he says, "and we've still got a few teething problems, but it'll be ready for the launch."

Burke says he sees the major competitors for the Web site as Amazon.com and CDnow, rather than the new online services being launched by other brick-and-mortar retailers, such as HMV and Tower.

"In two weeks' time, we'll launch the U.S. site, and that will be accessible to customers around the world, but focused primarily on the U.S. market," he says. "Then in July, we'll be adding the U.K. catalog to it, then shortly after that the continental European catalog—mainly French—and finally, just before Christmas, we'll be adding the Japanese catalog. By the end of this year, you'll have access to all the major music catalogs of the world on one site."

CDnow and Amazon are clearly the main competitors, Burke says, "and

Barry R. McCaffrey, director of the Office of National Drug Control Policy, called for greater parental involvement in children's entertainment choices and said that the entertainment industry can "play a key role in protecting our kids from the dangers of drugs through realistic depiction" of substance abuse.

"There is some good news to report," McCaffrey added. "The entertainment industry is already working on a variety of fronts, with government and private organizations, to develop solution-oriented initiatives and programs with more accurate messages and images."

Hilary Rosen, president/CEO of the Recording Industry Assn. of America, says, "We are grateful that Director McCaffrey has recognized the efforts already under way by the music industry to be part of the solution to the national problem of teen substance abuse."

we're positioning this to be better than them in major respects. That includes the range of product, which will be about 25% better even before we start adding the international catalogs. Basically, they just offer the catalog of [distributor] Valley, who handles their fulfillment. Valley has a big catalog, but what we've done is add on all the stuff that we sell in the stores, which it didn't have on its database—and Valley is distributing that exclusively for us."

The executive is bullish about VEG's ability to repeat its 1998-99 success over the next 12 months.

"Our plan is to continue consolidating the position in retail around the world," Burke says. "You can expect another pretty significant increase in profit next year as we really bed in all the gains that we've made. We'd like to see Our Price sold this year, so that the U.K. business is purely a Virgin Megastores business, and we have plans to open about the same number of stores again around the world as we opened this year."

VEG will be particularly active in France, Burke notes. For years, VEG was unwilling and unable to invest much there in new stores because it was losing money, he says. This year, VEG is opening three large stores there, "which should mean a 25% increase in the size of our business there."

"We're opening in Lyon, which is the second-biggest city in France; in Strasbourg, which is a huge music market because of the university there; and we're opening a kind of experimental site in Dunkirk, alongside an AMP cinema," Burke says. "It'll be interesting to see how the two trade together in a location which is slightly out of town."

A couple of big sites are lined up in Japan, Burke says, and VEG is opening another two cinemas there.

"All these cinemas also incorporate music stores," he adds, "and the one we opened at Fukuoka last week has done phenomenally well selling music product—much better than we've expected, and much better than we've been doing in the U.K."



## BEST BUY, MP3.COM TO SPONSOR MORISSETTE, AMOS TOUR

(Continued from page 1)

store promotion campaign to support the 5½ Weeks tour, which begins Aug. 8 in Fort Lauderdale, Fla., and ends Sept. 9 in Los Angeles.

The retailer will run a TV spot announcing its involvement in the tour and is preparing an in-store promotion event that will allow store visitors to watch a live Webcast of tour performances, according to Gary Arnold, senior VP of merchandising for Best Buy.

"Best Buy is always looking for alliances that can help us meet the demands of our consumers," says Arnold. "Our relationship with MP3.com feels very good. Although it's a new relationship, we are already talking about potential next opportunities that focus on bringing exposure to new and developing artists."

Best Buy may, in fact, team with MP3.com for a wider promotion that embraces developing acts featured on the MP3.com site. The move, details of which are still pending, would key into the retailer's ongoing "Find 'Em First" campaign (Billboard, March 6).

Dedicated music retailers, which are not positioned to benefit from the sale of computers and digital download music devices, remain concerned about the potential-impact that MP3 technology may have on their core music sales, according to industry observers.

Also still concerned are labels, although the multitiered Morissette promotion—which ultimately got support from her label, Maverick, which has committed to offering in streaming format an unreleased Morissette track—may signal a softening in their stance, as growing consumer interest in the MP3 music format causes some to reconsider the business potential of the unprotected digital-download music technology.

"As a way to give people a taste of an artist's music, it is probably more economically efficient to allow a download than to give out a tape sampler of a song," says one major-label sales executive who asked to remain anonymous. "To give out 75,000 tapes, it would cost you \$45,000. I don't know Internet pricing, but I would bet it is a less costly way to provide people with a taste. So with that, allowing the customer to download a track or two from a body of work by an artist is not the end of the world."

At the very least, the high-profile nature of the Morissette/MP3.com/Best Buy partnership has raised labels' awareness of the fact that the online train has "left the station," in the words of one executive.

Still, many label executives are waiting for the Secure Digital Music Initiative to lay out an inter-operable, secure digital

music solution before making any significant moves to embrace MP3 technology or the MP3.com Web site.

"We helped create this monster by not being proactive in this space, but that is going to change," says a label executive involved with one of the artists. "In some ways, this has been a good experience because it has made some of the higher executives realize how urgent this situation really is."

The label executive adds that Warner Music Group may be more willing to work selectively with MP3 technology in the future for developing acts, but that it will only support a security-enhanced version of the format for its "A-level" acts.

MP3.com will ultimately emerge as a strong promotional partner for the labels, according to the executive.

"A very similar thing happened a few years back with broadcast.com," says the executive. "They did some things that were perceived as horrible for the music industry, but now they are a strong promotional partner for us."

The executive is referring to broadcast.com's unauthorized posting of full-length albums by major-label acts, which resulted in a cease-and-desist order from the Recording Industry Assn. of America (Billboard, March 16, 1996).

"The record companies have historically had a knee-jerk policy about anything that has to do with MP3," says Fred Goldring, an attorney who along with his legal partner, Ken Hertz, helped organize a strategic alliance between MP3.com and artist-management company Atlas/Third Rail, which manages several major-label acts, including Morissette, Green Day, Hole, Will Smith, and Savage Garden. "Many labels don't want to be involved with the technology, but there are a lot of promotional opportunities if we all just stop and think about how best to use this tool to expand the music industry."

### EXCLUSIVE CONTENT

To promote the 5½ Weeks tour, exclusive streaming content from Morissette and Amos will be available at a newly created Web site, [www.alanisandtori.com](http://www.alanisandtori.com). The site has been created by MP3.com, but maintenance and control of the site was undetermined at press time. The site is registered in the name of alleged Venice, Calif.-based company Slender Fungus Multimedia.

MP3.com had initially aimed to get full-length digitally downloadable MP3 music from Morissette and Amos, but that plan was in conflict with Warner Music Group's existing "30-second rule" that prevents digital-download

music samples that exceed 30 seconds in length. Morissette records for Maverick Records, while Amos records for Atlantic. Both are part of Warner Music Group.

Sources say MP3.com has offered Morissette a small stake in the company as part of the promotion (Billboard, May 1). As a result, many industry insiders say that it is ironic that MP3.com will end up supporting the tour—even though no MP3-based content is available from the artists involved.

"As I understand it, it is just streaming, so is that the end of the world?" says a senior executive at another major label. "It's not downloading. What I see here is more of a label's-rights issue—where they're giving things to MP3 that they haven't given to the label—than a cataclysmic Internet thing."

Still, MP3.com, which offers only legal MP3 content pulled mostly from developing acts,

stands to gain a significant amount of publicity from the tour.

"It serves [MP3.com] and builds their brand," says another senior label executive. "It is a brilliant move because they needed the star power to help establish their brand. You can see that they need that because they had to give away part of the company."

Many label executives say that they are perplexed by the implications of MP3.com's strategic alliance with Atlas/Third Rail. The partnership will result in a cross-promotional presence for several of its acts in MP3 and streaming technologies. The management company will work with labels on a case-by-case basis for each of the artists, according to Goldring.

Goldring compares the paranoia surrounding MP3 to the initial movie-industry reaction to the emergence of home video.

"Years later, these companies realized that during the battle they had lost a lot of ancillary income and that companies like

Vestron benefited from their delay into the market," he says. "A very similar thing is now happening in the music industry. The train has already left the station, and the

war is over . . . The best thing to do is to figure out how to best capitalize on this opportunity."

Assistance in preparing this story was provided by Ed Christman in New York.

*'It's a brilliant move because they need the star power to establish their brand'*

## UMG, REALNETWORKS TO JOIN DIGITAL FRAY

(Continued from page 6)

also working with MP3 software company MusicMatch to create the MetaTrust-Certified MP3 Player. The player, due in the third quarter, will integrate InterTrust's digital rights management technology into music content when it is sold digitally through the player (Billboard-Bulletin, April 29). InterTrust has also teamed with Diamond Multimedia to add copyright protection to the Rio portable music player, which has been under legal fire from the Recording Industry Assn. of America (Billboard-Bulletin, April 26).

### REAL MAKES ITS MOVE

Another significant digital distribution announcement is due Monday (3) from streaming media company RealNetworks, which will unveil a new Web-based music player that includes a controversial CD-to-MP3 copying feature.

The software product, which will debut at the RealNetworks Conference on Monday (3) in San Francisco, enables consumers to easily copy music CDs into digital music files in the MP3 format, according to sources. The product, which uses technology recently acquired when RealNetworks purchased Xing Technology (Billboard-Bulletin, April 14), is also expected to enable users to store music in RealNetworks' proprietary G2 format, which was previously used primarily for streaming.

The player will allow users to quickly make copies of music CDs at about three times the listening speed, according to sources. Users will then be able to combine music files from their own CDs with downloaded music from the Internet to create their own music playlists, which can then be transferred to portable music-storage media, including CD-R discs, flash media, and other devices. The new product, which

will be free to consumers at [www.real.com](http://www.real.com), will be compatible with playback of multiple music file types, including MP3.

Some consumer electronics and computer hardware companies are expected to announce support for the system. Specific partners were not identified at press time.

RealNetworks' large existing

*'They are making it a bit too easy for consumers to rip CDs into the unprotected format'*

distribution base could help bring CD copying to a larger, more mainstream audience. RealNetworks already has 60 million registered users of its RealPlayer G2 streaming software and benefits from distribution deals with Netscape and America Online. The technology company is also expected to promote the new product to its existing user base and on its Web site.

Even though RealNetworks' product is not the first CD-copying software, the wide distribution of the product concerns some label executives.

"We have an issue with that," says one executive, who declined to be identified. "It is understandable that RealNetworks wants to include MP3 playback—at this point, that's a competitive necessity for them. But what disturbs us is that they are making it a bit too easy for consumers to rip CDs into the unprotected format. That's almost like 'Piracy 101' for consumers that might not normally copy their CDs."

The product is expected to fea-

ture the copy-protection Serial Copyright Management System, but that feature can be disabled by users, according to a source.

While some major music companies are mulling the opportunity to participate in the launch of the project, none had committed by press time.

In the meantime, RealNetworks has been approaching artists and management companies directly for content.

For example, the company plans to offer an exclusive downloadable track from the Offspring, a Columbia act, for the launch of the promotion. The track, "Beheaded," was previously released by the Offspring on its own Nitro Records label before the band signed with Columbia. A Columbia Records spokesman declined to comment on the development.

Several indie labels, including Sub Pop and Rykodisc, are also expected to participate in the launch of the technology.

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## EMMYLOU HARRIS TAPPED FOR BILLBOARD'S 1999 CENTURY AWARD

(Continued from page 1)

terpiece album "Wrecking Ball," which shattered musical boundaries and defined alternative music. As a leader, she's a member of the Grand Ole Opry, she has been president of the Country Music Foundation's board of directors, and she continues to be mentor at large to Music Row.

As a songwriter, artist, bandleader, musicologist, industry leader, and innovator, Harris, due to her underappreciated ongoing contributions to the world of music, has been named the 1999 recipient of the Century Award, Billboard's highest honor for distinguished achievement. She will be presented with the Century Award live in December at the Billboard Music Awards, which will be televised on Fox.

Harris will become the eighth recipient of the Century Award, as determined through ongoing confidential consultation by Billboard editor in chief Timothy White and publisher Howard Lander with hundreds of artists and industry professionals.

Previous artists who have been honored with the Century Award are George Harrison (1992), Buddy Guy (1993), Billy Joel (1994), Joni Mitchell (1995), Carlos Santana (1996), Chet Atkins (1997), and James Taylor (1998).

"As both a truly venturesome, genre-transcending visionary and a provocative guardian of country music's living heritage, Emmylou Harris has uncompromisingly advanced the cause of roots music in our nation and its artistic and cultural resonance around the world," says White. "Besides possessing an exquisite voice that's immaculate in its spirit yet deeply seasoned in its poignance, Emmylou has also proven herself as a gifted instrumentalist, eloquent songwriter, and incomparable bandleader. After touring with the Flying Burrito Brothers and with Gram Parsons until 1973, she drew new generations of fans to classic country from the mid-'70s onward, by recording startlingly fresh interpretations of songs like the Louvin Brothers' 'If I Could Only Win Your Love' and Buck Owens' 'Together Again.' Her later recordings with greats like Roy Orbison, Don Williams, and Willie Nelson reminded old and young alike that heartfelt music erases all boundaries of time and space.

"Emmylou's respect for Parsons' music and importance also kept his pioneering alloy of country and rock on the front burner, where insurgent country devotees could discover it, just as her conviction for country's new traditionalism preserved the music's vibrancy when many sought to dilute it. And those familiar with her 1996 Reprise Archives 'Portraits' boxed set, one of the finest such anthologies ever, know the breadth of her bold legacy.

"Harris' recordings are the sound of a brave, honest, intelligent heart, digging deeper to help us all grasp music's ability to alter our inner and outer worlds for the better. Anyone who thinks music and those who make it cannot change and even revolutionize the way our culture sees itself should acquaint themselves with her incomparable body of work. Such ongoing achievements are the reason why Billboard can think of no artist more deserving of the 1999 Century Award than Emmylou Harris."

Reached at her Nashville home during a quick stop between concert dates, Harris was utterly surprised and grateful to hear the news of the award.

"Wow!" she says. "To tell you the truth, I'm floored. I'm very honored. I don't know what to say. I always just take this gig one day at a time. You don't really ever look back very much. You're not very objective about things; you're just sort of subjective. It's very nice to know that a bunch of people have been looking around and gathering up all the details and paying attention."

Emmylou Harris was born April 2, 1947, in Birmingham, Ala., to Walter Rutland Harris and the former Eugenia Murchison. Her father was a Marine pilot who had been shot down during the Korean conflict and was a prisoner of war when Emmylou was 5. He safely returned and was awarded the Legion of Merit award for valor.

The family moved often, throughout the South, and after high school, Harris studied drama at the University of North Carolina in Greensboro. She embraced folk music and country blues and began performing in coffeehouses. She transferred to Boston University, where the folk scene in turn introduced her to New York's Greenwich Village. She became a regular at Gerde's Folk City, along with friends such as Jerry Jeff Walker and David Bromberg.

In 1970, Harris recorded a first album, "Gliding Bird" (Jubilee Records), that is no longer available.

Harris married during this period, but the union, which produced a daughter, was brief. After the marriage ended, Harris and her daughter went to live with her parents on a farm outside Washington, D.C., and Harris played clubs there. She formed a trio, with Tom Guidera and Gerry Mule, and one night at Clyde's, some of the Flying Burrito Brothers were impressed by her. Burrito Chris Hillman soon left the group but recommended her to Parsons as a potential Burrito Sister.

Harris and Parsons discovered they were musical soul mates, and she sang on his album "GP" in 1972. They toured together and cut his finest work, the album "Grievous Angel," in 1973. Parsons died soon after of a drug and alcohol overdose. Harris, devastated, returned to D.C., where she and Guidera formed the Angel Band. They signed with Reprise, moved to Los Angeles, and cut the album "Pieces Of The Sky" in 1975. That included her tribute to Parsons, the song "Boulder To Birmingham."

Thus began a long string of sparkling albums. The album titles themselves evoke the different eras of Harris' career: "Luxury Liner," "Elite Hotel," "A Quarter Moon In A Ten Cent Town," "Blue Kentucky Girl," "Roses In The Snow," "Evangeline," "Cimarron," "White Shoes," "The Ballad Of Sally Rose," "Angel Band," and "Bluebird," to name a few. Along the way, her Hot Band and Angel Band were a who's who of young musicians and songwriters, from Skaggs to Crowell and the rest.

She and Dolly Parton and Linda Ronstadt had been talking for years about a trio album—Ronstadt and Parton (along with Neil Young) had

sung backing vocals on Harris' Christmas single "Light Of The Stable"—and finally recorded together in 1987. "Trio" became a huge seller, and Harris followed that with "Duets," which included pairings with the likes of George Jones and Nelson.

Harris became a Nashville pillar, the conscience of the country music community and a born leader for that community.

In 1991, she reopened downtown Nashville's boarded-up Ryman Auditorium, which had been silent since the Grand Ole Opry vacated the premises for the suburbs in 1974. For three nights, from April 30 to May 2, she recorded an album and a TV special with her superb band, the Nash Ramblers, including Sam Bush.

"Emmylou Harris Live At The Ryman" was a Grammy-winning recording event that subsequently led Ryman parent company Gaylord Entertainment to renovate and reopen the old building, in turn leading to the revitalization of the Lower Broadway section of downtown.

She toured with the Nash Ramblers for years, occasioning rave reviews such as this one, from Billboard in 1994: "If Emmylou Harris wasn't already president of the Country Music Foundation board of trustees, her recent performance at the Beacon Theatre in New York was more than enough to qualify her: Drawing mostly from her own repertoire, Harris and her top-notch band, the Nash Ramblers, satisfied her older fans and secured her place with the new ones, with the unpretentious, traditionally styled country/folk music that she is known for.

"The two numbers Harris performed from her latest Asylum album, 'Cowgirl's Prayer'—nestled as they were amid classics from her nearly 20-year career—made it apparent that she was as vibrant as ever. The self-penned 'Prayer In Open D,' in particular, revealed an artist who continues to nurture her talent."

"Cowgirl's Prayer" drew unanimously favorable reviews but did not catch on with country radio, where massive changes were under way.

In 1995, as it became apparent that country radio's increasingly youth-oriented format was squeezing out a whole generation of country artists—including Harris, Nelson, Jones, Merle Haggard, and Waylon Jennings—Harris acknowledged the change gracefully and proceeded to reinvent herself in stunning fashion.

She looked outside country music, turning to producer Daniel Lanois and the result was the epochal, Grammy-winning 1995 album "Wrecking Ball."

(Harris has won a total of eight Grammys, six of them for her solo work, the latest earned for "Same Old Train," a track from the 1998 "Tribute To Tradition" compilation for Columbia's Nashville division.)

In 1998, Harris again confounded critics with her "SPYBOY" album, which she and her guitarist Buddy Miller produced from live sessions at Nashville's Exit/In. There was only one song on the album that she hadn't recorded before (Lanois' "The Maker"), and Harris told Billboard that the rest of the album "came about actually as a result of a desire to interpret that one brilliant song

about a personal spiritual journey."

Now, in 1999, she's back on the country albums chart again with Asylum Records' "Trio 2," the second installment of the Emmylou/Ronstadt/Parton collaboration. And she and Ronstadt decided to do a duets album for Asylum.

Evelyn Shriver, president of Asylum, says, "So, here we have three women in their 50s, who country radio had turned away from, and they're turning country music on its head again.

"What I like about Emmy, above and beyond her talent," continues Shriver, "which is obvious, is her kindness and her appreciation of unknown talent and her drive to further the cause of people that she respects. She loves music so much and is so respectful of music that comes from somebody's heart. It's not about fame or success to Emmy; the bench mark is the caliber of the music. That's all she cares about. She has been a wonderful spokesperson for country music and should be embraced a bit more by the industry that she's helped so much and is so respectful of. In many ways, I don't believe that the industry has been that respectful of what she

has brought to it."

Harris also worked on the tribute "Return Of The Grievous Angel: A Tribute To Gram Parsons," due July 13 from Almo Sounds. Proceeds from the album will benefit the campaign for a land-mine-free world, sponsored by the Vietnam Veterans of America Foundation (**Billboard-Bulletin**, Feb. 22).

"Emmylou is one of the most creative artists in any genre," says Asylum VP of A&R Susan Nadler. "She's constantly able to reinvent herself. She's incredibly enduring and elegant and articulate, with an unmistakable voice."

For now, Harris is looking beyond the next thing. "Trio 2" with Dolly and Linda finally came out. Linda and I finally did the album we've been talking about ever since we first met," she says. "That was just mastered and that'll be out in August, and we'll do a little bit of touring behind that. And I've been pretty busy on this Gram Parsons tribute project."

And after that? "Well," says Harris, "I've been trying to do some writing again. That's sort of my goal for my next solo record: to have more of my own songs."

## Four Win Three From ASCAP Film And Television Music Awards Presented

BY MELINDA NEWMAN

LOS ANGELES—Composers Mark Snow, James Horner, Michael Skloff, and Joseph LoDuca snared three awards each at the 1999 ASCAP Film and Television Music Awards dinner, held April 27 at the Beverly Hilton Hotel.

Snow won for composing the underscore for a top TV series, the "X-Files" theme, and for the theme to "The X-Files: The Movie." Horner won for scores for "Deep Impact" and "The Mask Of Zorro" and for "My Heart Will Go On" from "Titanic." LoDuca was awarded for his work on the "Hercules" and "Xena" TV shows, while Skloff won for his work on "Friends," "Jesse," and "Veronica's Closet."

Highlights of the black-tie evening included the presentation of two lifetime achievement awards. Quincy Jones was presented the Henry Mancini Award for Lifetime Achievement, while Buddy Baker was honored with the ASCAP Foundation Lifetime Achievement Award.

Jones, who leads in total Grammy nominations, was honored for his film and TV composing, including scores for "In The Heat Of The Night," "The Color Purple," "The Wiz," and "Bob & Carol & Ted & Alice."

Baker, who is now head of the University of Southern California's film and TV scoring program, had a 28-year affiliation with the Walt Disney Co., scoring such films as "The Fox And The Hound" and writing themes for many attractions at Disney's theme parks, including the Haunted Mansion.

Recipients of the award for most-performed songs for motion

pictures were "Are You That Somebody?" ("Dr. Dolittle"), written by Stephen "Static" Garrett and Timbaland; "At The Beginning" ("Anastasia"), by Lynn Ahrens and Stephen Flaherty; "My Heart Will Go On" ("Titanic"), by Horner and Will Jennings; "I Don't Want To Miss A Thing" ("Armageddon"), by Diane Warren, and "Uninvited" ("City Of Angels"), by Alanis Morissette.

Picking up awards for scores of top box-office films, in addition to Horner and Snow, were Bruce Broughton ("Lost In Space"), Burkhard Dallwitz ("The Truman Show"), Philip Glass ("The Truman Show"), Nicholas Glennie-Smith ("The Man In The Iron Mask"), James Newton Howard ("A Perfect Murder"), Mark Isham ("Blade"), John Powell and Harry Gregson-Williams ("Antz"), Jonathan Richman ("There's Something About Mary"), Matthew Wilder ("Mulan"), Gabriel Yared ("City Of Angels"), and David Zippel ("Mulan").

Honored for the most-performed TV themes were Ray Colcord, Peter Fish, Dan Foliart, Michael Karp, and Jonathan Wolff. In addition to LoDuca and Snow, composers honored for most-performed TV underscoring were Jack Allocco, David Kurtz, William Olvis, and Christopher Stone.

Also honored for composing themes or underscoring for top-rated TV series were David Bell, Steve Bertrand, Piergiorgio Bertuccelli, Jay Chattaway, J.J. Farris, Jay Gruska, James Guffee, Howard, Karp, LoDuca, Dennis McCarthy, Vonda Shepard, Tim Truman, Wolff, and Zippel.



## SONY CORP ANNUAL RESULTS SUFFER FROM DOWNTURN IN JAPAN

(Continued from page 6)

by relatively weak sales in Japan and the negative impact of the Brazilian economic crisis. The company says the large decline in operating income was due to the delayed release of product by major Japanese artists and high promotion and marketing costs in the territory.

The pictures group's sales fell 16% to \$4.5 billion.

### JAPAN RESULTS

SMEJ's net income for the year plummeted 90% to 780 million yen (\$6.5 million), while sales fell 5.7% to 108.3 billion yen (\$909.2 million). Income before extraordinary items was 2.2 billion yen (\$18.5 million), down 85.1%. SMEJ says the fall in income was due to a number of factors, including higher promotion expenses, increased provision for possible losses on trade receivables, the write-down of investment securities, and the liquidation of an overseas joint venture (*Billboard*

*Bulletin*, April 28).

Sales declined because of delays by major artists in releasing new product and poor sales of catalog product, according to the label. One bright spot was foreign repertoire, which in contrast to the overall Japanese industry trend, scored significant year-on-year gains, due to strong sellers such as Carey's "#1's." That album is now Japan's all-time top-selling foreign album, with sales of 3.2 million units, including imports.

"The results were abysmal, as expected," says analyst Michael Leichsenring of Towa Securities. "They were going over the top with their sales promotion, and that's something you can't stop overnight."

In a statement released to the press, SMEJ says it expects conditions in the music industry to remain harsh in the short term. "The trend in sales of new releases

is developing along a two-tiered path, with only [those] companies able to produce hit records securing profits," the company states.

For the half-year ending Sept. 30, SMEJ estimates net sales of 55.1 billion yen (\$463.3 million) and net income of 3.9 billion yen (\$32.8 million), while the corresponding estimates for the full year ending March 31, 2000, are 111 billion yen (\$933.4 million) and 7.9 billion yen (\$66.4 million).

The picture was less grim for SMEJ on a consolidated basis, mainly due to revenue from Sony Computer Entertainment (SCE), in which it holds a 50% stake (the other half is owned by Sony Corp.). Sales for the year that ended March 31 were unchanged at 226.6 billion yen (\$1.9 billion), while net income fell 12.1% to 31.9 billion yen (\$267.8 million).

Steps that SMEJ plans to take to boost music sales and profits

include promoting the use of outside producers such as Tetsuya Komuro, reducing promotion and marketing costs, restructuring the label's sales structure, looking into setting up a company to sell music online, and improving management efficiency.

In March, Sony Corp. announced a wide-ranging corporate reorganization that included making SMEJ a wholly owned subsidiary from Jan. 1, 2000. This, say analysts, will make it easier for Sony to turn around its Japanese music operation.

Sony senior corporate VP Masayoshi Morimoto says that despite the disappointing results in the sector, the electronics business will continue to be Sony's core business. Sony remains committed to the reorganization plan outlined by

president Nobuyuki Idei under which the Japanese electronics giant will prepare Sony for the coming "network-centric era." The revamp—which also affects Sony's electronics, computer, and other technology divisions—will result in the loss of 10% of the electronics giant's 170,000-strong worldwide work force by March 2003.

On April 1, Sony's core electronics business was divided into companies focusing on home networks, personal information technology, and core technology and networks, as well as the existing division SCE. That company and SMEJ will be absorbed into the parent company in January. Sony will also cut its 70 existing manufacturing facilities to 55 by March 2003.

## BDS, ARIS INK LICENSING PACT

(Continued from page 6)

"which is basically the license number for that record, so that it identifies that unique sound recording. No other songs will have that number," Leibowitz says. "The recording is the vehicle, and MusiCode is the license plate for that song as it travels the information superhighway," including radio, TV, and the Internet.

ARIS' MusiCode was named last year by *Discover* magazine as its technology of the year in the sound category.

The company is now counting on record labels to embrace the watermarking system to encode their music, so that companies like BDS will be able to utilize the new brand of decoded information.

"It's incumbent on record com-

panies to begin the encoding," Leibowitz says. "The notion of using watermarks is well-known; the issue now is a matter of timing. We've had positive reaction from record labels—and the process is ongoing—but now it's up to them to see how the technology fits into each company's plan in a number of areas, including secure music delivery."

Currently, radio giant Jacor Broadcasting is utilizing the MusiCode system for its Premiere Radio Networks music production company BRG, according to Leibowitz. "It's licensed for all of their production works," he says.

NBC is also utilizing MusiCode for its music beds used in traditional sports telecasts and for the Olympics.

## ROGER TROUTMAN DIES

(Continued from page 8)

Bros. in the '80s, beginning with the No. 2 R&B smash "More Bounce To The Ounce" in 1980. The band's popularity peaked in 1982 with the No. 1 R&B single "Dance Floor (Part I)."

Roger Troutman enjoyed a concurrent solo career, recording simply as Roger, on Warner Bros. and Reprise, notching such No. 1 R&B hits as "I Heard It Through The Grapevine" (1981) and "I Want To Be Your Man" (also No. 3 on The *Billboard* Hot 100, 1987). In the early '90s, "Mega Medley," a mix of '80s hits by Zapp & Roger, summed up the careers of the group and its best-known member.

According to a report in The *Dayton Daily News*, Troutman Enterprises, a housing business operated by the Troutman brothers and headed by Larry, experienced financial difficulties during the '90s. The firm filed for Chapter 11 bankruptcy protection in 1992, listing \$3.8 million in debts and \$414,000 in delinquent taxes, and the petition was involuntarily converted to Chapter 7 by the court in 1996. The case remains open.

Despite these woes, Roger Troutman's musical career experi-

enced an upswing in recent years. Zapp & Roger's old hits were frequently sampled by rap and hip-hop artists; among the acts that sampled Troutman's tracks were BLACKstreet, George Clinton, Dru Hill, Cypress Hill, H-Town, Hammer, Duice, Kris Kross, Method Man, Janet Jackson, Ice Cube, the Notorious B.I.G., Redman, 2Pac, Ralph Tresvant, and Snoop Dogg.

In 1997, Troutman was featured on Johnny Gill's single "It's Your Body," while Roger & Zapp's cover of Stevie Wonder's "Living For The City" also charted.

Troutman seemed flabbergasted by his renaissance popularity when he spoke to *Billboard* in 1997. "It's some blessing or divine providence of a higher power," Troutman said. "What has happened with me and a few other of my contemporaries, my colleagues, the Ohio Players and other old-school guys like that, I do not understand it."

Roger and Larry Troutman are survived by their brothers Rufus, Lester, and Terry.

Assistance in preparing this story was provided by Gail Mitchell.

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**ROGER TROUTMAN WAS A  
WONDERFUL FRIEND AND ONE  
OF THE MOST INNOVATIVE  
MUSICAL TALENTS OF OUR TIME.**

# Roger & Larry Troutman

**WE SHARED WITH ROGER,  
AND HIS BROTHER LARRY, THE  
WARMEST OF BUSINESS AND  
PERSONAL RELATIONSHIPS.**

**WE ARE DEEPLY SADDENED  
BY THEIR PASSING.**





# 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)
			<b>NO. 1</b>						
1	1	12	<b>NO SCRUBS</b>	TLC (LAFACE/ARISTA) 8 wks at No. 1	38	51	3	<b>WRITE THIS DOWN</b>	GEORGE STRAIT (MCA NASHVILLE)
2	3	11	<b>KISS ME</b>	SIXPENCE NONE THE RICHER (SQUINT/COLUMBIA)	39	44	7	<b>PRaise YOU</b>	FATBOY SLIM (SKINT/ASTRALWERKS/VIRGIN)
3	2	18	<b>EVERY MORNING</b>	SUGAR RAY (LAVA/ATLANTIC)	40	32	12	<b>WHAT'S SO DIFFERENT</b>	GINUWINE (550 MUSIC/VEG)
4	10	4	<b>LIVIN' LA VIDA LOCA</b>	RICKY MARTIN (C2)	41	36	15	<b>ALL I HAVE TO GIVE</b>	BACKSTREET BOYS (JIVE)
5	5	20	<b>HEARTBREAK HOTEL</b>	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)	42	59	5	<b>SITTING HOME</b>	TOTAL (BAD BOY/ARISTA)
6	4	16	<b>BELIEVE</b>	CHER (WARNER BROS.)	43	47	8	<b>LIFE</b>	K-CI & JOJO (ROCK LAND/MCA/INTERSCOPE)
7	6	33	<b>SLIDE</b>	GOO GOO DOLLS (WARNER BROS.)	44	58	5	<b>ANYTHING BUT DOWN</b>	SHERYL CROW (A&M/INTERSCOPE)
8	8	23	<b>WHAT IT'S LIKE</b>	EVERLAST (TOMMY BOY)	45	43	14	<b>ALL NIGHT LONG</b>	FAITH EVANS FEAT. PUFF DADDY (BAD BOY/ARISTA)
9	11	9	<b>WHAT'S IT GONNA BE?</b>	BUSTA RHIMES FEAT. JANET (FUP/MODE/ELEKTRA/VEG)	46	46	8	<b>GEORGY PORGY</b>	ERIC BENET FEAT. FAITH EVANS (WARNER BROS.)
10	13	8	<b>ANYWHERE</b>	112 FEATURING LIL' Z (BAD BOY/ARISTA)	47	42	9	<b>GIRLFRIEND/BOYFRIEND</b>	BACKSTREET WITH JANET (LIL' MAN/INTERSCOPE)
11	7	24	<b>ANGEL OF MINE</b>	MONICA (ARISTA)	48	56	4	<b>DOWN SO LONG</b>	JEWEL (ATLANTIC)
12	12	32	<b>FLY AWAY</b>	LENNY KRAVITZ (VIRGIN)	49	54	6	<b>SPECIAL</b>	GARBAGE (ALMO SOUNDS/INTERSCOPE)
13	9	16	<b>SWEET LADY</b>	TYRESE (RCA)	50	55	3	<b>HATE ME NOW</b>	NAS FEATURING PUFF DADDY (COLUMBIA)
14	14	27	<b>...BABY ONE MORE TIME</b>	BRITNEY SPEARS (JIVE)	51	53	6	<b>EVERYTIME I CRY</b>	TERRI CLARK (MERCURY (NASHVILLE))
15	18	7	<b>THE HARDEST THING</b>	98 DEGREES (UNIVERSAL)	52	69	2	<b>WHERE MY GIRLS AT?</b>	702 (MOTOWN/UNIVERSAL)
16	15	26	<b>ANGEL</b>	SARAH MCLACHLAN (ARISTA/WARNER SUNSET/REPRISE)	53	49	20	<b>WHEN A WOMAN'S FED UP</b>	R. KELLY (JIVE)
17	22	3	<b>I WANT IT THAT WAY</b>	BACKSTREET BOYS (JIVE)	54	50	16	<b>YOU WERE MINE</b>	DIXIE CHICKS (MONUMENT)
18	23	13	<b>THAT DON'T IMPRESS ME MUCH</b>	SHANIA TWAIN (MERCURY (NASHVILLE))	55	38	14	<b>I STILL BELIEVE</b>	MARIAH CAREY (COLUMBIA)
19	16	24	<b>BACK 2 GOOD</b>	MATCHBOX 20 (LAVA/ATLANTIC)	56	52	6	<b>GET INVOLVED</b>	RAPHAEL SAAQID & Q-TIP (HOLLYWOOD)
20	17	18	<b>EX-FACTOR</b>	LAURYN HILL (RUFFHOUSE/COLUMBIA)	57	64	2	<b>IF YOU (LOVIN' ME)</b>	SILK (ELEKTRA/VEG)
21	20	41	<b>SAVE TONIGHT</b>	EAGLE-EYE CHERRY (WORK/VEG)	58	60	11	<b>ONE</b>	CREED (WIND-UP)
22	24	10	<b>WISH YOU WERE HERE</b>	MARK WILLS (MERCURY (NASHVILLE))	59	61	5	<b>HILLBILLY SHOES</b>	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
23	26	6	<b>PLEASE REMEMBER ME</b>	TIM MCGRAW (CURB)	60	66	3	<b>I DRIVE MYSELF CRAZY</b>	N SYNC (RCA)
24	19	12	<b>YOU</b>	JESSE POWELL (SILAS/MCA)	61	—	1	<b>WHO DAT</b>	JT MONEY FEAT. SOLE (FREEWORLD/TONY MERCEDES/PRIORITY)
25	21	14	<b>HOW FOREVER FEELS</b>	KENNY CHESNEY (BNA)	62	65	5	<b>WHY DON'T YOU GET A JOB?</b>	THE OFFSPRING (COLUMBIA)
26	35	5	<b>FORTUNATE</b>	MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)	63	62	10	<b>HEAVY</b>	COLLECTIVE SOUL (ATLANTIC)
27	40	3	<b>ALMOST DOESN'T COUNT</b>	BRANDY (ATLANTIC)	64	70	3	<b>MY OWN WORST ENEMY</b>	LIT (RCA)
28	27	29	<b>CAN I GET A...</b>	JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JA (DEF JAM/MERCURY)	65	74	2	<b>WHATEVER YOU SAY</b>	MARTINA MCBRIDE (RCA (NASHVILLE))
29	34	6	<b>YOU WON'T EVER BE LONELY</b>	ANDY GRIGGS (RCA (NASHVILLE))	66	37	7	<b>EVERYBODY'S FREE (TO WEAR SUNSCREEN)</b>	BAZ LUHRMANN (CAPITOL)
30	29	9	<b>GONE CRAZY</b>	ALAN JACKSON (ARISTA NASHVILLE)	67	63	9	<b>WE LIKE TO PARTY!</b>	VENGABOYS (GROOVY/LICIOUS/STRICTLY RHYTHM)
31	25	11	<b>I'LL THINK OF A REASON LATER</b>	LEE ANN WOMACK (DECCA/MCA NASHVILLE)	68	—	1	<b>JIGGA WHAT...</b>	JAY-Z FEAT. BIG JAZZ (RCA-FELLD/VEG JAM/MERCURY)
32	31	9	<b>DRIVE ME WILD</b>	SAWYER BROWN (CURB)	69	—	1	<b>IT'S NOT RIGHT BUT IT'S OKAY</b>	WHITNEY HOUSTON (ARISTA)
33	41	6	<b>TWO TEARDROPS</b>	STEVE WARINER (CAPITOL (NASHVILLE))	70	—	1	<b>WITH YOU</b>	LILA MCCANN (ASYLUM)
34	33	8	<b>HANDS OF A WORKING MAN</b>	TY HERNDON (EPIC (NASHVILLE))	71	72	2	<b>I'M LEAVING</b>	AARON TIPPIN (LYRIC STREET)
35	39	9	<b>ANYONE ELSE</b>	COLLIN RAYE (EPIC (NASHVILLE))	72	57	13	<b>YOU GOT ME</b>	THE ROOTS FEAT. ERYKAH BAOU (MCA)
36	28	10	<b>ORDINARY LIFE</b>	CHAD BROCK (WARNER BROS. (NASHVILLE))	73	73	2	<b>NANN</b>	TRICK DADDY FEAT. TRINA (SLIP-N-SLIDE/WARLOCK)
37	45	4	<b>MAN! I FEEL LIKE A WOMAN!</b>	SHANIA TWAIN (MERCURY (NASHVILLE))	74	75	16	<b>BUSY MAN</b>	BILLY RAY CYRUS (MERCURY (NASHVILLE))
					75	—	11	<b>CRUSH</b>	DAVE MATTHEWS BAND (RCA)

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## HOT 100 RECURRENT AIRPLAY

1	2	3	<b>JUMPER</b>	THIRD EYE BLIND (ELEKTRA/VEG)	14	13	23	<b>YOU'RE STILL THE ONE</b>	SHANIA TWAIN (MERCURY)
2	—	1	<b>HAVE YOU EVER?</b>	BRANDY (ATLANTIC)	15	12	9	<b>I'LL BE</b>	EDWIN MCCAIN (LAVA/ATLANTIC)
3	8	3	<b>NOBODY'S SUPPOSED TO BE HERE</b>	DEBORAH COX (ARISTA)	16	6	5	<b>LULLABY</b>	SHAWN MULLINS (SMG/COLUMBIA)
4	1	2	<b>MIAMI</b>	WILL SMITH (COLUMBIA)	17	—	1	<b>I DON'T WANT TO MISS A THING</b>	MARK CHESNUTT (DECCA/MCA NASHVILLE)
5	4	12	<b>TOO CLOSE</b>	NEXT (ARISTA)	18	14	9	<b>FROM THIS MOMENT ON</b>	SHANIA TWAIN (MERCURY)
6	7	9	<b>IRIS</b>	GOO GOO DOLLS (WARNER SUNSET/REPRISE)	19	—	1	<b>LUV ME, LUV ME</b>	SHAGGY FEAT. JANET (FLYTE TYME/MCA)
7	5	9	<b>INSIDE OUT</b>	EVE 6 (RCA)	20	—	1	<b>YOU GET WHAT YOU GIVE</b>	NEW RADICALS (MCA)
8	—	1	<b>(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU</b>	N SYNC (RCA)	21	19	21	<b>REAL WORLD</b>	MATCHBOX 20 (LAVA/ATLANTIC)
9	9	21	<b>TORN</b>	NATALIE IMBRUGLIA (RCA)	22	20	32	<b>TIME OF YOUR LIFE (GOOD RIDDANCE)</b>	GREEN DAY (REPRISE)
10	3	5	<b>DOO WOP (THAT THING)</b>	LAURYN HILL (RUFFHOUSE/COLUMBIA)	23	22	23	<b>TRULY MADLY DEEPLY</b>	SAVAGE GARDEN (COLUMBIA)
11	10	2	<b>STAND BESIDE ME</b>	JO DEE MESSINA (CURB)	24	18	14	<b>TOUCH IT</b>	MONIFAH (UPTOWN/UNIVERSAL)
12	11	12	<b>THIS KISS</b>	FAITH HILL (WARNER BROS.)	25	15	13	<b>MY FAVORITE MISTAKE</b>	SHERYL CROW (A&M/INTERSCOPE)
13	—	1	<b>UNBELIEVABLE</b>	DIAMOND RIO (ARISTA NASHVILLE)					

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.
- 35 808 (R. Kelly, BMI/Dotted Line, BMI) WBM
  - 22 ALL I HAVE TO GIVE (P-Blast, ASCAP/Zomba, ASCAP) WBM
  - 28 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
  - 36 ALMOST DOESN'T COUNT (Sushi Too, BMI/Hidden Pun, ASCAP/Warner-Tamerlane, BMI/Manutti L.A., ASCAP) WBM
  - 9 ANGEL OF MINE (WB, ASCAP/Motown Tunes, ASCAP/Travon, ASCAP/PolyGram International, ASCAP/Rhethrime, ASCAP) HL/WBM
  - 19 ANGEL (Sony/ATV Songs, BMI/Tyde, BMI/Studio Nomade, SOCAN) HL
  - 81 THE ANIMAL SONG (Rough Cut, BMI) WBM
  - 53 ANYONE ELSE (PolyGram International, ASCAP/St. Julien, ASCAP) HL
  - 57 ANYTHING BUT DOWN (Warner-Tamerlane, BMI/Old Crow, BMI) WBM
  - 15 ANYWHERE (Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
  - 18 ...BABY ONE MORE TIME (Zomba, ASCAP/Grantsville, ASCAP) WBM
  - 26 BACK 2 GOOD (EMI Blackwood, BMI/Bidnis, BMI/Melusic, ASCAP) HL
  - 5 BELIEVE (Xenomania, PRS/WB, ASCAP/Warner Chappell, PRS) WBM
  - 63 BLUE MONDAY (Be, PRS/WB, ASCAP) WBM
  - 91 BUSY MAN (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Teren It Up, BMI) HL/WBM
  - 39 CAN I GET A... (Lil Lu Lu, BMI/DJ Irv, BMI/Ja, BMI/EMI Blackwood, BMI) HL
  - 97 CANT GET ENOUGH (Reynsong, BMI/Kentucky Girl, BMI/Bayou Boy, BMI/Careers-BMG, BMI/A Hard Day's While, BMI) HL
  - 24 C'EST LA VIE (Sugar Free, PRS/Bucks, PRS/19, PRS/BMG, PRS/BMG, ASCAP/Chrysalis, ASCAP/PolyGram, ASCAP) HL/WBM
  - 92 CRUSH (Colden Grey, ASCAP) CLM
  - 59 DOWN SO LONG (WB, ASCAP/Wiggy Tooth, ASCAP) WBM
  - 44 DRIVE ME WILD (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Cal IV, ASCAP/Cooter Moe, ASCAP)
  - 79 EVERYBODY'S FREE (TO WEAR SUNSCREEN) (Peer, BMI) HL
  - 4 EVERY MORNING (McG, BMI/Warner Chappell, BMI/See Squared, BMI/Canterbury, BMI) WBM
  - 70 EVERYTIME I CRY (BMG, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI) HL/WBM
  - 30 EX-FACTOR (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/Colgems-EMI, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL
  - 82 FADED PICTURES (Zomba, ASCAP/Kiely, ASCAP/Tallest Tree, ASCAP/WB, ASCAP) WBM
  - 12 FLY AWAY (Miss Bessie, ASCAP) CLM
  - 38 FORTUNATE (Zomba, BMI/R. Kelly, BMI) WBM
  - 66 GEORGY PORGY (Hudmar, ASCAP) WBM
  - 71 GET INVOLVED (Tony Toni Tone, ASCAP/PolyGram International, ASCAP/Jazz Merchant, ASCAP/Zomba, ASCAP/Warner-Tamerlane, BMI) HL/WBM
  - 65 GIRLFRIEND/BOYFRIEND (Donril, ASCAP/Zomba, ASCAP/Siyeeda, ASCAP/Mo Loving, ASCAP/Asjah, ASCAP/TVT, ASCAP/Blondie Rockwell, ASCAP) WBM
  - 13 GIVE IT TO YOU (EMI April, ASCAP/Flyte Tyme, ASCAP/Jordan Knight, ASCAP/Like Em Thicke, ASCAP) HL
  - 43 GONE CRAZY (WB, ASCAP/Yee Haw, ASCAP) WBM
  - 51 HANDS OF A WORKING MAN (Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM
  - 20 THE HARDEST THING (Stephen A. Kipner, ASCAP/EMI April, ASCAP/Muso, ASCAP) HL
  - 99 HARMLESS (EMI Blackwood, BMI/Peacock Alley, BMI)
  - 62 HATE ME NOW (Copyright Control/III Will, ASCAP/Zomba, ASCAP/Michael Moody's Universe, ASCAP) WBM
  - 7 HEARTBREAK HOTEL (Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Marsha, ASCAP/EMI April, ASCAP) HL
  - 77 HEAVY (Sugarfuzz, BMI) WBM
  - 64 HILLBILLY SHOES (Sixteen Stars, BMI) HL
  - 86 HOLLA HOLLA (TVT, ASCAP/DJ Irv, BMI)
  - 32 HOW FOREVER FEELS (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
  - 67 I DRIVE MYSELF CRAZY (EMI) HL
  - 17 IF YOU (LOVIN' ME) (2000 Watts, ASCAP/Kenny Flav, ASCAP/WB, ASCAP/Toni Robi, ASCAP/The Mother Chapter, ASCAP) WBM
  - 45 I'LL THINK OF A REASON LATER (Hamstern Cumberland, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM
  - 89 I'M LEAVING (O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/MCA, ASCAP) HL
  - 88 I'M NOT READY (Twisted, ASCAP/EMI April, ASCAP/Lil' Mob, BMI/Divided, BMI/Zomba, BMI) HL/WBM
  - 21 I STILL BELIEVE (Tom Sturges, ASCAP/Chrysalis, ASCAP/Colgems-EMI, ASCAP) HL/WBM
  - 47 IT AIN'T MY FAULT 1 & 2 (Big P, BMI)
  - 87 IT'S NOT RIGHT BUT IT'S OKAY (EMI Blackwood, BMI/Famous, ASCAP/EMI April, ASCAP/Pink Jeans, SESAC/Zomba, SESAC/Mic'L, ASCAP)
  - 23 I WANT IT THAT WAY (Zomba, ASCAP/Grantsville, ASCAP) WBM
  - 84 JIGGA WHAT... (Lil Lu Lu, BMI/EMI Blackwood, BMI/Jaz, ASCAP/Virginia Beach, ASCAP)
  - 3 KISS ME (Le Tigre Sur Un Balloon, ASCAP/Squint, ASCAP/My So-Called, ASCAP) HL
  - 60 LIFE (Zomba, BMI/R. Kelly, BMI) WBM
  - 98 LITTLE GOOD-BYES (Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thunder, ASCAP/ICG, ASCAP/Sony/ATV Tree, BMI/Kent Breen, BMI) HL
  - 1 LIVIN' LA VIDA LOCA (A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/PolyGram, ASCAP) HL/WBM
  - 54 MAN! I FEEL LIKE A WOMAN! (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
  - 98 MARIA (Dick Johnson, ASCAP)
  - 51 MY FAVORITE GIRL (Steven A. Jordan, ASCAP/WB, ASCAP/Oh! God, ASCAP/PolyGram International, ASCAP/C. Israel, ASCAP/Big On Blue, BMI) HL/WBM
  - 46 MY FIRST NIGHT WITH YOU (Sony/ATV Songs, BMI/ECAF, BMI/Realsongs, ASCAP) HL/WBM
  - 78 MY OWN WORST ENEMY (EMI April, ASCAP/Jagermeister, ASCAP) HL
  - 80 NANN (First N' Gold, BMI/Trick N' Rick, BMI/Funk So Rightous, BMI)
  - 2 NO SCRUBS (Shek'em Down, BMI/Hitco, BMI/Tam, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Kandacy, ASCAP/Tony Mercedes, ASCAP/Windswept Pacific, BMI) HL/WBM
  - 93 NOTHING REALLY MATTERS (WB, ASCAP/No Tomato, ASCAP/Webo Girl, ASCAP) WBM
  - 52 ONE MORE TRY (Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL
  - 75 ONE (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI)
  - 48 ORDINARY LIFE (Magnolia Hill, ASCAP)
  - 100 PLAYERS HOLIDAY (Badass, ASCAP/Zomba, ASCAP/Rag Top, BMI/Save Em, ASCAP/Strand, BMI/Over Kill, BMI/Golden Withers, ASCAP/Unichappell, BMI)
  - 11 PLEASE REMEMBER ME (Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI) HL/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)
			<b>NO. 1</b>						
1	48	2	<b>LIVIN' LA VIDA LOCA</b>	RICKY MARTIN (C2) 1 week at No. 1	38	37	2	<b>SITTING HOME</b>	TOTAL (BAD BOY/ARISTA)
2	1	5	<b>NO SCRUBS</b>	TLC (LAFACE/ARISTA)	39	41	4	<b>I WANT U</b>	REEL TIGHT (G-FUNK/RESTLESS)
3	2	7	<b>WHAT'S IT GONNA BE?</b>	BUSTA RHIMES FEAT. JANET (FUP/MODE/ELEKTRA/VEG)	40	34	13	<b>FADED PICTURES</b>	CASE & JOE (DEF JAM/MERCURY)
4	8	10	<b>GIVE IT TO YOU</b>	JORDAN KNIGHT (INTERSCOPE)	41	42	8	<b>WITH YOU</b>	LILA MCCANN (ASYLUM)
5	6	3	<b>WHO DAT</b>	JT MONEY FEAT. SOLE (FREEWORLD/TONY MERCEDES/PRIORITY)	42	36	25	<b>GHETTO COWBOY</b>	MO THUGS FAMILY (MO THUGS/RUTHLESS/RELATIVITY)
6	3	23	<b>BELIEVE</b>	CHER (WARNER BROS.)	43	51	3	<b>PLAYERS HOLIDAY</b>	T.W.D.Y. FEAT. TOO SHORT & MAC MALL (THUMP STREET)
7	4	15	<b>C'EST LA VIE</b>	B*WITCHED (EPIC)	44	38	14	<b>HOW DO I DEAL</b>	JENNIFER LOVE HEWITT (143/WARNER BROS.)
8	5	13	<b>KISS ME</b>	SIXPENCE NONE THE RICHER (SQUINT/COLUMBIA)	45	40	11	<b>(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU</b>	N SYNC (RCA)
9	7	9	<b>IF YOU (LOVIN' ME)</b>	SILK (ELEKTRA/VEG)	46	46	28	<b>PUSHIN' WEIGHT</b>	ICE CUBE FEAT. MR. SHORT KHOP (PRIORITY)
10	10	10	<b>IT AIN'T MY FAULT 2</b>	SILK FEAT. SHOCKER FEAT. MYSTIKAL (NO LIMIT/PRIORITY)	47	50	19	<b>THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98)</b>	RICKY MARTIN (COLUMBIA)
11	23	5	<b>808</b>	BLAQUE (TRACK MASTERS/COLUMBIA)	48	44	5	<b>WAIT TILL I GET HOME</b>	NET (TRANS CONTINENTAL/EPIC)
12	13	11	<b>STAY THE SAME</b>	JOEY MCINTYRE (C2)	49	45	8	<b>IF EVER</b>	3RD STOREE (YAB YUM/ELEKTRA/VEG)
13	9	14	<b>HEARTBREAK HOTEL/IT'S NOT RIGHT BUT IT'S OKAY</b>	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)	50	39	15	<b>TAKING EVERYTHING</b>	GERALD LEVERT (EASTWEST/VEG)
14	12	6	<b>WHEN I CLOSE MY EYES</b>	SHANICE (LAFACE/ARISTA)	51	52	9	<b>PRaise YOU</b>	FATBOY SLIM (SKINT/ASTRALWERKS/VIRGIN)
15	16	6	<b>ONE MORE TRY</b>	DIVINE (PENDULUM/RED ANT)	52	47	15	<b>ANGEL OF MINE</b>	MONICA (ARISTA)
16	11	11	<b>I STILL BELIEVE</b>	MARIAH CAREY (COLUMBIA)	53	53	5	<b>MARIA</b>	B'ONDI (LOGIC/BEYOND)
17	17	5	<b>PLEASE REMEMBER ME/FOR A LITTLE WHILE</b>	TIM MCGRAW (CURB)	54	49	23	<b>I'M YOUR ANGEL</b>	R. KELLY & CELINE DION (JIVE)
18	20	15	<b>WE LIKE TO PARTY!</b>	VENGABOYS (GROOVY/LICIOUS/STRICTLY RHYTHM)	55	61	2	<b>NASTY TRICK</b>	GANGSTA BOO (HYPNOTIZE MINDS/RELATIVITY)
19	19	8	<b>MY FIRST NIGHT WITH YOU</b>	MYA (UNIVERSITY/INTERSCOPE)	56	63	3	<b>HARMLESS</b>	MULBERRY LANE (REFUGE/MCA)
20	18	8	<b>HARD KNOCK LIFE (GHETTO ANTHEM)</b>	JAY-Z (RCA-FELLD/VEG JAM/MERCURY)	57	58	5	<b>HILLBILLY SHOES</b>	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
21	14	7	<b>EVERY MORNING</b>	SUGAR RAY (LAVA/ATLANTIC)	58	57	7	<b>SUAVEMENTE</b>	ELVIS CRESPO (SONY DISCOS/COLUMBIA)
22	15	4	<b>THESE ARE THE TIMES</b>	DRU HILL (UNIVERSITY/ISLAND/MERCURY)	59	60	8	<b>NAS IS LIKE</b>	NAS (COLUMBIA)
23	26	8	<b></b>						

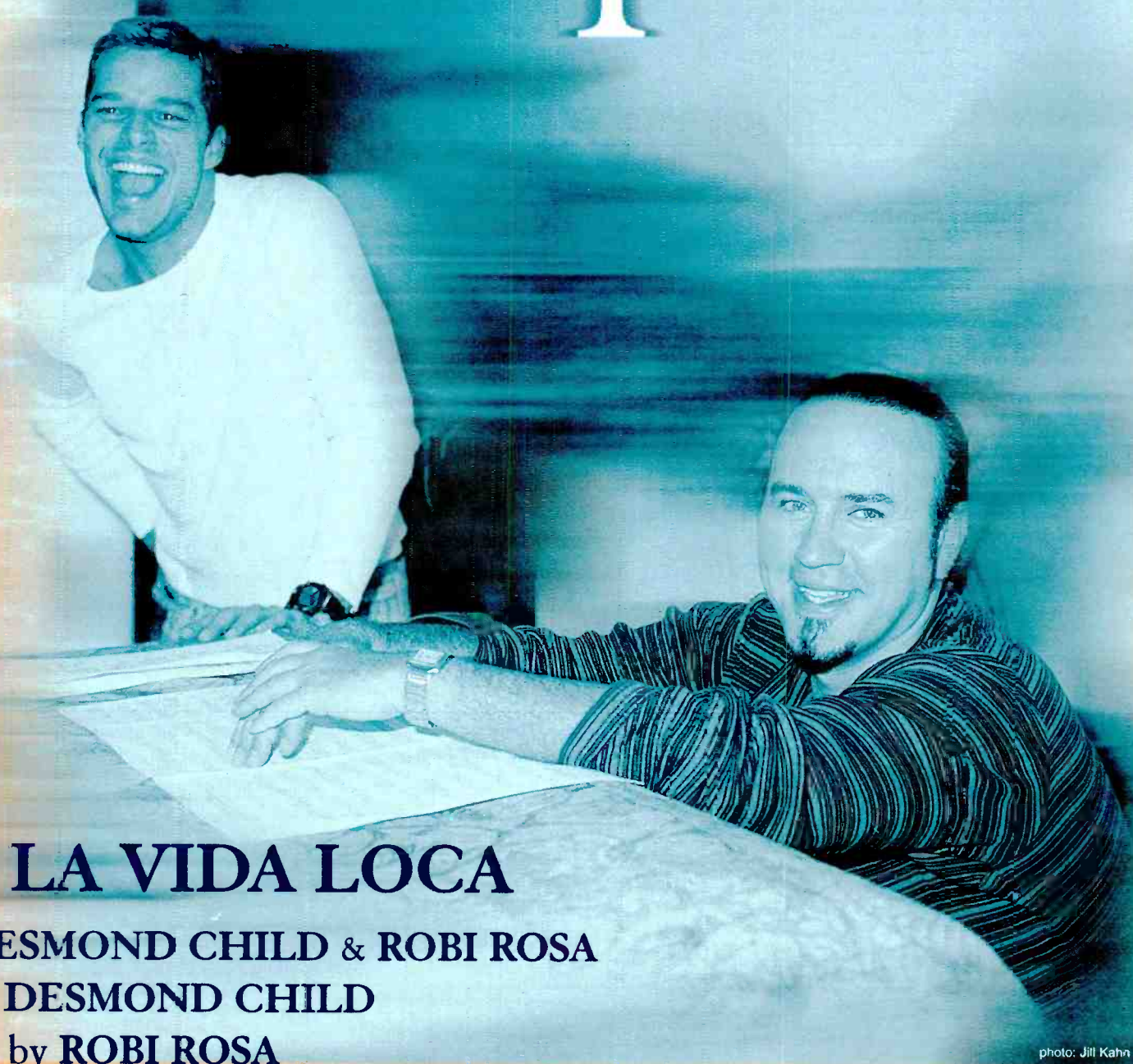


# Desmond Child

congratulates

# Ricky Martin

on our first **#1** hit in America



## **LIVIN' LA VIDA LOCA**

Written by **DESMOND CHILD & ROBI ROSA**

Produced by **DESMOND CHILD**

Co-Produced by **ROBI ROSA**

photo: Jill Kahn

### **THANKS TO THE #1 DREAM TEAM:**

*Robi Rosa, Joanna Ifrah, Angelo Medina, Winston Simone  
& Everyone at Columbia Records Group & C2  
The Gentlemen's Club & Deston Entertainment*





# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



MAY 8, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	2	2	9	<b>▶ No. 1/GREATEST GAINER ◀</b>		
				TLC ▲ <sup>2</sup> LAFACE 26055/ARISTA (11.98/17.98)	FANMAIL	1
2	1	1	3	NAS COLUMBIA 68773* (11.98 EQ/17.98)	I AM...	1
3	4	6	77	SHANIA TWAIN ◆ <sup>10</sup> MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
4	5	12	24	CHER ▲ <sup>2</sup> WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
5	3	3	15	BRITNEY SPEARS ▲ <sup>3</sup> JIVE 41651 (10.98/16.98)	...BABY ONE MORE TIME	1
6	6	5	9	EMINEM ▲ <sup>2</sup> WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
7	9	8	23	THE OFFSPRING ▲ <sup>3</sup> COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	2
8	7	9	4	SOUNDTRACK MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
9	NEW ▶		1	<b>▶ HOT SHOT DEBUT ◀</b>		
				B.G. CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	9
10	8	7	4	ANDREA BOCELLI POLYDOR 547222 (10.98/17.98)	SOGNO	4
11	12	20	6	SOUNDTRACK ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	10
12	15	15	65	DIXIE CHICKS ▲ <sup>5</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	4
13	16	13	6	B*WITCHED ▲ EPIC 69751 (10.98 EQ/16.98)	B*WITCHED	12
14	14	14	30	EVERLAST ▲ <sup>2</sup> TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES	9
15	13	10	35	LAURYN HILL ▲ <sup>3</sup> RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
16	17	16	57	'N SYNC ▲ <sup>6</sup> RCA 67613 (11.98/17.98)	'N SYNC	2
17	18	11	4	VARIOUS ARTISTS IMMORTAL 69904*/EPIC (11.98 EQ/16.98)	FAMILY VALUES TOUR '98	7
18	20	17	26	98 DEGREES ▲ MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	14
19	19	18	36	KORN ▲ <sup>2</sup> IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
20	10	—	2	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. 47294* (10.98/17.98)	ECHO	10
21	21	19	30	JAY-Z ▲ <sup>4</sup> ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
22	11	4	3	KRAYZIE BONE ▲ MO THUGS/RUTHLESS 1671/RELATIVITY (19.98/23.98)	THUG MENTALITY 1999	4
23	22	22	25	JUVENILE ▲ CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	16
24	23	21	18	DMX ▲ <sup>2</sup> RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
25	27	30	24	112 ● BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
26	36	63	17	KID ROCK ● LAVA/ATLANTIC 83119/AG (10.98/16.98) HS	DEVIL WITHOUT A CAUSE	26
27	24	27	7	BAZ LUHRMANN ● CAPITOL 57636 (16.98 CD) HS	SOMETHING FOR EVERYBODY	24
28	25	24	15	SUGAR RAY ▲ LAVA/ATLANTIC 83151*/AG (10.98/16.98)	14:59	17
29	28	46	16	GODSMACK ● REPUBLIC 53190/UNIVERSAL (8.98/12.98) HS	GODSMACK	28
30	42	39	36	FIVE ● ARISTA 19003 (10.98/16.98) HS	FIVE	27
31	26	23	6	GINUWINE 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	5
32	29	25	19	BUSTA RHYMES ▲ FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
33	NEW ▶		1	CASE SPOILED ROTTEN/DEF JAM 538871*/MERCURY (8.98/12.98)	PERSONAL CONVERSATION	33
34	30	33	93	SARAH MCLACHLAN ▲ <sup>6</sup> ARISTA 18970 (10.98/17.98)	SURFACING	2
35	35	41	15	TRICK DADDY ● SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	35
36	33	37	82	CREED ▲ <sup>3</sup> WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
37	31	28	22	2PAC ▲ <sup>3</sup> AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
38	32	26	49	DMX ▲ <sup>2</sup> RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
39	34	38	19	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	34
40	37	31	89	BACKSTREET BOYS ◆ <sup>10</sup> JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
41	39	32	17	ORGY ● ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS	32
42	44	40	35	ROB ZOMBIE ▲ <sup>2</sup> GEFEN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
43	45	36	19	TYRESE ▲ RCA 66901* (10.98/16.98) HS	TYRESE	17
44	40	42	32	RICKY MARTIN ▲ SONY DISCOS 82653 (9.98 EQ/14.98)	VUELVE	40
45	46	45	5	SILK ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	21
46	47	60	23	WHITNEY HOUSTON ▲ <sup>2</sup> ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
47	43	34	74	WILL SMITH ▲ <sup>6</sup> COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
48	49	50	46	BRANDY ▲ <sup>4</sup> ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
49	52	61	8	GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	6
50	41	29	5	BLACKSTREET LIL' MAN 90274*/INTERSCOPE (11.98/17.98)	FINALLY	9
51	50	44	31	GOO GOO DOLLS ▲ <sup>2</sup> WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
52	38	35	16	VARIOUS ARTISTS ▲ KOCH 8803 (9.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	10
53	48	49	56	SOUNDTRACK ▲ <sup>2</sup> WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
54	53	53	7	VAN MORRISON POINTBLANK 47148/VIRGIN (12.98/17.98)	BACK ON TOP	28
55	54	59	11	COLLECTIVE SOUL ● ATLANTIC 83162/AG (10.98/16.98)	DOSAGE	21

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
56	55	48	24	R. KELLY ▲ <sup>4</sup> JIVE 61625* (19.98/24.98)	R.	2
57	51	47	6	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
58	56	55	23	MARIAH CAREY ▲ <sup>3</sup> COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4
59	58	62	23	JEWEL ▲ <sup>3</sup> ATLANTIC 82950*/AG (10.98/17.98)	SPIRIT	3
60	61	70	112	MATCHBOX 20 ▲ <sup>8</sup> LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
61	NEW ▶		1	WU-SYNDICATE SLOT TIME/WU-TANG 50056*/PRIORITY (10.98/16.98)	WU-TANG RECORDS PRESENTS... MYALANSKY & JOE MAFIA IN WU-SYNDICATE	61
62	65	77	50	LENNY KRAVITZ ▲ VIRGIN 45605 (10.98/16.98)		5
63	60	56	58	LIMP BIZKIT ▲ FLIP 90124*/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	22
64	68	68	50	GARBAGE ▲ ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
65	NEW ▶		1	SARAH BRIGHTMAN NEMO STUDIO 56769/ANGEL (10.98/17.98)	EDEN	65
66	75	73	22	METALLICA ▲ <sup>4</sup> ELEKTRA 62299*/EEG (18.98/24.98)	GARAGE INC.	2
67	62	54	7	SELENA EMI LATIN 97886 (11.98/17.98)	ALL MY HITS TODOS MIS EXITOS	54
68	70	75	73	ANDREA BOCELLI ▲ <sup>2</sup> PHILIPS 539207 (10.98/17.98) HS	ROMANZA	35
69	72	72	14	DAVE MATTHEWS/TIM REYNOLDS ▲ BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
70	69	69	26	DRU HILL ▲ UNIVERSITY/ISLAND 524542/MERCURY (10.98/17.98)	ENTER THE DRU	2
71	59	52	3	SOUNDTRACK HOLLYWOOD 62216 (17.98 CD)	10 THINGS I HATE ABOUT YOU	52
72	63	58	41	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
73	94	105	9	LIT RCA 67775 (9.98/13.98) HS	A PLACE IN THE SUN	73
74	67	96	4	SOUNDTRACK WORK 69851/EPIC (11.98/17.98)	GO	67
75	57	114	7	CHER GEFFEN 24509/INTERSCOPE (10.98/16.98)	IF I COULD TURN BACK TIME — CHER'S GREATEST HITS	57
76	78	84	30	SHERYL CROW ▲ A&M 540959/INTERSCOPE (10.98/17.98)	THE GLOBE SESSIONS	5
77	73	67	5	SAMMY HAGAR AND THE WABORITAS MCA 11872 (10.98/16.98)	RED VOODOO	22
78	79	81	23	GARTH BROOKS ◆ <sup>12</sup> CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
79	NEW ▶		1	VONDA SHEPARD JACKET 2222 (11.98/16.98)	BY 7:30	79
80	74	57	9	THE ROOTS ● MCA 11948* (10.98/16.98)	THINGS FALL APART	4
81	105	111	7	THE CORRS 143/LAVA 83164/AG (10.98/16.98) HS	TALK ON CORNERS: SPECIAL EDITION	72
82	76	64	26	VARIOUS ARTISTS ▲ POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98)	NOW	10
83	90	93	8	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
84	83	71	14	SILKK THE SHOCKER ▲ NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
85	82	80	30	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
86	88	103	53	FAITH HILL ▲ <sup>2</sup> WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
87	81	82	14	JESSE POWELL SILEAS 11789/MCA (10.98/16.98)	'BOUT IT	63
88	95	95	52	DAVE MATTHEWS BAND ▲ <sup>2</sup> RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
89	97	100	10	SIXPENCE NONE THE RICHER SQUINT 7032* (10.98/15.98) HS	SIXPENCE NONE THE RICHER	89
90	84	65	5	VARIOUS ARTISTS WU-TANG 51143/PRIORITY (10.98/16.98)	WU-TANG RECORDS PRESENTS: WU-CHRONICLES	25
91	102	92	6	SILVERCHAIR EPIC 69816 (11.98 EQ/16.98)	NEON BALLROOM	50
92	87	86	9	BLONDIE BEYOND 78003 (10.98/16.98)	NO EXIT	18
93	108	109	24	NEW RADICALS ● MCA 11858 (10.98/16.98) HS	MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
94	71	51	5	SOUNDTRACK ▲ NO LIMIT 50053*/PRIORITY (11.98/17.98)	FOOLISH	32
95	92	76	30	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
96	96	99	6	VARIOUS ARTISTS COLUMBIA/EPIC 69879/EPIC (11.98 EQ/18.98)	THE ALL TIME GREATEST MOVIE SONGS	82
97	85	66	7	C-MURDER ● NO LIMIT 50035*/PRIORITY (11.98/17.98)	BOSSALINIE	2
98	91	79	5	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE EPIC 65873/LEGACY (11.98 EQ/17.98)	THE REAL DEAL: GREATEST HITS VOLUME 2	53
99	89	74	11	VARIOUS ARTISTS ● GRAMMY/ELEKTRA 62381/EEG (11.98/17.98)	1999 GRAMMY NOMINEES	8
100	64	—	2	BRUCE SPRINGSTEEN COLUMBIA 69476* (11.98 EQ/17.98)	18 TRACKS	64
101	103	90	19	VARIOUS ARTISTS ● ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98/16.98)	DJ CLUE? THE PROFESSIONAL	26
102	86	89	5	VARIOUS ARTISTS ● ROCKET 524628/ISLAND (11.98/18.98)	ELTON JOHN AND TIM RICE'S AIDA	41
103	100	98	60	MADONNA ▲ <sup>3</sup> MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
104	104	94	20	REDMAN ▲ DEF JAM 558945*/MERCURY (10.98/16.98)	DOC'S DA NAME 2000	11
105	138	146	3	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!	105
106	93	—	2	UNDERWORLD V2 27042* (16.98 CD)	BEAUCOUP FISH	93
107	77	—	2	CAEDMON'S CALL ESSENTIAL 10486/JIVE (10.98/16.98)	40 ACERS	77
108	106	107	75	CELINE DION ▲ <sup>5</sup> 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
109	109	83	5	USHER ● LAFACE 26059/ARISTA (11.98/17.98)	LIVE	73

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



# Billboard 200 continued

MAY 8, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	107	85	6	VARIOUS ARTISTS	ATLANTIC 83158/AG (10.98/17.98) THE ABSOLUTE HITS	75
111	110	102	5	VARIOUS ARTISTS	FULLY LOADED 47109/VIRGIN (12.98/16.98) BET — BEST OF PLANET GROOVE	102
112	118	125	30	DEBORAH COX	ARISTA 19022 (10.98/16.98) <b>HS</b> ONE WISH	72
113	99	—	2	SAMMY KERSHAW	MERCURY (NASHVILLE) 538889 (10.98/16.98) MAYBE NOT TONIGHT	99
114	101	87	6	JOEY MCINTYRE	C2 69856/COLUMBIA (11.98 EQ/17.98) STAY THE SAME	49
115	113	106	44	SOUNDTRACK	COLUMBIA 69440 (11.98 EQ/17.98) ARMAGEDDON — THE ALBUM	1
116	112	88	13	FOXY BROWN	VIOLATOR/DEF JAM 558933*/MERCURY (10.98/16.98) CHYNA DOLL	1
117	115	142	17	SOUNDTRACK	WARNER SUNSET/REPRISE 47140/WARNER BROS. (10.98/17.98) PRACTICAL MAGIC	36
118	140	149	7	LES NUBIANS	OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) <b>HS</b> PRINCESSES NUBIENNES	118
119	111	78	7	MASE PRESENTS HARLEM WORLD	ALL OUT/ISO SO DEF 69503*/COLUMBIA (11.98 EQ/17.98) THE MOVEMENT	11
120	114	97	5	VARIOUS ARTISTS	PRIORITY 51111 (12.98/19.98) THE N.W.A. LEGACY VOLUME 1 1988-1998	77
121	146	152	22	DJ QUIK	PROFILE 19034*/ARISTA (10.98/16.98) RHYTHM-AL-ISM	63
122	117	104	4	SOUNDTRACK	HOLLYWOOD 62170 (10.98/17.98) THE PJ'S	86
123	122	119	29	CAKE	CAPRICORN 538092/MERCURY (10.98/16.98) PROLONGING THE MAGIC	33
124	193	—	2	LIL' TROY	SHORT STOP 12008/ME & MINE (11.98/15.98) <b>HS</b> SITTIN' FAT DOWN SOUTH	124
125	98	—	2	YANNI	PRIVATE MUSIC 82167/WINDHAM HILL (7.98/11.98) LOVE SONGS	98
126	119	108	81	EVERCLEAR	CAPITOL 36503* (10.98/16.98) SO MUCH FOR THE AFTERGLOW	33
127	120	101	42	BARENAKED LADIES	REPRISE 46963/WARNER BROS. (10.98/16.98) STUNT	3
128	127	130	54	ANDREA BOCELLI	PHILIPS 462033 (10.98/17.98) ARIA — THE OPERA ALBUM	59
129	80	—	2	MIKE NESS	TIME BOMB 43524/ARBERT (10.98/16.98) CHEATING AT SOLITAIRE	80
130	134	120	5	AVALON	SPARROW 51687 (10.98/16.98) IN A DIFFERENT LIGHT	81
131	121	163	3	T.D. JAKES	ISLAND 524630 (10.98/16.98) <b>HS</b> SACRED LOVE SONGS	121
132	136	135	58	JO DEE MESSINA	CURB 77904 (10.98/16.98) I'M ALRIGHT	61
133	124	117	33	HOLE	DGC 25164/INTERSCOPE (10.98/16.98) CELEBRITY SKIN	9
134	133	151	99	TIM MCGRAW	CURB 77886 (10.98/16.98) EVERYWHERE	2
135	NEW	1	1	ANT BANKS PRESENTS T.W.D.Y.	THUMP STREET 9986 (10.98/16.98) DERTY WERK	135
136	130	116	19	MYSTIKAL	NO LIMIT 41655/JIVE (11.98/16.98) GHETTO FABULOUS	5
137	152	128	3	BUCKCHERRY	DREAMWORKS 50044/INTERSCOPE (8.98/12.98) <b>HS</b> BUCKCHERRY	128
138	132	124	7	SHANICE	LAFACE 26058*/ARISTA (10.98/16.98) SHANICE	56
139	135	122	25	TOTAL	BAD BOY 73020*/ARISTA (10.98/16.98) KIMA, KEISHA & PAM	39
140	66	—	2	MO B. DICK	NO LIMIT 50721*/PRIORITY (10.98/16.98) GANGSTA HARMONY	66
141	125	140	25	BEE GEES	POLYDOR 559220/UNIVERSAL (10.98/17.98) ONE NIGHT ONLY	72
142	126	110	23	METHOD MAN	DEF JAM 558920*/MERCURY (11.98/17.98) TICAL 2000: JUDGEMENT DAY	2
143	143	129	41	BEASTIE BOYS	GRAND ROYAL 37716*/CAPITOL (11.98/17.98) HELLO NASTY	1
144	116	—	2	LORRIE MORGAN	BNA 67763/RLG (10.98/16.98) MY HEART	116
145	144	138	24	U2	ISLAND 524613/MERCURY (11.98/17.98) THE BEST OF 1980-1990	45
146	123	91	4	BOOTLEG	RELATIVITY 1726 (10.98/17.98) <b>HS</b> DEATH BEFORE DISHONESTY	91
147	157	147	27	VARIOUS ARTISTS	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
148	147	118	5	COOL BREEZE	ORGANIZED NOIZE/AM 90159*/INTERSCOPE (10.98/16.98) EAST POINTS GREATEST HITS	38
149	129	113	5	LILA MCCANN	ASYLUM 62355/EEG (10.98/16.98) SOMETHING IN THE AIR	85
150	149	139	36	THE TEMPTATIONS	MOTOWN 530937/UNIVERSAL (10.98/16.98) PHOENIX RISING	44
151	128	112	25	ALANIS MORISSETTE	MAVERICK/REPRISE 47094*/WARNER BROS. (10.98/17.98) SUPPOSED FORMER INFATUATION JUNKIE	1
152	148	141	6	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 60641/WALT DISNEY (10.98/16.98) MANNHEIM STEAMROLLER MEETS THE MOUSE	89
153	154	153	76	MARTINA MCBRIDE	RCA (NASHVILLE) 67516/RLG (10.98/16.98) EVOLUTION	24
154	145	137	29	PHIL COLLINS	FACE VALUE/ATLANTIC 83139/AG (10.98/17.98) ...HITS	18
155	137	126	5	PATTY LOVELESS	EPIC (NASHVILLE) 69809/SONY (NASHVILLE) (10.98 EQ/16.98) CLASSICS	99

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	131	131	3	MONTGOMERY GENTRY	COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98) <b>HS</b> TATTOOS & SCARS	131
157	139	115	25	SOUNDTRACK	INTERSCOPE 90181 (10.98/17.98) THE RUGRATS MOVIE	19
158	150	133	26	FAITH EVANS	BAD BOY 73016*/ARISTA (10.98/17.98) KEEP THE FAITH	6
159	NEW	1	1	ANOINTED	MYRRH/WORD 69616/EPIC (10.98 EQ/16.98) <b>HS</b> ANOINTED	159
160	141	121	11	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON	ASYLUM 62275/EEG (11.98/17.98) TRIO II	62
161	159	161	32	SHAWN MULLINS	SMG 69637/COLUMBIA (10.98 EQ/16.98) <b>HS</b> SOUL'S CORE	54
162	164	148	32	MARILYN MANSON	NOTHING 90273*/INTERSCOPE (11.98/17.98) MECHANICAL ANIMALS	1
163	142	—	2	ANDY GRIGGS	RCA (NASHVILLE) 67596/RLG (10.98/16.98) <b>HS</b> YOU WON'T EVER BE LONELY	142
164	170	168	7	BETH ORTON	HEAVENLY/DECONSTRUCTION 19038*/ARISTA (10.98/16.98) <b>HS</b> CENTRAL RESERVATION	110
165	158	162	39	MARK WILLS	MERCURY (NASHVILLE) 536317 (10.98/16.98) <b>HS</b> WISH YOU WERE HERE	74
166	160	166	13	JIM BRICKMAN	WINDHAM HILL 11396 (10.98/16.98) DESTINY	42
167	168	169	31	DC TALK	FOREFRONT 46526/VIRGIN (10.98/16.98) SUPERNATURAL	4
168	161	187	3	SOUNDTRACK	JAVA 98505/CAPITOL (10.98/17.98) NEVER BEEN KISSED	161
169	156	134	9	THE CHIEFTAINS	RCA VICTOR 68968 (10.98/16.98) TEARS OF STONE	56
170	163	157	9	VARIOUS ARTISTS	EMI CHRISTIAN/WORD 43125/VERITY (17.98/19.98) WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	94
171	153	123	8	SOUNDTRACK	VIRGIN 47174 (12.98/17.98) CRUEL INTENTIONS	60
172	NEW	1	1	VARIOUS ARTISTS	FAT WRECK CHORDS 585* (3.98 CD) LIFE IN THE FAT LANE FAT MUSIC VOLUME IV	172
173	155	127	32	SOUNDTRACK	DEF JAM 558663*/MERCURY (11.98/17.98) RUSH HOUR	5
174	169	175	22	ELVIS CRESPO	SONY DISCOS 82634 (8.98 EQ/14.98) <b>HS</b> SUAVEMENTE	147
175	167	150	52	MYA	UNIVERSITY 90166*/INTERSCOPE (10.98/16.98) MYA	29
176	183	192	50	JOHN MELLENCAMP	MERCURY 536738 (11.98/17.98) THE BEST THAT I COULD DO 1978 - 1988	33
177	173	—	2	STAINED	FLIP/ELEKTRA 62356/EEG (7.98/11.98) <b>HS</b> DYSFUNCTION	173
178	166	155	9	LOS TRI-O	ARIOLA 58436/BMG LATIN (8.98/12.98) <b>HS</b> NUESTRO AMOR	155
179	162	172	9	BONEY JAMES	WARNER BROS. 47283 (10.98/16.98) BODY LANGUAGE	91
180	177	167	22	BONE THUGS-N-HARMONY	RUTHLESS 69715*/RELATIVITY (11.98/17.98) THE COLLECTION: VOLUME ONE	32
181	172	182	46	VARIOUS ARTISTS	RAZOR & TIE 89004 (11.98/17.98) MONSTERS OF ROCK	112
182	171	145	46	EVE 6	RCA 67617 (10.98/16.98) <b>HS</b> EVE 6	33
183	RE-ENTRY	15	15	JOHN MELLENCAMP	COLUMBIA 69602* (11.98 EQ/17.98) JOHN MELLENCAMP	41
184	180	173	38	EAGLE-EYE CHERRY	WORK 69434/EPIC (10.98 EQ/16.98) <b>HS</b> DESIRELESS	45
185	NEW	1	1	JOHNNY CASH	COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (7.98 EQ/11.98) 16 BIGGEST HITS	185
186	175	158	5	CASSANDRA WILSON	BLUE NOTE 54123/CAPITOL (10.98/16.98) <b>HS</b> TRAVELING MILES	158
187	RE-ENTRY	44	44	NATALIE MERCHANT	ELEKTRA 62196/EEG (10.98/16.98) OPHELIA	8
188	187	177	35	VARIOUS ARTISTS	TOMMY BOY 1266 (12.98/17.98) ESPN PRESENTS: JOCK JAMS VOL. 4	20
189	NEW	1	1	KMFDM	WAX TRAX! 7258/TVT (10.98/16.98) ADIOS	189
190	NEW	1	1	ANDREA BOCELLI	UNIVERSAL LATINO 547224 (10.98/17.98) SUENOS	190
191	178	144	11	VARIOUS ARTISTS	GRAMMY/ELEKTRA 62380*/EEG (11.98/17.98) 1999 GRAMMY RAP NOMINEES	54
192	196	—	79	BROOKS & DUNN	ARISTA NASHVILLE 18852 (10.98/16.98) THE GREATEST HITS COLLECTION	4
193	174	143	5	BLUR	FOOD 99129/VIRGIN (12.98/16.98) 13	80
194	RE-ENTRY	25	25	POINT OF GRACE	WORD 69456/EPIC (10.98 EQ/16.98) STEADY ON	24
195	184	—	69	SOUNDTRACK	SONY CLASSICAL 63213 (10.98 EQ/17.98) TITANIC	1
196	NEW	1	1	LO FIDELITY ALLSTARS	SKINT/SUB POP 69654/COLUMBIA (7.98 EQ/13.98) <b>HS</b> HOW TO OPERATE WITH A BLOWN MIND	196
197	185	165	25	SOUNDTRACK	550 MUSIC 68971/EPIC (11.98 EQ/17.98) TOUCHED BY AN ANGEL: THE ALBUM	16
198	191	156	12	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA	HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98) CRAZYNDALAZDAYZ	18
199	176	174	9	TRACY BYRD	MCA NASHVILLE 70048 (10.98/16.98) KEEPERS/GREATEST HITS	70
200	179	184	27	JONNY LANG	A&M 540984/INTERSCOPE (10.98/16.98) WANDER THIS WORLD	28

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

- |                                    |  |   |   |  |   |   |   |
|------------------------------------|--|---|---|--|---|---|---|
| 112 25<br>2Pac 37<br>98 Degrees 18 | Cake 123<br>Mariah Carey 58<br>Case 33<br>Johnny Cash 185<br>Cher 4, 75<br>Eagle-Eye Cherry 184<br>Kenny Chesney 83<br>The Chieftains 169<br>Charlottie Church 57<br>C-Murder 97<br>Collective Soul 55<br>Phil Collins 154<br>Cool Breeze 148<br>The Corrs 81<br>Deborah Cox 112<br>Creed 36<br>Elvis Crespo 174<br>Sheryl Crow 76 | Everclear 126<br>Everlast 14<br>Five 30<br>Kirk Franklin 85<br>Garbage 64<br>Ginuwine 31<br>Godsmack 29<br>Goo Goo Dolls 51<br>Andy Griggs 163<br>Sammy Hagar And The Waboritas 77<br>Mase Presents Harlem World 119<br>Emmylou Harris, Linda Ronstadt, Dolly Parton 160<br>Faith Hill 86<br>Lauryn Hill 15<br>Hole 133<br>Whitney Houston 46<br>T.D. Jakes 131<br>Boney James 179<br>Jay-Z 21<br>Jewel 59<br>Juvenile 23<br>R. Kelly 56<br>Sammy Kershaw 113 | Kid Rock 26<br>KMFDM 189<br>Korn 19<br>Lenny Kravitz 62<br>Krazy Bone 22<br>Jonny Lang 200<br>Lil' Troy 124<br>Limp Bizkit 63<br>Shawn Mullins 161<br>Mya 175<br>Mystikal 136<br>NAS 20<br>Mike Ness 129<br>New Radicals 93<br>Marilyn Manson 162<br>Ricky Martin 44<br>matchbox 20 60<br>Madonna 103<br>Mannheim Steamroller 152<br>Marilyn Manson 162<br>Martina McBride 153<br>Lila McCann 149<br>Tim McGraw 134<br>Joey McIntyre 114<br>Sarah McLachlan 134<br>John Mellencamp 176, 183<br>Natalie Merchant 187<br>Jo Dee Messina 132 | Metallica 66<br>Method Man 142<br>Mo B. Dick 140<br>Monica 72<br>Montgomery Gentry 156<br>Lorrie Morgan 144<br>Alanis Morissette 151<br>Van Morrison 54<br>Will Smith 47<br>SOUNDTRACK<br>10 Things I Hate About You 71<br>Armageddon — The Album 115<br>City Of Angels 53<br>Cruel Intentions 171<br>Foolish 94<br>Go 74<br>Life 11<br>The Matrix 8<br>Never Been Kissed 168<br>The PJ's 122<br>Practical Magic 117<br>The Rugrats Movie 157<br>Rush Hour 173<br>Titanic 195<br>Touched By An Angel: The Album 197<br>Britney Spears 5<br>Bruce Springsteen 100 | Selena 67<br>Shanice 138<br>Vonda Shepard 79<br>Silk 45<br>Silkk The Shocker 84<br>Silverchair 91<br>Sixpence None The Richer 89<br>Fatboy Slim 39<br>Will Smith 47<br>SOUNDTRACK<br>10 Things I Hate About You 71<br>Armageddon — The Album 115<br>City Of Angels 53<br>Cruel Intentions 171<br>Foolish 94<br>Go 74<br>Life 11<br>The Matrix 8<br>Never Been Kissed 168<br>The PJ's 122<br>Practical Magic 117<br>The Rugrats Movie 157<br>Rush Hour 173<br>Titanic 195<br>Touched By An Angel: The Album 197<br>Britney Spears 5<br>Bruce Springsteen 100 | Staind 177<br>George Strait 49<br>Sugar Ray 28<br>Tear Da Club Up Thugs Of Three 6<br>Mafia 198<br>The Temptations 150<br>TLC 1<br>Total 139<br>Trick Daddy 35<br>Los Tri-O 178<br>Shania Twain 3<br>Ant Banks Presents T.W.D.Y. 135<br>Tyrese 43<br>U2 145<br>Underworld 106<br>Usher 109<br>VARIOUS ARTISTS<br>1999 Grammy Nominees 99<br>1999 Grammy Rap Nominees 191<br>The Absolute Hits 110<br>The All Time Greatest Movie Songs 96<br>BET — Best Of Planet Groove 111<br>DJ Cue? The Professional 101<br>Eton John And Tim Rice's Aida 102 | ESPN Presents: Jock Jams Vol. 4 188<br>Family Values Tour '98 17<br>Life In The Fat Lane Fat Music Volume IV 172<br>Monsters Of Rock 181<br>Now 82<br>The N.W.A. Legacy Volume 1 1988-1998 120<br>World Wrestling Federation: WWF Chronicles 90<br>Stevie Ray Vaughan And Double Trouble 98<br>Vengaboys 105<br>Mark Wills 165<br>Cassandra Wilson 186<br>Wu-Syndicate 61<br>Yanni 125<br>Rob Zombie 42 |
|------------------------------------|--|---|---|--|---|---|---|



## INDIE AWARE RECORDS GROWS CAREERS

(Continued from page 1)

ment. We create fans one by one, try to build a brand, and stick with bands for the long haul."

Columbia doesn't own any part of Aware, but through the deal, acts may graduate to Columbia once they attain a certain level of sales and popularity.

Tim Devine, the senior VP of A&R at Columbia who brokered the deal with fellow senior VP Will Botwin, explains why Columbia got involved further.

"We wanted to create a farm-team situation that would enable us to develop bands under the radar until they were ready to be marketed by the major-label machine," he says. "There are no hard-and-fast rules about when that is for a band, so this is a safe way for us to explore. Our relationship is very symbiotic in that we're always looking for bands to pitch to Aware, while they keep an eye out for acts that might fit at Columbia as well."

Train has sold 75,000 copies of its Aware/Columbia self-titled debut, according to SoundScan, and is No. 47 with a bullet on the Heatseekers album chart. Aware/C2's Dovetail Joint has sold 16,000 units of its set "001" and is No. 29 on the Modern Rock Tracks chart with "Level On The Inside." And the bands couldn't be happier.

"You think all your dreams will be answered if a big corporate company takes your record and makes you a star, but you have to be realistic," says Train's Patrick Monahan. "Train wasn't going to immediately get on MTV or sell a million records, but we believe we can in the long run, and this deal in hindsight was the best way to go about that. Aware has laid all their resources on the table to help us start small and work our way up. Gregg has a great reputation and connections. Those connections have gotten us shows with Hootie & the Blowfish and Better Than Ezra that we probably wouldn't have had otherwise."

In fact, things are going so well for

Train that Columbia was ready to release a sophomore effort last summer. "Train is the textbook example of how this plan should work," Devine says. "Aware took the band's first record and a regional Bay Area following and turned it into a similar grass-roots consciousness across the country. We were able to micromanage this project for an entire year before bringing in the full Columbia



DOVETAIL JOINT

staff. We wanted them to record a second album for Columbia already, but this album keeps going and going, and the band was busy selling out shows on its fourth U.S. tour."

Dovetail Joint vocalist/guitarist Chuck Gladfelter especially likes the Chicago hometown connection and the personal attention. "These guys are so goddamn dedicated. They kick so much ass, and with this deal, it's like there are two teams working the record," he says. "[Aware] keeps an eye on everything."

Which is easier now that Aware has increased its finances. "Getting into bed with a major isn't something you plan on or even want to do exactly, but it is very expensive to run a label, put out records, and keep bands on the road. This deal allows us to pay our bills and support bands," Latterman says. "Now that I have a staff [of seven] I can trust to keep the engine going, I can get my face out a lot more, attend more conferences, see more bands, and meet new people, which is my job as the president."

This network is extremely important when Aware prepares its annual unsigned-band compilations, which remain separate from the Columbia deal. Latterman is also in the planning stages for a CD of acoustic tracks from bands that have appeared

on past Aware mixes.

Latterman says, "The compilations are really rewarding to work on. I feel like we are helping bands start their careers and someday buy houses and have families . . . People are always sending stuff for me to listen to, and bands often suggest other bands they've seen or know. We will listen to everything at least once, but if it isn't good, it's gone."

The six previous volumes—which included tracks by pre-fame matchbox 20, Hootie & the Blowfish, Better Than Ezra, Verve Pipe, Athenaeum, Edwin McCain, Guster, Papa Vegas, and Shawn Mullins—established Latterman as having a good ear and have become a resource for A&R execs, publishers, label heads, and other industryites.

"Aware has an incredible track record with those collections. There are always one or two zingers that catch my attention and get me to listen to the rest of the bands," says Chris Williams of the programming department at modern rock WNNX (99X) Atlanta.

Gladfelter would bet money that Aware's past helped create a buzz for "Level On The Inside." "People want to know what Gregg finds next."

Retail, according to Terry Currier, who owns two Music Millennium stores in Portland, Ore., isn't ignored



LATTERMAN

either. "Aware knows its bands' audiences, and that translates into sales. The bands play in the right markets, [and] the label talks to buyers a lot and makes sure promo copies arrive in a timely fashion, much more than most indies," he says.

Latterman will barely let himself bask in the label's recent glory, but he will admit to having big plans.

"We eventually want Aware to be its own entity, a full-blown functioning label in a family of labels like the Work Group is at Columbia," he says. I can't imagine getting out of this business. It's my creative outlet, since I can't sing or play guitar for shit, but I adore music."

According to a statement by Gershon, "The keys to doing this deal were twofold: First, we could be able to escalate the flow of royalty distributions, and, second, we would be able to retain a significant portion as working capital to implement our corporate growth plan. I think we have accomplished our goals."

As part of its plan to introduce new technology to monitor performances, SESAC in 1994 became the first U.S. performing right society to use Broadcast Data Systems' digital fingerprinting technology for performance monitoring and royalty distribution in its SESAC Latina division. In 1996, the company expanded its use of that technology to include all major radio formats. Last year, it became one of the first performance right organizations to utilize the audio watermarking of MusiCode by ARIS Technologies Inc.

## BETWEEN THE BULLETS™



by Geoff Mayfield

**DUELING DIVAS:** Sure, they're all smiles when they share VH1's stage. But after the closing credits roll, the gloves come off as the divas do battle at the cash register. The clear winner of this year's steel-cage match was **Cher**, but, like a wily wrestler, she had a heavy ally in her corner, as the premiere of her "Behind The Music" special, also on the cable channel, coincided with the sales week that housed the live April 13 airing of "Divas Live '99." Consequently, the veteran packed a hefty one-two combination on last issue's Billboard 200, collecting both Greatest Gainer and Pacesetter honors.

Cher's "Believe," which this issue sifts its way up one rung despite a 12% decline, had the largest unit increase on last issue's chart, which boosted it 12-5. The 36,500-unit gain represented a 48% improvement over prior-week sales. Her hits collection, "If I Could Turn Back Time," simultaneously scored The Billboard 200's largest percentage gain; the 11,000-unit boost (up 87%) spurred a 114-57 leap. This issue, it drops to No. 75 with a 25% decline.

By now you know that "Divas Live" fetched the biggest ratings in VH1 history, attracting 19.8 million viewers, a large number by cable standards. On top of that, the 90-minute Cher program attracted the second-largest rating ever by the "Behind The Music" series, topped only by **Shania Twain's** edition.

While Cher stood atop the "Divas Live" heap, she was not the only beneficiary. **Whitney Houston's** latest made a 60-47 climb with an 18% gain on last issue's list, which also saw **Faith Hill** rally 103-88 with a 16% gain. In this soft sales week, Hill migrates up to No. 86 despite an 8% drop. **Elton John** saw two albums get bumps on last issue's Top Pop Catalog Albums (22-17 and 29-24), but his latest project, "Aida," saw only a minuscule sales increase as it rose 89-86 on The Billboard 200; all three albums fall to lower ranks on this issue's charts.

The show, which has already been repeated a few times since its original live telecast, was not a panacea for all. Sales for the latest **Brandy** album, for example, were essentially flat, as it bumped up 50-49.

"Divas Live '99," which ran again on April 14, 15, 17, and 18, is set to be shown again on Friday (7). As is often the case with special programming on VH1 and sister outlet MTV, regular viewers will have a chance to memorize the program before the year is out.

**SAME CHANNEL, DIFFERENT NIGHT:** VH1's "Behind The Music" is one of the catalysts that helped put TLC back on The Billboard 200's throne. The vocal threesome's edition of "Behind" first ran April 18, then ran again the following day and April 21.

The VH1 series, however, is by no means the only fuel in TLC's tank. Although "No Scrubs" has been overtaken by **Ricky Martin's** "Livin' La Vida Loca" on The Billboard Hot 100, "Scrubs" is still, by far, the largest song at radio. Although the audience count dips a bit, the song picks up 12 additional stations as it retains the pole position on Hot 100 Airplay with more than 137 million listeners for the week. The lavish "Scrubs" clip is all over the tube; it has been MTV's most-played video for two weeks in row and ranks No. 4 at BET after topping that channel for the week ending April 18.

All that exposure (and, perhaps, the diminished supply of the "Scrubs" single at retail) accounts for a 16,000-unit gain, which allows the gals to overtake **Nas** and grab their fifth week at No. 1, along with the Greatest Gainer. Only one other title in the top 20, **the Offspring** at No. 7, sees a sales increase.

**TIDBITS:** The next No. 1, weighing in between 250,000 and 300,000 units, will be "Ruff Ryders: Ryde Or Die Vol. 1," featuring **DMX** and other rappers. Street-date nicks place it at an early No. 53 on Top R&B Albums . . . **Andrea Bocelli's** "Sueños," which enters The Billboard 200 at No. 190, is a Latin market companion to his No. 10 album "Sogno." As he did with "Romanza," Bocelli replaced some of the tracks from the original version with four songs sung in Spanish. With the bow of "Sueños," the singer, who just concluded his brief U.S. tour, has four albums on the big chart, the first artist to do so since **Garth Brooks** placed five in the Sept. 18, 1993, Billboard . . . Bocelli duet partner **Sarah Brightman**, who debuts at No. 65, is borrowing a page from the tenor's playbook, as she will be featured in a public-TV special that will make the rounds during pledged drives. Meanwhile, this is already her highest Billboard 200 rank as a solo artist, although the original cast recording of "The Phantom Of The Opera," on which she was featured, rises to No. 33 . . . Atlantic's Lava imprint has a hot week, with **Kid Rock** jumping 36-26 (a 19% gain) and **the Corrs** rebounding 105-81 (up 13%). MTV gets an assist on both, as Rock's latest clip is "Buzzworthy" and a Corrs infomercial has run four times, three of them during the tracking week . . . For the record, **Shania Twain's** latest, at No. 3, has been on the big chart for 77 weeks, and 39 of those have been in the top 10. Those details were mangled when this column last ran, in the April 24 issue.

## SESAC SECURES \$29 MILLION LOAN

(Continued from page 8)

edges that the bottom line is "slightly under" what SESAC was producing when he and co-chairmen Ira Smith and Freddie Gershon acquired the 69-year-old company in 1992. "We've been investing the revenue stream to build up royalties and in personnel," says Swid.

In the 1980s, Swid was one of the principals, along with Koppelman and Marty Bandier, who formed publishing/label operation SBK, later folded into EMI Music.

Swid says he expects SESAC's bottom line to exceed former levels in 2000. SESAC does not report its revenue or bottom line.

According to Smith, who led the negotiating team for SESAC, the loan departs from asset-backed securitization deals in that it is focused on net-cash flow, from which the loan is paid off. The loan is for 10 years at an annual interest rate of 8.75%, says Smith.

In a prepared statement, Swid noted that "this financing reinforces our commitment and strategic plan to continue to grow SESAC, [which] will continue to expand its repertory selectively while seeking to attract affiliates who will benefit from our controlled size, such as the recent affiliation of a number of significant composers and publishers with substantial television music program catalogs. Also, our additional liquidity will enable SESAC to focus on integrating the digital watermarking technology of MusiCode with enhanced electronic tracking to monitor radio and television airplay in order to continue to pay our affiliates as accurately as possible."

Since acquiring SESAC, Swid and his partners have made a number of cutting-edge technological moves and have enhanced SESAC's roster by signing Bob Dylan, Neil Diamond, and Jim Brickman, among others.



## RADIO READIES FOR GROWTH OF INTERNET PARTNERING

(Continued from page 1)

among industry heavyweights at the annual National Assn. of Broadcasters spring show, held April 17-22 in Las Vegas. A number of budding buzzwords for the new millennium—E-commerce, media convergence, and revenue streams—filtered through the air at Internet-savvy sessions and addresses from industry leaders. (For more news from the conference, see page 65.)

Federal Communications Commission (FCC) Chairman William Kennard, in an April 20 address, referred to the early-April \$5.7 billion merger between Internet superpowers broadcast.com and Yahoo!, stressing that the combined company's worth is now one-third larger than that of CBS Corp.

Broadcast.com, RealNetworks, and Spinner.com, "like many of today's Internet companies, took a risk on a future that is not yet here. They're not just Internet companies, they're also broadcasters," he said. "In the coming world of convergence, both Internet companies and broadcasters have the opportunity to catch a huge new market."

### INHERENT BENEFIT

Radio and television, he added, maintain an inherent benefit within this new competitive landscape. "Your advantage isn't just content, it's distribution. Broadcasters have a big pipe that everyone needs, and unlike cable companies and phone companies, you don't have to invest in physical connections into every home," Kennard said.

In a separate speech, Howard Stringer, chairman/CEO of Sony

Corp. of America, mused that "broadcast.com has been transformed from a typographical error to a media property so attractive that it was just bought by Yahoo!"—which itself has grown from an exclamation point with no discernible value to the titanic twin of

*'Webcasters now have the ability to not only make money by inserting advertising into the audio/video on the Web page, but they can profit by directly linking into the purchase of products by E-commerce'*

IBM and AT&T."

How much are such mergers worth in revenue? According to John Ousby, director of online services for Ginger Online, which was launched in 1996 by the U.K.'s Virgin Radio, the Internet has the potential to generate \$17 billion in revenue by 2001. Another source estimated that 250 million people worldwide will be hooked into the Internet by 2000.

### RADIO IS LISTENING

And radio is listening. According to Dave Casper, senior VP of services for the Radio Advertising Bureau, of the 10,500 radio stations licensed in the U.S., 4,300 now have an Internet presence. Of those, 1,100 stations feature audio. Among formats, AC boasts the most station sites, followed by news/talk, rock,

and top 40.

Meanwhile, there are currently 185 Internet-only "radio" stations in the U.S. alone.

Around the nation, one-third of consumers are now online. Of those, 19% have listened to radio on the Net, Casper said.

"This enhances the value of the on-air brand," he noted, "offering programming support, a re-purposing of the radio signal, and a way to support on-air marketing efforts and to super-serve your audience."

The Internet, Casper added, is an ideal partner for radio, because radio reaches 76% of consumers each day and 96% every week. "Radio is pervasive. It's at home, at work, and in the car."

A key, however, to keeping listeners active with a radio station Web site is to maintain a constant flow of new online activity, said Larry Rosin of Edison Media Research, which recently partnered with Arbitron to study radio's relationship with the Internet. "The biggest challenge now is that Web sites are rather stagnant. They're basically brochures for a radio station," he said.

The Edison/Arbitron study revealed that most radio station Web site visitors are interested in community events, followed, in order, by information on concerts, title and artist of songs played, listening to the station, linking with advertisers, entering contests, and viewing programming schedules.

### THE KEY IS DELIVERY

"Programming a Web site isn't much different than programming your on-air strategy," Casper said. "The key thing is in the delivery of your Web product. You must have a strategy."

Added Peggy Miles, president of Intervox Communications and chairwoman of the recently formed International Webcasting Assn., "Radio is beginning to understand that in order to compete, the one-to-one

marketing and loyalty factor felt over the air must translate into exact one-to-one database marketing to give them the music, news, and community service they require to get a competitive edge in the radio market. One-to-one content delivery is where the Internet is going.

"Otherwise, the Net marketers, newspapers, and Internet-only radio stations will have a starting advantage over radio. The big guys, like Amazon.com, Barnes & Noble, Net Radio, Imagine Radio, and Spinner.com, are spending millions to

### What They Want Online

A recent Edison/Arbitron study revealed what visitors to radio stations' Web sites were interested in finding/doing online:

1. Information on community events.
2. Information on concerts.
3. Title and artist of songs played.
4. Listening to the station.
5. Linking with advertisers.
6. Entering contests.
7. Viewing programming schedules.

catch up."

Also key in radio stations' online strategy is to forge new methods of revenue, in addition to the now-standard click-on banner advertisements. That's where database marketing is so key—getting the names, demographics, and preferences of every station Web site visitor.

The boldest revenue generator for the future: E-commerce. "Webcasters now have the ability to not only make money by inserting advertising into the audio/video on the Web page, but they can profit by directly linking into the purchase of products by electronic commerce and integration into the digital downloading of music,

news, and movies," Miles said.

### SMARTEN UP WEB SITES

Gary Fries, president of the Radio Advertising Bureau, supported the call to smarten up Web sites, given their formidable revenue potential. "This is an electronic revolution. I predict that over the next five years, we will probably evolve to a degree that is equal to the last 50 years."

Fries also pointed out that Internet companies have become very friendly with advertising on over-the-air radio. In one panel at the show, it was noted that Internet media advertising on radio grew 438% in 1998 over the previous year, to \$28 million.

"Radio is the dominant medium for the majority of computer users, making it the prime marketing medium for Internet-related services and companies to promote the addresses of their Web sites on radio," Fries said. "Radio is poised to earn more from the new media age" than any other media.

Kennard encouraged the radio industry to embrace the Internet now, putting insecurities aside.

"Broadcasters have feared new technologies such as cable television, direct-broadcast satellites, and satellite radio, because you believed that all of these technologies would do you in—they would kill free, over-the-air broadcasting," he said. "It didn't happen. The broadband Internet companies won't kill broadcasting, either."

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## '99 VSDA Confab Gets Major Makeover

BY SETH GOLDSTEIN

NEW YORK—The Video Software Dealers Assn. (VSDA) wants to get down to business—including the oft-spurned adult business.

This year's convention in Los Angeles, scheduled for July 8-10, will focus more closely on the nuts and bolts of store operations than any of the previous 17 shows, say organizers. It's one sign of the marketing upheaval that has rocked the trade over the past year and a half.

Unable to compete, independent retailers are closing their doors at an unprecedented rate, conceding an ever-larger share of rental volume to the biggest chains, Blockbuster and Hollywood Video. As a result, "the landscape has been completely turned upside down in the past 20 months," says Diane Stone, group show director of Advanstar Communications, VSDA's show partner.

Stone has helped redesign the annual convention into an event called National Video Week in Los Angeles, even though the exhibit and

seminar schedule have been tightened to three days from four. The "week" comes in three parts: The West Coast Video Show, containing 300 exhibits; the VSDA Annual Convention, with 25 business seminars and two general sessions; and the AVN Adult Entertainment Expo.

Long the pariah of the VSDA convention, and relegated to curtained-off space at the rear of the show floor, porn has become the sturdy third leg of the stool. Expo exhibits, also located at the L.A. Convention Center, "are plentiful. Our show's going to be bigger," says Adult Video News publisher Paul Fishbein, who will have his own seminar agenda.

While VSDA and Advanstar expect plenty of national and some international registrants, Stone anticipates that Los Angeles and a new pricing structure will attract a bigger-than-ever regional cohort. "We are going to have major drive-in attendance," she says. "When a show bills itself as a regional marketplace, the lion's share always comes from a 200-mile

radius." Stone emphasizes that "this is an addition, not a subtraction."

VSDA members pay according to involvement, another innovation this year—\$69 for the main-floor exhibits, \$35 for the Expo, and \$21 for the seminars, or a total of \$125. The complete nonmember package: \$175. As for the rival Independents '99 show in Las Vegas, set for June 9-10 (Picture This, Billboard, May 1), "a lot of retailers will come to both," predicts VSDA VP Cathy Scott.

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## Berklee Sax Player Wins Billboard Scholarship

Berklee College of Music junior Bob Reynolds of Jacksonville, Fla., has won this year's prestigious Billboard Endowed Scholarship Award. Billboard established the scholarship fund in 1994 in honor of its 100th anniversary.

Students are selected to receive this award based upon their outstanding musicianship and strong academic record at the college, as well as the probability of success in their pursuit of a performance and recording career.

Reynolds, a tenor saxophonist, has represented Berklee at both the Juan-les-Pins and JVC Jazz



REYNOLDS  
Berklee COLLEGE OF MUSIC

Festivals. The 21-year-old began studying saxophone when he was 15. After playing the saxophone for only a year and a half, he was accepted to the Douglas Anderson School of the Arts in Jacksonville where he was selected for the All-State Jazz Band. Reynolds also has received scholarships from the National Foundation for Advancement in the Arts and AT&T.

He will perform May 10 at the Blue Note in New York as part of the Berklee Scholarship Jazz Sextet. The group will perform the music of Thelonious Monk plus original compositions.

## Latin Stars On Billboard CD

Billboard is linking with Sony Discos to release "Latin Music Awards Superstar Hits," a 12-track compilation of songs from various artists who were finalists and winners at Billboard's Latin Music Awards, which took place on April 22. The disc will be released

on May 18 to stores across the U.S. There are plans to release similar compilations with other music companies in future years.

The release will coincide with the airing of the awards show, May 16 on U.S. Spanish-language station, Telemundo from 7-9 p.m.

## PERSONNEL DIRECTIONS

Gail Mitchell has joined Billboard's Los Angeles office as R&B music editor.

Mitchell has most recently operated her own writing/editing firm, through which she has done projects for Radio & Records and the Urban Insite website.

Prior to forming her own company, Mitchell was VP/executive editor for the daily fax publication Inside Radio and for the weekly trade publication R&R. She established the West Coast office for Inside Radio and served as a senior manager of that publication's national editorial team. In her capacity at R&R, Mitchell directed all editorial content and developed a variety of editorial projects, including additional print and fax publications and a World Wide Web site. Mitchell began her music jour-



MITCHELL

nalism career at R&R in 1983 as news editor, and was named executive editor of that publication in 1987. She holds a bachelor's degree in communications and a master's degree, pending thesis, from Loyola Marymount University in Los Angeles.

Jaqui Tavis has joined the Amusement Business staff as the new advertising sales representative in the Los Angeles/West Coast office. She will also represent Canada, Alaska, and Asia and will sell for annual directories. Prior to this she worked for the western office of the Washington Post where she managed national high-tech and travel accounts.

Tavis received her B.A. in communications from the University of Colorado.



TAVIS

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## C2 Says: Oh, Ricky, You're So Fine

LIVIN' THE GOOD LIFE, not the crazy life. That's what Ricky Martin is doing as he becomes the first solo male artist in over a year to capture the top spot on The Billboard Hot 100. "Livin' La Vida Loca" is Martin's first No. 1 on this chart; it's also the first No. 1 for his label, Columbia offshoot C2, which had its first top 10 hit a few weeks ago with Joey McIntyre's "Stay The Same."

The last solo male artist to reign atop the Hot 100 was Will Smith. His "Gettin' Jiggy Wit It" had a three-week run in March 1998. Since then, the only men who have been able to reach pole position have been K-Ci & JoJo, Next, Aerosmith, Barenaked Ladies, and R. Kelly. Martin's single marks the first time a woman has not been No. 1 since last October, when Barenaked Ladies ruled for one week with "One Week." Since that time, the artists who have visited the chart summit include Lauryn Hill, Divine, Kelly and Celine Dion, Brandy, Britney Spears, Monica, Cher, and TLC. It's the longest span of female domination in the history of the chart.

Martin's 8-1 leap radically changes the top five, considering that there were several consecutive weeks when there were only female acts there. While Sixpence None The Richer is a coed group, only two all-female acts are in the top five: TLC and Cher.

"Livin' La Vida Loca" is also the first No. 1 for Desmond Child as co-producer but his fourth as a songwriter. His three previous chart-toppers were all recorded by Bon Jovi: "You Give Love A Bad Name," "Livin' On A Prayer," and "Bad Medicine."

"Vida Loca" also rules the Hot Latin Tracks chart

and debuts at No. 1 on Hot Dance Music/Maxi-Singles Sales, displacing Cher's "Believe" (Warner Bros.) after its record 21-week run (tied with Brandy & Monica's "The Boy Is Mine").

WHEN SIX EQUALS TWO: The 2-3 decline of "Kiss Me" by Sixpence None The Richer (Squint/Columbia) on the Hot 100 means it is only the second title to peak at No. 2 this year, after Whitney Houston's "Heartbreak Hotel."

CASHING IN: The highest debuting title on The Billboard 200 is "Chopper City In The Ghetto" by B.G., at No. 9, on the Universal-distributed Cash Money label. But the real cash money is further

down the chart, because Johnny Cash is back on The Billboard 200. The debut of "16 Biggest Hits" (Columbia) extends his chart span to 40 years and five months, dating back to "The Fabulous Johnny Cash," which entered the album chart on Dec. 8, 1958. "16 Biggest Hits" is the fourth Cash album to chart this decade, following "American Recordings" in 1994, "Unchained" in 1996, and "VH1 Storytellers" (with Willie Nelson) in 1998.

This latest chart foray was aided by the TNT tribute telecast to Cash (see Country Corner, page 32).

THAT'S AMORE: Just a few weeks ago, Andy Williams was in the British top 10 with his 1967 recording of "Music To Watch Girls By." This issue, Dean Martin has the No. 1 album in Sweden with a collection that combines his Capitol and Reprise hits. It just proves that good music never goes out of style.



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES			YEAR-TO-DATE SALES BY ALBUM FORMAT		
	1998	1999		1998	1999
TOTAL	229,943,000	229,557,000 (DN 0.2%)	CD	151,760,000	168,277,000 (UP 10.9%)
ALBUMS	190,243,000	201,054,000 (UP 5.7%)	CASSETTE	38,035,000	32,293,000 (DN 15.1%)
SINGLES	39,700,000	28,503,000 (DN 28.2%)	OTHER	448,000	484,000 (UP 8%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,186,000	11,371,000	1,815,000
LAST WEEK	LAST WEEK	LAST WEEK
13,616,000	11,899,000	1,717,000
CHANGE	CHANGE	CHANGE
DOWN 3.2%	DOWN 4.4%	UP 5.7%
THIS WEEK 1998	THIS WEEK 1998	THIS WEEK 1998
13,658,000	11,056,000	2,602,000
CHANGE	CHANGE	CHANGE
DOWN 3.5%	UP 2.8%	DOWN 30.2%

YEAR-TO-DATE CASSETTE SALES BY GEOGRAPHIC REGION					
	1998	1999		1998	1999
NORTHEAST	2,073,000	1,878,000 (DN 9.4%)	SOUTH ATLANTIC	7,427,000	6,486,000 (DN 12.7%)
MIDDLE ATLANTIC	5,121,000	4,438,000 (DN 13.3%)	SOUTH CENTRAL	7,509,000	6,577,000 (DN 12.4%)
E. NORTH CENTRAL	6,325,000	5,153,000 (DN 18.5%)	MOUNTAIN	2,244,000	1,852,000 (DN 17.5%)
W. NORTH CENTRAL	2,394,000	1,913,000 (DN 20.1%)	PACIFIC	4,940,000	3,996,000 (DN 19.1%)

ROUNDED FIGURES

FOR WEEK ENDING 4/25/99

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